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

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Subscription information: Send all subscription orders, payments and changes of address to Progressive Architecture, P.O. Box 95759, Cleveland, OH 44101 (216-696-7000). When filing change of address, give former as well as new address and zip codes, and include recent address label if possible. Allow two months for change. Publisher reserves right to refuse unqualified subscriptions. Professionals include architectural and architectural-engineering firm personnel and architects, give former as well as new address of U.S. professionals are \$28 for J vear (\$53 in Canada, \$115 for foreign); \$70 for 5 years (\$55 in Canada, and \$12 for foreign). For the composition at \$28 for the composition rate for U.S. subscription rate for U.S. nonprofessionals is \$45 for 1 year (\$53 in Canada, \$56 for foreign); \$70 for 5 years (\$55 in Canada, and \$12 for foreign). Foreign: for users registered with the Copyright Clearance Center (CCC), provided that the base fee of \$1 per copy of the article plus \$0.50 per page is paid directly to CCC, \$21 Congress St., Salem, AN 01970. Code number is ISSN 033-0752/81. Indexed in Art Index, Architectural Index, Engineering Index. Second class postage rates paid at Cleveland, Ohio, and additional mailing offices. Volume LXVII, No. 7. Printed in U.S.A. Copyright © 1986 by Penton Publishing Inc.

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The Architect as Citizen

Letters from readers on the subject of architects' social responsibilities prompt some thoughts on civic obligations and opportunities.

"DON'T blame us for social problems" and "Don't restrain our creativity" are the battle cries of two letters recently received from readers (Views, page 11, "Architect as Citizen" I and II). Both letters take extreme positions, and I disagree substantially with them. But they do articulate some sentiments that are probably widespread. We are printing these letters in full, and publishing on this page my reactions to them, along with general observations on the architect's civic role.

Letter I, the "don't blame us" position, asserts that architects should butt out of socio-economic problems that are not of their making—in this case the plight of the homeless. No doubt, the situation of the homeless is social and economic in origin, and it cries out for solutions more fundamental than just building shelters. But the immediate problem of all the homeless is by definition a lack of shelter.

So architects are particularly qualified to contribute to solutions. Their expertise is needed in determining the kind of facilities that the homeless will, in fact, settle into, that will help them in rejoining the economic mainstream, that will be acceptable to the neighborhoods they are located in, and that will be inexpensive (made so possibly by using found space and by adjusting some codes).

The architects' involvement in this case would not be justified solely by civic and humanitarian concerns: There is an element of self-interest, because any solutions—short or long term—are likely to involve some kind of design and construction. Sad as they may be to contemplate, the problems of the homeless offer architects a classic opportunity to exercise constructive public influence and at the same time to generate some modest work for themselves.

Letter II, with its basically libertarian viewpoint, indicates that architecture could be most effective with something like the deregulation that has taken place in so many areas of our economy. The writer equates architects who view themselves as "public servants" with "disgusting little socialists."

He even objects, parenthetically, to the licensing of architects, without acknowledging that this government endorsement of their expertise establishes their value in the eyes of the public. When the writer takes up zoning ordinances and review boards, he is getting into areas that generate a much wider range of opinions even among people who are not generally opposed to government intervention. And in these areas, our various communities have adopted a variety of strategies, ranging from virtually no control at all to the elaborate set of strictures that limit what can be built in certain parts of New York, say, or San Francisco (not to mention such special places as Washington, D.C., or Santa Barbara).

Zoning ordinances and such laws are not, however, adopted primarily to limit what the *architect* can do. Clearly they are meant to curb the impulses of owners, who may be driven by greed or whimsy to build something that would adversely affect the larger community.

The architect, however, must negotiate the often exasperating hurdles of ordinances and reviews along with his client—and can understandably conclude that they are obstacles to creativity, hence to fame and fortune. And such regulations, carried too far, can be countereffective. We cannot legislate beauty, only raise more barriers against ugliness—sometimes at too great a sacrifice.

What the writer of Letter II does not mention is that there is government involvement behind much of the uncivil architecture we see today. He defends the right of architects to design anything (presumably even those blank walls along sidewalks) as products of unhampered creativity. But many of the eyesores our Editorial attacked exist because government-sponsored urban renewal erased earlier patterns and encouraged inhumane piles to refill the voids.

Even in this nation that gives so much respect to "free enterprise," we have consistently acknowledged the right—and responsibility—of government to control what people build. There may have been no rules on the frontier, but wherever community governments were organized, they began to control what was constructed. Licensing of architects is one element of that control, and architects are the official interpreters of all building regulations. So there is no way that architects can disentangle themselves from government policies. What they can do, through their organizations and as private citizens, is to review these laws continually and work toward improving them, so that they meet only legitimate community objectives—and meet them well.

John Monis Dife







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

14 Each submission must be accompanied by a signed entry form, to be found on this page. Reproductions of this form are acceptable. All four sections of the form must be filled out, legibly. Insert entire form, intact into unsealed envelope attached inside back cover of submission. 15 For purposes of jury procedure only, please identify each entry as one of the following: Education, Houses (Single-family), Housing (Multiple-unit), Commercial, Industrial, Governmental, Cultural, Recreational, Religious, Health, Planning and/or Urban Design, Applied Research. Mixed-use entries should be classified by the larger function. If unable to classify, enter Miscellaneous. 16 Entry fee of \$60 must accompany each submission, inserted into unsealed envelope containing entry form (see 14 above). Make check or money order (no cash, please) payable to Progressive Architecture. 17 P/A intends to return entries intact, but can assume no liability for loss or damage.

18 Deadline for sending entries is September 8, 1986. Any prompt method of delivery is acceptable. Entries must show postmark or other evidence of being en route by midnight, September 8. Hand-delivered entries must be received at street address shown here, 6th floor reception desk, by 5 p.m., September 8.

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Certain images of Expo 86 elicit a sense of déjà vu (far left). The Alberta Pavilion (middle) is more up-to-date in its imagery, adapting the forms and materials of certain California architects, while the Ramses (right) would do Disney proud.





Expo 86 in Vancouver: The Gift-Wrapped Fair

Expo 86 is a magical, illusionary, and informative festival. Reflecting its time, it is what an International Exposition should be. Its theme, Transportation and Communications, appropriately celebrates the arrival of the first transcontinental passenger train at the West Coast tidewater and the incorporation of the City of Vancouver in 1886. Today, Vancouver is the largest and busiest port on the West Coast of the Americas. Few cities in the world are so intimately concerned with transportation.

The Expo's national host pavilion is located within Canada Place, a permanent complex on Vancouver's inner harbor, 1.2 km from the *(continued on page 24)*



... and without its Victorian cornerpiece.

SOM Foundation: Awards and Plans

The Skidmore, Owings & Merrill Foundation's activities this spring underscore its growing potential as a benefactor in the field of architecture. As it presented traveling fellowships amounting to \$68,000 this year, the foundation made known the acquisition of Frank Lloyd Wright's Charnley House in Chicago as headquarters for an institute for advanced study in architecture and urbanism.

This year's awards for travel and study were made by two juries—one for students and one for the new faculty award—the first including three SOM partners plus three other eminent professionals, the second (continued on page 30)

Palumbo's Encore: Stirling Stars

British architects James Stirling, Michael Wilford & Associates have designed not one but two options for Mansion House Square in the City of London. Readers will recall the failed campaign to build a tower designed for the site by Mies van der Rohe, waged over 18 years by developer Peter Palumbo.

Stirling's proposals are far more modest. Gone is Mies's heroic public podium with its single, sculptural, glass and steel centerpiece. In its place, a triangular office block is broken down into smaller scaled increments executed in Stirling's familiar blend of Portland stone, granite, stucco, and curtain wall. The paired offering is apparently a response to criticism of the architects' first scheme by City of London officials who found its height (175 feet) objectionable and who asked that the Mappin & Webb-designed building of 1870 be saved; the latter turreted Victorian structure is widely regarded as the most architecturally significant of the block's existing collection of generally undistinguished Late-19th-Century buildings. (continued on page 39)

Pencil Points

Adele Freedman, architecture critic with the Toronto Globe and Mail and frequent contributor to P/A, has been honored with a National Newspaper Award (Canada's equivalent of a Pulitzer Prize) for a feature article on Toronto architect Peter Dickinson. English born and trained, Dickinson is renowned for having brought Modernism to Toronto in the 1950s.

The Brooklyn Museum has announced five finalists in its master plan competition. They are: Atkin & Voith, Philadelphia, with Rothzeid Kaiserman Thompson & Bee, New York; Arata Isozaki, Japan, with James Stewart Polshek, New York; SOM; Kohn Pedersen Fox; and Voorsanger & Mills, all of New York. Each will be paid \$50,000 to design a master plan.

Architecture and the City is the subject of a permanent exhibit newly installed at Chicago's Museum of Science and Industry, funded by the National Endowment for the Humanities, Steelcase, and the Graham Foundation.

Charles Moore is to be the subject of a retrospective exhibition at Williams College Museum of Art this fall. The college plans a symposium on museum architecture to take place when the museum, closed for the construction of two additions and renovations by Moore, reopens with the Moore show.

Emilio Ambasz has been selected by the government of Spain to prepare a master plan for the Universal Exhibition of 1992 in Seville, commemorating the 500th anniversary of the discovery of America. Original plans called for simultaneous exhibitions in Seville and Chicago; the latter city has since suspended plans for a fair.

Hemet, Calif., plans a competition to design the master plan for its municipal government center. Registration materials will be available this fall. Contact Edward Wundram, Professional Advisor, Civic Center **Design Competition**, City of Hemet, 450 E. Latham Ave., Latham, Calif. 92343.

Renzo Piano and Alberto Sposito have won a competition to design the headquarters of Credito Industriale Sardo, a credit company, in Cagliari, Sardinia. (continued on page 42)



Expo 86 (continued from page 23) main fair site in False Creek (P/A, July 1983, p. 32). Sited at the water's edge of Vancouver's financial district, Canada Place is also the terminus of a new commuter "sea-bus" and new rapid transit system called SkyTrain that can transport visitors to the major Expo site or beyond to New Westminster, where unofficial exhibits and Cruise Ship hotels are in operation. The linkage of two expo sites and the 15 additional new SkyTrain stations are lasting legacies that demonstrate transportation alternatives, as did the Paris Metro, built for the International Exposition of 1900.

Canada Place, its design inspired by the Art Deco luxury liners of the 1930s, is the work of architects Musson Cattell & Partners and Downs-Archambault, both of Vancouver, and Zeidler Roberts Partnership of Toronto. The exhibition hall, one flight up from the Cruise Ship Terminal, is roofed with five translucent, Teflon-coated fiberglass "sails" rigged on bridge-strand structural cables.

Plans for this Expo began in 1978 when Bruno Freschi of Vancouver was selected by an international jury to be Chief Architect. Freschi created the initial footprint for the fair. A modular system for the participating international pavilions was designed in collaboration with Bogue Babicki. Many of the original towers, plazas, and formal gardens were later dropped.

Learning from the embellishment program of the 1984 Los Angeles Olympics, Creative Director Ron Woodall coordinated design teams to "gift wrap" the fair. Color zones were enforced through a Signage and Graphics Standards Manual, and themerelated banners were designed with realistic photomurals of trains, airships, and other transportation modes.

It is the site itself, more than the individual pavilions, that justifies a visit to the festival. The most photographed site image is Highway 86, a sculptural procession "conceived as a commentary on people's ambivalence toward technology in the 1980s when progress can be perceived as leading to either utopia or



Top left and above: heavy traffic on Highway 86.

apocalypse," according to James Wines, president of SITE. His team won a competition with their monumental 712-foot-long sculpture of a rolling highway that rises out of False Creek. The road is littered with the tools of human transportation, from snowshoes to submarines, autos to space vehicles, bikes to wheelchairs (no trains), all painted the same gray of the highway. Visitors lean, crawl, and sit on the static work, adding color to Wines's "narrative architecture." The steep arches of the roadway and the fragility of some vehicles have caused Expo staff to set up gray-colored



Czechoslovakia Pavilion.

roadblocks on some sections of the public space.

Japan's High Speed Surface Transport, running without wheels and without pollution, is test-driven on a path that runs under the summit of Highway 86. Developed by Japan Air Lines and Sumitonio Electric, the train takes 40 passengers at a time on a magnetic-lift "flying carpet," in contrast to the collection overhead on the highway. Expo 86 closes October 13.

Larry Zim

The author, a designer in New York, has written occasionally for Progressive Architecture on world's fairs.





First place park by Team Hou.



Second place, SFR/Kirksey-Meyers.

Houston Park Competition

Buffalo Bayou was the original reason for the existence of Houston, Texas. Over the last century and a half, the bayou east of Main Street was joined to the Houston Ship Channel, site of much of the city's petrochemical industry and the nation's third largest port. The section west of downtown was ultimately designated Buffalo Bayou Park. In the downtown itself, however, the bayou remained, in effect, a big drainage ditch. This pattern of neglect stood in marked contrast to the development of San Antonio's Paseo Del Rio, now a major alternative pedestrian parkway and commercial zone (see P/A, June 1975).

Only with the coming of the Texas Sesquicentennial in 1986, also celebrating the founding of Houston, was the concept advanced to bring improvements directly downtown. Mayor Kathy Whitmire created a Buffalo Bayou Task Force in August 1984, which recommended the following year that a target site be identified as Sesquicentennial Park, first in a series of activity centers along the bayou. Linear parks, both upstream and downstream of the site, had contracts let for completion this fall.

Sesquicentennial Park was



Third place, Tapley and Moore.

defined as an area on either side of Buffalo Bayou at a point where a major meander shifts by the Wortham Lyric Theatre, new home for the Houston Symphony, Houston Grand Opera and Houston Ballet Society. A two-phase competition for its design was organized by professional advisor Theodore Liebman of the Liebman-Melting Partnership, New York. Jurors included local professionals from a variety of fields and nationally prominent architects, among them Diana Balmori, partner of Cesar Pelli & Associates, William Pedersen of Kohn Pedersen Fox, Allan B. Jacobs of Aidala and Jacobs, San Francisco, and Bernardo Fort-Brescia, principal of Arquitectonica International, Miami.

Five first-phase winners were announced on December 20, as well as four Honorable Mentions and a Special Commendation. The winners, each of whom received \$10,000, were Victor Caliandro Architects, Roberts Associates/Dean Abbott and Robert Sena, Charles Tapley Associates and Charles Moore Architects, Shafik I. Rifaat, Bruce Webb, Tom Minor and Suthisak Vilasdechanon of SIR, Inc., in association with Kirksey-Meyers Architects, and Guy Hagstette, Robert Lemr and Robert Liner.

The second phase began in January 1986 with a jurors' report to the assembled teams, in which all received slides of the other projects. A memorandum of questions was issued to the finalists, and several initial "givens" changed. A key link between street and bayou, for example, was limited by a directive not to affect the Wortham Theatre plaza. Certain program elements remained vaguely open-ended. Finally, a late memo following the space shuttle Challenger disaster suggested that teams consider a location for a memorial to the astronaut crew, but not actually design a monument. In addition, schemes were evaluated for flood control and cost.

Two of the original jurors were not present for the final review, and two of the finalists (the New York and San Francisco firms) were not at the press conference, setting off speculation that the winner was a Houston firm, as proved the case. Third place went to Charles Tapley Associates, Inc., Charles Moore Architect with Drexel Turner, with a prize of \$5000. Their scheme was characterized by the most literal use of symbolic elements playing heavily to Texas, such as a Lone Starshaped belvedere tower and four 100-foot-tall abstracted Longhorn steers, which served as lighting towers along the rear of the Wortham Theatre.

Second place went to Rifaat, Webb, Minor and Vilasdechanon with Kirksey-Meyers, with a prize of \$10,000. This scheme developed both sides of the bayou and translated a number of its components into architectonic setpieces.

The winner, for \$20,000, was Team Hou whose members Hagstette, Lemr and Liner were joined by David Calkins. Theirs was the most "conservative" scheme, proposing, for example, that an existing bridge be retained as an open-air marketplace. Their scheme's amphitheater, called The Common, was the most generalized and flexible solution, the gateway a framework that could house a restaurant franchise. In detail, the Team Hou scheme reflected the successful integration of many given elements, and a modest strategy for landscape as a unifying element.

The young team, all recent graduates, is now organizing itself to begin design development with hopes of beginning construction in the fall of this sesquicentennial year. *Peter C. Papademetriou*



Noguchi garden with Brown pavilion.

