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Antoine Predock Wins Cal Poly Competition

Architect Antoine Predock of Albuquerque, New Mexico, has been selected to design the Classroom/Laboratory/Administration (CLA) Building at California State Polytechnic University, Pomona, following an invited competition. Also competing for the commission were Ricardo Legorreta of Mexico City with Leason Pomeroy, Orange, Calif., and The Architects Collaborative, Cambridge.

The CLA Building will house the unrelated functions of a computer technology center and University administration on a “gateway” site at the edge of the campus. Predock’s solution distinguishes an administrative tower from a courtyard classroom building, set on a triangular base housing general computer and business functions.

The twelve-member jury that selected Predock’s scheme included architects Craig Hodgetts, James Pulliam, and Ralph Rapson, and representatives from University administration and faculty.

Landmark Debate in Chicago

The landmark preservationist folks have had a hard time of it in Chicago, where development and demolition often go hand in hand. But they thought their lot had brightened in the late Harold Washington’s administration, whose Planning Commissioner, Elizabeth Hollander, was reported to have a soft spot (continued on page 32)

Chicago Furor Over Competition

Chicago architects fear a design/build competition for the new Chicago Public Library will preclude, rather than ensure, a beautiful as well as functional design for the long-awaited building.

The design/build competition is heralded by city officials as an end to the political imbroglios that have stymied construction (continued on page 30)

Minneapolis Sculpture Garden

The Minneapolis Sculpture Garden, a Walker Art Center-Minneapolis Park and Recreation Board Project that will open next June, is an ambitious experiment in public/private institution cooperation. The garden’s seven-acre site, located across Vineland Place from the Walker Art Center/Guthrie Theater complex, was donated and will be maintained by the city, while its exhibitions of sculpture will come from the Walker, which has also commissioned several large-scale, site-specific artworks for the project. The garden itself was designed by Edward Larrabee Barnes Associates (architects of the Walker’s original building and addition) in collaboration with landscape architect Peter Rothschild of Quennell Rothschild & Associates, both of New York.

Guarding the entrance facing the Walker will be two granite columns by Martin Puryear; sculptor Jackie Ferrara has designed a separate seating area. The south part of the garden is a group of four, 100-foot-square outdoor rooms with low, but...
George R. Brown Convention Center in Houston.

Houston (continued from page 29)
reinforce Jones Plaza, its immediate neighbor, the Thomas Convention Center, is for all intents and purposes boarded up. Its successor is the George Brown Convention Center, a joint venture of Golemon & Rolfe, John S. Chase, Molina & Associates, Hayward Jordan McGowan, and Mosley Associates, architects.

In contrast to Wortham, Brown takes a “Big Bang” approach. It is, in fact, a blockbusting six-block, 11-acre site, on the opposite side of the CBD from the Wortham Center, flush up against Interstate 59. The first phase of 475,000 square feet, accommodating 60,000 people in a building 450 by 900 feet with 9000 at-grade parking spaces, hits its context with concussive force.

Rather than being distorted by its context as was the Wortham Center, the Brown has reformed its environs with a superblock that even necessitated street realignments into curvilinear configurations. Nowhere is the contrast to context more dramatic than from the low-rise streets of “Vintown,” Houston’s largely Vietnamese commercial district adjoined the Brown Center on the other side of the freeway.

The initial phase will be expanded at both ends to a total of 1.2 million square feet, thereby equaling New York’s Javits Center and Chicago’s McCormick Place. Even now, preliminary site clearing has in essence separated the Center from the CBD. Yet Houston has always thrived on an unsentimental acceptance of the new, and technological conquest of the environment may be part of the Brown Center’s appeal. Its gleaming white panels and primary-colored structural and mechanical elements reinforce the myth of the new rising above the ashes of the old.

Although the Wortham Theater and Brown Center offer seemingly contradictory symbolic images, they share a dissociation from the context they should enhance, the one attempting to recreate a past and the other to project a heroic future. Yet it is the present Houston that needs architecture that reinforces its sense of place. These latest additions, however well they work as buildings, reflect a public sector that seems to have no sense of how to foster public life. Peter Papademetriou.

Competition (continued from page 27) of a new library for 20 years. Led by competition advisor Edward Wundrum, who directed a similar, unorthodox competition for the Portland Municipal Building, won by Michael Graves in 1980, the city will select a package of architect and contractor early this year.

Five teams named this month on the basis of a request for qualifications will submit priced proposals in May, and the winner will execute the design on a turnkey, guaranteed-price basis. The process is being touted as a way to accomplish the city’s two criteria: bring the job in on budget and on deadline (not so mysteriously timed to coincide with the 1991 mayoral election) and get a design so elegant that it silences all critics.

While it looks like the city might indeed accomplish the first objective, local architects insist that the second is doubtful. “Our concern is that the building be a world-class building, and the way to get that isn’t design/build,” said John Svvertsen, director of design at the Chicago office of Swanke Hayden Connell Ltd.

Svvertsen is the head of a Chicago AIA committee that has been trying to convince the city to put the project out. So far, their only success has been to convince Planning Commissioner Elizabeth Hollander to double the honorarium paid the five finalists to $100,000, which the AIA maintains is only a fraction of the actual cost of the required design work.

Moreover, the process could eliminate smaller firms, favoring large firms with preexisting relationships with developers likely to enter the competition.

A number of Chicago firms, large and small, have decided not to enter the competition. The naysayers include Harry Weese & Associates, Swanke Hayden Connell, Booth Hansen & Associates, TigermanEG, and McCurry and Loeb Schlossman & Hackl, whose principal Don Hackl, national AIA president, has been one of the most outspoken opponents of the competition.

“The process is pro-developer,” said Svvertsen, summing up local architects concerns. The architect will be paid by the developer, not by the real client—the city. That increases the chances that design elements could be compromised in the event of cost overruns, he says. Svvertsen contends that the AIA waited too late to voice its opposition to this competition, but reports that the group’s efforts may pay off in the future: Commissioner Hollander has given Svvertsen’s committee a list of four upcoming design issues she would like them to study, including the revamping of the city’s outdated zoning ordinance. Lisa Goff.

The author is associate editor of Crain’s Chicago Business.

[As P/A went to press, it announced that six teams had submitted bids to build the library, which is to be named after the late Mayor Harold Washington. The architect members of those teams submitting statements of qualification to the city’s purchasing agency included Eisenman/Robertson Architects, New York; Arthur Erickson, Toronto; Hammond, Beeby & Babka; Lohan Associates; Murphy, Payne & Shickham; Robins & Wells and Merrill, all of Chicago. Astwo are working in joint venture with other architectural firms. Five finalists are to be selected by Jan. 15, with the winner chosen in May.—Editors]

Last Word on Corbu at the Pompidou

Le Corbusier was unavoidable this past year. An avalanche of analysis and celebration in a dozen countries (P/A March, p. 36; P/A April, p. 27; P/A May, p. 29; P/A June, p. 25; P/A Nov., p. 25) marked the centennial of his birth. The culting homage to the Swiss-born architect, who lived most of his life in Paris and chose French citizenship, opened at the Centre Georges Pompidou on his birthday, October 8.

"L’Aventure Le Corbusier" (The Adventure of Le Corbusier, through January 11, 1988) is the greatest display of his work ever assembled. It occupies the Centre’s entire fifth floor, marking the first time an architect has been accorded the prestigious Grande Galerie.

Two related and finally persuasive arguments wind their way through this encyclopedic survey, proving that Corbusier’s design was neither antihistorical nor mechanistic. Corbusi the polemict argued “We must start again from Zero,” but the traveler discovered in the medieval Charterhouse of Ema “the solution to the worker-housing type,” and the urban planner incorporated Beaux-Arts symmetry and axiality in his Futurist cities. Far from rejecting the past, Corbu constantly drew on the tradition for inspiration and placed his own work sturdily in the mainstream of architectural history.

The straitjacket of functionalism is also undone. For example, Corbu’s 1928 project for a Mundaneum on Lake Geneva, a centrally planned agglomor that recalls Boullee, drew criticism at the time for its subordination of function to tract geometry. Corbusier replied that “Utility and beauty are two things, in- separably linked. Waste displeases the spirit, and utility counters waste; that is why utility
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Corbusier (continued from page 30) is necessary. But the useful is not beautiful.

Visitors familiar with Corbusier's architecture may be impressed at the Pompidou by the range and skill of his painting. "It's by way of the painting presented by his theories, the show leaves appreciation of Corbusier's work nostalgic and weightless.

Situational ironies abound. The Pompidou and the rebuilt Quartier de l'Horloge that surrounds it form part of the Beaubourg plateaux, whose reconstruction Corbusier envisioned in his Plan Voisin of 1925; neither the ostentatious technology of the former nor the anecdotal contextualism of the latter had any place in his plan. While the Beaubourg specifically built for the show exalts the beauty of his church at Firminy, young people at the exhibition entrances beg funds to complete the church itself, stalled in construction since 1962.

There is no catalog for the exhibition, but an Encyclopaedia Le Corbusier, edited by Jacques Lucan and published simultaneously, attempts an equally comprehensive, objective survey. (An English translation is envisioned under the aegis of the MIT Press.) The show is on view in Paris until January 11 and will travel to Turin and Barcelona. Thomas Matthews

The author is a journalist based in Bordeaux who writes frequently for P/A on French architecture.

**Landmark** (continued from page 27) for historic buildings.

But the recent decision to demolish the landmark McCarthy Building to make way for a $250 million office development in Chicago's Loop has proven visionists reeling in disbelief. At the core of the controversy is the city's end-run around its own Commission on Chicago Landmarks, which wasn't even asked to approve the decision. There's only one requirement in the city's Municipal Code concerning demolition or de-designation of a landmark, and that's that it come before the city's landmarks commission," said Vince Michael, program director of the not-for-profit Landmarks Preservation Council of Illinois (LPCI). "That didn't happen.

The city's actions are particularly curious in light of the new landmarks ordinance passed last year. The new law broadened the landmarks commission's power in two ways, granting it the authority to decide whether landowners seeking to demolish a landmark have a case for "economic hardship," a decision previously consigned to the courts, and the power to impose stiff penalties on landowners who demolish landmarks without the commission's permission.

Yet the commission's meek response to the McCarthy case went no further than a position statement saying the members disagreed with the proceedings. The decision has, however, whipped up civic groups and the usually low-profile LPCI, which has filed a lawsuit charging the city with violating its own landmarks ordinance. "We're afraid a precedent has been set that a landmark can be demolished without any public hearings," said Michael.

The city's Department of Planning argues that public hearings were held, albeit in front of an advisory commission. One city commissioner admits the department avoided the landmarks commission because they knew a lengthy battle might ensue, and the developers were anxious to proceed.

Commissioner Hollander also insists that no precedents are being set. In this one instance, she says, the benefits of the new ordinance outweigh the importance of preserving a landmark. Moreover, the developers have offered to help rehabilitate the nearby Reliance Building.

The trade doesn't satisfy the LPCI, which points out that while the McCarthy may not be a beauty, it is one of a dwindling number of buildings of its type. In 1975, there were 75 post-fire buildings built in the 1870s still standing in the central business district; today there are 30, with 7, including the McCarthy, slated for demolition.

Landmarks Commission Director Bill McLennahan does see the McCarthy Building demolition as a precedent. Yet, in the September 23 City Council meeting that approved the demolition, Alderman Tim Evans—the mayor's floor leader—said in no uncertain terms that he hoped the council's action on the McCarthy Building could act as a precedent in other instances where a landmark blocked new development.

Fifty-one out of 650 advertisements, seen in the pages of Progressive Architecture between January and December 1987, are being honored in a special Advertising Awards ceremony on January 22. A jury of professionals—Roger Ferris of Ferris Architects, Southport, Conn.; Randolph Gerner of Kohn Pedersen Fox Conway Associates, Inc., New York; William Lomholt of Murphy/Jahn, Chicago; and Cynthia Weese of Weese Hickey Weese Architects, Chicago—singled out Stow & Davis for Advertising Program of the Year.

The winners were, by category: Lees Commercial Carpet for carpet and fibers; Integrated Ceilings (two awards) for ceiling systems; DPIC Companies, Koh-I-Noor Rapidograph, and Xerox for computer & computer services/architectural supplies & services; Artemide, Devine Lighting, GTE Sylvania, and Peerless Lighting for electrical/lighting; Brunschwig & Fils and Design-Text for fabrics/wallcovering; CS Group and Trans Ceramica Ltd.-Flandre for flooring; Haworth, ICF (two awards), and Stow & Davis (three awards) for furniture; Corbus/Emhart, Hewi, Inc., and Riscon-Firemark for hardware; Viking Corp., for mechanical; DuPont Corian and Nevamar Corp. (two awards) for plastic/laminates and materials; American-Standard for plumbing/mechanical; Fashion for roofing/roofing insulation; Belden Brick Co., Brick Institute of America, Helios Industries Inc., National Products, Inc., U.S. Aluminum Corp., Marble Technics for structural; Harter for walls/partitions/panels; Kawneer, Marvin Windows (two awards), Pella/Rolscreen, Tischler and Sohn for windows/window treatments.

Forms + Surfaces received special recognition, winning nine awards in the categories of ceiling systems; flooring, furniture, hardware, materials & systems, structural, and wall/partitions.

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Infill (continued from page 38)

under the informal surveillance of neighbors. Multiplying across the block, as proposed, the scheme becomes a hybrid of the row house, courtyard tenement, and perimeter block prototypes, perforating the city block with newlike crossings while the street wall retains its definition.

From SRO's to Hotels

Ironically, in New York, whose popular imagery is dominated by Manhattan, only one Vacant Lots site was selected for the borough. The Boxer Groups' narrow five-story walk-up building for Harlem (5), with its combination of family and single-room-occupancy units, has one of the clearest and most rational plans in the exhibition, rich in its possibility for shared living environments. It is, however, the right building in the wrong location. With windows on its side, it does not belong in its mid-block site, but on a street corner. Concerns for security and economy are clear here in one of the architecturally most severe results of Vacant Lots.

The Conrad Levenson and Marvin Melzer project for the same site (6) proposes "swing" bedrooms and living rooms, which may be combined according to the needs of families who would be given temporary shelter in the building. The first floor has spaces for child care, adolescents' clubs, and social services. Wrapped in the decoration and symbols of the pre-Modern apartment house, the project gently proposes associations of middle-class stability and comfort for the transient victims of the housing crisis. (In another scheme for the Bronx by Voor Sanger & Mills, Bartholomew Voor Sanger, partner in charge, occupants would actually purchase bedrooms, with such "public" spaces as kitchens and dining areas held in common, a radical means to "aid the poor, young or elderly to gain a foothold in homeownership.")

Bungalows/Rooming Houses

Some of the architecturally most convincing results of Vacant Lots are located in the lowest density sites. Here gable roofs, terraces, and yards display pleasant domestic imagery, while several projects are rendered in the "bungalow" style familiar to affordable housing around the country. In a project for Queens by Litalien/Harris (7), a pair of houses doubles prevailing neighborhood density by masking four units behind the reassuring
Infill (continued from page 80)

single-family house vernacular of porches and decorative siding. In a Queens neighborhood with many newly arrived immigrants, Breslin/Mosseri (8) formalize the rooming house model in a pair of buildings that stretch through a city block. With barrel roofs and inflected walls, theirs is among the most elegant projects in the program. Each small building has four two-bedroom suites on its two upper floors and common rooms below, including large kitchen/eating rooms overlooking a common backyard.

Back to Basics

In explaining the rationale behind Vacant Lots, Architectural League President Frances Halsband does not preclude the League’s future study of large-scale housing interventions but suggests that for now, small-scale projects are “potentially buildable” and a means of “getting on the streets now.” Her opinion is shared by Mark Willis, Deputy Director for Development for HPD, who sees the potential of Vacant Lots entries to combine with the City’s $4.2 billion, 10-year housing program, an incentive that a number of designers did not overlook as they conformed to cost guidelines. Entries will be reviewed by HPD’s technical staff to determine whether they may adjoin local rehabilitation projects already under way. (At $65, $80 and $85 per square foot respectively, schemes by McDonough/Nouri, Levinson and Meltzer, and Bart Voorsanger are representative of projects that met costs for low- to mid-rise construction.)

The fact that neither the City nor the League precludes the value of large-scale housing efforts is critical to any endorsement of Vacant Lots. Cities are still in desperate need of larger community planning of the kind described by Lewis Mumford in which “sunlight, air, safety, play space, meeting space, and living space” combine. To enlarge the scale of urban housing beyond the now popular notion of infill should be the Architectural League’s next step as it encourages designers to act as they did in Talbot Hamlin’s day, when they “watched and coddled and fed the housing movement . . . and listened to each other talk housing almost continuously.”

Roy Strickland

The author is a practicing architect and assistant professor in the Graduate School of Architecture, Planning, and Preservation at Columbia University, where he teaches the housing studio.
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### Specifications

<table>
<thead>
<tr>
<th>Flat Sheet</th>
<th>8 mm</th>
<th>5 mm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thickness</td>
<td>2,438 × 1,829 mm</td>
<td></td>
</tr>
<tr>
<td>Weight</td>
<td>20 kg/m²</td>
<td>13 kg/m²</td>
</tr>
<tr>
<td>Color</td>
<td>White, beige, gray</td>
<td></td>
</tr>
</tbody>
</table>

Note: 8-mm white is polished on both sides; others are polished on one side only. Curved Sheet is also available.
A Mixed Review for Rowes Wharf

If wishes were structures, Rowes Wharf would be the flagship for a first generation of buildings that edged the sea with bravado, humanity, and hospitality. Boston's big chance to enliven its Downtown harbor with inviting architecture and a welcoming public space, the harborside building opened last fall replete with promises and packed with amenities.

As designed by Skidmore Owings & Merrill, Chicago, the complex followed the command of the city to spread its 650,000 square feet of space in a mid-rise structure rather than soar skyward. It also bowed to the city's dictate to mix functions of work and play. One hundred units of luxury housing occupy the main building and finger projections into the sea; a hotel and shops line the sidewalk; office space interweaves here and there in the ensemble; and marinas jut into the harbor. Added to this formula are such favors as a public observatory tucked under the copper dome and a lively ferry pavilion for water taxis to the airport.

The architects have taken pains to cover this vast and complicated entourage with enormous amounts of ornament. From the top of the copper dome to the sculpted surfaces of the buff-colored precast concrete, to the white wooden grids attached to portions of the 16-story towers and finger piers, embellishments update what SOM designer Adrian Smith perceives as Boston tradition.

Finally, Rowes Wharf attempts to respond to the urge to go down to the sea on foot—to retain public access to the Downtown waterfront—by extending and joining Boston's Harborwalk. This pedestrian pathway laid out by the Boston Redevelopment Authority follows the outlines of the massive brick building, edging its piers and promenades.

Stand on this "interior street" at Rowes Wharf and you see the full sweep of the Inner Harbor. The wharves jutting in and out, the vistas north to the bustling commercial edge of Downtown and south to the Fan Pier site (P/A, April 1987, pp. 35-36) create a lively seascape. The walkway's granite benches and posts and brick paving warm these public spaces, while the adroit positioning of entrances ensures privacy for the luxurious condominiums that overlook them.

Nonetheless, for all these worthwhile insertions and aspirations, this is a belabored building, swelled to a size dictated by the developers. Beyond its bulk—and compounding it perhaps—Rowes Wharf is a virtually illegible building. Those who want to read function from form should page elsewhere. Fear that the noise of the ferries would offend condo owners, for example, caused the architects to transform some housing units into offices.

However you take this mix, the monolithic nature of the design adds to its cumbersome feel. Seen from the street and from much of the city, the structure is an embossed floodwall pierced by an arch out of "Aida." The arch and entry court are intended to be inviting; but, ironically, the arch is too small to give a sense of the sea from afar, while the space beneath is too

(continued on page 48)
large to make a congenial meeting place.

Architect Smith favors the view from the sidewalk at either corner of the complex, and, from this angle, you can appreciate the fact that the building takes the curve of Atlantic Avenue. From this vantage point, too, the details that frame the bay windows and the blend of brick and concrete soften the over-inflated architecture, and the bulk and mass of the building recede.

Inside, however, the urge to relate a newer, bigger Boston to its architectural ancestry impelled the designers to traditionalize to the point of tedium. Though most interiors have appealing vistas, there is little dash or seaside verve to their design. The public observatory beneath the copper dome is disappointingly awkward; yet it appears as inspired as the Sistine Ceiling when compared to the hotel and other public interiors by designer John Nichols. Confusing and cloying, these spaces are furnished in a rococo copy of Hotelville, U.S.A.

But the bigger problem for Rowes Wharf remains its public presence. For all of its attention to public access, Rowes Wharf's bulk effectively walls off the historic waterfront. Between the fortresslike design and the upscale uses, Rowes Wharf is no welcome mat to the waterfront but a largely private preserve.

Jane Holtz Kay

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Through January 31

Through January 31

Through February 14

Through February 28
Friedrich Weinbrenner, German Architect. Art Institute of Chicago.

Through March 5

April 18

March 15
Registration deadline. Seattle Four-In-One Competition: The Art of Downtown Housing. Submissions due June 20. Contact Competition Manager, Department of Community Development, 400 Yesler Building, Third Floor, Seattle, Wash. 98104 (206) 684-0345.

Conferences

February 15–18

February 25–26

Through March 6

January 19–February 28
Realm of Ideas. Dallas Museum of Art and the LTV Center Pavilion, Dallas.

January 19–February 28

January 20–February 26

January 25–August 31

January 31

February 1
Registration deadline, design competition, Administrative and Interpretive Center for the Chattanooga Audubon Society. Contact Garnet Chapin, P.O. Box 245, Chattanooga, Tenn. 37401 (615) 892-1808.

February 15
Registration deadline, University Arboretum Design Competition. Submission deadline, March 15. Contact Design Arts Competition, Kerry J. Dawson, Director, The University Arboretum, Department of Environmental Design, University of California, Davis, Calif. 95616.

February 19
Submission deadline, President’s Historic Preservation Awards, honoring privately funded projects and the National Historic Preservation Awards recognizing federally funded projects.

Submission deadline, Sixth Annual Du Pont Carpet Fibers Antron Design Award. Contact External Affairs Department, Du Pont Company, Wilmington, Del. 19898 or Sue Bloomberg, Burston-Marsteller (212) 614-5051.
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This is a "FOUR in ONE" competition — there are four separate categories each based on a different type of site. A single registration entitles individuals or teams to enter one, two, three or all four categories. Different team members can enter each category.

Each category includes a separate first, second and third prize plus honorable mentions. A minimum of $32,000 in prize money will be distributed by a nationally renowned jury. Seattle intends to publish, exhibit and promote commissions for the winning designers through its current urban design and development incentive programs.

The submission requirement for each category is only one 24" by 36" board. The competition is open to all persons. The single $60 registration fee must be made payable to the Seattle City Treasurer and sent to: Seattle Competition, Seattle Department of Community Development, