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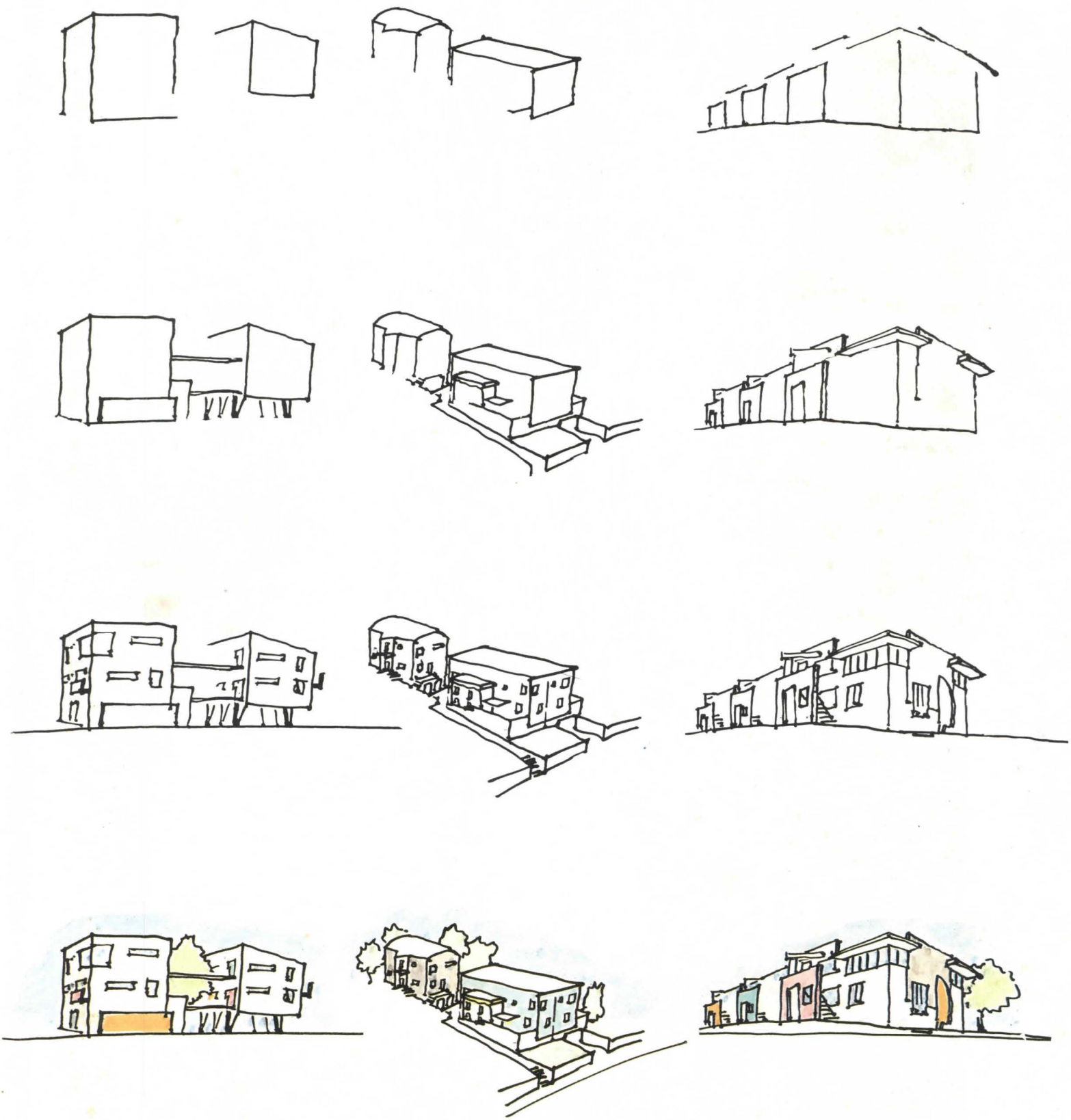
JANUARY 1987



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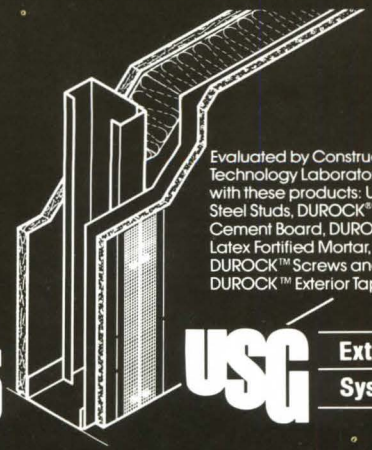

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JANUARY 1987

Progressive Architecture

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Cover
Affordable Housing, Santa Monica, Calif. Koning Eizenberg Architecture (p. 84).

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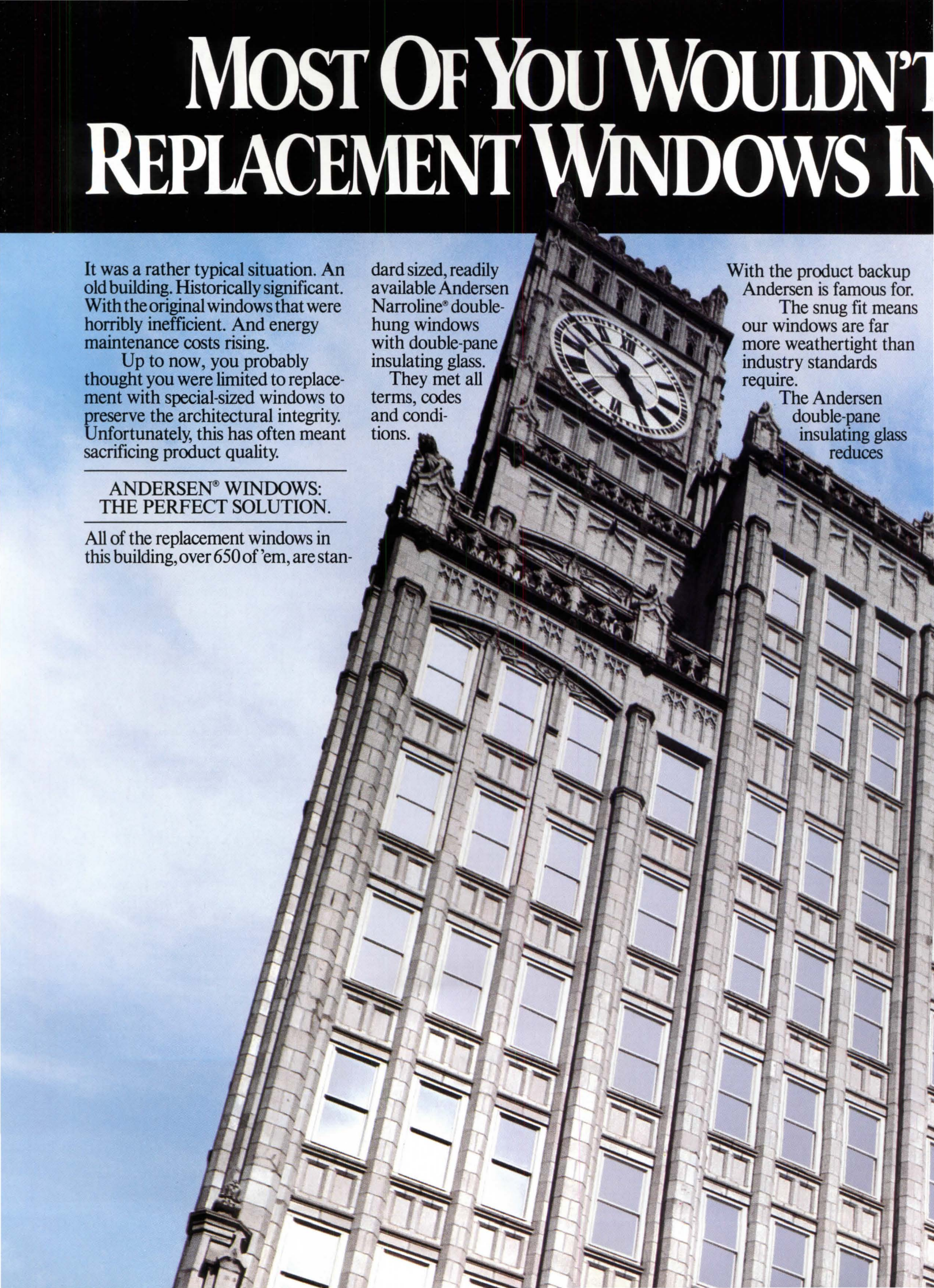

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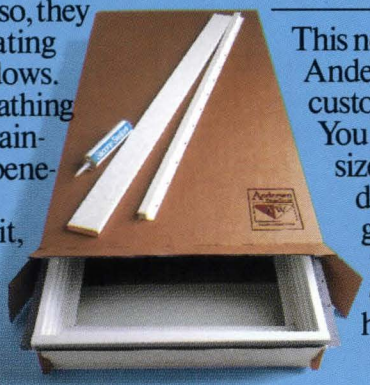

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Awards: Competing and Choosing

Experience with the current P/A Awards program and other contests prompts a few thoughts on the mechanics and tactics of competitions.

What to submit. Only the very idealistic or naïve expect to win competitions by submitting only what they think is the best of their work. Competition rules, lists of jurors, and past winners should be examined carefully to assess what has the best chance of winning.

Sometimes that can lead to misconceptions. I know, for instance, that some firms entering the P/A Awards program conclude from experience that large projects have little chance of winning. Actually, it appears to be complexity, not size, that works against some excellent entries, in this awards competition and in other ones. At a certain level of complication, jurors may admire an entry, but be hesitant to commit themselves, as if some undiscovered failings might haunt them later. We have, I am pleased to say, some large projects, along with some small-scaled ones, among this year's P/A Awards winners, but they are for the most part quite easy to comprehend.

Eligibility. Our determination to limit eligibility in the P/A Awards competition to real projects for real clients results, almost every year, in some disqualifications. This year, two finalists chosen by the jurors had to be disqualified; both were for real clients, who paid fees for the architects' work, but these clients did not control the sites indicated in the submissions, hence lacked the "authority and intention to carry out the proposal submitted," as our rules require.

We are sometimes urged to include purely speculative designs in the competition, but we are convinced that they cannot fairly be judged alongside projects shaped under real-world constraints. Alternatively, we have also been asked to admit any projects done for a real client—dropping that "authority and intention" rule. Such a liberalization of rules, however, would almost certainly lead us into difficulties: In cases where the site had not yet been obtained, for instance, some party to the negotiations would very likely object to publication; the architects and P/A could be threatened with lawsuits.

What's a competition and what's not. At P/A, we maintain that a competition must have explicit rules and an independent jury, publicly identified. There are magazines that hand out "awards" for editors' choices that are actually routine except that a public invitation for submissions is made.

The AIA is also quite scrupulous about maintaining rules and naming independent juries. At the national level, there are even rules on the make-up of juries. (Juries must include, for instance, previous winners of certain honors as a defense against cronyism.) It is still possible, however, for AIA chapters to dispense awards that are determined by undisclosed people, without benefit of submission invitations or rules.

Maintaining a competition. Although the P/A Awards program is an annual event, with winners announced in January, administering the program is virtually a year-round activity. Within a couple of months after these awards are given, the P/A staff will be reviewing the rules and drawing up lists of possible jurors for the next annual competition. The judges must be invited and a final list of those who will serve must be ready by April, to be announced in the June P/A. For the national AIA programs, the next year's jurors are being invited even before this year's winners receive their recognition. It is not always necessary for custodians of other award programs—those sponsored by AIA chapters or industry groups, for instance—to work that far ahead, but they should invite jurors many months in advance to improve their chances of getting the judges they want, and to make it possible to announce the jurors to potential entrants, as one way to encourage the strongest participation.

Young Architects issue. P/A is now seeking submissions for a project that is not—by our standards—a competition: our issue on Young Architects, scheduled for June. As our invitation for submissions (page 172) makes clear, these submissions will be judged by P/A's editors, and the selection will be for publication, not awards as such. There is a considerable difference between selecting the best, as an awards jury should do, and making editorial value judgments (although editors are too often tempted to act like awards jurors and vice versa). Our staff will not vote, like a jury, but arrive at mutually acceptable decisions on what combinations of submissions will best portray the aspirations and contributions of young American professionals. ■

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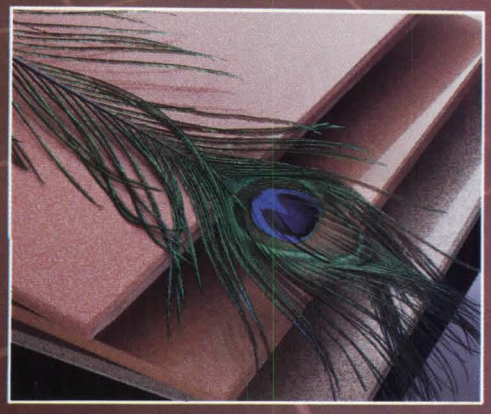

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Gehry Work: Transcendent?
Carl Jung once remarked that during the early stages of the Industrial Revolution in Europe, there arose a fundamental confusion between the notions of "human spirit" and "human intellect." He suggested that for unknown reasons the concept of "the intellect" came to be substituted for that of "the spirit." After viewing with interest the work of Frank Gehry in your recent issue (Oct. 1986), I can only conclude that Mr. Gehry has not clarified the misunderstanding mentioned above.

Without question Frank Gehry has refreshingly taken the standard architectural "mind-set" out of its closet. Yes, he has enriched and extended the one dimensionality of the architect's "matrix" to include *his* subconscious but he has unfortunately not yet rediscovered "the spirit." In this same way, his mention of Michael Graves as historically irreverent is really an argument between two people with the same disease. Are we not just comparing the bourgeois materialism of Graves with the back-alley materialism of Gehry?

Their work is sometimes honest, sometimes beautiful, sometimes neurotic and sometimes socially responsive but it is never, never, never transcendent. It never struggles to exist beyond itself; beyond its material. There is none of Kahn's "immeasurable" nor seemingly even the desire for it. Perhaps it is this confusion between "spirit" and "intellect" that has us "strapped to the rollercoaster" with the missile silos loaded and no where to run and hide.
Scott L. Guyon, AIA
Lexington, Ky.

Reading Terminal Funding
As Owner of the Reading Terminal Headhouse Building, Reading Company was pleased to read your article on the restoration of the Major Station Entrance portion of the building, in the November, 1986 issue. However, at this time, it is important that Reading's participation in the project be noted. While the initial project costs were estimated to be $2.7 million, the Urban Mass Transit Authority funded only 80 percent of the project with Reading funding the remaining 20 percent and all cost overruns. In error, the article stated that the full $2.7 million had been funded by an UMTA grant. Further, Reading Company orchestrated and oversaw all aspects of the project, from design through Certificate of Completion, in conjunction with the construction management firm of R. M. Shoemaker Company, also of Philadelphia.

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Eugenia M.C. Warnock
Project Manager
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Positioning/SuperPositioning
Your October editorial on the value of *positioning* to Design Firms is very apt advice, and somewhat prescient.

You may be interested to know that after considerable thought we have named our new organization model to which you refer the *SuperPositioning* Principle.
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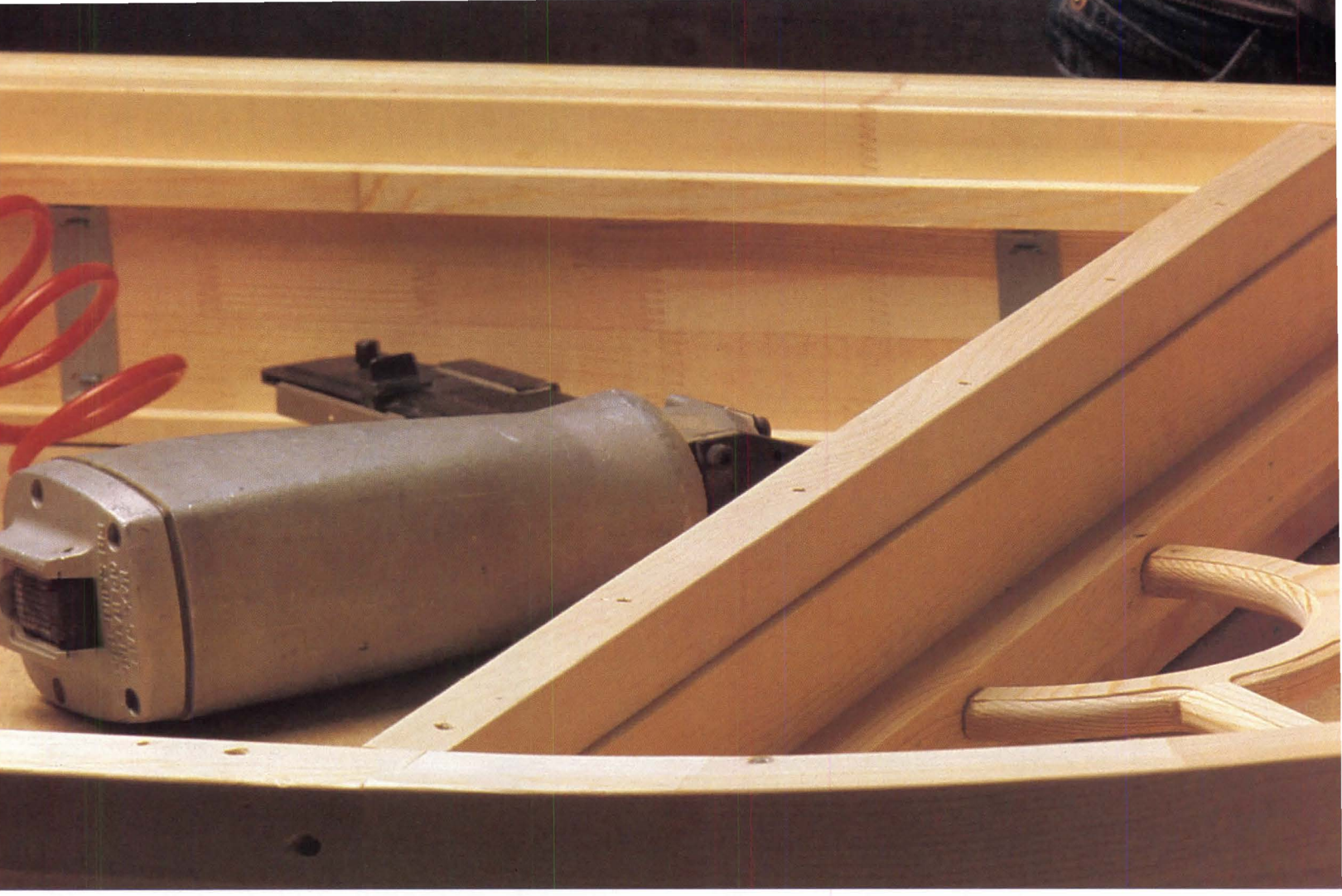
Credit Extensions
For the "Building Buildings" exhibition at the Staten Island Children's Museum (P/A, Oct. 1986, p. 38), Frank Hall was consulting curator.

Danadjieva & Koenig Associates are responsible for environmental design for the Washington State Convention and Trade Center, Seattle, Wash. (P/A, Oct. 1986, p. 44).



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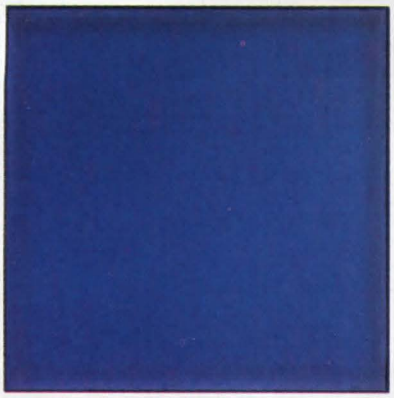

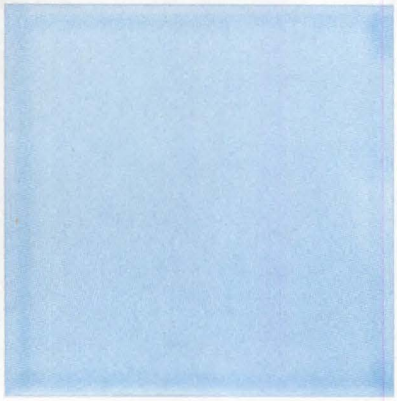

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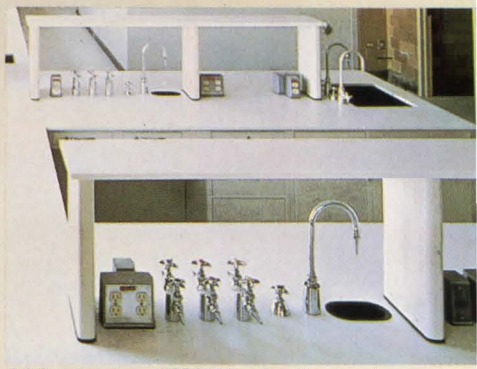

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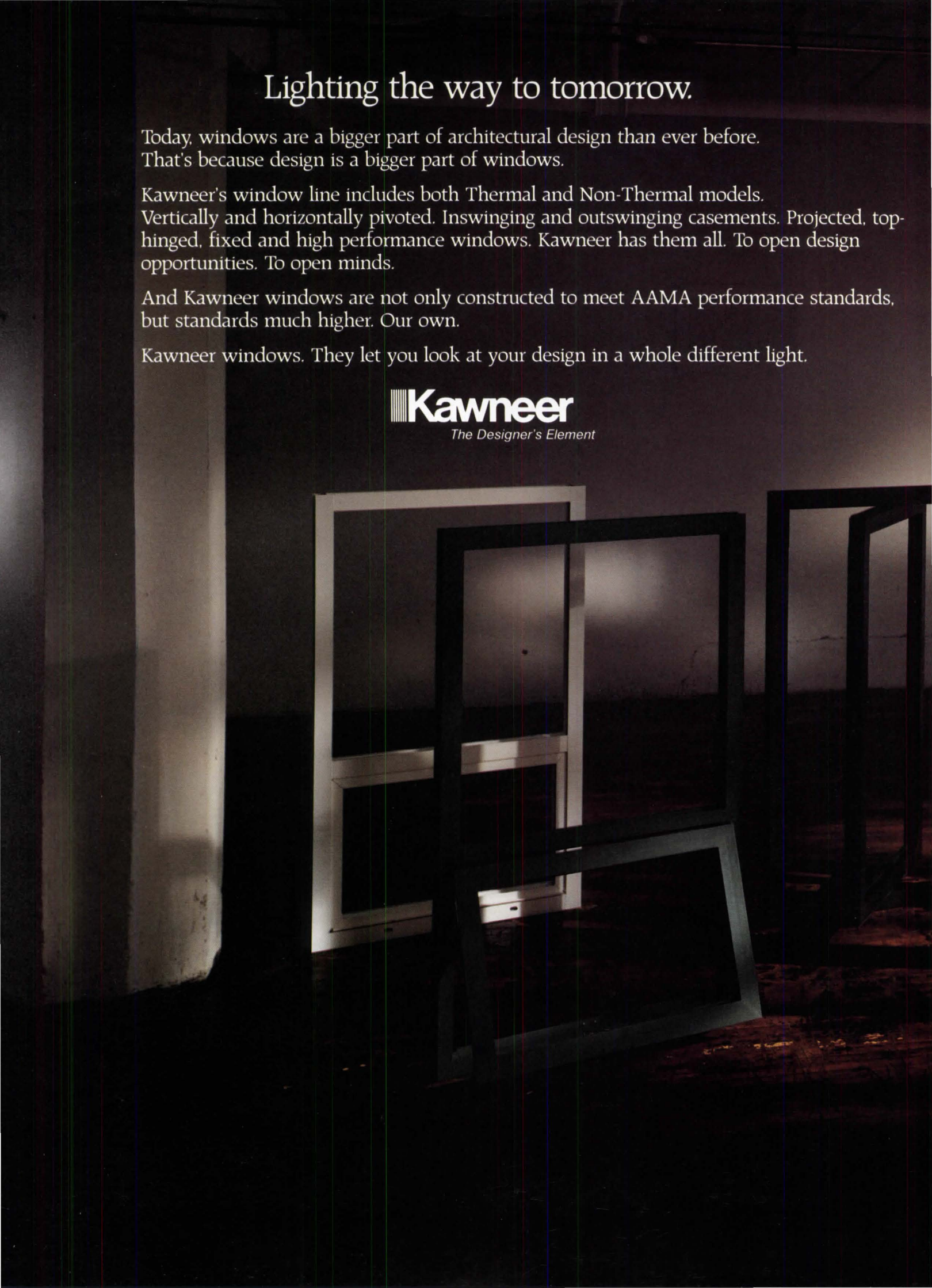

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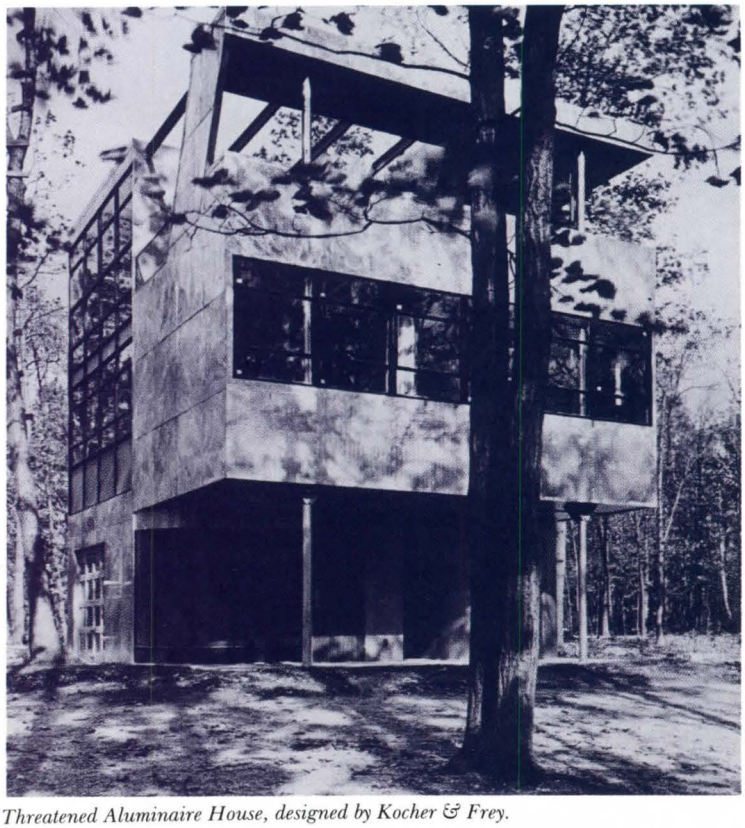
P/A News Report



Courtesy Joseph Rosa

Threatened Aluminaire House, designed by Kocher & Frey.

First Metal House Future in Doubt

Albert Frey, now 83, was the first disciple of Le Corbusier to practice in America. The fate of his 1931 Aluminaire House, the first all-metal house built in this country, is now uncertain.

The house, designed with partner A. Lawrence Kocher, then managing editor of *Architectural Record*, is a prefabricated metal-and-glass structure, erected in less than ten days for the Architectural League Show in New York.

The entire structure is carried on six aluminum columns, which support lightweight steel beams with battledeck light-pressed-steel flooring. The exterior walls are only three inches thick, yet have the insulation value of a 13-inch masonry wall. The exterior finish is polished corrugated aluminum fastened with aluminum screws and washers. The steel windows are standard dimensions.

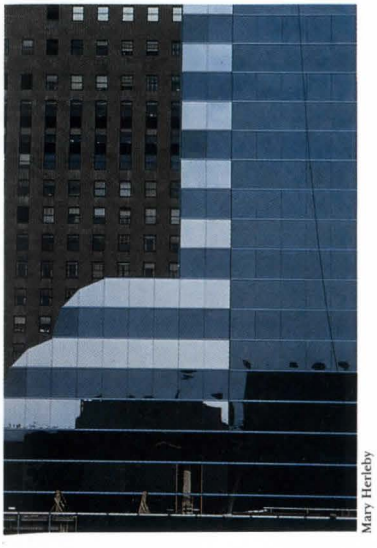
(continued on page 33)

HHPA adds to LACMA

Twenty-one years ago the Los Angeles County Museum of Art moved into a new three-building complex surrounding an open plaza on Wilshire Boulevard. Designed by William L. Pereira Associates in that mid-Century Classical style so popular then for banks and up-scale shopping malls, the Museum was never widely admired. This November, in what could have reversed that situation, a major new building was inserted into the center of the plaza, and the whole outdoor space reworked, by Hardy Holzman Pfeiffer Associates.

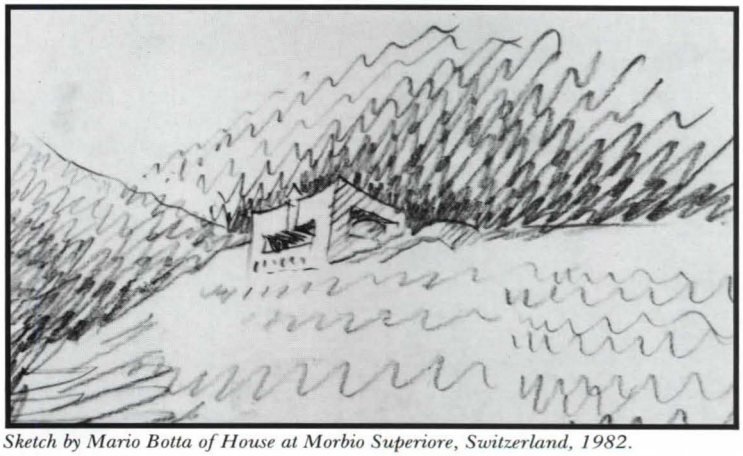
The four-level 115,000-square-foot Robert O. Anderson Building forms a new façade on Wilshire Boulevard, faced in patterned limestone and glass block, with courses of dark green glazed terra cotta; elsewhere, façades are clear-glazed or of pillowed porcelain enamel

(continued on page 32)



Mary Herleby

Chicago's building boom provides a working laboratory of urban design dos and don'ts. See report, page 46.



Sketch by Mario Botta of House at Morbio Superiore, Switzerland, 1982.

Botta at MoMA: The Blitz Goes On

New York is in the midst of a Mario Botta blitz. It began in October with the opening during Designer's Saturday of the young Swiss master's ICF showroom at the International Design Center, preceded by a massively attended show-and-tell delivered by Botta in the IDCNY's main atrium (P/A, Dec. 1986, p. 26).

Now the Museum of Modern Art has devoted the second in its series of exhibits on contemporary architects (supported by Gerald D. Hines Interests) to Botta (through Feb. 10). Organized by Stuart Wrede, Curator of the Department of Architecture and Design, the show documents 21 projects and completed works dating from 1972

(continued on page 35)

Pencil Points

James Ingo Freed **of I.M. Pei & Partners has been appointed design architect for the United States Holocaust Memorial Museum, to be built on public land adjoining the National Mall in Washington, D.C.**

Arthur Erickson Architects, **Los Angeles, in association with Allen Y. Lew & William E. Patnaude and Edwin S. Darden Associates, Fresno, will design the Fresno City Hall. The $28 million, 225,000-square-foot project will occupy a six-acre site in downtown Fresno.**

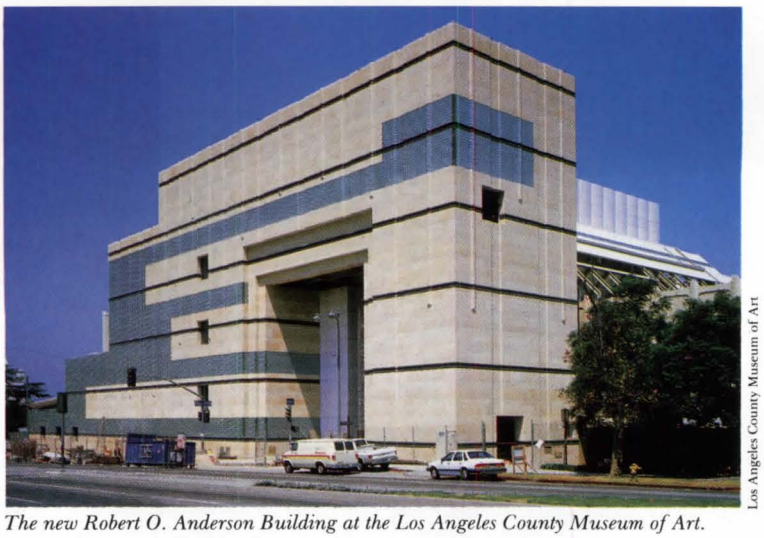
Decorative murals **painted by Mexican artists Diego Rivera, Jose Clemente Orozco, and Juan O'Gorman, damaged by the 1985 earthquake in Mexico, are now to be restored. More than 60 works, painted from 1920 to 1940 during the Mexican Murals Renaissance, require conservation. The project is supported by the World Monuments Fund and the Save the Mexican Murals and Monuments Fund.**

The market outlook **for commercial building in 1987 is mixed, according to a report issued by Gold Bond Building Products. Overall activity will be down 6 to 8 percent, as high office vacancy rates continue, but commercial repair and remodeling is expected to improve. New housing starts should total 1.7 to 1.75 million units.**

Ralph Lerner **of Princeton, N.J., has won an international competition to design the Indira Gandhi National Center for Arts in India.**

The proceedings of P4, **a two-day invited conference of architects at the University of Illinois at Chicago, will be published by Rizzoli. Twenty-five architects, including Tadao Ando, Thomas Beeby, Bruce Graham, Leon Krier, Rafael Moneo, Cesar Pelli, and Stanley Tigerman, each presented a project for criticism by the others. P4 is the second in a series, following a 1983 conference held at the University of Virginia.**

A.C. Martin & Associates **is celebrating its 80th anniversary. The Los Angeles architecture and engineering firm first made its mark with such commissions as the Los Angeles City Hall (in collaboration with John Parkinson and John Austin) and the Ventura County Courthouse.**



Los Angeles County Museum of Art

The new Robert O. Anderson Building at the Los Angeles County Museum of Art.

LACMA *(continued from page 31)*

panels.

At the angled west end on Wilshire, where a main staircase leads up to the plaza level, the building is stepped, thus somewhat minimizing the full impact of the 300-foot-long façade. Near the east end, a 52-foot-high monumental portal leads to an even more monumental grand staircase sheltered by glass and Kalwall canopies that are supported by 70-foot-high green terra-cotta-clad columns. The canopy expands horizontally at the back of the Anderson Building to protect the new, 40,000-square-foot Times Mirror Central Court, which provides access to all four buildings and also gives the museum new space for large social functions.

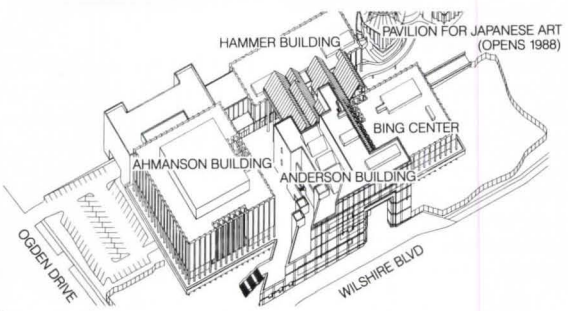
Inside the Anderson Building, 50,000 square feet of gallery space are allotted to art of the 20th Century on the two top floors and to special exhibitions at the plaza level. At street level are newly consolidated curatorial and administrative offices.

This solution is a very unusual one for HHPA. While their buildings are often very complex and dynamic, they are usually also quite comprehensible. Here, however, the exterior reveals no indication of the building behind it. The patterned façade seems mainly to be a graphic sign that is completely arbitrary. It gives no clue that this is a four-story building, and the entry portal, which rises the height of five normal stories, only confuses matters. The scalelessness is continued to the porcelain panels.

The bold horizontality of the Anderson Building is in such vivid contrast to the spindly verticality of the Pereira buildings that it overwhelms them and makes one more conscious of their weaknesses. Also, one wonders why so much glass block was used outside (it is back-lighted at night) when most of it is covered on the inside. And after entering through the monumental portal, grand staircase, and atrium, one arrives in absolutely traditional, boxy, and often small galleries with wall moldings. They are orthogonally lined up one after another, and are not what one expects in a new building for Modern art, especially not one by HHPA.

If such a conservative approach is what LACMA wanted inside, why does so much monumental theatricality lead up to it? Why didn't the museum just build a handsome, deep screen of rooms along Wilshire Boulevard, which would have mercifully hidden the Pereira buildings and preserved the whole central courtyard? As it is, no one wins; the new building seems squeezed into the courtyard and the old ones are unfortunately still very much there. Maybe LACMA will eventually let HHPA rewrap them so this package can come together, at least on some terms.

David Morton ■



LACMA, Axonometric.

Fantasy Architecture in Miami

The rather run down Eden Roc Hotel, designed by Morris Lapidus, was the setting for the AIA Design Conference in Miami. Architects at the conference—and their distinguished speakers—were treated as tourists, working hard to see all "fantasy architecture."

The conference, conceived by chairman Robert Campbell, *Boston Globe* architecture critic, took as its premise that Miami, built in swampland, lacked traditional restraints of realty or geography. Architecture had to be created with imagery from other times and places. Presentations covered the meaning of fantasy in architecture from the vantage points of history (Chester Liebs), sociology (Nathan Glazer), and architecture (Charles Moore, Robert A.M. Stern).

The conference was small enough (150 registrants) to promote interaction during the tours and lectures. Sunday afternoon carried the group and guide Andres Duany on a motorized paddle wheeler around Biscayne Bay. Seen from the water as super toys of shiny fabric, the downtown glass buildings by I.M. Pei, SOM, and Hugh Stubbins were later dismissed by speakers as "banal" and "no different from similar skylines in Dallas or Denver." As the *Dixie Belle* docked at Vizcaya, however, that criticism could scarcely be made. There, in a 1916 Renaissance villa designed by Chalfin and Hoffman, the tourist architects were confronted by true fantasy.

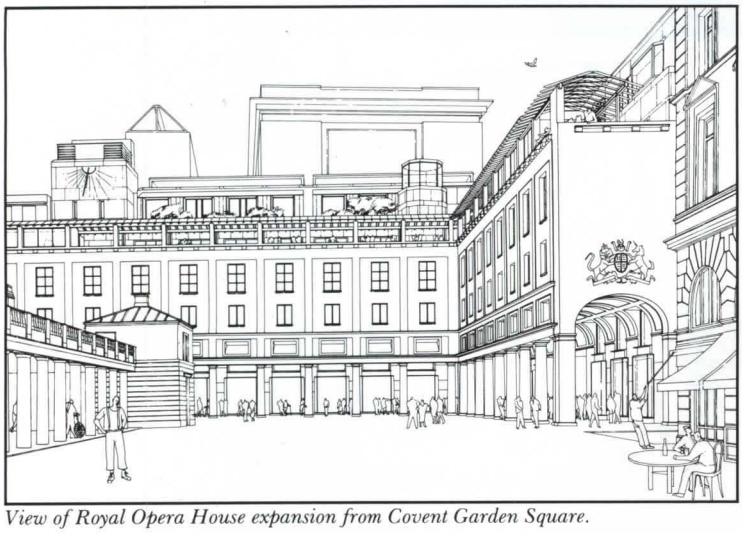
The quest for fantasy took the conference to Coconut Grove, Coral Gables, and the Art Deco District, where panelists found fault with the garish coloring of some newly restored Deco buildings.

Tom Hine, architecture critic for the *Philadelphia Inquirer* and author of *Populuxe,* extolled the fantasies of hotel architect Morris Lapidus, quoting his aphorism, "A hotel should be no place like home," and his view that hotel guests want movie settings.

Beth Dunlop, architecture critic for the *Miami Herald,* had the last word. Viewing the fantasy of Arquitectonica's work through the eyes of a ten-year-old resident of Atlantis, she told how he said of a friend, "He only lives in a condominium. I live in architecture."

Barbara Baer Capitman ■

The author, a Miami resident, is president of the Art Deco Societies of America.



View of Royal Opera House expansion from Covent Garden Square.

Royal Opera Plans to Expand

Two years have passed since British architects Jeremy Dixon/BDP won an international competition to expand the Royal Opera House at Covent Garden, London. Much of that time has been spent in consultation with various preservationists, planners, and other "interested parties." The complete plans, long the subject of speculation, have just been made public.

The architects' first task is, of course, to modernize and refurbish the Victorian theater building. Their plans satisfy all constituents, with new dance studios and offices for the Royal Ballet, which permit that company to consolidate facilities now scattered across London; new rear and side stages and a dramatically enlarged fly tower for the opera company; and an enlarged pit and new rehearsal rooms for the orchestra. Theater-goers, too, will benefit from the new entrance and box office off Covent Garden Square; improved sight lines within the auditorium; and new refreshment bars.

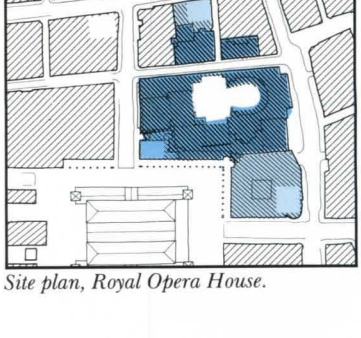
All of these internal improvements are to be paid for in part by construction of new offices and shops. Fifty percent of the ROH property is to be given over to commercial use (only 27 percent by volume, however).

It is these commercial pieces of the program that will have the greatest physical impact on Covent Garden. "Any major new moves around the Square," explain the architects, "should be tackled in a manner that is architecturally 'correct,' recognizing the strict compositional language of the Inigo Jones layout. By contrast, existing buildings on other streets forming the edges of the site exemplify the robust variety and disorder of typical London commercial streets."

Their design makes these distinctions clear. Jones's unfinished square, which dates from the 1630s, is to be completed at ground level by a classically "correct" shopping arcade. The rules are progressively relaxed for three new office buildings on side streets off the square.

It is, however, the theater's massive fly tower that has critics most concerned. The other potentially controversial decision concerns Floral Hall, which stands directly adjacent to the Opera House's monumental portico on Bow Street. Floral Hall never fully recovered from a fire in 1956. The architects now propose that its cast iron façade be restored and re-erected on a raised podium that will accommodate a new entrance for scenery trucks. They also suggest that Floral Hall's second façade on Market Square, which would be obscured by new construction, be relocated to the south side of the Square.

Assuming that Westminster City Council approves the ROH proposal, work would begin in 1988. The theater would have to close for two years from July 1991, and all construction would have to be complete by 1993. Total costs are estimated at 55 million pounds, a third of which must be raised by solicitation. ***Daralice D. Boles*** ■



Site plan, Royal Opera House.

Metal *(continued from page 31)*

Architect Wallace K. Harrison saw the exhibit, bought the house, and had it reerected as a guest house on his summer estate at Syosset, Long Island. The house was later relocated to Harrison's estate at Huntington, L.I., where it now stands.

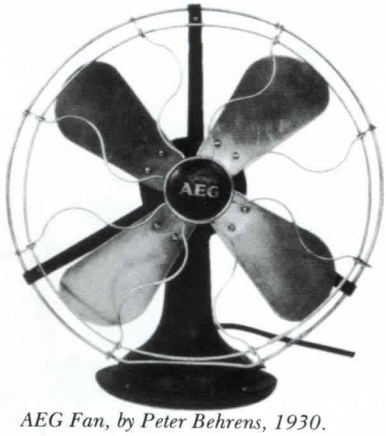
The Harrison Estate has since changed hands, and the house has been altered; the porch and roof terrace have been enclosed but could be restored easily. But the present owner has divided the estate into four parcels for sale and has applied for a demolition permit for the Aluminaire House. (Present zoning prohibits two houses on the lot.)

Although the house is on the National Register of Historic Places, it must be individually listed on the Huntington Local Register of Historic Places if it is to be protected from demolition. Given landmark status, a variance could be obtained permitting a second principal structure on the site, while preserving the Aluminaire House.

The house is being considered now for local listing, and the application is supported by letters from prominent architects in the United States and abroad, including Richard Rogers, Peter Eisenman, Charles Gwathmey, and John Hedjuk, as well as from the Huntington Historic Preservation Commission and the New York State Preservation Commission.

Additional letters are needed to assure its protection. Supporters should write to Supervisor John J. O'Neil, Town Hall, 100 Main St., Huntington, L.I., New York 11743. ***Joseph Rosa*** ■

The author, an architecture graduate working at Eisenman Robertson, New York, is writing a book on the work of Albert Frey and curating an exhibition on Frey scheduled for April at the University of Virginia.



AEG Fan, by Peter Behrens, 1930.

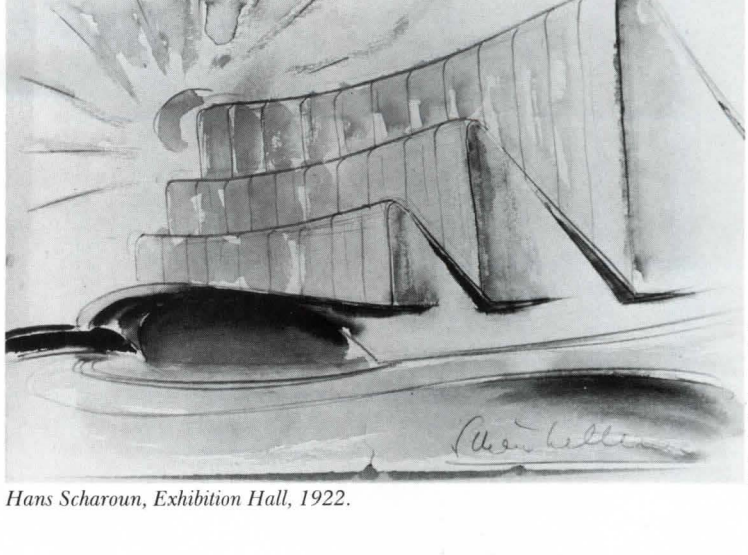
Berlin 1900–1933 at Cooper-Hewitt

Following close upon the Museum of Modern Art's "Vienna 1900" exhibition (P/A, Aug. 1986, p. 23) New York's Cooper-Hewitt Museum has mounted a show examining architecture and design in a quite different city. "Berlin 1900–1933" (through January 25) examines the decades of that city's greatest international design influence.

While Vienna was portrayed as a city of luxury and introspective art, Berlin is here presented as a capital dedicated to mass production and social progress. The exhibition begins with massed electric fans and teakettles from the first decade of the century, designed by architect Peter Behrens for the AEG company, and ends with the tubular-steel-framed chairs of Mies van der Rohe and Marcel Breuer from the years around 1930.

The work of Behrens here is an impressive show within a show, displaying his subtle hand at the design of appliances, posters, chairs, and buildings, produced over a period of decades. His AEG Turbine Factory, known to most of us from the somber photos in history books,

(continued on page 36)



Akademie der Kunste, Berlin

Hans Scharoun, Exhibition Hall, 1922.

THE START OF SOMETHING BIG IN DECORATIVE LAMINATES.

Botta *(continued from page 31)*
with original drawings, extensive new photography, and exquisite new models made in Switzerland.

The show is entered through a large, faceted beige brick façade especially designed by Botta. Beyond this wall, the exhibition is organized roughly into three rooms, beginning with early projects, followed by other buildings and recently constructed works, and ending with a section devoted to housing and urban design. The early works, mostly single-family houses, are well known (P/A, July 1982, pp. 54–61; Dec. 1984, pp. 82–90).

Less well known, of course, are the new projects, which include the stunning Cultural Center in Chambery, France (nearing completion), the Bank of Gotthard in Lugano, Switzerland (also nearing completion), and the huge urban housing scheme planned for Turin, Italy. These continue to express themes important to all of Botta's work, regardless of the magnitude: axiality, geometric ordering, intense sense of place, and great concern for craft and materials.

Those themes dominated in a November symposium at MoMA, moderated by Wrede with guests Robert Maxwell (Princeton University), Kurt Forster (Getty Museum), Kenneth Frampton (Columbia University), and Botta. In an introductory exposition of his work, Botta criticized the Modern movement for transforming the house from a place of refuge and protection, which "takes possession of the earth," into something transitory—"a notion," he said, "my architecture does not accept." He described the traditional city as a place of "collective memory, of contradictions and confrontations, and of dialogue between order and disorder, conditions denied in the modern, sterilized city."

Forster then wondered if Botta was a pre-Modern architect. Maxwell noted that Botta uses the technology of our time, but doesn't make it the meaning of his work and in that sense isn't Modern. Frampton rejected this "obsession with time," but reminded the audience that Botta himself admits to atavism, at which point the discussion moved into more formal and constructional concerns.

"One must view carefully what one means by construction," Botta noted, adding, "Architects can bluff today just as past ones—Borromini is a good example—did; but when I cantilever bricks, I change the course from horizontal to vertical to give it away . . . to reveal the key."

After traveling to Rice University for March–April next year, "Mario Botta" will then go to the San Francisco Museum of Modern Art from September to October. The MoMA show does not include furniture; that, Stuart Wrede explains, is in the design collection upstairs. For those interested, the catalog by Wrede, published by MoMA, is one of the best analyses written in English on Botta.

David Morton ■

Hillier Wins ASU Competition

The Hillier Group, Princeton, N.J., has won a limited competition for the expansion of the architecture school at Arizona State University. The winning scheme was designed by architect Alan Chimacoff, who recently joined Hillier as director of design.

Also competing for the $11.5 million, 100,000-square-foot commission were Hammond Beeby & Babka, Chicago, and Coover Saemish Anderson, Mesa, Ariz., with Hoover Berg Desmond, Denver. The three finalists were selected from a field of 26 contestants.

The jury, led by Joseph Esherick, praised in particular the winning architects' use of circulation spaces to encourage interaction among students and faculty. Hillier will execute the project with the Phoenix firm Architecture One. Construction of the three-story building begins this summer. ■

Hillier Group's design for the School of Architecture at Arizona State University.

Wright *(continued from page 36)*
ier questions concerning the right to reproduce Wright's furniture or sell parts of an ensemble. Heinz declared that he had reached a momentary truce with Taliesin in his (out-of-court) agreement not to use the famous red square and to abandon the name "Frank Lloyd Wright Association" for his products; while Taliesin had agreed not to market any plates with circular motifs for two years.

Heinz went on to justify his successful business, arguing paradoxically that Wright was only a designer, not an executant, and that his designs had always been produced by others. The very definition of an original piece of furniture was, he said, ambiguous. Keelac retorted with the traditional historian's advocacy of new creations over reproductions and protested that the large-scale reproduction of Wright designs would only serve to trivialize them, claiming that "proliferation breeds contempt." FitzSimmons concurred implicitly, assuring the audience that his gallery preferred museums and public institutions as clients.

Irma Strauss followed his remarks with an impassioned plea for chasing the architectural money-lenders from the (Unity) temple. To many members of the "congregation" who had followed the exchange from the pulpit, the quandary remained not who owns Frank Lloyd Wright but who should profit from his designs?

Barry Bergdoll ■

The author, a frequent contributor to P/A, teaches architectural history at Columbia.

P/A AdAwards 52 Winners

Over 500 advertisements, seen in the pages of *Progressive Architecture* between January and December 1986, were considered for this year's AdAwards. Jurors Walter Bogner of Lee Harris Pomeroy, New York; Roslyn Brandt of Hellmuth, Obata & Kassabaum, New York; Thomas Fridstein of Skidmore, Owings & Merrill, New York; and Kemp Mooney of Kemp Mooney Associates, Atlanta, singled out a two-page ad run by Lees Commercial Carpet Company as Ad of the Year. The ad, created by the Donovan & Green Agency, is the first to be so honored in the twelve-year-old program.

The winners were by category: Bernhardt, Brueton Industries, Cadsana, Comforto, ICF (two awards), J.G. Furniture Systems (three awards), The Gunlocke Co., Koch + Lowy, and Jack Lenor Larsen for furniture; Armstrong World Industries and Lees Commercial Carpet (four awards) for carpets and fibers; Blaesing Granite Co., Du Pont Co., Forms + Surfaces (two awards), Harry Lunstead Design, and Nevamar Corp., for materials and systems; Kohler Co. for plumbing (two awards); Forms + Surfaces for doors; Follansbee Steel Corp. for roofing; Artemide, Boyd Lighting Co. (three awards), Koch + Lowy, Lutron Electronic, and Steelcase, Inc. for lighting/electrical; Flexco for flooring; Kawneer Co., for glass/glazing; DesignTex Fabrics, Lee Jofa and Scalamandré (four awards), for fabrics/wallcoverings; Armstrong World Industries and Donn Corp. for ceiling systems; IDCNY for architectural supplies and services; Corbin, Emhart Hardware Group, Forms + Surfaces (two awards) and Hewi (two awards), for hardware; Armstrong for walls/partitions/panels; and HOK Computer Service Corp. for computer services. The awards will be presented in New York January 23.

Readers Note: There are no missing pages. Pages 39–44 were numbered incorrectly.

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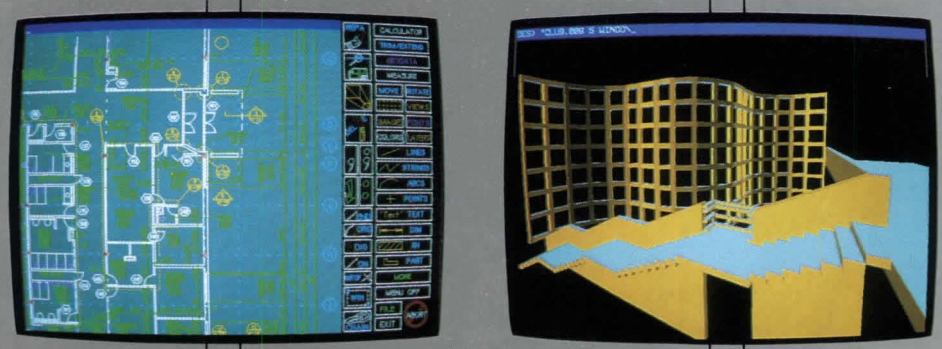

Get more business done. *On-screen menus (left screen) facilitate the production of contract documents. Drawing courtesy of Heard & Associates, Chicago, Illinois.*

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For more information on the Personal Architect write: Computervision Corporation, Personal Systems Business Unit, Building 16-2, 100 Crosby Drive, Bedford, MA 01730.

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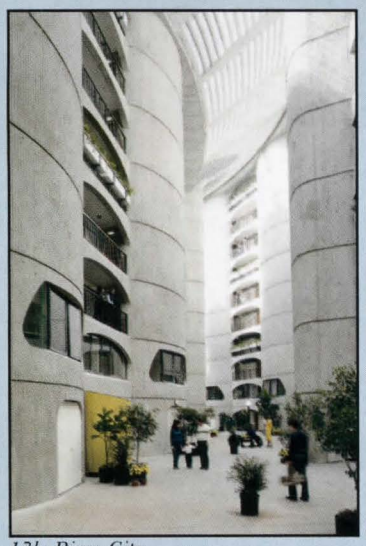
13a. River City.



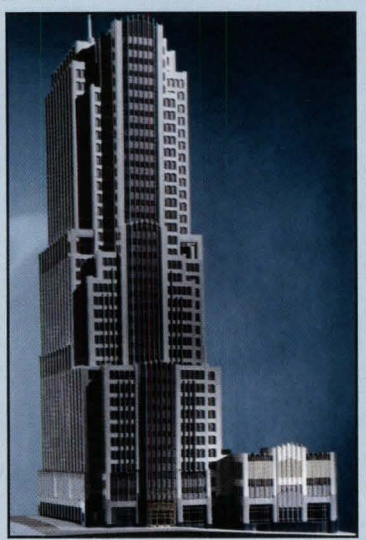
13b. River City.

14a. McCormick Place.

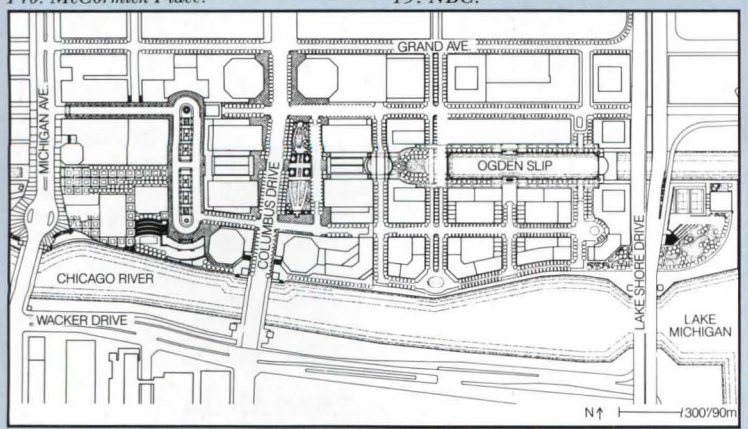
Mary Herleby

14b. McCormick Place.

Mary Herleby



15. NBC.



16. Cityfront Center.

Chicago *(continued from page 47)*
and near Wacker Drive set a new tone for infill structures in Chicago. "We're getting a nice datum of 25- to 30-story buildings, in an unplanned trend for the city," says architect Ralph Johnson of Perkins & Will, who designed the recently completed 123 N. Wacker Drive (3).

Wacker Drive is Chicago's grab-bag corporate office strip, where every building is a monument to corporate hubris. The 30-story 123 N. Wacker makes a collage of the styles on Wacker Drive—the glass of the Sears Tower and 333 W. Wacker, the masonry of surviving low-rise buildings—without sacrificing its own individuality. Its lobby is not one to ward off strangers, but evinces a new affection for the passer-by.

Near the Wacker Drive corridor, two projects under construction further the trend of street-conscious infill buildings. Each less than 30 stories high and wrapped in varying amounts of stone, 303 W. Madison (4) and 225 W. Washington (5) provide street-level retail with bases that address the street as though they were the walls of an urban room. Both are designed by SOM.

Also planned for the Wacker corridor: a 46-story glass-and-granite office building fronting the river at 35 W. Wacker (6) and designed by Kevin Roche for advertisers Leo Burnett Co., the largest advertising company in Chicago; the AT&T Corporate Center (7) designed by SOM; and 311 S. Wacker (8), designed by Kohn Pedersen Fox. All three buildings rebut the aesthetic that fashioned the Sears Tower. AT&T echoes the slightly Gothic and Art Deco themes of Chicago during the World's Fair of 1933, while KPF's design displays the traditional Chicago preoccupation with expression of the structural frame, although the tower is Neo-Classical in spirit. The first of three planned towers, 311 S. Wacker includes an elaborate wintergarden that will connect the building to train stations across the river.

West Loop

Until recently, the only thing this oblong neighborhood just west of the river had going for it was a string of four or five innocuous mid-rise office buildings lining the river. Today, the West Loop, anchored by both of the city's major train stations and peppered with parking lots ripe for development, is the fastest growing section of downtown Chicago. The area is, however, struggling for an identity: corporate or residential, low-rise rehab or high-rise office construction.

Helmut Jahn's Northwestern Atrium Center (9), now under construction at 500 W. Madison St., replaces the demolished 1912 Chicago & North Western train station with an undulating tower in blue and silver reflective glass. (Historic preservationists aren't exactly a formidable force in this city.) The bold design is intended to conjure images of locomotion and elegant train travel.

Meanwhile, nearby Presidential Towers (10) has injected a large residential population into the evolving area. The massive project, designed by Solomon Cordwell Buenz and plopped into an area ill-prepared for the arrival of 2300 apartment dwellers, has attracted a lot of attention for its questionable use of federal funds for what is essentially a yuppie residential heaven, complete with health club and launderers. "We didn't come into a neighborhood, we created one," says partner John Buenz in defense of the security-conscious project.

LaSalle Street

A spate of new construction poses no threat to the character of Chicago's canyon, LaSalle Street. Two buildings currently under construction along the southern tip, near the spot where the august Chicago Board of Trade marks the terminus of the financial district, obediently toe the sidewalk baseline that creates the canyon effect.

190 S. LaSalle (11) is the first Chicago entry by John Burgee Architects with Philip Johnson. Its gabled top and soaring arched entryway are the talk of the town. However, the building confirms recent criticism of the firm's insubstantial design. Its skin, although of granite, has the look of wedding cake frosting: brittle, easily toppled, fattening but not nourishing.

Farther north, Chicago's first experiment with façadism is well under way. Named Manufacturers Hanover Plaza after its anchor tenant, the 37-story building under construction at 10 S. LaSalle (12) preserves the two-story base of the Holabird & Roche-designed 1911 original. Architects Moriyama & Teshima of Toronto with Holabird & Root in Chicago have designed a 35-story shaft that largely ignores the granite and terra cotta façade and columns of its base, flaunting not only reflective blue

(continued on page 50)

Making more elevators makes Dover No. 1.

Major projects like this one—the Energy Centre in New Orleans—have helped make Dover the best-selling elevator in America.

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Chicago *(continued from page 48)*
glass but eccentric chartreuse in the cut-away corners. The effect is jarring but arresting.

South Loop
The South Loop and the Near South area stretching to 12th Street have long been Chicago's thorniest urban planning problem. Cut off from the lake by train tracks and Lake Shore Drive, the area has been handicapped by a down-at-the-heels image that impeded the development of housing, which was generally agreed to be the best use for the area.

But efforts to revitalize the South Loop are beginning to pay off. The Dearborn Park phased housing development, which opened in 1979, and the ongoing rehabilitation of Printing House Row on South Dearborn Street into multifamily housing have spawned further construction and renovation.

Like the West Loop, this area is attractive to both residential and office developers. So far, the two seem to be coexisting nicely. The preservation of such South Loop masterpieces as the Monadnock, Old Colony, and Fisher buildings has been augmented by ongoing rehabilitation for residential use.

The long-abandoned Dearborn Street Station, whose rehabilitation is key to the continued revitalization of this area, is being restored under the experienced eye of San Francisco-based architects Kaplan McLaughlin Diaz. The renovation of the 101-year-old structure will not only clean up an eyesore, but inject some basic retailing and sevice operations into the rejuvenated area.

Just south of this laboratory of Chicago School buildings is River City (13a, b), a river-hugging serpentine mid-rise apartment complex designed by architect Bertrand Goldberg. In the face of polite smiles, Mr. Goldberg continues to preach the effects of architecture on social behavior, and his River City is a study of his beliefs: winding interior "roads" and balconies that encourage tenants to meet and mix, proximity to the river, and a concrete form that looks as though it slinked out of a primeval sea.

If all goes well, successive stages of development could push River City as far south as Chinatown (23rd Street), providing a long-hoped-for physical link between the Loop and the Near South Side.

It was hoped that McCormick Place, Chicago's convention center on the lake, would perform that linkage function. But that hope now appears dead, the recent construction of a massive adjacent addition (14a, b) notwithstanding. Designed by SOM, the addition is an effective and even attractive way to keep thousands of conventioneers out of the rain, but it is hardly an urban place. Given the unbending logic of constructing an addition near the current center—despite the fact that it is inaccessible except by car or taxi—little could be done to make the new building a meaningful contribution to the city's evolving consciousness of urban design.

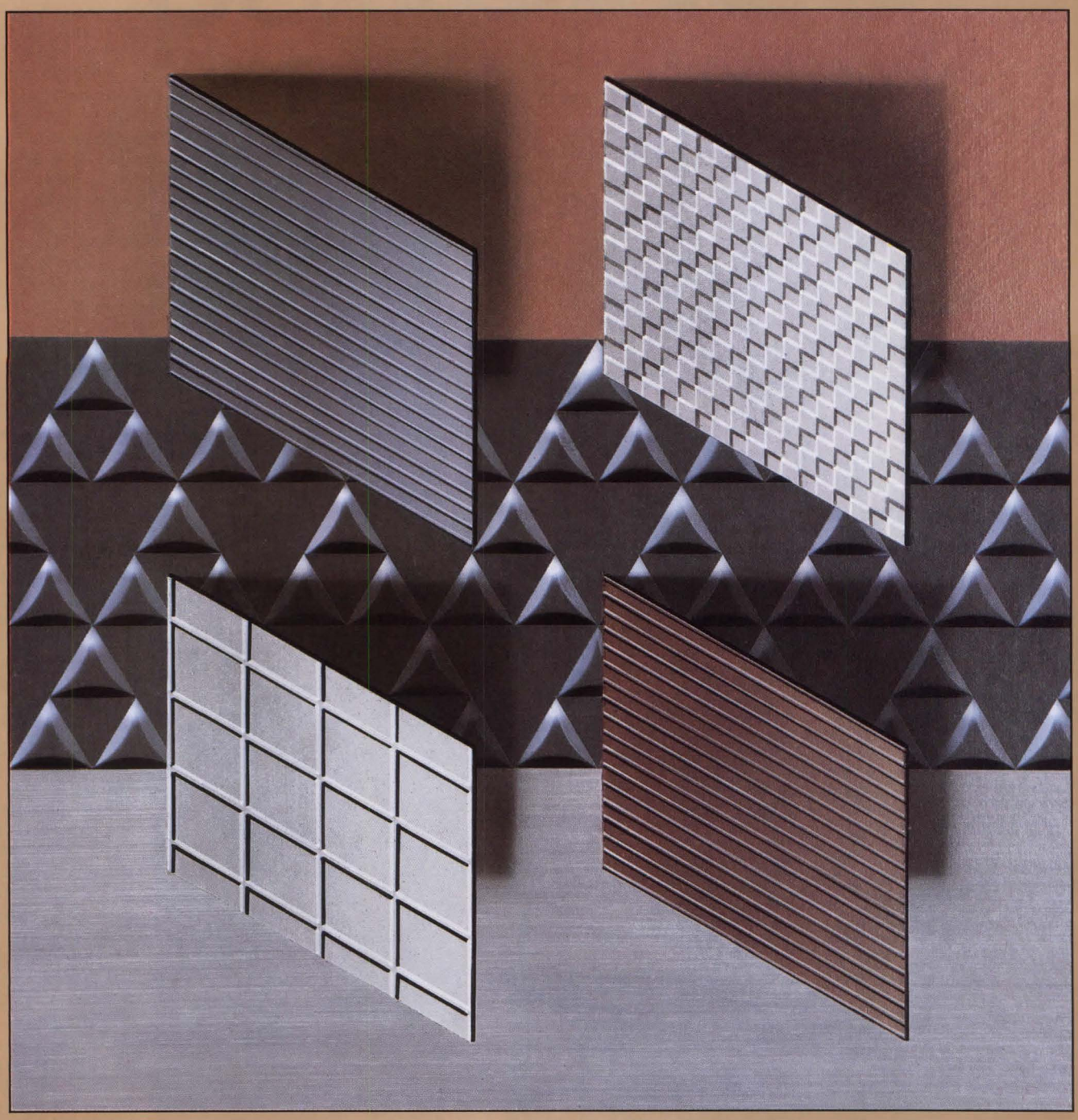
Urban Planning
Most of the credit for this increased urban awarness in Chicago goes to Chicago Planning Commissioner Elizabeth Hollander. Although she has postponed (until a hoped-for second term) an important new zoning ordinance to replace the hopelessly anachronistic 1950s version currently in use, Ms. Hollander has managed to get the message out that she expects new buildings to contribute more to the city than tax dollars. "How buildings fit onto the street, how all the edges look—the front, back, sides, even the roof—the word is out that Hollander cares about these things, and the plans come in that way now," Ms. Hollander says.

Thanks to her scrupulous attention, a number of mistakes have been averted, including a 10-story glass addition to the low-rise masonry streetscape of South Michigan Avenue overlooking Grant Park, an inappropriate suburban-style parking garage for the State Street shopping area, and the destruction of the Chicago Theatre—three projects proposed but never executed.

Perhaps more important, some master planning schemes, the likes of which haven't been seen since the days of Daniel Burnham, are being conjured by the city planning department and private developers.

The largest and most important of these is Cityfront Center (16, P/A, July 1986, pp. 104–105), a 43-acre development bounded by Michigan Avenue, the river, and the lake. The stringent (for Chicago) building design standards developed by Lohan Associates, Chicago, and Alexander Cooper, New York, for the section east of Columbus Drive (following planning completed by SOM, Chicago, and *(continued on page 53)*

A BURST OF BRILLIANCE.



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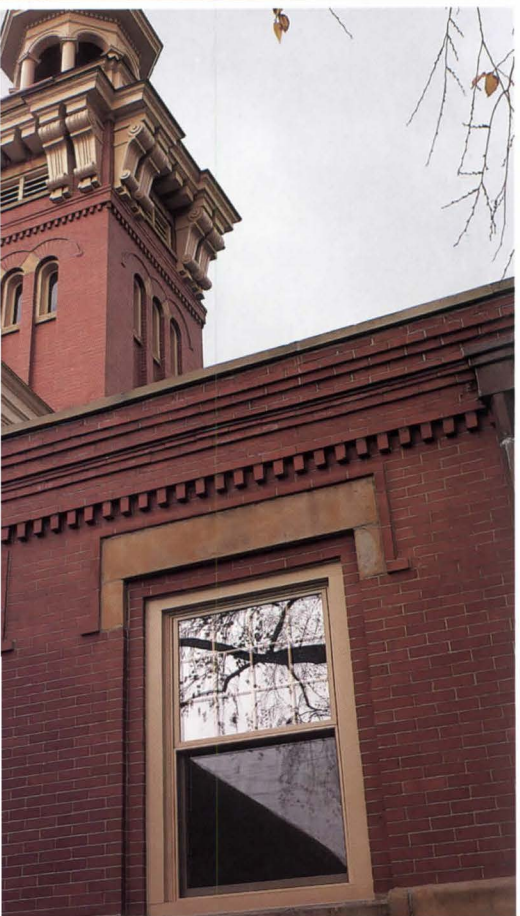

There's little evidence this courthouse has been renovated. And custom Pella Windows are sworn to secrecy.

A passion for authenticity in restoration and renovation sometimes goes unnoticed. And nothing could make the architects of this municipal building renovation happier. They gleefully recall a local resident's comment: "I looked at the building and I don't see that you did anything. Why did they pay you to do nothing?"

Nothing, indeed. The historic 1914 Municipal Building in Sewickley, Pennsylvania, has been restored inside and out. Council chambers have been renovated, administrative offices expanded, a conference room added along with an elevator tower and a wing for fire department apparatus. The intent was to restore the existing building and have all additions match the original in kind, in both materials and design. It shows, or doesn't show, in everything from the original brass hardware to the red common brick of the new additions to the custom Pella Windows.

Custom Pella sizes and colors.

Custom Pella Windows were a vital part of the project. No other wood window manufacturer could provide the custom sizes and custom clad color the project required, with the quality the architects demanded.

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Some things, like the charming hose-drying tower, are used today as they were in horse-and-firewagon days, but many things needed a drastic update. The building's energy efficiency, for instance. Pella's Double Glazing Panel System was specified for all Pella Windows, giving nearly an inch of insulating air between panes. The perfect space for the removable wood muntins, safe from dust and damage.

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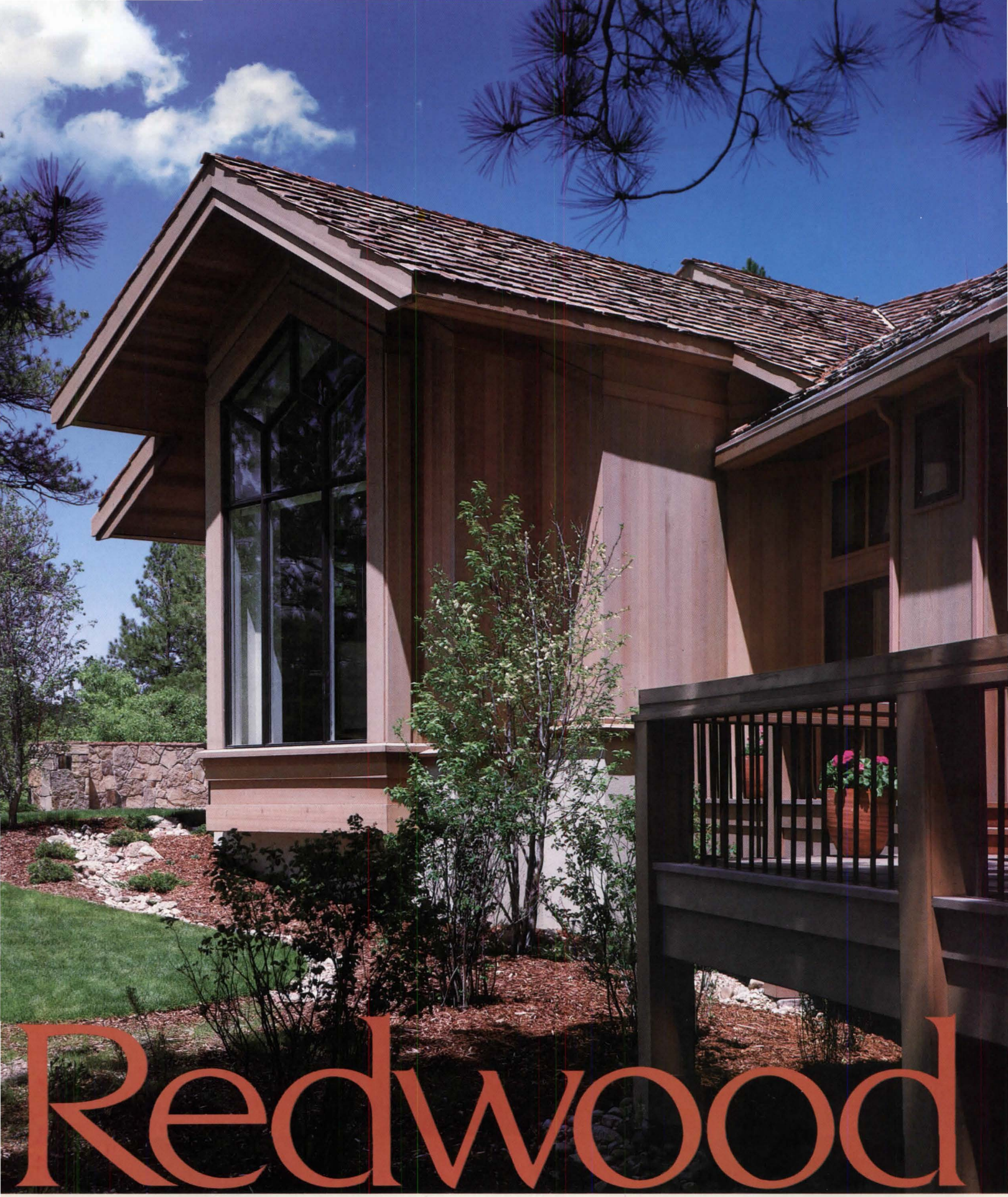

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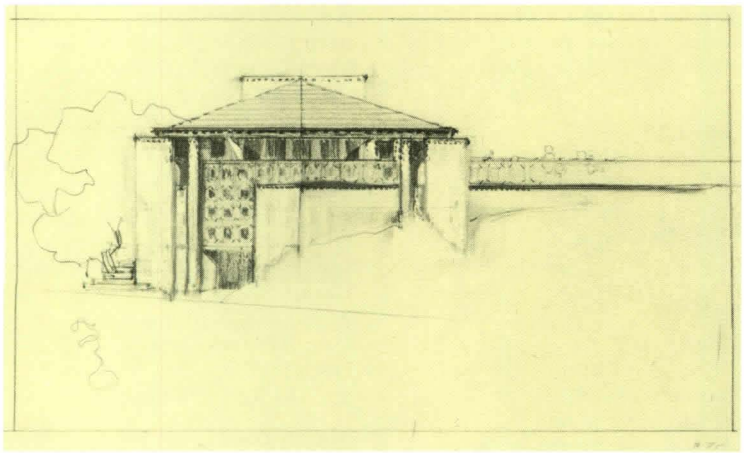
P/A Calendar



Lloyd Wright, Hanna Residence, Chevy Chase, Calif., 1933. at Max Protetch Gallery, New York, through Jan. 31.

Exhibits

Through January 31
Lloyd Wright: Architect. Max Protetch Gallery, New York, N.Y.

Through February 8
Tokyo: Form and Spirit, IBM Gallery of Science and Art, New York. Also March 12–May 3, San Francisco Museum of Modern Art, San Francisco (see P/A, April 1986, pp. 108–113).

Through February 15
"Comfortably Seated." Cleveland Museum of Art, Cleveland, Ohio.

Through February 16
Oskar Kokoschka, 1886–1980. Guggenheim Museum, New York.

Through February 16
Alexander Archipenko: A Centennial Tribute. National Gallery of Art, Washington, D.C.

Through February 16
The Machine Age in America 1918–1921. The Brooklyn Museum, New York. (P/A, Nov. 1986, p. 110).

Through February 22
Photographs by Roger Sturtevant. The Oakland Museum, Oakland, Calif.

Through February 28
Bauhaus. MIT Museum, Cambridge, Mass.

Through March 1
Perspective: The Illusion of Space. Cooper-Hewitt Museum, New York.

Through March 2
Twentieth Century Design. The Brooklyn Museum, Brooklyn, N.Y.

Through April 19
American Furniture from the Kaufman Collection. National Gallery of Art, Washington, D.C.

Through July 19
American Decorative Window Glass, 1860–1890: The Home as Heaven Below. National Building Museum, Washington, D.C.

Through July 31
New and Different: Home Interiors in 18th-Century America. Museum of American History, Smithsonian Institution, Washington, D.C.

January 13–April 26
Crystal Palaces. Cooper-Hewitt Museum, New York.

January 16–March 1
Architects' Drawings from the Collection of Barbara Pine (works by Frank Lloyd Wright, Louis Sullivan, Josef Hoffman, Frank Gehry, Helmut Jahn, and others). Mary and Leigh Block Gallery, Northwestern University, Evanston, Ill.

January 28–May 24
The Golden Age of Ottoman Architecture: Sinan, Sultan Suleyman's Court Architect. The Octagon Museum, Washington, D.C.

January 31–March 22
The Architecture of Frank Gehry. Contemporary Arts Museum, Houston, Texas (P/A, Oct. 1986, pp. 69–101).

February 2–24
Eccentric Places: International Innovative Architectural Exposition. University Gallery/Masters Gallery, San Diego State University, San Diego, Calif.

February 5–April 5
Modern Jewellry—the Cleto Munari Collection (works by Ettore Sottsass, Hans Hollein, Peter Shire, Cesar Pelli, Robert Venturi, and others). Musée des Arts Decoratifs de Montreal, Montreal.

February 11–March 13
The Well-Built Elephant, the work of J.J.C. Andrews. Gallery at the Old Post Office, Dayton, Ohio.

February 17–June 9
Gaudí in Context: Building in Barcelona, 1873–1926. Cooper-Hewitt Museum, New York.

February 23–April 26
Ornamental Architecture Reborn: A New Terra Cotta Vocabulary, Purdue University, West Lafayette, Ind.

February 28–April 26
Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral. Grand Rapids Art Museum, Grand Rapids, Mich.

March 14–April 19
Changing Light: Sixth Arango International Design Exposition. Center for the Fine Arts, Miami, Fla.

Competitions

January 30
Deadline, 1986 Edison Award competition. Contact F.F. LaGiusa, Chairman, Edison Award Competition, General Electric Co., Nela Park #4162, Cleveland, Ohio 44112.

February 1
Deadline, Proposal Abstracts, Samuel G. Wiener Fund for the Advancement of Architecture. Contact Dean Keith McPheeters, School of Architecture, Auburn University, Auburn, Ala. 36849 (205) 826-4524.

February 1
Application deadline. Rudy Bruner Award for Excellence in the Urban Environment. Contact Program Coordinator, Rudy Bruner Award, Bruner Foundation, 132 W. 43rd St., New York, N.Y. 10036 (212) 575-5115.

February 20
Entry deadline. 29th Annual S.M. Hexter Awards Program for the Interiors of the Year. Contact S.M. Hexter Co., 979 Third Ave., New York, N.Y. 10022 (212) 355-5587.

February 28
Deadline, Snug Harbor Music Hall/Theatre Design Competition. Contact Mark Hewitt, Professional Advisor, Music/Hall Theatre Design Competition, Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island, New York 10301.

February 28
Deadline, Sixth Annual Young Architects Forum. Contact Anne Rieselbach, Architectural League of New York, 457 Madison Ave., New York, N.Y. 10022 (212) 753-1722.

March 1
Entry deadline. International Competition and Exhibition. Contact Competition Chairperson, Stained Glass Association of America, 7976 E. 41st Street, Tulsa, Okla. 74145 (918) 664-8604.

March 6
Deadline. New American Talent 1987. Contact Texas Fine Arts Association, P.O. Box 5023, Austin, Texas 78763 (512) 453-5312.

March 10
Deadline. Design Advancement Project Grants for Individuals. Contact National Endowment for The Arts, Washington, D.C. 20506.

March 31
Deadline. AIA Architectural Photography Competition. Contact St. Louis Chapter AIA, 911 Washington Avenue, #225, St. Louis, Mo. 63101-1203 (314) 621-3484.

(continued on page 58)

April 1
Postmark deadline, "Playhouse in Amsterdam" International Idea Competition. Contact Knudson-Benson Assoc., Theatre and Lighting Consultants, 3002-89th Place, S.E., Mercer Island, Wash. 98040 (206) 232-2273.

April 10
Deadline. Design Advancement Project Grants for Organizations. Contact National Endowment for The Arts, Washington, D.C.

April 15
Deadline, ASID/Kohler Co. National Bathroom Design Competition. Contact Competition Coordinator, Kohler Co., Kohler, Wisc. 53044 (414) 457-4441.

Conferences

January 25–29
World of Concrete '87, Houston Astrodome, Houston, Texas. Contact American Concrete Institute, P.O. Box 19150, Detroit, Mich. 48219 (313) 532-2600.

January 26–28
CALICON 4—California Contract Show, Western Merchandise Mart, San Francisco. Contact Western Merchandise Mart, Director of Communications, 1355 Market Street, San Francisco, Calif. 94103 (415) 552-2311.

January 28–30
CONDES '87. Dallas Market Center, Dallas, Texas. Contact Lori Bilbo, Communications Coordinator, Dallas Market Center, 2100 Stemmons Freeway, Dallas, Texas 75202 (214) 655-6100.

February 6–7
Developing the American City/Society and Architecture in the Regional City, Yale University School of Architecture. Contact Carey Seierabend, 125 Dwight Street, New Haven, Conn. 06511 (203) 787-0139.

March 3–5
RIDEC '87 (Restaurant, Hotel International Design Exposition), The Expo Center, Chicago. Contact National Expositions Co., 49 W. 38th St., New York, N.Y. 10018 (212) 391-9111.

March 9–11
Fire Detection and Suppression Symposium, Maritime Institute, Linthicum, Md. Contact Society of Fire Protection Engineers, 60 Batterymarch Street, Boston, Mass. 02110 (617) 482-0686.

March 12–14
Third Annual International Biennial Festival of Films on Architecture, Town Planning and the Urban Environment. Entrepôt Lainé, Bordeaux, France. Contact Entrepôt Lainé, 3 rue Ferrere, B.P. 85, 33024 Bordeaux Cedex, France. Tel. 56.52.97.88.

March 15–17
Advanced Residential Construction: Building for the Future, Monticello, N.Y. Contact Quality Building Council, P.O. Box 541, Brattleboro, Vt. 05301 (802) 254-2386.

March 22–26
Computer Graphics '87 Conference and Exposition. Philadelphia Civic Center, Philadelphia. Contact Nancy Flower or Marjorie Foos, National Computer Graphics Association, 2722 Merrillee Dr., Ste. 200, Fairfax, Va. 22031 (703) 698-9600.

March 25–27
WESTWEEK 1987, Pacific Design Center, West Hollywood, CA. Contact James Goodwin, Director Marketing Communications, Pacific Design Center & News, 8687 Melrose Ave., West Hollywood, Calif. 90069 (213) 657-0800.

March 30–April 2
American Institute for Design and Drafting 27th Annual Convention and Technology Exposition, Sheraton St. Louis Hotel, St. Louis. Contact AIDD, 966 Hungerford Dr., Ste. 10B, Rockville, Md. 20850 (301) 294-8712.

April 6–10
1987 European Conference on Architecture, Munich. Contact Conference Organizer, H.S. Stephens & Associates, Agriculture House, 55 Goldington Rd, Bedford MK40 3LS, England.

April 8–10
The International Design Market. The Merchandise Mart, Chicago. Contact The Merchandise Mart, Communications Department (312) 527-7553.

May 6–10
Scandinavian Furniture Fair, Bella Center Exhibition Hall, Copenhagen, Denmark. Contact Gura Public Relations, 156 Fifth Avenue, New York, N.Y. 10010 (212) 807-6860.

May 11–13
Lighting World International, Jacob K. Javits Center, New York. Contact National Expositions Co., 49 W. 38th St., New York, N.Y. 10018 (212) 391-9111.

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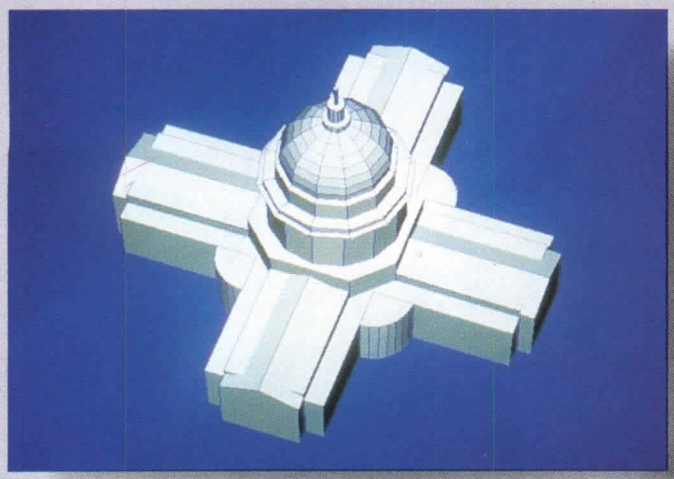

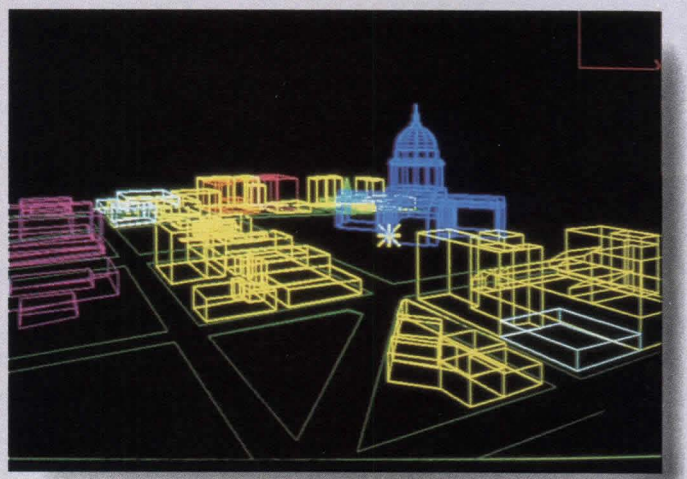

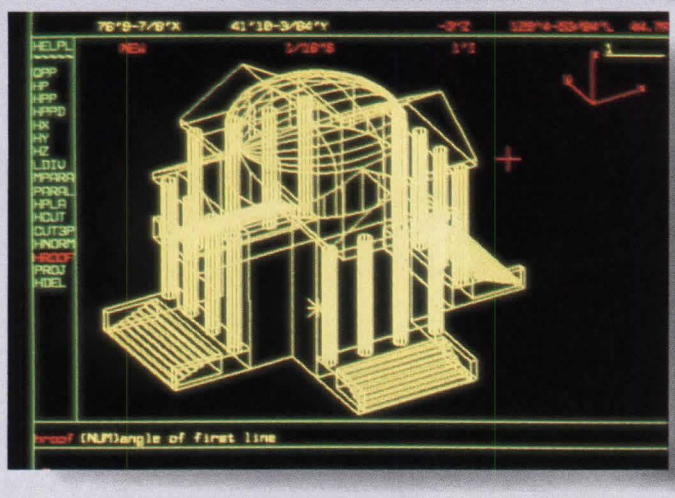

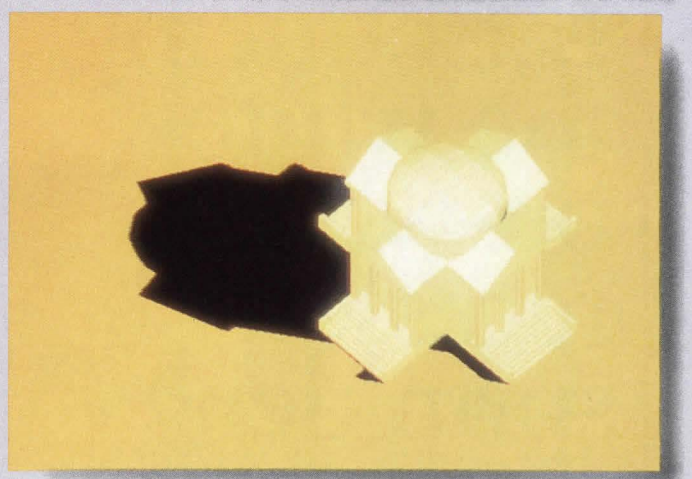

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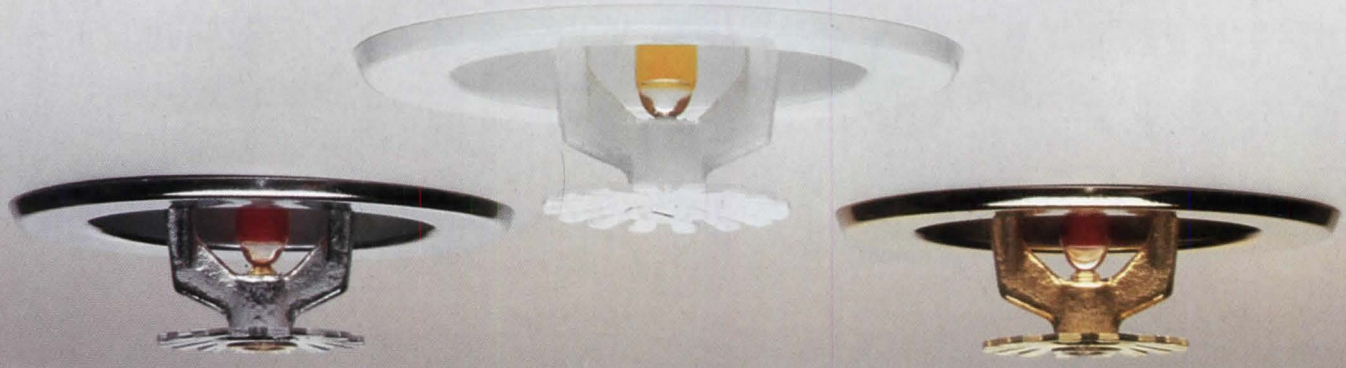

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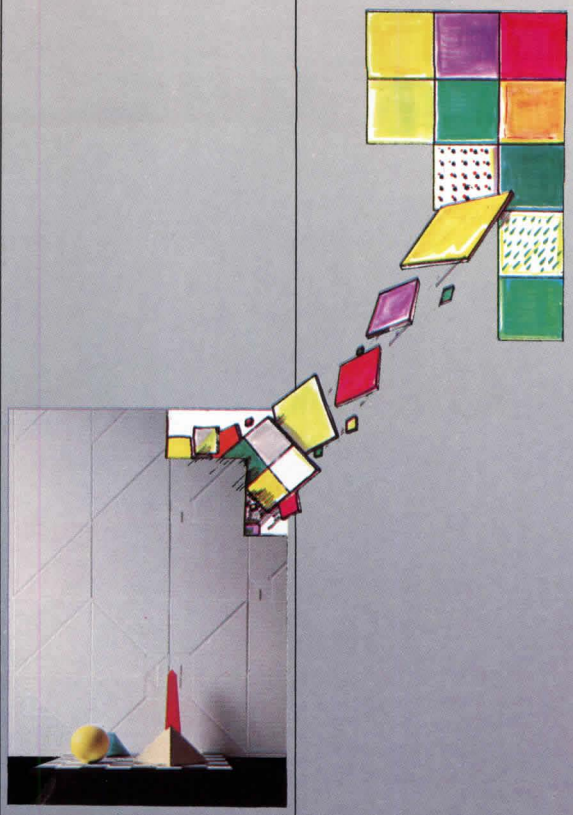

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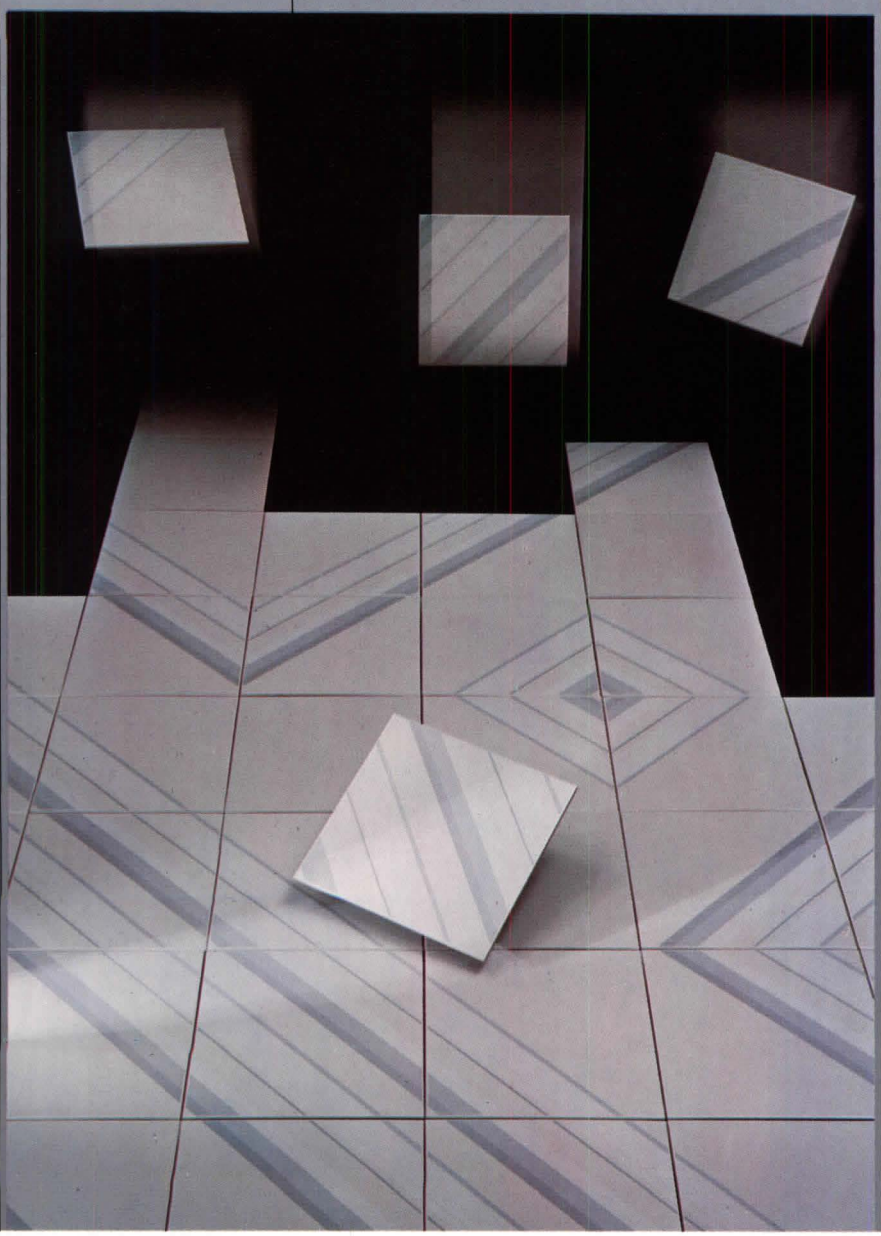

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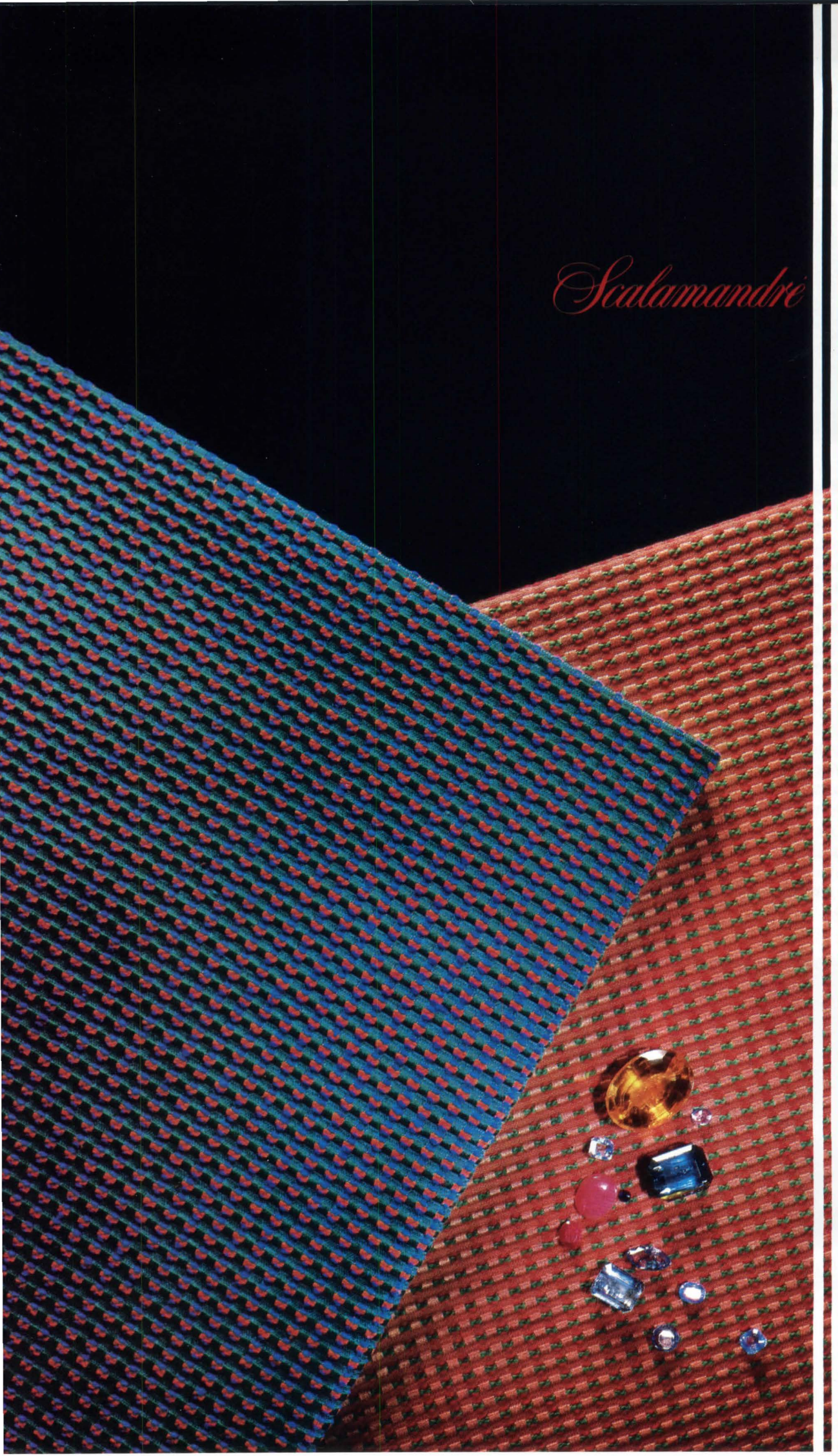

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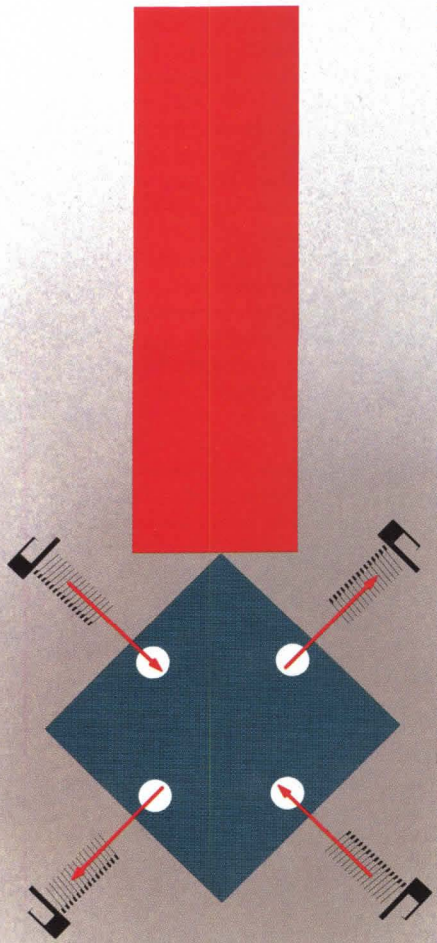
P/A Practice

Failures: Raymond DiPasquale discusses a building failure caused by an improperly detailed column base plate.
Law: Norman Coplan evaluates options for limiting contractual liability.



Failures: Steel Erection and the Designer

A structure is always in a precarious state of stability when it is being assembled. Many failures occur during this period because attention is often focused more on getting the job done than on the uncertainties inherent in the structural connections being created. The case presented below illustrates how a design professional can "set up" a potential failure by neglecting a simple detail like a column base plate in a single-story steel framing system.

1. The Problem

A partially erected bay of a one-story structural steel frame collapsed while two iron workers were on top of a beam located along the exterior column line. The beam was being connected to two freestanding 16-foot-high, 6″ x 6″ tube columns. Temporary connections to the columns had been completed at each end of the beam. The collapse occurred soon after a choker cable had been released from the beam; the workmen were about to descend the columns when the entire frame in the exterior line rotated about the column bases and fell to the ground. One worker was seriously injured.

2. Background Data

The column base plate (12″ x 12″ x ¾″) had two ¾-inch-diameter by 16-inch-long anchor bolts in line with the column centerline but eccentric on the base plate and foundation pier. The column was flush with the outside edge of the base plate. Further, the base plate overhung the inside face of the 10″ x 16″ concrete piers by two inches. Washers had been used under the ¼-inch leveling plate prior to installing the grout.

Since the erection was in its early stage (first day), no guy wires had been installed. Steel joists had been placed on the beams between two lines of frames, but they were not spaced out or welded in place. Lateral stability was consequently provided only by the anchor bolts.

The design professionals were performing services under a "limited" scope agreement with the owner. The design and detailing of the column base plates, as well as coordination of the structural steel framing with the architectural requirements, were left up to the steel fabricator. Design documents were minimal and indicated only the general configuration of the steel framing and sizes of the members. Shop drawing review and field visits were not included in the professionals' scope of work.

Construction was being done during early winter. There was some speculation that the concrete in the piers had frozen during the curing process and that grout under the leveling plates had been installed less than four hours before the accident. Wind forces were negligible at the time.

3. The Cause

Several factors contributed to this failure, but the major one was the inherently unstable anchor bolt configuration. The columns, when they fell, rotated about an axis through the centerline of the two anchor bolts. Since there were no guy wires and the joists had not been welded to the beams to form a stable frame, the eccentric load of the two workmen as they decended the columns caused a bending moment at the base that could not be resisted by the pin-like connection. The base plate could not provide any appreciable resistance to rotation since there was very little of it supported by the pier in the direction of the rotation. Washers under the leveling plate did not help matters, since they tended to enhance its pin action. And if the grout was, in fact, green, then no support would have been available from a solid contact with the pier.

4. Implications

If there are erection failures or accidents during the erection process, the design professional can expect to be a party to any

(continued on page 72)

Law: Liability and AIA Contracts

There is a debate in progress in the architecture profession over how architects' functions and responsibilities should be defined and/or limited in the owner-architect agreement. As the AIA's form contract documents have developed over the years, they have sought to deal with court decisions that have unreasonably extended architects' potential liability or that have misinterpreted architects' functions or responsibilities. The documents, by providing clearer definitions or to some degree limiting certain functions and responsibilities of architects, have sought to reduce the risks under which they practice.

One school of thought holds that this approach has gone too far and that architects' status, importance, and leadership in the building industry are being subverted. An opposing point of view holds that the effort to protect the practicing architect from extended liability through modifications in the form documents has not gone far enough and that, in the context of increasing liability and the high cost of insurance, additional protective language is both warranted and necessary.

When the AIA form is modified or not used, the same issue must be dealt with. Can the contract be written or the AIA form modified in such manner to narrow the potential liability without seriously affecting architects' status and function and/or their compensation? A current example of this dilemma is the effort to modify or develop an owner-architect agreement that either limits or excludes any architectural function or responsibility in connection with the use or removal of asbestos in renovation work.

Certain approaches to this problem, while of varying practicality, could reduce the risk to architects without directly affecting their status, function, or responsibility. One approach is to

(continued on page 72)

Failures *(continued from page 71)*

lawsuit. It is important then that professionals be concerned with field procedures (without "directing" them) and above all provide a *total* service that *requires* their involvement.

Stability of the structural steel frame during erection is the steel erector's responsibility but the design professional should not expose the erector to unnecessary risk by building in potential weak links.

5. The Fix

In this case, damaged steel was replaced and reerected after repairs to the foundations were made. The steel erector used adequate guy wires during the reerection process. Additional anchor bolts were not installed because of the use of other means to provide adequate stability. Anchor bolts could have been added by drilling and using expansion type bolt units.

6. How To Avoid

a. Column base plates with only two anchor bolts should be avoided. Configurations should be symmetrical, and there should always be at least four bolts per column.

b. The column should be located symmetrically on the base plate, and the anchor bolts should be symmetrical with the column.

c. Piers should be at least two inches larger than the base plate, all around.

d. Washers under leveling plates should be avoided. All column base plates should have leveling plates that have been set in a full bed of nonshrink mortar and allowed to thoroughly cure before erection of the columns.

e. Regardless of how simple the structure, the design professional should always show typical column base and anchor bolt details on the contract documents and not leave it up to the steel fabricator to determine. As a minimum, provide a note that specifies at least four bolts/column.

f. The design professional should always check shop drawings and avoid limited scope agreements with owners.

g. Insist on using guy wires to stabilize a steel frame prior to making permanent connections—particularly during the early phases of erection when there are few pieces to interact and provide the necessary stability. Never leave a construction site at night without securing all framing members since wind forces can cause collapse.

h. All anchor bolts should have hooked ends and have enough embedment to fully develop the strength of the bolt.

7. Lessons to Learn

a. Don't let the architectural detailing (particularly at an exterior column line) compromise the structural stability of a steel framing system. Make the details work together—take a total approach to solving the architectural and structural problems.

b. Think of all the forces that a structure is subjected to from the very beginning of its life. Two anchor bolts for a column base plate may be acceptable structurally, but during erection, it's an unstable condition. Why risk failure when the cost to prevent it is so nominal?

c. Design professionals should follow through during the construction phase. Steel erectors should have ongoing programs to educate all ironworkers.

8. Legal Case Reference

The case was settled out of court. A related case may be helpful: N.Y. Appellate Division, 2nd Series, Page 222: Porter v. Avlis Contracting Corp.

9. Other References

a. "Construction of Structural Steel Building Frames," by William G. Rapp, PE (Wiley, 1968). A little out-of-date but loaded with practical information about structural steel erection.

b. "Manual of Steel Construction," published by American Institute of Steel Construction, 400 North Michigan Ave., Chicago, Illinois 60611.

Raymond DiPasquale ■

The author is an Associate Professor of Architecture at Syracuse University and heads a firm in Ithaca, New York, that specializes in structural consultation and building failures investigation.

Law *(continued from page 71)*

expressly limit, in the owner-architect agreement, the amount of damages to which the architects may be subject in the event of a claim by the client and/or to expressly exclude special, consequential, or exemplary damages from possible liability. Another approach is to incorporate an indemnification clause in the owner-architect contract which provides that the owner will hold the architect harmless against any claim arising from his professional services except if based upon negligence. A troublesome area is where the owner insists

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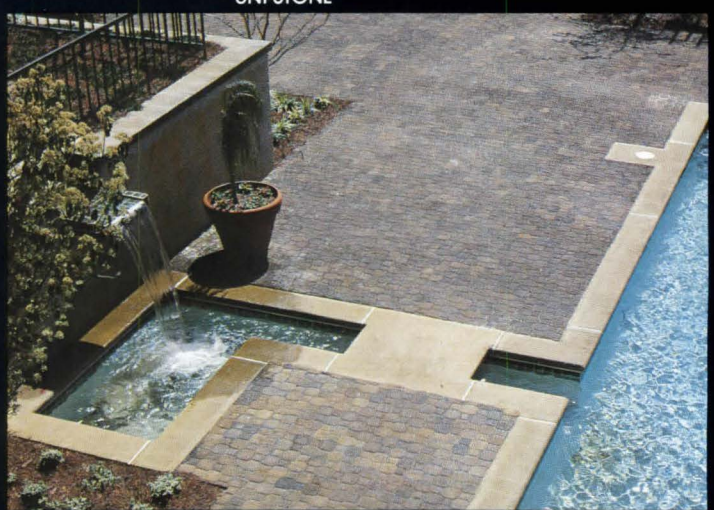

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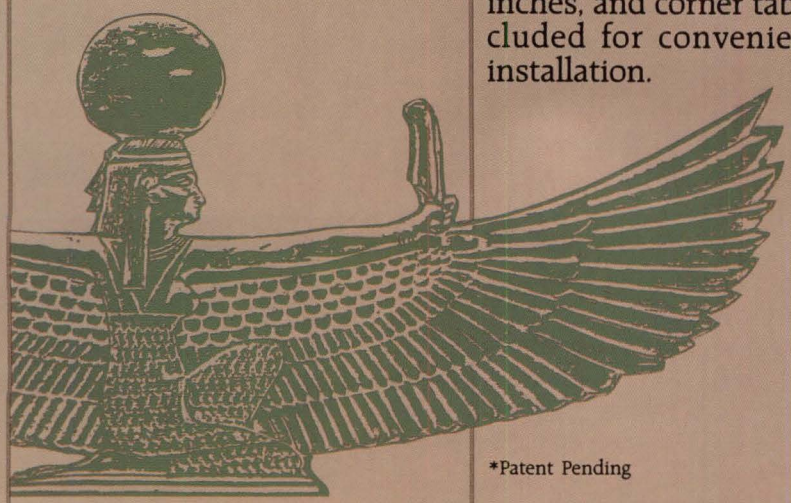

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Law *(continued from page 72)*
upon acquiring ownership of the architects' plans and specifications. In such situations, language could be incorporated in the agreement protecting the architects from the consequences of the owner's use of such documents, particularly in the event the architects' services have been terminated before the completion of their work.

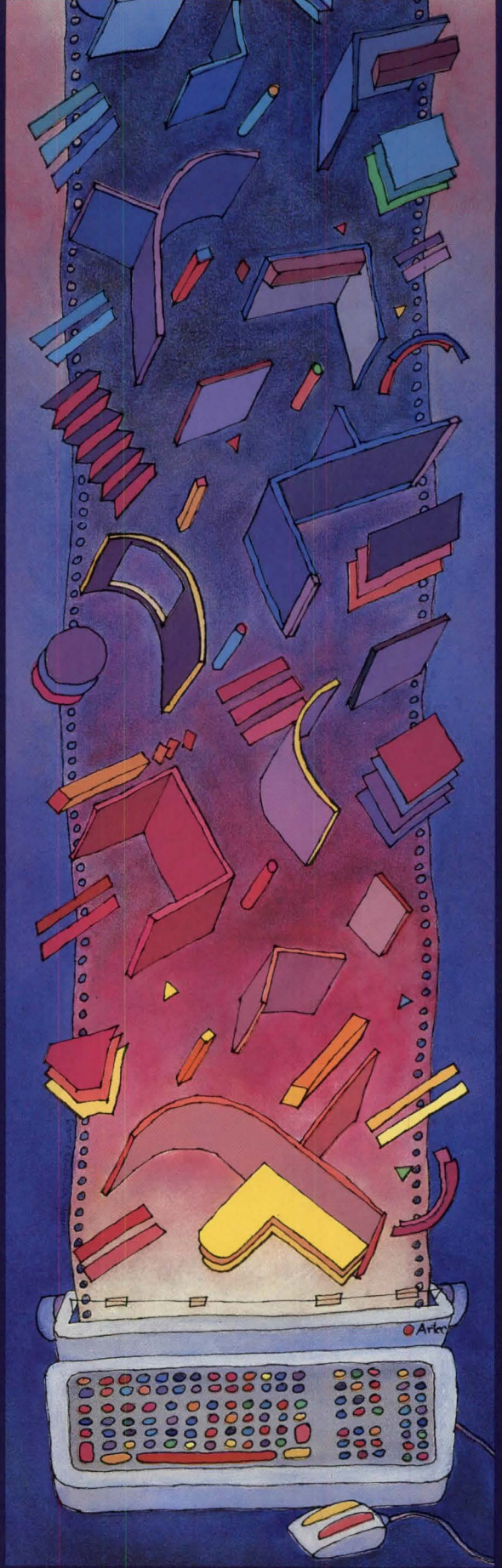
Any contractual limitations against potential liability, of course, would not affect the fights of third parties for personal injury claims arising from alleged negligent performance on the part of the architects. Such third parties cannot be bound by the provisions of the owner-architect agreement. However, there is a possibility that third-party claims for economic loss might be reduced by certain provisions incorporated in the owner-architect agreement. One significant area of litigation involves claims against architects by contractors for economic loss allegedly arising from the architects' faulty performance. It is not uncommon for surety companies to initiate actions against an architect on the theory that they have sustained economic loss because the architect negligently certified overpayment to their insured. The traditional rule that, in the absence of a contractual relationship, the architect owes no duty to third parties such as contractors and bonding companies and therefore is not subject to direct liability to them, has been abandoned in most states, although there are some jurisdictions that still bar this type of claim. The trend, however, is toward the expansion of this type of potential liability.

It has been suggested that the owner-architect agreement explicitly state that the architects' services are furnished only for the benefit of the owner and that, even though the architects' performance may affect the contractor, subcontractors, or surety company, those parties may not enforce the undertaking of the architects because of their contract with the owner. The mere inclusion of this language in the owner-architect agreement, however, would have little effect unless it also was incorporated in the construction contract to bind the contractor, subcontractors, and the surety. The owner-architect agreement would have to include a provision in which the owner agrees to incorporate such language as a condition of the construction contract.

Regardless of the language sought to reduce the risk of liability, it is very difficult for architects negotiating contracts to convince owners or their attorneys of the necessity or appropriateness of its inclusion. If, on the other hand, the AIA form documents were modified to contain additional language to achieve that objective, such contracts might be more easily accepted. However, unless the Documents Committee of the AIA perceives a consensus in the profession that additional protective provisions are desirable and that the status of architects will not be adversely affected, it is unlikely that it would recommend any radical changes in the future development of its form contracts.

Norman Coplan, Hon. AIA ■

The author is a member of the law firm Bernstein, Weiss, Coplan, Weinstein & Lake, New York.



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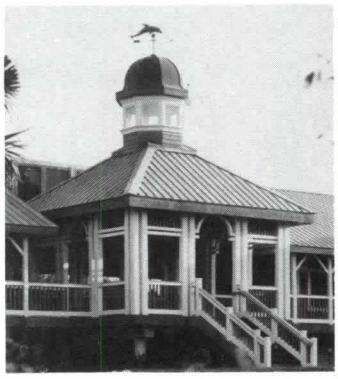

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34th Annual P/A Awards

Two First Awards went to housing schemes in the Architectural Design category, with a total of 21 other submissions chosen for honors this year. Characteristically, known names and former winners mix with emerging talent to complete this year's list.

Sometime around April, the P/A Awards program slipped quietly past its first third of a century in existence. Over those years the general aims have remained constant, with refinements only in scope and procedure occurring as they became necessary. Even though the composition of each jury has been different and brings with it its own—sometimes surprising—chemistry, winning names recur. There are several this year that have had that honor; one firm, with six previous P/A winners to its credit, picked up a record three more this year.

Out of a total of 805 submissions, the jury selected 23 for recognition, 13 in Architectural Design (out of 670), 5 in Urban Design and Planning (out of 94), and 5 in Research (out of 41). There are 2 First Awards, 8 Awards, and 13 Citations. Because of the numbers of entries in Architectural Design, that segment of the jury now begins its deliberations a long half day ahead of the other jurors.

As is always the case, single-family houses comprised the largest Architectural Design category (184 entries), followed closely by commercial (148), and then by multi-family housing (76) and education (58). Although one of the First Award winners is really three houses, only one other single-family house emerged with honors. Probably the clearest single characteristic admired by this jury was simplicity; even though some of the premiated projects were anything but simple, the jury often felt that the architects had avoided stylistic bandwagons.

In part, the Urban Design and Planning jury cautioned against a similar problem, the "theme park" approach to design. Urging stronger regional planning, the jurors would have liked to have seen more responsible schemes for tracts of land "in the middle of nowhere"—an increasing development problem.

This year's Research jurors reiterated one suggestion their predecessors made last year, that architectural and urban design entries indicate research methods if they represent new ways of dealing with building types or professional roles. They chafed at the term "applied" before research, and sought research with a more theoretical focus.

Thomas Hines was elected jury Chairman for the 34th P/A Awards.

Jim Murphy ■

Architectural Design

Bernardo Fort-Brescia, AIA, is a principal and founding partner, with Laurinda Spear, of Arquitectonica International Corporation in Coral Gables, Florida. The firm's work, which has been widely published, has won a number of awards, including two P/A Awards, and has been featured in many exhibitions. Fort-Brescia, who was a visiting professor at the University of Miami from 1975 to 1977 and a cofounder and past president of the Architecture Club of Miami, is a member of UNESCO's Council on Tall Buildings and Urban Habitat.

Thomas S. Hines teaches urban and architectural history at the University of California at Los Angeles, where he has a joint appointment as professor in the Department of History and the School of Architecture and Urban Planning. He is the author of *Burnham of Chicago: Architect and Planner* (1974) and *Richard Neutra and the Search for Modern Architecture* (1982). With Arthur Drexler, he was cocurator of the 1982 exhibition *The Architecture of Richard Neutra: From International Style to California Modern* at The Museum of Modern Art, and coauthor of its catalog.

Having gone through 670 entries in two and a half days, the jury felt, as have several preceding ones, a keen disappointment at not finding any really large-scale projects in any category deserving of recognition. Several of their selections probably would not classify as small, such as Station Center (p. 98) and the Pacific Design Center expansion (p. 92), but the lack of awardable large housing, commercial, or office schemes concerned them very much.

There was a considerable amount of discussion about three other, unrelated, areas: the two First Award winners and their combined significance, lack of presentation clarity, and the current status of architectural stylistic leanings.

The First Awards

There was unanimous feeling from the very first round of judging to the final vote that the project for Madison County, Mississippi, was a winner. As discussions continued, much of what the jury liked about that project also began to show up in the housing schemes for Santa Monica, modified by climate and circumstances.

Hines: The Mississippi submission leans toward traditional imagery, the California entry toward Modernist imagery, and yet they are both very artful.

Legorreta: The merit of both is that we have not classified either one. I relate to them both very strongly; they both respond to completely different environments. It is very refreshing to see how simply one can approach architecture; these encourage people to work with typical elements and materials.

Fort-Brescia: They show that there is merit to simplicity; both are in America, and yet one is very urban and the other is very rural; they show how there are different cultures that show up in architecture. There is a lot of meaning, historically, to this kind of work. It has been a long time since architects and the architectural press have paid attention to this building type.

Hines: Each of these projects is unique, let's give the architects credit for that, but they are also both prototypical—people can learn from these. There are also in both projects witty asides, and at no one's expense, so that they work on many different levels.

Presentation Shortcomings

Without attribution to specific projects, the following comments will show some of the jury's feelings of frustration at trying to decipher entries.

Hoover: So many of the submissions were difficult to understand; the better ones were clearly presented without a lot of smoke. They should clarify what the problem was, as they saw it, and then show how they solved that, in both words and graphics.

Hines: Which need not minimize the poetry.

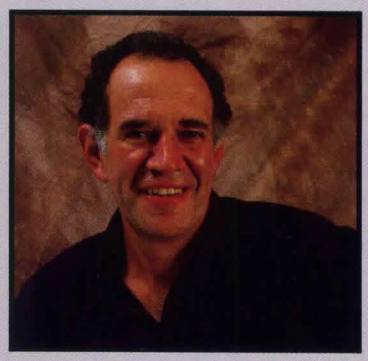
Legorreta: This one has very serious problems in the way it is presented, or at least in the way I like to read drawings. I had to make a tremendous effort to understand it—that is not fair to the jury.

Hines: This architect needs a drawing editor.
Fort-Brescia: This one was removed earlier, because it did not indicate in any way what the elevations were. It has only an intricate plan and a model.
Hoover: The reason that several of us have voted not to (give a project an Award instead of a Citation) has nothing to do with what is there, but with the fact that a number of presentations like this have not made clear the complete response. Again, we are forced to read into the submission what we think we're seeing, what we're looking at.
Legorreta: It is like somebody talking ideas and promising a beautiful design, but I'm not able to see it, and I'm living on promises.

Styles
A by now familiar theme, Post-Modernism, made its way into the discussion, along with Modernism, in several forms.
Fort-Brescia: There is a certain approach to Modern architecture, constructivism, that can still be alive because as we've seen here there are occasions where it is appropriate. Done properly, it can be really spectacular and beautiful. All four of us were distressed by the great number of mediocre Post-Modern submissions. If Post-Modernism was supposed to come here and save us from the uniformity of Modernism, it certainly came more uniform than what it was replacing. It's almost as if there were a dictionary of architectural clichés, telling us about a machine-made history. It was really scary. We worried at times about finding winners; it was refreshing that when we found them, it was as if we had returned to unpretentiousness and innovation. It was a return to buildings that are designed not only because the architect knew history, but because the architect is talented and has good intuition about volume, space, light, and sculptural form. Post-Modernism did awaken architects, and that was good because today we look at Modernism with different, and I think improved, eyes.
Hines: I don't see it only as a Post-Modernist cleansing of Modernism, or a a simple return to Modernism, but in the last 10 years there has been some general cleansing and synthesis that is heartening. That first day going through P/A entries was the most interesting, educational, and at times depressing day I've had in a long time.

It was a PM Sweet's Catalog, it was the school of Graves, the school of Jahn, and some of the work of the masters themselves. In the nearly 700 entries that the jury considered, there were, of course, a number of very good designs that were not ultimately selected. We agreed that many of these submissions were excellent, even ideal, solutions to the problems presented to the designers. We based our preferences for the necessarily small number of winning submissions on our belief that they had a certain, sometimes indefinable freshness. They seemed to suggest things and even to teach us things we had not thought about before in quite the same way.

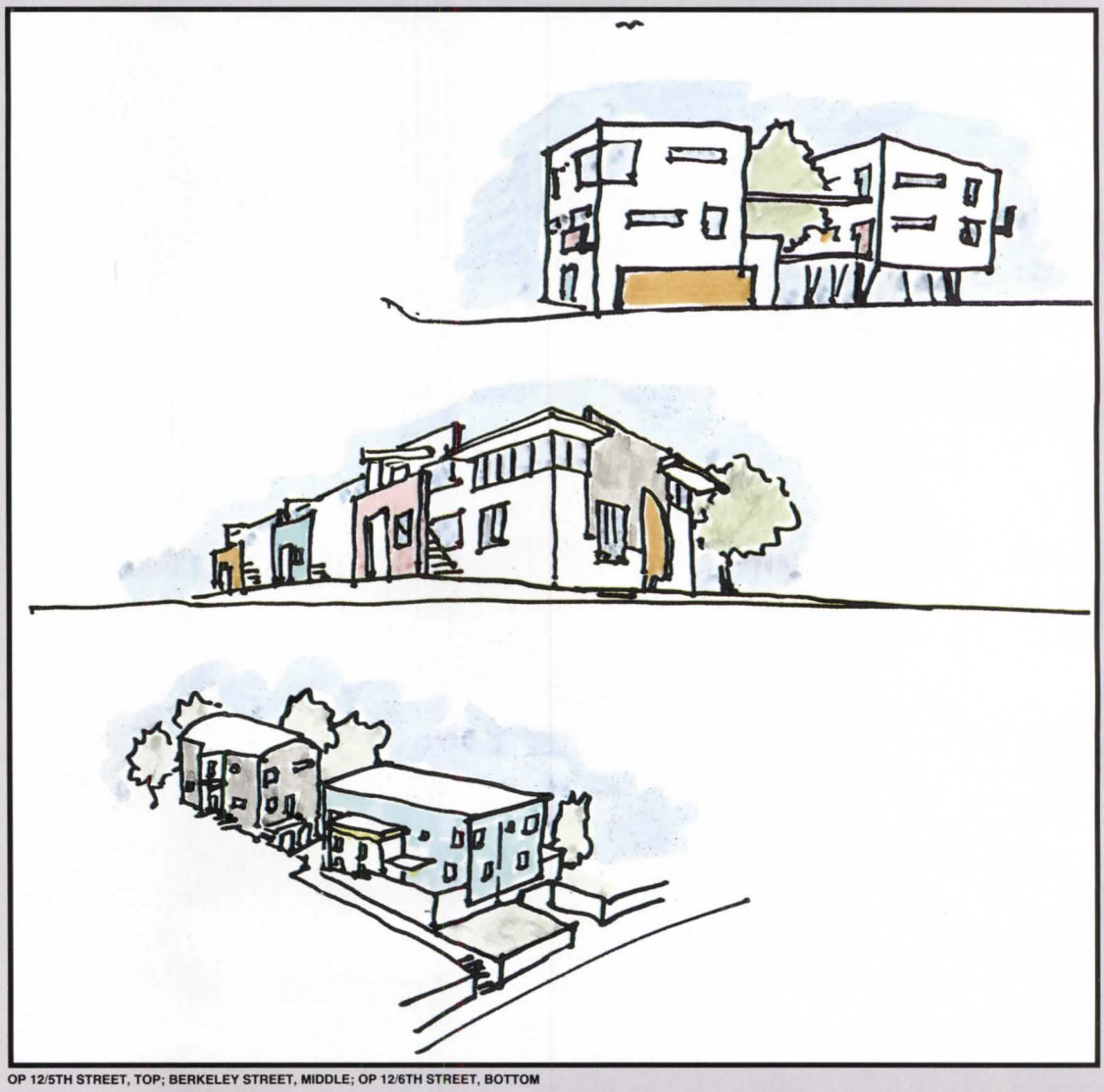
George Hoover, FAIA, is a founding partner of the Denver firm Hoover Berg Desmond. He has been honored in P/A's Awards Program in 1971, 1974, and 1984, and has received two AIA Honor Awards. Hoover was elected to AIA fellowship in 1984, and currently serves on the steering committee of the AIA National Design Committee. He has taught at the University of Colorado, the University of Utah, and at Washington University, and is a member of the Dean's Advisory Board of the College of Environmental Design at the University of Colorado/Boulder.



Ricardo Legorreta is the founding principal of the firm Legorreta Arquitectos in Mexico City, established in 1963. His work, in the fields of urban design, architecture, and furniture design, has won international recognition, and has been published widely. Legorreta has taught and lectured in universities in Mexico, Spain, and the U.S., he has served on numerous juries, including the Pritzker Prize jury, and is an honorary fellow of the Mexican Society of Architects and, since 1979, the American Institute of Architects.

Affordable Housing

FIRST AWARD



OP 12/5TH STREET, TOP; BERKELEY STREET, MIDDLE; OP 12/6TH STREET, BOTTOM

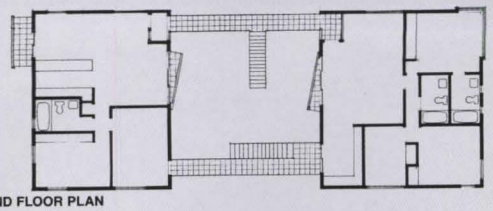
Koning Eizenberg Architecture

Project: OP 12/5th Street, Santa Monica, Calif.
Program: A six-unit rental housing development, one of two in a city-sponsored affordable housing program for infill sites in the Ocean Park neighborhood of Santa Monica. Each site had to accommodate a mix of varying plan types within its six units.
Site: A 50′ x 126′ corner lot.
Solution: A generous second-level deck flanked by two simple volumes provided the most compelling way to accommodate the six apartments on the small lot, and allowed for a greater amount of outdoor space without sacrificing the economic benefit of above-grade parking. The three-story block at the front houses two one-bedroom seniors' apartments at grade and two three-bedroom apartments above. Two two-bedroom apartments are stacked in the volume at the rear of the lot. The deck and bridge above afford access to the family units, while the seniors' units have front-door access from the cross street and back-door access from the parking area below the deck. The shared deck is perforated by a large tree, and small but strategically arranged private spaces provide each tenant with a sense of privacy as well as community. Carefully organized openings afford the units cross ventilation and natural light, and, when combined with a judicious use of color, enliven a straightforward design. The cost of the project is $55 per square foot, including all on- and off-site improvements.

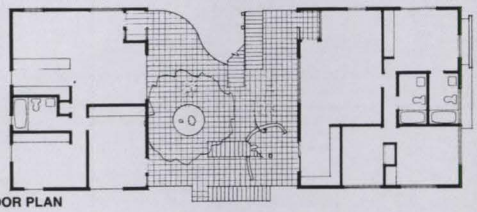
Project: Berkeley Street Housing, Santa Monica, Calif.
Program: Six units of rental housing, part of a 28-unit affordable rental housing program to be built on various sites in the mid-city area of Santa Monica.
Site: A flat, 60′ x 150′ lot.
Solution: For reasons of economy, Berkeley Street has a simple plan of stacked three-bedroom flats that are canted to provide a generous entry progression, as well as to create interesting outdoor spaces. These repeating canted elements are complemented by three colored stucco portals running parallel to the lot.

These portals denote entry and support the decks of the upper units. A seventh apartment (a townhouse) is invisibly seamed onto the design at the rear. Its inclusion actually helps to intensify the repeating and overlapping rhythms of window bands, eaves, balconies, etc. The cost of the project is $50 per square foot, including subterranean parking and all on- and off-site improvements.

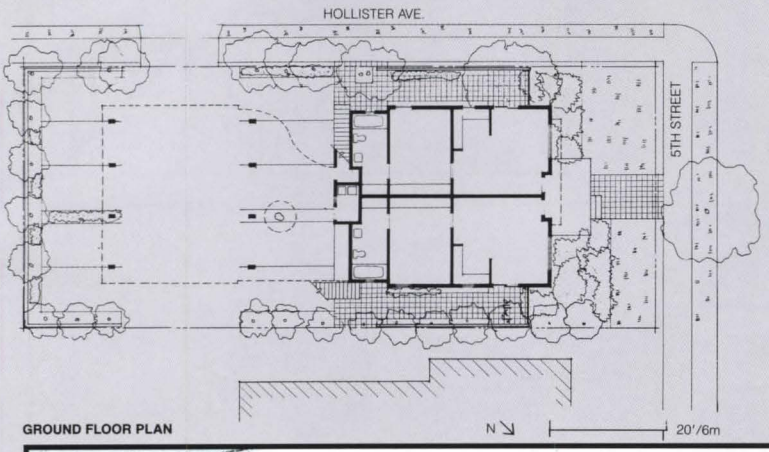
Project: OP 12/6th Street, Santa Monica, Calif.
Program: The second component of the Ocean Park affordable housing development.
Site: A sloping, 50′ x 141′ lot in a neighborhood of apartment buildings and single-family houses.
Solution: The apartments are in two simple buildings. The front "blue house" contains two two-bedroom and two one-bedroom units, each of which is cross ventilated, and has ocean views and private outdoor balconies. The "curved roof house" at the rear contains one three-bedroom and one four-bedroom townhouse. The upslope units catch ocean views above the "blue house" or obliquely from the side; each is cross ventilated and has ground-level yards. A communal courtyard is provided between the two buildings. Access to the laundry and underground parking and entries to all the units are organized around this space, in an effort to



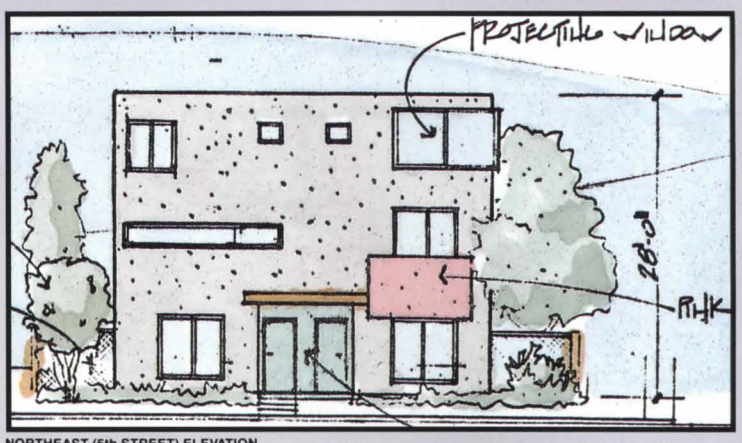
SECOND FLOOR PLAN



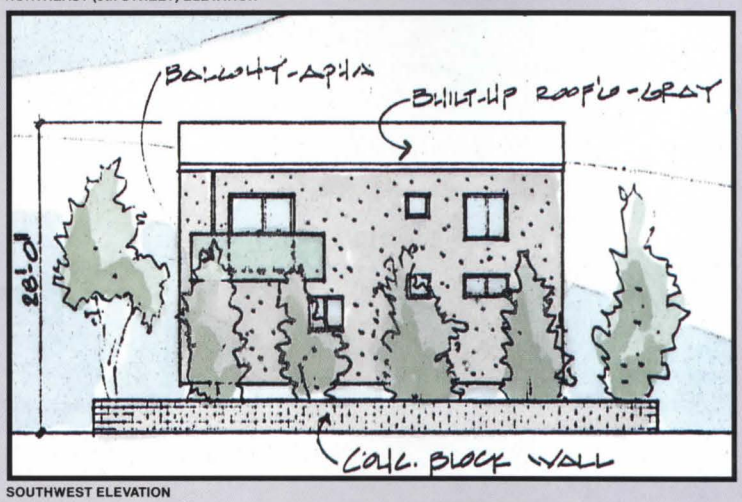
THIRD FLOOR PLAN



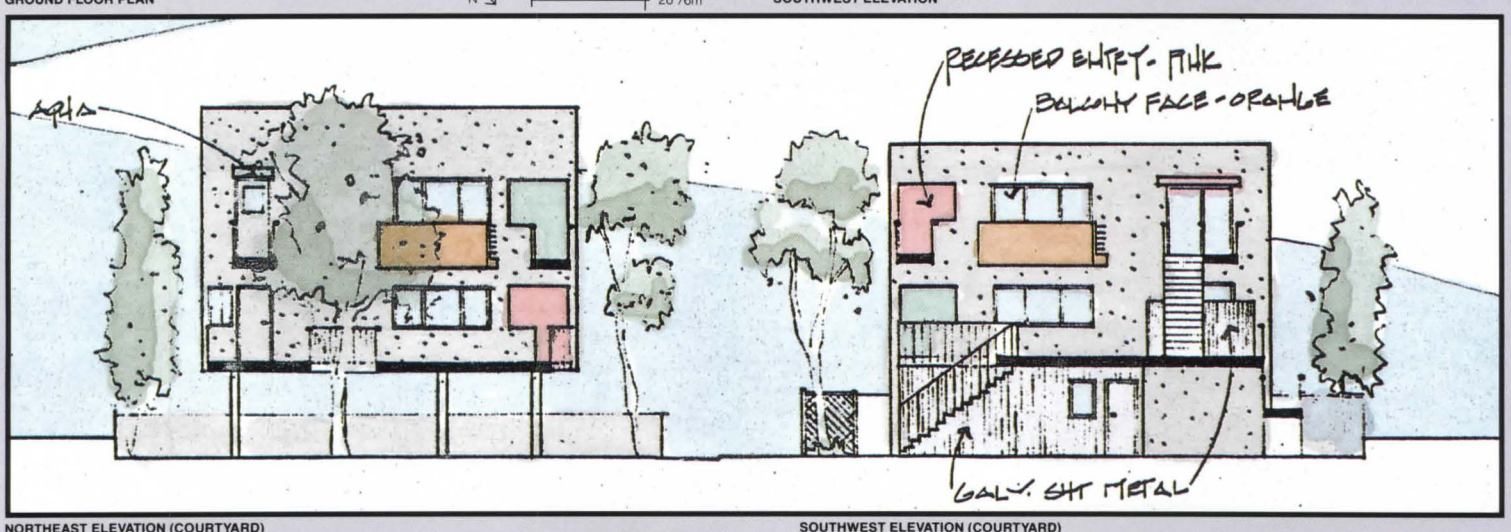
GROUND FLOOR PLAN



NORTHEAST (5th STREET) ELEVATION

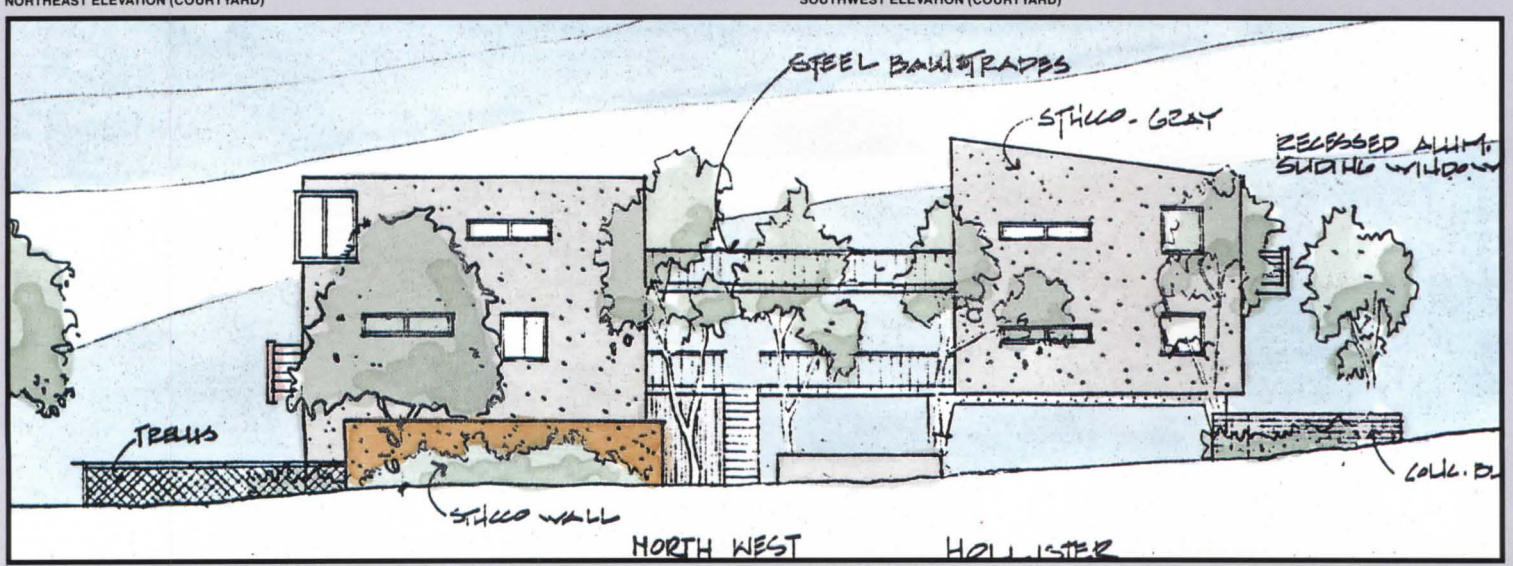


SOUTHWEST ELEVATION

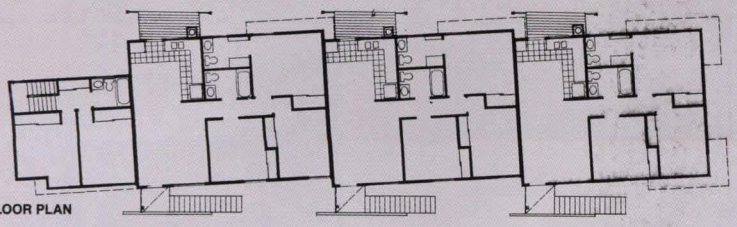


NORTHEAST ELEVATION (COURTYARD)

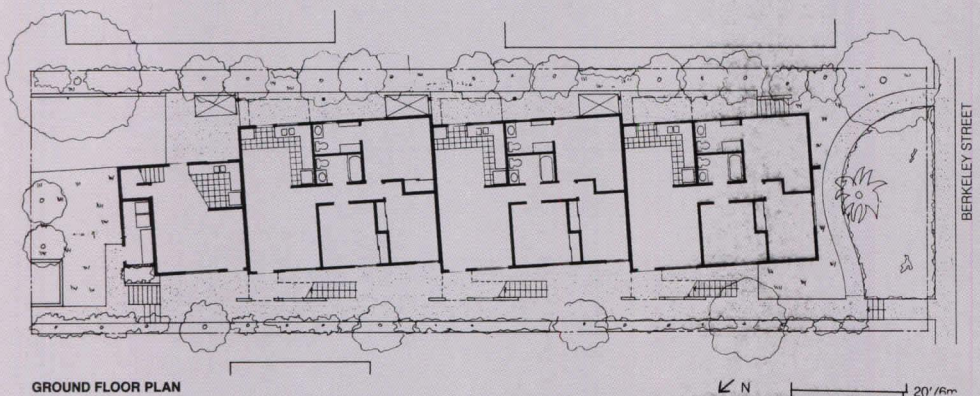
SOUTHWEST ELEVATION (COURTYARD)



NORTHWEST (HOLLISTER AVENUE) ELEVATION

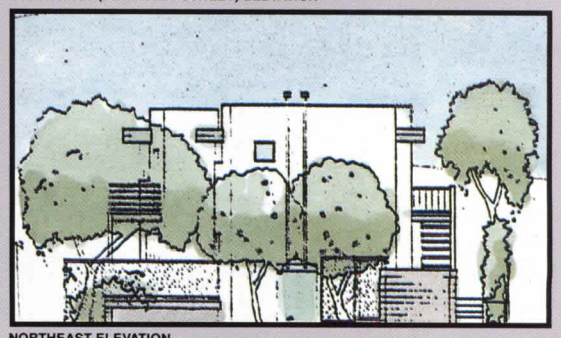


SECOND FLOOR PLAN

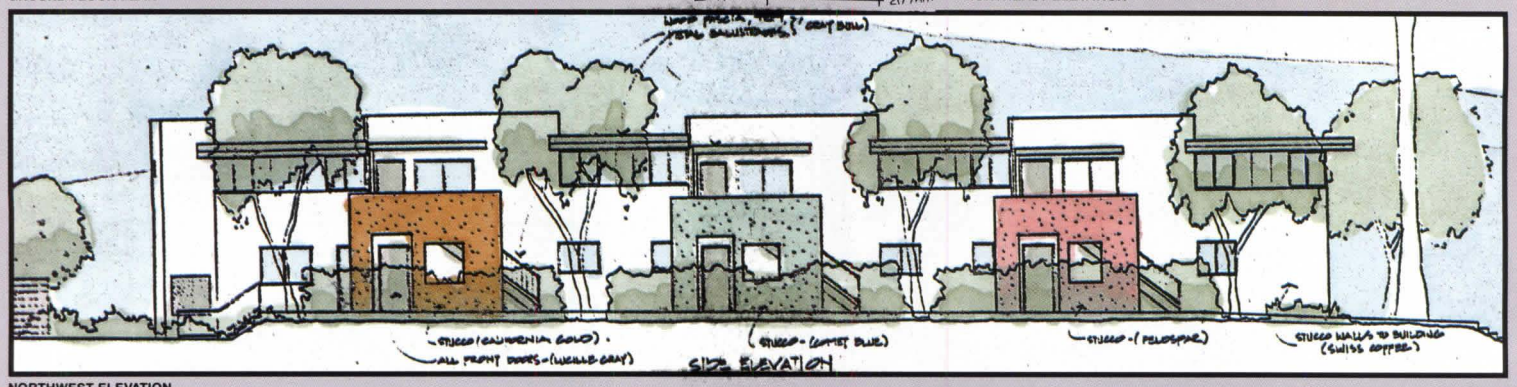


GROUND FLOOR PLAN

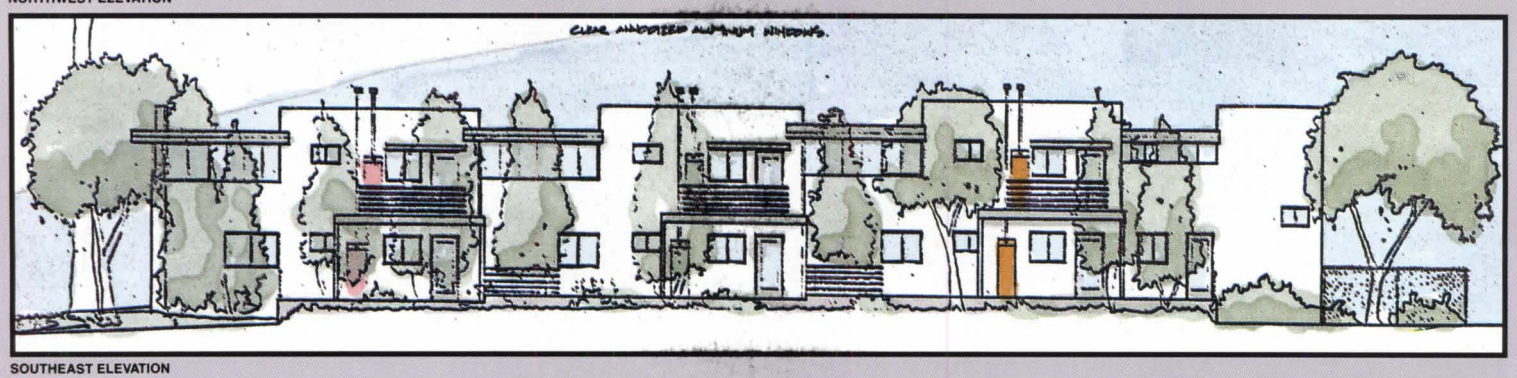
SOUTHWEST (BERKELEY STREET) ELEVATION



NORTHEAST ELEVATION



NORTHWEST ELEVATION



SOUTHEAST ELEVATION

make the courtyard a safe place for children to play, as well as to provide a general sense of security for all tenants. The cost of the project is $65 per square foot, including subterranean parking, significant excavation, and all on- and off-site improvements.

Jury Comments

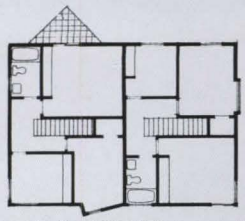
Legorreta: This is an extremely happy approach; it's very easy, it's very soft, and really enjoyable. The idea of bringing back concepts such as the privacy of the central space. It really is an example of the connection between architects and the real world, the people that we usually ignore, or have a very intellectual approach to.

Hines: This project emphasizes the California tradition of Modernism. It picks up on Neutra, Schindler, and Gregory Ain. I don't know whether the architects were thinking of that, but it's in the atmosphere, and you can't avoid it. This is an area of Los Angeles that some consider not exactly safe, and those interior courtyards, for children to play in or old people to relax in or whatever, are a wonderful way to solve the security problem without feeling fenced in or caged.

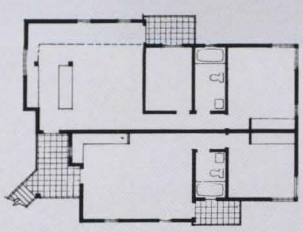
Hoover: The presentation of this one is especially appropriate to the content. It presents the material in a very straightforward way that is also consistent with the design that is presented.

Legorreta: You can almost build with this presentation.

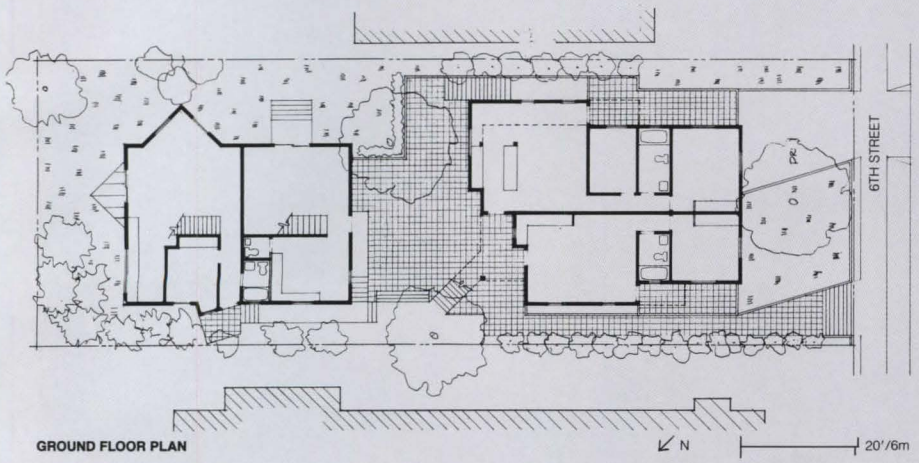
Berridge: Traditionally, so much innovation has occurred in low-income housing, but there seems to have been a decade in which nothing really has happened, so this is a very in-



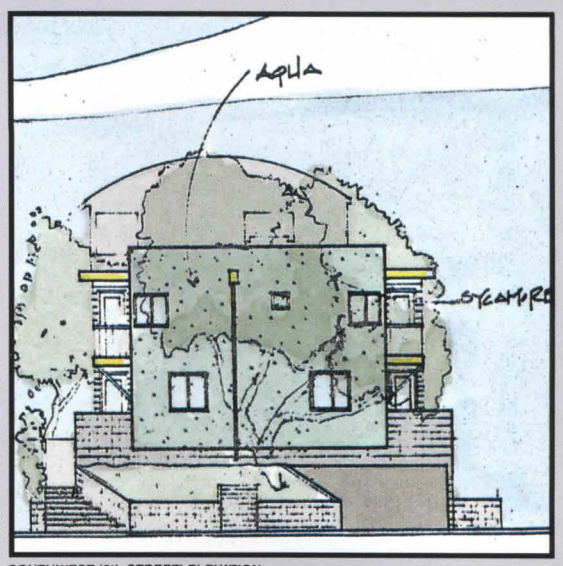
SECOND FLOOR PLAN (REAR UNITS)



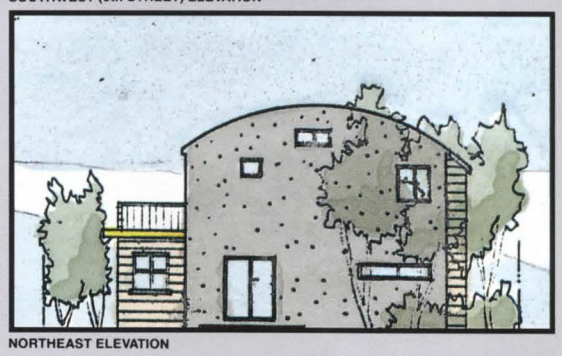
SECOND FLOOR PLAN (FRONT UNITS)



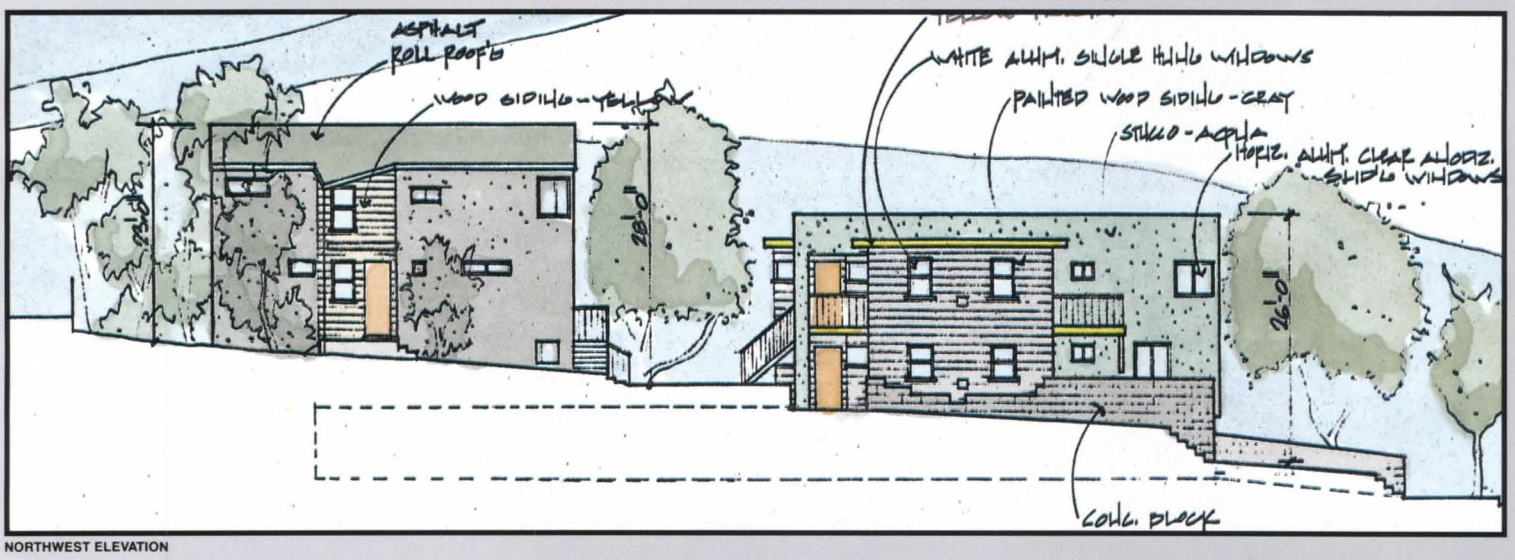
GROUND FLOOR PLAN



SOUTHWEST (6th STREET) ELEVATION



NORTHEAST ELEVATION



NORTHWEST ELEVATION

triguing rebirth of that tradition in the sense that this is artistically very interesting.

Fort-Brescia: If you look at the elevations, even though they are simple and all the windows are plain rectangular windows, the compositions of those elevations are very interesting and very sophisticated. It is nice to see buildings of this kind, with minimal budgets, being given that kind of interest. It has been a long time since the architectural press and architects have paid attention to this building type. It is not the building type that usually wins awards; hopefully, the country will take note.

Project: *OP 12/5th Street and OP 12/6th Street.*
Architects: *Koning Eizenberg Architecture, Santa Monica, Calif. (Hank Koning, Julie Eizenberg, partners in charge; Tom Goffigon, project architect).*
Consultants: *Davis-Fejes Design, structural; Campbell-Hendricks, energy.*
Client: *Community Corporation of Santa Monica, Neal Richman, Director.*

Project: *Berkeley Street Housing.*
Architects: *Koning Eizenberg Architecture, Santa Monica, Calif. (Hank Koning, Julie Eizenberg, partners in charge; Tom Goffigon, project architect).*
Consultants: *Freet/Yeh & Associates, Inc., structural; Campbell-Hendricks, energy.*
Client: *St. John's Hospital & Health Center, Santa Monica, Calif., Tom Pyne, Special Assistant to the President; and Community Corporation of Santa Monica, Neal Richman, Director.*

Breaking the Cycle of Poverty

FIRST AWARD

DAY HOUSE

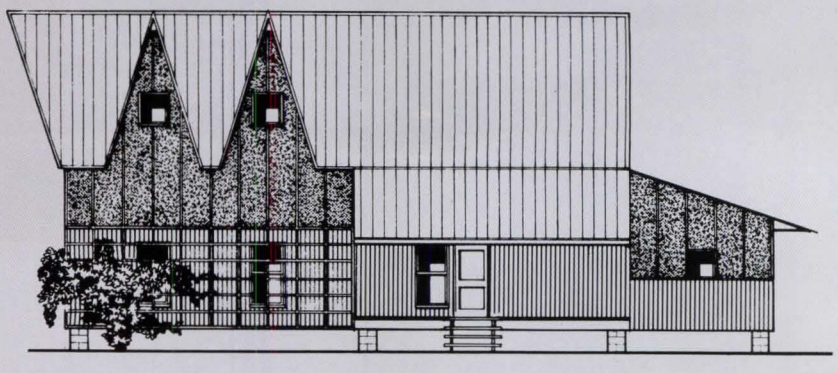
BOONE HOUSE. LUCKETT HOUSE (FACING PAGE)

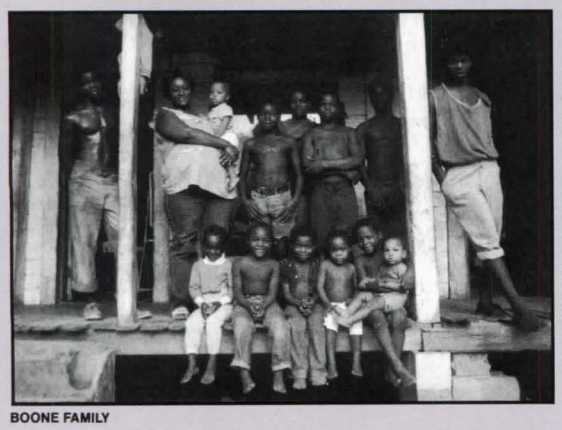
Mockbee-Coker-Howorth Architects

Project: Breaking the Cycle of Poverty; three houses for needy families in Madison County, Miss.
Program: Provide houses for three families living in overcrowded and substandard dwellings without running water. Needs of each family chosen by the client (a United Way agency) and a social worker were addressed; design and construction were to be simple, with labor by YMCA On-the-Job Training enrollees and donated materials.
Site: Three separate, flat, partially wooded sites in rural Madison County.
Solution: What the architects call "assiduously nonintellectual" designs are loosely based on three Southern prototypes: a "shotgun" enlarged with shed-form additions; a hollowed-out "Southern Colonial," and a "dog-trot," doubled. Each reflects the climate, and individual family requirements. Exterior materials are board and batten siding on wood studs, galvanized corrugated metal, and roll composition roofing; interiors will be of gypsum board, tempered Masonite, and pegboard.

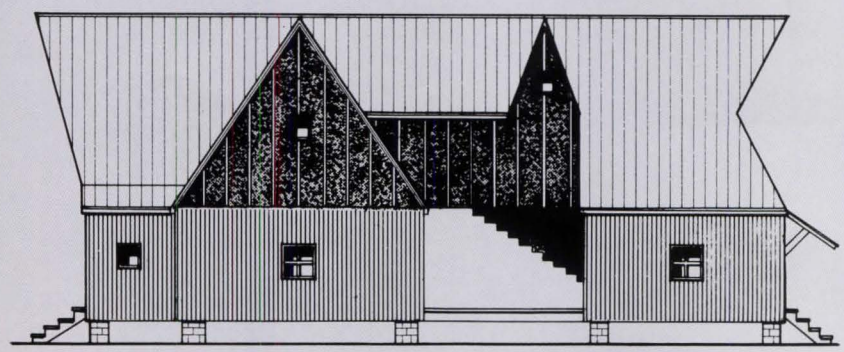
Jury comments
Hines: I'm delighted that something this beautiful has been done for such a really remarkable social program. Frequently, on projects like this, the social aims are so noble, but the design is a little lacking; here, the first thing that caught my eye was not the social aspects, but the excellence, the pristine quality of these designs. I was nervous as I went through it; is it going to get too sentimental, to tug at our heartstrings too much? For me, it never did.
Hoover: It's also very clear; there is no excess baggage, but a poetic statement of the problem and the solution to the problem. It transcended architecture in the sense that there is a real sensitivity out of which came the design that is appropriate for those people's needs.
Fort-Brescia: It embodies sensitivity, which is what good design is all about. Sensitivity crosses the borders of style and ideology.
Legorreta: Here is truly something that doesn't happen very often; there is a very strong relationship between the social consciousness and the reality of the attitude of the architects. Its other very strong point is the demonstration that elegance has nothing to do with cost. How peaceful to find a simple architecture without all the intellectual encumbrance. This has the

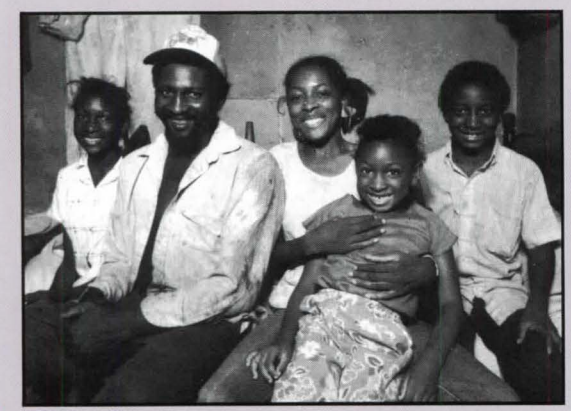
DAY FAMILY



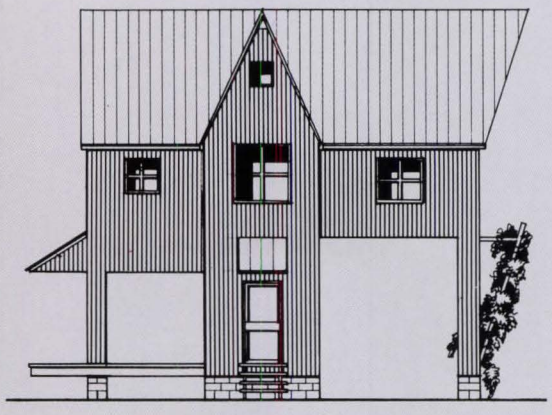


BOONE FAMILY





LUCKETT FAMILY



possibility for self-construction and self-design, which is very, very good in these situations. And it has the essence of good design which is timeless.

Hines: It is timeless; it speaks to both the condition and the aspirations of the people for whom it is designed, and this is the real trick.

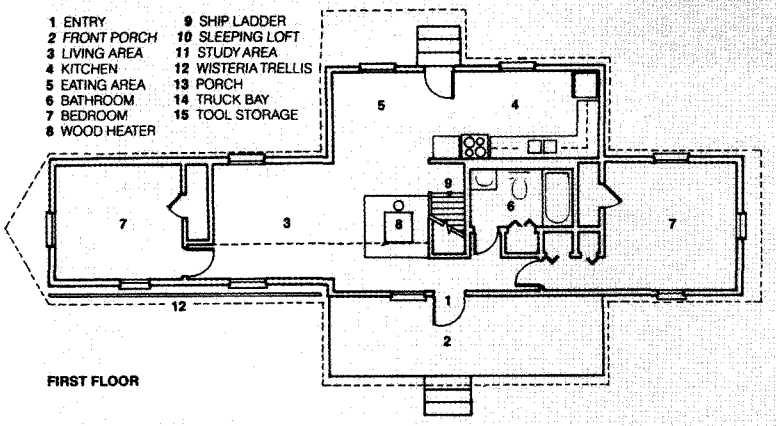
Fort-Brescia: This is truly good design; it's unpretentious, it goes to the point to solve the problem, it's absolutely appropriate for the use and the place. In addition, we shouldn't disregard the fact that as design it's really beautiful and innovative. I know there is tradition here, but beyond that, tradition that has been put together in a different way. I'm glad that the P/A Awards program is getting entries of this kind; we have gone through years when totally socially irrelevent material won awards with, frankly, an excess of design and not enough sensitivity.

Loftness: We are all very impressed with this project; this is a beautiful step in mainstreaming the issues of climatically responsive design. It's so architecturally competent as well as being so climatically competent that it is very exciting to see it as a First Award.

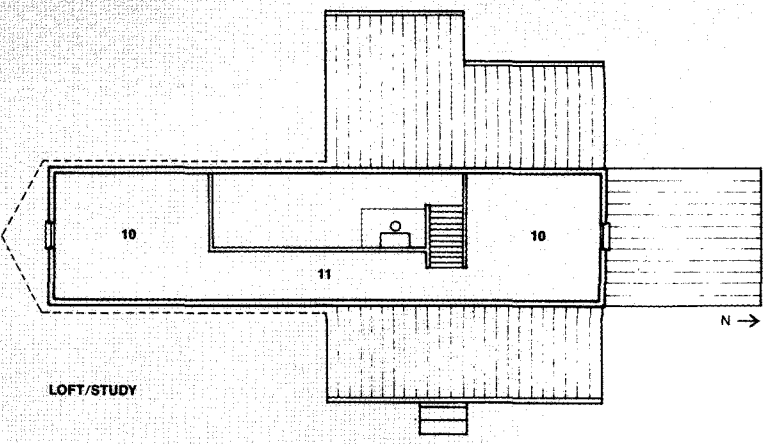
Templer: The joy of it is that it has extraordinary human qualities. Maybe those qualities are generic and therefore by extension can become possibilities for much more elaborate, substantial housing schemes. It is a delightful project.

Architects: *Mockbee-Coker-Howorth Architects, Jackson, Miss., and Memphis, Tenn. (Samuel Mockbee, partner in charge; Bryan Bell, Jr., project director; Thomas S. Howorth, L. Coleman Coker, design team; Amin Atlaschi, Daniel Wooldridge, Eric Commarato, Ken Cook, and Thomas White, project team).*
Modelmakers: *Hal Hutchinson, Donald Alford, and Scott Townsend.*
Model photographer: *Bruce A. O'Hara/Omni Production.*
Renderers: *Samuel Mockbee, Daniel Wooldridge, Bryan Bell, Jr., Tonya Miller.*
Client: *Madison Countians Allied Against Poverty (Mad. C.A.A.P.), a United Way Agency, Canton, Miss.*

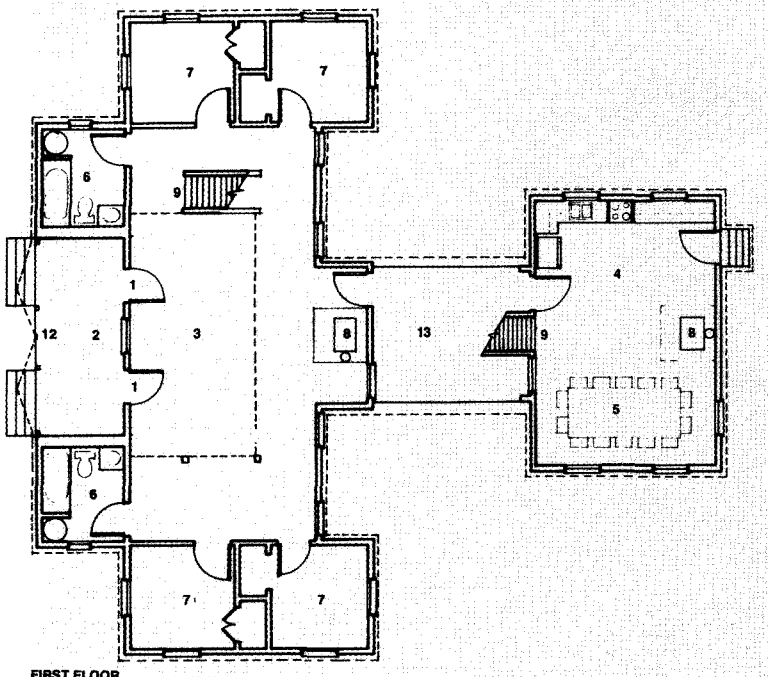
1 ENTRY
2 FRONT PORCH
3 LIVING AREA
4 KITCHEN
5 EATING AREA
6 BATHROOM
7 BEDROOM
8 WOOD HEATER
9 SHIP LADDER
10 SLEEPING LOFT
11 STUDY AREA
12 WISTERIA TRELLIS
13 PORCH
14 TRUCK BAY
15 TOOL STORAGE



FIRST FLOOR



LOFT/STUDY



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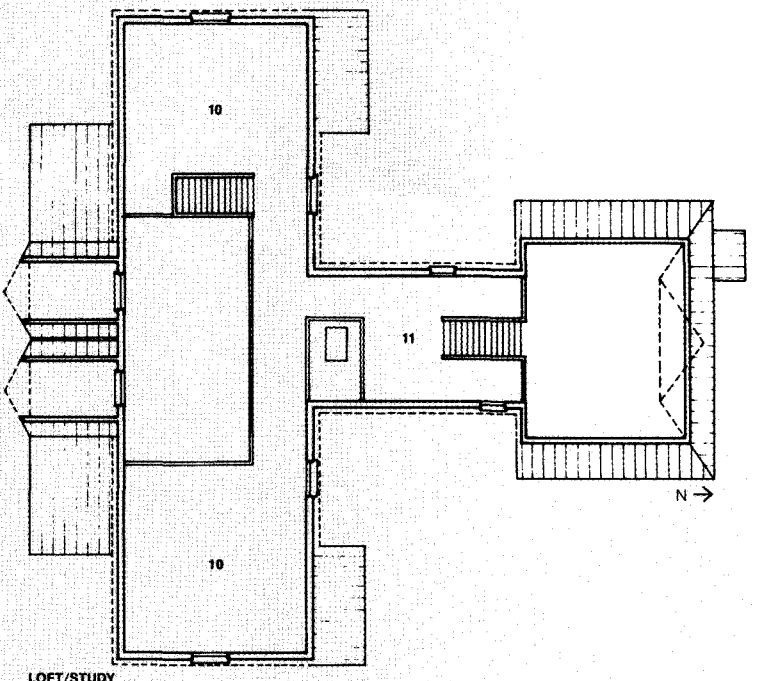
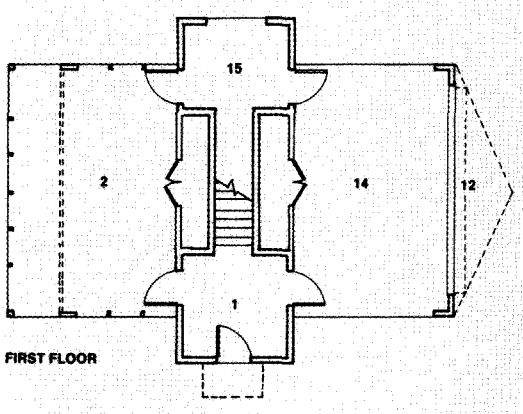


LOFT/STUDY



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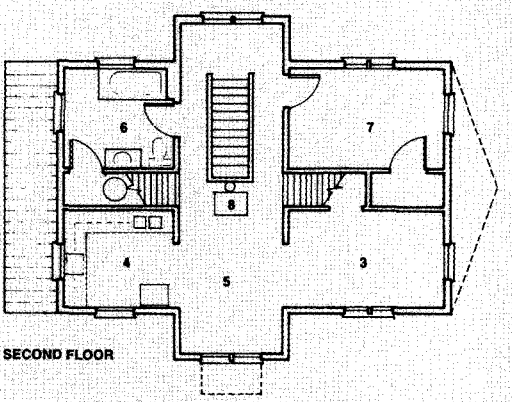
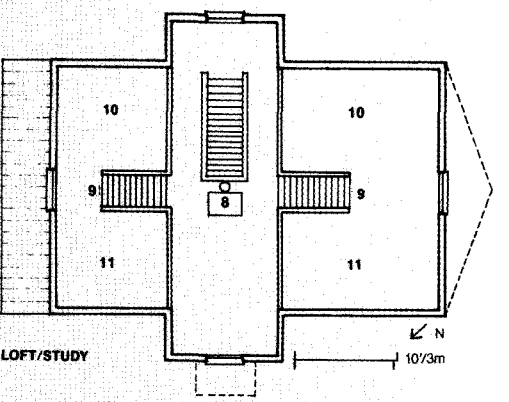


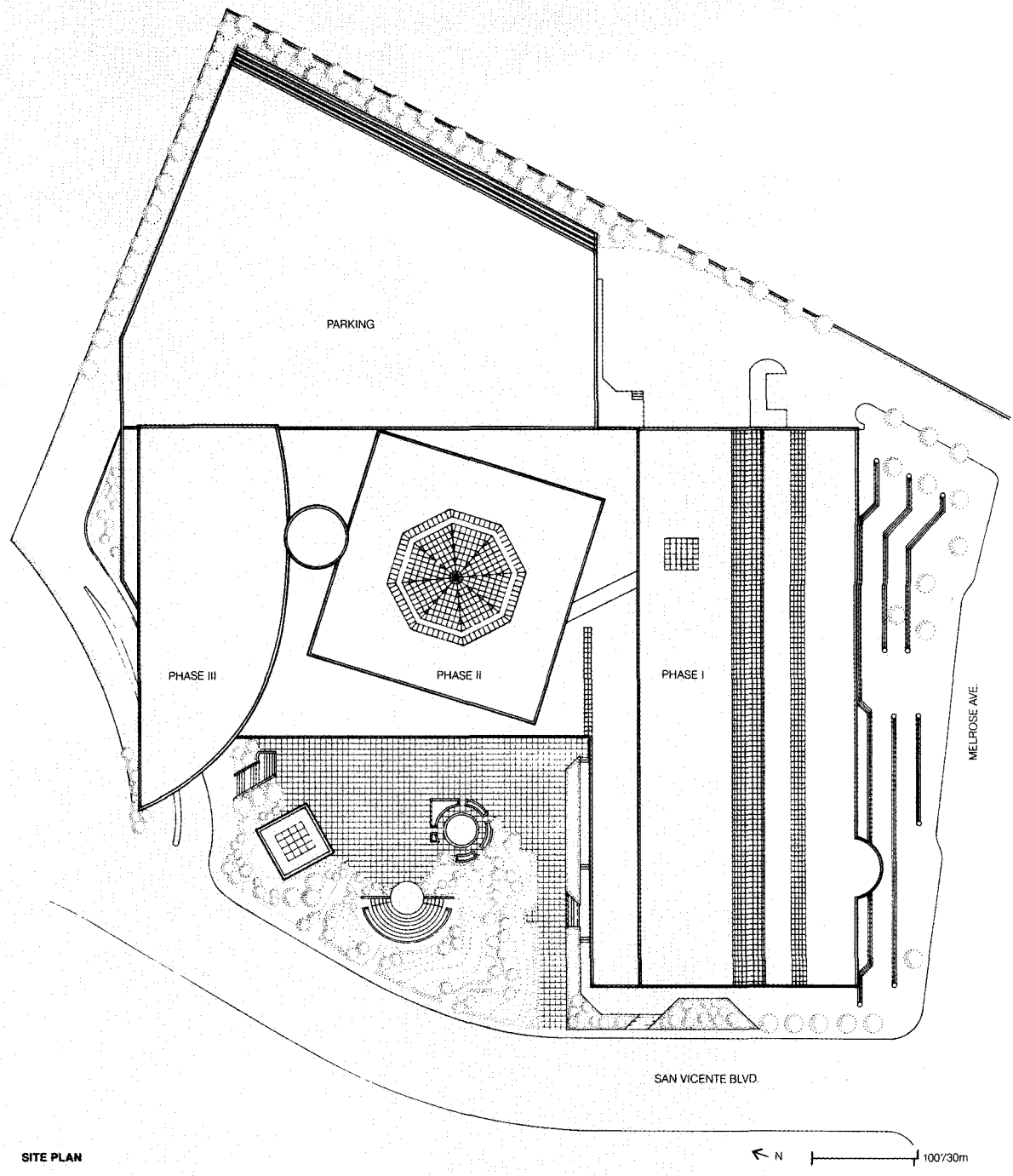
SECOND FLOOR



LOFT/STUDY

Pacific Design Center Expansion

A W A R D

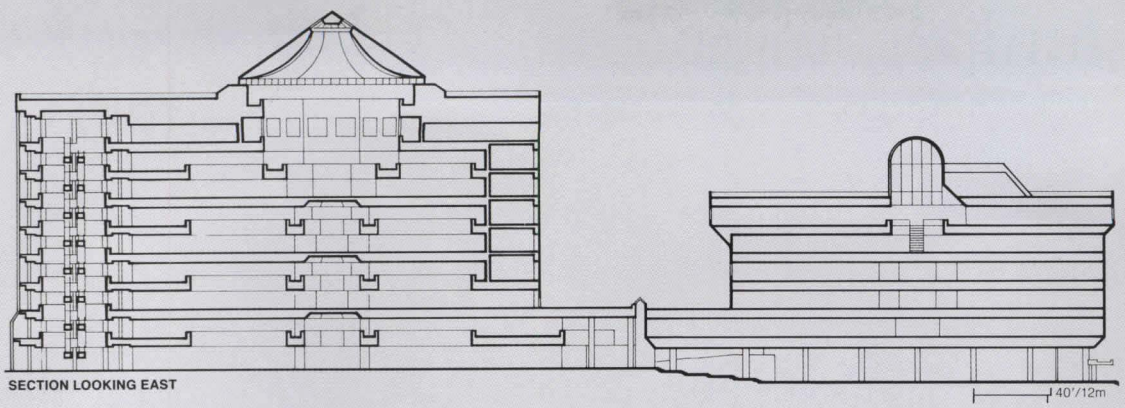


SITE PLAN

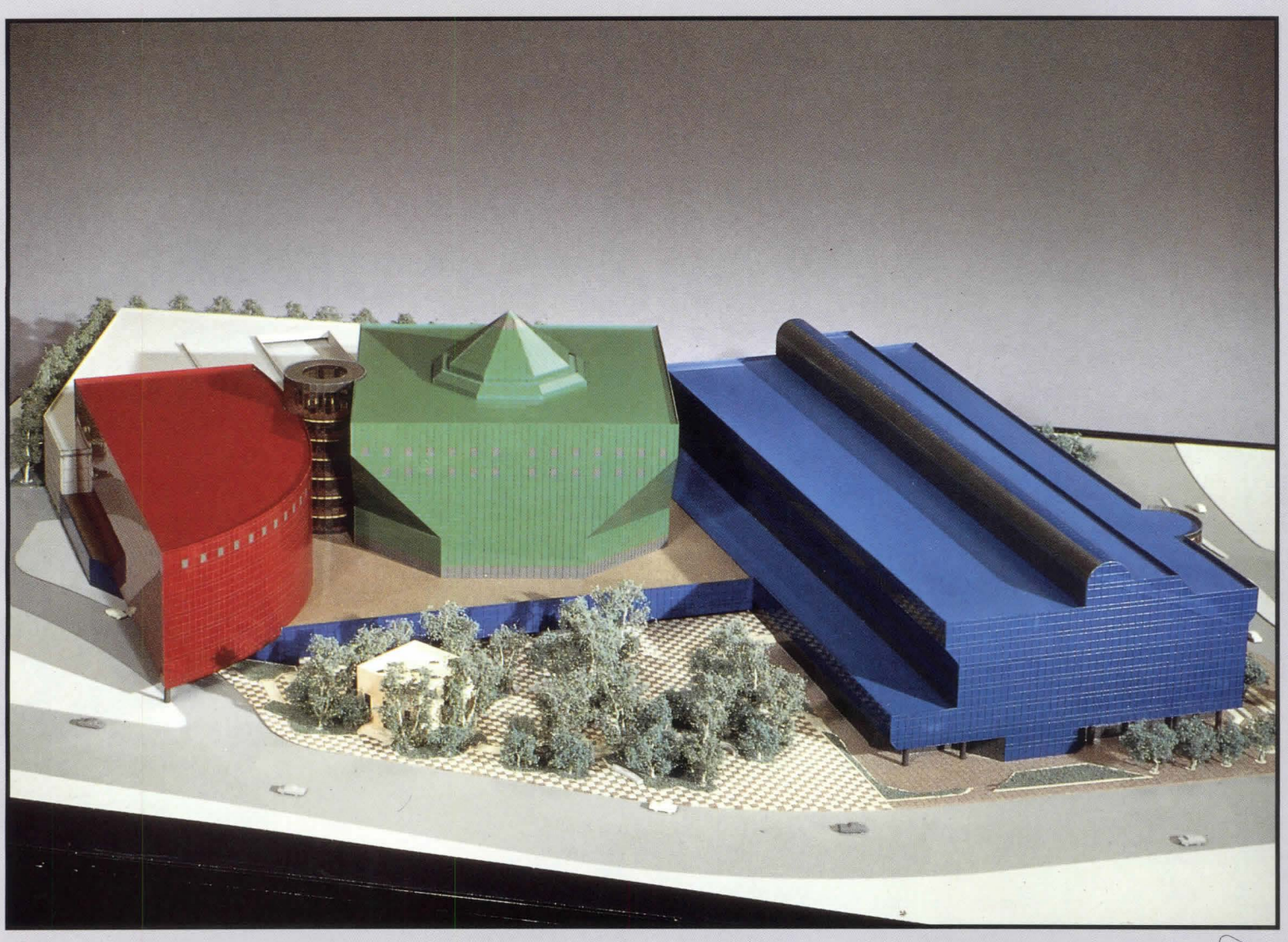
Cesar Pelli & Associates

Project: Pacific Design Center, Los Angeles, Calif.
Program: Expansion of existing 750,000-sq-ft design showroom facility in two phases. Phase two adds 475,000 sq ft of designer showrooms with garage and surface parking for 1920 cars, conference center, restaurant, and public plaza; phase three includes 400,000 sq ft of showrooms with parking for 640 cars.
Site: North of and adjacent to existing Pacific Design Center in West Hollywood.
Solution: This expansion plan transforms the original blue-glass PDC from a freestanding, unique object to one of a series of oversized fragments. Phase II, sheathed in green glass, and phase III, in red, sit on a blue-glass plinth that connects to the terrace and first-floor levels of the original building. This plinth also defines a new public plaza containing an exhibition gallery, a 350-seat amphitheater, and a large sculptural fountain. The new showroom buildings are composed of stacked, two-story atriums and are connected at all levels.
Materials: Glass skin on steel structure. Exhibition gallery building: cast-in-place concrete. Plaza: integrally colored concrete.

Jury Comments
Legorreta: The original design didn't consider any expansion, but it did create a tradition. The merit of this project is that it follows up the tradition and the idea, maintaining the character of the first building, which is based on strong, primary colors.
Hoover: If you are going to expand this building, one way is not to add literally, but to create other objects.
Templer: It strengthens the original proposition. The non-scale of the original is maintained.
Loftness: There is something very contextual about this in Los Angeles.
Fort-Brescia: The plaza is very nice.
Legorreta: There is a good sense of shapes.
Notter: Carrying across the blue base bothers me.
Hoover: That might be one way of saying architecturally that this is indeed an expansion of the blue building.
Fort-Brescia: I just don't understand the decoration, the little dots, when the original was so pure.

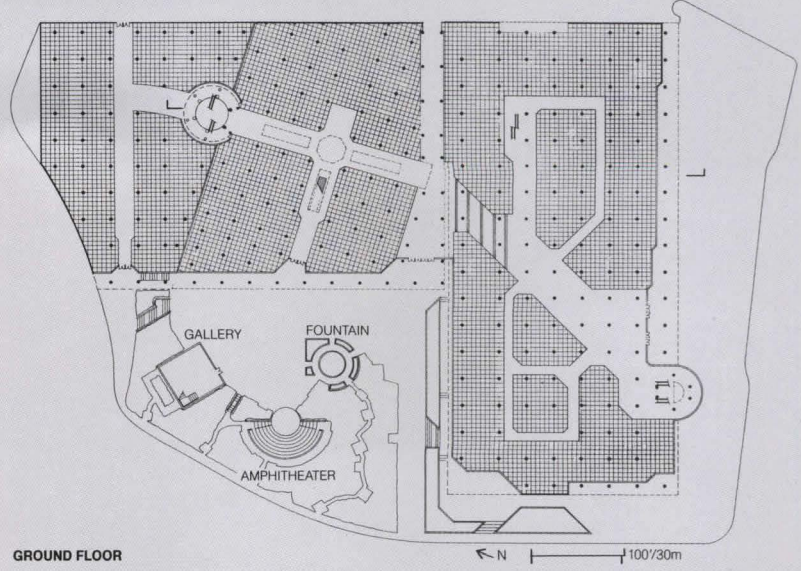


SECTION LOOKING EAST



Design Architects: *Cesar Pelli & Associates, New Haven, Conn. (Cesar Pelli, partner in charge; Lily Del Carmen Berrios, project manager; Mac Ball, Doug Denes, Philip Koether, Susan Papadakis, Roger Schickedantz, designers).*
Executive architects: *Gruen Associates, Los Angeles (Allen Rubenstein, partner in charge; Robert S. Barnett, project architect).*
Landscape designers: *Cesar Pelli & Associates (Diana Balmori, partner; Alan Saucier, designer).*
Associated landscape architects: *P.O.D., Los Angeles.*

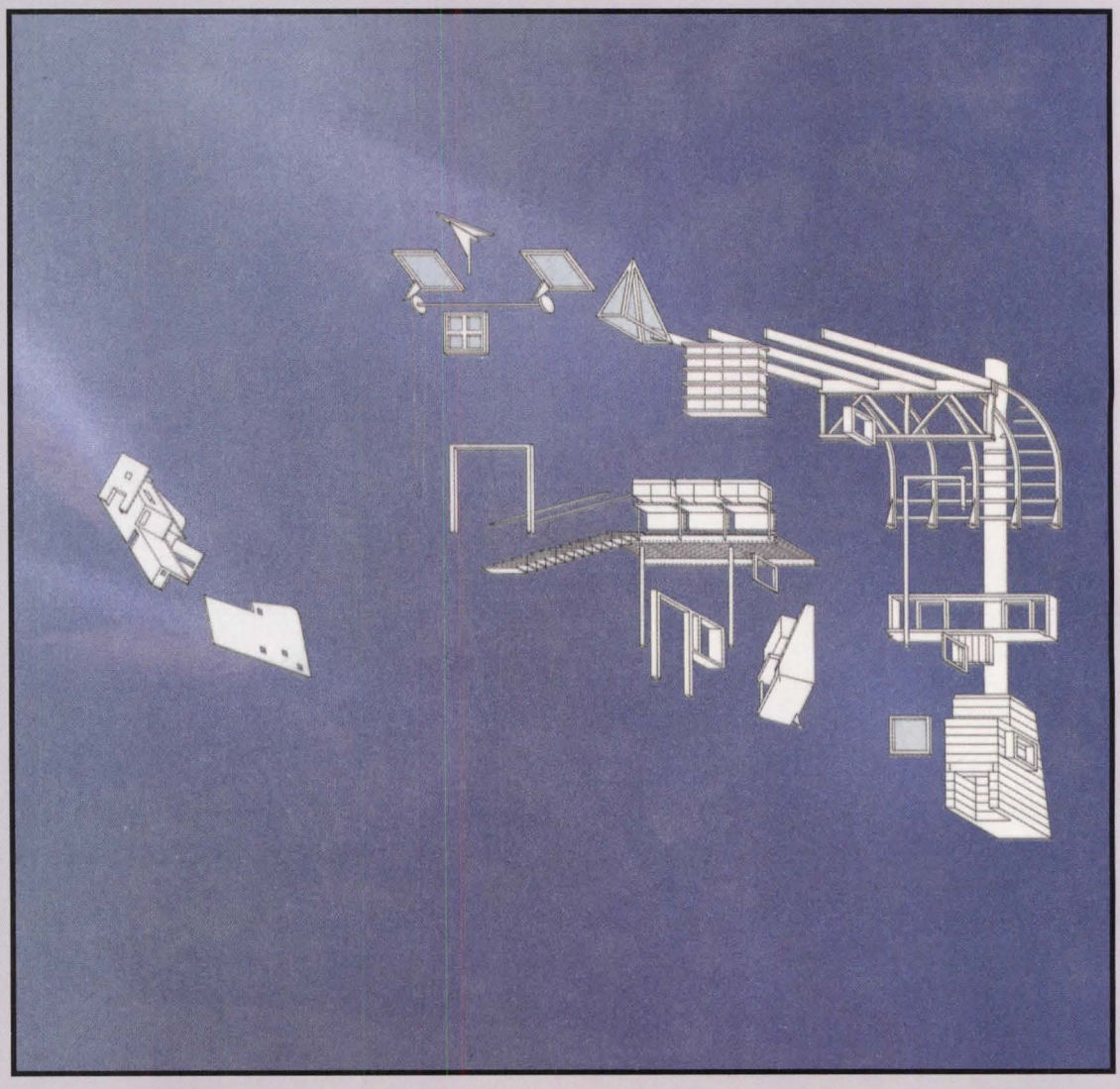
Consultants: *Cygna Consulting Engineers, structural; Flack & Kurtz, mechanical/electrical; Paller-Roberts Engineering, civil engineering; Heitman & Associates, curtain wall; Jules Fisher & Paul Marantz, lighting.*
Modelmaker: *Model Concepts.*
Client: *Birtcher Pacific, Santa Fe Southern Pacific Corporation, and World Wide Group.*



GROUND FLOOR

Juniper Avenue

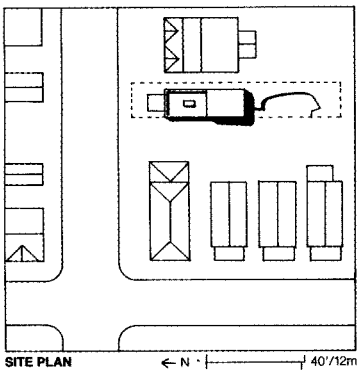
AWARD

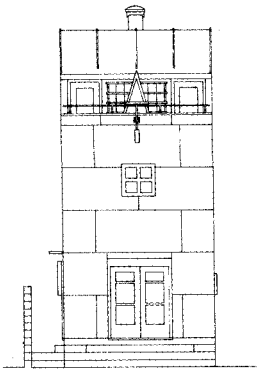


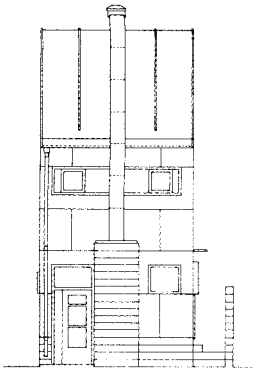
Steven Fong

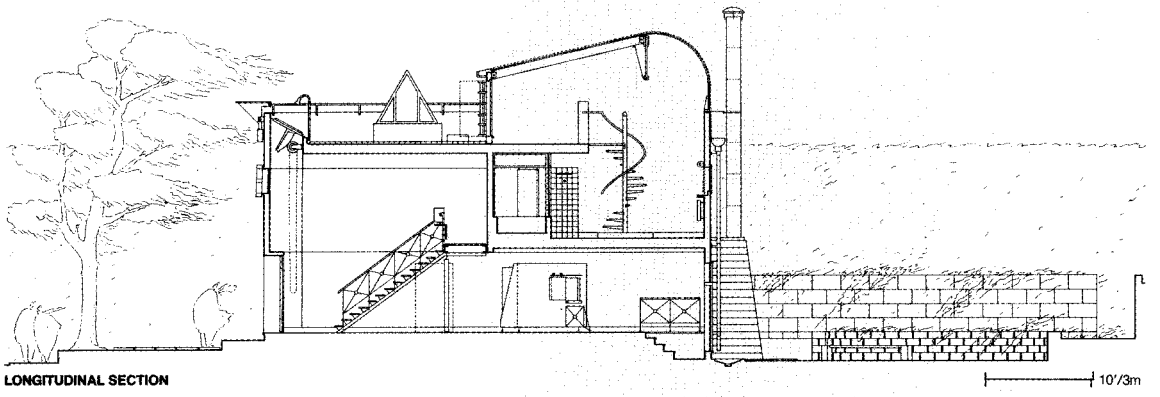
Project: Residence, 30 Juniper Avenue, Toronto, Ontario.
Site: 100′ x 18′ lot with shared right-of-way on western boundary in former resort community on Lake Ontario.
Program: Single-family residence. Client requested a loft-like spatial arrangement.
Solution: Organized around two double-height spaces—one private and one public—this rowhouse conforms to certain neighborhood conventions, with a garden to the rear and parking on the street. Inside, spaces are defined simply by objects such as stairs or kitchen equipment. This neutral shell could be customized by the owner, and the house is intended as a possible model for repetitive units.

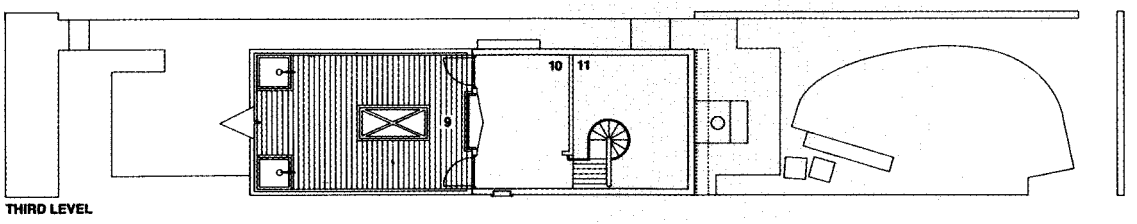
Jury Comments
Hoover: This is a particularly suitable response to its narrow urban lot. It's a very exciting solution to that kind of site problem.
Fort-Brescia: It is an infill project which addresses the problem of privacy in that kind of building type.
Berridge: I agree, with the only reservation that the upper terrace is on the street side.
Loftness: It's the south side. I think the deciding factor was the desire to have two distinct outdoor places, one of which was fully sunny.
Hines: This building is tough and urban without being brutal or mean. It doesn't shout or overshadow much more modest neighbors.
Hoover: Are the sides blank because they're facing adjoining lots?
Fort-Brescia: Those are neighbors' backyards.
Legorreta: There is great interest in the interior space.
Fort-Brescia: The sequence of spaces and discovery of light throughout the house is really quite beautiful. It is also so private and so solid.
Legorreta: It moves from a typical or traditional interior space up to the roof, which is beautiful.
Fort-Brescia: It's a solid and massive volume, yet that curving roof and the placement of the openings are so delicate.

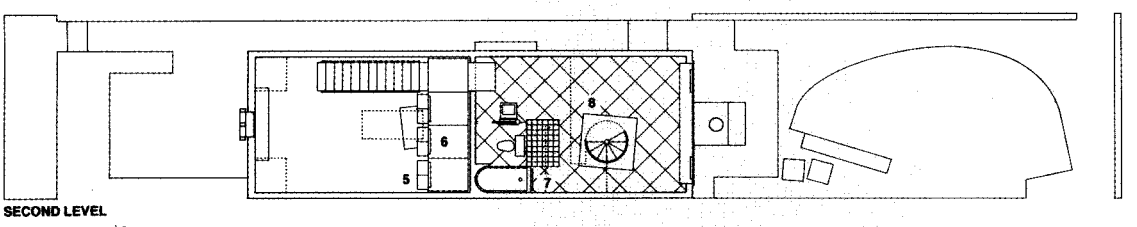


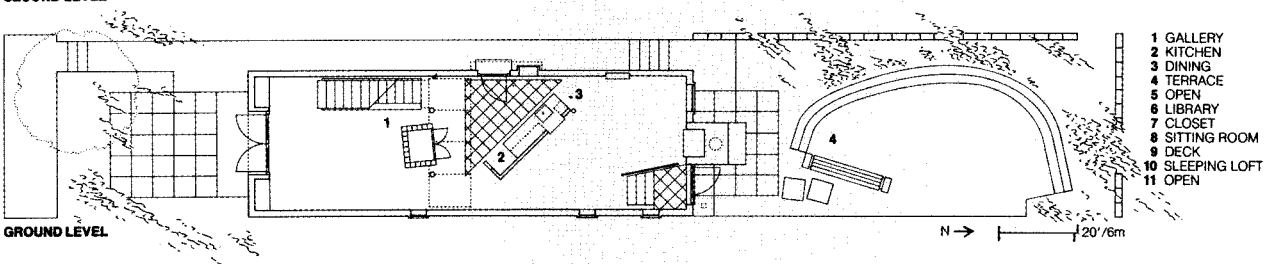




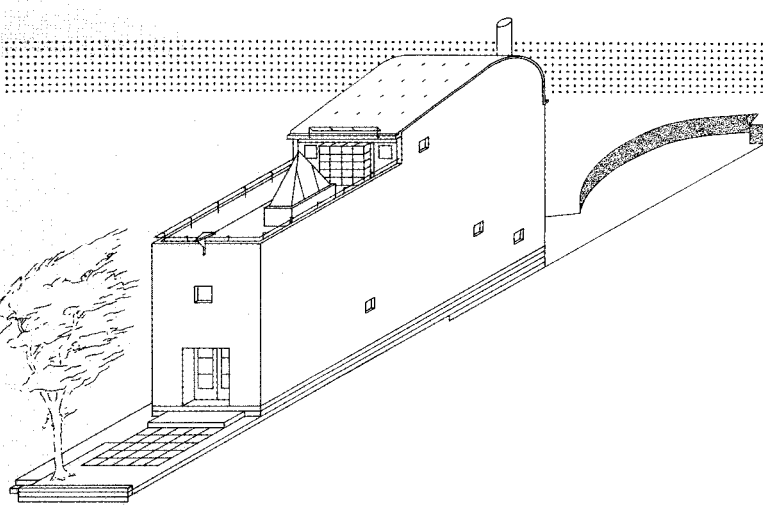






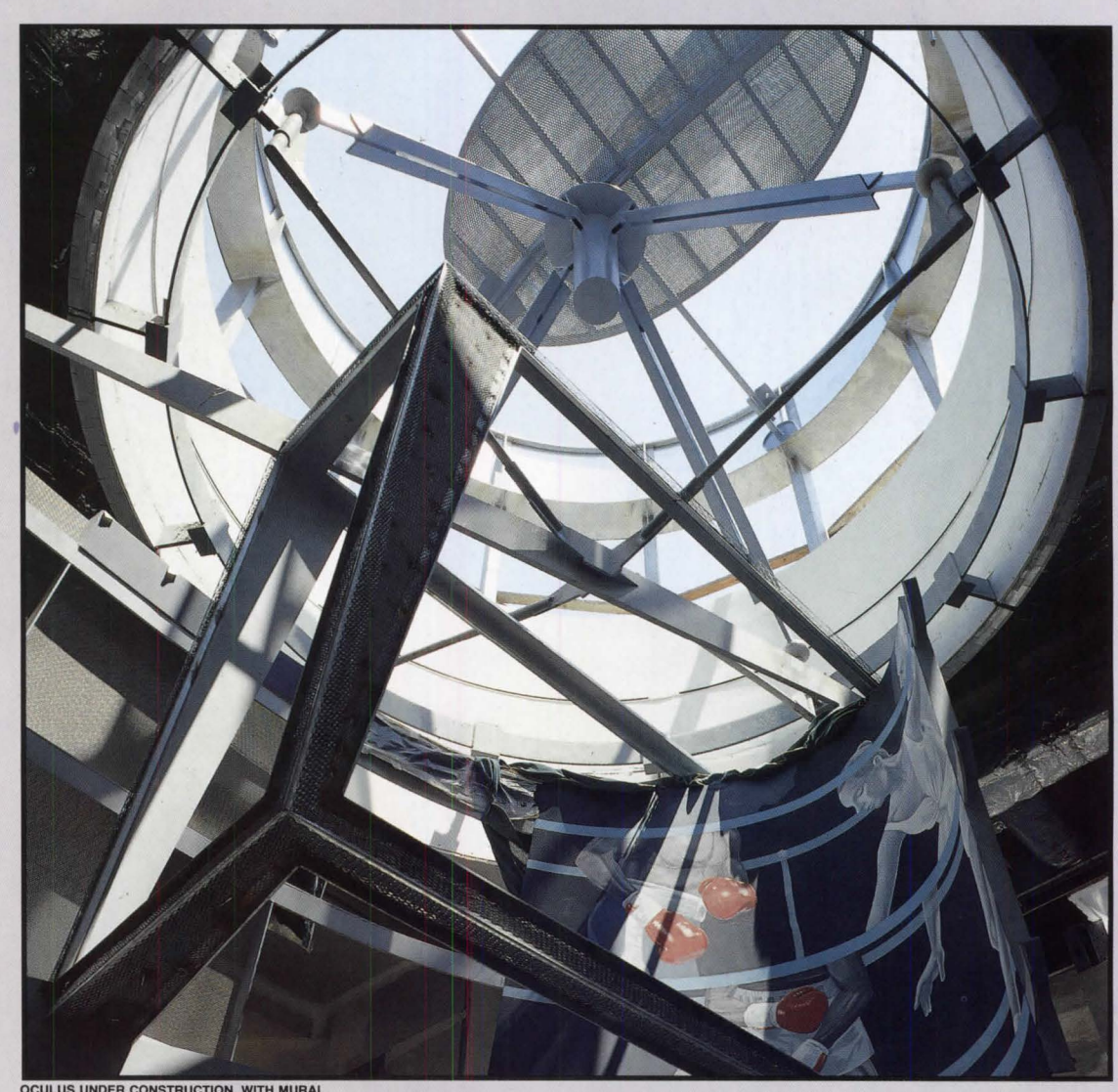


Architect: *Steven Fong, Toronto, Ontario (Steven Fong, designer; Peter Ng, Chris Montgomery, assistants).*
Consultant: *Paul C.S. Lee, structural.*
Client: *W. Harper.*
Modelmaker and photographer: *Daniel Aguacil.*



Kate Mantilini Restaurant

AWARD



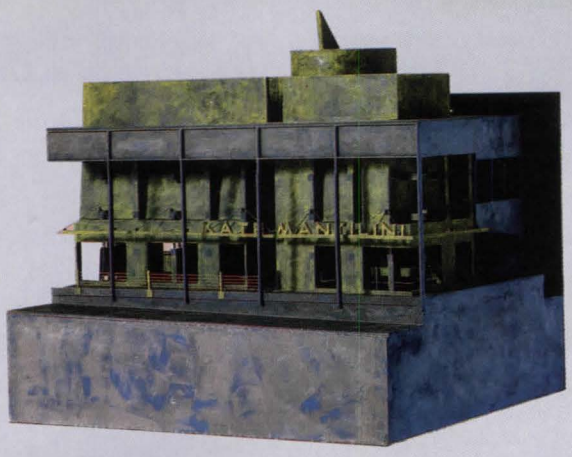
OCULUS UNDER CONSTRUCTION, WITH MURAL

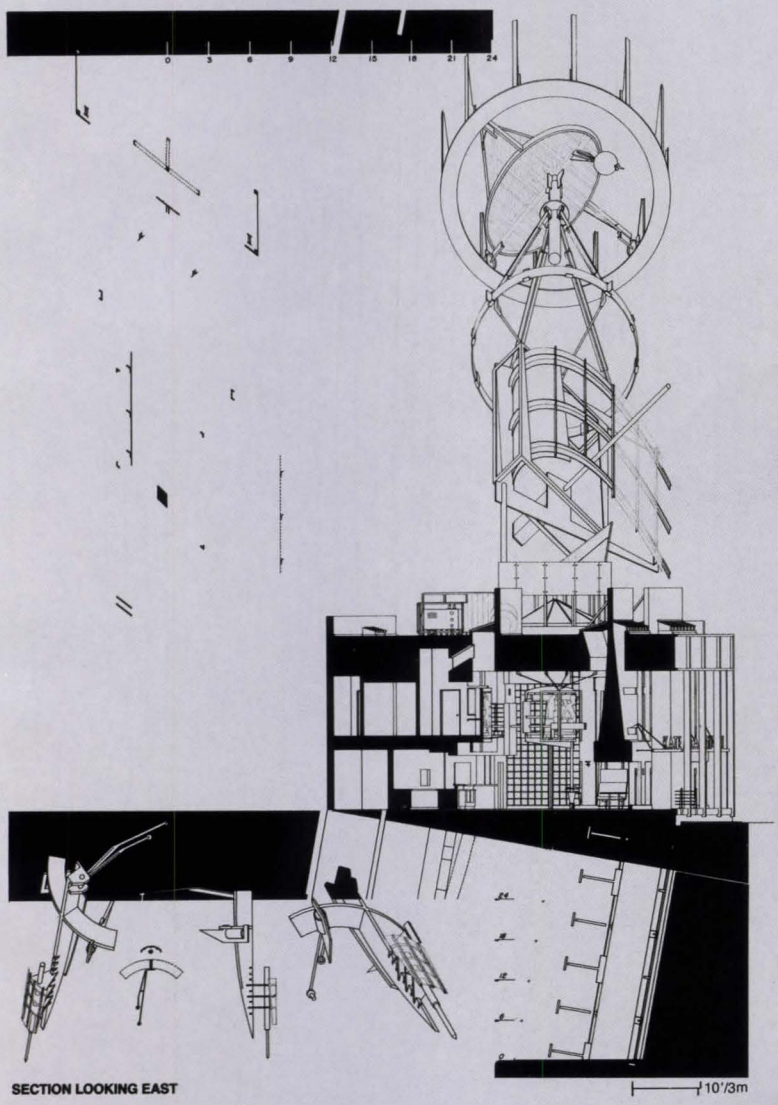
Thom Mayne
Michael Rotondi
Morphosis

Project: Kate Mantilini Restaurant, Beverly Hills, Calif.
Program: Conversion of a 6400-square-foot commercial bank into a 24-hour restaurant; the client asked for "a roadside steakhouse for the future, with a clock."
Site: The northwest corner of a major intersection, attached to a parking structure in a mid-rise office complex.
Solution: A "new" building (the wall) is entrapped in the old (columns). Building, fresco, and sculpture, which are at once discrete and associated, unite within a single framework. The poché wall of the "new" building engulfs the columns of the old; this wall contains four-person booths. The building is conceived as a permanent work. A roofscape of walls, mechanical equipment rooms, and sun dial are for the benefit of adjacent tower workers. A conceptual orrery (a mechanical apparatus illustrating the relative movements and positions of bodies in the solar system), piercing through a 14-foot-diameter oculus, summarizes the interpretive nature of the project. The hall-like quality of the interior reflects its public intention. People within this space tend to be extremely conscious of their position.

Jury Comments
Hoover: One of the things that intrigued us about this was the use of an existing building—leaving its framework, and yet, since it is so transparent, allowing a view in to see this very new thing happening inside. Another intriguing thing is that they have a fairly plain rectilinear site and made the restaurant itself something that is spatially much more interesting than a plain rectangle. There are several focal points within the room—a large mural above the bar, a sculpture that projects through the roof and serves as a decorative element for those looking down on the roof from the building next door.

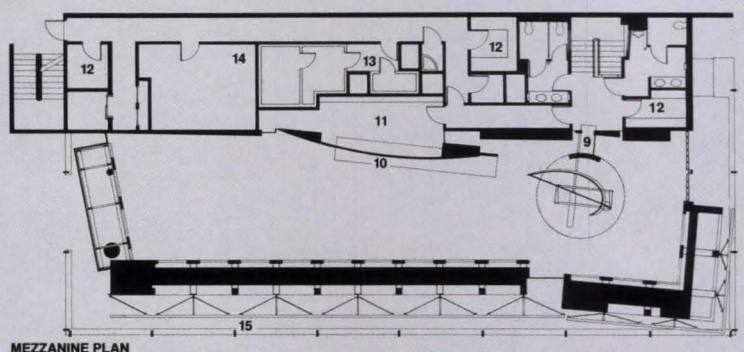
Fort-Brescia: One of the examples of the talent of this architect is how he turns an existing thin wall into this very exciting play of light and mass, both for the inside and the outside. I almost see that wall as symbolizing the architecture in the project, and then there are sculpture and painting; the project blends the three into one idea instead of three disparate ones. We all think they went overboard on the sculpture under the oculus, but that is the focal point of the restaurant, isn't it?
Hines: The quality of the presentation is very beautiful. In some cases it is almost too complicated, but we think the result is excellent.



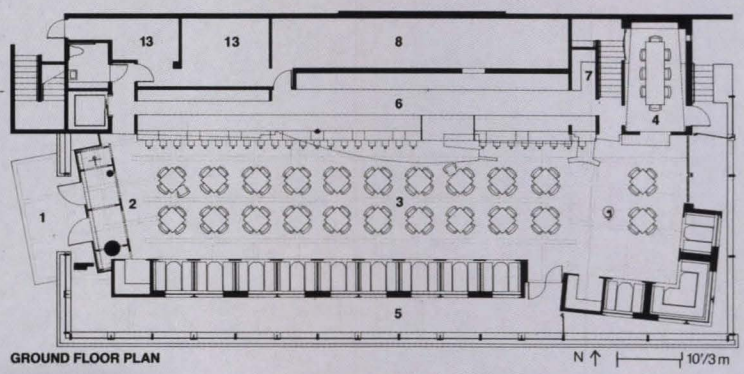


SECTION LOOKING EAST

1 ENTRY
2 HOST STATION
3 DINING HALL
4 PRIVATE DINING
5 OUTDOOR DINING
6 BAR
7 CASHIER
8 KITCHEN
9 OBSERVATION POINT
10 MURAL WALL
11 OFFICE
12 STORAGE
13 SERVICE
14 MECHANICAL
15 SIGNAGE



MEZZANINE PLAN



GROUND FLOOR PLAN

Legorreta: The whole building is a result of something that was to be created in the interior. It appears in the beginning to be a little complicated, but really is very simple, and concentrated into two main things: the area of the booths, with the light coming in from both directions; and the mural. I feel that the sculpture is a consequence of the other two.

Architects: *Thom Mayne and Michael Rotondi, Morphosis, Los Angeles, Calif. (Martin Roy Mervel, project architect; Eric A. Kahn, Brendon MacFarlane, Mahmood Michele Saie, project team; Barbara A. Bester, Brian Blaschke, Truit Roberts, Joey N. Shimoda, Maya Shimoguchi, assistants).*
Consultants: *Erdelyi-Mezey, structural; Sullivan & Associates, mechanical; Saul Goldin & Associates, electrical; Kitchen Intelligence Agency, food service; Burton & Spitz, landscape; John Van Hammersveld, graphics.*
Model photographer: *Tom Bonner.*
Client: *Marilyn Lewis, Hamburger Hamlets, Inc., Beverly Hills, Calif.*

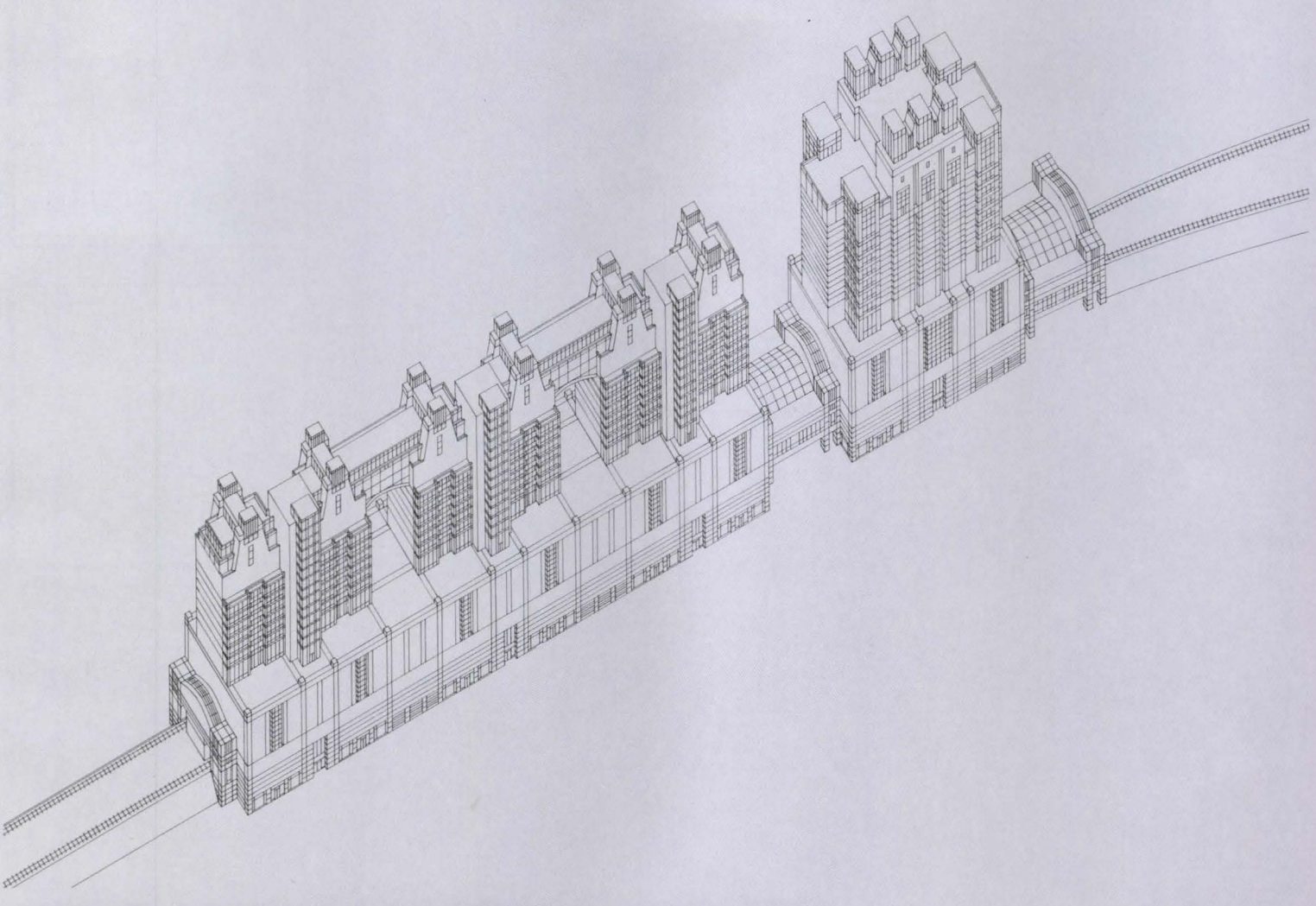
Station Center

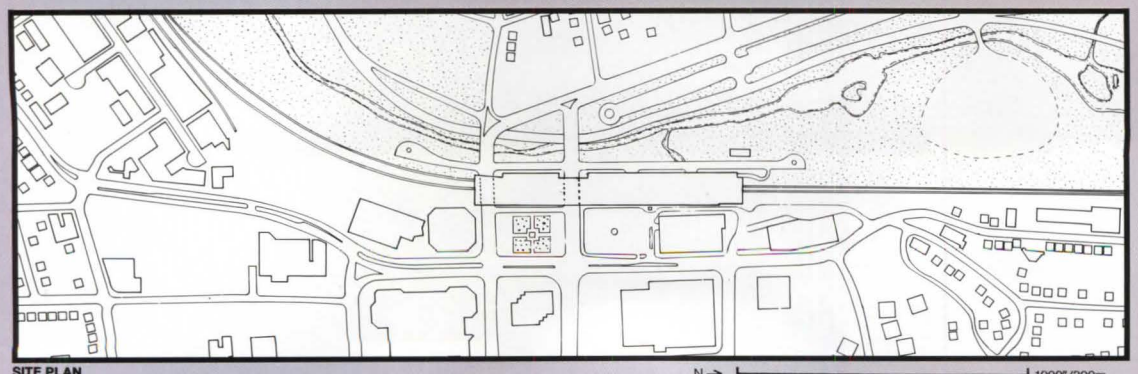
A W A R D

Kohn Pedersen Fox Associates

Project: Station Center, White Plains, N.Y.
Program: A composite urban building comprising the main White Plains commuter railroad station, 300 units of housing, 200,000 square feet of office space, a health club, 6500 square feet of retail space, and attendant parking.
Site: A plot straddling railroad tracks, with downtown on the west, a park on the east.
Solution: Asymmetrical location of the vaulted station in the lower block allows for a continuous arcade entry to the station on the city side. This reinforces the gateway imagery intended for that function, while entrance and servicing for the private functions are zoned toward the park side. A podium formed by the roof of the parking is laid out with formal gardens, extending the park onto the building for "public" use and providing outdoor space for residents.

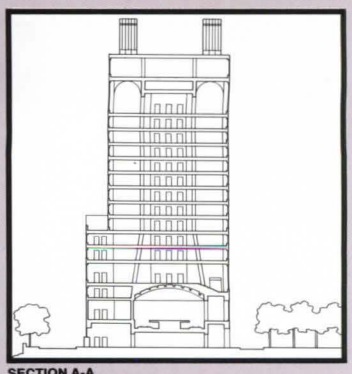
Jury Comments
Hines: This has much of the appeal and the drama of a Bofill project, but without the outrageousness. I don't think this building is outrageous, it has a certain logic; I don't think it is mannerist, it grows inevitably from the site and the situation. It's very beautiful. There is also the memory, almost, of railroad bridges and aqueducts that is very powerful.
Fort-Brescia: It's not the kind of thing I do, but I have to respect the abilities of this architect and what has been done with this project. It does result in a very monumental statement, but we don't think that is inappropriate. One building is also six buildings, or also three buildings; there is a certain ambiguity there which is quite nice.
Notter: It is an overwhelming scale; the question is, when can you do that? Should you have that in your own downtown? I don't know.
Fort-Brescia: This will definitely be the landmark of downtown White Plains, but there is a downtown and there is a train station; if there is anywhere where something like this is to happen, it should be where this is proposed, for this community. Even though it is monumental, there is great delicacy in it. Yes, it will be powerful, but I think that was the intention. It is going to be quite spectacular.



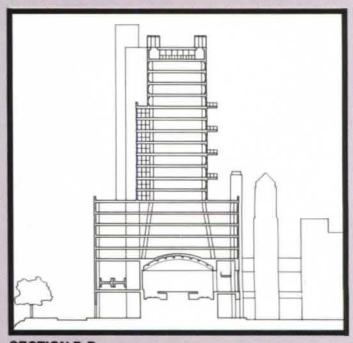


SITE PLAN

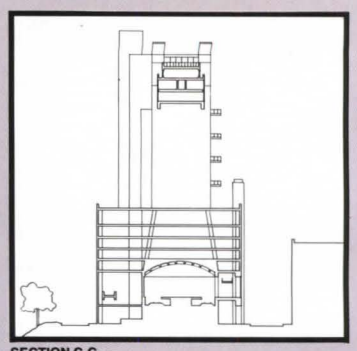
N → 1000'/300m



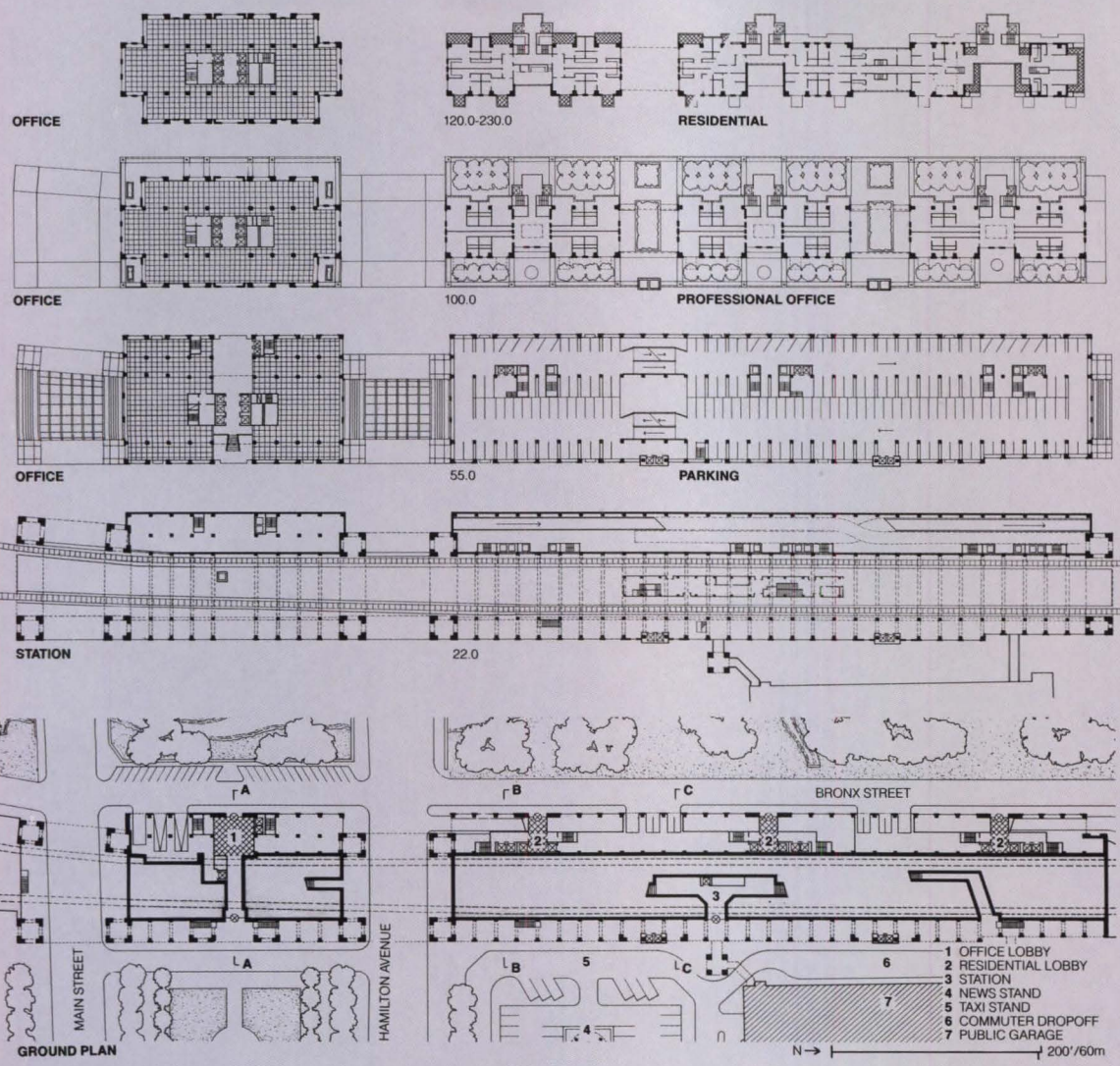
SECTION A-A



SECTION B-B



SECTION C-C



GROUND PLAN

Legorreta: Another quality is how well the architect has integrated all these different activities, and I think that is very good. The scale and the volumes are very well broken out without being aggressive; that's the success of this project.

Hoover: The architect certainly has responded in every way possible to ameliorate the size and break down the mass so that it is appropriate to the scale of what's there.

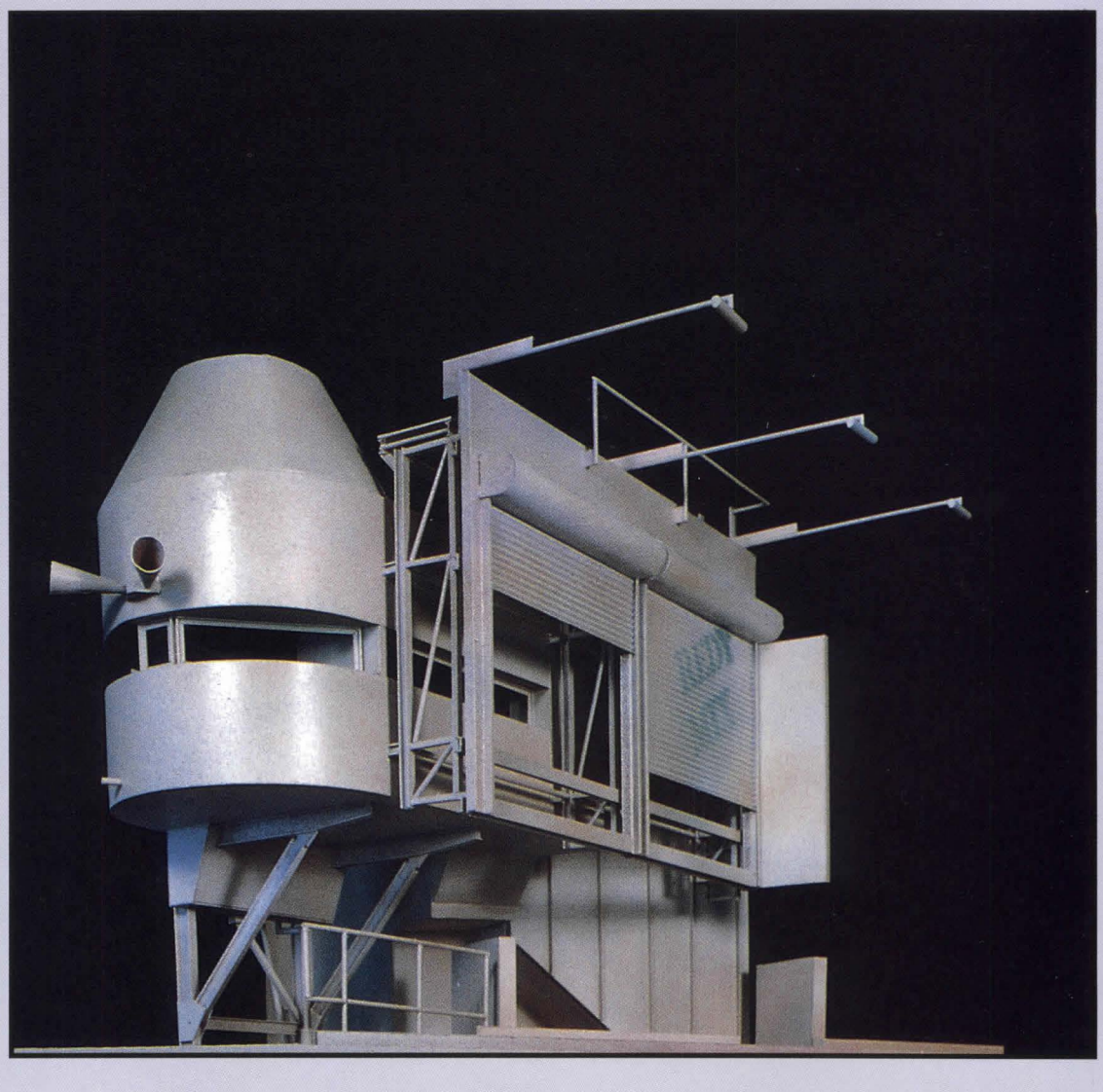
Berridge: Yes, and what they have done is actually to leap over the complexities and make something marvelous out of it rather than get tangled in it.

Fort-Brescia: With all of the inherent complications of building over a train station, this also has the symbolism of being at the arrival, the gateway to the city. There is a certain tradition that has been lost in American cities, which is being revived with this project.

Architect: *Kohn Pedersen Fox Associates P.C., New York (William E. Pedersen, design partner; Robert L. Cioppa, partner in charge; Paul Gates, senior designer).*
Modelmaker: *Awad.*
Model photographer: *Nathaniel Lieberman.*
Renderer: *Lebbeus Woods.*
Client: *The Penn Central Corporation.*

Right Away Redy Mix

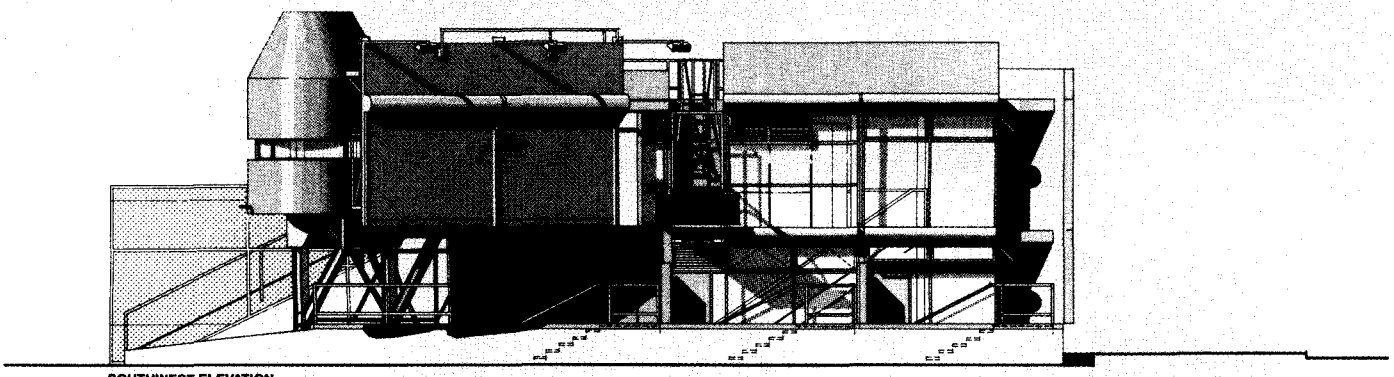
AWARD



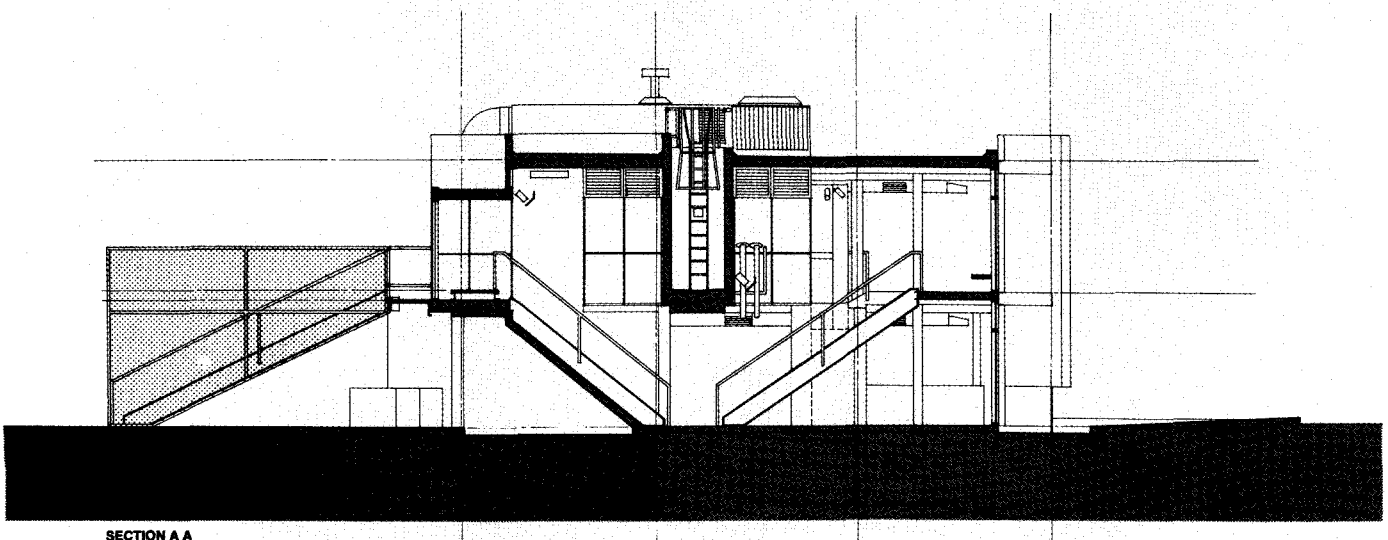
Holt & Hinshaw

Project: Right Away Redy Mix administrative/maintenance facility, Oakland, Calif.
Program: An administrative and maintenance facility for a concrete batching plant.
Site: In an industrial zone south of the Alameda Naval Station.
Solution: The program consolidates office, sales, warehouse, and maintenance activities, which were formerly scattered in rented quarters throughout the city, onto the site of the batching plant itself. The new headquarters is to express the firm's growth while preserving the employee's enthusiasm for their machines and trucks. Certain economies will be realized in the construction through the use of the firm's own concrete, which will make possible the great exuberance of steel elements that define the face of the design.

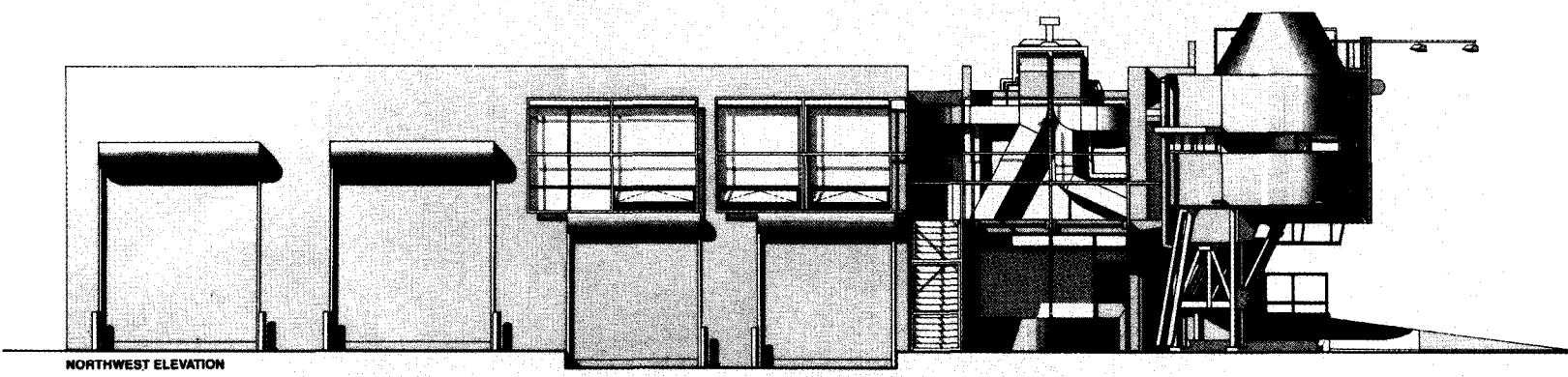
Jury Comments
Fort-Brescia: This speaks for a certain approach to Modern architecture that can still be alive because there are still occasions when it is appropriate, as in this case, and it also speaks for a certain sort of design that, if done properly, can really be spectacular and beautiful, as in this case again.
Templer: What impresses me is this: There is an extensive tradition in Europe of doing cement plants with architects, which we don't have so much in this country—the problem is that they usually get caught in the trap of trying to architecturalize the industrial process. Here, there seems to be an extraordinary sensitivity to the industrial shapes that are being generated, and the architects have utilized them superbly within the whole visual metier of the industry itself.
Hoover: It's really a beautifully done constructivist building that is appropriate to the nature of the program. But there are a number of questions as to what is happening: There is really not a clear statement of the program; you have to read a lot into what you're looking at. The narrative talked mostly about the kind of ideological aspects of the project as opposed to how it actually works for its program. Also, they use as a rationale for such elaborate use of steel the fact that they



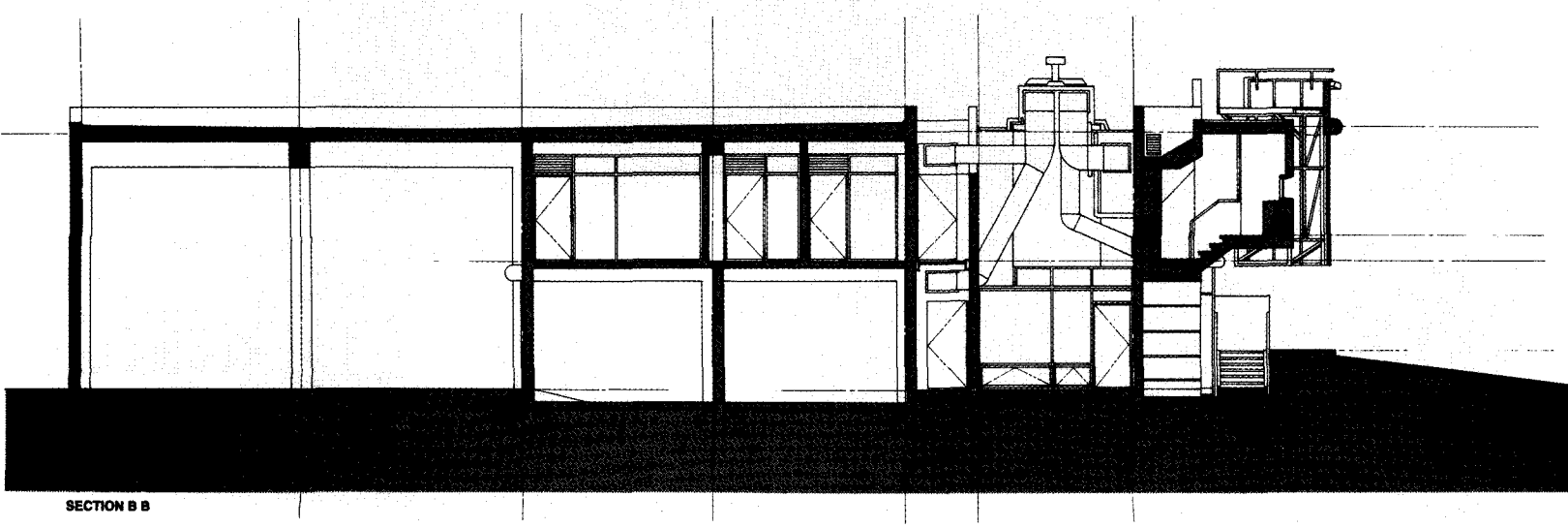
SOUTHWEST ELEVATION



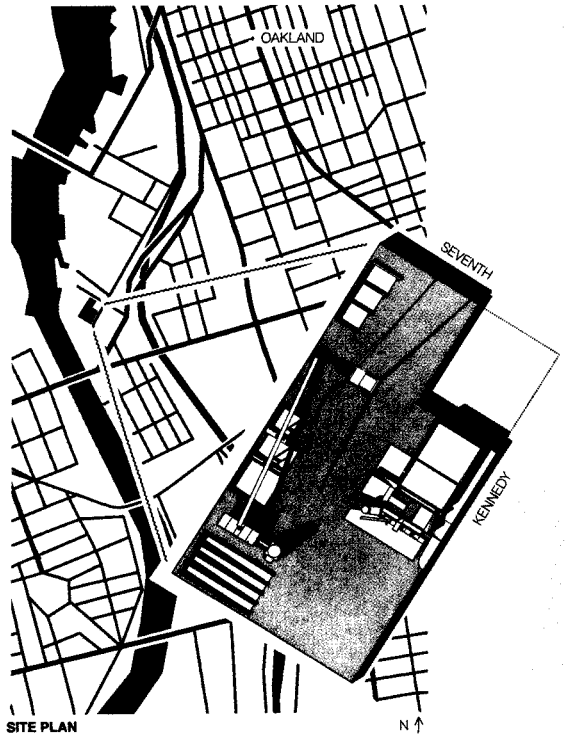
SECTION A A

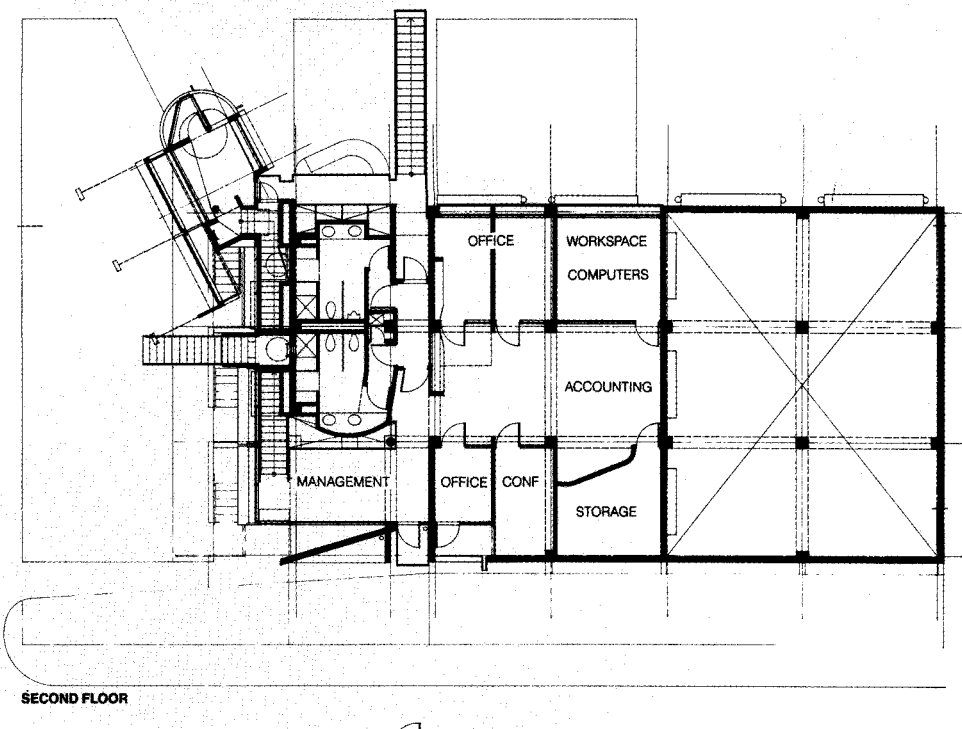


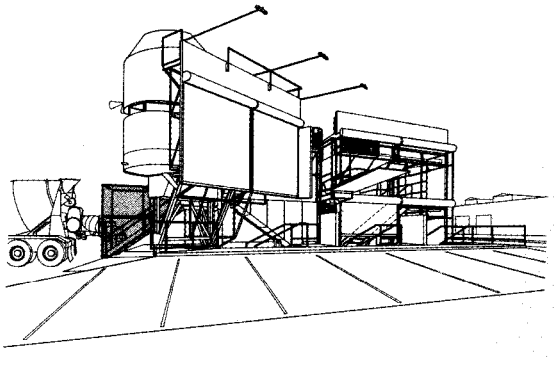
NORTHWEST ELEVATION

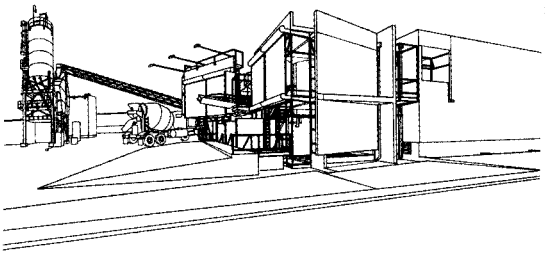


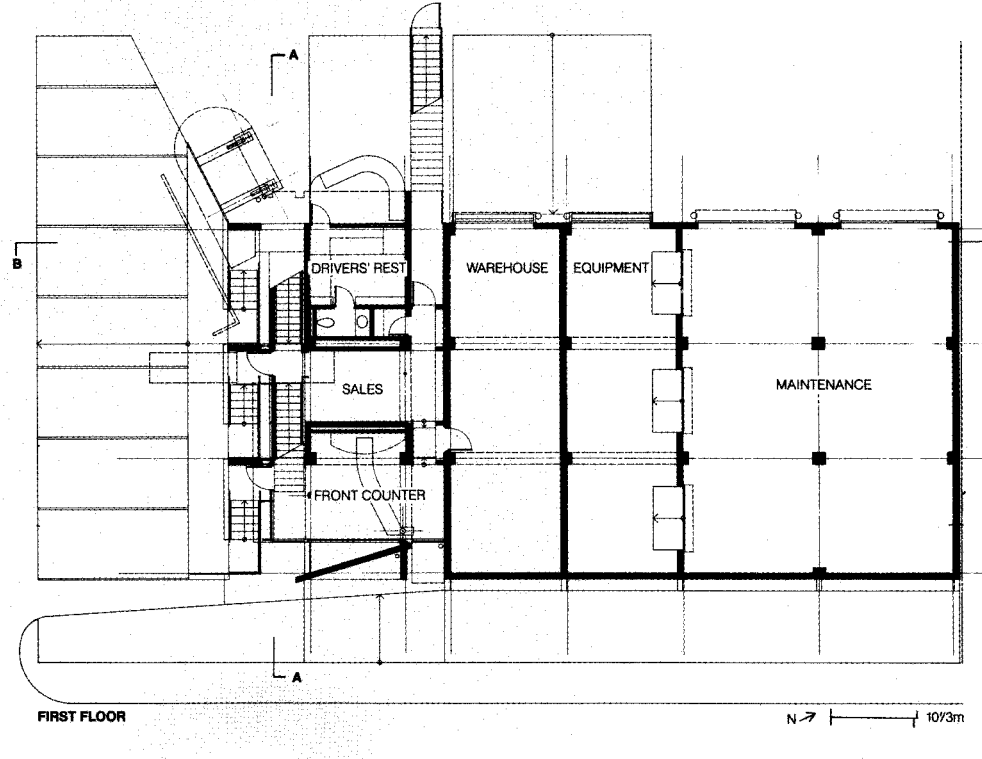
SECTION B B











could save so much on the cost of concrete.

Fort-Brescia: That's a weak argument.

Legorreta: They shouldn't have mentioned it.

Hines: It almost weakens the rationale for the metal elements. Nevertheless, the design proves the lasting qualities of the expressionist/constructivist aspects of the Modern movement. However tired we may get of the late International Style, and however tired we get of a certain Post-Modern silliness, there is something about this that one cannot get tired of when it's well done. It seems just as fresh for this building as it did for others early in the century.

Architects: *Holt & Hinshaw, San Francisco; Pfau and Jones, associated designers (Marc Hinshaw, Paul C. Holt, principals; Peter Pfau, Wes Jones, project designers; Jeff Bacon, Neil Denari, Scott Laidlaw, David Ramer, Jean Young, project team).*

Consultants: *Walt Vorfeld, Steven S. Tipping Associates, structural; Edward M. Masad, Mechanical Maintenance and Service Corporation, mechanical.*

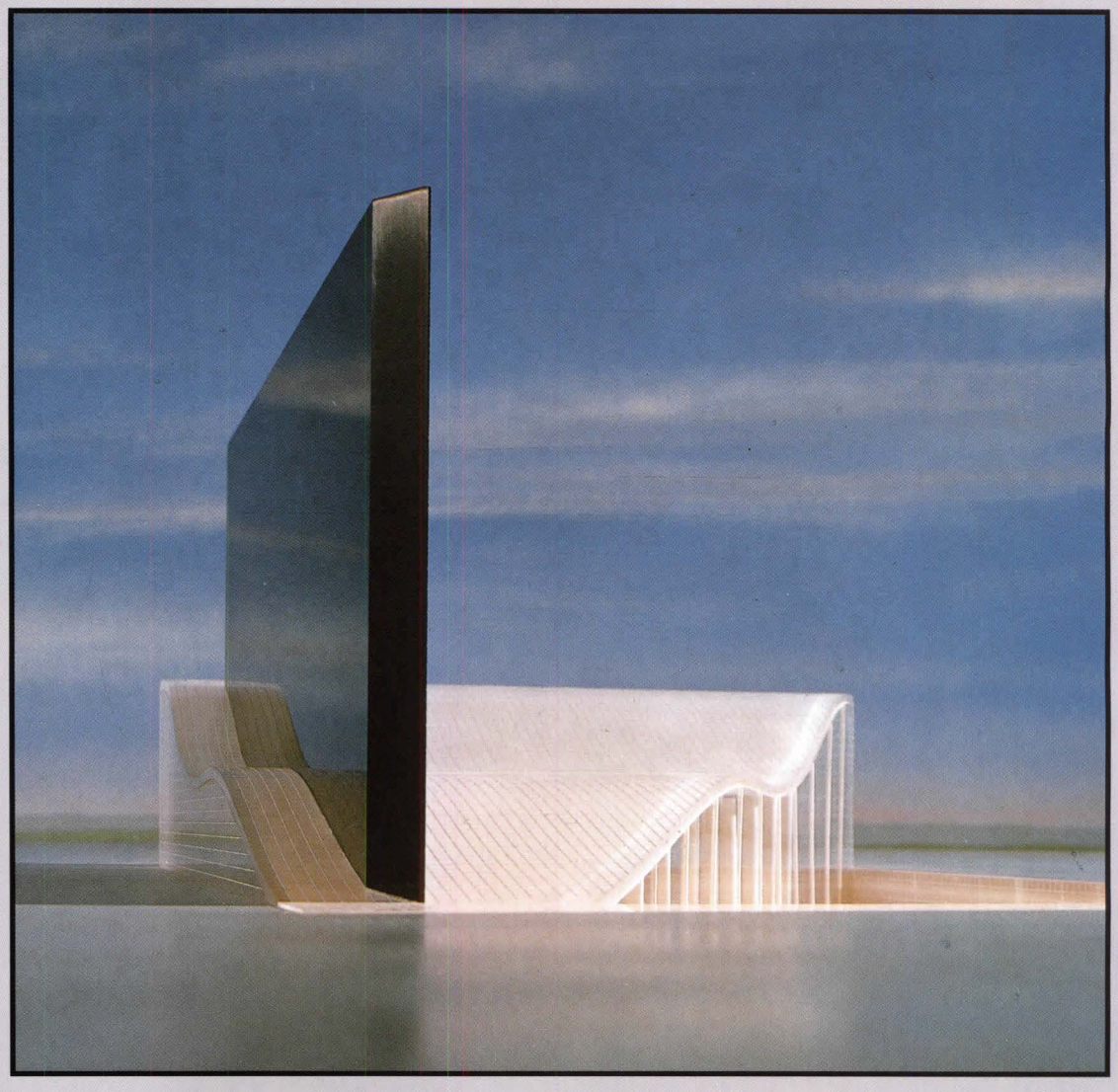
Modelmaker: *Paul C. Holt.*

Renderer: *Wes Jones.*

Client: *Right Away Redy Mix, Oakland, Calif.*

Mercedes Benz Showroom

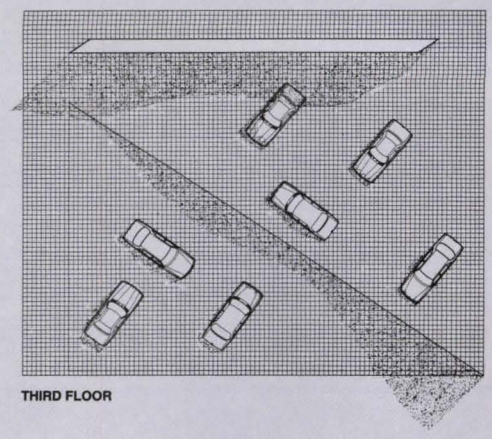
CITATION



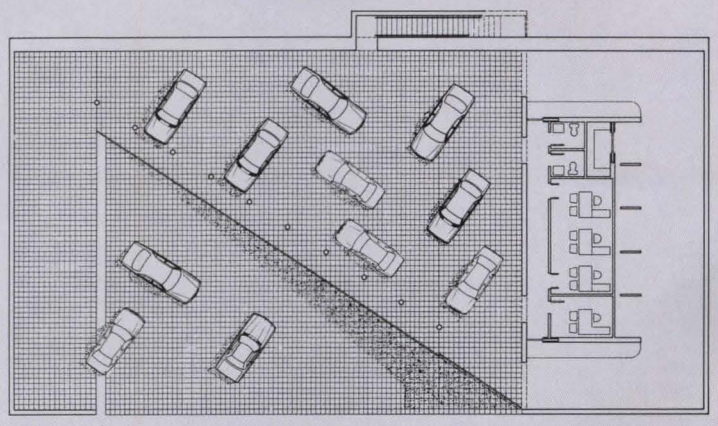
Emilio Ambasz & Associates

Project: Mercedes Benz Showroom, Englewood, N.J.
Program: A three-level showroom for new cars, with no other services.
Site: Small, with a park of trees in the background and an unsightly building to the left.
Solution: In order to hide this building from a squalid structure to its left, a tall wall of black marble will be erected, which will also serve as a display board and as a backdrop for the new cars. The exhibition space is seen as a continuous surface, ramping both up and down, to suggest acceleration, deceleration, and the sheer pleasure of movement; this will also enable visitors to view cars from above and below, as well as horizontally. Construction will be of slabs manufactured of concrete with glass block incorporated into it to allow for viewing and for passage of light.

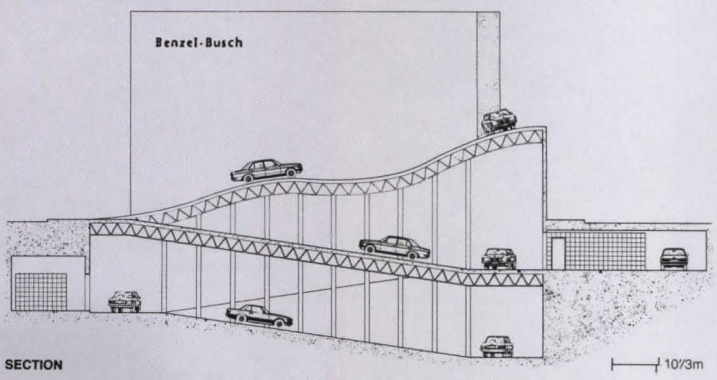
Jury Comments
Fort-Brescia: Some of us have concerns over whether this could ever be built in an elegant way, and how the detailing would be, how much glass block would be left once all the beams and structural support have been put in to hold the glass block and the cars. But, as a car showroom, it's doing the job very tastefully and in a new way; it's very innovative.
Legorreta: Something that bothered us is that one enters at the back from the parking and then enters a very small place, and then walks all the way to the front.
Fort-Brescia: Also, when people walk down that glass block ramp, are they going to slide? I mean, with the rain? But I love the simplicity of the idea: just a wall and a folding plane coming off the ground, with cars on the roof, climbing up an artificial hill, or underground.
Hoover: It's a good concept, a very exciting concept for an automobile, but we have concern about how it's going to be executed.
Hines: It's the quirkiest thing we've chosen, the most problematic. It looks wonderful when seen alone, but less wonderful when seen in the contextual rendering (not shown).
Hoover: It looks scary, there.
Fort-Brescia: But still, it's one of the most innovative things we've seen.



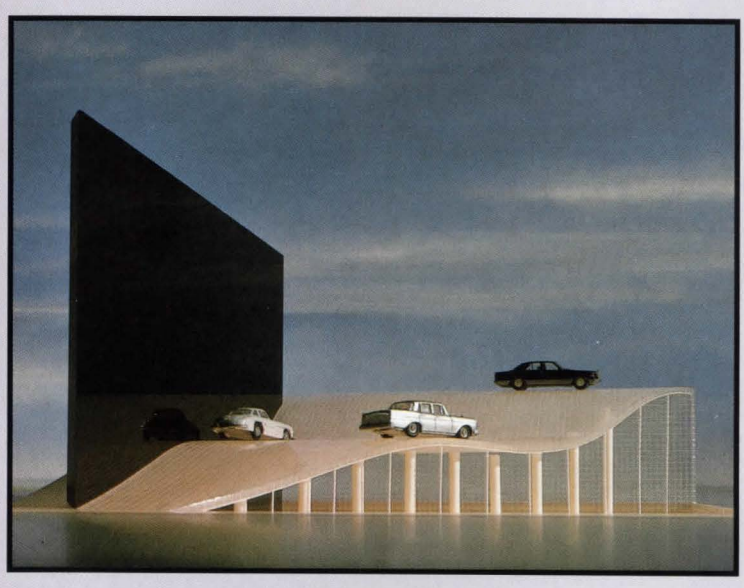
THIRD FLOOR

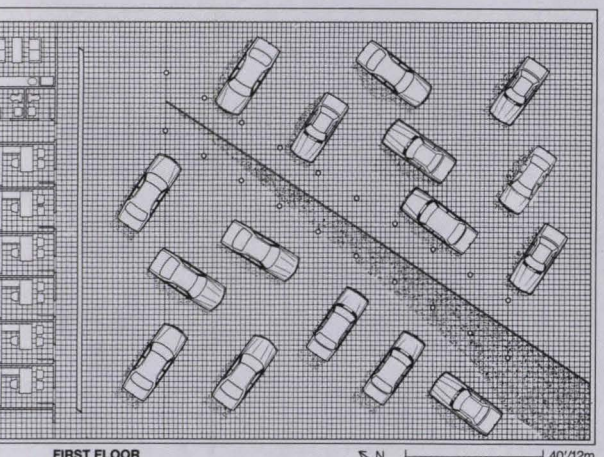


SECOND FLOOR



SECTION



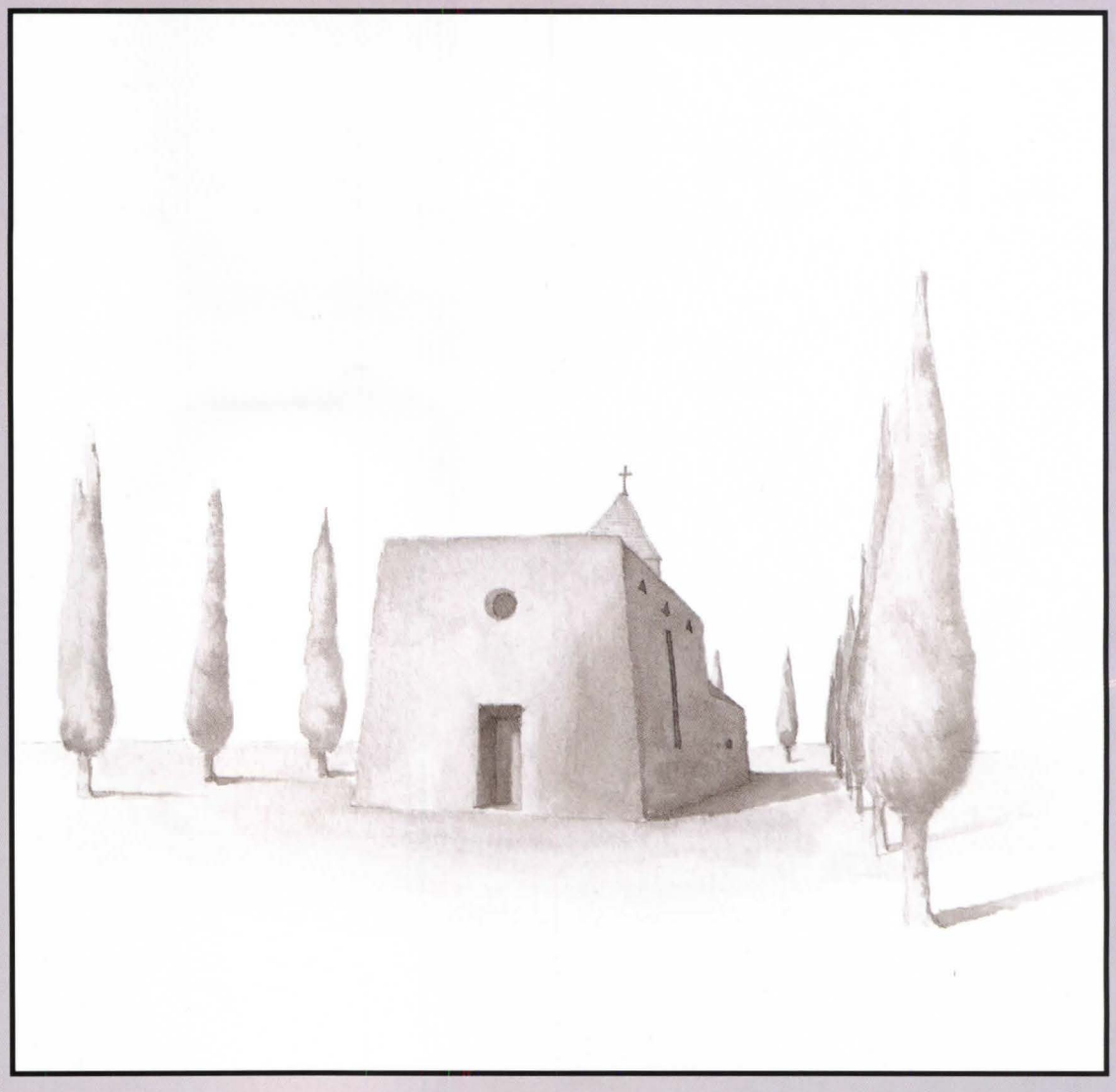


FIRST FLOOR

Architects: *Emilio Ambasz & Associates, New York (Emilio Ambasz, principal; Evan Douglis, job captain; Gary Chan, Erik Hansell [technical advisor], project team).*
Modelmaker: *George Rastialla.*
Model photographer: *Louis Checkman.*
Client: *Name withheld.*

St. Cecilia Mission Chapel

CITATION

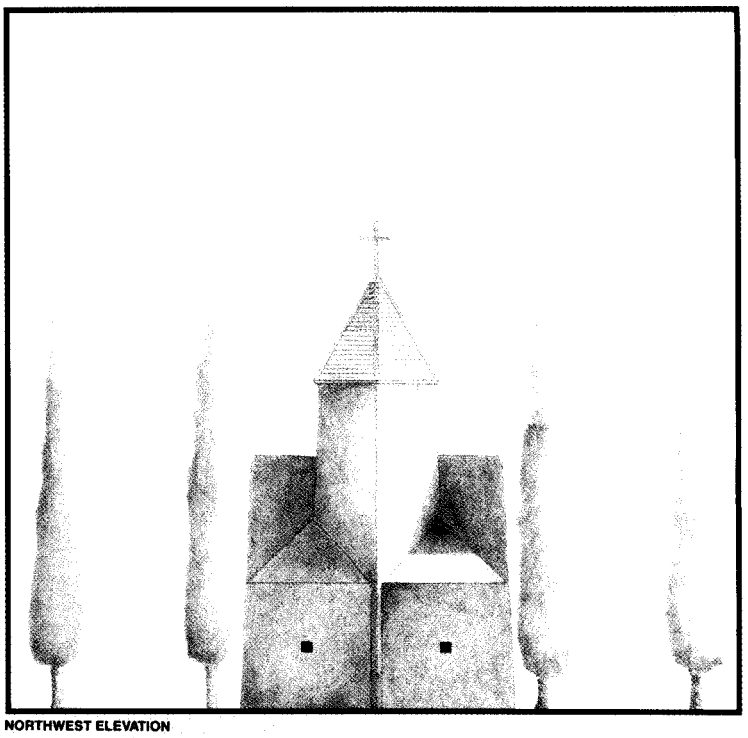


Jon Alexander Dick

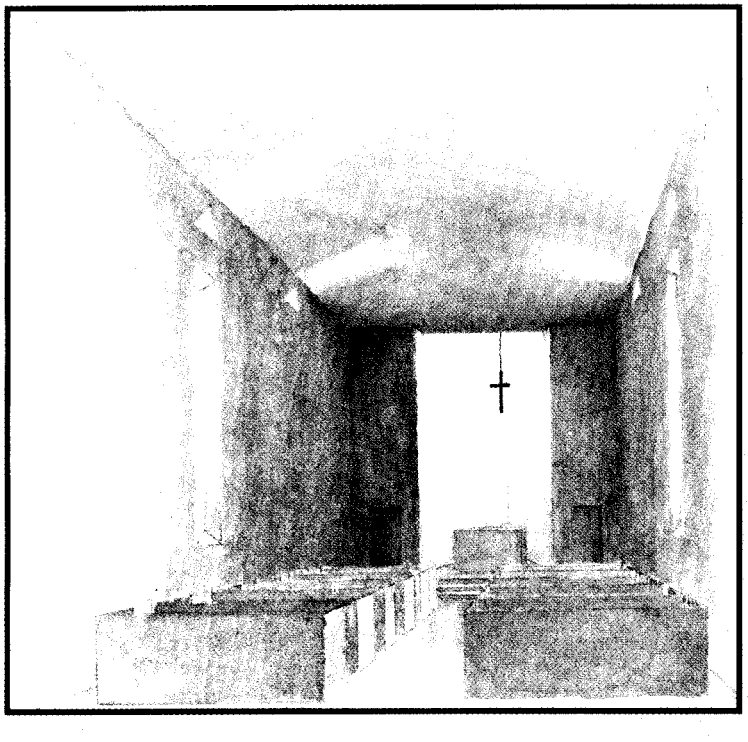
Project: St. Cecilia Mission Chapel, Imlay, Nev.
Program: A chapel for a small Catholic congregation, to be financed and built by the parishioners themselves. The building, which will accommodate forty worshippers, an altar, vestry, sacristy, and rest room, will be built in adobe brick, wood, and concrete.
Site: A 56′ x 112′ lot, on the edge of a small community in the central Nevada desert.
Solution: The design uses as a prototype the region's traditional adobe mission churches, or "Fortress Churches." Minimal fenestration in the nave keeps the square space recessed in shadow, focusing attention on the triangular altar area, which is bathed in light from a hidden clerestory window. The small triangular windows echo the altar's theme of the Trinity and, with the two narrow windows, cast slices of light through the thick adobe walls into the dimly lighted space. Service spaces are carved out behind and to the sides of the altar. As is the tradition with many ranches in the area, poplar trees will surround and define the site, protecting the building from winds and announcing its presence on the open desert landscape.

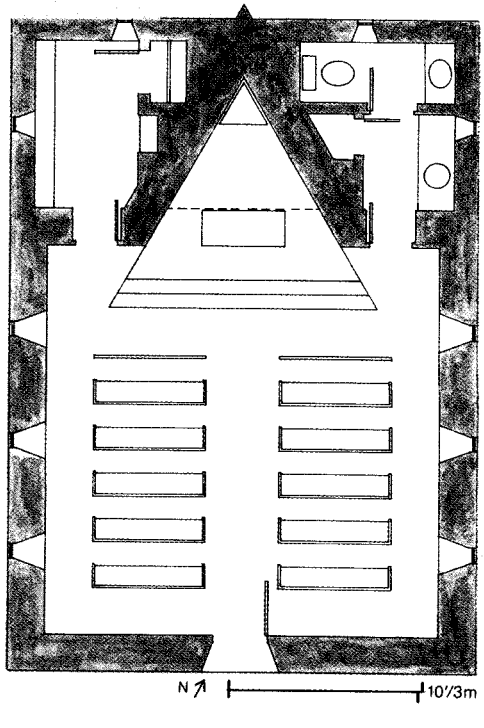
Jury Comments
Hines: This church certainly pays homage to its prototypes in the Southwest and California without trying to mimic them. It is clearly a statement of the late 20th Century in which those earlier ideas are used. It's in good company, but so are they. I personally would be interested in seeing how it would look in all adobe, keeping the same skin all over the way some Shingle Style churches were shingled all over, but I go with the architect's decision. The interior is all of a piece, and there's no disappointment when you go inside.
Fort-Brescia: This interior rendering is very compelling. It really feels like a church should feel. The way the architect kept the main body of the church in some darkness, and how he gets the light to the roof in the triangles—it's all done with natural light, and there is a beauty in that there is no decoration, nothing added. I would have liked, if one goes to this extreme of purity, to have a continuous roof in the same material. I don't like the rear.
Hoover: One concern that we had—maybe a mundane one, but I don't think so—was that they located the washroom right next to the chancel. When you're in the church for quiet meditation, and you have someone going in and out of the doors, it's disturbing. I don't see how they

SOUTHWEST ELEVATION



NORTHWEST ELEVATION





would have resolved it within this plan, but to me it belongs somewhere in the back.

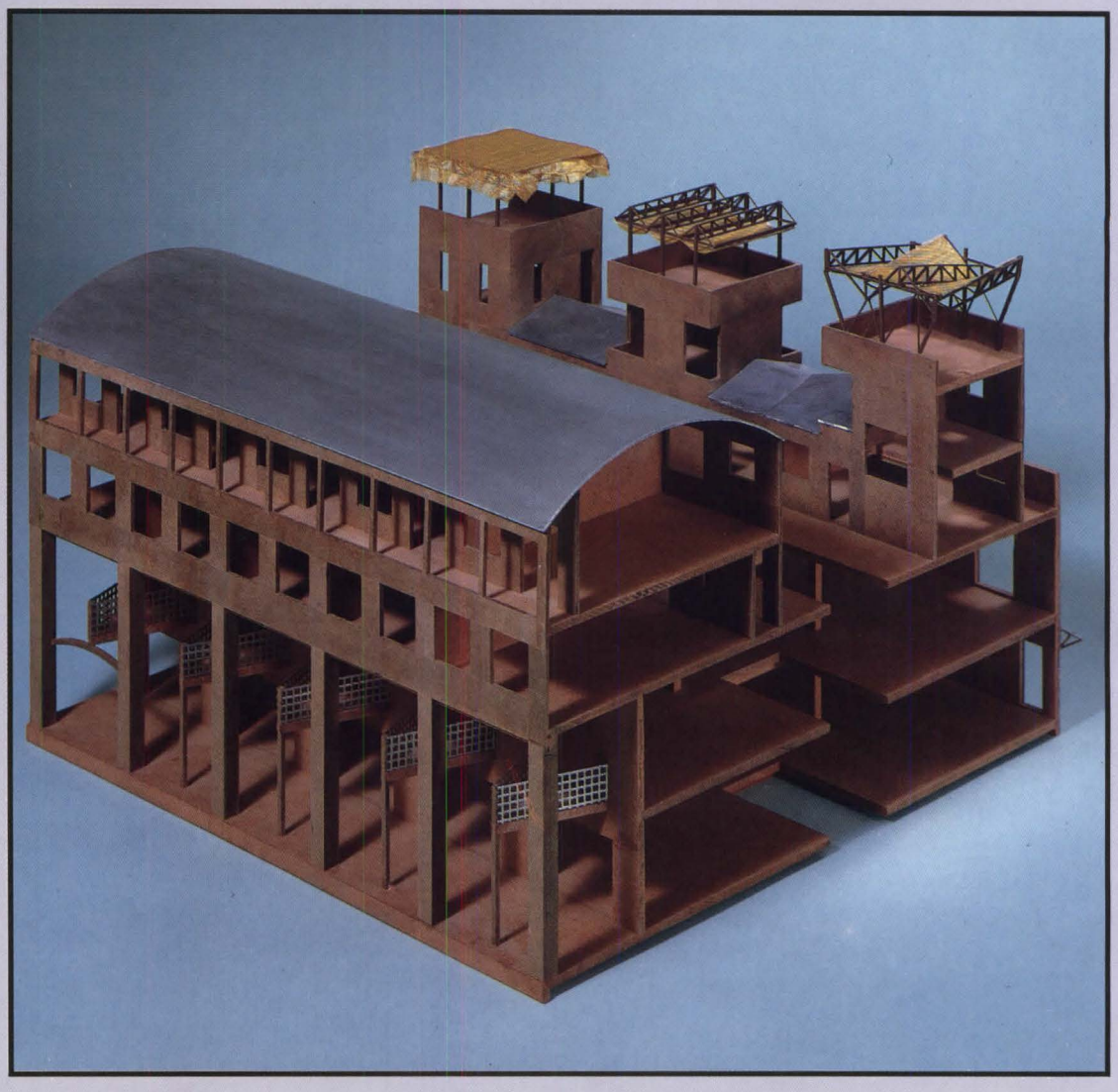
Legorreta: The other thing that worries us a little bit is that in the interior rendering, the sense of scale is different from reality. The drawing has a certain grandeur that I don't think it will have in reality.

Fort-Brescia: The site plan is really beautiful. It's simple, with the poplar trees creating that rectangle.

Architect: *Jon Alexander Dick, New York.*
Renderer: *Jon Alexander Dick.*
Client: *St. Cecilia Society Fund (Mike and Dolores Montes, chairpersons), Imlay, Nev.*

Hybrid Building

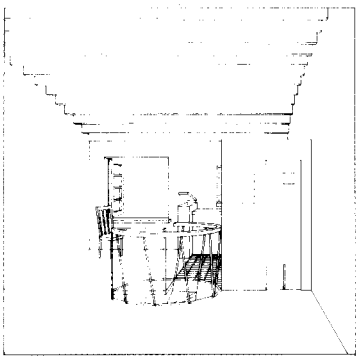
CITATION

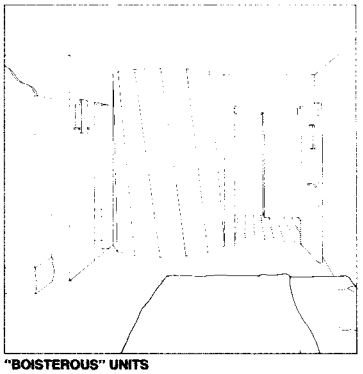


Steven Holl, Architects

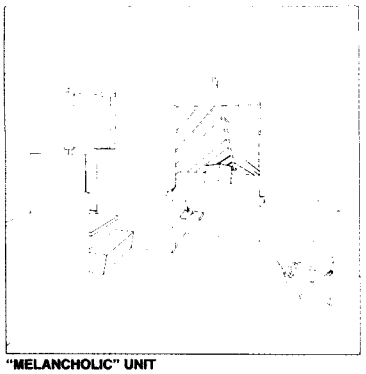
Project: Hybrid Building, Seaside, Florida.
Site: A 75′ x 100′ lot on the edge of the central square in the new town of Seaside, in the Florida Panhandle, facing the Gulf of Mexico.
Program: Market, offices and condominiums, with double-height public arcade, mandated in the Seaside Urban Code.
Solution: First in a series of commercial/residential buildings to surround the town square, this mixed-use structure stacks offices above ground-level retail. Above, duplex units shape a courtyard. Those facing west, towards the setting sun, are rooms for "late risers," designed for entertaining. Those facing the morning sun are more introverted and "melancholic."
Materials: Precast concrete columns, beams, and planks; integral color stucco on concrete block infill; metal roofs.

Jury Comments
Fort-Brescia: I feel strong about this project because there are so many resorts in Florida that are dehumanizing, commercial, and gaudy. Here we see a design for a resort that is really spontaneous and relaxed.
Hines: It is intended to be slightly funky, not high style, not perfect. The design captures the idea of the place.
Hoover: It's a rather open-ended sort of thing, which is nice.
Fort-Brescia: Within very simple plans, the architect creates very exciting places. For example, triangular balconies protrude into the center of a double-height arcade so that we can go out as on the prow of a ship. There are very romantic places as well, created without trying to copy the vernacular architecture of the area.
Loftness: It's like walking into a DeChirico painting. But some things are very playful.
Hoover: As you go up, it becomes ever more light and playful.
Fort-Brescia: Usually all hotel rooms are the same, but this architect has thought about the moods and characters of the various visitors, with boisterous-type interiors for people who want to be where all the action is and other kinds of rooms for more private people. There's cross-ventilation on the upper

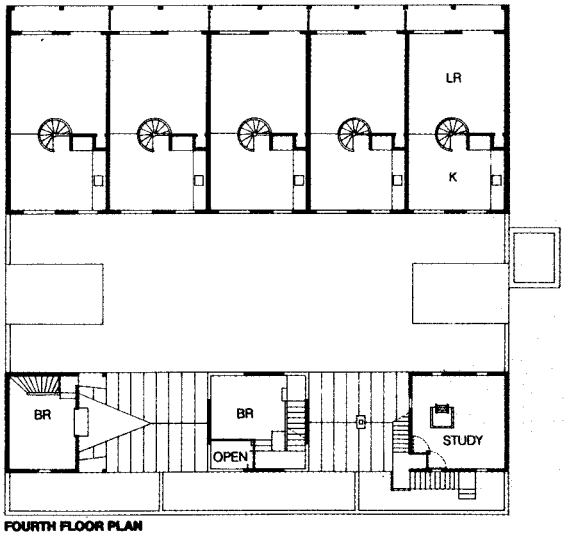




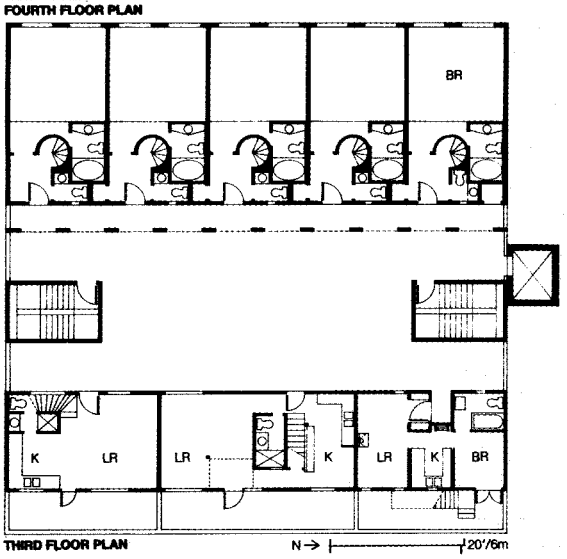
"BOISTEROUS" UNITS



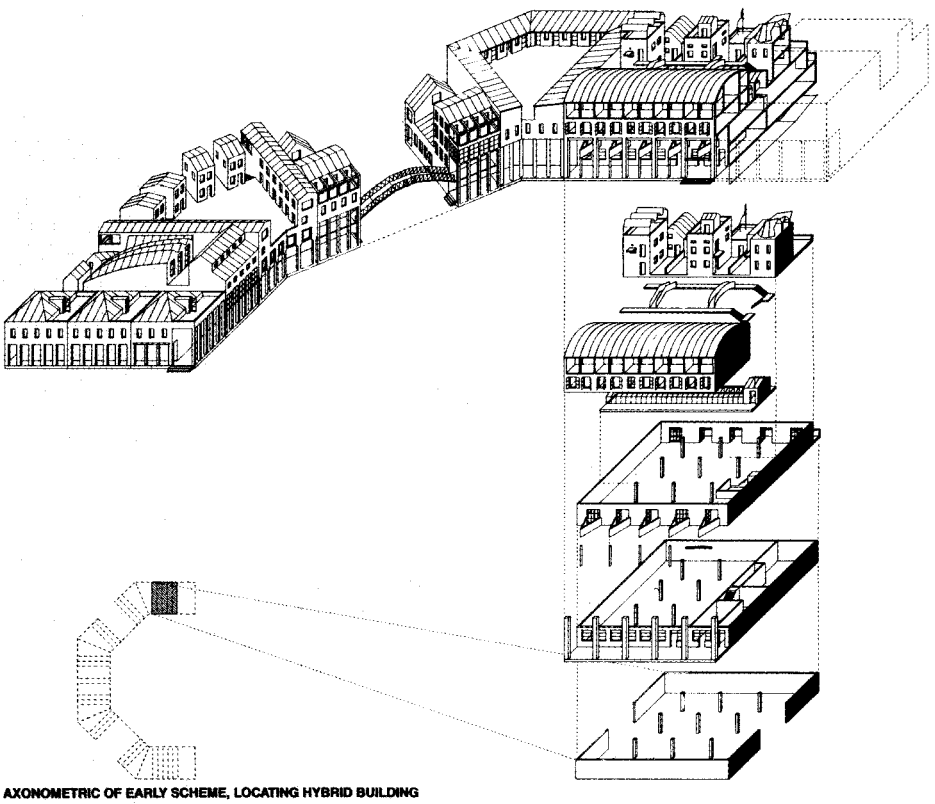
"MELANCHOLIC" UNIT



FOURTH FLOOR PLAN



THIRD FLOOR PLAN N→ 20'/6m



AXONOMETRIC OF EARLY SCHEME, LOCATING HYBRID BUILDING

floors, which is logical. The architect has thought of everything.

Legorreta: The only problem is that the architect has made only one third of the project exciting. What about the other two thirds—the shops and offices. You do have the balconies that were mentioned, but working in that place is not as exciting.

Hoover: I worry a bit about the mixture of office and residential lobby all in one little space.

Hines: How is this going to survive the messy tourist?

Hoover: I would think it would probably look good.

Hines: The scale is appealing.

Fort-Brescia: There is a certain informality.

Architect: *Steven Holl, Architects, New York (Steven Holl, principal; Peter Lynch, project architect; Peter Shinoda, Tom Van Den Bout, assistants).*

Consultant: *Robert Lawson, structural.*

Modelmaker: *Peter Lynch with Darius Sollohub.*

Model photographer: *Susan Wides.*

Renderers: *Steven Holl, Peter Lynch, Laurie Beckerman.*

Client: *Robert Davis, Seaside Community Development Corporation.*

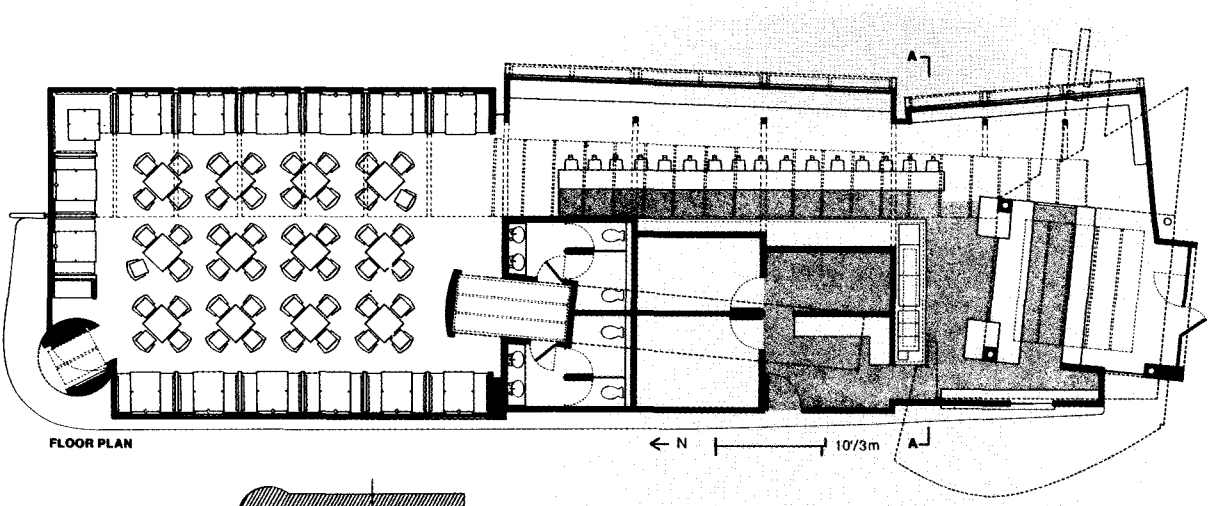
Prototype Hamburger Stand

CITATION

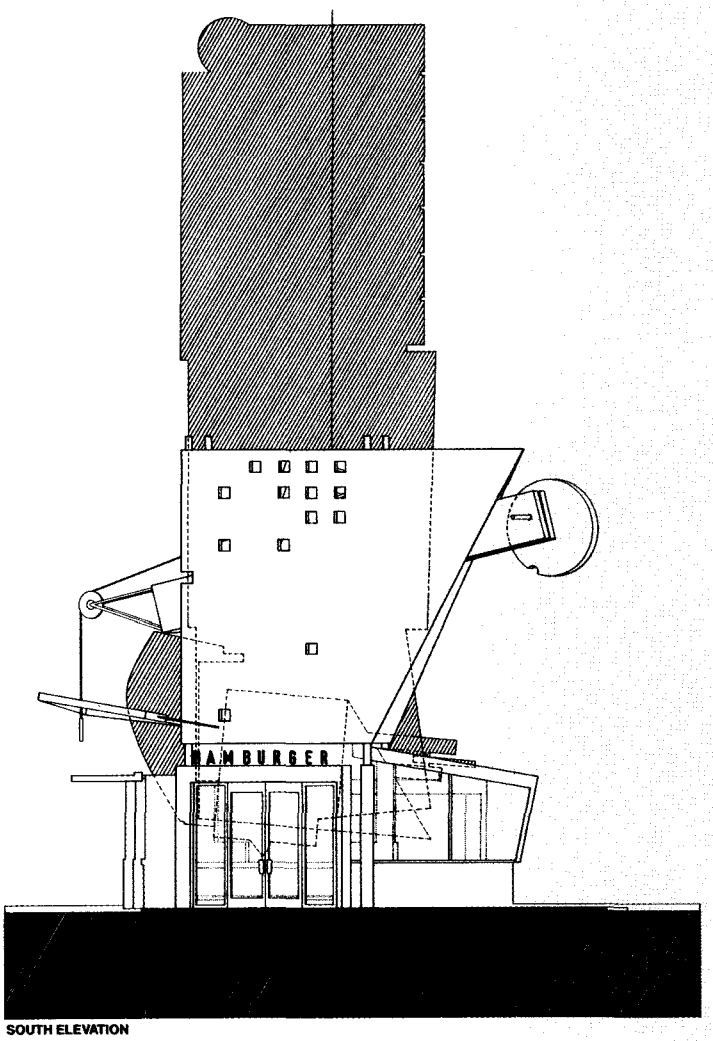
Thom Mayne
Michael Rotondi
Morphosis

Project:. A prototype hamburger stand.
Program: The project elaborates the "stand," a building type familiar to the Los Angeles area. 2500 square feet of space are required for both walk-in and automobile take-out food service, as well as seating for 142 people.
Site: A corner lot on a typical commercial strip in Los Angeles.
Solution: Inspired by the works of artists Marcel Duchamp and Jean Tinguely, this project addresses the energy, the movement, and the making aspects of the machine, and to its decay and death—the machine as both creator and destroyer. This project rejects the notion of architecture as optimization of advanced technology. It is androgynous; it is not patriotic; it has no interest in "good taste"; there is comic relief (why not?).

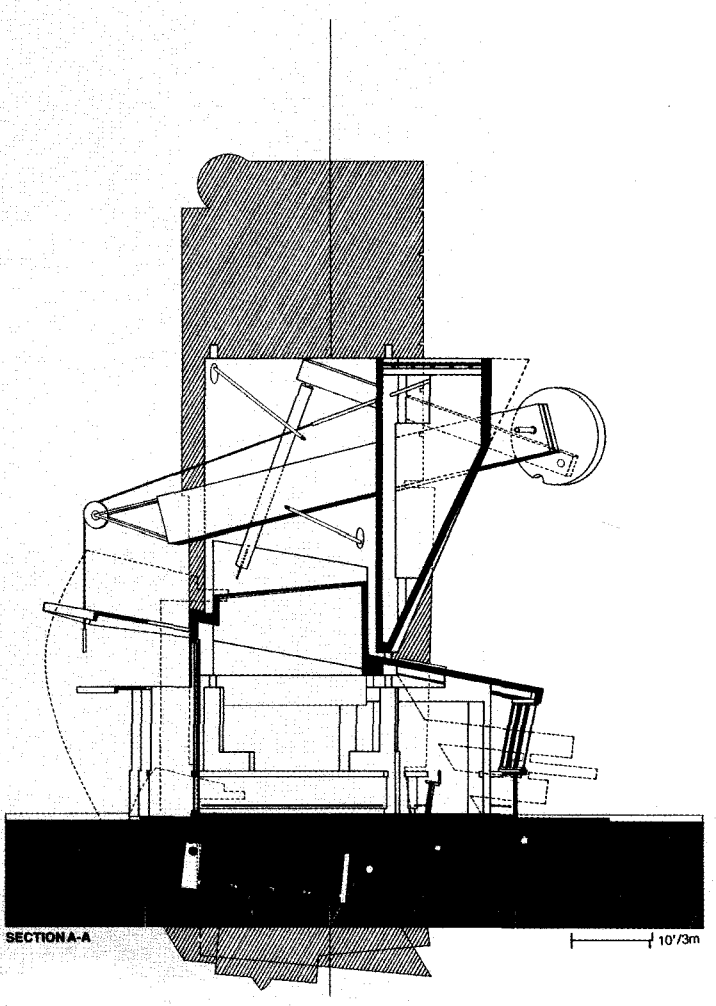
Jury Comments
Fort-Brescia: This is a sign turned into a building, or a building turned into a sign. 50 percent of the structure here is to call attention to the place, and the other half is to use the place.
Hoover: Well, it's in the tradition of that kind of building.
Fort-Brescia: It's interesting how the top part is so sculptural and powerful and aggressive, yet the base recalls the original stands of the 1950s.
Hines: You really would like the waiters and waitresses to come with a tray and put it on the side of your car.
Legorreta: The only thing that worries me a little bit is that those are all merits of sculpture more than of building.
Fort-Brescia: That whole thing above it is a sign. There's something very interesting about this because from one side it is a volume, and therefore you think it is a building. But from the other side it reveals that it's just a three-sided sign; it shows its thinness.
Legorreta: It is really not just a hamburger shack; it brings the thing to the extreme of making the sign the most important part of the building. . . . It is so "overdone" that that is the merit of it; it really goes all the way with this idea.
Notter: And the rest seems to be underdone . . . it looks purposefully not like architecture.
Berridge: They have all these



FLOOR PLAN



SOUTH ELEVATION



SECTION A-A

wheels and weights, and what would be great is if the whole thing actually was kinetic.

Templer: Well, they reference Tinguely, so I presume that that stuff does move.

Berridge: Well, it's not clear. And is it not very similar to the Cookie Express project that won an award a year or two back?

Fort-Brescia: That was more populist in its appeal, and this is a lot more sophisticated, more sculptural, and less Pop Art.

Notter: It doesn't look sophisticated.

Fort-Brescia: They clearly separate building and sign, and they've built a sign that is sculpture . . . a beautiful sculpture.

Berridge: How about color? We don't get any information on that.

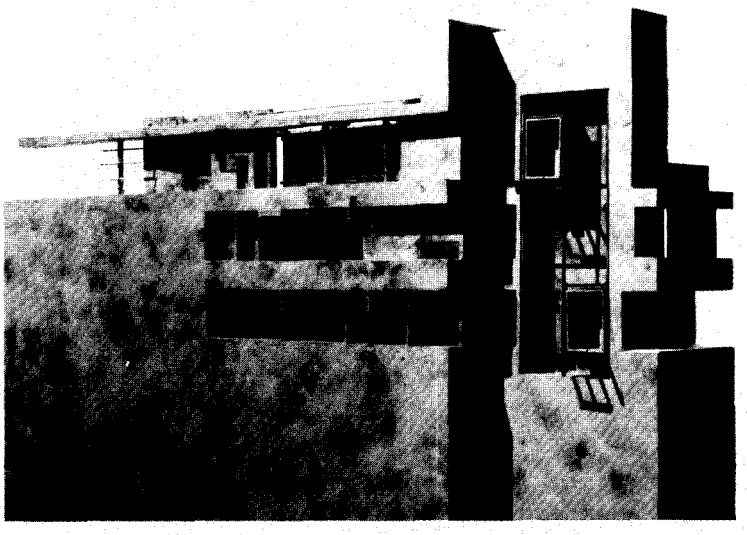
Fort-Brescia: Except for the front colored drawing, we don't know if the color is just conceptual or real.

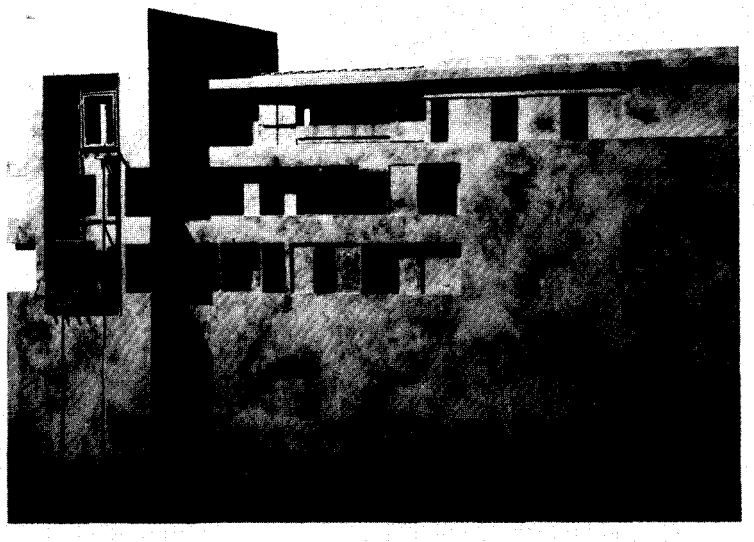
Hoover: If they had shown this in color it could be that it would not look nearly as ominous as it does.

Architect: *Thom Mayne and Michael Rotondi, Morphosis, Los Angeles, Calif. (David Davis, Brendon MacFarlane, Kim Groves, Annette Hoehn, design team).*
Consultants: *Sullivan & Associates, mechanical; Saul Goldin & Associates, electrical; Erdelyi-Mezey, structural.*
Model photographer: *Tom Bonner.*
Client: *Hamburger Hamlets, Inc., Sherman Oaks, Calif.*

Comprehensive Cancer Center

CITATION



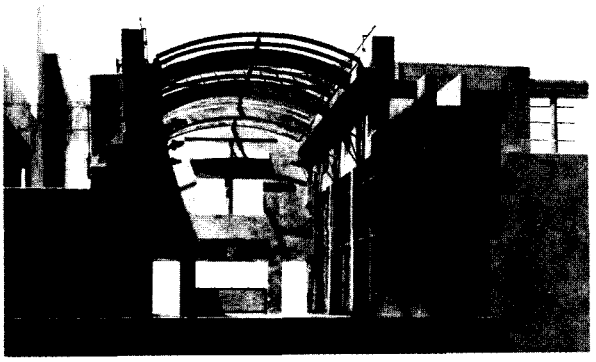


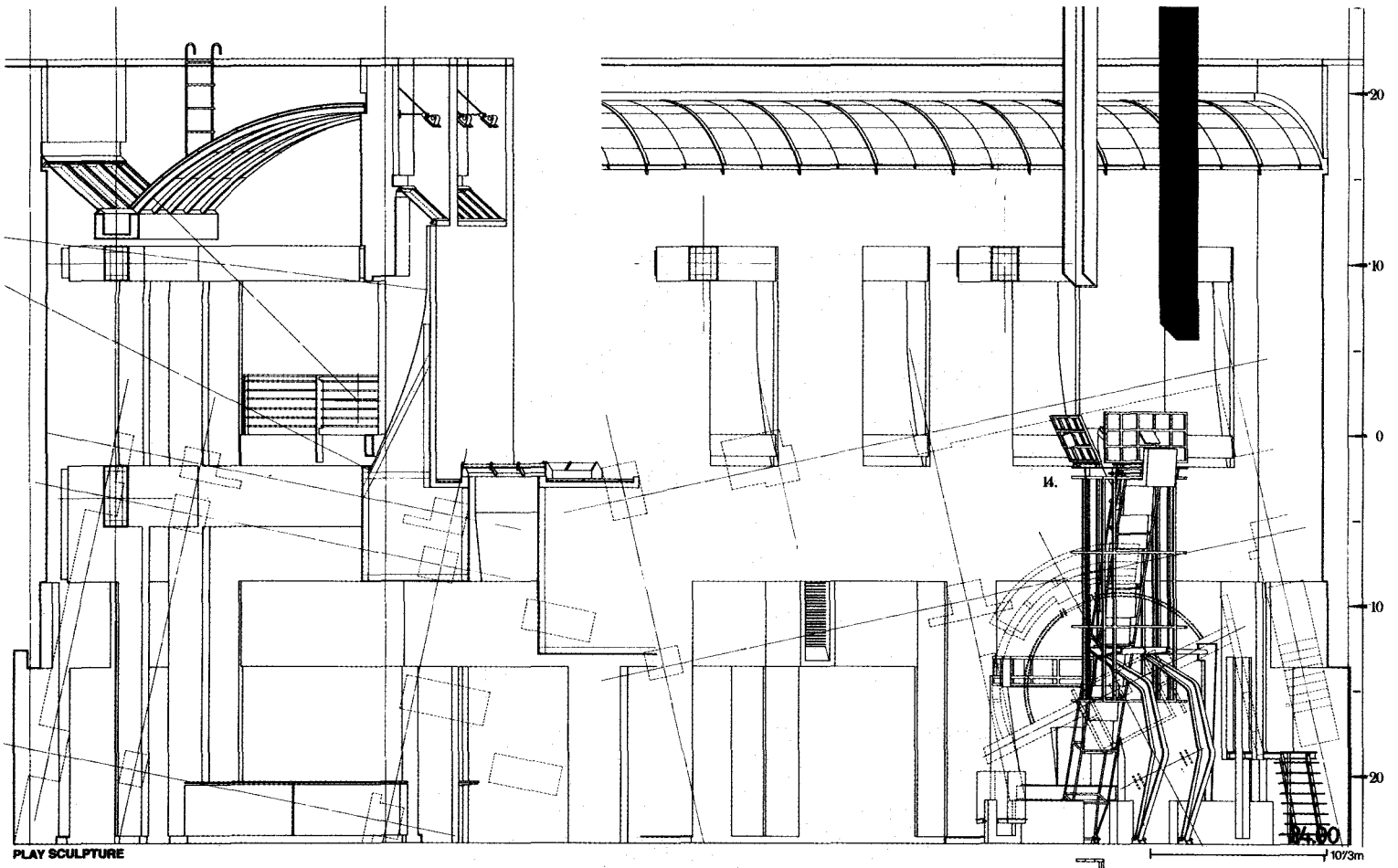
Thom Mayne
Michael Rotondi
Morphosis

Project: Comprehensive Cancer Center, Los Angeles, Calif.
Program: An outpatient facility of approximately 52,000 square feet, including a 22,000-square-foot new building, and 30,000 square feet of subterranean-level space in an existing building (part of Cedars-Sinai Medical Center), combining diagnosis, treatment, and counseling in one setting. To maximize efficiency and eliminate duplication of services, it was imperative to connect the new Cancer Center to the Medical Center. And as the new Center is used by outpatients, its own entrance, housing and autonomy were important. The Center uses an existing subterranean radiation therapy department (fig. 3J) within the Medical Center; this department established the location of the lower level of the Cancer Center as a patient floor, to minimize patient movement. Between this department and the entrance/admitting area at street level are a laboratory; pharmacy; central waiting area; clinic loop; doctors' offices; physical therapy/counseling; and radiation therapy department. A chemotherapy treatment atrium is the nucleus for 19 private treatment rooms.
Site: The new Center building is located on the northeast corner of the Cedars-Sinai Medical Center. It is bounded by a parking lot and helipad to the northeast, and three Medical Center buildings to the south and west (figs. 1 and 2).

Solution: The two main design objectives of the project were: to clarify and organize a difficult site, which included establishing continuity between the new building and the existing subterranean space; and to create an architecture that would foster a clear sense of place and circulation within a complex facility that is itself a microcosmic part of a much larger (1.5 million-square-foot) medical center. The project's architectural language is based on the sectional quality of the building, light (natural and artificial), and an overt reference to construction. The two major spaces of the new building (lobby and chemotherapy atrium) were conceived as quasi-exterior places and for the datum for both the total scheme and the building's relationship to sky and ground. The project's overt construction references reflect the aspiration to an architecture that can occupy the mind and affect the spirit and act as a foil to the patient's current circumstances. The play structure most fully represents these objectives as a construction that engages children through the use of video, moving, hand-operated parts, theater, etc., or entertains the mind with motions pertaining to the building's own construction and fragments of urban mechanisms (the memory of a treehouse?).

Jury Comments
Fort-Brescia: The project addresses a lot of problems in hospital design today. Let's face it, the treatment rooms and all those extremely functional spaces are provided for here and it's not easy to make those spaces exciting. Traditionally, waiting areas and corridors have no light and no view and don't give you any sense of orientation at all. This design goes right to the point of addressing those areas. These are not bland, solid walls; there are a lot of sculptural forms around the perimeter of these corridors, and a lot of things happening. They did a wonderful job of resolving an amazingly difficult problem.





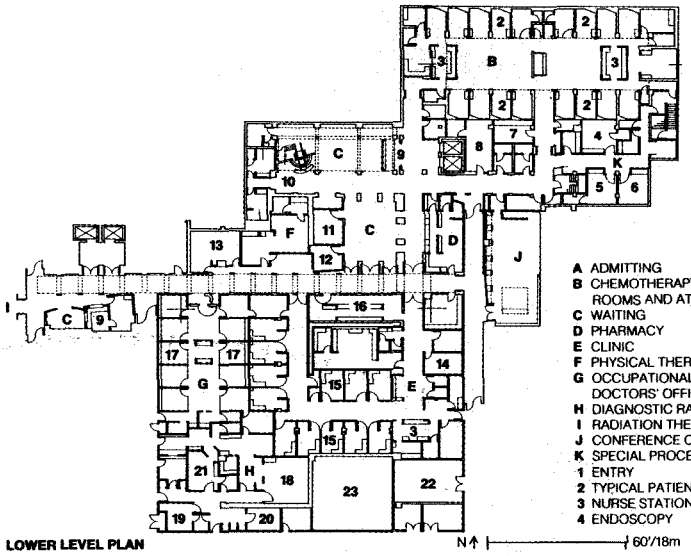
PLAY SCULPTURE

Loftness: This is the architectonic view of hospital design; it's more for the architectural community.

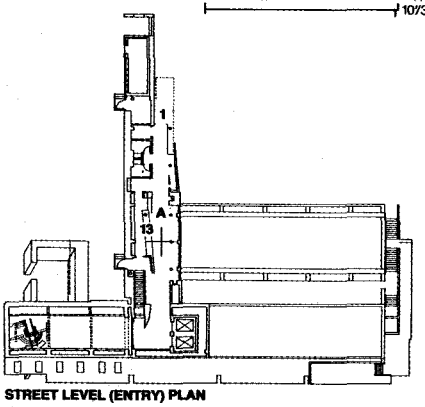
Legorreta: We are getting to the point that I have trouble with in this project. We are discussing this as a series of circulation spaces and a treehouse [play structure], and this is a building.

Hoover: If this does what it says it is going to do, it is a brilliant piece, because it has brought something into hospital design that is just never there. If it doesn't do that, then it will be oppressive and, in some cases, frightening.

Loftness: If this were a health club, for example, I could be very excited about the architec-

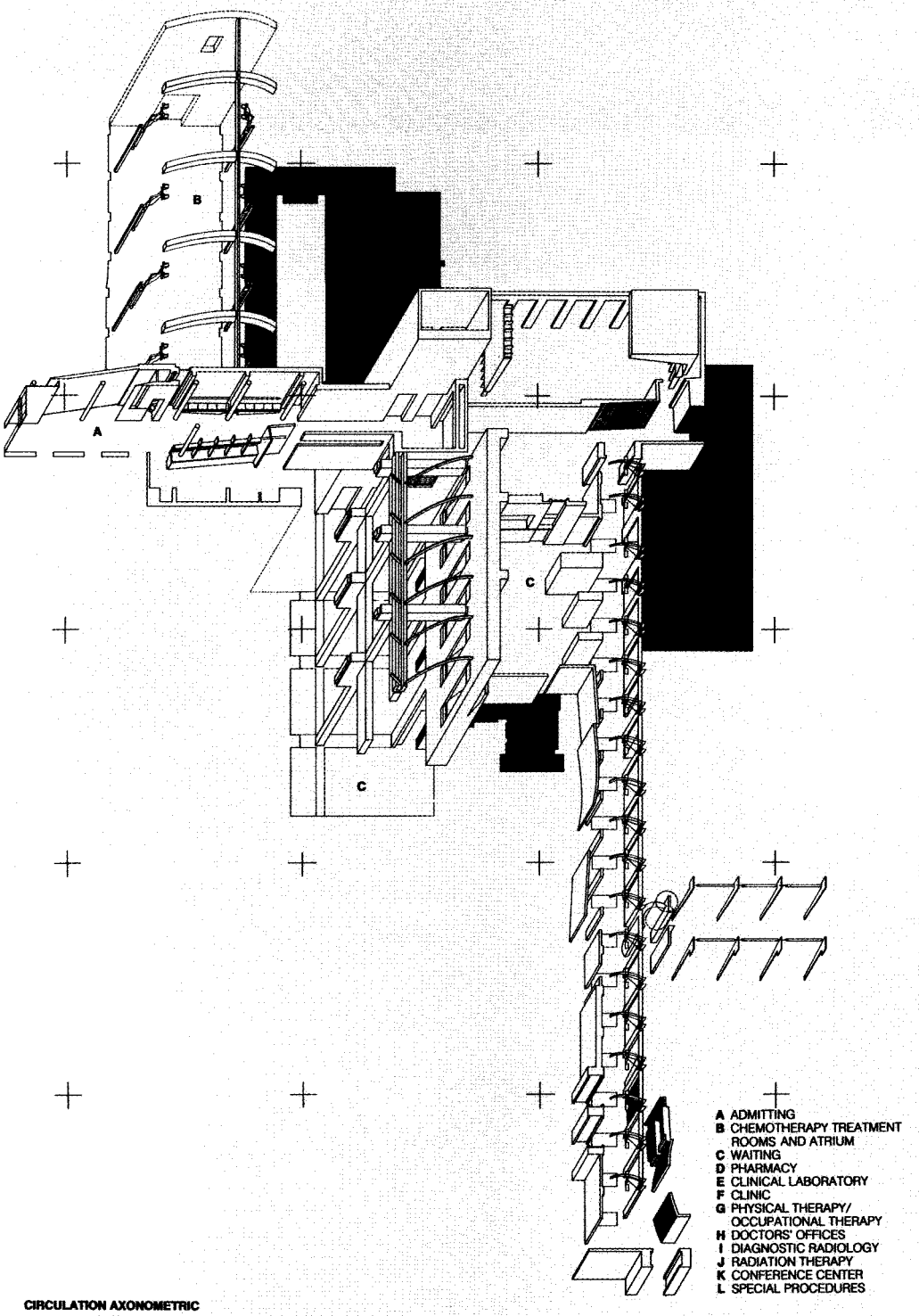


LOWER LEVEL PLAN



STREET LEVEL (ENTRY) PLAN

A ADMITTING
B CHEMOTHERAPY TREATMENT ROOMS AND ATRIUM
C WAITING
D PHARMACY
E CLINIC
F PHYSICAL THERAPY
G OCCUPATIONAL THERAPY DOCTORS' OFFICES
H DIAGNOSTIC RADIOLOGY
I RADIATION THERAPY
J CONFERENCE CENTER
K SPECIAL PROCEDURES
1 ENTRY
2 TYPICAL PATIENT TREATMENT ROOM
3 NURSE STATIONS
4 ENDOSCOPY
5 CYSTOSCOPY
6 DOCTOR'S PROCEDURE ROOM
7 KITCHEN
8 STAFF LOUNGE
9 RECEPTION
10 PLAY SCULPTURE
11 SOCIAL WORKER
12 DIETICIAN
13 EDUCATION/COUNSELING
14 HEAD NURSE'S OFFICE
15 TYPICAL EXAM ROOM
16 FINGERSTICK
17 TYPICAL DOCTOR'S OFFICE
18 C.T. SCANNER
19 ULTRASOUND
20 MAMMOGRAPHY
21 R/F UNIT
22 STORAGE
23 EXISTING HOSPITAL DEPARTMENT



CIRCULATION AXONOMETRIC

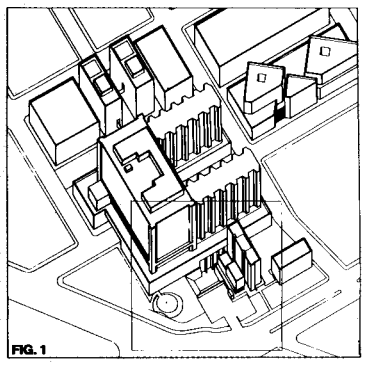


FIG. 1

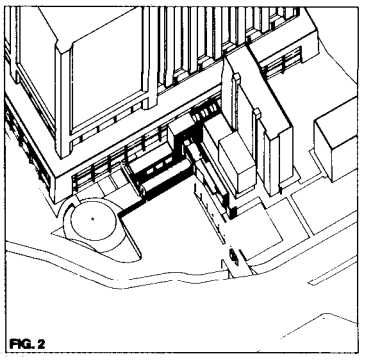


FIG. 2

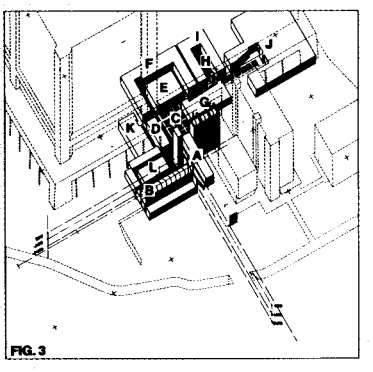


FIG. 3

ture. But, bearing in mind that many of the people in there are under sentence of death and are scared witless about life and the future, I am not sure that they have the architectural literacy to be able to enjoy that.

Hines: You think there is a universal solution for dealing with patients that will make them happier.

Loftness: I'm trained in reading drawings, and I'm working hard at separating the sections from the plans.

Hines: We all found the presentation difficult.

Loftness: Don't you see a real consistency in the three entries [the clinic, hamburger stand, and restaurant], which are obviously from the same firm, in terms of this UFO thing that lands in the middle of a building? I'm beginning to see a very clear pattern, and I like the sophistication of what they are trying to introduce, but I'm not ready to buy it in a cancer hospital, which I find more serious.

Hoover: Those of us who are advocating a citation for the hospital are doing so for the strong effort made to deal with those spaces in hospitals that are usually just left alone, and we see that there is even the possibility that it could do something really great beyond that, but we're questioning the means, and that's why we don't recommend an award.

Architects: *Morphosis, Los Angeles, Calif. (Thom Mayne, partner in charge; Steve Johnson, project architect; Kiyokazu Arai, Tony Bell, Barbara Helton-Berg, Craig Burdick, Robin Donaldson, Eric A. Kahn, Susan Lanier, project team; Mara Hochman, Tom Lasley, Lou Perron, Alexandra Rudeneau, Chris Uebel, assistants).*

Associate architect: *Gruen Associates, Los Angeles, Calif. (Ki Suh Park, partner in charge; Robert Barnett, project architect).*

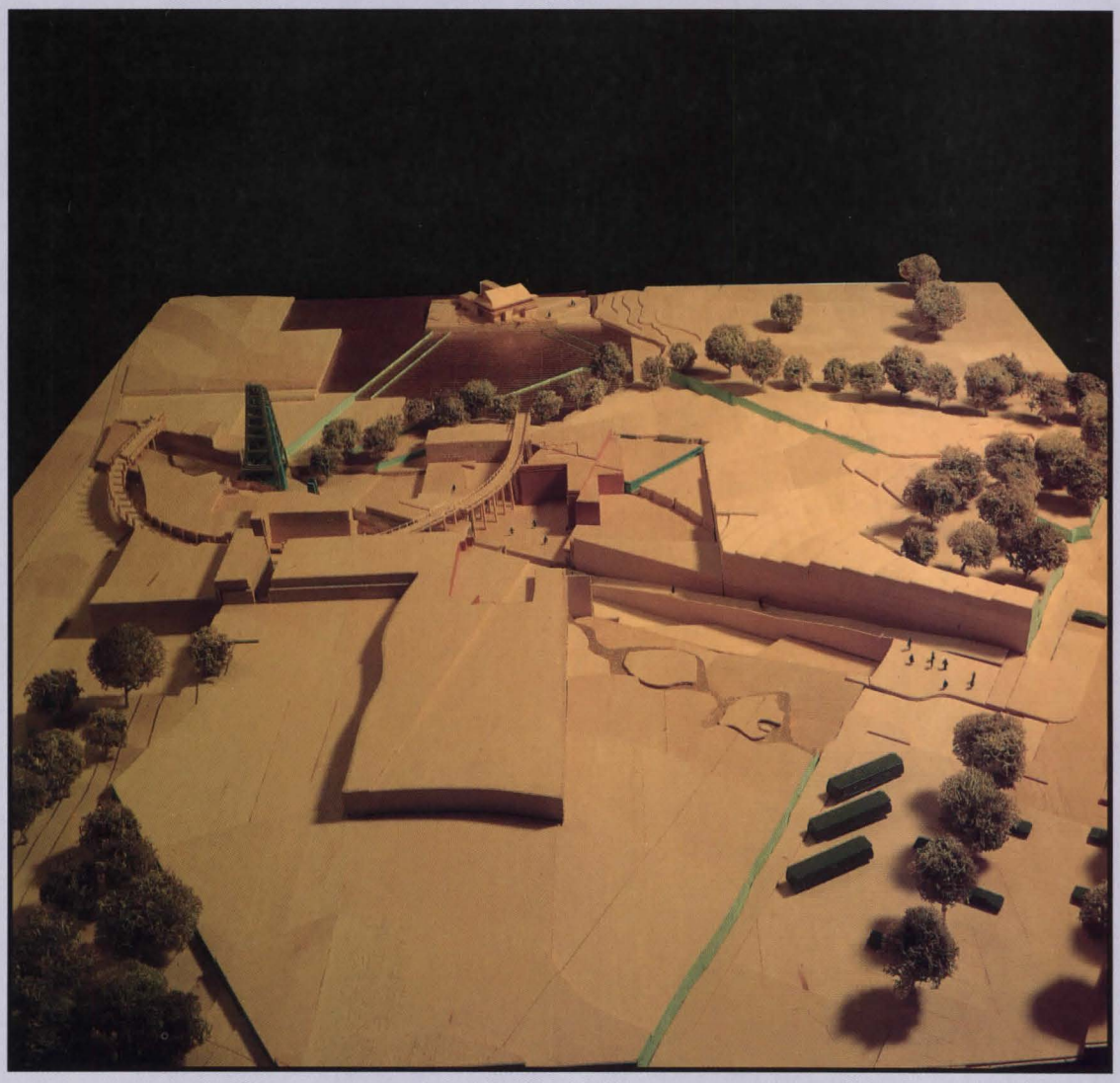
Consultants: *Kurily & Szymanski, structural; Jerry Sullivan & Associates, mechanical; Engineering Design, electrical; Medical Planning Associates, James Staublin & Associates, medical planning; Engineering Technology, Inc., civil engineering; Emmet L. Wemple & Associates, landscape; K.M.A. Designs, interiors, Berry/Sampler Graphic Design, graphics.*

Model photographer: *Tom Bonner.*

Client: *Salick Health Care, Inc., Beverly Hills, Calif. (Dr. Bernard Salick, Chairman and Chief Executive Officer).*

University Art Museum

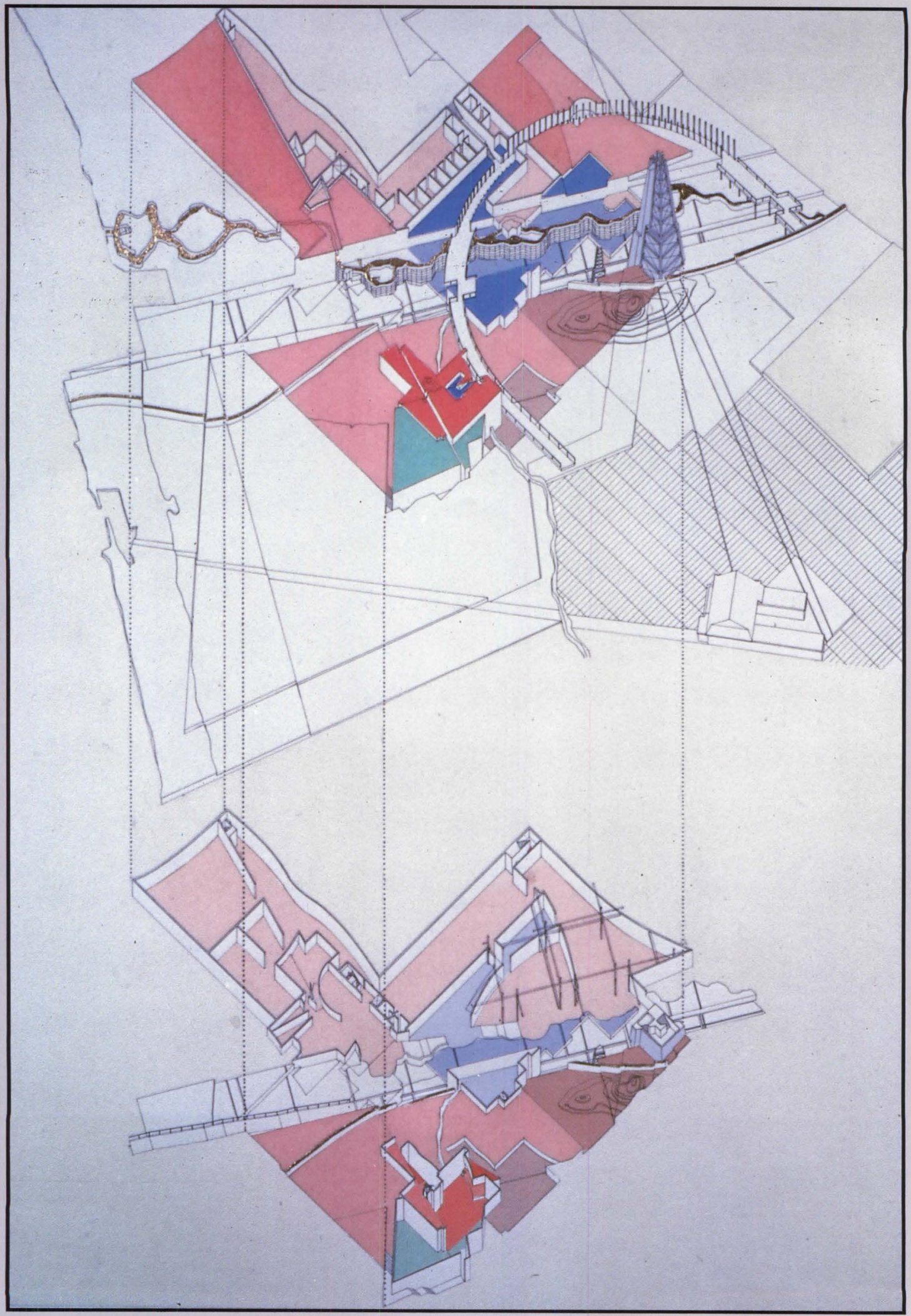
CITATION



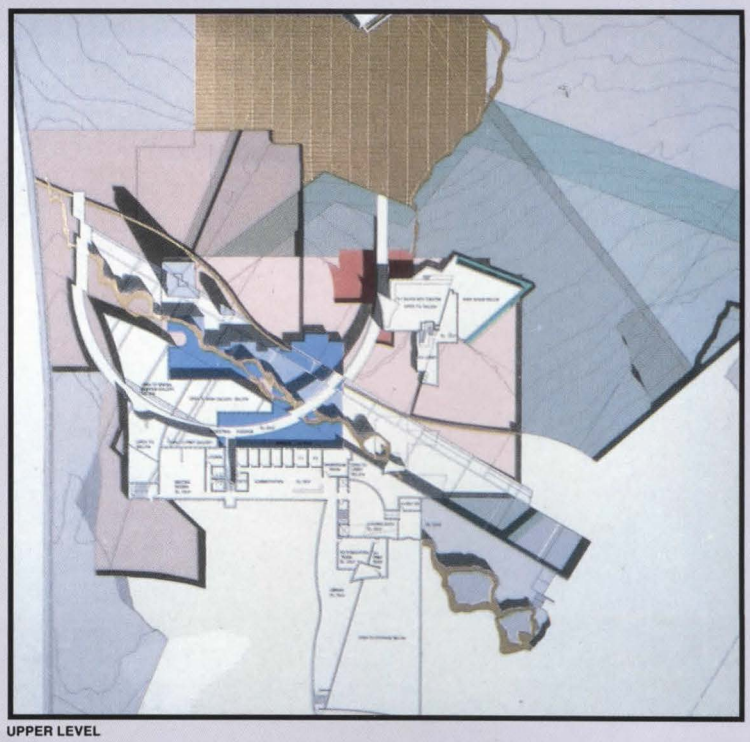
Eisenman/Robertson Architects
Hugh Gibbs and Donald Gibbs Architects

Project: University Art Museum, California State University, Long Beach, Calif.
Program: A university art museum intended to add a significant setting for the arts to the campus and to the county, and to become the third major museum in the county. The program calls for a black box theater, four galleries, storage space, a cafeteria, an outdoor sculpture space and an arboretum. The project is not to be solely a repository for traditional art.
Site: 23 acres near the Pacific Ocean.
Solution: The building acts as a background, or platform, for environmental art, nature, and history; it transforms the entire site into an aboretum, while becoming an archaeological artifact itself within the aboretum. The building, which can be seen as a partially uncovered series of traces of the history of the area, is initially cut and eroded by the major geographical fault line of the area, which separates the Atlantic and Pacific plates, as if the surface of the site cracked open to reveal the inlays of its own history and geography. The design derives from the superimposition of six maps of the area, some geological, political, or scientific, combined so that no notations take precedence over any others. The resulting patterns reveal how the culture organized itself over its history, showing relationships formerly not visible, such as those between political delineations and the traces of a riverbed. Other forms derive from campus boundaries, site outline, rivers, irrigation grids, and the coastline. All notations are in scales relating only to each other, to their internal consistency. The entire site, which becomes the museum of artifacts and art, includes a Greene and Greene house, an oil derrick, a pond, and a pier; because of the scaleless nature of these, one is dislocated from traditional perceptions and given a new awareness of the environment.

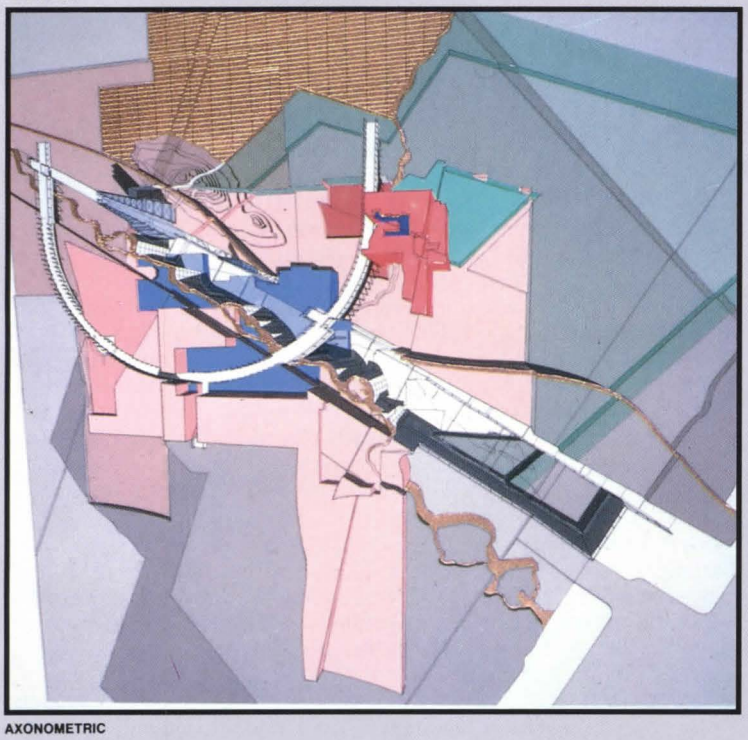
Jury Comments
Hines: On the basis of what I see, I see a very, very beautiful response to the site, the region, and the program, which does not demand the kind of specificity that some programs do.
Hoover: The question I would ask has to do with the interrelationship of all the other subject matters here, i.e., the geology of the site, the history of the area—things that go well beyond the purview of an art museum, but which could make it very, very good. I think of the Oakland Museum, for example, which is not only a museum but a park and outlook.
Fort-Brescia: I have no idea about the materials, what or where there is glass, or if there is no glass, or if it's all solid.
Hines: We are all worried about the fact that there is not enough information here, too many unanswered questions. But we feel that with all of the reservations, the elements are so strong and the potential so great, we are willing to wait on the architects to answer our questions.
Legorreta: But I still feel that unless we can see how all the spaces are thought out and developed, we can't really make a judgment.
Hoover: I am concerned that since it is an art museum, and since that part of it has not really been dealt with, it leaves too much doubt.



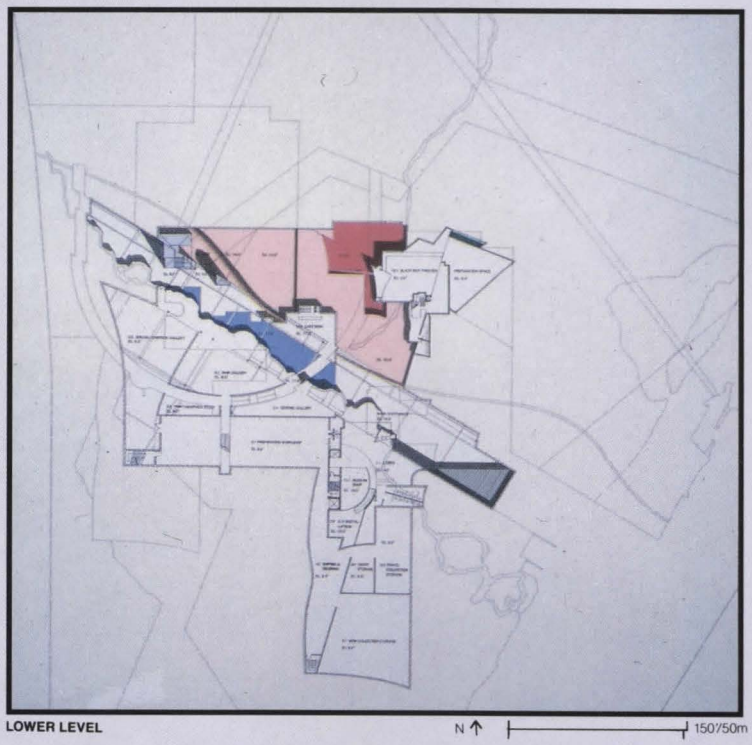
SITE PLAN



UPPER LEVEL



AXONOMETRIC



LOWER LEVEL

Hines: Yes, it has some questions, but look at what it brings in compensation. This is one of the most beautiful things we've seen.

Hoover: Yes, it could be something if it were all handled properly. But when you look at the drawings your sense is that it is going to be so exciting the art is going to be overpowered just by the memory.

Legorreta: I don't see any peace of mind in it. If I were an artist, I would be very worried about exhibiting here; I think it's trying to overpower the whole idea of a museum.

Hines: That is very pertinent. What does one remember at Stirling's museum in Stuttgart? You remember two things: the fabulous outside and the gestalt and the place in the city, and then when you go inside you really look at the art. My question is: When you are in Southern California two years from now, are you going to be curious to go see what this is like? Are you intrigued enough by this presentation to make you want to go down to Long Beach?

Hoover: Of course. No question.

Architects: *Eisenman/Robertson Architects, Hugh Gibbs and Donald Gibbs Architects (Peter Eisenman, partner in charge; Donald Gibbs, partner in charge; Thomas Leeser, associate in charge; Hiroshi Maruyama, Graeme Morland, project architects; Michael Duncan, Manou Ernster, Judy Geib, Fabio Ghersi, Frances Hsu, Christian Kohl, Paola Marzatico, Fabio Nonis, Joe Tanney, Mark Wamble, Sarah Whiting, Gilly Youner, assistants; Kurt Gibbs, Maurice Silva, computer application).*

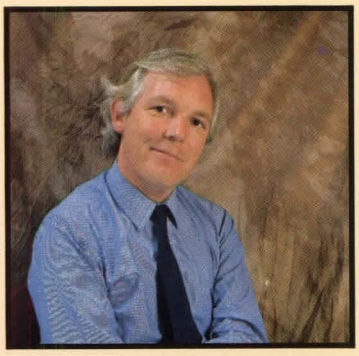
Consultants: *Joseph M. Chapman, Inc., security and protection systems; Robert Slutzky, graphics and exhibition; Jules Fisher & Paul Marantz, Inc., lighting; Hana Olin, Ltd., landscape architects; Jaffe Acoustics, Inc., acoustics; Boyce Nemec, audio-visual; John Altieri, P.C., mechanical and electrical engineers.*

Client: *California State University, Long Beach.*

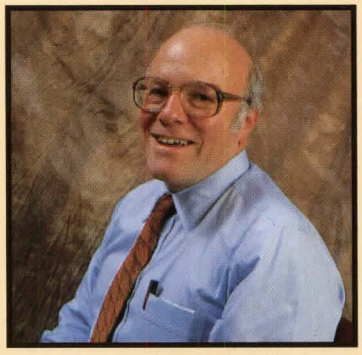
Urban Design and Planning

THIS year's planning jurors, Joe Berridge and George Notter, discuss pressing problems and attitudes in urban design.

Berridge: A major problem of our times, as evidenced by many of the submissions we have reviewed, is the design of tracts of land in the middle of nowhere—in New Jersey or California, say, or a piece of an old railroad tract in Washington. The difficulty there is to relate to a context that is either nonexistent or threatening.
Notter: Designers tend to resort to a theme park type of solution.
Berridge: They focus on their site in a limited way, instead of relating to a world that goes beyond. It is difficult to do on an individual site basis; it requires a regional planning approach. That is what is so impressive about the Flats Oxbow plan for Cleveland (p. 122). With an overall district strategy set, the individual sites can be developed with a sense of security. Without that security, you get very defensive schemes, very inward looking, as their developers cannot trust that the neighboring parcels will be compatible, and schemes that depend for their success on exaggerated themes—a waterfront "village," a festival "marketplace," the look of a dense town square in the middle of railroad tracks.
Notter: Urban suburbia.
Berridge: It is a very difficult problem, because these tracts of land exist, and if they are to be developed realistically, the developers have to defend themselves from the oil tanks and the railway yards. Probably, what is needed—in New Jersey, for example—is really strong regional planning that sets the order in which these sites are going to be developed.
Notter: What we are finding in the United States, as a result of this design of individual parcels, is a spatial arrangement about which you move from node to node, from shopping mall or office court with parking pulled under, but nothing that deals with the diversity and complexity of urban design. There is no way to break out; it breaks the spirit.
Berridge: We are building real trouble for ourselves down the line. We have this internalized type of landscape where each parcel operates as an island, we see a dozen town centers, village greens, festival market places, and so on, and they are all tipping their caps to urban democracy and public spirit, which is not, in fact, realizable at the level of each of those self-contained units.
Notter: Successful urban design is really an effective tug of war between the space and the surrounds, between the old and the new, between the form and the context; and the process of implementation means dealing with these complexities and involving diverse participants.
Berridge: We feel that the projects that we have selected manage to deal with these matters effectively, given the scope of each problem.



Joe Berridge is a partner in the Toronto planning and urban design firm Berridge Lewinberg Associates. He began his career in the Toronto Planning and Housing Departments, and has since served as consultant to major large-scale development projects in Canada and the United States, including the World Financial Center in New York and the Harbourfront development in Toronto. He is a member of the National Capital Commission Advisory Committee in Ottawa, and has recently completed the master plan for downtown Buffalo and the waterfront plan for Hamilton, Ontario.



George M. Notter, Jr., FAIA, is president and founding principal of the Boston and Washington firm Notter Finegold & Alexander Inc. His firm has received numerous design awards, including two P/A awards for Urban Design and Planning for the Downtown Springfield Revitalization Plan (1980) and the Miami Beach Art Deco District Preservation and Development Plan (1982). President of the AIA in 1984, Mr. Notter is now preservation consultant to the Pennsylvania Avenue Development Corporation and member of the Advisory Committee on the Restoration of the West Front of the U.S. Capitol.

Great Lake Terrace

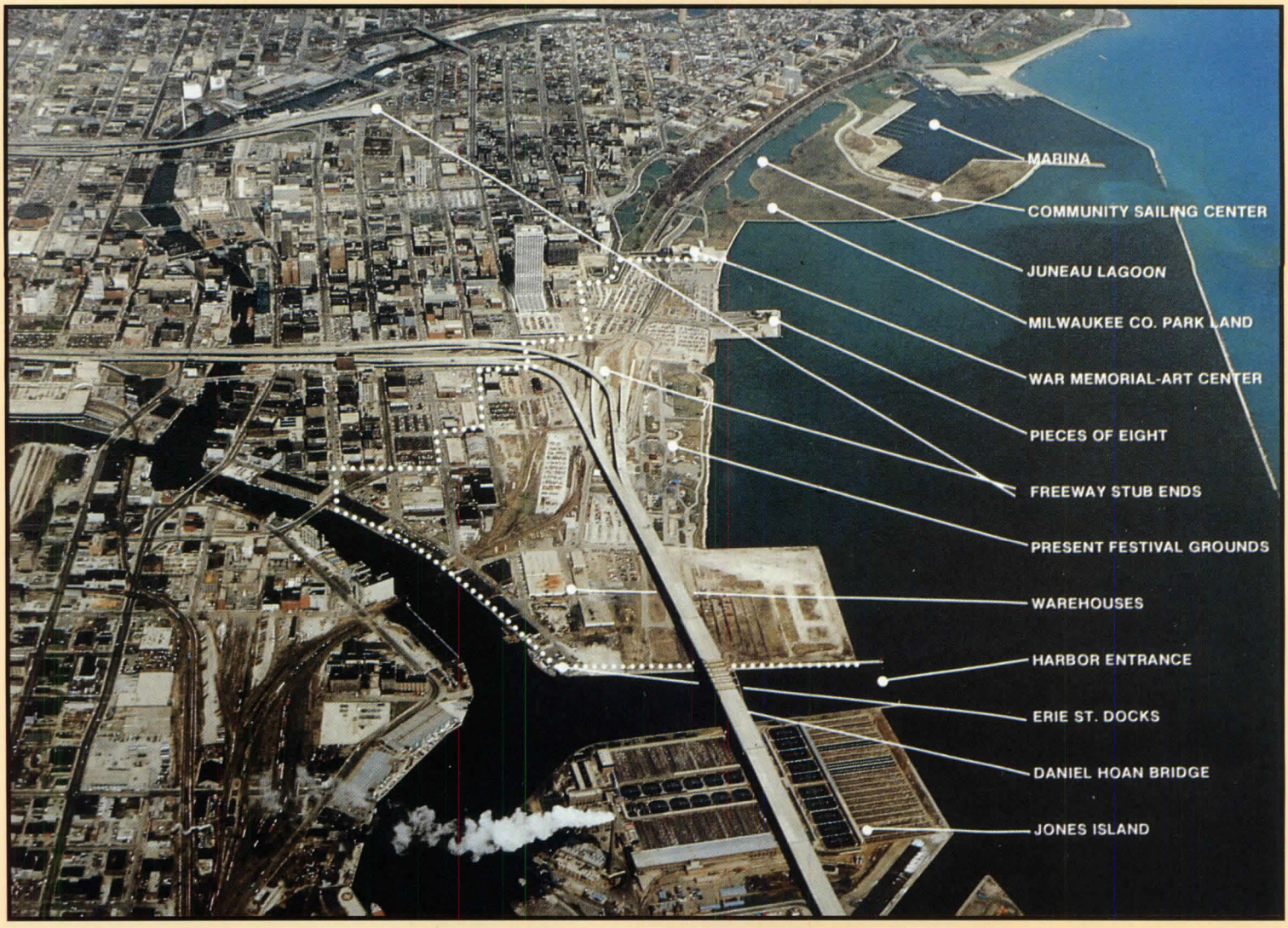
A W A R D

GREAT LAKE TERRACE, LOOKING NORTHWEST FROM LAKE MICHIGAN

The School of Architecture and Urban Planning, University of Wisconsin—Milwaukee

Project: Great Lake Terrace, Milwaukee, Wis.
Program: To find a use and design for the 7.5-acre site located at a most significant point in Milwaukee, between the shoreline of Lake Michigan and the end of the urban spine of Wisconsin Avenue. The goals include: linking the romantic quality of the natural shoreline to the cultural and visual vitality of the urban core; linking parcels of land controlled by four levels of government; and matching short-term cost constraints to a long-term strategy for greater public investment.
Solution: A public terrace atop a 1200-car parking structure. Elements around the terrace—either architectural pavilions or planting— use form and scale to bring order to the meeting of 20 miles of waterfront and an equally long spine of urban development. The option of planting rather than building responds to the short-term versus long-term public investment policies. The political process to achieve implementation of the project involved traditional participation techniques as well as marketing techniques to persuade the public and officials to adopt the urban design strategy.

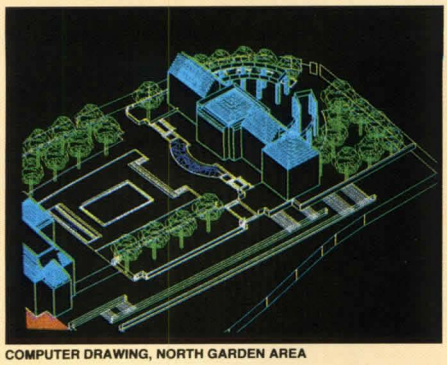
Jury Comments
Berridge: This project takes a major urban chess piece, which is normally a neutral or even a negative object, a parking garage, and uses it to solve a familiar problem—how to get the city to extend to the waterfront. By placing the parking garage at the end of the main axial street of the city, they have satisfied an important demand for parking and also made that critical leap, so that one can come out of the city in an interesting fashion and actually arrive at the waterfront park. They've also enabled the negotiation across some streets that interrupted access to the water.
Notter: They have solved the problems and at the same time created so many opportunities, with pavilions and spaces where people will want to come.
Berridge: What is also nice about the scheme is that they have designed the parking garage into a slight bluff, terracing the open space above it, so that the traditional problem of how to edge a waterfront with a parking garage is solved gracefully. It's reminiscent of a place like Brighton, with its multiplicity of terrace levels.
Notter: It provides a very comfortable edge, and you can reach the waterfront in a variety of ways.
Berridge: There are little gazebos where people can sit



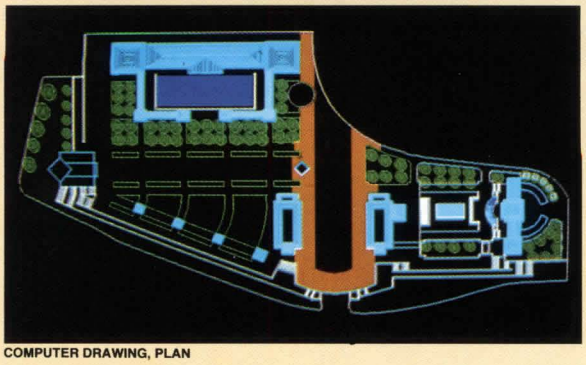
and be protected from rain and wind. And there are numerous landscape and recreational opportunities, with water gardens and skating rinks. Furthermore, there should be tremendous market opportunities in the pavilions—galleries, restaurants, and the like. The designers include a plan option without pavilions, using landscape elements to replace them, but I feel this would be a mistake—it's much better with the buildings, though the buildings as shown here should only be viewed as scale and massing directives, not as desirable architectural forms.

Architects: *The School of Architecture and Urban Planning, University of Wisconsin—Milwaukee (Lawrence P. Wirlitzing and Harry Van Oudenallen, principal designers and planners; Carl V. Patton, project manager; Barbara T. Armstrong, project coordinator; Jeffrey E. Ollswant, associate designer; Timothy G. Gawronski, James A. Highum, David A. Loehr, Peter W. Murphy, design assistants; Fran Swigart, Lydia Brown, community relations; Harvey Z. Rabinowitz, economic analysis).*
Model photography: *Steven McEnroe.*
Computer drawings: *Michael O'Neill and Anthony J. Schnarsky.*

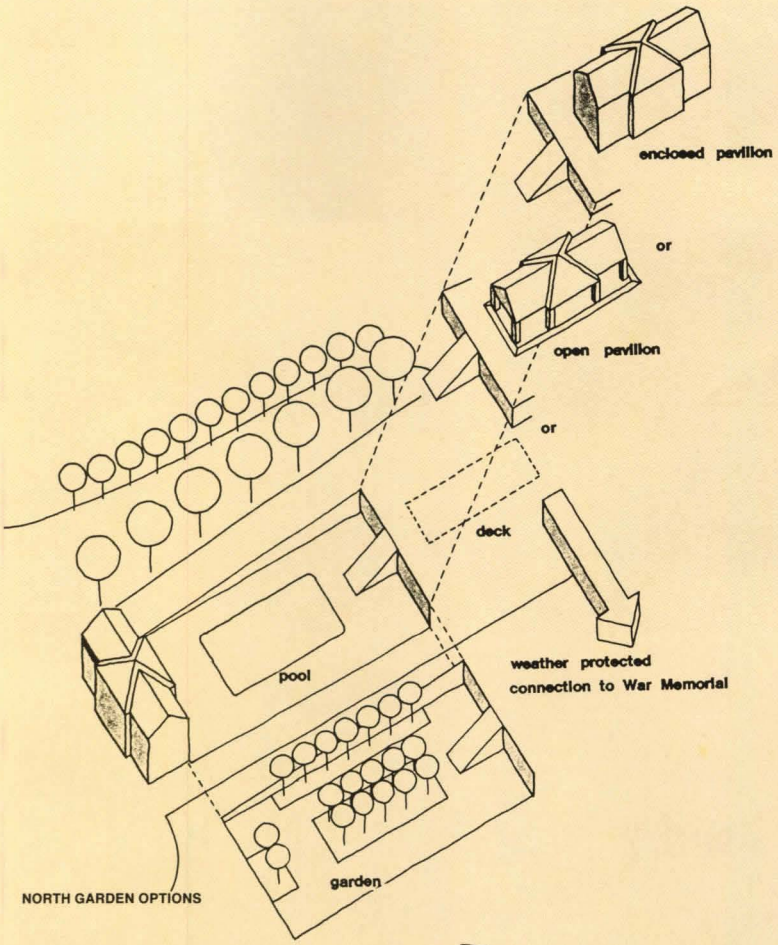
Client: *Milwaukee County (County Executive William F. O'Donnell and the Milwaukee County Board of Supervisors).*



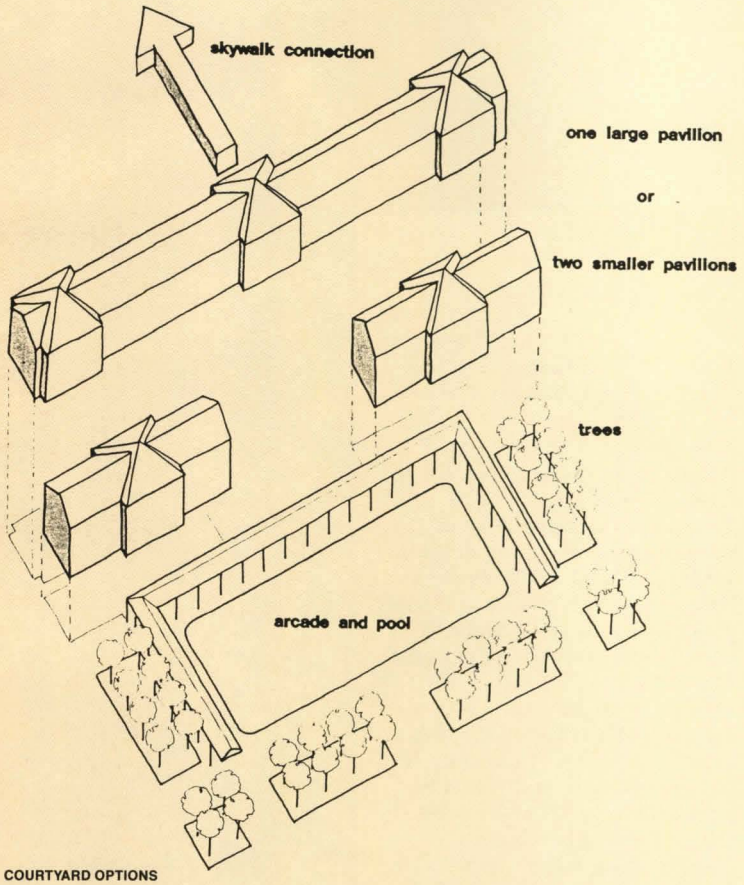
COMPUTER DRAWING, NORTH GARDEN AREA



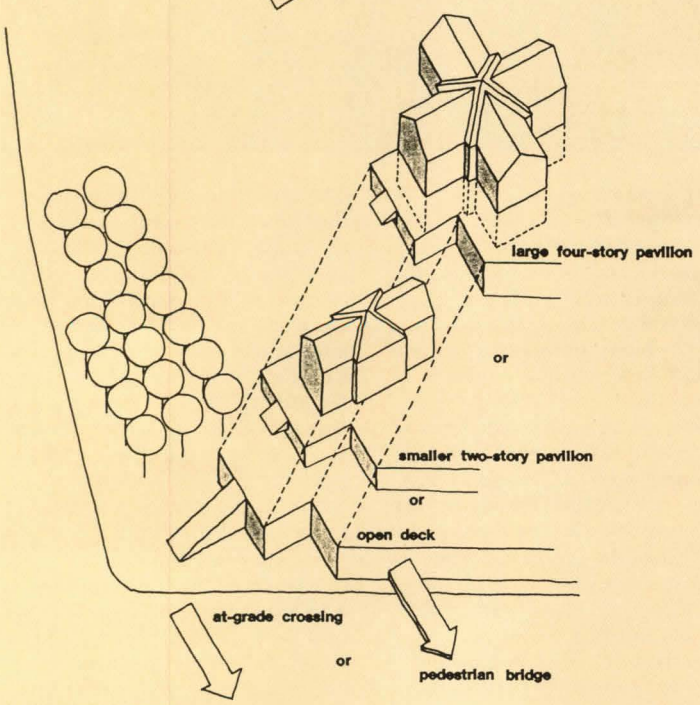
COMPUTER DRAWING, PLAN



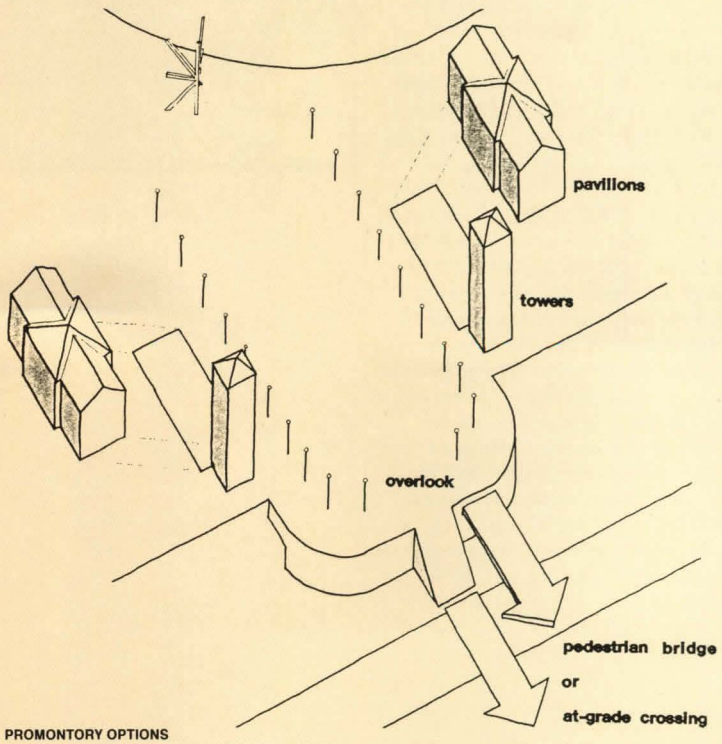
NORTH GARDEN OPTIONS



COURTYARD OPTIONS



SOUTH GARDEN OPTIONS



PROMONTORY OPTIONS

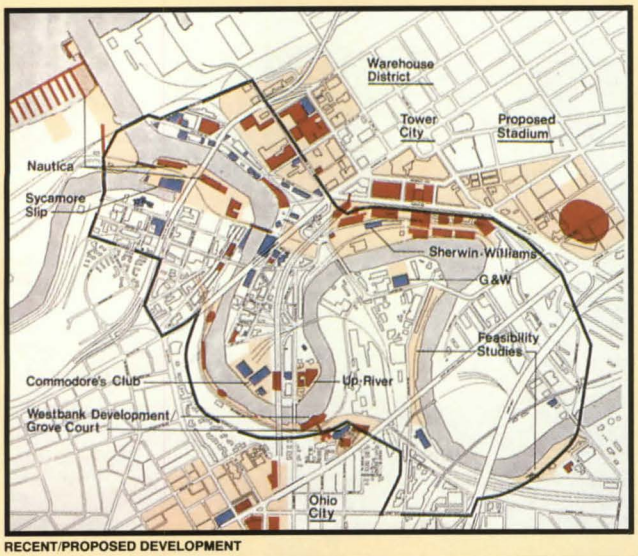
Flats Oxbow Long-Range Development Plan

AWARD

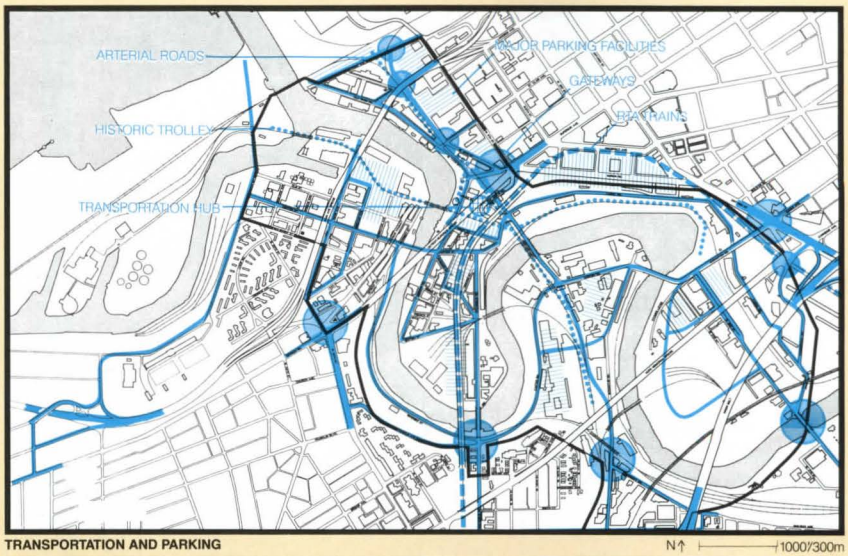
James H. Boniface, Architect and Planner

Project: Flats Oxbow Long-Range Development Plan, Cleveland, Ohio.
Program: To create a comprehensive, long-range development plan for the 620-acre riverfront "Flats," a historic industrial area immediately adjacent to Cleveland's downtown core, and to involve the citizenry in the planning process.
Solution: Major arterial roads are to be developed as attractive, tree-lined utility and road corridors for vehicles and pedestrians. Public open spaces created along river edges and at bridge sites are to be linked together by the open-space corridors developed for the arterial road network and historic trolley system. The "hub" area, at the convergence of the transportation/open-space networks, is developed as the focal point of the district. Four special districts are created to establish a mixture of retail, wholesale, office, and housing uses. Manufacturing and industry are retained in all other areas of the Flats, with certain vacant land developed as an industrial park. Ship and recreational boat traffic is encouraged by the retention of river-dependent industry and the development of marinas and docking facilities along straight sections of the river. Suggestions for project funding and a detailed plan for its implementation are included.

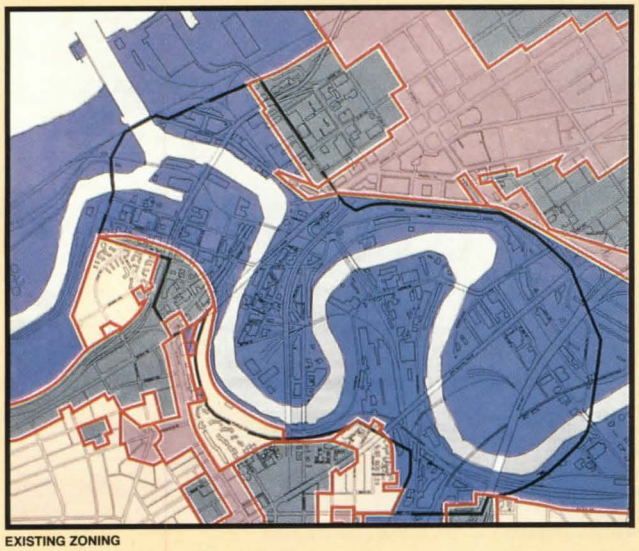
Jury Comments
Berridge: This is a very thorough piece of work for the transformation of the large and diverse industrial lands along the river in Cleveland. It confronts the problem shared by a number of old American industrial cities—Buffalo, Pittsburgh—where the riverfronts became a scene of industrial dereliction.
Notter: Most of Cleveland is turned towards the lake, so this is the city's back door—though it is actually the approach from the airport. They've made all the right moves: They've involved the community, holding meetings from the very beginning; they've made a very thorough analysis of every bridge and each parcel of land and its ownership; they've recommended land uses, retaining industry and thereby keeping the river as a transportation route, but also recommending areas for housing so that people will use the area around the clock.
Berridge: They have thought through all the actions necessary to implement the plan and have prioritized them and phased them, so the whole thing is a game plan for the next several decades. They indicate a thorough understanding that to achieve the kind of transformation they want, a whole series of large and small actions has to be carried out: a small bridge improvement here, road improve-



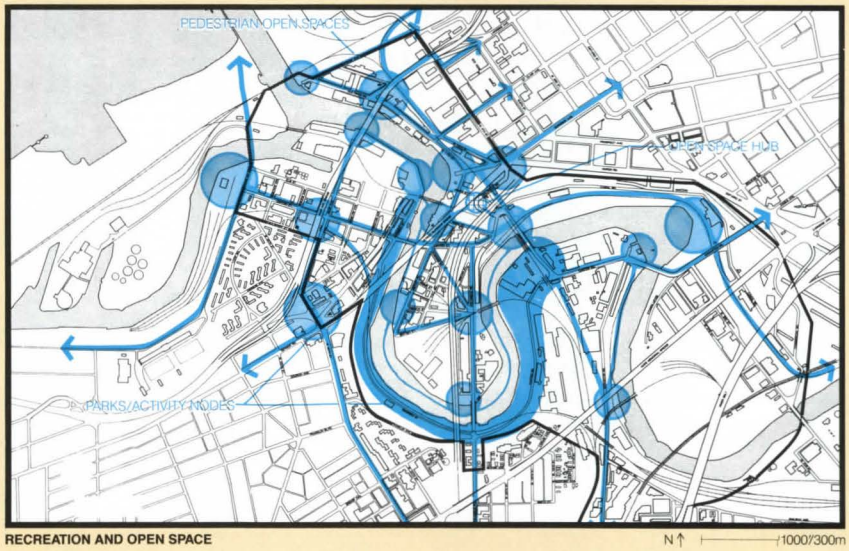
RECENT/PROPOSED DEVELOPMENT



TRANSPORTATION AND PARKING



EXISTING ZONING



RECREATION AND OPEN SPACE

ments there, private development incentives here, and so on. It would have been helpful to indicate a costing for these improvements, as well.

Notter: They have carefully reinforced access routes to the surrounding areas, highlighting vistas, making sure that the impressive bridges are visible.

Berridge: A plan like this creates confidence that there is actually a development direction, so that individual owners do not have to build defensively, as happens in, for example, the New Jersey wetlands, where people don't know what their neighbors are going to do. Here, they draw the strengths of the existing city out into the more remote and derelict areas, and since everybody knows what is happening and there is agreement on the end result, individuals can make firm decisions as to how to proceed.

Hines: What hope for Cleveland!

Architect: *James H. Boniface, Architect and Planner, Cleveland, Ohio/Charlotte, N.C. (James H. Boniface, project designer).*

Associated firm: *The Freeman-White Associates, Inc., Charlotte, N.C.*

Consultant: *Dominick Durante, Jr., building condition survey.*

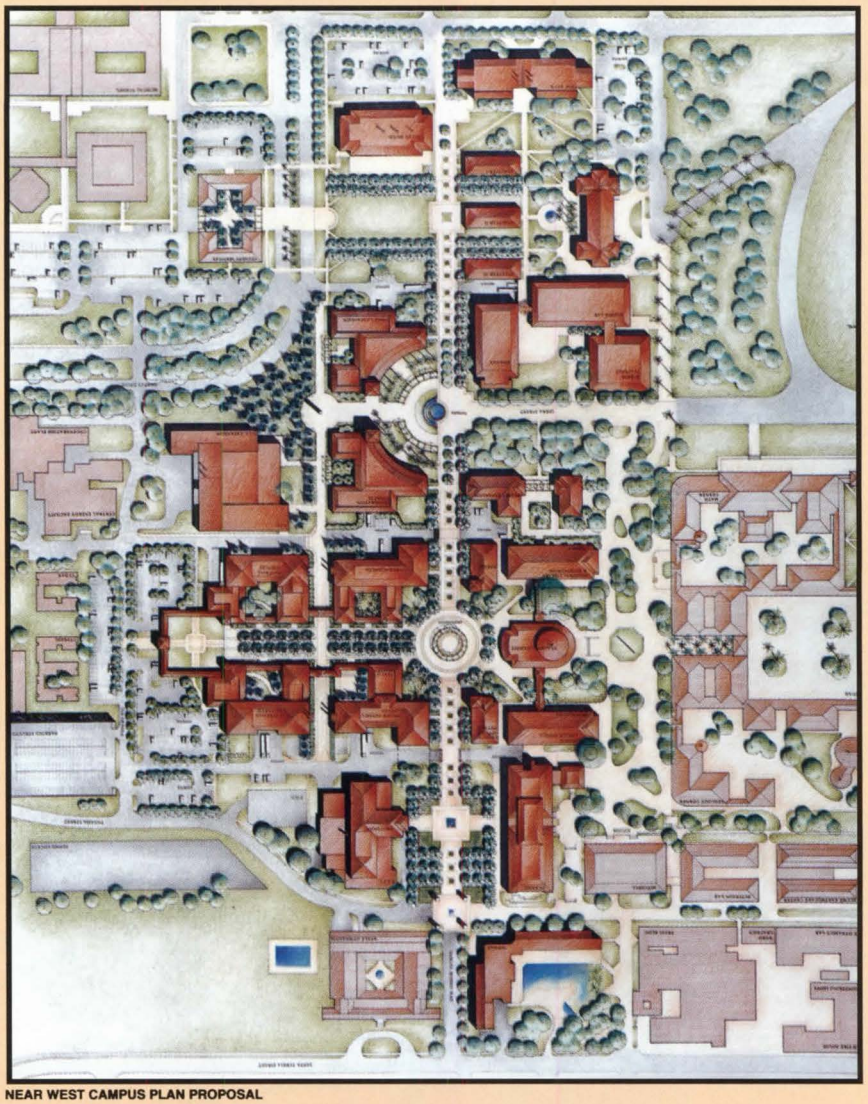
Renderer: *James H. Boniface.*

Photographer: *James H. Boniface.*

Client: *The Flats Oxbow Association, William T. Stanley, Jr., Chairman. Project funding support provided by the National Endowment for the Arts, the Standard Oil Company, the Cleveland Foundation, the George Gund Foundation, and the Murphy Foundation.*

Near West Campus Redevelopment Project

CITATION

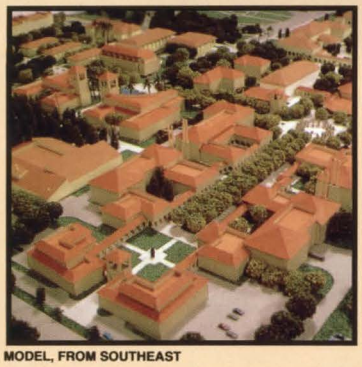


NEAR WEST CAMPUS PLAN PROPOSAL

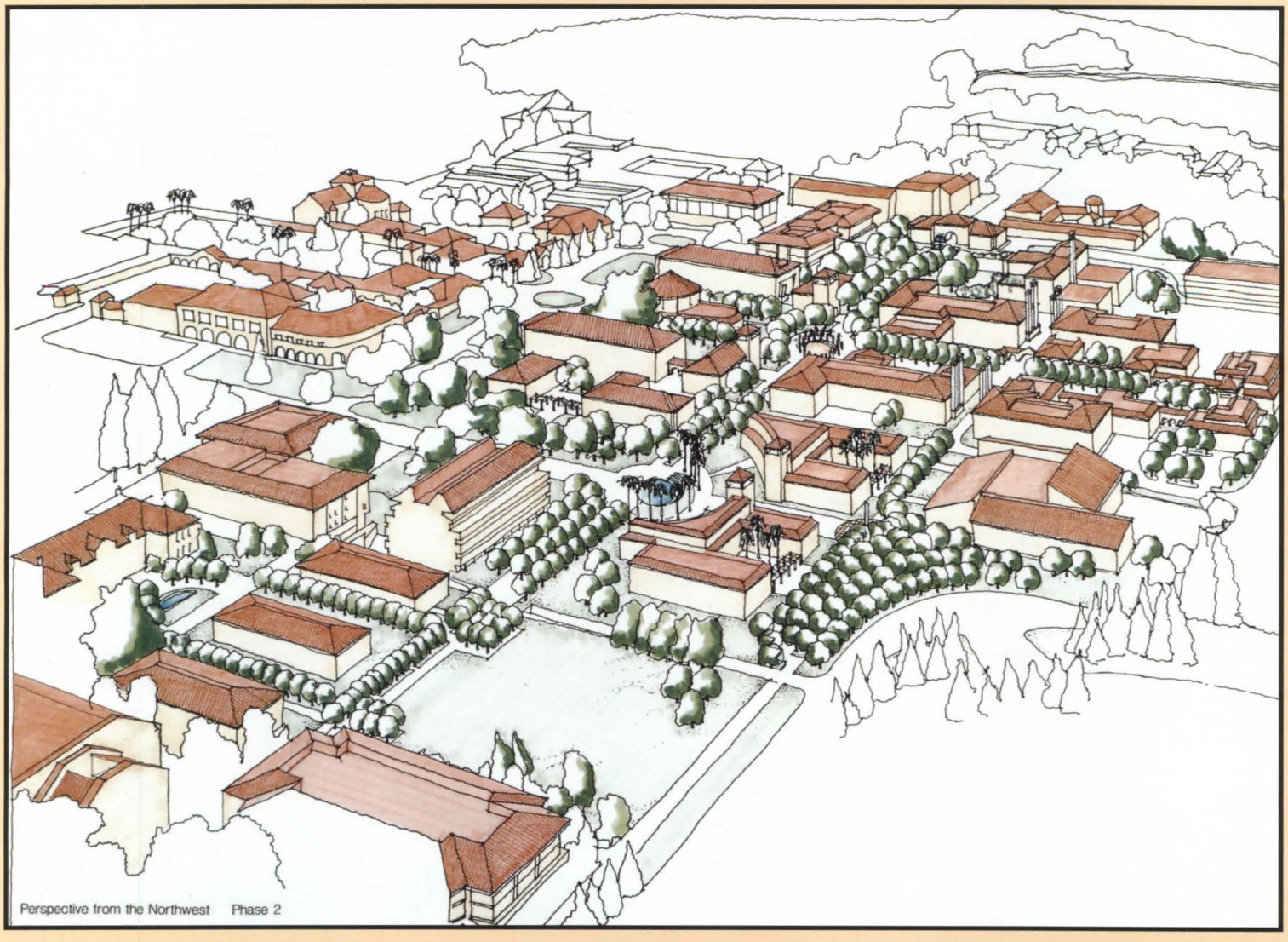
TAC, The Architects Collaborative

Project: Near West Campus Redevelopment Project, Stanford University, Stanford, Calif.
Program: The redevelopment of Stanford's 41-acre Near West Campus, the University's science and engineering region adjacent to the western edge of the Main Quadrangle. Designated as the site of a "Future Science Quad" in Frederick Law Olmsted's plan of 1888, the Near West Campus currently contains aging, low-cost, and temporary buildings felt to be of inadequate quality to support modern research.
Solution: The proposed plan respects and adheres to the character of the surrounding campus in the density of built form and through the use of stylistically compatible architectural elements—red-tile roofs, courtyards, and arcades. It places emphasis on outdoor spaces—fountain courtyards, sculpture courts, trellis-covered terraces, and redwood groves. The redevelopment plan connects the Near West Campus to the Main Quadrangle by a strong east-west axis with an allée of trees in its center. A central plaza links the allée to the Centennial Mall, which connects the science and engineering region to the south to the Biology and Chemistry/Chemical Engineering region to the north.

Jury Comments
Notter: Several campus plans were submitted as Urban Design entries, but we chose this one because it took a thorough urban design approach. The designers looked to the heart of the original Olmsted design of the Stanford campus, and decided to create a continuation of the spatial feeling of the original.
Berridge: To do so, they examined the existing buildings and concluded that some of them, built in the 1950s as temporary quarters, were not of sufficient quality and should be demolished.
Notter: They removed, for example, little "knobs" that were added to the side of one major building, and several other buildings, to make a clear statement about the value of the early plans. There are guidelines for the continuation of the roof forms and the arches, and a recreation of the vernacular that was developed for the campus.
Berridge: It's a very attractive extension of the earlier campus plan, a creation of the carefully defined small courtyards and a reuse of the same types of materials. Colors, textures, heights, window patterns—everything is taken quite literally, in keeping with the original scheme.
Fort-Brescia: There are, after all, two approaches to this kind of problem. There is the approach taken at Harvard and



MODEL, FROM SOUTHEAST



Perspective from the Northwest Phase 2

Yale, what one might call the traditional approach to campus planning in America, where the older parts are respected as part of the history of the university, but the remainder of the campus can accept buildings of other times: Think of Yale's modern buildings that fit into the campus and contribute to making it a great campus. That approach is my personal preference, in contrast to the more rigid approach, taken in this project, which says that the whole campus has to look the same, and anything in the way goes.

Hines: I also question the waste of resources in tearing buildings down.

Berridge: My only reservation lies in the lack of substantiation for the demolition of specific buildings. We are told that there were three possible schemes and this one was chosen; we can only surmise that one of the other two incorporated all or most of the existing buildings. Still, the fact that these designers had the courage to accept Olmsted's discipline is laudable: They have no need to fight it, they feel quite comfortable with what he established, and they are executing it in an area where, as far as one can tell, he never envisioned it.

Architect: *TAC, The Architects Collaborative, Inc., San Francisco and Cambridge, Mass. (Howard F. Elkus, FAIA, and James E. Burlage, AIA, co-principals; William J. Higgins, AIA, project manager; Timothy A. Coppola, ASLA, landscape architect; Laura S. Abbott, Joan M. Diengott, Isis Spinola Millner, planning team).*

Consultants: *Bentley Engineering Co., civil/mechanical; Hanscomb Associates, cost estimating; Rutherford & Chekene, structural.*

Modelmakers: *Architectural Models; Ciaran Cuffe.*

Model photographer: *Peter Yee.*

Renderers: *Laura S. Abbott, Joan M. Diengott, Howard F. Elkus.*

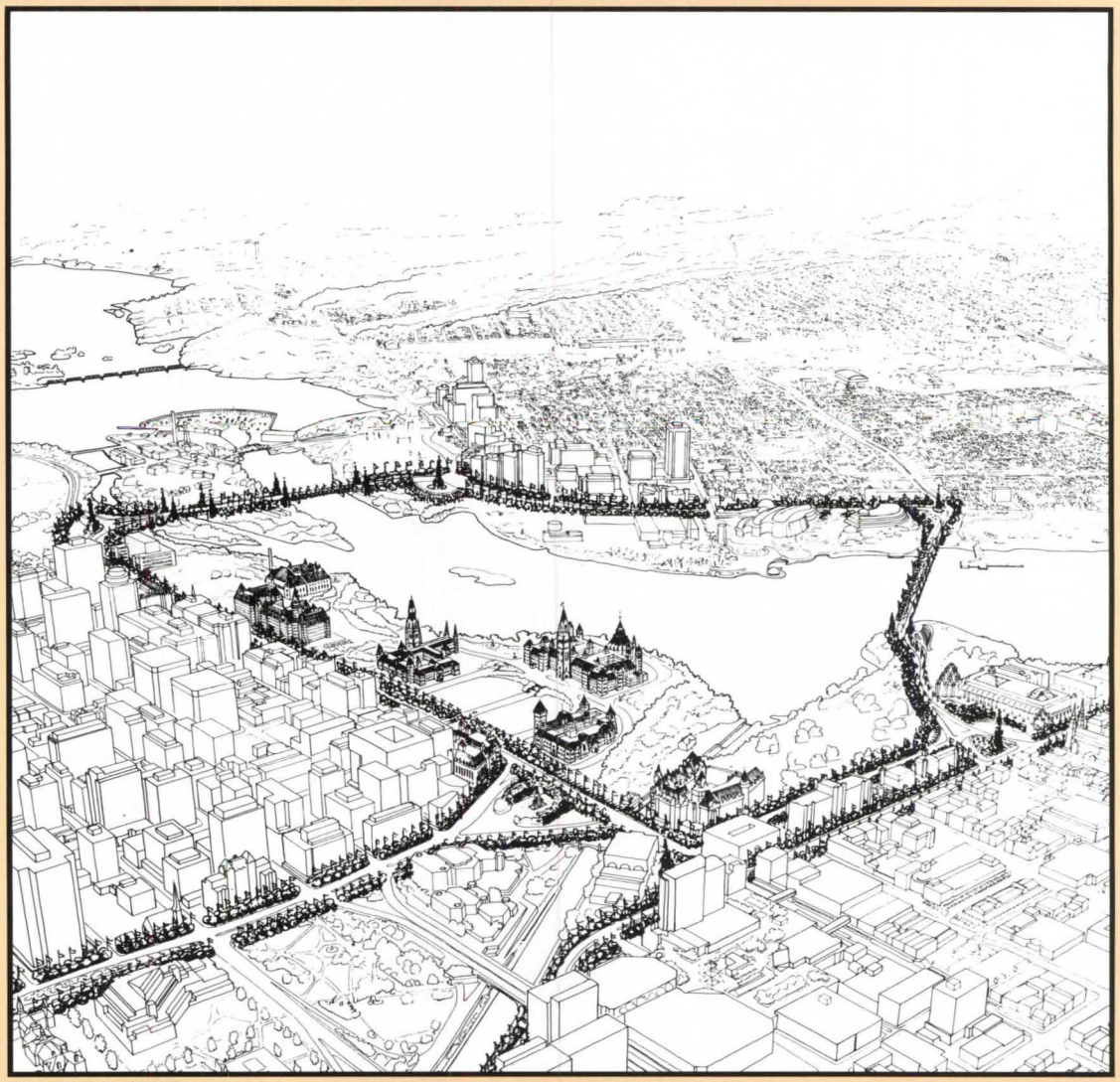
Client: *Stanford University. Vice President and Provost James Rosse. Deans Allan Cox, James Gibbons, Robert Street, Norman Wessels.*

The Ceremonial Routes

CITATION

Design Division,
National Capital Commission,
Ottawa/Hull

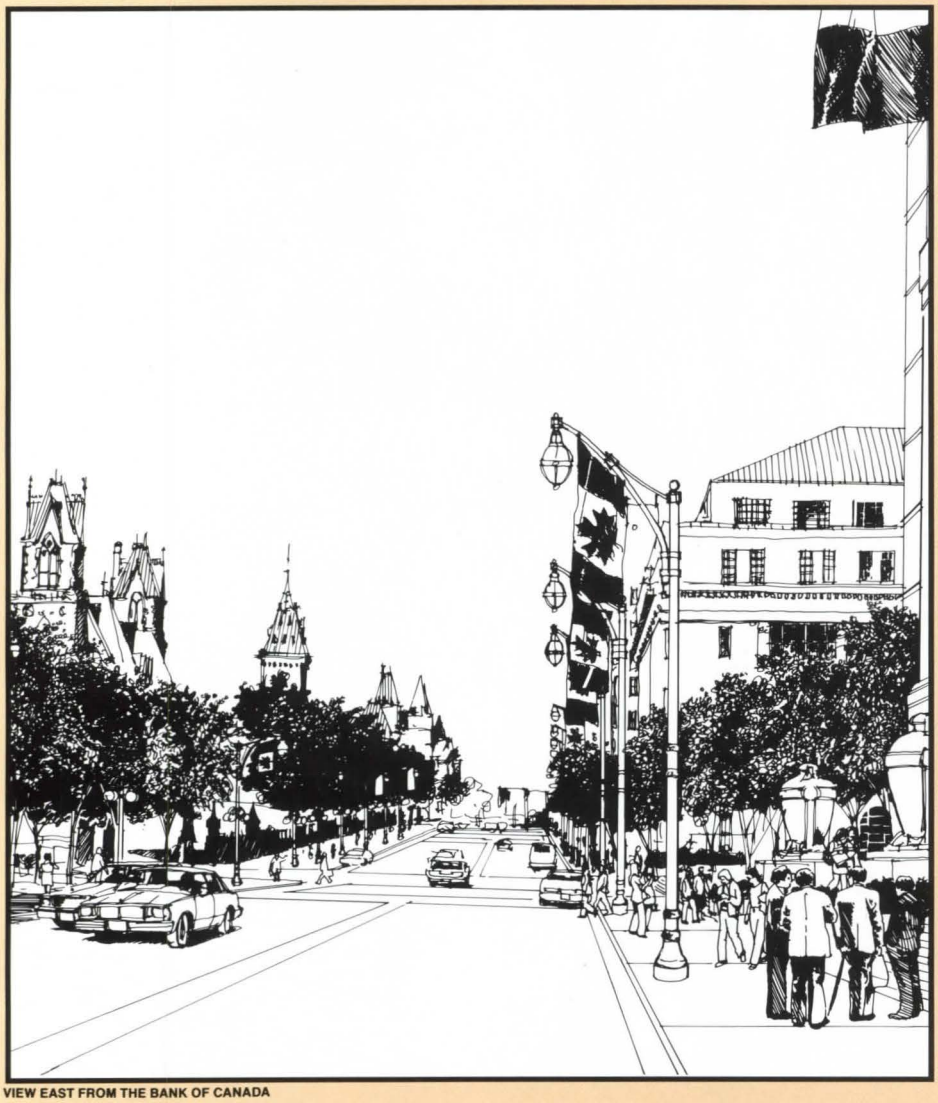
Project: The Ceremonial Routes, Ottawa/Hull, Canada.
Program: This urban design proposal responds to the long-recognized need for an appropriate definition of the Ceremonial Routes in Canada's capital, with the following three major purposes: to create distinguished and appropriate channels of movement for national ceremonial occasions and for visits by foreign heads of state and other dignitaries; to unify functionally and symbolically the Capital Core Area; and to act as a medium of interpretation of Canada's capital to its own citizenry and to foreign visitors.
Solution: A system of special urban streets is defined, to accommodate political, cultural, and diplomatic functions. A circuit is delineated, locating existing and future institutions. The perception of the capital is reinforced by enhanced streetscape design, from street, building, and open-space proportions to details of materials, planting, lighting, and street furniture.



OVERVIEW OF THE ROUTE

Jury Comments
Notter: This project identifies the circular necklace that ties the significant buildings of Canada's capital together. It then treats the street appropriately as a boulevard with trees, paving, and street furniture, and identifies the important nodes along the route where one turns, stops, and focuses on the main events.
Fort-Brescia: This project proves that you can create a street definition without adding buildings. It is done entirely with landscaping and materials.
Loftness: Let's compare Pittsburgh, which also has rivers and canals that come together, but there is no way to drive around it. The concept, as shown here, of a loop that bridges the rivers, taking into account the dramatic viewpoints, is fabulous. Ottawa in general is a tribute to modern urban planning. It allows for modern development, and uses the concept of ceremonial movement, pedestrian movement, and vehicular movement, ice skating and boat movement.

Note: During the jury process, Joe Berridge withdrew from all discussions on this submission and abstained from voting, having previously reviewed the project as a member of the National Capital Commission.

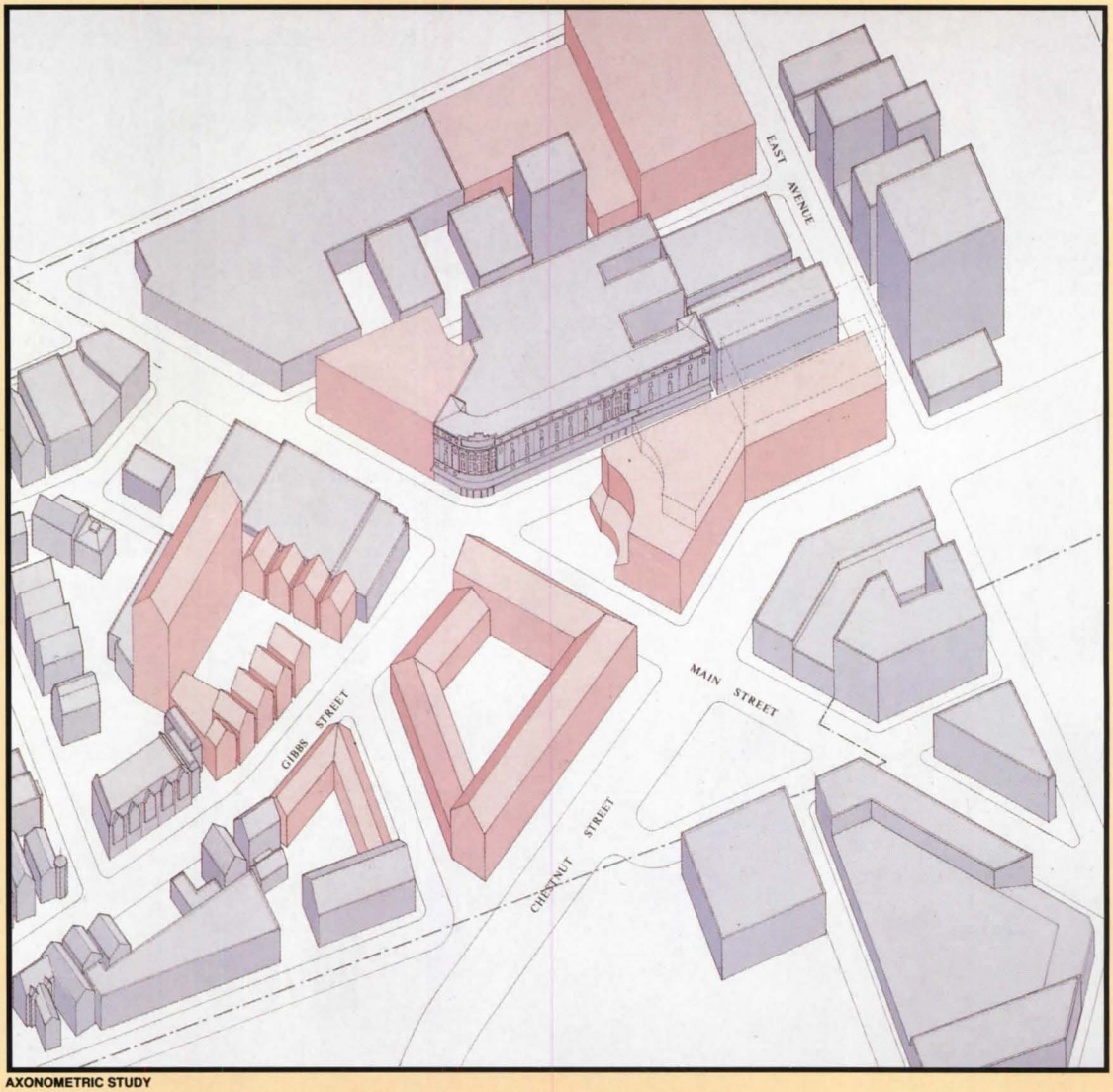


VIEW EAST FROM THE BANK OF CANADA

Designers: *Design Division, National Capital Commission, Ottawa/Hull.*
Project director: *Yves Gosselin, Chief Architect (Arthur J. Capling, director of design; Edward P. Holubowich, chief landscape architect; Michel Blais, design architect; Renata Jentys, urban designer, project team).*
Associated firms: *Planning and Urban Design Report (1983): du Toit Associates, Toronto. Master Development Plan (1985–86): du Toit, Allsopp, Hillier, Toronto; Lambur-Scott Architects, Edmonton; Hough, Stansbury & Associates, Toronto; Thompson, Berwick, Pratt & Partners, Vancouver; Parent-Latreille et Associés, Montreal; EDA Collaborative, Toronto; The Landplan Collaborative, Guelph.*
Consultants: *Gabriel/design, Howard Brandston Lighting Design, Inc., lighting; Corush Larocque Sunderland and Partners, landscape; du Toit, Allsopp, Hillier, D.S. Lea Associates, paving; GSM Design, Inc., street furniture.*
Modelmakers: *Keith Rideout, Julian Colella.*
Photographer: *Terry Atkinson.*
Renderers: *David O'Malley, Peter Shwartsman, John Hillier, Fook-Weng Chan.*
Client: *National Capital Commission.*

Urban Design Plan Cultural Center District

CITATION

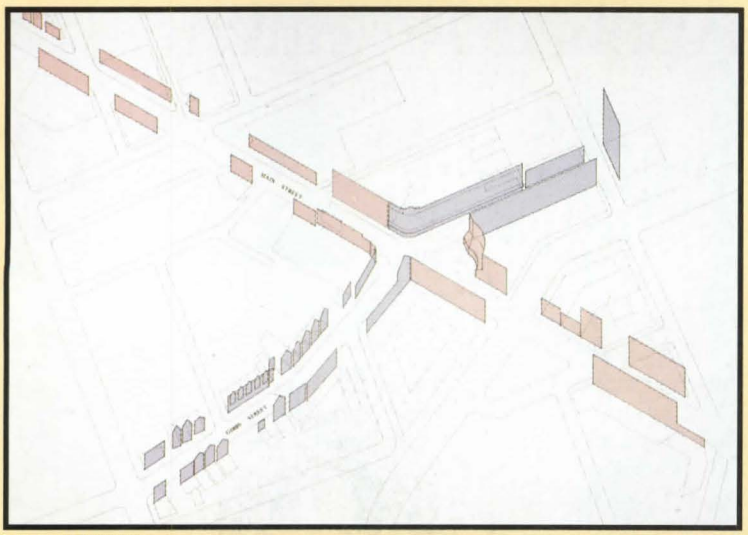


AXONOMETRIC STUDY

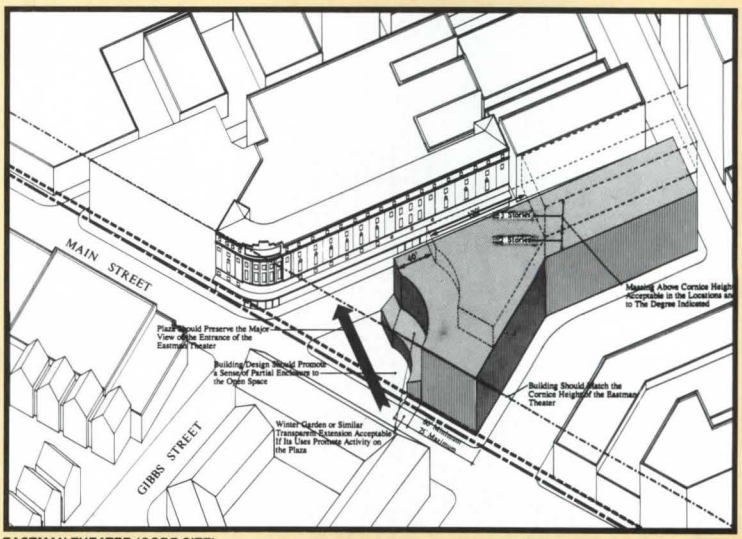
William Rawn Associates

Project: Urban Design Plan, Cultural Center District, Rochester, N.Y.
Program: The architects were commissioned to propose a general attitude about urban development in Rochester's Cultural Center District and to establish a set of specific guidelines for the development of individual parcels in the area. The focus of the District is the Eastman Theater and School of Music. Related commercial and residential blocks are also part of the District. The area has numerous vacant parcels and parking lots.
Solution: The plan identifies four primary goals: to strengthen the building edges along Main Street, developing a strong link between the District and the adjacent commercial Downtown; to preserve a view to the Eastman Theater, providing a focus for the District; to strengthen the musical/cultural nature of Gibbs Street by encouraging a set of pedestrian and commercial activities; to strengthen the residential quality of the Gibbs Street neighborhood. The plan establishes height, setback, massing, and architectural planning guidelines to be applied to the three primary sites in the District, and proposes a small open space at the Main Street/Gibb intersection.

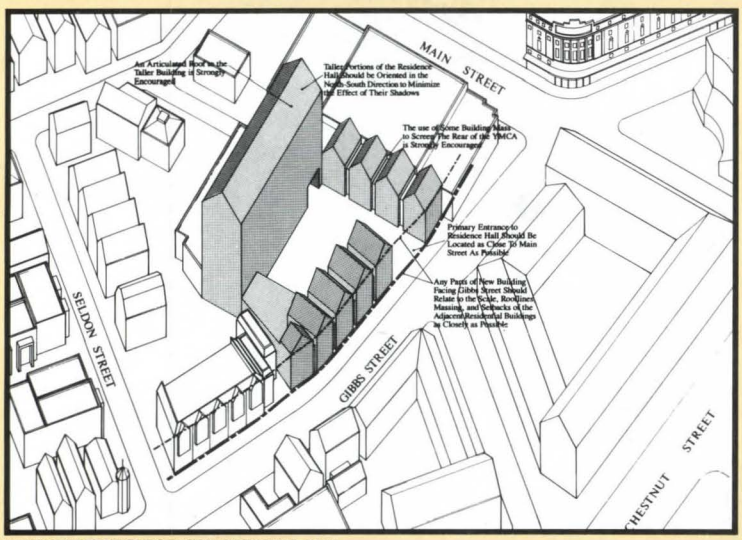
Jury Comments
Berridge: What the project does in a fairly modest but completely capable way is to set up a series of design guidelines that would control future development, so as to strengthen the rather limited and fragmented cultural district that is now there.
Notter: It essentially identifies the Eastman Theater—to the city the most valuable resource in the district—and develops guidelines that reinforce the strengths within the area and the connections to the areas beyond.
Berridge: The problem with the submission is that we don't really know what the program is. We don't know whether the sites are in public or private ownership. We don't know the process of implementation. We can't tell what is retail, residential, and so on. Most serious is the lack of a plan and photographs indicating the existing conditions. It looks like a very nice piece of stitching in, but it is tough to say—into what, exactly?
Notter: But what is presented is very carefully done. It is so simple in terms of stating the values, and it doesn't carry guidelines to an intolerable degree of dogmatism. The continuity of scale, the opening up of a vista—it's like what a planning department would draw up as guidelines before the developers came in.
Berridge: It is essentially massing, with an indication of where



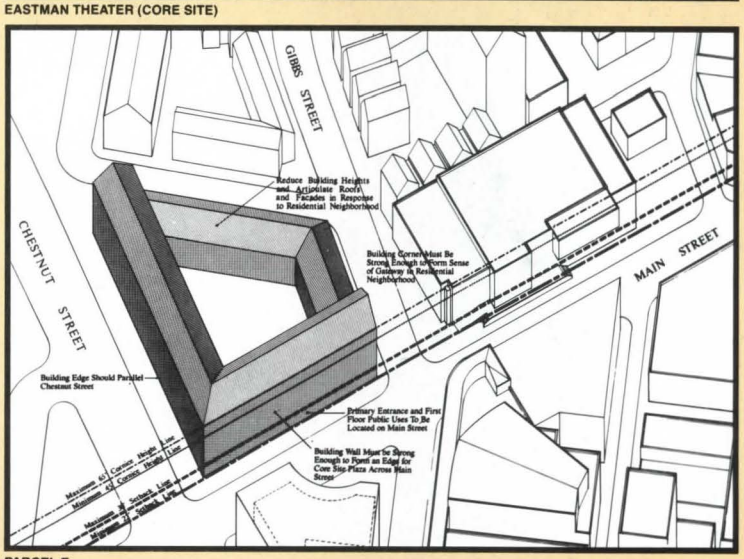
STREET EDGE STUDY



EASTMAN THEATER (CORE SITE)



GIBBS STREET NEIGHBORHOOD/RESIDENCE HALL



PARCEL F

primary entrances should be located and where they see activity happening on the street. No materials are given, no details suggested.

Notter: Its very modesty is refreshing in urban design, because there has been too much overregulation.

Fort-Brescia: It seems that the decisions are correct and simple, and the architecture is left to someone else—a pure example of urban design.

Berridge: It is the lightness of touch that carries the project beyond mere competence.

Architect: *William Rawn Associates, Architects, Boston, Mass. (William L. Rawn III, principal in charge; Douglas C. Johnston, project coordinator).*

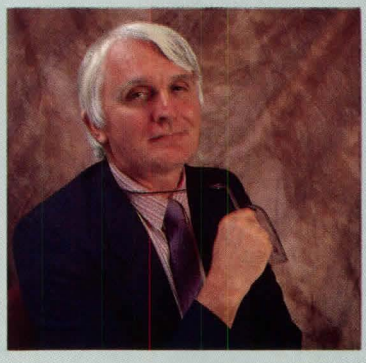
Client: *Cultural Center Commission, City of Rochester, County of Monroe, New York. Mayor: Thomas P. Ryan Jr.; County Executive: Louis Morin. Commission Chairman: Leo Kessering. Administrator, Economic Development Administration, City of Rochester: Suressa H. Forbes. Director, Downtown Development: Fashun Ku, AIA.*

Applied Research

This year's research jury premiated five projects—one award and four citations—out of a total of 41 submissions. The number of submissions was down from last year and the number of privately funded projects was up—both a possible reflection of the change in Federal research funding.

Unlike some of those in the recent past, this year's jury cast a more pragmatic eye upon the research submissions, judging them not according to some absolute methodological standard but according to the effect the work might have on architectural theory or practice.

Vivian E. Loftness is an Adjunct Associate Professor of architecture at Carnegie-Mellon University and a principal of VLH Associates, an energy and building performance consulting firm. While at the AIA's Research Corporation, she served as a technical project manager for the HUD Solar Demonstration Project and as a technical consultant to DOE's Passive Solar Program. Her technical consulting and research continues today for such institutions as the Department of Energy, National Academy of Science, and the National Science Foundation.



John Templer is the Regents Professor and Director of the Doctoral Program in the College of Architecture at Georgia Institute of Technology. He is past president of the Architectural Research Centers Consortium and has served on an advisory committee for the National Science Foundation and review panels for the National Endowment for the Arts. His published research has covered a wide range of topics, from housing for the aged and health service planning to stairs and accessibility. Recent research has been in the area of experimental aesthetics.

Loftness: We looked for research that contributed to the body of theory in architecture. We did not see a tremendous number of projects in this area and would urge the submission of more theoretical work or historical work that has theoretical applications.

Templer: The title "Applied Research" suggests that we're looking only for the application of research or that we're upholding the age old dichotomy between applied and basic research. I don't accept that division. Some of the best research going on in the schools at the moment revolves around architectural theory. The influence of European architectural philosophy, for example, has begun to generate theoretical work that looks at architecture's role in society, not in the 1960s sense of relevance, but in the sense in which phenomenologists and post-structuralists talk about it. That sort of material should find its way into this category. Architectural research is too often dismissed as simply building research.

Loftness: That raises another point, which is that design projects should be submitted to the research jury if they make some fundamental shifts in thinking about particular building types or professional roles. As architects have become involved in urban design, interior design, building performance, programming, and adaptive reuse, research and theory in those areas have become critical.

Templer: Another category of projects that we looked for were those that made a contribution to ways of doing research.

Loftness: We saw some interesting research methods, but few of them would entice practitioners to pursue them. Research, if it is to bridge the gap between theory and practice, must be persuasive. It does little good if it does not catch the hearts or imagination of mainstream designers. Both of us looked for work that tried to enrich the design process—that had as its goal a better built environment.

Templer: Ultimately, the best research is subversive. It should set up some challenging new ideas that threaten existing theory or at least form a base upon which to build new theories. Most of the projects that we've awarded are subversive in the best sense of the word.

Design that Cares

AWARD

Carpman Grant Associates
Deborah Anne Simmons

Project: Design That Cares: Planning Health Facilities for Patients and Visitors

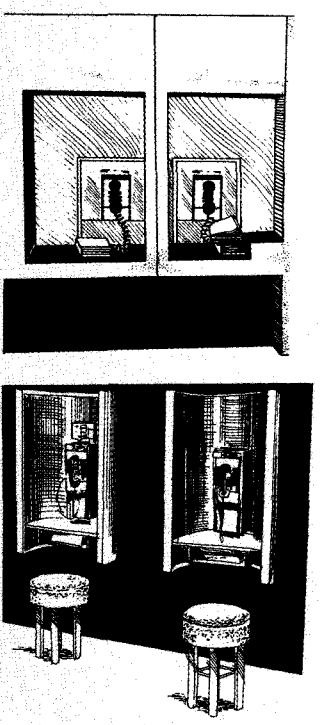
Based on five years of research at the University of Michigan Medical Center, this book looks at the design of health facilities from the perspective of patients and visitors. It opens with a chapter on trends in the health care industry, followed by eight chapters that offer design guidelines for the aid of patients and visitors approaching, entering, and moving through a facility. The 750 design guidelines in the book are bulleted, and relevant research studies and their findings are described in boxes, all for easy reference. In addition, each chapter contains drawings that illustrate various solutions, extensive references, and a checklist to help designers ensure that they have considered all of the issues.

The final chapter in the book discusses how the general guidelines can be tailored to the specific needs of a client. How to select users, gather information, involve participants, and document and implement their ideas are some of the questions addressed. While the book is oriented toward the design of hospitals, the authors make it clear that many of the guidelines apply to the design of any health care facility that receives patients and visitors.

Research Box #4: Choosing the Appropriate Telephone Enclosure

With the issue of providing access to pay telephones in mind, researchers at the University of Michigan Hospitals asked 206 patients and visitors about their choice of public phones for two different spaces: inpatient-floor waiting areas and the main lobby.[18] Participants were shown a series of drawings of public telephones having different types of enclosure. One was a telephone booth; one a semi-enclosed, wall-hung model; and the third was a wall-hung model with no enclosure.

Interestingly, patient and visitor responses indicated that they needed more telephone privacy in the main lobby than in the waiting areas. For the lobby, 54 percent of the patients and 42.5 percent of the visitors preferred the booth, whereas 39 percent of the patients and 50.9 percent of the visitors preferred the semi-enclosed model. Less than 7 percent of all those interviewed chose the open style phone. In contrast, for the patient-floor waiting areas, the majority of patients (64 percent) and visitors (67 percent) preferred the semi-enclosed, wall-hung telephone. Again, the nonenclosed, wall-hung phone was least preferred. Patients and visitors apparently felt that there would be fewer people on the inpatient unit floors and that they were less likely to need as much enclosure as they would in the main lobby. Consequently, the complete visual and acoustical privacy offered by the booth was not seen as necessary.



Jury Comments

Loftness: One of the most intriguing things about this is that it takes the vantage point of the user or, in this case, the patient. That is a new idea still in the infant stages in the design profession.

Templer: What I like about it is that it is not a post-occupancy evaluation in the conventional sense, but one that uses full-scale mock-ups. Each mock-up was taken through a large number of tests by people from a variety of disciplines. It's a remarkable demonstration that empirical research still has a legitimate place in architecture.

Loftness: Also, comparing it with the programmatic submittals, it does not attempt to be a building program. While there is something like 750 guidelines buried in the book, it culminates in some six or eight major concepts for architects to keep in mind when dealing with health care. That is going to get designers a lot closer to humanizing health care than the programs themselves, which attempt the same thing but do it in a much more restrictive and methodical way.

Templer: It is nondogmatic. It does not fall into the trap of trying to tell you what to do; rather it tells you what the issues are.

Loftness: Nor does it attempt to be a pattern book. It states very clearly that there are eight stages in the movement of visitors and patients through a health care facility that cannot be ignored.

Templer: I can see this book being read by architects who have no interest in or involvement with health care facilities and affecting the way that they design buildings. In that way it is a substantial contribution to architectural theory in its questioning of traditional design methods.

Loftness: My one reservation is that nowhere does it say clearly that this research takes the vantage point of visitors and patients and not that of doctors, nurses, facility managers, or administrators. It's possible that designers, after reading this book, could make lopsided decisions if they did not understand those other vantage points are not addressed here.

Principal Investigators: *Janet Reizenstein Carpman, Myron Alexander Grant (Carpman Grant Associates, Ann Arbor, Mich.); Deborah Anne Simmons (Montclair State College, Montclair, N.J.).*
Illustrations: *Mary Yvon.*
Client: *University of Michigan Medical Center, Ann Arbor, Mich.*
Additional Support: *Dorothy Saxner, Beryl Dwight, Patrick Kane, Peggy Du Mais, American Hospital Publishing, Inc.*

Design That Cares is available from American Hospital Publishing, Inc., The American Hospital Association, 211 E. Chicago Avenue, Chicago, Ill, 60611.

Arabic-Islamic Cities Building and Planning Principles

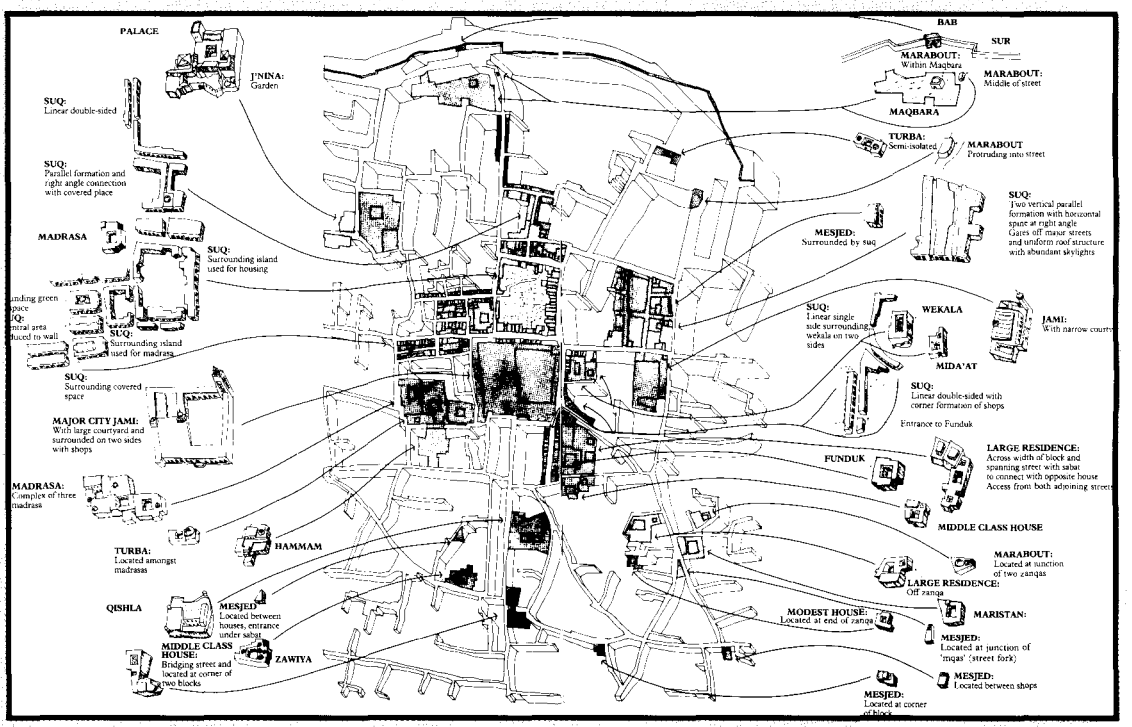
CITATION

Besim S. Hakim

Project: Arabic-Islamic Cities: Building and Planning Principles

This research has three major parts. The first part consists of a study of Islamic law as a form of zoning. Focusing on Tunis and the Maliki School of Law that most affects it, the author identifies a dozen principles that govern construction and discusses how those principles have served as the basis for legal decisions. In contrast to Western zoning, such laws are performance-oriented, administered at a neighborhood level, and understood by users as well as builders, creating a unified but diverse urban landscape that, as the author notes, many people in the West have admired but seldom analyzed.

The second part of the book looks at the formal vocabulary or patterns to emerge from those Islamic building guidelines. It includes both design elements such as walls, gates, towers, and citadels, and the location of those elements in relation to the street system. The third part then shows how that design vocabulary works in a specific place: Tunis. The book ends with a series of appendices, the most important of which evaluates the benefits traditional building practices can bring for contemporary urban design in these cities. What the research offers a Western audience is a lesson in how building and zoning practices are inseparable from the traditions and values of a culture.



Jury Comments

Templer: I'm delighted to see the historical/theoretical component turning up in it. Its recognition might encourage others. The title is something of a misnomer, for it is overwhelmingly a study of Tunis. There is very little within it that make comparisons with or a generic analysis of other Islamic cities. Also, the work of some of the most preeminent Islamic scholars is not mentioned in its bibliography, which is surprising.

Loftness: The reservation that I have about it is not its depth of analysis but its hesitancy, as a piece of history, to raise issues about how we should study urban fabrics or what effect development will have on those fabrics. I'm interested in the translation of research into practice. The author, here, seems unwilling to criticize contemporary urban design in Arab cities.

Templer: Of course, a criticism of modern historians is that they have demeaned history by turning it into a polemic. History, say those critics, is all manipulation. That's why I hold back from demanding that this should be anything but documentation.

Legorreta: Also, if it was taken forward, it would become a planning study rather than a research project.

Loftness: But the introduction says that it seeks to learn from traditional experience to develop strategies for the planning of the contemporary built environment. Given that goal, I don't see where the author draws conclusions for the analysis of contemporary projects.

Templer: It does have some extremely interesting chapters such as the one that deals with the influence of Islamic Law on the arrangement of buildings.

Loftness: That's true. In terms of studying the relationship between a culture and its built environment, it is very innovative.

Templer: It definitely deserves recognition, but because both of us have some reservations, I think it's a citation rather than an award.

Principal Investigator: *Besim S. Hakim, AIA, AICP.*
Client: *Technical University of Nova Scotia: J. Clair Callaghan, President; Dr. Peter Manning, former Dean of the Faculty of Architecture. Kegan Paul International Ltd.: Peter Hopkins, Chairman and Managing Director.*

The book is available overseas from KPI Ltd., Routledge & Kegan Paul Ltd., 11 New Fetter Lane, London EC4P 4EE, England; in the U.S., from Methuen, Inc., KPI/Routledge & Kegan Paul, 29 West 35th St., New York, N.Y. 10001 (212) 244-3336.

Solar-5: A Micro-Computer Design Tool

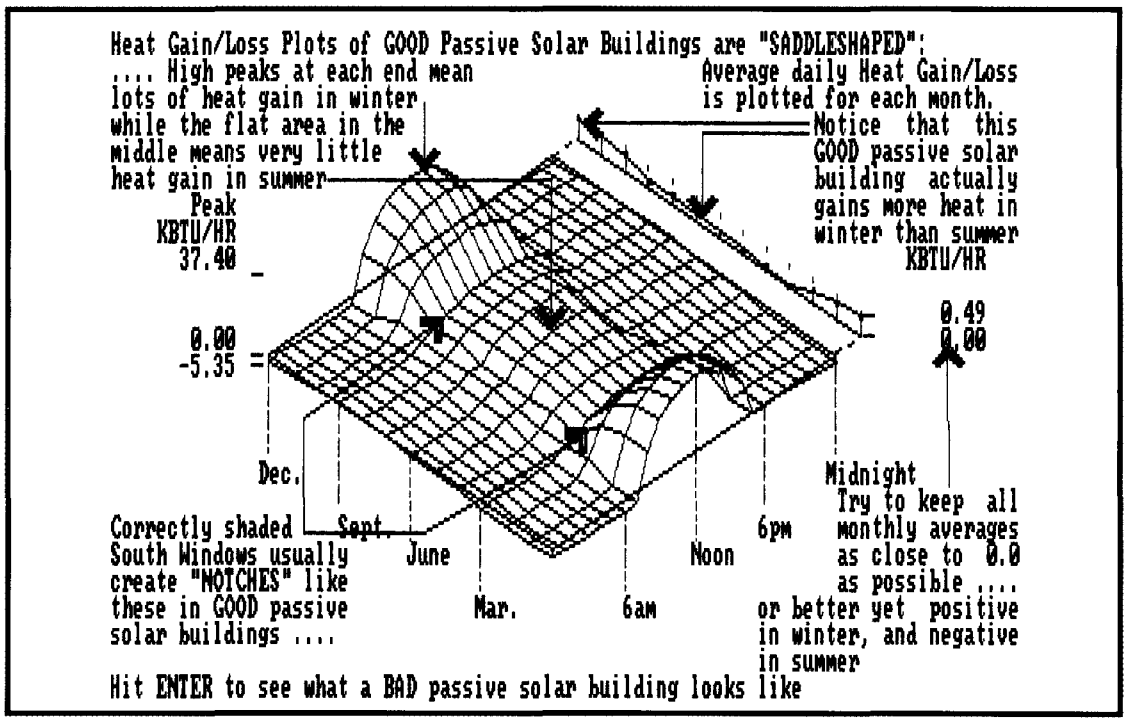
CITATION

Murray Milne
Den Wun Lin
Rosemary Howley

Project: Solar-5: A Micro-Computer Design Tool

Solar-5, the first computer program to win a P/A research citation, is a design tool that enables architects to design more energy-efficient buildings. By entering in just four facts—the location, building type, floor area, and number of stories—the program will generate a good passive solar building that can be used, as a basecase, to compare with the building as designed. Solar-5 then asks a series of questions about the design, including its windows, glazing, envelope, and thermal loads. From that data, the program will plot the energy usage of the building and its various parts. It also will generate bar charts of the annual or hourly peak energy usage; lists of heating, electrical, or total energy costs; and a summary of the building's overall energy performance.

Solar-5 allows up to nine different designs to be modeled and analyzed at one time. Comparisons among schemes can be made by taking the difference between the overall performance of any two designs. If a design is complicated, with various parts having different thermal requirements, it too can be modeled by analyzing each part separately and then combining their separate performances. Various orientations and roof pitches also can be studied.



Jury Comments

Loftness: We've seen several CAD submissions that just speed up the design process; this one creates a sort of expert system. Given certain facts about a site and program, it immediately provides an energy-efficient basecase building that you can compare with your own design. It shows you what the net energy loss and gain would be over a year, tells you what your choices are, and gives you a graphic print of the energy flows if, for example, you twist your building on its site.

Templer: I am for its getting a citation rather than an award because, for something to get an award, it should influence people to do or think about things in a new way. I don't think that this submission does that.

Loftness: It's true that the whole issue of the thermal performance of buildings is not what it was three to five years ago, but this sort of design tool could just as easily deal with acoustics or economics as it does with energy. I do think that we need to give a citation for the use of the computer as a design tool.

Templer: I would be more excited about it if it revealed some new aspects of energy design. It seems to me to be just an extraordinarily useful tool. I also suspect that its life is very short; I doubt that Solar-5 is going to be in use in three years' time. It will have been overtaken by the next generation of software.

Loftness: That might be, but I think that the fundamental issues raised by Solar-5 will be around in three years' time. Let's say that the concept of Solar-5 is a graphic visualization of the performance implications of preliminary design decisions. The idea of being able to look at the implications of certain design decisions in graphic form is an important step.

Templer: It's an extraordinary piece of work, but is it research with a capital R? I still say, no.

Principal Investigators: *Professor Murray Milne, UCLA Graduate School of Architecture and Urban Planning, Den Wun Lin, Rosemary Howley.*

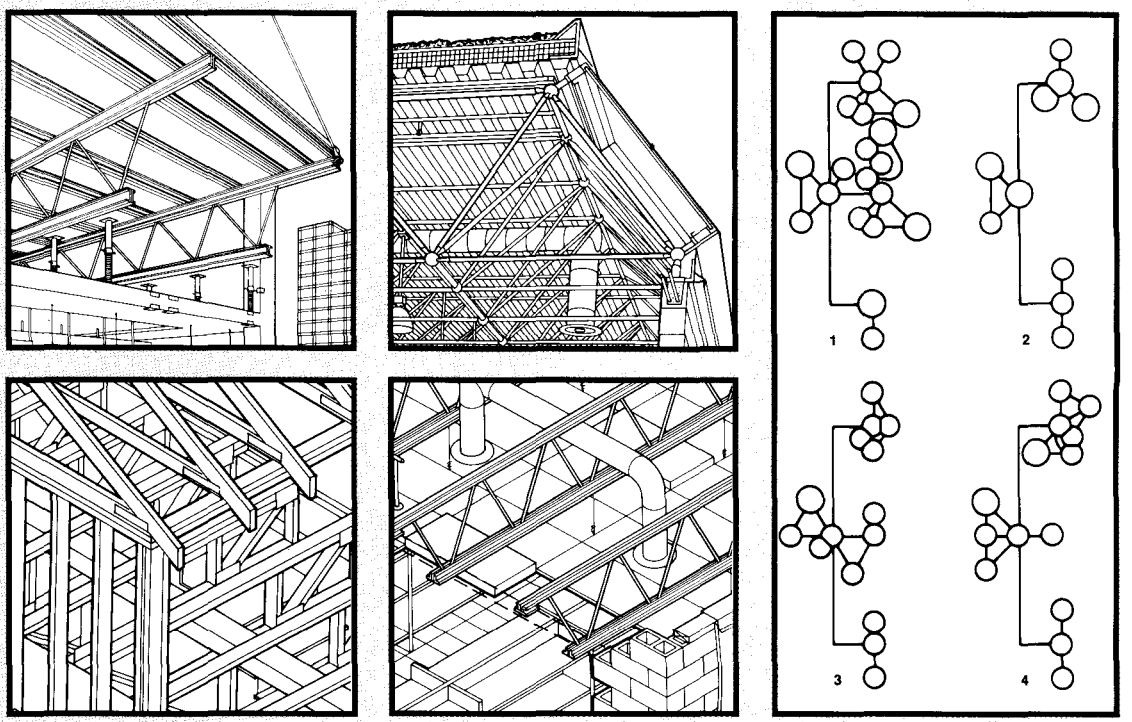
Research Team: *Ted Anderson, Redha Benbouali, Yasuo Endo, Ron Emanuele, Jeff Hamer, Erin Rae Hoffer, Wade Hokoda, Joel Lakin, Tom Kvan, Ranjit Makkuni, Dean Neuenswander, Awni Shaaban, Stephanie Vaughn, Frank Yeh, and Shin Yoshikawa.*

Client: *U.S. Department of Energy, Marvin Gorelick, Project Director. Additional Support: John Cable and Erv Bales, formerly of DOE, and Marilyn Brown of Oak Ridge National Laboratory.*

Solar-5 is available from Designers Software Exchange, Laboratory for Architecture and Planning, MIT, 77 Massachusetts Ave., Cambridge, Mass. 02139. The price for the manual, disk, and mailing is $25. The software is for IBM/pc or compatible systems.

The Building Systems Integration Handbook

CITATION



The American Institute of Architects

Project: The Building Systems Integration Handbook

This book examines the integration of systems within buildings from a variety of perspectives. The first section of the book consists of a panel discussion in which practicing architects and engineers talk about the opportunities for and obstacles to the integration of building systems. Following that is a section on the integration of systems in various case study buildings, a section on their integration in various construction types, and a section on their integration in various building products. Another section considers the effect systems integration has on the performance of buildings and ultimately, on users.

The final section on integration theory forms the heart of book. The theory looks at four types of systems—structure, envelope, mechanical, and interior—and at five levels of integration—remote, touching, connected, meshed, and unified. Representing the systems as circles and their integration as connecting lines, the theory reduces the complexity of system relationships in buildings to that of bubble diagrams. From those diagrams, architects and engineers can begin to design the integration of systems in a manner not unlike the design of buildings themselves. The book also contains meticulous drawings that reinforce its point that there is an aesthetic as well as a science of systems integration.

Jury Comments

Loftness: I must abstain from commenting upon this book since I was partly responsible for one of its chapters. In fact, I didn't know that it was being submitted.*

Templer: I admire the work that went into this book. It is one of the few submissions that makes a theoretical contribution, in this case, to the understanding of systems integration. Its development of a graphic method of analyzing various combinations of building components is a real advance in the area of systems theory.

By looking at the complexities that lie within contemporary buildings, it forces the designer to consider the interaction of their various components. In a way, that is self-evident in the design of buildings, but it isn't self-evident for somebody to go methodically through all of those areas and show their interactions and the degree of their integration. The systems theory in the book may not change the way we practice architecture, but it does offer a new way of looking at buildings.

What is very often thought of as research within architecture is usually only one phase of research: the collecting of relevant information or at least trying to find the best source of information. My understanding of this awards program is that it is looking for contributions to knowledge in some way. This handbook does that. It uses information to create a new way of thinking about things. That is research. And that is why I think that this deserves a citation.

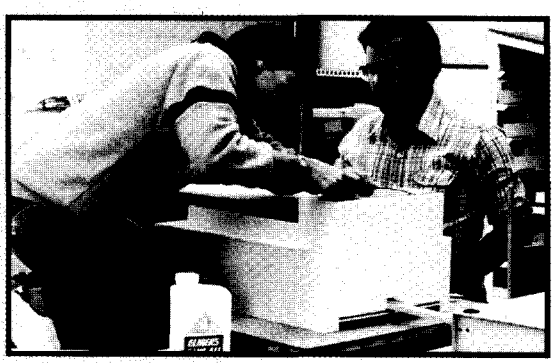
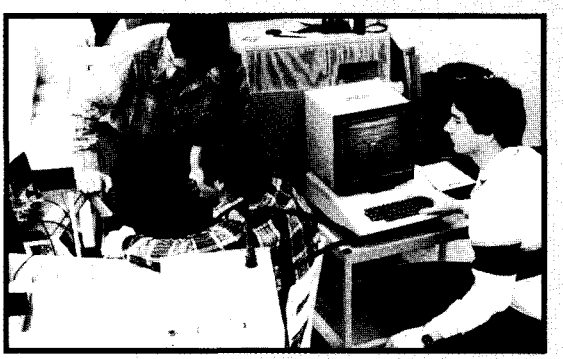
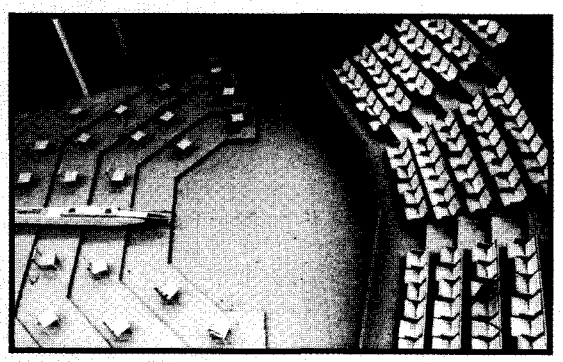
*P/A has accepted the entry as eligible for recognition, since Vivian Loftness contributed only a small fraction of the content and had no responsibility for the work as a whole.

Principal Investigators: *The American Institute of Architects, Richard Rush, Editor.*
Client: *John Wiley & Sons.*

The book is available from John Wiley & Sons, 605 Third Ave., New York, N.Y. 10016.

Predicting the Acoustical Qualities of Buildings

CITATION

Gary Walter Siebein

Project: Project Design Phase Analysis Techniques for Predicting the Acoustical Qualities of Buildings.

This research had a two-fold purpose: to study how architectural parameters affect acoustical measurements in buildings and how architectural study models can be used to predict the acoustical performance of a space. The researchers looked at nine halls that varied from a small lecture hall to a large concert hall. They first took acoustical measurements in various locations in the halls, finding that their readings were grouped not according to the size but the configuration of the rooms.

The research team then constructed models of the halls at various scales and tested their acoustics with ultrasonic equipment. They discovered that the best compromise between acoustical veracity and ease of construction were the models built at 1:40 scale. While the measurements in those models were somewhat higher than those taken in the actual halls, especially at the higher frequencies, the researchers found that the readings were adequate for studying the configuration of a room. They also found that common model materials such as chipboard and foam sufficed in duplicating sound reflective and absorptive materials. The authors concluded that the acoustical testing of models is simple and accurate enough to be used during the preliminary design.

Jury Comments

Loftness: This research is different and much better than I expected it to be. It's, without question, at least a citation.

Templer: My only reservations about it are that the conclusions and recommendations are somewhat more pedestrian than I anticipated from reading the introduction. I was looking all the time for a discussion of acoustical quality rather than quantity. It wasn't clear to me, in reading through the book, that qualitative issues, which are the great problem in concert halls, had been resolved.

Loftness: One reservation that I had was that it restricts itself to theaters. The biggest problems in our acoustic environment do not occur in concert halls, but in offices, restaurants, and the like.

Templer: Still, when acoustical problems occur in concert halls, they are tougher to solve because the quality of sound is so important. I was impressed by their use of models. They've studied acoustical design with a level of sophistication that takes it beyond the conventional methods.

Loftness: In model study techniques for daylighting, the data acquisition is now digitized. This project still involves hand meters and the manual processing of data.

Templer: They do say that digitizing the data is in the next stage of the research. It's clear that we're dealing with a body of work here that is in the early stages. But I think this is a serious scientific study that makes a real contribution to knowledge in the field and that deserves recognition. In a way, it's already won an award because it was given a National Science Foundation research initiation grant, which is very difficult to get hold of. They also are peer reviewed, so all of their procedures already have been scrutinized by acousticians.

Principal Investigator: *Gary Walter Siebein, Associate Professor, Department of Architecture, University of Florida.*
Research Team Leader: *Chandler E. Rozear.*
Research Team: *Roger Hansrote, John Battle.*
Acoustical Consultants: *Bertram Y. Kinzey, Jr., Professor, Department of Architecture, University of Florida; D.P. Ayyappan, Consultant in Architectural Acoustics.*
Instrumentation Consultant: *Harold Doddington, Professor, Department of Engineering Sciences, University of Florida.*
Client: *The National Science Foundation.*

For information on obtaining copies of the study write to: Gary Walter Siebein, Associate Professor, Department of Architecture, 231 ARC, University of Florida, Gainesville, FL 32611, or phone Professor Siebein at (904) 392-0204.

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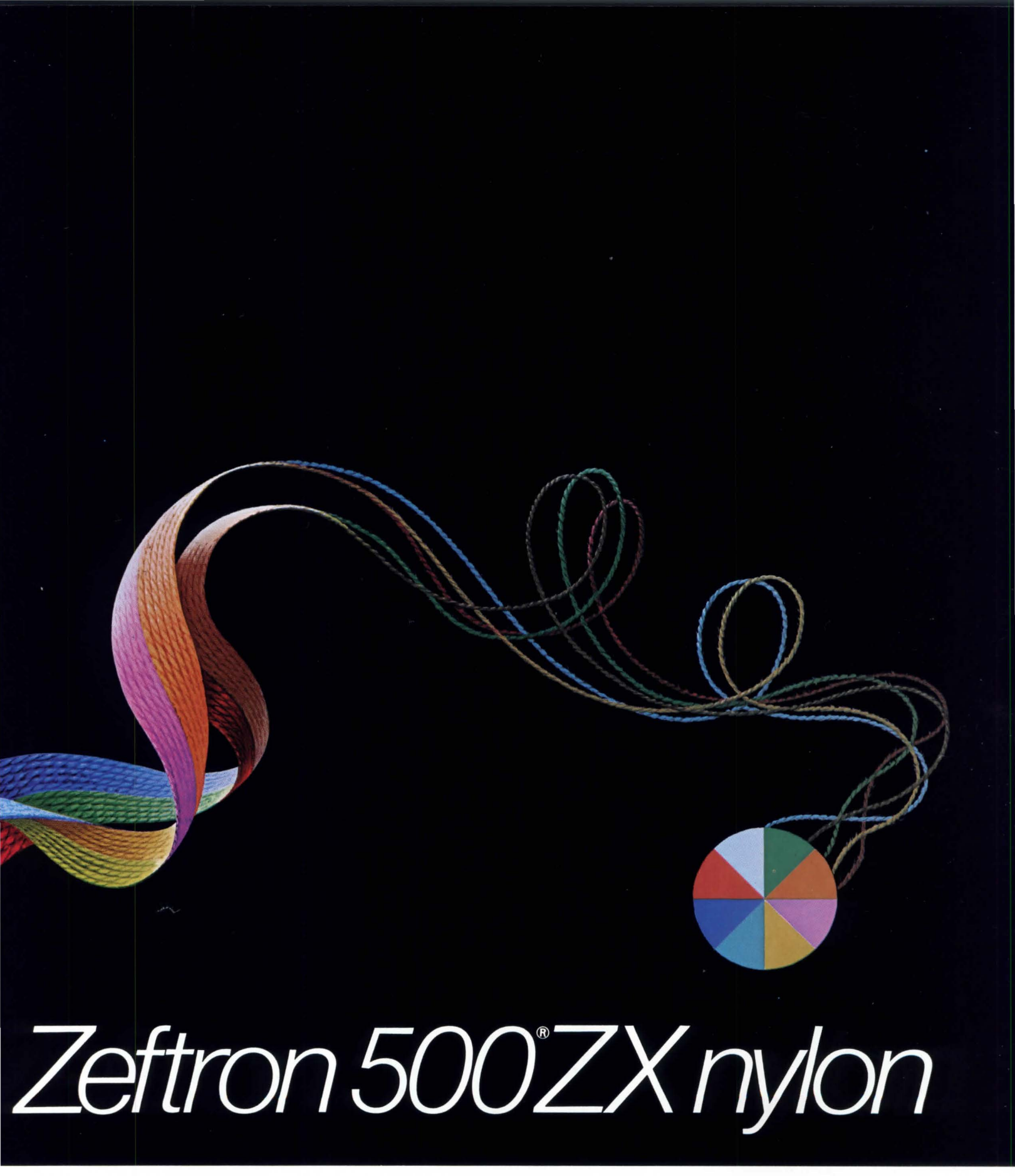

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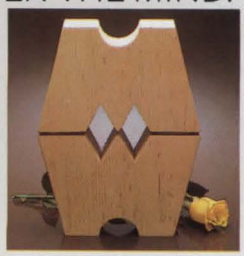

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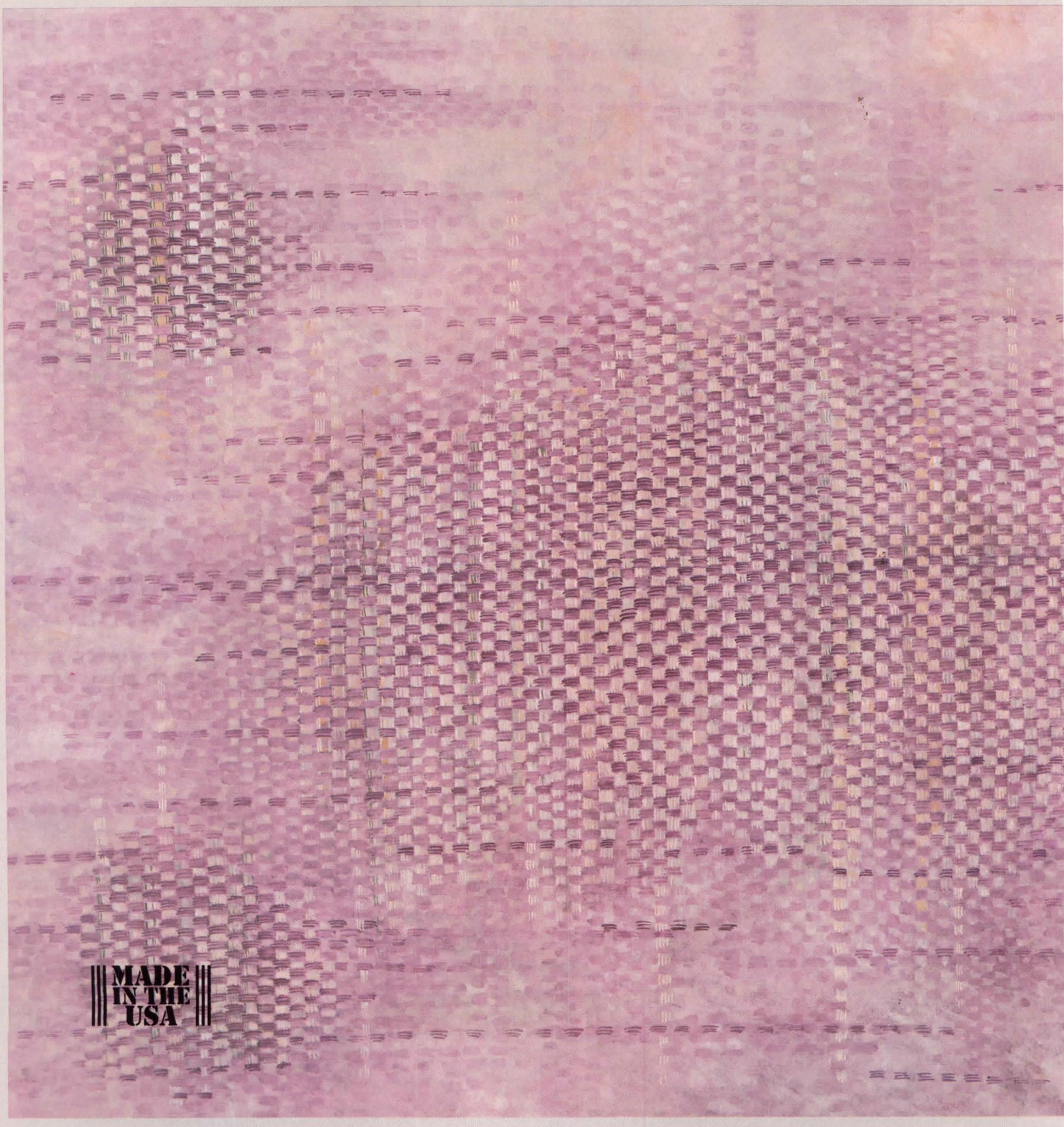

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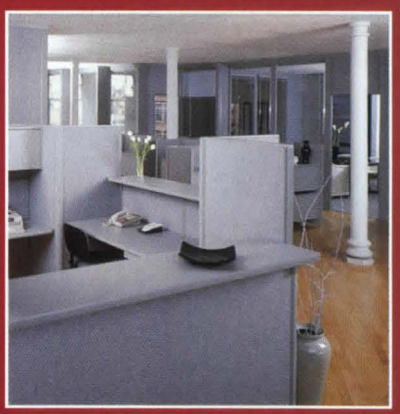

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Then remember that Trendway makes that kind of office possible — aesthetically pleasing, very functional, remarkably practical. Trendway. For complete information write: Trendway Corporation, P.O. Box 1110, Holland, Michigan 49423.

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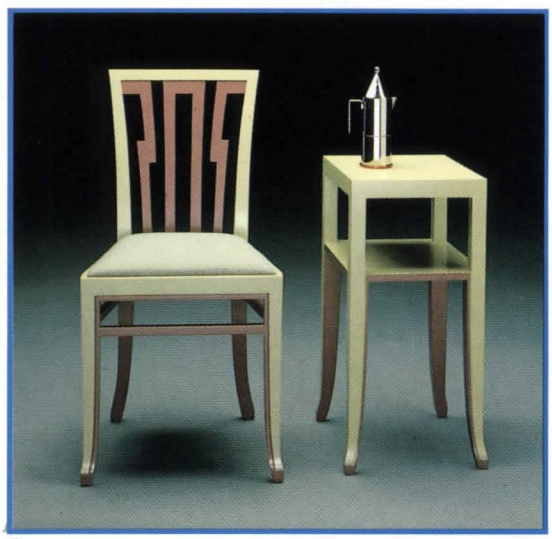

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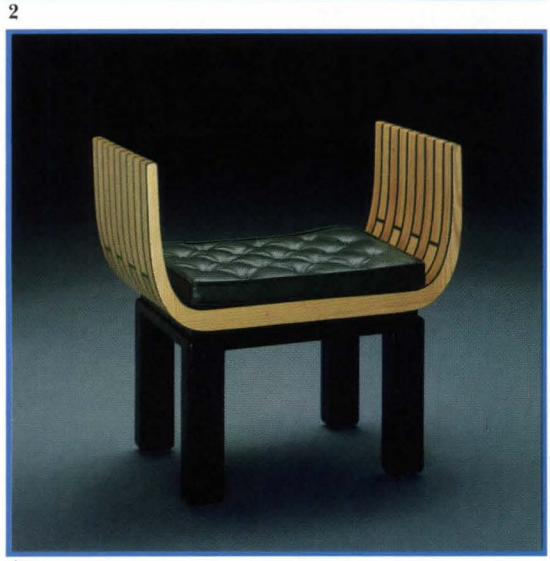

4

5

Saarinen Designs, Father and Son

Arkitektura offered its first line of Saarinen reproductions in 1983, coincident with the exhibition "Cranbrook in America" (P/A, April 1984, p. 27). That collection reproduced furniture designed by Eliel Saarinen in 1929 for his personal residence at Cranbrook in Bloomfield Hills, Mich. (Earlier works by Eliel Saarinen, produced prior to his emigration from Finland, are reproduced by ICF.)

New this year is the Cranbrook School Dining Chair (1), designed by Eliel Saarinen in 1928. With solid oak frame and sculpted hardwood seat, it is decorated with Cranbrook's crane medallion (replaceable).

Also new this year is a line of six pieces designed between 1929 and 1931 for the Kingswood School for Girls by Eero Saarinen. The "lightning back" wood chair (2) was designed for use as a desk chair in the girls' dormitory. It is paired with a small end table of similar design. (A larger table is also available.)

The Kingswood Auditorium Chair (3) recalls the Brno chair of Mies van der Rohe with its tubular steel frame and cantilevered seat (shown in Boris Kroll fabric, Granite).

Two more exotic pieces are the Green Lobby bench (4) and the corridor lounge chair (5). The former is constructed of solid white ash with an ebonized ash base and green accent stripes (shown in forest green vinyl); the latter has a solid hard maple frame, with a black and aqua urethane enamel finish (shown in Boris Kroll fabric). All wood pieces are available in a variety of stains or colors with customer's upholstery.

Future plans at Arkitektura include the reproduction of more pieces from the Kingswood dining room and furniture designed by Eero Saarinen for the General Motors Technical Center, plus a line designed by Ernesto Pauli-Blomstedt.

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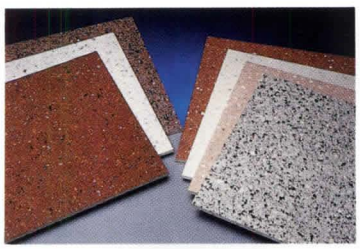
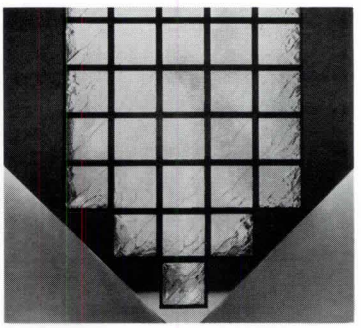


Armstone™ consisting of over 90 percent marble surfacing material is available in seven new colors: Pepper White, Glacier White, Platinum, Peach Sand, Cayenne, Blued Carnelian, and Granite Red, for a total of fifteen colors. ArmStar.
Circle 102 on reader service card

Architectural Hardwood Doors catalog describes the benefits of 7-ply vs 5-ply construction, with illustrations of various wood cuts and finishes. Seven different door types include premium particleboard, staved lumber, lead-lined, hollow or honeycomb, high pressure decorative plastic laminate, and fire doors. Complete specifications are included. Fenestra Corp., Wood Door Div.
Circle 200 on reader service card

The Imperial Collection flooring consists of Thai teak; the Taj Mahal Collection consists of Indian teak and rosewood. Imperial patterns are Haddon Hall, Monticello, Brittany, and Cambridge. Taj Mahal teak patterns are Designer Block, Herringbone, Single Slat, Straightline Block, Monticello, Mt. Vernon, and Versailles; rosewood patterns are Straightline Block, Monticello, and Single Slat Herringbone. Moisture-resistant and termite-proof teak is one of the most durable woods. Rosewood comes in crimson and purple hues streaked with black. Hoboken Wood Floors.
Circle 103 on reader service card

Fire-Safe™ noncombustible 100 percent asbestos-free all-purpose panels replace cement asbestos board. They are used where heat and fire resistance, dimensional stability, moisture resistance, strength, and breakage resistance are considerations. Made from ceramic phosphate alloy, the panels are easy to handle and fabricate. Applications include curtain walls, ceilings, fascias and soffits, and ductwork. Masonite Corp., Inorganic Technologies Div.
Circle 104 on reader service card



Formelle hand-made Venetian Murano glass tiles, designed by Roberto Pamio for Leucos, are offered in various shapes, sizes, colors, and patterns. They provide innovative solutions for interior and exterior applications such as room dividers, skylights, windows, and doors. Formelle tiles are available insulated, shatter-proof, and bullet-proof. Innovative Products for Interiors, Inc.
Circle 105 on reader service card

Flood-Trol™ automatic toilet overflow prevention system shuts off the water supply before a clogged toilet can overflow. It requires no external power. When a clog occurs, the rising water covers the concealed flood level sensor, creating a vacuum in the sensor lines and actuating the shut-off valve. A manual reset switch located within the limited-access pipe chase is the only way to reactivate the system. Acorn Engineering Company.
Circle 106 on reader service card

The Incredible Europa™ solid brass shower heads, arms, and flanges, are available in 11 finishes. Europa shower heads, although delivering a forceful spray, are designed to save water, energy, and money. They flow at two gallons per minute, saving 70 percent of the water used by ordinary shower heads. Resources Conservation, Inc.
Circle 107 on reader service card

New furniture hardware incorporates chrome or polished brass with smooth acrylic in nearly 100 colors. The company provides standard and custom hardware for casegoods and cabinets. Keeler Furniture Hardware.
Circle 108 on reader service card
(continued on page 152)

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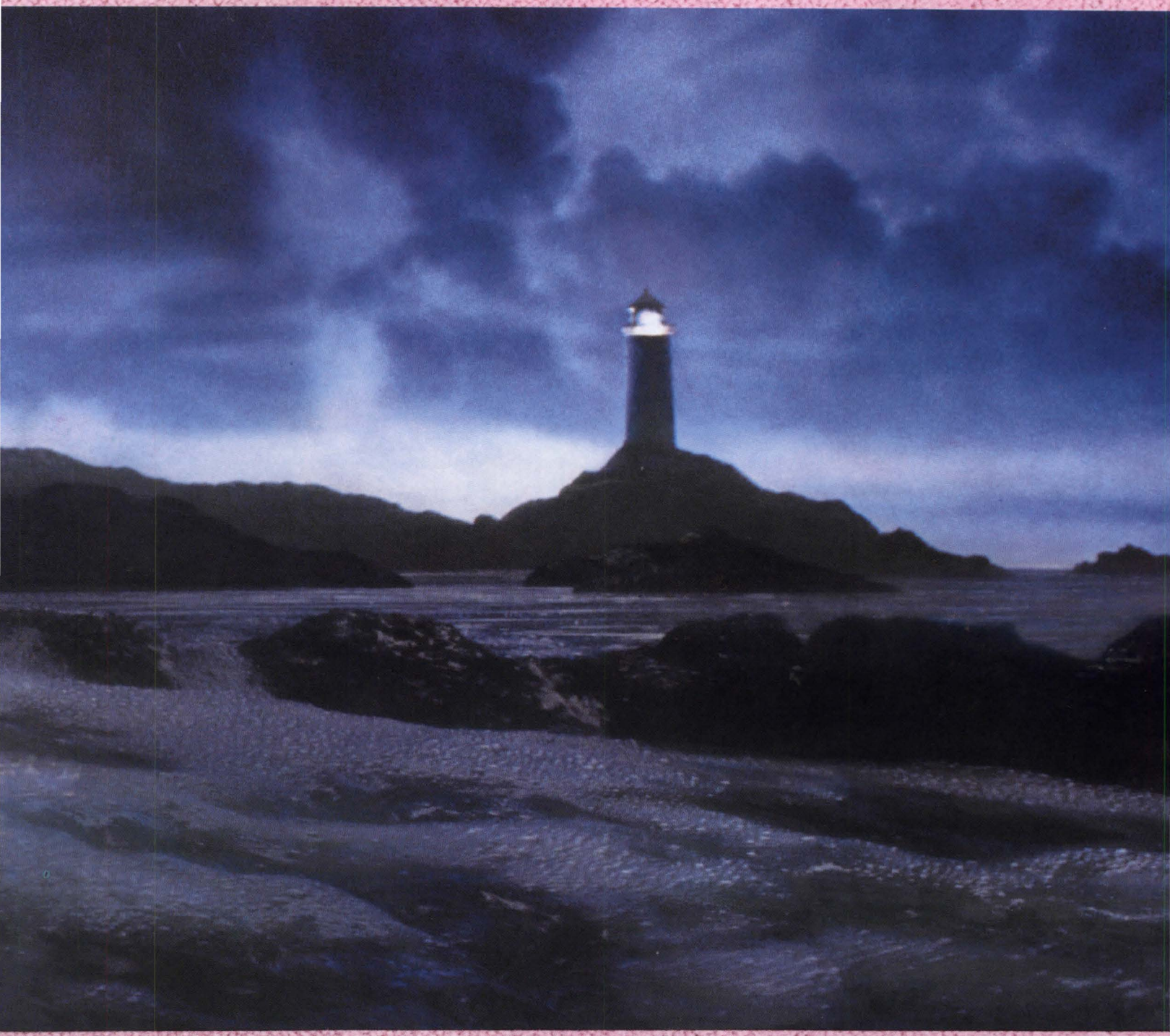

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Granite cloth flame-resistant solid colored textile is suitable for upholstery, wallcovering, or partition fabrics, and complements geometric designs. It has passed all the major fire codes. Arc-Com Fabrics, Inc.
Circle 109 on reader service card

The Polo Stripe Planter series has a stripe available in any of 27 standard colors, as well as custom colors. Adding a second color to a planter increases the design potential. Polo Stripe can be adapted to any style or shape of planter. The stripe has a gloss finish; the planter is available in gloss, orange peel, or matte finish. Pouliot Designs Corp.
Circle 110 on reader service card

Roll Up Foot Mats, Models 700 and 701, have aluminum tread rails with a polyprene hinge that is highly resistant to ozone, heat, and ultraviolet light. Tread rails have a mill finish or clear and colored anodized finish. Model 700 has 14 carpet color insert selections; Model 701 is available with a choice of 7 vinyl color inserts. Mats can be either surface mounted or recessed. J.L. Industries.
Circle 111 on reader service card

Wool Carpets Specification Guide and Resource Directory for 1986/1987 provides a complete listing of manufacturers and importers of wool carpets and the grades they offer. Specifications are included. The Wool Bureau.
Circle 201 on reader service card

Contract Carpet Selection and Specifications Guide contains color photographs and specifications for a selection of 114 contract broadloom and carpet tile lines from 49 manufacturers. It describes each of the five Zeftron® and Zeftron 500® nylon yarns offered by BASF Fibers, explains the performance characteristics that make them unique, and outlines the 21 tests that all Zeftron nylon products must pass. Two new warranties include a colorfast warranty that protects against fading, and the conductive carpet warranty that certifies that carpet made to BASF Fibers' specifications will not cause static-induced malfunction of electronic equipment. BASF Fibers.
Circle 202 on reader service card

A new secretarial chair, Model 2008, is ergonomically designed to minimize fatigue. It has a single-lever control for all seat height, back tilt, and back height adjustments. The metal plate attachment is molded into the back foam cushion, instead of directly on the back of the chair. It is available with arms and a footrest for teller and drafting use. Kron u.s.a.
Circle 112 on reader service card

Microprocessor Controller DMC-1, used on Dover's Oildraulic™ elevators, links call allocation, door controls, speed sensing, and position indicators into a single computer network capable of exchanging information instantly. The controller is small enough to be placed in the cab control panel, over the doors, and near the car rail, protected from the heat and vibration of the pumping unit. Logic, door operation, and speed and position controls have their own microprocessors, improving the speed and accuracy of communication. Dover Elevator Systems.
Circle 113 on reader service card

Catalog of Renewable Energy Publications lists reference books that are not available from other publishers. It was cooperatively produced by the Renewable Energy Institute, The Solar Energy Industries Association, the American Wind Energy Association, and the U.S. Export Council on Renewable Energy. It provides facts, figures, and examples of technologies and additional sources of information. Publications cover present market conditions, research, and major conferences. Renewable Energy Institute.
Circle 203 on reader service card
(continued on page 156)

Lighting the Open Office

The traditional downlight isn't the answer. It was never meant for an office full of VDTs.

Most of today's lighting simply wasn't designed for today's office.

Now partitioned furniture systems block off the light, energy codes demand lower light levels and VDT screens cause eyestrain.

Even the most sophisticated low-brightness downlights dictate the exact placement of computer terminals. If you rearrange the work stations, bright spots of glare appear on the screens.

These problems don't exist in the office shown below. The difference comes from a highly-engineered indirect lighting system that's based on a better understanding of what office lighting should do.

Keeping glare off the VDTs

There's been much talk about "ergonomic lighting" lately, especially for VDT installations.

Downlighting isn't the answer, even though over 90% of America's offices use it. Any down light puts a bright light source in an unlit ceiling. The resulting strong contrast produces glare on any reflective surface: the cover of a magazine, a polished desk top or, unfortunately, a VDT screen.

To correct the problem, you need an indirect system designed with exceptionally wide distribution. This produces an evenly-lit ceiling which reflects as a soft, barely-noticeable veil. Since the VDTs don't reflect hot spots from the fixtures, workers are more comfortable. And since the screens can face in any direction, the floor plan becomes flexible.

There's a research study from a major university that discusses this in depth. Ask us and we'll send you the results.

Getting good light on the work surfaces

Footcandle levels tell us how much light there is on the work surfaces, but they don't tell us how much light we think there is. And if we don't think there's enough light, there isn't.

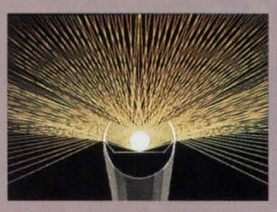
Another recent university study offered an important new insight: if you add a low-brightness visible source to an indirect fixture, you'll immediately perceive 10% to 25% more light.

We'll be happy to send you those results, too. They show how much the visible strip of low brightness lens on the fixture in this picture actually does. It spreads the light evenly over the ceiling and upper walls and, just because it's there, it creates a higher level of perceived illumination.

The fixtures in the photo are 6" Round High Efficiency Softshine Indirect by Peerless. Under ceilings 8'6" or higher, Softshine Indirect fixtures give more good light per watt than any other fixtures made. Research computers at Peerless generated this diagram to show how the fixture's lensed optics distribute the light facet by facet into precisely the right viewing areas.

The office at 10 p.m., done right: evenly-lit ceilings and upper walls keep the surroundings cheerful, minimize eyestrain by preventing bright glare spots that overpower VDT readouts.

Project: Green Tree Acceptance, Inc., St. Paul
Architect: Culver Adams Associates, Minneapolis
Electrical Engineer: Pace Engineering, Inc., Wilmington MN
Electrical Contractor: Sterling Electric Construction Company, Minneapolis



The new answer: lensed indirect fixtures. They deliver even, glare-free illumination enhanced by the sparkle of a low-brightness lens.

No other fixture in the world has been so carefully designed for the exact purpose of lighting a workspace.

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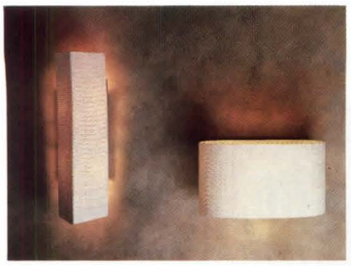


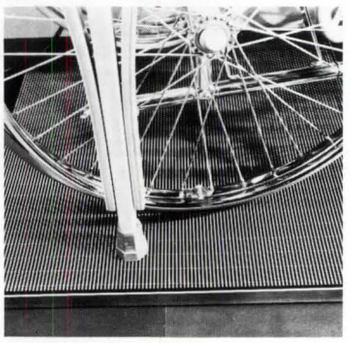
Iji and Jav wall lighting fixtures, designed by Dennis Higgins, have light diffusers of perforated aluminum covered with spun-bonded polyester fiber to diffuse the light of two standard incandescent light bulbs. Iji is horizontal, allowing light to shine above and below the fixture. Jav has a vertical diffuser cover, making it suitable for tight spaces. Lazin Lighting.
Circle 121 on reader service card

ScrambleLock programmable access control system features a microprocessor controlled keypad that prevents access codes from being copied, stolen, or compromised by combining a random pattern display with a restricted viewing angle. Buttons on the keypad remain blank until the user presses a start button, causing the keypad LED display to show a different numerical pattern each time to make it impossible to steal an access code by watching which buttons are pressed. The 28-volt system controls up to eight doors and can accommodate up to 750 different user access codes. Von Duprin, Inc.
Circle 122 on reader service card

A fabric structure for sport and recreational activities incorporates durable fabrics and a unique parallel cabling system. The fabrics, designed specifically for fabric structures, are offered with different top finishes that enhance translucency, cleanability, and longevity. The cable system provides improved stability, improved acoustics, and curvilinear shapes that inhibit ice, snow, and water accumulation. Tensar Structures, Inc.
Circle 123 on reader service card

Rolling counter shutters and packaged rolling counter doors close service counters and windows, concession stands, and lunch counters. Basically a small-scale rolling door, the curtain is supported by brackets with one-inch sealed ball bearings. Extruded aluminum guides form a slot deep enough to keep the curtain in the guides and provide security. The rolling counter shutters have either extruded aluminum, roll-formed steel, or stainless steel slats. Kinnear Div., Harsco Corp.
Circle 124 on reader service card

Galaxy double-basin sink is self-rimming and features an extra-large basin and a smaller basin. It comes with a separate drainboard that is available in six colors. Villeroy & Boch.
Circle 125 on reader service card



SSS Clean Tread entrance mats and grates of stainless steel in several sizes provide a self-cleaning surface for entryways that is durable and noncorrosive. Slot openings of ⅛ inch prevent small objects from falling through. Stainless steel flanges provide easy installation. Kadee Industries, Inc.
Circle 126 on reader service card

Architectural Metal Roofing System four-page manual includes application photos, load table data, technical drawings, and specifications. The Series 300 system is available in a variety of colors and finishes and can be used on walls and fascias, applied directly over solid substrate or support framing. Imetco Div., MM Systems Corp.
Circle 205 on reader service card

Stair-Lift Model GSL-2 is an inexpensive wheelchair lift for short, straight stairways. It meets the criteria of CSA B355 and ANSI A-17. It is described in an eight-page brochure that also covers the GSL-1 for stairs that change directions. The brochure includes specifications and photos for both models. Garaventa (Canada) Ltd.
Circle 206 on reader service card

Doormate flexible wood veneer can be applied to any flat wood, metal, or high-pressure laminate door surface. This system is Class A flame rated. Over 50 species of wood veneers are available for recovering unsightly, damaged doors and can be matched down a corridor or hallway. S.R. Wood, Inc.
Circle 127 on reader service card
(continued on page 160)

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Mall entrance designed in integrally colored split face concrete masonry.

Concrete masonry saves up to 50% over other building materials considered.

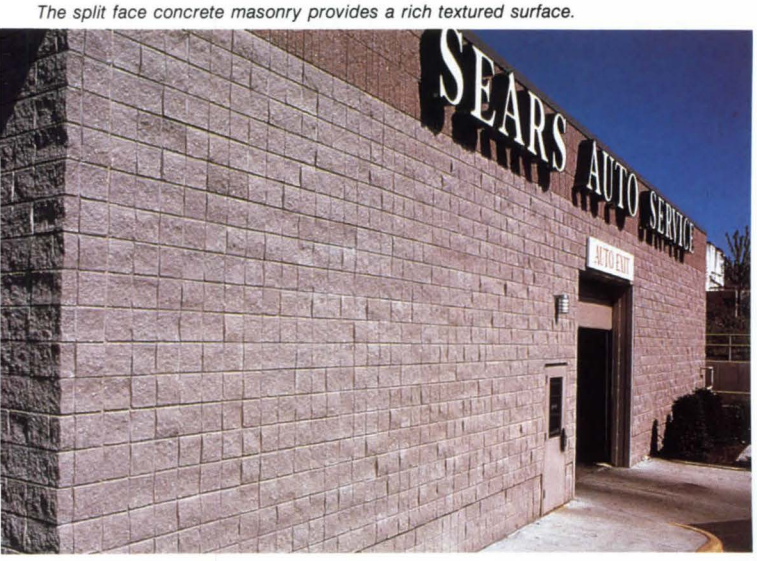
Crystal Mall
Waterford, Connecticut

ARCHITECT/**SUMNER SCHEIN ARCHITECTS & ENGINEERS**

Concrete masonry construction costs were $11.80 psf including materials and labor in this large 850,000 sq. ft. project. Sears, Jordan Marsh, J.C. Penney, Filenes and 150 other retail stores and 16 restaurants make Crystal Mall a concrete masonry showcase on a grand scale. Concrete masonry was selected for its quality and economy and, according to the architects, " . . . the unit size allowed for savings in installation costs, while still giving flexibility in the color of the matrix, and size of the aggregate and surface textures." 508,000 back-up and veneer concrete masonry units were used for insulated cavity wall construction throughout the mall.

Check our insert in Sweets Catalog.

The split face concrete masonry provides a rich textured surface.



Facade of the J.C. Penney store, one of four department stores in the Mall, is designed in split face concrete masonry units.

Split ribbed integrally colored concrete masonry delivers a handsome counterpoint to the split face units.

Marketing Department
National Concrete
Masonry Association
P.O. Box 781, Herndon, Virginia 22070

Send me further information on the advantages of concrete masonry for commercial buildings.

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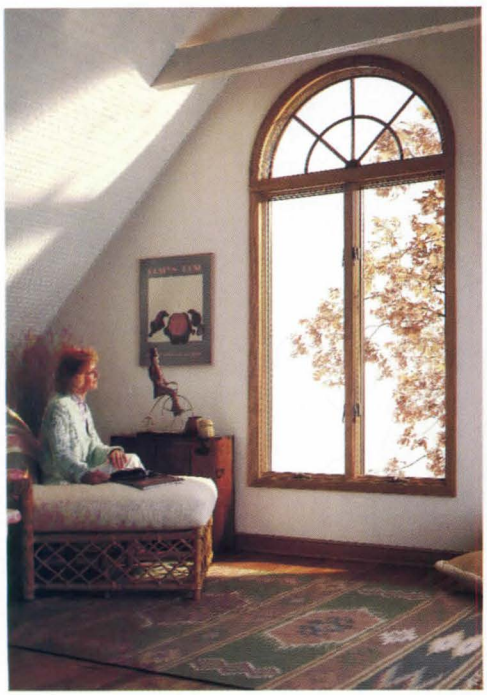
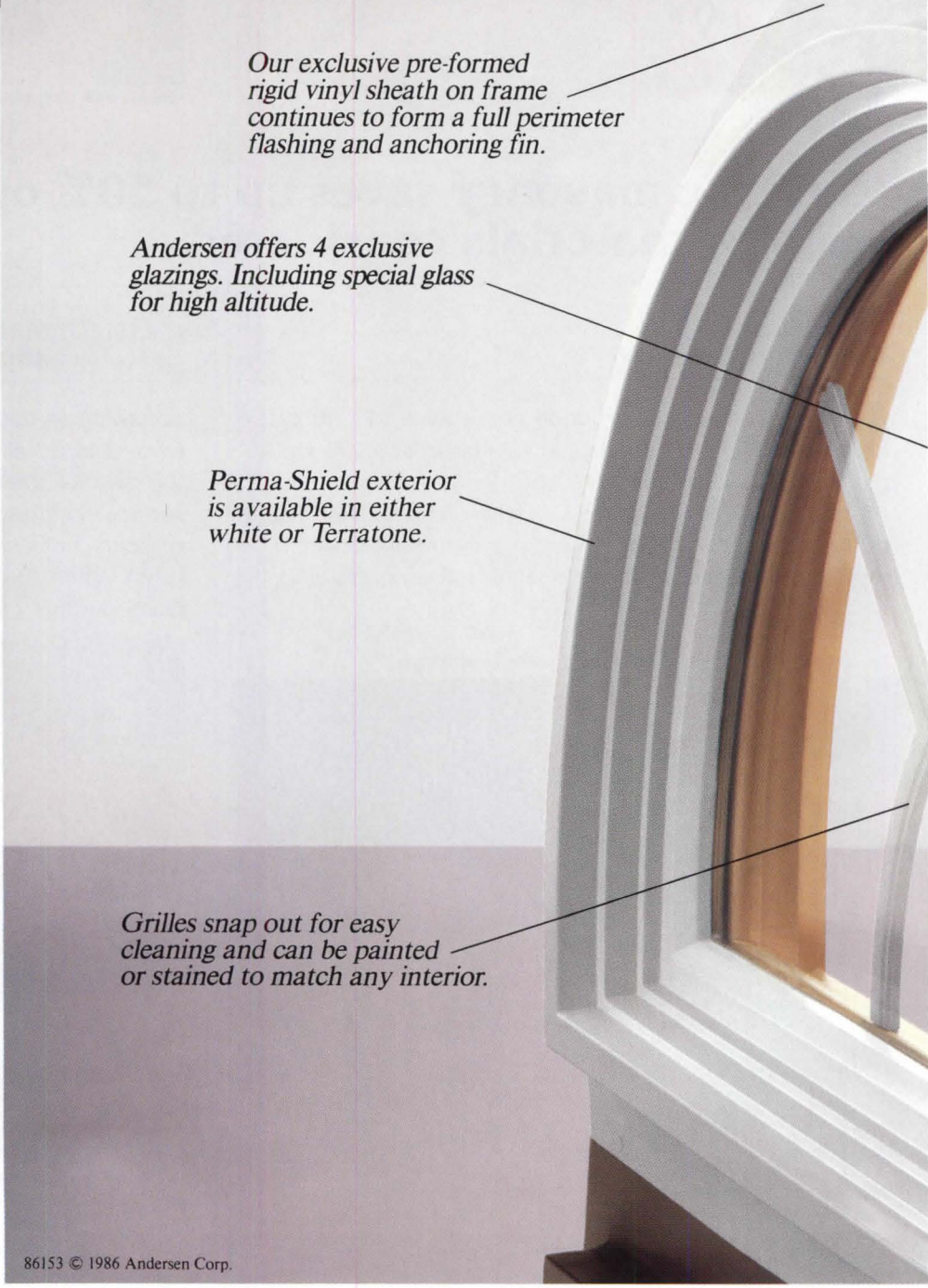
CIRCLE TOP WINDOWS HAV
UNTIL NOW, THEY JUST COULDN'T

Circular windows have been a staple of architectural design for literally hundreds of years. Featured in homes of gentry, of substance, those who desired style, even some who just simply thought they looked nice. However, even with their aesthetic qualities they have lacked certain details. Not the least of which is the absence of the Andersen® label.

For you see, nothing bears this label until it promises the same precision and quality you've come to know and recommend in other Andersen products. Therefore, it is with considerable pride that we introduce this several-hundred-year-old concept into the Andersen line.





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ONE STYLE NEVER FITS ALL.

Most window manufacturers feature a universal circle top unit to be used with all window styles. It would seem that a shade of difference here and there is acceptable.

Perhaps to some, but not to us. We not only offer more stock sizes than any other manufacturer. We produce them in two styles. One compatible with the Andersen Narroline® double-hung window, the other a perfect match with the Perma-Shield® casement/awning window. This allows only Andersen circle top windows to blend with the profile of both window styles inside and out. Which, if you follow the logic, makes any job you complete look like you planned it that way.

THE ONLY CIRCLE TOPS WITH ANDERSEN WINDOW DESIGN AND PERFORMANCE.

The soul of every Andersen Perma-Shield window is its exclusive construction. Andersen circle top windows are no exception. A solid wood core, nature's

STOOD THE TEST OF TIME. STAND THE TEST OF ANDERSEN.

finest insulator, with a rigid vinyl sheath that makes for a nearly maintenance-free exterior, while the natural wood interior lends its beauty inside whether stained or painted.

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Andersen circle top windows deal in two concepts of performance that have a beauty you can't necessarily see. Weathertightness and energy efficiency.

Since Andersen circle top windows were designed to be a perfect fit with either Narroline double-hung or Perma-Shield casement units, the fit will be precise and tight.

Plus, we offer 4 exclusive glazing options: revolutionary High-Performance and High-Performance Sun; plus, for installations where altitude exceeds 3,500 feet, we also offer a high-altitude option for both of these energy-efficient glazings.

So, no matter what the climate or location, Andersen circle tops add beauty to the design and intelligence to the construction.

SOME FINAL THOUGHTS TO ROUND OUT THE PICTURE.

In creating our new circle top windows, we sought to add details and options the others had somehow left out.

Take interior trim, for example. Two standard interior profiles are available, modern and colonial. And, they are available in either maple or oak. There's no finger jointing on the face here, either. The detailing is smooth and rich looking, instead of looking puzzled together. The exteriors are available in either white or Terratone.

Even the grillwork has the exclusive Andersen touch. The grilles are vinyl but have been treated so that they can be painted or stained on the inside.

There are, of course, a myriad of other details and finery regarding new Andersen circle top windows. And, we would be delighted to talk at length about them. For more information and persuasion, contact your Andersen distributor or see Sweet's File 8.16/An. Or, write us direct. Andersen Corp., Box 12, Bayport, MN 55003.

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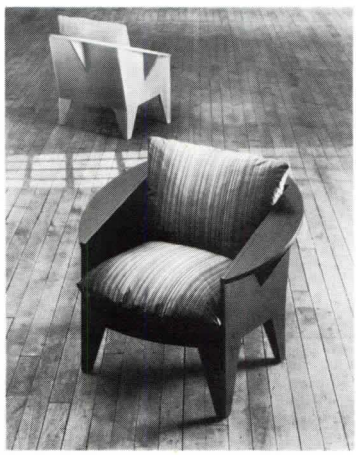
Progressions™ features softer edges and corners and uncluttered profiles. It has interrelated casegood components, panels, surfaces, freestanding elements, and power capabilities. An enhanced color and finish program allows freedom of creative expression. Rose Johnson.
Circle 114 on reader service card

Room-sized shielding systems, designed to stop unwanted radio frequency interference and electromagnetic interference, can either contain or keep out electromagnetic energy. The room is based on modular, factory-built 48-inch ceiling and wall panels bolted together from the inside to form a high performance copper-to-copper seal between the panels. There are two types of floor systems: The basic modular floors, 3 5/8-inch thick, support 1000 pounds per square foot; a continuously soldered flush floor system is less than 3/4-inch thick, permitting low thresholds and a variety of floor coverings. Linden RE Enclosures, Inc.
Circle 115 on reader service card

Armitage is a seating upholstery for general office use or for use on traditional furniture. The 60 percent wool, 40 percent nylon blend, offered in 15 colors, provides comfort and long-term wearability. Stow & Davis.
Circle 116 on reader service card

Insulations for Air Handling Systems, a 16-page, four-color booklet, describes duct products and insulations for controlling heat loss and noise levels in low- and medium-pressure air-handling systems. It reviews features, benefits, and recommended installation techniques for Fiberglas duct board systems, duct wrap insulation, sheet metal duct liner, and Fiberglas duct liner board. The insulation is suitable for commercial, industrial, and residential air-handling systems. Owens-Corning Fiberglas Corporation.
Circle 204 on reader service card



Tom Vack

The Kevin Walz furniture collection includes The Steel Sling Chair, Cafe Table, Circle Club Chair, Silhouette Couch, Inlaid Table, and Screen Light. The furniture is shown in color in a 16-page brochure. (See P/A, Sept. 1985, pp. 123–126 for Kevin Walz designs.) Arc International.
Circle 117 on reader service card

Protecrete is a clear treatment/preservative/sealant for old or new concrete. It is a primer for concrete or other masonry surfaces to be painted or coated that enhances the surface's bonding quality. Applications include bridge decks, parking lots, parking garage decks, sidewalks, driveways, and slabs. It retards deterioration of concrete by alkali-aggregate reactions. Concrete Preservation Systems.
Circle 118 on reader service card

Skylights from a coordinated low-maintenance wood window system feature clear natural wood interiors that can be finished to match other interior trim. Exteriors of prefinished heavy extruded aluminum are a structural part of each unit. Clear, tempered one-inch double-sealed insulated glass is standard; clear, tempered laminated glass is also available. A built-in condensation collector evaporates any moisture. Eagle Manufacturing.
Circle 119 on reader service card

LANDCADD software customizes AutoCAD for the land-planning disciplines. Features included in each package are site planning and landscape design, cost estimating, and irrigation design. LANDCADD, Inc.
Circle 120 on reader service card
(continued on page 166)

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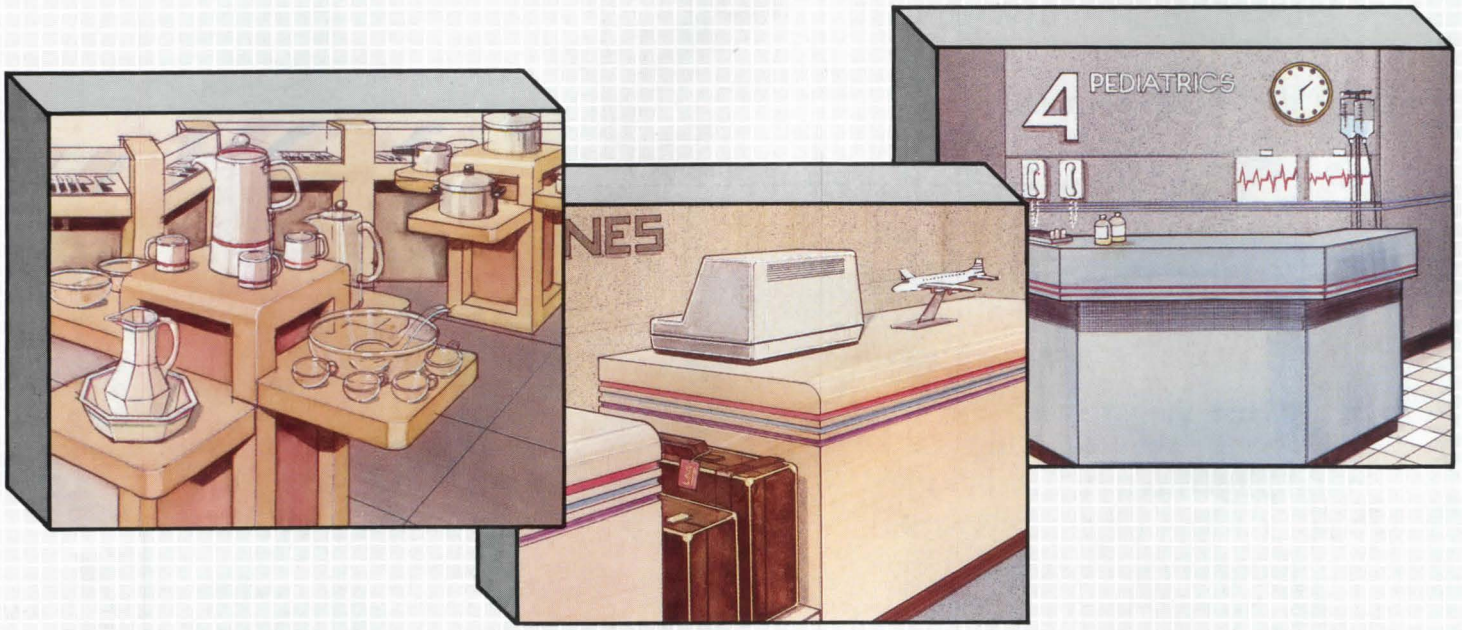

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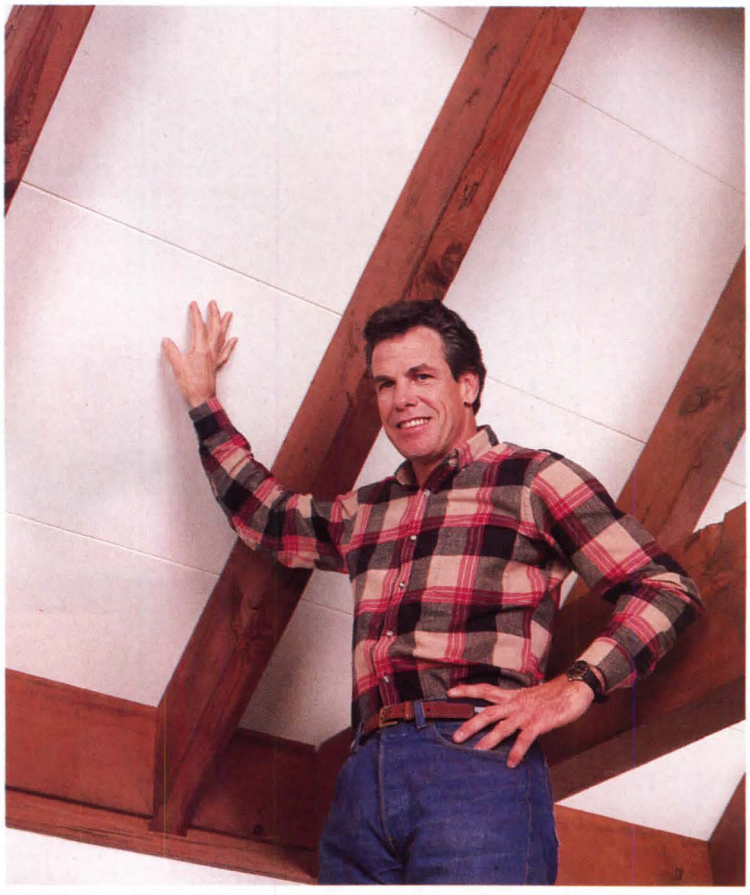

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1"	2' x 8' (23-1/8" x 95-7/8" actual)	2.4
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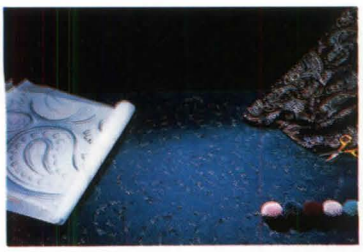

DesignTec™ process allows designers to create free-form abstract patterns to accent solid-color carpet. Two multihued confetti patterns are offered as a running line. Patterns are Kinetics and Microcolor in 18 colors. The background carpet is a dense, tight cut pile of Du Pont Antron® nylon, with properties that include soil and wear resistance, static protection, durability, and appearance retention. There are 40 standard DesignTec background colors. Bigelow-Sanford, Inc.
Circle 128 on reader service card

Two-stop holeless elevator combines microprocessor technology of the company's high-rise equipment with quick, low-cost installation. It can obtain rises of up to 13 feet, 8 inches with a 4-foot pit, and a maximum rise of 15 feet with a slightly deeper pit, making it suitable for two-story structures such as office buildings, apartments, hospitals, and motels. The system cuts the time and cost of construction and eliminates the drilling problems of high-water areas, sandy soil, and bedrock. Otis Elevator Company.
Circle 129 on reader service card

Quality in Stair Technology catalog provides a graphic understanding of preengineered stairs and systems. It contains photos and specifications on railings, including the MultiLine™ railing and drawings and specifications of treads and landings. American Stair Corp.
Circle 207 on reader service card

Alcan Extruded Aluminum Grid integrated commercial ceiling system in three styles is described in a six-page brochure. It includes drawings, technical support specifications, illustrations of the three distinct grid options, and compatible ceiling components. Alcan Building Products.
Circle 208 on reader service card

The Trillium Panther six-line, twelve-extension phone system, suitable for small businesses and private residences, has hands-free intercom answering, all-extension paging, last number redial, speed dialing, one-touch extension calling, and toll restriction. It can connect with personal computers, door boxes, and house phones, all standard features. The system is described in a four-page brochure. DC Interconnect.
Circle 130 on reader service card

Progressive Kitchen Planning displays individual work areas as interesting focal points. Free-standing elements and open shelving combine with matte lacquer fronts for a kitchen that is highly utilitarian and a pleasant work area. A 14-page brochure illustrates the system and shows a variety of cabinet fronts available. Poggenpohl USA Corp.
Circle 210 on reader service card

The Proper chair, designed by Dragomir Ivicevic, is an occasional chair with no screws or fasteners visible in the oval steel tubing. It has a residential look of comfort and formality while its lightweight construction makes it stackable. Herman Miller.
Circle 131 on reader service card

Impressions floor tile for light commercial installations combines durability and ease of maintenance with the good looks of real ceramic tile. Colors include Almond, Beige, Camel, Clove, Sand, and Silver to coordinate with other tile colors for walls, backsplashes, and counters. There are 42 different color combinations. The 8″ x 8″ size is suitable for walls and floors. The 4″ x 8″ trim tile can be used as a baseboard, threshold, or wainscot. Wenczel Tile Co.
Circle 132 on reader service card

FireGuard Plus premium fire doors are made of premium veneers and matching untreated outer stiles. Where codes allow, closer and exit devices can be attached with screws instead of through bolts and they permit the use of flush extension bolts instead of surface-mounted bolts. FireGuard custom doors are lower priced and have treated top and bottom rails and outer stiles. They require the use of through bolts and do not allow the use of flush extension top and bottom bolts. Eggers Industries.
Circle 133 on reader service card

Architectural Guide to Door Hardware is a 1987 catalog of the full line of Schlage products. The 28-page catalog covers new product developments and pertinent technical changes that have taken place within the company's existing product line. Schlage Lock Company.
Circle 211 on reader service card

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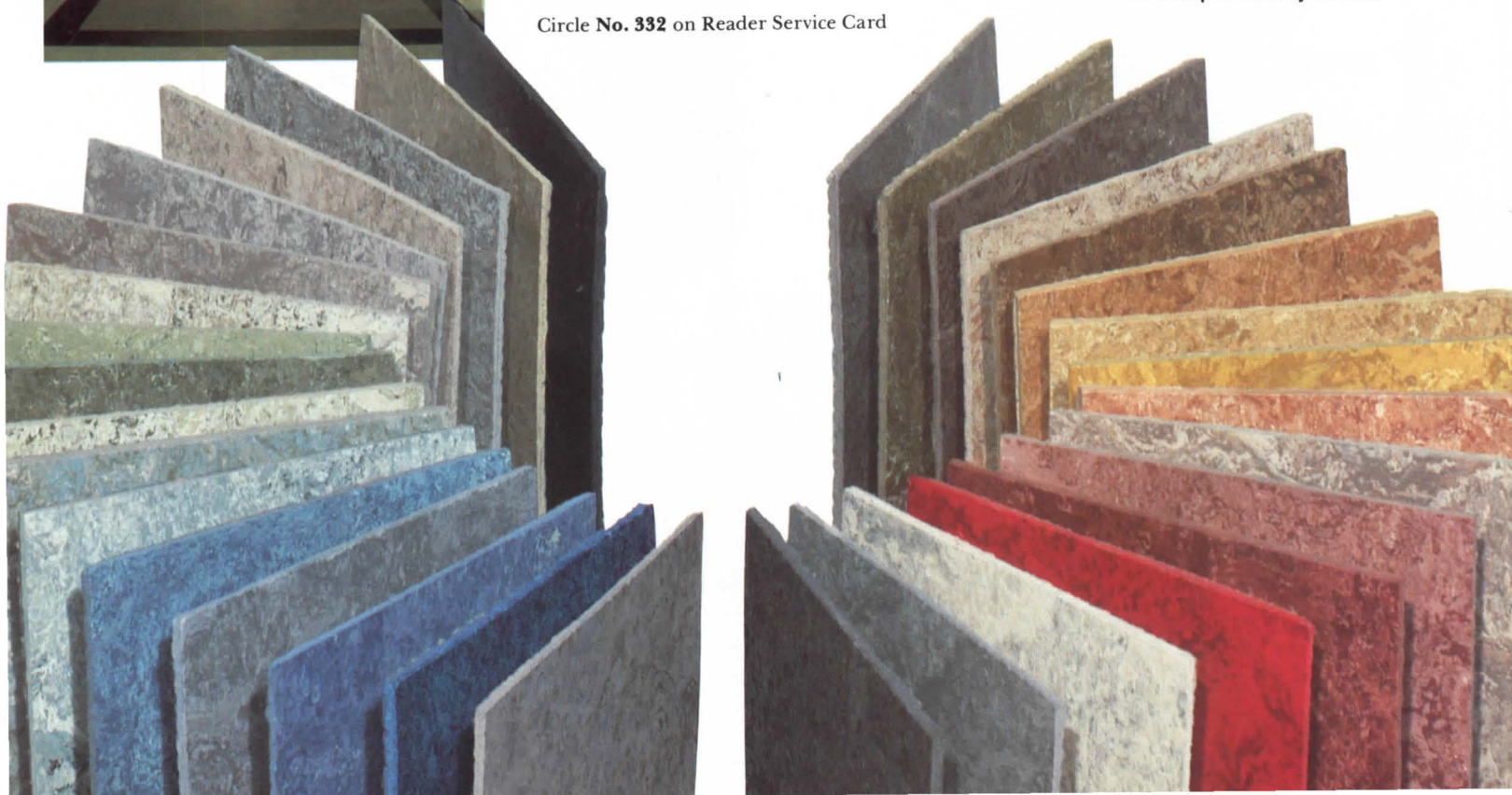

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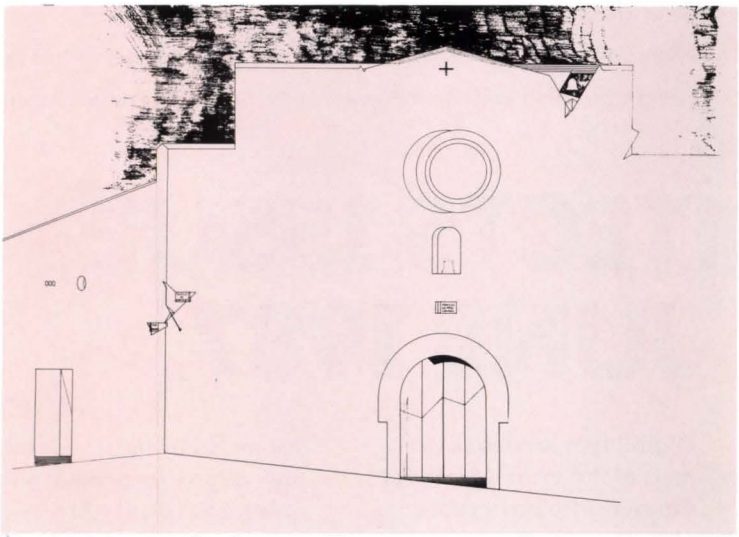

Remodeled chapel in Ibiza by Lapena Torres.

P/A Profile: Work of Lapena Torres

In this issue, P/A will report to American readers on the sophisticated architecture of an active Barcelona firm. Among the works shown will be a chapel remodeled as a gallery and chamber music hall, an apartment interior, and a public park.

P/A Awards Updates

Two P/A Citation winners by New York firms will be examined in completed form: the Wick Alumni Center at the University of Nebraska, Lincoln, by Gwathmey Siegel & Associates; the Riverside Convention Center in Rochester, New York, by James Stewart Polshek & Partners.

Affordable Housing

This urgent national problem will be examined in two companion articles: a P/A Inquiry analyzing the situation and citing some constructive efforts now under way; a P/A Technics feature on manufactured housing, examining American systems and comparing them with those produced in Scandinavia and Japan.

P/A Reader Polls

The February issue will include a report on the Career Satisfaction poll, plus a questionnaire to measure opinions about the AIA.

Future Issues

Among the features for March will be an article on recent buildings by Peter Eisenman, a P/A Inquiry on airports, and a Technics article on precast concrete. Special issues now being planned include a June study of Young Architects (see page 172) and a July review of developments in Paris.

REQUEST FOR SUBMISSIONS

P/A

Progressive Architecture invites recent graduates to submit portfolios and resumes to be judged for possible publication in an issue on young architects scheduled for June 1987. The editors are interested not only in exemplary architectural design but also in practice innovation and alternative careers.

YOUNG ARCHITECTS ISSUE JUNE 1987

Submissions will be considered in any of three categories:

Built work, constituting architectural commissions undertaken for a verifiable client. Projects submitted must have been constructed by March 1, 1987.

Practice innovations, including creative solutions to firm organization and development.

Alternative careers for architecture graduates in other fields of design or in education, government, business, non-profit organizations, or other endeavors.

- Eligibility is limited to citizens of the United States or Canada who have completed a bachelors or masters degree program in architecture or a bachelors of art in architecture not more than 10 years ago as of June 1987.
- Work done for academic credit is not eligible. Work done while employed by an established firm must be accompanied by a letter from a principal of that firm stating that the entrant has primary responsibility for the project. Collaborative efforts among qualified entrants are welcome.
- Selections will be made by the editors of P/A. Their decision is final.
- Submissions must include a one-page firm profile, and a one-page resume for each entrant, in English, describing education and experience.
- Graphic material, slides and photographs included must be submitted in binders which shall not exceed 17 inches in either dimension.
- Anonymity is not required. All submitted material must be labeled with applicant's name, address, and phone number.
- There is no fee for entry.
- Submissions will be returned only if they are accompanied by an adequately sized and stamped self-addressed envelope. P/A will take every precaution to return submissions intact but accepts no liability for loss or damage. Please do not submit original material.
- Selected entrants will be notified confidentially by March 31, 1987.
- If the entry is selected for publication, the entrant agrees to make available further material as needed, but at no undue expense.

DEADLINE: FEBRUARY 28, 1987.

Address all questions and submissions to Young Architects Issue, Progressive Architecture, 600 Summer St., P.O. Box 1361, Stamford, CT 06904.

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POSITION: Assistant, Associate, or Professor of Architectural Technology. The Department of Architecture is seeking candidates at the Assistant, Associate, or Professor level for positions in the technology area of the curriculum. Candidates should have the ability to contribute to the undergraduate and graduate programs and should be qualified to teach in at least two of the following areas: architectural structures, building technology, site planning, lighting and acoustics, energy analysis and thermal design. Positions require collaboration with design faculty in studio instruction. Appointment criteria will include previous teaching experience; professional degrees at the graduate level; experience in theoretical or applied computer methods, including computer graphics; professional experience and research in the architecural field. Academic scholarship and teaching are obligations of this position. Rank and salary are commensurate with experience.
Curriculum vitae and supporting materials must be submitted to:

Chairman Jerry A. Wells
Department of Architecure
143 East Sibley Hall
Cornell University
Ithaca, NY 14853-6701

Cornell University is an Equal Opportunity/Affirmative Action Employer.

OKLAHOMA STATE UNIVERSITY, School of Architecture anticipates having three tenure track positions for August 1987. Two positions will be in architecture at either the Assistant or Associate Professor level with primary responsibility in design and secondary responsibility in history and theory, CAD, or systems and materials. A third position at the Assistant or Associate professor level in architectural engineering is also anticipated with primary responsibility in structures and secondary responsibility in systems and materials, CAD, environmental control or another related technical area of personal interest.
To receive full consideration, applicants should submit a letter of application, vitae, and the names and addresses of three references by February 15, 1987 to:

Chairman, Faculty Search Committee
School of Architecture
Oklahoma State University
Stillwater, OK 74078

Oklahoma State University is an equal opportunity/affirmative action employer.

Architecture Faculty Opening

Columbia University's Graduate School of Architecture, Planning and Preservation is seeking applicants for a full-time position within the faculty of the Division of Architecture. The position will commence in the fall semester of 1987, at a level commensurate with training and academic experience. Preference will be given to candidates with professional and academic experience. In addition to a capacity for studio teaching, candidates must be able to offer an academic course. Applicants should submit their resumes before February 20, 1987 to:

Professor Kenneth Frampton,
Chairman
Division of Architecture
404 Avery Hall
Graduate School of Architecture,
Planning and Preservation
Columbia University
New York, NY 10027

Coiumbia University is an Affirmative Action/Equal Opportunity Employer. Women and minorities are encouraged to apply.

ANNOUNCEMENT OF POSITION VACANCY
Architecture
Ball State University

Department of Architecture invites applications from candidates for possible full-time tenure track and/or temporary faculty positions in its undergraduate architecture program, effective September 1987, in the following areas:

ARCHITECTURAL DESIGN (including graphic communication, theory, environmental systems, structures, computer applications, or photography)
ENVIRONMENTAL SYSTEMS
STRUCTURAL DESIGN

Candidates with strong design abilities must be able to assume responsibility for an undergraduate architectural studio as well as courses in specialty area; they should have terminal degree in specialty area, and recognized achievements in research, scholarship or creative practice. Talent as stimulating teacher and ability to pursue research or creative practice are as important as formal qualifications. Rank and salary dependent upon qualifications. Send letter of interest, curriculum vitae, original transcript, and three letter of reference to Professor Paul Laseau, Acting Chairman, Department of Architecture, College of Architecture and Planning, Ball State University, Muncie, IN 47306. Application Deadline: February 15, 1987.

Ball State University Practices Equal Opportunity in Education and Employment.

THE FLORIDA AGRICULTURAL AND MECHANICAL UNIVERSITY INVITES APPLICATIONS AND NOMINATIONS FOR THE POSITION OF DEAN SCHOOL OF ARCHITECTURE

SEARCH EXTENDED

The Florida A&M University is a historically black, fully accredited, comprehensive university in the Florida State University System with an enrollment of approximately 5,000 students and a faculty of 350.

The School of Architecture, one of the 12 schools and colleges of the University, has been designated as a Center of Excellence by the State University System of Florida. With 20 full-time faculty and a current enrollment of over 200 students, the School offers NAAB accredited B. Arch. and M. Arch. degree programs. The School is housed in a new $5.3 million award-winning building that includes a resource center, technical and computer labs, and a full complement of support facilities. Continuing education and research activities are provided through the Institute for Building Sciences and a Washington, D. C. based urban studio. Beginning with the Fall Semester, 1986, a cooperative Master of Architecture program with the University of South Florida in Tampa will be implemented.

Candidates should possess the Master of Architecture degree or equivalent; licensure preferred; significant academic experience, as well as meaningful architectural experience; ability to communicate effectively with external groups; demonstrated leadership ability; a strong interest in research; ability to attract external funding; and sensitivity to the University's commitment to increase minority representation in the field of architecture. The successful candidate must qualify for a senior faculty appointment.

Salary is negotiable, depending on qualifications. Letter of application, resume, three letters of recommendation and other supportive materials must be postmarked by *February 27, 1987. The* successful candidate will assume the position by July 1, 1987.

Address all communications to:
Dr. James H. Ammons, Chairman
Dean of Architecture Search Committee
Office of the Vice President for Academic Affairs
The Florida A&M University
Tallahassee, Florida 32307

AN EQUAL EMPLOYMENT, AFFIRMATIVE ACTION EMPLOYER

SUNY at Buffalo's Department of Architecture is recruiting three full-time tenure track faculty for Fall 1987. Two of the faculty are being recruited at the rank of assistant or associate professor to teach design studios as well as support courses. The third position is also being recruited at the rank of assistant or associate professor and will primarily focus on the further development of our second professional, M.Arch., degree program in Advanced Building Technology. Salary for all positions according to rank and qualifications. Applicants should write to Professor Hiroaki Hata, Chairman, Faculty Search Committee, Department of Architecture, School of Architecture and Environmental Design, State University of New York at Buffalo, Hayes Hall, Buffalo, New York 14214. Applications should be submitted not later than 15 February 1987 and should include: a complete resume; a list of at least three references with full names, addresses, and phone numbers; and samples of professional, artistic, and scholarly work. As an equal opportunity/affirmative action employer, SUNYAB is particularly interested in indentifying and recruiting qualified applicants who are women, handicapped persons, and members of ethnic minority groups.

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University of Southwestern Louisiana, Department of Architecture invites applications for three faculty positions to begin in the Fall Semester 1987. Successful applicants will teach foundation level or advanced design and theory, and should have an interest in teaching or undertaking research in another discipline of the curriculum. A Master's Degree in appropriate field is required for all tenure-track positions. Final selection will focus on demonstrated excellence in teaching, professional experience or scholarly achievement, and significant ability in a particular area of architectural education. Appointments have a ten-month annual obligation; rank and salary negotiable. For initial consideration respond by February 1, 1987 with curriculum vitae, three current letters of recommendation and statement of philosophy of architectural education to Chairperson, Architecture Faculty Search Committee, U.S.L., P.O. Box 43850, Layfayette, LA 70504. Applications will be accepted unitl the positions are filled. The University of Southwestern Louisiana is an Affirmative Action/Equal Opportunity Employer. Applications from women and minority candidates are particularly welcome.

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SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE

Has junior fulltime faculty positions open in the architectural design sequence, beginning in Fall 1987. These are tenure track appointments with two-year initial contracts, salary and rank negotiable. Requirements include first professional architecture degree and teaching experience. Advanced degrees, secondary interests, professional experience and/or registration desirable. Please send resume, by April 15, 1987, to:

Professor Raymond DiPasquale
Faculty Search Committee
School of Architecture
Syracuse University
103 Slocum Hall
Syracuse, NY 13244-1250

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Professor Joseph Ferreira
MIT
Room 9-516
77 Massachusetts Ave.
Cambridge, MA 02139

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Director, School of Art
Northern Illinois University
DeKalb, Illinois 60115
815 753-7852

The Department of Architecture at California State Polytechnic University, Pomona is seeking applications for the position of **Department Chair.** This is a full-time appointment, ten months per year, divided evenly between teaching and administrative duties, with appointment as a senior faculty member, beginning September 1987. Minimum requirements include a recognized second professional degree (M. Arch or equivalent), ten years combined academic and professional experience, and architectural registration. Salary range is $37,116 - $50,988 depending on qualifications.
Request further information and formal application materials from Arthur Hacker, Chair, Selection Committee, Department of Architecture, California State Polytechnic University, Pomona, CA 91768. Deadline for receipt of completed applications is March 1, 1987. AA/EO Employer.

ANNOUNCEMENT OF POSITION VACANCY
Assistant Professor, Urban Planning and Development
Ball State University

Tenure track faculty position introducing planning in freshman environmental design studio. Masters degree in planning; design training; demonstrated teaching ability, and ability to use and teach design and graphic skills are requirements. Available: Fall 1987. For further information contact Dr. Francis H. Parker, Chairman, Department of Urban Planning, Ball State University, Muncie, IN 47306.

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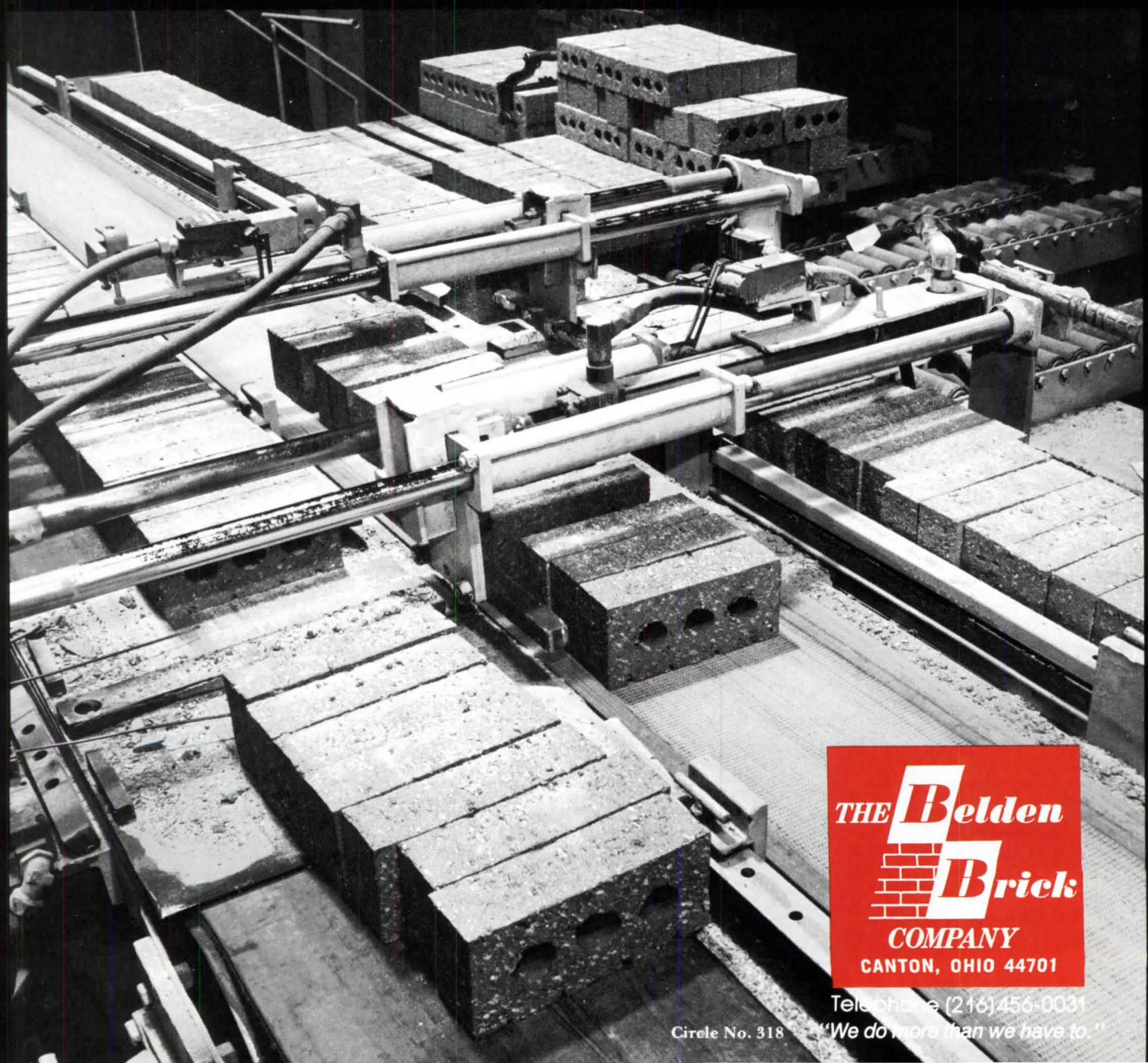

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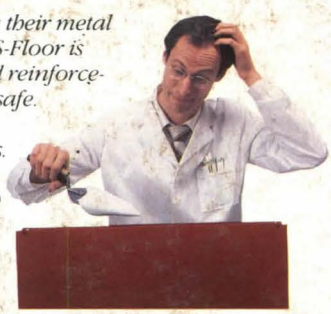

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