Noguchi Garden in Houston

In early April, The Museum of Fine Arts, Houston, dedicated another element of its facilities, the 43,560-square-foot Lillie and Hugh Roy Cullen Sculpture Garden. The new space provides a setting for three-dimensional works that are part of the permanent collection, a location for donors to envision future gifts, and an alternative space for pieces on loan. Sited at the north of the MFAH, on the side redefined by the 1974 Brown pavilion as the entrance to the museum, it also connects a number of buildings from the last decade, including The Contemporary Arts Museum by Gunnar Birkerts & Associates, the Glassell School of Art by S.I. Morris Associates, and a string of private galleries, disparate pieces that have formed a kind of "arts district" in contrast to Dallas's planned one.

It has been nearly eight years since the commission was given to sculptor Isamu Noguchi, the 81-year-old Japanese-American selected after MFAH trustee Mrs. Alice Brown visited Jerusalem and saw Noguchi's Billy Rose Sculpture Garden. Proposed in 1979, the design was modified by 1983 and ground broken for construction a year ago (construction documents by Fuller-Sadao of New York). The elements of the design are cast-in-place concrete walls, walking paths of red carnelian granite pavers, architectural concrete seating and lighting enclosures, planting areas incorporating berms, gravel beds, and 100 trees indigenous to Gulf Coast Texas.

The enclosing walls of the garden, originally high and defining, were revised to varying heights up to 14 feet, in response to reactions of neighborhood and professional groups. Local designers criticized the original proposal as a "bunker"; passersby wanted to see in while walking; and others (among them (continued on page 26)



Calder sculpture in Noguchi landscape.

Noguchi (continued from page 25) members of the adjacent Contemporary Arts Museum) criticized the absence of an entrance, claiming that the proposal reflected MFAH's "elitist" attitude. While the Cullen Sculpture Garden is a project of the MFAH, it is also officially a part of the City of Houston; consequently, adjustments were mandated. Noguchi has said that "the contradictions resolved in this garden are especially pleasing to me."

His method was that of a sculptor, working with a maquette from which construction drawings were made directly. As MFAH director Dr. Peter Marzio has stated, "The garden is simply an enlarged Noguchi sculpture.' The garden's geometric plan, and its resolution as angled walls playing off against curved and angled surfaces, exemplify the biomorphic nature of Noguchi's sculpture and his interest in materials. There is indeed a "genuine" Noguchi sculpture: a giant granite triangle on end in the center of a curving walk. Certain incidental elements, such as a Japanese-garden gravel bed, appear to be present for their own sake, to be "arty." In this sense, Noguchi's approach has to be seen as representative of 1960s nonrepresentational art-an abstraction or "composition" whose moves can only be judged by whether they "look right," because the method of their realization is essentially subjective. The features of the design appear as vignettes, as "nice ideas" rather than specific elaborations from a fundamentally conceptual strategy.

The Cullen Garden is still in a fairly raw state, its construction just completed in April and not yet softened by use, the planting new and sticklike, and only about a dozen pieces from the museum's collection in place, with room for three times that number. Visitors have wondered whether the broad granite paths will trap Texas heat and reflect the glaring sun. Some details are refined, for example the one edge slot that separates the walks from landscaped areas and facilitates drainage in a discreet way, while others are slightly crude concrete benches that barely conceal spotlights, and concrete pedestals with works that appear to be "plopped" in place.

Noguchi's design also raises a question of method. While a number of artists have produced works that are environmental and architectural (Don Judd, Christo, Robert Smithson), one can question whether "sculptural" moves are adequate here, compared with a more "architectural" approach. Because of the incremental development of the adjacent area, the potential of the Cullen Sculpture Garden to knit together the pieces of the MFAH and to link nearby institutions was limited from the start. Still, the inward focus of the Sculpture Garden does little to further integration. One can merely say that a raw open space has been converted into a usable place in which to view a reasonable collection of sculpture. Peter C. Papademetriou

The Queen's House

The first phase of restoration at the Queen's House, Greenwich, London, has been completed. The Palladian masterpiece of Inigo Jones forms the centerpiece of the National Maritime Museum and has been closed to the public since 1984. The second phase of interior refurbishment will recreate the Royal Apartments on the piano nobile as originally designed in the 1660s by John Webb but subsequently lost. This phase will be finished in 1988. Monica Pidgeon

New Gateway for Coca-Cola Citadel

In time for its centennial celebration, the Coca-Cola Company has unveiled a new gateway and reception center for its Atlanta headquarters. Designed by Heery Architects and Engineers, these relatively small insertions give focus to a previously haphazard accumulation of offices and garages.

First given what turned out to be a test commission to design an iron fence for the Coke compound, the Heery firm produced a solution of such elegance (P/A, June 1983, p. 102), that they were asked to do a master plan, then to design the elements of new construction that it called for. Among these are a gateway and a motor courtyard (bottom center in model photo, below), the reception building that fronts it, a soon-to-be-completed office block (to right of reception building), and low wings housing an employee cafeteria and other functions, which bound a new forecourt (right in photo).

The centerpiece reception building asserts itself among the larger masses through its animated forms and the whiteness of its marble skin. Its profile (top right) resembles a classical pediment split up and rearranged with apexes at its corners.

Inside it are meeting rooms, lounges, and dining rooms for the Coca-Cola bottlers—each a major corporate executive—who gather here regularly. At the center is a generous rotunda (above), from which radiates circulation for the entire complex.

The rotunda is clad in fine



New Coca-Cola reception center



Central atrium.

marble and the rooms surrounding it are richly finished in rare hardwoods. The finest contract furniture is interspersed with 20th-Century collectors' items and well-chosen American art.

The formal organization as a whole is not as refined as the details and furnishings. There is an incompatibility between the elliptical, classically inspired rotunda and the angular, fragmented outer envelope that even the consistency of their marble detailing cannot reconcile. *John Morris Dixon*



Reception building between old (left) and new office towers (right).

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Oakhattan's winning entry, front elevation (above) and rear yard (below).

Harlem Infill Finalists

First prize in the Harlem Inner City Infill Competition, sponsored by the New York State Council on the Arts, the Harlem Urban Development Corporation, Manhattan Community Board #10, and the New York Landmarks Conservancy, went to the Oakhattan Group (Michael Pyatok & Associates of Oakland, Calif., with William Vitto & Ira Oaklander, Architects, of New York). The competition sought new solutions to the urban housing crisis, and entrants were asked to design a mixed-use complex for an actual site in Central Harlem (P/A, Feb. 1986, pp. 23-24).

In the first stage of the competition, the jury selected four *finalists*. Two teams of architects received special commendations, and six were awarded honorable mentions. In the second stage, the finalists were asked to develop more specific designs for the site, and each was required to come up with a financial plan for completion of the scheme.

The jury awarded first prize to the Oakhattan Group's scheme on the basis of its combination of exuberant design and a solidly functional solution to the program. Second prize went to Stephen Campbell and Mark Nielsen of New York and Boston; third prize to Adele Naude Santos Architects of Philadelphia; and Honorable Mention to Stoner Duncan Architects, also of Philadelphia. Said NYSCA Chairman Kitty Carlisle Hart of the winners, "We hope the resulting prototypical solutions will serve as models nationwide." Joanna Wissinger

A Canadian Consensus

Canadian Architecture: A Measure of Consensus, was exhibited in Vancouver and New York earlier this year, and will tour in Europe before returning to Canada in December (dates are not firm as yet). The show covers 21 Canadian projects selected in the summer of 1984 by Andrew Gruft of the School of Architecture at the University of British Columbia.

Gruft's program is rather ambitious, his premise that there is currently a body of work extant that forms the New Canadian Architecture, and he sets out to prove it. His main method is what he calls the "matrix": a large wall chart on which projects are cross-referenced against analytical categories.

The step from quantitative analysis to the declaration of a coherent direction in Canadian architecture does seem justified, if not particularly startling. Most interesting is Gruft's abstention from the stylistic debate; rather than entering into the Modern/ Post-Modern fray, he attempts an alternative analysis.

While the matrix itself is intriguing, the projects tend to get lost, becoming mere fuel for the analytic engine. This is unfortunate, because many of the projects in the exhibit are very good, particularly the Mississauga City Hall, Ontario, by Kirkland & Jones, Architects, a P/A Award Citation winner (P/A, Jan. 1985, pp. 101–103), and the Toronto YMCA by A.J. Diamond. *Joanna Wissinger*



A.J. Diamond, YMCA north façade (left) and rooftop running deck.



Edmonton City Hall, Alberta. Baird/Sampson Associates, Toronto.

ACSA Meeting: Good Decisions

The Association of Collegiate Schools of Architecture (ACSA) held its 74th annual meeting in New Orleans at the end of March. The setting and the year's banner, "The Spirit of Home," lured some 400 college architectural educators into four days' discussion of design projects and research on the subject. While some individual sessions struggled to make significant issues fit the conference mannerism (like "At Home in Tight Places" or "Homeless at Home"), the spirit of home was a broad enough theme to encompass papers on a wide variety of subjects, from Bofill's monumental housing to low-cost alternatives for squatter settlements in Southeast Asia; from feminist visionary schemes to lessons of the Villa Mairea; from student projects for a house for an ancestor to the homes of Jung and Wittgenstein. What the democratic smorgasbord approach to conferences lacked in coherence, it made up for with a few really enticing selections.

This year the organization instituted a healthy new structure that gave design projects equal weight with papers about design. Faculty members submitted schemes of home and its multiple meanings for a specified program on a New Orleans site, or in an open competition. From the numerous entries, solutions were selected for display and presentation. While the open competition afforded some the opportunity to drag out old projects, the focused competition made for provocative resultsnot only the projects themselves but the discussion they inspired at specially organized sessions.

Like other conferences, ACSA is a mixed bag of the good, the ordinary, and the ugly. As long as there are enough good presentations, as there were in New Orleans, ACSA will continue to advance the quality of architectural training. Among those talks that kept audiences in their seats was the keynote address by Clare Cooper-Marcus, speaking on her research in housing and reflecting on the house as symbol of self. This talk, often referred to in subsequent sessions, opened the discussion to a broad range of issues and to the more profound implications of the spirit of home. Other presentations to the entire membership were given by Antoine Predock, Elizabeth Adams, Edward T Hall, Walter Netsch, and Andres (continued on page 30)

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P/A NEWS REPORT

ACSA (continued from page 28) Duany, but only the last was riveting through the final slide. As for honors, Vincent Scully was given the ACSA/AIA Award for Excellence in Architectural Education, and Walter Netsch received the Tau Sigma Delta Award.

Overall, conference organizers Patrick Quinn, George Anselevicius, Ron Filson, and Richard McCommons made four excellent decisions that ensured a successful meeting. First, they selected a theme that had wide interest yet tapped deep convictions. Second, they held the meeting in a great city so that interesting people took time from their schedules to come. Third, they strengthened the design component to achieve a good balance with scholarship. Finally, as many people noticed, the meeting's program involved a greater number of women than ever before-an acknowledgment that women, too, are at home in architectural education. Dana Cuff

The author is a professor at the School of Architecture, Rice University, Houston.



Tower to rise east of Carnegie Hall.

Carnegie Tower

Cesar Pelli has designed a 59story office tower for Rockrose Development, adjacent to Carnegie Hall. Income from it will support the hall's restoration program. Although nothing will be built over the hall, the tower and its new neighbors break Manhattan's pattern of high-rise on the avenues, low-rise at midblock.



Charnley House.

SOM (continued from page 23) made up of six noted architects outside the firm. The top student award of \$12,000 went to Ray Kinoshita, a Master of Architecture candidate at Harvard (the one woman among the winners). Awards of \$4000 to \$10,000 went to five other students in three types of degree programs: Mark P. Schendel (M. Arch., Ohio State), Douglas G. Oliver (M. Arch., Harvard), Gintaras Lietuvninkas (M. Arch. as second professional degree, U. of Illinois, Chicago), Luis Daniel Vildostegui (B. Arch., Tulane), and Thomas Lambert (B. Arch., Cooper Union).

A new award for nontenured architectural design faculty, of \$20,000 for a nine-month period, went to John Peter Maruszczak of University of Texas at Arlington (also a winner in P/A's latest furniture competition, May issue, p. 115).

To accommodate expanding activities, the foundation has purchased the Charnley House, designed in 1891 by Wright, as a member of the Adler & Sullivan firm. This deteriorating landmark, conveniently located on Chicago's Near North Side, will be carefully restored for foundation use. Appointment of a director for the institute is soon to be announced. John Morris Dixon

The Professional and Building Codes

Should building codes become vehicles that define and even assign professional roles and responsibilities for building design and construction? Codes should do all that and a good bit more, according to a group of 60 architects, builders, engineers, code officials, lawyers, and industry association representatives who gathered for a daylong session on the question in Washington, D.C., this spring.

Sponsored by the National Conference of States on Building Codes and Standards (NCS/ BCS), the session was moderated by architect David R. Dibner, FAIA. He termed it "an opportunity to take the first of many (continued on page 32)

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P/A NEWS REPORT

Building Codes (cont. from p. 30) necessary steps" needed to straighten out a design, construction, and approvals process that many participants characterized as a mess, underlying the present professional liability crisis and sometimes undermining public safety.

Despite a few dissenting views and the absence of key parties who might be expected to take a direct interest in such matters, the session culminated in endorsement of requirements for: the designation of a "prime professional" on all construction documents submitted for code review and approval, where the seal is required of a registered design professional; "peer review" of projects that exceed in complexity or scale the provisions of existing codes; and shop drawing review and approval, as well as periodic on-site construction reviews and reports by the design professional of record.

The group gave broad support to the eventual codification of these and related provisions. Several proponents argued that, without the force of law and the requirement that owners pay for these services, design professionals will continue to be held accountable for work and services they are not compensated to perform.

From state and local building code officials, much grumbling was heard about the laxity of state professional licensing and registration boards; one working group recommended greater policing of architects and engineers and stricter enforcement of licensing laws.

Some participants questioned the role of building code officials ("They have authority, but no liability, and they contribute nothing but costs to the process," was the message conveyed repeatedly by representatives of the homebuilding industry, who sought total "self-certification" of code compliance by "good" builders), but the group wound up reaffirming the need for substantive plan reviews and approvals by government code officials.

While it raised more questions than it answered and lacked qualifications as a broad building industry forum, the NCS/BCS session signaled a groundswell of interest in seeing that major changes are made in building codes to define and assign responsibilities—and thus liabilities—for design and construction.

The American Society of Civil Engineers reported during the meeting that it is laying groundwork for a consensus standard on construction project responsibility, and hopes eventually to see the standard placed into code language. These and related matters ought to receive the wider hearing they deserve. It is hoped that architects, particularly, will be active (and even aggressive) participants in the process. *Thomas Vonier*



Barnes's Fort Lauderdale Museum.

Barnes's Basic Art Barn

After 28 years of subsisting on storefront art museums, the city of Fort Lauderdale, Fla., opened its new Museum of Art designed by Edward Larrabee Barnes Associates this January, and if the result is not exactly earthshattering, it speaks well for the city's intentions. A modest, three-story stucco building, the 62,000-square-foot museum was built for \$7.2 million. In keeping with this minimal budget, Barnes has delivered a suitably minimal design, a basic, blank, art container that is remarkably unadorned. The design is efficient, honest, and seemingly well suited to the needs and tastes of Fort Lauderdale.

While it is unapologetically Modern, Barnes's design does concede an architectural point here and there to the warm Florida climate. In plan, the museum consists of two simple curvilinear shapes, one concave and one convex, connected by a breezeway, which also serves as an attractive, well-defined entrance to both buildings. The larger of the two buildings houses gallery, storage, and office spaces, the smaller, a 262seat auditorium. On its roof, a sculpture terrace that doubles as an outdoor café is accessible either directly from the street via (continued on page 34)



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P/A NEWS REPORT

Barnes (continued from page 32) trellis-covered stairway or through the museum's secondfloor galleries.

The museum's exhibition spaces are large, white, and architecturally neutral. The two main gallery floors for temporary exhibitions offer 15-foothigh ceilings and flexible floor plans, allowing the museum to accommodate much of the oversized art of the past four decades. This feature has been used to great effect in the inaugural exhibition, "American Renaissance: Painting and Sculpture since 1940" (through March 30). In the rear of the second floor there is also a series of small galleries housing the permanent collection. As most conservationconscious museums are these days, this one is virtually windowless, except for a small filtered skylight over the grand, curving lobby staircase, which is itself perhaps the most dramatic feature of the whole design.

What is most remarkable about this building, though, is that it has been built at all. The local citizenry, anxious to alter the popular perception that Fort Lauderdale has little to offer but endless beach parties, has in recent years managed an impressive transformation of the city's downtown. The museum is but one of 15 major projects, including a new central library and a performing arts center, that have recently opened or are under way. Modest though it may be, the Museum is genuinely considered a treasure by the local culturati. Peter Lemos

The author is a Contributing Editor at Metropolis magazine.

Loeb Fellows Named

Fourteen architects, planners, and design professionals in related fields have been named Loeb Fellows for the 1986–87 academic year at Harvard University Graduate School of Design. As Loeb Fellows, midcareer design professionals who have demonstrated leadership in the field are able to pursue a year of independent study at Harvard on either a full-time or part-time schedule. The Loeb Fellowship Program is funded in part by a grant from the National Endowment for the Arts.

Those named are: from Boston, Antonio DiMambro, architect and City Planner, President of Comunitas, Inc.; Lorraine Downey, Director, Environment Department, City of Boston; from Chicago, Mary Decker, Executive Director, Metropolitan Planning Council; Margaret McCurry, Design Partner, Tigerman, Fugman, McCurry; from Dallas, David Dillon, Architecture critic, Dallas Morning News; from New York, Patricia Conway, Planner and President, Kohn Pedersen Fox Conway Associates; Tessa Huxley, Horticulturist and formerly Executive Director, Green Guerillas, Inc.; Laura Rosen, Architectural Photographer; from Raleigh, Norma DeCamp Burns, Architect, Principal of Burnstudio Architects, and Raleigh City Councilwoman; Donna Moffitt, Marine Policy and Legal Specialist, North Carolina Office of Marine Affairs; from San Francisco, Allison Williams, Associate in Design, Skidmore, Owings & Merrill; and from Washington, D.C., Susan Frey, Editor in Chief, Landscape Architecture and Garden Design; Nellie Longsworth, Lobbyist and President, Preservation Action; Richard Ridley, Architect and Principal, Richard Ridley Associates.

Taliesin Building Unbuilt Wright

Although Frank Lloyd Wright resented and resisted attempts to settle his beloved Arizona desert, his successors and associates at Taliesin West are actively encouraging development at the enclave's very entrance. Taliesin Gates, a Scottsdale subdivision of 62 residential lots, will occupy 74 acres, 24 of which were Taliesin property. Taliesin Associated Architects are offering a limited number of unrealized Wright house designs to which "a premium will be attached." (In the 27 years since his death, the firm has completed 10 of his unbuilt designs, modified as necessary to meet contemporary code requirements.) Those who (continued on page 36)



Model home, Taliesin Gates

A CUT ABOVE

RIVERPLACE—Minneapolis, Minnesota Architect: A Joint Venture of Palaia-Svedberg Architects and Korsunsky Krank Erickson Architects General Contractor: Kajima International Inc.





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Taliesin (continued from page 34) can't cover the premium for a real Wright can commission a "semicustom" home newly designed by Taliesin architects.

William Wesley Peters, Chairman of the Board of Directors of the Wright Foundation, says profits from the development will augment funding for the Foundation and School of Architecture, and pay for preservation of Taliesin facilities in Scottsdale and Spring Green, Wisc., both designated national landmarks.

New Regionalism Debated in Austin

Though not with total justification, the University of Texas School of Architecture at Austin is widely perceived as a bastion of regionalism. It therefore seemed fitting that UT's Center for the Study of American Architecture, in its third annual symposium (April 24–25), would—as the announcement said—"consider the possibility of an architecture rooted in place and responsive to local conditions rather than to international trends and fashions."

Labeled "New Regionalism,"

the symposium brought together a dozen panelists, including Pride of Place host Robert A.M. Stern, Mexican architect Ricardo Legorreta, New Mexico architect Antoine Predock, author and critic Kenneth Frampton, and UT's own Charles Moore. Ostensibly, the task at hand was to elucidate the topic, to clarify the issues-perchance to distinguish "new" regionalism from "old" regionalism, or just plain regionalism. But no clear consensus emerged. The sessions also lacked the flickering spark of disagreement that symposium attendees relish.

This lack of both consensus and disagreement would seem to be a fatal flaw. Ironically, however, it lends a certain legitimacy to the topic. As an architectural phenomenon, regionalism is both complex enough to defy easy answers and convincing enough to defy opposition.

Charles Moore demonstrated the slipperiness of the term, concluding only that "regionalism lies somewhere between universalism, which is too big, and personal individual innovative-ism, which is too small." Robert Stern seemed disinclined to oppose regionalism or to endorse it. He seemed disinclined, in fact, even to discuss it on its own merits, preferring instead to focus on the concept of classical tradition as "the standard against which everything is measured."

Adding an intellectual dimension that often taxed the mental capacities of the audience, Kenneth Frampton called for a "Critical Regionalism" that is not sentimentally identified with the vernacular. Into that category fell the work of two presenters— Legorreta, whose buildings reflect Mexican climate and culture, refined by Modernist sensibilities; and Predock, whose architecture alludes to desert formations and culture.

Not surprisingly, one of the conference organizers seemed to have the clearest and most plausible grasp of the symposium topic. In a presentation that was at once lyrical and scholarly, Lawrence Speck discussed the works of five architects-Gaudí, Wright, Aalto, Barragán, Kahn-as products of a "new" regionalism. More than architectural one-liners, said Speck, their buildings emerge from deepseated sensibilities and the tangible realities of a place. They reflect an inventiveness that

supersedes style, and even time. In that sense, the "new" regionalism is both the new and the old combined. *Larry Paul Fuller*

The author is a writer and consultant who lives in Austin.

French Gift

Visiting members of the Parisbased Association des Vieilles Maisons Françaises (VMF) have presented a gift of \$5000 to the AIA Foundation for restoration of the front portico of the Octagon House. The 33 members of France's oldest and largest historic preservation group were fêted this spring by the U.S.based Friends of VMF.

In accepting the gift, acting AIA Foundation president Louis B. Marines noted that the VMF's choice of the Octagon for its award was especially appropriate: "During the War of 1812 it was the home of the French foreign minister, who saved the house from destruction by remaining in residence as the British burned Washington." He invited the group back next year to view the completed restoration work. *Thomas Vonier*

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Kew Conservatory.

British Conservatory

A Tropical Conservatory has been built at the Royal Botanic Gardens at Kew, London. Covering 4490 square meters, it replaces 26 old-fashioned greenhouses at a cost of about £4 million. It will open to the public when fully planted next spring and will include 10 different habitats ranging from desert to mangrove swamp.

Five types of glazing are used on the mild steel multispan structure, which has been flamesprayed with aluminum and then further protected with chlorinated rubber paint. The painting cycle is expected to be approximately 15 years, but the structure has a "design life" of 100 years. The conservatory was designed by the architectural department of the Government's Property Services Agency. Monica Pidgeon

Export Awards

The Boston Society of Architects has cited four projects in its 1986 Boston Export Awards. Selected from over 50 submissions, they are: the Naismith Memorial Basketball Hall of Fame, Springfield, Mass., designed by Cambridge Seven Associates; Founders Hall Dormitory, Worcester Polytechnic Institute, Worcester, Mass., designed by Earl R. Flansburgh + Associates; Pacwest Center, Portland, Ore., designed by Stubbins Associates; and Pier 17 Pavilion, New York, designed by Benjamin Thompson & Associates.



Pier 17 Pavilion.

Building Stone Awards

The Building Stone Institute has announced the winners of its 10th annual Tucker Awards, honoring the following projects and architects: Innova, Houston, Texas (Cambridge Seven, Cambridge); Sonoma-Cutrer Winery, Santa Rosa, Calif. (Rolland/Miller, Santa Rosa); Valley National Banking Center, Tucson (Architecture One, Tucson); Austin Hall restoration, Cambridge (Goody, Clancy, Boston); Greens Farms House, Westport, Conn. (Herbert Beckhard/Frank Richlan, New York); the Curzon House, New York (Stephen B. Jacobs, New York); New York Shakespeare Festival Public Theater Restoration, New York (Mendel, Mesick, Cohen Waite, Hall, Albany, N.Y.); the Oculus at the National Gallery, Washington, D.C. (Vitetta Group, Philadelphia); The Limited, New York (Beyer Blinder Belle, New York).

Jurors for the awards were architects Paul Rudolph and Elliot Willensky, and Roger Yee, Editor, Design Construction & Realty magazine. No entry in the landscape category was selected to receive an award this year.





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Pencil Points (cont. from p. 24)

The RIBA Journal has changed its name to The Architect.

British architects gathered at a Special General Meeting of the Royal Institute of British Architects chided their Council for not acting to counter the Government's current squeeze on education and projected closing of two of the 38 schools of architecture in the United Kingdom.

Skidmore, Owings & Merrill, Houston, in association with Askew, Nixon, Ferguson & Wolfe, Memphis, have been selected to design the Memphis Brooks Museum of Art Expansion in Memphis, Tenn. The 1915 Beaux Arts museum is to be renovated, and new construction, including a restaurant, orientation theater, library, and support facilities, will be organized around a central court. **Construction of the \$4 million** project begins in late 1986.

The University of Miami Campus Master Plan Competition has concluded with the selection of five grand prize winners, each of whom receives \$5000. They include: Alireza Badie and Jurg Lang, Los Angeles; Thomas K. Davis and Marleen Davis, Syracuse, N.Y.; Edwin Harris, Jr., Raleigh, N.C.; C. Alyn Pruett, John E. Fernsler, Jose Albertini, **Barry Miller, and Adriana** Savino, Wallace Roberts & Todd, Coral Gables, Fla.; Bruce Spencer, Candace O'Brian, and Manuel Gallardo, Haynes Spencer Richards, Coral Gables, Fla. Ten honorable mentions were also awarded.

Mitchell/Giurgola, New York, and Legorreta Arquitectos, Mexico City, are the architects for a 6-million-square-foot, mixed-use project in Dallas. L.A. developer Maguire **Thomas Partners and IBM**, joint venture partners for two major projects in Los Angeles and Philadelphia (P/A, July 1985, p. 72), have teamed up again. Mitchell/Giurgola will design the IBM offices, while Legorreta will design a village center including hotel, retail, and recreation. Peter Walker and Martha Schwartz of San Francisco and New York will handle land planning, Harwood K. Smith of Dallas architectural production.

The Grad Partnership of New Jersey has joined the ranks of architect/developers, forming a real estate subsidiary, Gradco.



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In Progress

Britain's one-time premier Post-Modernist, the egg-cup archi-tect of TVam Studios (P/A, Dec. 1983, pp. 74-80), Terry Farrell is now handling a host of impor-tant commercial and public commissions in London.



D

P

la View from City.

1 Alban Gate. In London's crowded City and on the South Bank (4), architect Terry Farrell is confronted with what he terms "rather doctrinaire, slightly illjudged projects" which must be modified to suit present-day needs. The City's Barbican is a classic 1960s scheme of towers raised on a vast Kafka-esque podium. Farrell's proposal corrects one pressing problem—the absence of a clear public entrance-replacing one of three glass office towers and bridging over the London Wall, to provide a new atrium entrance to the Barbican complex from the financial district.

> Progressive Architecture 7:86 47

1b New Entry Plaza with St. Alban Tower, rear.





2 Savoy Hotel penthouses. Rooftop temples appended to

Rooftop temples appended to the 1889 London landmark, these penthouses pick up on the Savoy's Deco details, which are themselves the result of an earlier rehabilitation in 1929 by Easton & Robertson (with interiors by Basil Ionides). Placed atop the turn-of-the-century waterfront façade by Arthur Mackmurdo, Farrell's follies build a river-scaled billboard of glass, aluminum, and chrome steel.

3 Charing Cross Station. This eight-story office block takes advantage of air rights attached to the existing Charing Cross Station. The 407,674-squarefoot building, sited over the elevated railroad tracks and oriented to the Thames, will be constructed without disruption of routine rail traffic. The engineering solution, worked out with the ubiquitous Ove Arup & Partners, sinks only 18 columns; the post-tensioned top floor ties together the ends of a huge arch from which all other floors are suspended (with cantilevered side bays). The vaulted concourse beneath the station, formerly unused, will be opened up and the adjacent Villiers Street, now run-down, will be renovated for retail. The Embankment Gardens just east will also be revitalized. Hungerford Bridge will be expanded to improve pedestrian access to and from the South Bank. The Charing Cross Hotel remains undisturbed.



3d

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P/A Calendar



Doug Michels, HOK, Project Bluestar, AIA Octagon, July 19.

Exhibits

Through July 20

Tokyo: Form and Spirit. Walker Art Center, Minneapolis (P/A, April 1986, p. 108; review, P/A, June 1986, p. 24).

Through July 22

40 Under 40. Glen-Gery Brickwork Design Center, Philadelphia. Also, July 29-August 12, Glen-Gery Brickwork Design Center, Baltimore (P/A, May 1986, p. 34).

Through July 31

Contemporary Spanish Architecture. Architectural League, New York.

Through August 7

The Architecture of Herman Miller. Gallery at the Old Post Office, Dayton, Ohio.

Through August 9

Ladies' Mile: The Architecture of Commerce. The Galleries at F.I.T., New York.

Through August 10

Mies van der Rohe Centennial Exhibition. Museum of Contemporary Art, Chicago (P/A, Feb. 1986, pp. 21, 23).

Through August 20

Hugh Ferriss: Metropolis. Whitney Museum of American Art at Equitable Center, New York.

Through August 24 Lawrence Halprin: Changing

Places. Museum of Modern Art, San Francisco.

Through September 1

Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral. Renwick Gallery, Washington, D.C. (P/A, April 1986, p. 27).

Through September 7

Warren H. Manning, Landscape Architect, 1860-1938. Glyndor Gallery, Wave Hill, Bronx, N.Y.

Through September 21

Proposal for a Guggenheim Museum Addition. Guggenheim Museum, New York.

Through September 30

The Great World's Fairs and Expositions, 1851–1939. Mitchell Wolfson Jr. Collection of Decorative and Propaganda Arts, Miami-Dade Community College, Miami.

Through October 22

Vienna 1900: Art, Architecture and Design. The Museum of Modern Art, New York.

Through October 31

Ornamental Architecture Reborn: A New Terra Cotta Vocabulary. National Building Museum, Washington, D.C.

July 19-August 17

Ideas Above Earth: Space Architecture. Octagon Museum, Washington, D.C.

Competitions

August 30

Submission deadline, Buffalo Place Design Competition. Contact Robert G. Shibley, AIA, Competition Director, School of Architecture and Environmental Design, 3435 Main St. (Hayes Hall), SUNY/Buffalo, Buffalo, N.Y. 14214.

August 31

Registration deadline, International Concept Design Competition for an Advanced Information City. Contact Akihide Mimura, The Mainichi Newspapers, 1-1-1, Hitotsubashi, Chiyoda-ku, Tokyo 100, Japan.

August 31

Submission deadline, Landmarks Preservation Council of Illinois Prizes for HABS Measured Drawings. Contact LPCI, 407 S. Dearborn St., Suite 970, Chicago, Ill. 60605.

September 8

Postmark deadline, 34th P/A Awards. See page 17 for information and entry form.

September 15

Registration deadline, Dayton View Historic Association Infill Competition. Contact Dayton View Historic Association, Inc., P.O. Box 113, Mid-City Station, Dayton, Ohio 45402. Jeffrey Wray (513) 461-4694.

September 30

Deadline, 1986 Concrete Buildings Award Program. Contact Glen Simon, Portland Cement Association, 5420 Old Orchard Rd., Skokie, Ill. 60077 (312) 966-6200.

November 14

Deadline, International Interior Design Award. Contact IIDA Secretariat, AGB Exhibitions Ltd., Audit House, End Road, Eastcote, Middlesex HA4 9XE England 44-1-868-4499.

January 30

Deadline, 1986 Edison Award competition. Contact F.F. LaGiusa, Chairman, Edison Award Competition, General Electric Co., Nela Park #4162, Cleveland, Ohio 44112.

Conferences

July 16-19

American Society of Interior Designers Annual Conference and International Exposition of Designer Sources. Century Plaza Hotel, Los Angeles. Contact ASID National Headquarters, 1430 Boradway, New York, N.Y. 10018 (212) 944-9220.

July 28-August 1

Biennial International Shelter Workshop, Massachusetts Institute of Technology, Cambridge, Mass. Contact Nabeel Hamdi and Reinhard Goethert, Professional Practice Program, Building 4-209, 77 Massachusetts Ave., Cambridge, Mass. 02139 (617) 253-1350.

August 7–10

1986 Industrial Designers Society of America National Conference: Forms of Design. Northwestern University, Chicago. Contact IDSA, 1360 Beverly Rd., Suite 303, McLean, Va. 22101-3671.

August 8–9

Buy Design. Vista International Hotel, New York. Contact Corporate Design Foundation, 449 Marlborough St., Boston, Mass. 02115 (617) 236-4722.

August 13-16

National Conference, Society of Environmental Graphics Designers. Cranbrook Academy, Bloomfield Hills, Mich. Contact Sarah Speare, SEGD, 108 Fairweather St., Cambridge, Mass. 02138 (617) 491-0367.

August 17-21

Illuminating Engineering Society 80th Annual Conference. Boston Marriott Copley Place, Boston. Contact Jack Richard, IES Headquarters, 345 E. 47th St., New York, N.Y. 10017 (212) 705-7926.

August 18-22

SIGGRAPH '86: Computer Graphics and Interactive Techniques. Contact Conference Management, Smith, Bucklin & Associates, 111 E. Wacker Dr., Chicago, Ill. 60601 (312) 644-6610.





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P/A Practice

Management: Ruth Hirsch discusses the compensation of architects and alternatives to traditional practice.

Law: Robert Greenstreet shows how to avoid the legal difficulties of a close architect/client relationship.

90k 80k 70k 60k 50k 40k 30k 20k 10k 0 **Recent College Graduate** Designe **DESIGN POSITIONS** Senior Designer **Junior Designe Design Director** Intermediate PRODUCTION POSITIONS **Recent College Graduate** rmediate Technician Senior Technician **Department Head** Project Manager Project Architect -Archi Job Captain Junior

Management: The Market for Architects

Over the past decade, the employment opportunities for architects have changed considerably, but this has not significantly improved the professional compensation accorded architects, although it has expanded their field of operation.

Architects choose their profession, one certainly hopes, because they feel a social responsibility in addition, of course, to a personal need. As Paul Heyer has so aptly put it, "Architecture is a social art. Consequently, the architect must assume a vital role in shaping our environment. The architect, like the artist, must attempt to bring diversity into a harmonious and viable unity." But Norval White has observed that "To relish architecture is both an intellectual and an intuitive emotional affair. and perhaps achieving this is its own compensation. But no one lives by bread or design alone.' In our society, architecture has become a business enterprise. It

At one end of the scale are the financially successful, marketsensitive firms that have developed formulas geared to financial results. This type of practice is very much in demand with developers since it involves

economies of scale and predictable results.

At the other end of the spectrum are the many architects who hang out their modest shingles alone or with a partner and who struggle for most of their professional lives. Holding back these independent practitioners is their inability to devote the necessary energies to marketing their skills.

Between these extremes are the vast majority of architects. Capable, devoted, and competent employees of medium-sized professional firms, many receive a low level of compensation throughout their careers. They are part of a large force of journeyman professionals who join firms during a busy period, only to be laid off when the work runs out. They receive no pensions or equity, and usually top out at a mediocre salary. A study published in 1980 found that about 56 percent of all architecture graduates were still working for architectural firms ten years after graduation, rather than being out on their own. Yet, even architects from top schools who chose to go to the "name" design firms did not necessarily receive salaries commensurate with the prestige of their credentials. The more renowned firms spend more time on design development and details, and this translates to less money available for its employees. Those architects who are hired by the less glamorous larger firms, however, don't fare much better. becoming specialized in one particular area and having limited salary and growth potential. But despite this bleak picture, there are positive alternatives. First, though, let's look at salaries.

Right now, we are confronted by a paradox. While the demand for architects, especially on the technical side, is high when compared with the supply, salaries over the past decade have risen only minimally. Architects' salaries today do not reflect the rates of increase enjoyed by the other professions.

The following will give you an overall picture of current salary ranges and medians for the broad spectrum of architectural positions available in firms of all sizes. The categories are defined in this way:

• *Recent College Graduate*—B.S. or B.Arch.

• Junior Architect—One to three years experience; working under close supervision.

• Intermediate Technician—Three to five years experience; can independently carry out routine assignments and apply standard techniques.

 Senior Technician—Five or more years experience; can work independently and supervise juniors and intermediates.
Job Captain—A thoroughly (continued on page 64)

Law: The Architect/ Client Relationship

The literature of architectural practice is relatively consistent in its treatment of the architect/ client relationship. Whether the architect is conceived of as an expert adviser or likened to the supporting partner in a Victorian marriage,¹ the importance of establishing and maintaining close ties with the client is constantly stressed and, given the largely private, commercial nature of practice in the United States, may seem perfectly logical. However, research into the separate but associated areas of professionalism and legal liability suggests that a potential conflict may exist between the desire to maintain good architect/client relationships and the pressing need to guard against legal action. This article will explore this dilemma and suggest ways to alleviate it by improved methods of practice.

The concept of professionalism is not easily defined, although certain elements recur in occupations traditionally accepted as professions.² These include a centralized body responsible for, among other things, training and research; a restricted field of practice; enforceable codes of conduct; intrafraternal commitment; and a close fiduciary relationship between professionals and their clients.

Together, these elements have been formalized into the model of architectural practice that has developed over the past few centuries, a tradition that embodies the notion of the "Independent Scholarly Gentleman" working primarily alone, and preferably in a rural context, focusing on design rather than business affairs, and working closely with clients.³ This 19th-Century image of architecture may be regarded as overstated and outmoded by some, given the drastic changes in both the scale and volume of the building industry that have taken place this century. Certainly, the original (continued on page 68)

Progressive Architecture 7:86 63

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P/A PRACTICE

Management (continued from page 63)

P/A PRACTICE

Management (continued from page 64) Corporation and the many public authorities. Entry level salaries here are generally higher than in private consulting firms, with zero-to-one-year's experience paying \$21,000 or more. However, at the middle level, group or section leaders are paid somewhat less than their counterparts in the private sector. At the top end, directors and department heads earn about the same or a little less than in private industry. Offsetting this salary imbalance, though, are the benefits offered by a government organization as part of the compensation package. These are generally quite good, with four weeks vacation,

required training in interiors before they could become fully consultant firms, whose fees can be capitalized along with the Construction management is closely allied to architecture, but it is a field which architects have

no overtime work expected, and significant job security the norm.

The Future?

As the profession becomes increasingly technologically advanced, it becomes progressively more difficult to start a small independent practice. Fully half of the young architects out of school want to be on their own within ten years, yet only the most resourceful of those practices that are started will last.

It is reasonable to conclude that increasing numbers of architects in the future will associate in partnerships rather than attempting to retain small individual practices. There are pragmatic and positive considerations in combining efforts. A larger firm can better afford the costs attendant on setting up the computer capacity that has become essential for the practice of architecture today. And with the larger organization come financial benefits for the employees. The widespread use of computer aided drafting and design (CADD) systems has changed the landscape of the architecture industry and the employment picture for architects.

In current practice, CADD is more successful for interior projects, and is only marginally effective for architectural work. Three-dimensional design input capabilities need significant improvement before CADD can



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find much wider use in architectural offices. In the beginning, most firms using CADD trained junior people as operators and had difficulty later in communicating design intent, and particularly corrections and revisions. Later it became evident that CADD professionals must be fairly senior, and now CADD literacy is useful and lucrative at the upper levels as well. Salaries for CADD operators are about the same as for manual drafters. Because of the cost of the terminals and the plotters, operators often work in shifts. All shifts generally receive the same pay, but the less desirable time slots are balanced by shorter hours for those shifts.

Besides the CADD operators, firms using computer systems often require programmers. Architects with computer programming skills can command excellent salaries by writing architectural software which, for example, might enable the computer to solve a design problem, or to speed along a repetitive job.

The proliferation of CADD systems over the next five to ten years is likely to diminish the need for architects at the entry level, and to alter the qualifications required for obtaining employment. There were 62,000 registered architects in the United States in 1982. There are about 30,000 students currently enrolled in 4-, 5-, and 6-year collegiate architectural programs. Very few stress training in CADD or construction technology as an integral part of the curricula. The emphasis is on design, even though only a small percentage of graduates become designers. Yet the nation's universities cannot continue to produce more architectural graduates each year than there are positions available, particularly if they are undertrained in the technology of the expanding architectural field. To do so is to mis-serve the students, and perpetuate the depressed financial picture for architects.

There are new demands in the marketplace. If architects hope to get more than merely adequate compensation, they must be willing to adapt to the market's changing trends and needs, in terms of both technology and economic awareness.

Today's architect has to confront clients who are unsure of the architect's role in the building process. These are clients who are increasingly design conscious but who are acutely aware of the need to control costs and the importance of obtaining (continued on page 68)

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Management (continued from page 66) value for their money. Architects must walk a tightrope between design quality and profitmaking—both for themselves and for their clients. As Paul Segal has said, "good business decisions and good design decisions go hand in hand." An architect has to have both an aesthetic sense and a social conscience in order to be effective in our society—and simultaneously arrive at professional fulfillment.

And that professional fulfillment is especially important, since financial compensation in architecture is not always commensurate with artistic or technical achievement. Ultimately, however, we still return to the basics, which dictate that no theoretical conceptualization or grand design can be achieved without the mastery of drawing, design development, and all the other basic skills needed to put a building project together. These must be combined with the awareness that today's architectural profession is dependent on economies of scale, and that architects must respond to changing technologies if they wish to reap financial rewards.

Ruth Hirsch

The author is an architectural placement consultant with Career Builders, Inc., a recruitment company specializing in the placement of design, communications, and engineering personnel.

Law (continued from page 63)

tenets of professionalism have been brought into question. For example, the codes of conduct once enforced by the AIA, and which were swept away in the wake of the Mardirosian decision by the Supreme Court as violations of the Sherman Anti-Trust Act, have now been replaced by a set of nonbinding, voluntary principles.⁴ However, many schools of architecture still implicitly reinforce the traditional model of professionalism.

That model is still more apparent in practice itself, where a recent survey indicates that, of the 13,404 architectural firms owned by AIA members, only 391 of them (five percent)

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employ more than 10 architects.⁵ Sixty-two percent, on the other hand, are one-person concerns, a type of practice that is growing by one percent each year. Clearly, practice in the United States is still largely composed of small firms, in which, it is reasonable to infer, there is greater direct contact between architect and clients. The importance of this relationship therefore seems fundamental to contemporary practice.

Practice in the 1980s, however, is not solely about public relations. As many architects are now painfully aware, the threat of legal liability has escalated at an alarming rate, and every aspect of practice needs to be examined closely to discover how the likelihood of court action can be reduced. While the construction phase has produced the majority of legal actions, three recent surveys all suggest that a surprisingly large number of cases originate from acts or omissions taking place during the design phase, where the architect and client are the major participants.6 Many of the problems in these cases originate from alleged errors in construction documentation, but a sizable number are concerned with conflicts between the architect and client, not necessarily connected to design error. In the Wisconsin study, for example, over one fifth of the actions were initiated by architects suing for fees. In many of these cases, the architect/client relationship had broken down and refusal of further payment had precipitated the legal action.

A number of cases also show that many suits stem from inconsistencies and misunderstandings in client negotiations. In a number of instances, particularly in small-scale commissions for clients with little knowledge of or previous experience with the building process, architects had casual, informal contractual arrangements and a tendency to shield the client from potential construction problems. When problems do arise in such instances, the client is rudely awakened to their (often monetary) consequences and tends to blame the architect, not always unreasonably, for their occurrence. In order to minimize these pitfalls, the architect should follow more businesslike and formalized procedures that clearly define the rights and responsibilities of the two parties. However, by establishing clearly defined legal boundaries between the parties, such actions (continued on page 70)

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Project: Tuscany Apartments, Austin, Texas.

Architects: Lawrence W. Speck & Associates, Austin (Lawrence W. Speck, Robert Marx, and Alfred Godfrey). Client: Robert Barnstone, Austin.

Site: 33,370-sq-ft flat site at corner of two residential streets; directly across from neighborhood shopping center.

Program: 30 apartments varying from one- to three-bedroom, community room, laundry. 30,300 net leasable sq ft; 8800 sq ft loggias; 8600 sq ft parking garage.

Structural system: concrete pier and suspended slab foundation; masonry bearing walls; precast concrete planks.

Major materials: local limestone; Mexican brick; tile roof; painted, glazed ceramic tile; custom ironwork (see Building Materials, p. 154). Mechanical system: split-system heat pump, each apartment. Consultants: Stoeltje Associates, structural; Meyer, Litton, Allen, civil.

General contractor: Sikes Construction.

Cost: \$2,375,000 (actual, 1985); \$59 per sq ft (covered spaces counted at half).

Photos: Greg Hursley.

P/A Awards Update Knipschild Residence, Glen Ellen, Calif.

Basic's Back

A house in the Sonoma Valley by Batey & Mack won a 1984 P/A Design Award citation for achieving considerable richness with very limited means. The Knipschild house is 100 feet high in the hills above the Sonoma Valley north of San Francisco. There are no windows on its north (entry) side, but the south side (inset) is designed for the spectacular views (next page).

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P/A Awards Update Knipschild Residence, Glen Ellen, Calif.





At the rear of the house (facing page), an outdoor living room (inset) looks across the lap pool and out to the vast expanse of the Sonoma Valley. This south side of the house is articulated by bold and simple architectural elements of stair, column, loggia, and pilaster set against basic forms that are made to appear massive by the size and shape of windows and doors. No devices, however, other than purely architectural ones are used to achieve these ends. Inside (this page) plaster walls of the hall echo the stucco of the exterior. Slate floor and exposed pine ceiling are throughout first level; upstairs is carpeted in bedrooms and study.

Project: Knipschild Residence, Glen Ellen, Calif. Architect: MACK (formerly Batey & Mack), San Francisco (Bruce Tomb, project architect). Client: Charles Knipschild. Site: a 24.3-acre wooded knoll 100 ft above Sonoma Valley **Program:** single-family house of 3450 sq ft with 2240 sq ft of terraces for large-scale entertaining. Structural system: concrete slab on grade; 2 x 8 wood frame. Major materials: stucco exterior, plaster interior, slate floor or carpet over pine (see Building Materials, p. 154). Mechanical system: forced-air heat bumbs. Consultants: Zucco Associates. structural General contractor: Hoover & Associates. Costs: \$289,394; \$83.88 per sq ft.

Photos: Henry Bowles & Assoc.



THE Knipschild house, which was completed just about a year ago, is a continuation of a series of single-family houses that Andrew Batev and Mark Mack have designed for the valleys of California north of the San Francisco Bay region. While most of the houses are located in the Napa Valley wine region, this one is in the more western, cooler, and less humid Sonoma Valley, which could account for its more compact form. Like the other houses, though, it is equally expressive of the architects' notions of "primitivism," through which they view architecture as rational form that transcends style and is beyond individual expression, which relies only on the simplest basics of construction and on the most honest and direct expression of materials. This attitude (formulated before Batey left the firm, which is now known simply as MACK) is opposed to the current fashion of Post-Modernism and its emphasis on decoration, historical allusion, and, one feels these architects would say, general frivolity.

This house is a simple and direct expression of the clients' needs to accommodate large-scale entertaining. It is oriented to take maximum advantage of the spectacular views, and consequently has no windows on its north, entry, side. Most of the windows are at the south side, toward which all rooms and terraces are oriented for views from the house's site 100 feet high in the mountains.

The building is basically a simple rectangle that has been cut out only along its north and south façades where circulation is located. At the rear, south side, which gives onto the main terrace and looks over the pool, the western portion of the house has been eroded to accommodate a staircase to the upper terrace. This erosion is flushed out, however, by a colonnade across the back of the house that begins as a series of pilasters, continues as the side of a loggia, and is completed by a pair of freestanding square columns. There is no doubt that this is a conceit, but it is effected solely through architectural means; there is no illusion or allusion.

The rest of the house is the same. Unpainted joists support bare pine floors of the second level, stuccoed plywood exterior cladding shows every seam, and concrete is plain concrete. The only decorative touch is the color of the colonnade. As James Stewart Polshek said when the house won a P/A Award (Jan. 1984, pp. 110-111), "It develops richness with an absolutely minimal vocabulary.' David Morton

> Progressive Architecture 7:86 97

P/A Profile Cooper, Eckstut Associates

A New York urban design firm draws its strengths and its philosophy from the dual nature of the partners' background: their experience in the public sector and their training as architects.

ALEX COOPER and Stanton Eckstut are both architects, but their practice consists largely of what most people call urban design. They, however, call it "architecture practiced according to the traditional view.

Cooper, who received his architecture degree from Yale and worked in Philip Johnson's office and Edward Larrabee Barnes's, and Eckstut, who graduated from University of Pennsylvania's architecture school and worked for Knowle and Swinburne in Philadelphia, first met in 1971 when both were with the Urban Design Group in New York. There, they not only saw the breadth of the design field, but also experienced the practicalities of the public processes. It gave them, says Cooper, "a focus on the implementation of projects," and prepared them to create "not merely plans on paper, but buildable projects."

They formed their own office in New York in 1979, and found that their past experience was a great marketing tool: Right from the beginning, despite being a young firm, Cooper, Eckstut Associates was involved in large-scale projects. One of the first was the 92-acre Battery Park City master plan (p. 100). Also among their early commissions was a plan for the revitalization of New York's 42nd Street. Now, among the many projects on the drafting boards at various stages of design are a waterfront plan for Harlem, a Downtown plan for Buffalo, and a "utopian new town" plan for the 88-acre David's Island in Long Island Sound.

Having achieved a major reputation as urban designers, the partners now want to reestablish their credentials as architects, and intend wherever feasible to have a small piece of the architectural action in any urban design commission they accept. They have, of course, already designed buildings, including an office complex in Phoenix and distribution centers for the New Jersey Foreign Trade Zone, and, still in progress, the Hudson Transportation Center in Hoboken (p. 102), and the two examples on the facing page. Most of their architectural work is carefully interpretive of its context, but they do not believe in facile imitation of traditional forms. They do feel, for the most part rightly, that their architecture would be more successful if they were more assertive and inventive; and they believe that they are getting there. But their design for Battery Park City's Esplanade (p. 101) is an example of historical inspiration at its best. Having studied New York's waterfront parks, they chose and updated, where appropriate, the most successful elements. If it is not markedly inventive, it is nevertheless serene and reassuring.

Many of the firm's master plans focus on the design of open spaces. These become rooms purposely carved out of the urban fabric, rather than spaces left over after buildings are sited. A notable example is Chicago's Cityfront Center (p. 104), which has a series of contextually varied parks. Battery Park City's Rector Place, now almost complete, is proof of the value of this open space design—the relationship of existing and new buildings to park is finely balanced.

The partners are adamant that urban design be detailed physical design. A lot of design is done up front, they say, in order to determine the desired formal characteristics that are then translated into guidelines. "And always," says Eckstut, "there must be a mechanism for waiving guidelines when the results, if not the methods, coincide with the guidelines' intent."

Battery Park City's Rector Place Neighborhood provides a sample of architecture built according to carefully devised guidelines. If you allow your eyes to glaze to a myopic blur, you feel you are in a traditional New York neighborhood—Beekman Place, for example. If you focus, however, the mandated surface variety is generally clumsily achieved. "In Battery Park City," says Eckstut, "the guidelines were aiming at a greater depth of surface variation than some of the architects attempted. Charles Moore's building, for instance, has a great deal of surface relief, and it is successful." Eckstut adds that guidelines cannot substitute for good design, but can make architects design more carefully.

Diversity is a natural and desirable characteristic of cities, the partners believe, and in almost all their large-scale designs they hope that many developers, each with a few parcels, will participate.

"Urbanism should be the driving force behind architecture," says Cooper, "not marketing, which demands star-type architecture." "Most buildings must be background architecture," adds Eckstut, "though some can achieve 'stardom.' But the first priority is the well-designed street." *Susan Doubilet*



The Margaret Hotel, front elevation.

The Margaret: S. Eckstut, partner in charge (V. Caliandro, associate/ proj. mgr.; A. Benenson, J. Dick, M. Hoizny, C. Jones, J. Russell, J. Tarella, proj. team). **Consultants:** The Vilkas Group; Severud, Perrone Szegezdy, Sturm; Cosentini Assoc.



The Margaret Hotel, side elevation.

86th & Broadway: A. Cooper, partner in charge (D. Clinton, proj. mgr. M. Fernandez, D. Hamilton, D. Kaliszewski, A. King, B. Kleimanis, J. Lengeling, S. Reilly,



P. Shurtleff, proj. team). Associate architect: Schuman, Lichtenstein, Claman, Efron. Consultants: Robert Rosenwasser Assoc.; Cosentini Assoc.

The Margaret Hotel (above) in Brooklyn Heights and the 86th Street & Broadway Building (left) in Manhattan are examples of architecture designed by Cooper, Eckstut Associates for clients in the private sector. "Lots of firms," says Cooper, "can take the clients' position. But we are advocates for the public needs, and evén private clients, paradoxically, come to us for that reason. They know that what we propose will likely be accepted by the city."

The Margaret Hotel project, while only a single building, is a case in point. The 11-story apartment building for Eichner Properties replaces a 15-story hotel that burned down. The site, facing the Brooklyn Heights promenade and part of a Landmark District, carries a building height limit of 50 feet. The architects were able to argue that this building, at the edge of Brooklyn and oriented to Manhattan, was appropriate as a high-rise. Furthermore, their careful design, which used materials suitable to the neighborhood-orange, reddish, and brown bricks, metal roof and bay windows-satisfied preservation interests. The New York Landmarks Commission and the Board of Standards & Appeals have granted approvals; a negative vote by the Board of Estimate was overturned, and construction is now beginning.

The apartment building on Broadway, also for Eichner, involves less complicated approval processes, but also reinterprets cues from nearby buildings, while the West Side zoning basically defined the form. The 20story, 354-unit, 365,000-square-foot building has a clearly defined base (50-foot-high street wall with shops and offices), set-back middle, and corniced top, with penthouse duplex apartments above. P/A Profile Battery Park City New York



North residential neighborhood.

Battery Park City Master Plan: A. Cooper, S. Eckstut, partners (R. Baer, V. Caliandro, B. Shea, assoc.). North Residential Area: A. Cooper, partner (B. Shea, assoc.; D. McGregor, proj. mgr.).

Battery Park City, the residential and commercial development on a 92-acre landfill along the Hudson River at the southern tip of Manhattan, is by now well known (P/A, June 1986, p. 37). Cooper, Eckstut Associates' Master Plan of 1979, allocating 14,000 housing units and six million square feet of office space, organized the site as an extension of lower Manhattan (view from river, right), with traditional streets and blocks, and 30 percent open space-parks, plazas, and a waterfront esplanade (far right). The master plan includes guidelines for building envelopes, materials, and details drawn from traditional New York buildings and streets, and encourages complexity and small-scale elements to prevent a super-block appearance. Developers, selecting their own architects, bid on sites; a board reviews designs.

The commercial center, designed by Cesar Pelli Architect for Olympia & York, is well on the way to being finished (P/A, July 1985, pp. 79–86). Phase I of the residential neighborhood, Gateway Plaza, and a section of the waterfront esplanade is complete. Phase II, the Rector Place Neighborhood with park and esplanade extension, is nearing completion. And developer proposals for Phase III, Battery Place, are being reviewed.

Cooper, Eckstut Associates have recently completed the zoning and mapping of the final phase, the 5500apartment North Residential Neighborhood (left), with retail and office space, a hotel, and public facilities.

The North Area guidelines follow the principles developed for the South Area, but with differences due to its greater width and to its location adjoining a low-rise residential neighborhood to the east. Low-rise development is increased, streets become broader, and there is more parkland, the waterfront esplanade becoming a major active park and the center of the site being designed as a linear neighborhood park.





Battery Park City from the Hudson River.

South Residential Area: S. Eckstut, partner (R. Baer, proj. mgr.). Esplanade I: S. Eckstut, partner in charge (G. Koper, project manager). **Esplanade II:** A. Cooper, partner (G. Koper, proj. mgr; C. Bakalor, V. Barton, A. Benenson, I. Connolly, J. Dick, J. Fine, C. Glaister, V. Goldsmith, T. Hirniak, M. Horizny,



Waterfront Esplanade.

C. Jones, J. Kalinowski, T. Marrett, J. Mezanko, R. Ponte, G. Rossi, J. Schmidt, J. Tarella, D. Todd, proj. teams). Consultants: Hanna/Olin, Ltd.; Butler & Evans; Wolf & Co.; Cosentini Assoc.; Vollmer Assoc.; Mueser, Rutledge; Howard Branston Lighting Design; Synterra Assoc.



P/A Profile Hoboken Waterfront



Model, waterfront area looking south.

The Hoboken Waterfront project gives Cooper, Eckstut Associates an opportunity to exercise their abilities as urban designers and as architects. The Port Authority of New York & New Jersey has commissioned the firm to prepare a master plan of the 177-acre Hudson River site, incorporating Hoboken's historic ferry terminal and its subway/rail stations, and to design a new Hudson Transportation Center office building adjacent to the ferry terminal.

Hoboken, a quick PATH (trans-Hudson) subway ride from Manhattan, is in the process of being spontaneously revitalized, but the waterfront, no longer used for its traditional industrial and shipping purposes, is ripe for redevelopment and an image change. Cooper, Eckstut Associates' plans focus on public elements—parks, streets, waterfront, transit—to establish the design.

The plan defines three major areas. The south (top in model, left), which incorporates the mass transit stations, will be high density and have mixed uses, with three office towers and the Hudson Transportation Center building, 2.4 million square feet of offices in all. The middle section, adjacent to an existing residential area, will have 1200 units of housing and uninterrupted riverfront access with parks, esplanades, marina, and a new river drive. The north area is planned for low-rise development, probably research and development facilities attracted by Stevens Institute of Technology, with a linear park and grove at the water's edge.

The transit station base of the new Hudson Transportation Center (model and drawing, right) will formally extend the Ferry Terminal, while its office tower will reflect local influences, notably the punched windows and white brick common to Hoboken commercial buildings.

The Port Authority is now issuing RFPs from developers for the housing and some of the office buildings.



Habaken Waterfront Master Plan


Two Housing Projects Omaha and San Francisco

Village Redefined



In two very different contexts for entirely different markets, the village concept is reborn. West Fairacres Village in Omaha by Daniel Solomon and John Goldman combines images of bungalows in many options.



West Fairacres Village in Omaha is a new neighborhood of 24 semiattached and 29 detached single-family houses of one or one-and-one-half stories that range from 1700 to 2200 square feet. The imagery of the houses is derived directly from that of the Midwestern bungalow, which Omaha's merchant builders of a previous generation imported from California. Front porches, though no longer as necessary as in the past, are still used during temperate seasons.



SITE PLAN, WEST FAIRACRES VILLAGE

DECADES of sales hype have emptied the term "village" of all meaning it once had as a place of visual and social coherence. One of the two projects presented here is located in a western suburb of Omaha, about seven miles from downtown; the other is in an inner city neighborhood of San Francisco. Although architects Daniel Solomon and John Goldman (West Fairacres Village) and Daniel Solomon and Associates (Amancio Ergina Village) did not choose the names, they did work hard to recreate some of the old ambience.

West Fairacres Village, Omaha, distinguishes itself from surrounding subdivisions through both its plan, which places attached houses across from each other on 20-foot-wide streets, and its imagery, derived from the midwestern bungalow. The conventional merchant housing in this and many other cities expresses the values of privacy that we Americans feel strongly about—the typically large, spreading house with massive shingled roofs and complex plans providing secluded open space and an abundance of daylight. The architects have also provided these amenities, while seeking to incorporate them into a townscape that would provide a sense of the public realm.

A previous generation of Omaha's merchant builders successfully imported the bungalow from California. Dotted about the older neighborhoods are the prototypes for West Fairacres' one-story or story-and-a-half houses with porches framed in white-painted wood or brick balustrades. But the older houses have front, side, and back yards and no visible garages. Even though air conditioning has changed the functional need for the front porch as a cooling-off place in summer, it is still in demand in the temperate seasons.

At West Fairacres Village, porches both strike a nostalgic chord and give order and rhythm to the street. In true pattern-book fashion, they are composed of a variety of Craftsman elements. The nonrepetitive patterns produced from various combinations of the wood members give a sparkle to the street; the connecting garages maintain the tight linear rhythm unbroken by the usual side yard.

Besides creating a public, villagelike image with untypically narrow streets (these are approved because they are private), the site plan also gained a southern exposure for the living areas and gardens of each house. Dwellings are sited along the streets except on the north side, where they face on courts perpendicular to the streets. Thus all rear gardens have southern exposure, and one of the two living room walls of windows and French doors is in a position to gain desired heat in winter; overhangs block that gain in summer. Garages with low roofs prevent the houses from shading each other's living area and give the desirable impression that these attached dwellings are single-family homes.

In the plans as well as the exteriors, the architects have brought California to Omaha. From the entrance, a clear path through the length of the house gives a preview of the light-filled living room. The modest bungalow, escalated here to luxury housing, was perceived by the architects as a means of conferring urbanity on the suburban environment. Economically, the bungalow court plan was a way of increasing density and, thereby, profits. Ironically, for midwestern house-buyers, the bungalow court—no matter how well designed—is still tied to a past that was left behind.

Thus, present plans are to build only a little over a third of the 17-acre site as originally planned. The site plan will be retained, but the houses, not by Solomon and Goldman, will very likely return to the picturesque type with bloated roofs. They appear to spell out, for now, what luxury living in western Omaha is about.





At West Fairacres Village, the builders also brought California to the interior of the houses. From the entrance, a clear path through the length of the house gives a preview of the light-filled living room (above), where one of its walls is always oriented for winter heat gain, but where overhangs are also designed to block that gain during the summer. Elevations (above right) show a variety of porch variations and one of the two dormer types (top). Plans show the first floor of a two-story house (left) and the floor of one of the one-story houses (right), two of the six possible floor plan options. There are four porch options for the two-story houses and twelve for the one-story houses.







FIRST FLOOR VARIATION, TWO-STORY HOUSE **Project:** West Fairacres Village, Omaha, Neb.

Architects: Daniel Solomon, John Goldman Associated Architects, San Francisco.

Client: Goldman-Kasin Co. Site: suburban 17 acres with 7 percent slope from west to east. **Program:** 24 semiattached and 29 detached single-family houses of one and one-and-one-half stories ranging from 1700 to 2200 sq ft, with 400-sq-ft garages and full basements.

Structural system: 4" or 8" concrete block foundations; dimensional lumber floor, wall, and roof framing; exposed wood trusses.

Major materials: wood decks, railings, trellises, roof shingles, trim, windows and doors; hardboard drop



VARIATION, ONE-STORY HOUSE

siding; gypsum board; carpeting; floor tile (see Building Materials, p. 154).

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Mechanical system: air-to-air heat pumps for heating and cooling. Consultants: The SWA Group with Barbara Stauffacher Solomon, landscape; Design 1 Interiors (hired by owner), interiors; O'Kelly & Schoenlank, mechanical.

General contractor: Goldman-Kasin Co. Costs: \$55 per sq ft. Photos: Jane Lidz. Amancio Ergina Village in San Francisco occupies three quarters of a city block in a redevelopment area. The 72 units of subsidized housing include one-, two-, and three-bedroom apartments that range in size from 590 to 1055 square feet. Typical of the city's residential buildings, these also have the 3- to 4-story height, bay windows, back stairs, and courts, and give the impression of the standard 25foot street frontage.



Part of an area that underwent massive urban redevelopment in the 1960s, Amancio Ergina, by Daniel Solomon and Associates, preserves the scale and feel of traditional San Francisco housing and streetscape.

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Amancio Ergina Village San Francisco



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SITE PLAN, AMANCIO ERGINA VILLAGE

Project: Amancio Ergina Village, San Francisco.

Architects: Daniel Solomon & Associates, San Francisco (Connie Giles, John Long, Laura Nettleton, Daniel Solomon, project team).

Client: Amancio Ergina Village Inc. **Site:** three quarters of a city block in a redevelopment area.

Program: 72 subsidized one-, two-, and three-bedroom units of 590 to 1055 sq ft.

Structural system: concrete block foundation with wood framing. Major materials: Masonite siding, redwood decks, wood trellis and rails, gypsum board, tile (see Building Materials, p. 154). Mechanical system: radiant ceiling

heat. Consultants: SWA Group, in-

teriors; Shapiro, Okino and Hom, mechanical. General contractor: Roberts/

Ohbaysshi Corp. Cost: \$50 per sq ft including site work.

Photos: Henry Bowles & Assoc.

Around the courtyards (left and facing page), the composition of the units' back porches and stairs creates strong visual interest for what is often just a utilitarian adjunct to buildings; as a result, the whole ensemble avoids being frilly. Inside the units (see plans, below left) simple, easy-to-furnish spaces with a minimum of circulation were means of economizing a saving that went for amenities like decks, back stairs, and small gardens.

SAN FRANCISCO is that rare city that has never lost its allure. Despite the desirability of Bay Area exurbs, the city's neighborhoods have retained their distinctive character and popularity. In the Western Addition area between Van Ness and Golden Gate Park, Amancio Ergina Village occupies one of the last unbuilt sites to be reconstructed after urban redevelopment ruptured the existing fine grain.

Although the project had been designed and taken all the way through the official approval process, it was mired in financial problems and had halted. The mayor's office asked housing expert/developer James San Jule to assume the development responsibilities, which he did on a pro bono basis. One of his first statements to the project's new board was that the design reminded him of a "gross motel on the edge of Cucamonga."

Instead of the three slab-sided blocks set like barracks on the site, San Jule envisioned a kind of new housing that would be at home in the city. He consulted Dan Solomon who, since the early 1970s, has been studying the city's housing types both in design studios at U.C. Berkeley and for the City Planning Department. His firm, Daniel Solomon and Associates, has built a number of small- to medium-sized housing projects scattered about the city (P/A, Oct. 1979, p. 54, Jan. 1979, p. 106, and Aug. 1982, p. 60).

When he talks about San Francisco's traditional residential blocks, with their 3- to 4-story height and 25-foot width, bay windows, back stairs, and courts, Solomon sounds like—and is—an evangelist. His concerns are balanced between the front and back stage sociability that is traditional in city life and holds for the affluent as well as the modest neighborhoods.

Inside the units, however, life style has changed. Kitchens are more important now; daylight is in demand for the whole living space. In Solomon's view, simple, easy-to-furnish plans with a minimum of interior circulation were means of economizing in this lowto moderate-income project; the savings went for amenities like decks, back stairs, and small gardens.

Amancio Ergina Village is nonprofit, cooperative housing for sale to people whose income limits down payments to 5 and 10 percent. Seven tiers of subsidies were needed to ensure that such people could live here. No federal financing was involved. To keep the financial structure intact, Solomon had to redesign the whole project for the same budget and have the job completed in five months.

Ironically, the earlier redevelopment policy helped. Because the ³/₄-block site was cleared, and parking was allowed in the middle of the site, both the parking and security became affordable, with 68 of the 72 units having both a street and a court entrance.

The designers have achieved such a smooth fit with the neighborhood that the project's newness is not discernible in the usual ways. The impression of a 25-foot front is achieved by visually dividing the 50-foot fronts with stacked projecting bays and staggered cornices. A stoop precedes the security gate, behind which more steps lead to a landing with the unit entrances. An A-B-A pattern of wood-framed windows in the bay sections—which are also capped with pergolas—strengthens the row-house image. The composition of back porch and stairs creates a strong visual interest for what is often a utilitarian adjunct to buildings. As a result, the whole statement avoids being frilly; nor are these just boxes. Rather, they appear as a timeless variation on San Francisco's traditional vernacular housing stock. *Sally Woodbridge*



Custom Setting

Employing less-than-pricy materials in unusual ways, this small but stylish showroom by Christian Hubert for jewelry designer Peter Brams improves on tradition with a combination of brashness and refinement.

THE standard notion of creating a luxurious setting for the display of precious objects is reinterpreted with wit and style in Christian Hubert's showroom for Peter Brams, a designer of precious and semiprecious jewelry. Using inexpensive materials, Hubert has created a mixture of color and texture that strikes an intelligent and contemporary balance between funkiness and elegance.

In the outer reception area, the floor is covered in cocoa matting—a giant welcome mat. Because of the narrowness of the building (it is only 25 feet wide), Hubert chose to move the office wall back and make the entry space larger; the receptionist sits in a glass booth that projects into the lobby. Oblong panels of glass are framed in black-painted wood, inset with copper-plated channels (stock hardware pieces, custom-plated), a detail that (without the plating) reappears within. The booth alludes visually to the jeweler's vitrine, a subtle advertisement of the nature of the space within.

Inside, the flooring changes to cork tile, which is the same warm color as the matting but provides more secure footing. A small sitting area has a concrete-finished wall and chairs by Japanese designer Rei Kawakubo, best known for her clothing for Comme des Garçons. To the left are the doors to the showroom. Designed by Hubert, they are of frosted glass and steel. The frame repeats the oblong module of the reception booth, along with the inset channel detail (here in brass).

The showroom spans the full width of the building, its position in the front giving it the benefit of a wall of windows. It is paneled in waferboard, a humble material not often displayed so boldly. A wood laminate similar to chipboard, waferboard is made from larger pieces (the ends of 2x4s). The paneling is glossed with polyurethane and picks up the color and texture of the cork flooring, which is also used as a baseboard. The brass channel detail is repeated as trim for the panels.

The room is furnished with a glass-topped steel table, designed by Hubert, and wood and tubular steel chairs by Jean Prouvé. In order to avoid clutter, the jewelry is brought to prospective buyers on wheeled carts (also by Hubert), constructed of frosted glass, copper, steel, and bronze, which hold stacks of black-edged display boxes. On the same wall as the entry doors, a concealed exit allows clients to leave without causing congestion.

The modern jewelry showcased here requires a snappier backdrop than do more traditional baubles. Hubert's strong interest in unusual materials, uncommonly employed, results in a low-key and carefully detailed interior with a surface richness to rival the familiar jeweler's velvet. Joanna Wissinger





Display cases are stacked on wheeled carts (left) and brought into the showroom for buyers to examine. This method eliminates the need for standard showcases. Hubert designed the frostedglass and steel conference table (below), the room's major piece of furniture. The chairs (c. 1935), by French architect Jean Prouvé, were chosen by Hubert.



Peter Brams Showroom New York

> The receptionist's booth (below, left) projects into the lobby. According to Hubert, the use of glass does not make the showroom less secure; criminals prefer to break in by picking a lock rather than smashing glass. The desk is by Hubert, and the Rei Kawakubo chairs were selected by the client. The showroom doors are to the left. The waferboard paneling and cork tile floor (below, right) complement each other in color and texture; the Prouvé chairs also pick up the gold and black color combination. The shiny surfaces emphasize the showroom's purpose: the display of precious objects.

Project: Peter Brams offices and showroom, New York. Architect: Christian Hubert with John Nambu, Associate, C H Design, New York.

Client: Peter Brams Designs, Ltd. Program: 2000 sq ft of office and showroom space for a jewelry designer.

Major materials: gypsum wallboard, acoustic ceiling tile, carpeting, cocoa matting and cork tile on floors, waferboard wood laminate wall sheathing, steel, brass and copper metalwork, Formica, concrete (see Building Materials, p. 154). Contractors: Carman Construction, general contractors. The Woodshaper, Solo Engineering, Designer Glass, table and carts fabrication. **Costs:** \$60,000 (\$30 per sq ft) not including fees or furniture. Photos: Andrew Garn.







FLOOR PLAN

P/A Portfolio For Technical Reasons

A construction company's headquarters outside Stuttgart by Gottfried Böhm and a technical school in Karlsruhe by Heinz Mohl are shown in this P/A Portfolio.

BOTH architects featured in this section, Pritzker laureate Gottfried Böhm of Cologne and Heinz Mohl of Karlsruhe, have made stylistic shifts during their careers. Böhm's shifts have been in part technologically inspired, and Mohl's, philosophically. In the buildings shown here, Böhm's Zublin headquarters on the outskirts of Stuttgart and Mohl's Heinrich Hubsch School in Karlsruhe, each returns—in a way—to earlier preoccupations. Why and how this occurs is examined, as is another concern they share: While Bohm's project is located in a suburban situation and Mohl's in an urban one, both architects have said that they give high priority to environmental continuity. *Susan Doubilet*

> The "turrets" of Gottfried Böhm's Zublin headquarters (top) contain stairs or meeting rooms. All parts are precast in concrete, including the stairs themselves, cast in three runs per floor, and the turret roofs, each cast in one piece.

> Passages between the three wings of Heinz Mohl's Technical School (right) are roofed, and bridges connect the wings at upper levels. At left in the photo is the "head-house" with gymnasium and round stairtowers.





P/A Portfolio Zublin Headquarters Stuttgart, West Germany

Gottfried Böhm combines the weightiness of concrete and the lightness of a glazed atrium in a castlelike headquarters building.

WHEN architects are commissioned to design the headquarters of a prestigious construction company, chances are their building will benefit from the best technical advice and the most careful attention to construction details possible. This was the case for the Zublin headquarters on the outskirts of Stuttgart. The 88-year-old Zublin Company, well known in Europe and the Middle East for civil engineering projects predominantly of concrete, was determined to use its favorite material for its own new home, and turned to the German architect renowned for making art of concrete, Pritzker laureate Gottfried Böhm (P/A, June 1986, p. 23).

The commission afforded Böhm the opportunity to return to the material of his earlier years, when he constructed such Expressionist masterpieces as the Neviges Pilgrim's Church and the Bensberg Town Hall (1964). In the interim, as technologies and their economies changed, he turned to lighter weight materials such as metals, and labor-saving prefabricated systems. The Zublin commission, while allowing the use of concrete, nevertheless necessitated new techniques. Unlike Böhm's early schemes, in which the concrete was poured in place, Zublin is almost entirely precast. It is as if the child making sand castles has now become the older boy building model ships. Where before the work had a natural, earth-rooted quality in which the fantasies and the forms seemed to flow freely, in Zublin the intellect has come to the fore. The architect is careful and clever, and his fantasies are analyzed before being applied.

The result, in the Zublin building, is a curious and not unpleasant dichotomy: While even expensive detailing has not managed to mitigate the monotony and familiarity of repetitive concrete panels, a fairytale, castlelike quality is imparted to the complex by the stairtower turrets that punctuate the massing of the two long wings, the peaked roof of the glazed central atrium, and the two compactly scaled caretakers' "villas."

Two six-story office wings face each other, separated by a dramatic glass-gabled and -roofed atrium, $80' \ge 200'$ in plan, air conditioned only by naturally induced air movement. The focal element of the atrium is a central spiral staircase/elevator tower, an unmistakable reference to the Bensberg City Hall stairtower.

The building's structure, including the precast exterior bearing walls, attests to Zublin's care for the product. The exterior walls of fine-quality, carefully finished concrete are tinted two shades of red, using iron oxide pigments. To avoid the strip window effect common to precast panel systems, the window mullions are cast integrally with the spandrel panels, and the panels have a slight projection over each window. The careful façade detailing, however, is only slightly perceptible from afar, and somewhat fussy from up close.

The building now stands proud next to cultivated fields outside Stuttgart, the insular castle being a romantic image familiar in Germany. But civilization is encroaching and will continue to do so, probably in the form of other corporate headquarters; and one wonders what type of a continuity Böhm, who values highly the making of "connections," envisions here. *Susan Doubilet*



The central stair and elevator tower in the Zublin atrium (above) has direct formal ties to the stairtower in Böhm's 1964 Bensberg Town Hall. Here, all parts are precast, as are the atrium bridges, the atrium roof structure, and the exterior loadbearing walls (facing page, middle and top right). Columns are articulated with a darker red pigment than the spandrel panels, and the side edges of panels and column pieces are thickened to a half-round plan section for strength and to accommodate the special PVC connectors.

To avoid exorbitant fuel costs, the atrium is not air conditioned, the idea being that people pass through the space but need not spend long periods there. For summer cooling, air is encouraged to move through the space, entering from the underground parking levels and through pneumatically controlled louvers in the gable walls, and being exhausted through vents, also pneumatically controlled, at the peak. Additional hot air at the peak is passed through heat pumps to warm domestic water.

The building is a combination of weighty materials, light-filled spaces, and fantasy, one of the elements contributing to the latter quality being the floor of the atrium (detail, facing page, top left): Imaginary streetscapes are executed in colored pebbles.





Project: Zublin Headquarters, Stuttgart.

Architects: Gottfried Böhm, Cologne (D. Gartemann, project leader).

Client: Ed. Zublin AG, Stuttgart. **Site:** 160,000 sq ft on outskirts of Stuttgart.

Program: offices, conference rooms, cafeteria, 130,000 sq ft total, plus 15,000-sq-ft atrium. Underground parking.

Structural system: reinforced con-

crete foundation; precast concrete columns, spandrel beams, floor slabs. **Major materials:** precast concrete, glass, gypsum board, carpeting. **Mechanical system:** Heating: central gas-fired hot water system for interior spaces. Cooling: natural air flow encouraged in atrium. **Consultants:** Ed. Zublin AG, structural and mechanical engineers. **General contractor:** Ed. Zublin AG.

Costs: \$15,000,000 (1984).







P/A Portfolio Heinrich Hübsch School, Karlsruhe, West Germany

Heinz Mohl designs a technical school that reinforces the urban character of Karlsruhe's distinctive blocks, while reintroducing Modern motifs.

HEINZ MOHL began his architectural career as a Modernist, eventually designing such projects as the Central Pharmacy (P/A, Sept. 1980, pp. 148–150) with obvious confidence and a touch of high-tech humor. Soon thereafter his interests changed, and he became a leading proponent of Post-Modernism in his adopted town of Karlsruhe, contributing to the dialogues over the contextual rebuilding of the city, participating in such projects as the local Architectural Union's Townhouse Scheme (P/A News Report, April 1981, p. 38). His design adhered to a regional version of Post-Modernism, which eschewed the American tendency for Classical paste-ons, but incorporated oftrepeated elements such as large fan windows, mansard roofs, and a curious angular interpretation of arched windows (the latter form avoided by Mohl). A couple of years ago, Mohl completed a gracefully mansarded bank building facing Karlsruhe's central Castle Park, and is about to see the completion of a carefully responsive addition to its Art Museum. With the building of the Heinrich Hübsch Technical School on these pages, Mohl is filling in two of the last unfinished blocks on the outskirts of Karlsruhe's central zone.

With the Technical School, Mohl has returned to the Modernist mode, but he brings with him the contextual lessons he and his colleagues taught themselves in recent years. Foremost is the determination to hug the street line, in keeping with a master plan for the Old City, a competition-winning scheme by architects Himmler and Sattler adopted in the late 1970s, aimed at reinforcing Karlsruhe's distinctive blocks formed by the intersection of the city's fan-shaped pattern and its orthogonal streets.

By its sheer size and boldness, the brick-faced concrete Technical School dominates its precinct, but as its longest façade faces a major traffic artery, and as it stands at the boundary between old Karlsruhe and new, its confidence is admirable. Moreover Mohl makes a determined and successful effort at connecting with the adjacent pre-Modern buildings by the continuity of the façade plane, the alignment of roof and molding lines, and the rhythmic ordering of (albeit Modern) facade elements.

In conforming to Karlsruhe's block plan, the building encloses courtyards protected from the hurly-burly of the streets, and this condition determined the final disposition of the rooms. All workshops and classrooms face the peaceful inner courts, buffered by circulation spaces that line the major streets.

Stairs, in fact, are the distinctive elements along the streets: a continuous glazed "stairway to the heavens" and round, brick-faced stairtowers. The street façade incorporates an arcade, a motif proposed by Karlsruhe's preeminent Classical architect Friedrich Weinbrenner for its main commercial street, the Kaiserstrasse. The three wings that make up the building, connected at the upper levels, consist of two angular, court-enclosing pieces and a somewhat overbrazen "head-house." The latter defines a sidewalk plaza and clearly marks the intersection of two major streets and the shift in the one that leads from the center. Susan Doubilet







Stairs form strong architectural motifs along the street, both as a "staircase to the heavens" articulated behind glazing within strong rectangles cut out of the building surface (left in photos on facing page and above left and right), and as heavy, round brick-covered stairtowers in the "head-house" (right in the same photos). While the street elevations are asymmetrical, the courtyard ones (top) are symmetrical.

Primary among the considerations that shaped this school was the desire to respect Karlsruhe's distinctive central city block form (facing page, top right). The building wings complete the blocks, following the street

lines but articulating, with the headhouse, the meeting point of two major streets and the transition between central Karlsruhe and the outer precinct.

Project: Heinrich Hübsch School, Karlsruhe.

Architect: Heinz Mohl, Karlsruhe (Johannes Klauser, project leader; R. Scheikes, P.A. Herms, G. Habermann, W. Hess, E. Muckle, H. Schilling, M. Rimpel, O. Lang, A. Bausinger, G. Hager, F. Ullrich, D. Reuter, H.G. Stieff, H. Jurgen, G. Stahl, W. Horner, project team). Client: City of Karlsruhe. Site: corner sites, 160,000 sq ft total, on two blocks at the edge of Karlsruhe's Old City. **Program:** workshops for metal, wood, and plastic, classrooms, cafeteria, gymnasium. 25,000 sq ft gross, total. **Structural system:** reinforced concrete.

Major materials: sandstone interior, brick exterior. Consultants: Scholze Ingenieurgesellschaft, structural engineers. Costs: \$30,000. Photos: Atelier Klaus Kinold.



CENTRAL KARLSRUHE, BLOCK PLAN





P/A Technics: Commercial Roofing

One of the most difficult connections to make on a roof is at the meeting of a roof deck and a structurally independent wall. This drawing (right) gives a comparison of how a built-up and a single ply system deal with the problem. The built-up roof has a wood curb to which is attached a cant strip, fabric flashing, and a vapor retarder containing the compressible insulation that fills the joint. Metal cap flashing, set into the wall, extends over the curb. The left side of the drawing shows an **EPDM** membrane extending up and adhered to the wall; a termination bar with a waterstop and sealant caps the roof membrane. Adhered to the membrane, and extending over it three inches to either side of the joint, is an uncured thermoset material.



WALL EXPANSION JOINT

such cases involves shortening the columns at the drains to ensure a positive slope, and increasing the upper end of the roof slope by the anticipated amount of deflection to prevent ponding at midspan.

Another design principle sometimes overlooked is the adequate provision for expansion and contraction. While many single ply membranes have considerably more elasticity than built up roofing, that does not mean that the architect can reduce the number of expansion joints. "When roofs change levels," says Werner Gumpertz, "designers often forget to put in an expansion joint or they put one in at the upper level, impeding drainage. I've also seen cases where people have straddled expansion joints with mechanical equipment, not carried the expansion joints across the entire roof, or forgotten to put in expansion joints at reentrant corners." The NRCA's recommendations that expansion joints be placed wherever there is a change in the type or direction of the roof deck, a change in direction of the building, or a distance of more than 200 feet to the next expansion joint still holds, regardless of the roofing type.

Also a wise precaution, despite the toughness of most single ply membranes, is the provision of walkways to direct foot traffic.

Applying Roofs

Where the changes wrought by the new roofing technologies become most apparent is in their application and detailing. Chemically, roofing materials occupy a continuum from the bituminous built up roof to the polymer-modified bitumen roof to the polymer-based thermoplastic and thermoset roofs. That continuum, though, represents a considerable range of performance capabilities. Asphalt or coal tar bitumens have good water resistance and adhesion but they remain sensitive to many chemicals and ultraviolet light. Modified bitumen roofs improve that elasticity at low temperatures with the polymer SBS (Styrene Butadiene Styrene) or, of its heat and ultraviolet resistance, with the polymer APP (Atactic Polypropylene), although they require the torching of their underside for adhesion. Thermoplastic and thermoset materials, in most cases, gain their elasticity from plasticizers, although thermosets such as EPDM (Ethylene Proplylene Diene Monomer) are inherently more elastic and thus less dependent upon the plasticizers than thermoplastics such as PVC (Polyvinyl Chloride). Where the thermoplastics have the advantage is in the making of seams. Because of their unlinked

The drain (right) should be at a roof's lowest point. While that depends upon the drain's proper location in the roof, it also depends upon the sumping of the drain, achieved by tapering the roof insulation. The right side of this detail shows a PVC membrane that is folded into the drain pipe and held down by the drain's clamping ring. Sealant beneath the membrane prevents backed up water from getting under the membrane. The left side of the drawing shows how a polyurethane foam roof would meet the drain. Rather than bring the foam up to or under the clamping ring, the foam is cut short of the drain and the gap caulked to facilitate movement at and maintenance of the joint. The temporary roofing membrane is brought into the drain pocket and clamped tight.





Single-ply membranes can vary considerably in the way they are detailed. This drawing (left) shows how a modified bitumen and a Hypalon sheet are handled differently at a roof vent stack. The modified bitumen sheet in the right side of the drawing extends beneath a lead sleeve, which is cemented to the membrane and crimped into the vent stack. Membrane flashing covers the sleeve's flange and extends four inches over the roof membrane. On the left side of the drawing, the Hypalon serves as the flashing material. Heat-welded to the roof membrane, which extends up to the vent stack, is a Hypalon base sheet which, in turn, is heat-welded to a Hypalon flashing sheet. The flashing is adhered to the vent stack and terminated with a clamping ring and sealant.

VENT STACK FLASHING

polymers, thermoplastics can be heat or solvent welded, while the cross-linked polymers of the thermosets require the use of adhesives. Combining some of the advantages of both thermoplastics and thermosets are materials such as CPE (Chlorinated Polyethylene), which has more resistance to ultraviolet light and chemicals than PVC and retains its elasticity much longer; CSPE (Chlorosulfonated Polyethylene) or Hypalon, which behaves like a thermoplastic when first installed and then cures in place to become a thermoset; and Neoprene (Chlorinated Rubber), which has greater adhesive qualities and resistance to bitumen than EPDM.

The performance differences among those materials affect their installation and flashing. Asphalt and coal tar, because of their chemical and ultraviolet sensitivity and because of their relative inelasticity, require ballast or aluminized coating for protection and three or four plies of felts to accommodate movement. At roofing connections, those same properties require the use of granule-impregnated fabric flashing and interlocking metal flashing. The resulting built up roof is thus more labor intensive than almost any other type of roof, but its familiarity and predictability make it still the favorite of about 50 percent of the roofing market.

Modified bitumen roofs have the fastest rate of growth in the market, in part because of the familiarity of bituminous materials. The modification of the asphalt bitumen with polymers improves its elasticity, and chemical and ultraviolet resistance, while its combination with fibers or felts, usually in a single sheet, improves its installation time. Those characteristics also greatly simplify its flashing, allowing a roofer to adhere membranes to each other or to parapets and curbs using a trowel and torch. That torch application, however, requires highly skilled workers and the isolation of flammable substrate materials with a separation sheet.

Thermoplastics, because of their ability to be welded together using heat or solvents, offer a low-cost solution especially useful on roofs with many penetrations or interruptions. Their welding characteristics also ease their flashing. Some manufacturers of PVC sheets, for example, provide PVC coated metal flashing to which the PVC roofing membrane is welded; others exploit the material's plasticity by using the membrane itself as flashing. Those advantages aside, the inherent rigidity of PVC makes the quality of the plasticizers and



Flashing around a hot pipe on a roof requires particular care in detailing. This drawing (left) shows how two types of roofs might be detailed in such a situation. The detail on the right side of the drawing has the typical wood curb, cant strip, and metal base and counter flashing. What differs is the separation of the curb from the pipe with a metal sleeve, the diameter of which depends upon the degree of thermal isolation required. The foam roofing, too, utilizes a metal sleeve, but, as the left side of the drawing shows, in a much different way. The sleeve doubles as the roof curb. It is attached to the roof deck and sealed at both ends; the polyurethane foam is then spray-applied over the sleeve and terminated near its upper edge.

Technics-Related Products



Alphagard[®] polyisobutylene single-ply roofing system has self-sealing side laps, requires no ballast, and surpasses tests for FM-I-90 Wind Uplift approval and UL Class A Fire Rating. Alphagard consists of a 60-mil membrane backed with 40-mil nonwoven polyester fleece. AGR Company.

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Flintlastic[®] modified bitumen roll roofing products consist of four modified with styrene butadiene styrene and two formed with atactic polypropylene. They offer outstanding flexibility, puncture resistance, pliability, and dimensional stability. Their elasticity allows them to conform to irregularities and to fit around rooftop structures and penetrations. All feature resistance to mechanical and thermal stress, moisture, UV rays, roof traffic, and punctures. Genstar Roofing Products Company. Commercial Roofing Systems Dept.

Circle 103 on reader service card

Decothane® polyurethane weatherproof coating forms a seamless elastomeric film. It can be applied over asphalt, roofing felt, wood, metal, or cementitious substrates, as well as polyurethane foam insulation. For greater solar reflection and additional protection, it can be coated with Du Pont Hypalonbased Soladex[®]. Pentagon Plastics.

Circle 104 on reader service card

THERM MB roofing membrane is composed of a Poly-Therm continuous filament spunbonded polyester base laminated between layers of THERMastic® hot melt roofing adhesive and

woven fiberglass reinforcement. A factory finish of reflective granules protects against foot traffic and UV rays. Tremco. Circle 105 on reader service card

The GE Silicone Roofing System consists of one to two inches

of spray-applied urethane foam insulation covered with two coats of spray-applied GE silicone rubber. The roofing system combines the insulating qualities of urethane foam with long-term weathering qualities of silicone rubber. It can be used in new construction over metal, concrete, or wood roofs. It can also be applied directly over a builtup roof, after suitable preparation, without costly tear-off. General Electric Company, Silicone Products Div.

Circle 106 on reader service card

The BOSS System (Button-on-Syenergy-Single-ply) is a mechanically attached roofing system that secures the EPDM membrane to the roof deck without penetrating it. The threepart post, ring, and cap fastening technique reduces the amount of roof adhesive needed. The core of the system is expanded polystyrene insulation board and a layer of UL classified fiberboard, covered with the Svenergy membrane, a two-ply heat laminate of EPDM rubber. It is waterproof, resists cracking under wide temperature extremes, and is resistant to UV and ozone aging effects. Syenergy Methods, Inc. Circle 107 on reader service card

Polyseal single-ply membranes

resist mechanical stress and provide cold weather flexibility and hot weather stability. They are made from modified bitumen with a nonwoven polyester or fiberglass matting. The torchapplied membranes can also be used for flashing. Polyseal, Div. of Ital-Fintex Corp. Circle 108 on reader service card

Barra single-ply roofing systems include: Rhenofol® lightweight mechanically attached plasticized PVC, reinforced with polyester fabric, and solvent or heat welded to form a monolithic covering; Rubber Shield® elastomeric EPDM membrane especially suitable for use in ballasted and fully adhered systems; Hy Shield[®] reinforced Du Pont Hypalon synthetic rubber having hot-air welded seams; Modi Shield[®] modified bitumen prefabricated roofing membrane of bitumen and polypropylene resins with a tough reinforcement; and Aluma Shield® prefabricated insulated membrane roofing panel providing a complete deck, insulation, and roofing system all in one step. Barra Corporation of America. Circle 109 on reader service card

Grace Roofing Systems are composed of GRM® Membrane, a tough, multi-ply composite of waterproof polyethylene and self-adhering rubberized asphalt, and various insulations. They form smooth, tightly adhered water barriers able to withstand heat, cold, thermal shock, UV radiation, puncture, and building movement. Roofing options include gravel or smooth surfaces or a protected roof membrane assembly that can be applied on roofs of all configurations. Grace Construction Products. Circle 110 on reader service card

Total Roofing System portfolio provides information and specifications for several singleply roofing membranes and their insulation, as well as adhesives and sealants. Accessories include anchors, fastening strips, and flashing. Cross-sections of six basic systems are illustrated. Carlisle SynTec Systems. Circle 200 on reader service card

Burkeline roofing system of Du Pont Hypalon is mechanically fastened and can be heat-seamed or welded. The double laminated construction includes a strong reinforcing fabric. The system includes flashing, penetration seals, molded corners, and welding solutions. The system, which has been tested for flame resistance and wind uplift,

is described in a four-page color brochure. Burke Rubber Co. Circle 201 on reader service card

Bond Grey 35® single-ply membrane roofing system brochure provides physical properties, installation information, warranty, accessories, insulation, and delivery information. The eight-page brochure also discusses quality control in manufacturing. A sample of the product is provided in the brochure. Bond Cote Systems/ WestPoint Pepperell. Circle 202 on reader service card



Foamular® insulation of extruded polystyrene rigid foam is offered in two compressive strengths for use in under-themembrane, single-ply roofing applications. Both are suitable for new roofs and reroofing applications, with either mechanically attached or ballasted membrane roofing systems. They offer low conductivity, water resistance, and decay, corrosion, mildew, and fungus growth resistance. UC Industries. Circle 111 on reader service card

Membrane Products and Sys-

tems is a 24-page brochure that covers Derbigum roof membranes, PermaPly base sheet, asphalt glass felt, and PermaCap mineral surface roll. Each product is described and illustrated and its features are explained. The manual includes specifications for modified bitumen membrane roofing and built-up bituminous roofing, and a chart showing roof insulation thermal values. Owens-Corning Fiberglas Corp., Commercial Roofing Div. Circle 203 on reader service card (continued on page 128)

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Two single-ply roofing membranes include FLEX CAP[®] modified asphalt and Evanite Permaglas Dependable Membrane[®] of EPDM. The products are described in a 12-page color brochure that shows pictures of the roofing systems and discusses research and testing procedures. Evanite Permaglas, Inc. *Circle 204 on reader service card*

Modified bituminous roofing membrane detail drawings are applicable to new construction and retrofit roofing projects. Each drawing in the set of 14 includes details for: roof system layout, perimeter and wall flash-

ing details, roof split repair, typical roof protrusions, and insider corner applications. Garland Co., Inc.

Circle 205 on reader service card

Futura-Ply II single-ply roofing consists of a urethane membrane fused to a reinforced synthetic fiberglass backing, coated with liquid-applied, weather-resistant finish membrane. A six-page brochure describes the roofing, explains its features, and provides a table of physical properties. Futura Coatings, Inc. *Circle 206 on reader service card*

1986 Roofing and Waterproofing Systems manual contains recommended roofing specifications and application procedures. It covers built-up roofing systems, flashing specifications, water-retaining roofs, and reinforcement fabrics. The manual includes detail drawings and specifications. There is also information about waterproofing and dampproofing systems. Koppers Company. *Circle 207 on reader service card*

WeatherGard single-ply roofing membranes of EPDM are described in an eight-page brochure. It includes an explanation of membrane properties, typical details, and specifications. There is also a description of expanded polystyrene insulation with physical properties and typical uses. WeatherGard Roofing Systems, Inc. *Circle 208 on reader service card*

Single-ply roofing systems of copolymer alloy (CPA) are mechanically fastened and feature customized preengineering and prefabrication for less rooftop seaming. An eight-page fullcolor brochure describes the benefits of Seal-Dry Systems in question-and-answer format. Full specifications are included. Seal-Dry, Inc.

Circle 209 on reader service card

Hypalon[®] synthetic rubber

brochure explains the advantages of using Hypalon membrane in single-ply roofing systems. It provides case histories, with photos of several installations, and explains the properties offered by this product. Du Pont Co., Elastomers Div. *Circle 210 on reader service card*

Custom single-ply roofing system for new construction or reroofing is a lightweight, mechanically fastened system with heat-welded seams. It resists rupture, UV rays, high and low temperatures, and flames. It consists of a polyester fabric coated with a thermoplastic alloy. Sheets can be factory welded up to 2500 square feet to reduce field seams required. The roofing system is described in a four-page brochure. Duro-Last Roofing, Inc.

Circle 211 on reader service card

Foamglas® cellular insulation

brochure explains the applications of the material in roofing and other areas. The 24-page brochure includes specifications and drawings of typical details. Tables show R and U values for various roof systems that use Foamglas. Pittsburgh Corning Corp.

Circle 212 on reader service card

Single ply roof membranes made with Dow Tyrin® elastomer are discussed in a 24-page brochure. It explains how Tyrin affects roof performance, shows typical installations, and lists properties, such as resistance to weather, ozone, water, chemicals, and oils. Dow Chemical U.S.A., Tyrin CPE Group. *Circle 213 on reader service card* (continued on page 130)

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Summitville Tiles Inc. Summitville, Ohio 43962 Circle No. 384 Versigard Insta-Seam roofing permits the use of a hot air blower to heat seal sheet rubber EPDM membrane. Shipped from the factory with edge strips of specialty adhesive in place, Versigard with the Insta-Seam adhesive system offers major time and labor savings in singleply installations. Goodyear Roofing Systems Div. Circle 115 on reader service card

Metalastic[®] self-adhering, single ply waterproofing membrane can be used as single ply roofing over an existing built-up roof, over plywood decks, and over insulated steel decks. It does not require adhesive, ballast, or special fasteners, and is self-flashing and solar-reflective. It consists of 2 mils of aluminum foil, 50 mils of flexible modified asphalt mastic, and a release paper. Building Protective Industries.

Circle 116 on reader service card

Awaplan[®] roofing consists of a modified asphalt top coating embedded with lightweight mineral granules, a Trevira® polyester mat, and a Kraton® SBS rubber modified asphalt layer. It has a UL Class A rating and Factory

Mutual Class 1 approval for wind, hail, and fire resistance. It also has good resistance to the effects of weather and ultraviolet rays. Tamko Asphalt Products. Circle 117 on reader service card

Foster[®] elastomeric top coatings are applied over sprayed-inplace urethane foam to provide a protective seal that is watertight and weather resistant. The roof system is fully adhered, will not blow off, and requires no ballast. It can be applied over asphalt, wood, concrete, metal, and other existing roofing materials without costly tear-offs. Foster Coating/Urethane Roof Systems are described in an eight-page brochure. The H.B. Fuller Company, Foster Products Div. Circle 219 on reader service card

Rubbergard[®] roof membrane can be used in five different roofing systems: loose-laid ballast for new or reroofing projects where the structure can bear the weight; fully adhered single-ply for contoured or sloped roofs; mechanically attached, for lowslope roofs; FasTrac non-penetrating for positive attachment without penetrating the roof; and protected membrane system

for use with polystyrene insulation and ballasting over a stone separator mat. Firestone Building Products. Circle 118 on reader service card

Trocal® S-60 light forms a onepiece membrane that is mechanically secured to the deck. Seams are heat-sealed or solvent welded. It can be fastened to concrete, steel, wood, or wood fiber substrates. Trocal Roofing Systems, Dynamit Nobel of America, Inc. Circle 119 on reader service card

Elastogrip 90 EPDM membranes are reinforced with polyester for strength and dimensional stability. They are talc-free and have lapped seams for a smooth, consistent seal. Membranes are also available in Hypalon[®] white thermoplastic to reflect heat. Dunlop Construction Products, Inc. Circle 120 on reader service card

Dibiten is a plasticized bituminous roofing membrane bonded around a polyester core and extruded to various thicknesses. According to the manufacturer, the core material has high tensile strength, high elongation, outstanding tear strength and toughness, high bulk and porosity, and excellent dimensional stability. Dibiten USA. Circle 121 on reader service card

Cool Top 40 is made from chlorinated polyethylene (CPE) reinforced with weft-inserted polyester. The CPE is a Dow Chemical polymer that is white. It is UV and ozone resistant and has excellent chemical resistance. In new construction it is installed as a mechanically fastened system over a variety of roof insulations. It can be used as reroofing if the existing roof does not hold excessive moisture and is dimensionally stable. Cooley Roofing Systems, Inc.

Circle 122 on reader service card

Master Bond Hypalon® roof membrane is weather resistant, performs well in extreme heat or cold, and keeps moisture and vapor out. The white color provides high solar reflectance. It is lightweight and has high resistance to oils, chemicals, and ozone. Joints are heat welded, and the entire system is fireproof. Conklin Company, Inc., Building Products Div. Circle 123 on reader service card



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The reviewer is an architect and architectural journalist working for Frank O. Gehry & Associates in Los Angeles.



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Diamonds traditional tapestry weave was made on a jacquard loom with technology that dates back to the Mid-19th Century, but at a much smaller scale. Designed by Kohn Pedersen Fox Conway with Sina Pearson, the tightly woven fabric passes heavy-duty wear abrasion tests and flammability tests. It is available in five colorways. Unika Vaev•USA.

Circle 124 on reader service card

Sintra® material is a lightweight, moderately expanded PVC used in the display, exhibit, and signage markets. The material is easy to trim, die cut, knife, or saw. The product's prefinished surface is ready for painting, silk-screening, printing, and spray-lacquering, in most cases without priming. This material also can be heat-bent and thermoformed and is exceptionally resistant to warping. Currently, Sintra material in a 1 mm gauge is available in white; other gauges ranging to 13 mm are available in additional colors. Consolidated Aluminum. Circle 125 on reader service card

Access doors catalog for 1986 includes details and specifications for roof scuttles, automatic fire vents, floor and pit doors, ceiling access doors, and basement doors. The 24-page catalog also has information on LadderUp safety post for use on fixed ladders under access hatches. The Bilco Company. Circle 241 on reader service card

Metal ceilings brochure explains the advantages of using metal lay-in or snap-in ceiling panels. The perforated or unperforated panels are made from cold rolled steel, galvanized steel, or aluminum in several finish choices. The six-page brochure includes specifications. Steel Ceilings, Inc. Circle 242 on reader service card

Tension Membrane Structures

brochure shows the Portomod® design and a variety of steel and fabric structures to meet specialized applications. Fabrics are clad with Tedlar® for durability and easy maintenance. Custom design services are available. Seaman Corporation, Building Systems Div.

Circle 220 on reader service card

The MODULO3 System of management furnishings, shown in a 12-page color brochure, has the flexibility to adapt to all types of office environments. It consists of thick-top desks, modular meeting room tables, tall and low cabinets, and storage units. The system is constructed of white or sand-colored laminates, walnut, rosewood, and natural or black oak. Unifor. Circle 221 on reader service card



Computerized key and core control, Best G500 series, provides management reports, highspeed selective searches, and protection against core duplication. It fits most IBM-compatible fixed-disk microcomputers, is self-installing, and does not require a computer expert to operate it. The complete system contains about two dozen data structures and data indexes and more than 100 programs to operate them. Best Lock Corp. Circle 126 on reader service card

The Atrium Door® features dual-pane 3/4-inch insulated safety glass, optional Polycron prefinishing, and a solid brass mortise lockset offering security, energy efficiency, and resistance to harsh weather conditions. A double seal between the glass panes prolongs the life of the insulated panes while minimizing seal failures. Optional Comfort E[™] high performance glass, 20 percent more efficient than insulated double-pane glass, has a special coating that acts as a heat barrier and maximizes energy efficiency. Moulding Products, Inc.

Circle 127 on reader service card



The SST shallow troffer, for which the wrong photo was shown in Lighting World products section (P/A, April 1986, p. 72LW), has wide lamp spacing for uniform light distribution. Both steel and aluminum door frames have 45-degree mitered corners and cam-operated latches. Wright Light. Circle 128 on reader service card

Pole and wall-mounted lighting

for streets, malls, parkways, developments, and restoration areas offers economy and durability. The standard fluted metal poles are reinforced with three full-length steel rods and cast iron base. Standard lanterns and collars are cast with a classic acorn-leaf design in aluminum, or a choice of bronze for lanterns. Units are available from stock with a variety of fittings or can be custom made to specifications. Lampco Inc.

Circle 129 on reader service card

Norament Mini-Pastille flooring of 100 percent synthetic rubber has miniature discs grouped in a one-inch-diameter circle. The low profile of the discs allows wheelchairs, gurneys, and hospital carts to roll smoothly over the surface. Mini-Pastille is slip-resistant, quiet under foot, and resists chemicals, burns, scuffs, and stains. Nora Flooring. Circle 130 on reader service card

The Tyree Collection consists of 100 percent Scottish wool worsteds in a jacquard weave suitable for contract seating or wall applications. It features a stylized bouclé pattern in 16 colors and coordinating trishaded patterns in triangles or squares, each in a 17-color range. All are 54 inches wide. International Fabrics.

Circle 131 on reader service card

Design symbols and images in a wide selection, available on instant lettering sheets, are easy to add to layouts and mechanicals. New images include arrows, telephone illustrations, hi-fi and audio symbols, video text styled images, and anthropometric symbols. There are also four new woodgrain textures and four brick patterns. The brick patterns are to scale and can be

used to calculate brick requirements for construction purposes, according to the company. Letraset USA.

Circle 132 on reader service card

Zephyr Plaid, one pattern from the Lee Jofa Spring '86 collection, is an intricate print on a supple, jacquard-woven ground. The bold grid pattern is set off by a damask undertone, which contrasts with the hard-edged pattern. Zephyr Plaid can be used in either contemporary or traditional interiors. Lee Jofa. Circle 133 on reader service card

Air-conditioning cooling

towers are described and illustrated in an eight-page brochure. A cutaway diagram identifies the components, and their function is explained. Typical installations show the variety of tower shapes, which can be located on the roof, at grade level, or below grade. Ceramic Cooling Tower Company. Circle 222 on reader service card



Mini Electrical TAB-TRAC® mobile system provides highdensity storage in a small space. Carriages move along tracks that are part of TAB-TRAC's carpeted or tiled custom fitted flush floor. Since each carriage moves independently, aisles can be created where needed. The system stores folders, computer tape, or other media in substantially less floor space than conventional systems use. Safety features are built in. TAB Products Co.

Circle 134 on reader service card

Modular Accessory System[®], for lobbies and corridors, coordinates drinking fountains, cup dispensers, fire, telephone, and electrical equipment cabinets, waste receptacles, and clocks. New fire hose and fire extinguisher cabinets with locked doors have breakaway glass panels. All are available in 35 colors and metallic finishes. Doors and panels are made of one-half-inch-thick solid phenolic to resist dents, scrapes, and fingerprints. Bobrick Washroom Equipment, Inc. Circle 135 on reader service card (continued on page 152)

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Plaques coated with synthetic resin (left) showed virtually no change in the surface texture; uncoated mineral plaster samples (right) had high mineral loss and subsequent erosion.

Synthetic resin coating for building exteriors provides significant protection against acid rain damage. When coated and uncoated mineral plaster plaques were simultaneously exposed to an artificial atmosphere of acid rain, results demonstrated that coated plaques dramatically outperformed uncoated plaques. STO Industries, Inc.

Circle 140 on reader service card

Contract seating catalog features 38 classically designed ergonomic chairs on 27 four-color pages. It includes chairs from the Leather Collection, the new G6900 International Diplomat Chair, G1366 Network II chair, and managerial, task, executive, conference, and side chairs. Fabric options in designer colors and leather are available. Charvoz-Carsen Corp.

Circle 236 on reader service card

Amarlite Thermafront[®] framing system can be used for highspan storefronts, low-rise curtain walls, horizontal ribbon windows, or simple entrance framing. It has a two-piece split mullion and screw spline assembly for tight joints, fast modular construction, labor savings, and jobsite or shop fabrication. Stops are removable at the horizontal faces for exterior glazing; stops snap in under the horizontals for interior glazing. A four-page brochure describes the system and provides general specifications. ARCO Building Products. Circle 237 on reader service card

Inflatable Dock Seals packet includes a full-color catalog that illustrates and explains features of the various models; an engineers' research report on heat loss, based on square footage calculations, and how to reduce it; a specification sheet on Airlocke's Model HP Seal; and an explanation of the efficient, money-saving installation features of the company's dock seals. Airlocke Dock Seal, Div. of O'Neal Tarpaulin Co. *Circle 238 on reader service card*

Corlon vinyl sheet flooring in

nine new heathered colors includes six colors in the Sandoval pattern and three in the Seagate pattern. Each of the new colors is actually a number of colors—a grayed pastel shade that combines grays, pastels, and brighter accents. They offer specifiers increased flexibility in coordinating the flooring with new interior finishes. Armstrong World Industries, Inc.

Circle 141 on reader service card

Avonite[®] countertop material is a stonelike product available in 17 colors. Sheet size is 36" x 120", in ³/₈-, ¹/₂-, and ³/₄-inch thicknesses. Finish can be either satin or polished. The material resists most stains, and blemishes can be removed with household cleaners. Although it is not meant to be used as a cutting surface, nicks and scratches can be sanded smooth. Avonite. *Circle 142 on reader service card*



The Double-sided Étagère is 29" x 31" x 73" high, providing 25 square feet of open-shelf display area. This freestanding unit has four halogen quartz lamps for illumination. Standard finish is silver mirror; options include smoke and bronze mirror on a choice of laminations. Magic Glass.

Circle 143 on reader service card

The V9200C surveillance system console is designed to accept modular systems and styled to integrate with the application environment. It gives the user total control over a closed-circuit television surveillance network⁴ from a single location. The V9200C accommodates up to three 19-inch racks of control modules and six 9-inch monitors. Vicon Industries, Inc. *Circle 144 on reader service card*

ircle 144 on reader service card



Fibermesh polypropylene fiber, added to concrete, disperses millions of noncorrosive fibers uniformly throughout to improve performance. A comprehensive new eight-page brochure reports on tests that document how Fibermesh inhibits concrete shrinkage cracking, increasing ductility and shatter resistance and decreasing permeability. Fibermesh, Inc. *Circle 239 on reader service card*

Integrated office furniture consists of modular components and work stations. Units are available in red oak wood veneer or simulated oak plastic laminate. Components include: Prisma light table; Quadra tabletop lightbox; Variant desk-topheight flat file; Modulus flat file; Graffica drafting table; Strada all-purpose storage cabinet; and Soloe senior desk, with or without Mobilii pedestal. Dicasa Systems.

Circle 145 on reader service card

Series 9000 replacement mortise and rim cylinders, machined from solid brass bar stock, can be rekeyed to original manufacturer systems. They are available with special security features including anti-drill pins and precision spacing. Three standard finishes are Duranotic, Bright Brass, and Satin Chrome. American Lock Company. *Circle 146 on reader service card*

Kalcurve[®] sandwich panel

structures for large 180-degree vault and 90-degree arc skylights are available in standard sizes. Vault units fit prepared curbs in one-foot increments from 8 to 20 feet in diameter, and arch units from 4- to 12-foot radius, both in four- or five-foot widths. Units can be custom manufactured to almost any size, with corners and intersections fabricated as required. Kalwall Corporation.

Circle 147 on reader service card

Building Materials

Knipschild Residence, Glen Ellen, Calif. (p. 94). Architects: MACK, San Francisco. Floor tiles: American Olean Tile. Carpet: Philadelphia Carpet. Windows, French doors: Pozzi Window Company. Doors: steel frame and hollow core, Jerdor, Inc. Paint: Kelly Moore Paint Co. Range hood: Malm Metal Products. Custom granite countertops: Clervi Marble.

Peter Brams offices and showroom, New York (p. 112). Architect: Christian Hubert, C H Design, New York. Paint: Benjamin Moore. Interior lighting: Lightolier, Altalite. Work surfaces: Formica. File cabinets and chairs: Bennett Business Equipment. Window blinds: Levolor

Blinds.

West Fairacres Village, Omaha, Neb. (p. 107). Architects: Daniel Solomon & Associates, San Francisco; John Goldman & Associates. Exterior walls: hardboard, Weyerhaeuser. Interior walls and ceilings: U.S. Gypsum. Skylights: Wasco. Doors: Simpson, Overhead Door Corp. Exterior paving: Watkins Block. Roofing: Carlisle-Northwest Group. Insulation: Owens-Corning. Paint: exterior, Sophir Morris; interior, Iowa Paint. Door hardware: Kwikset. Appliances: General Electric. Lighting: exterior, Idaho Wood Lighting. Tubs and lavatories: cultured onyx, Marnyx; porcelain enamel, Eljer. Plumbing fittings: Moen. In-ground sprinklers: Toro. Heat pumps: Ruud. Fireplace liner: True Heat. Cabinets: Merillat.

Amancio Ergina Village, San Francisco (p. 109). Architects: Daniel Solomon & Associates, San Francisco. Concrete blocks: Best Blocks. Interior walls: U.S. Gypsum. Vinyl tile flooring: Armstrong. Carpet: Magee. Roofing: Owens-Corning. Exterior walls: Masonite. Windows: Paramount. Skylights: Pacific Thermal. Doors: sliding glass, International; gypsum core and hollow core, Lifetime. Exterior paving: Bowmanite Corp. Roof and deck drainage: Dex-o-tex. Lighting: Sea Gull, Progress, Spaulding, Adjusta Post. Tubs and lavatories: American-Standard. Plumbing fittings: Colton Wartsila. Heating system: ESWA Heating Systems. Appliances: Kenmore, Whirlpool. Paint: Dunne Edwards. Hardware: Weiser, Schlage.
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P/A in August



St. Andrews townhouses by Robert A.M. Stern.

Residential Design by Robert A.M. Stern As host of the recent PBS series "Pride of Place," architect Robert

As host of the recent PBS series "Pride of Place," architect Robert Stern advocated a return to the turn-of-the-century suburb as a solution to urban and suburban ills. This extensive portfolio of his current work, with some projects just completed and others under construction, shows the architect putting theory to practice in singlefamily commissions and multifamily developments.

Cancer Center in Tampa, Florida

This innovative medical facility, winner of a P/A Citation, is tailored to the most advanced methods of cancer treatment. Its design required a rethinking of hospital planning on the part of joint-venture architects Bentler and Heery.

Restoration: New York Public Library

The public rooms of this major Beaux-Arts monument by Carrère & Hastings have been scrupulously restored for its 75th anniversary this year by New York architects Davis Brody & Associates (some portions with Giorgio Cavaglieri).

Reconstruction: Barcelona Pavilion

Icon of early Modern Architecture, Mies van der Rohe's Barcelona Pavilion was torn down when the 1929 fair for which it was designed closed. Its reconstruction required exhaustive detective work and clever invention. As writer Warren James explains, the completed pavilion holds some surprises for all of us who have known only black-and-white photographs.

Technics: Interior Lighting

This update on office lighting covers new technology and its design implications, including the miniaturization and improved color of lamps, the automation of lighting controls, and the development of glare-reducing fixtures to reduce reflections on computer screens.

Future Issues of P/A

The September P/A will be the annual Interior Design issue. October will be devoted entirely to the work of Frank Gehry. November's preservation and reuse coverage will feature restoration of works by Gottfried Semper and K.F. Schinkel.

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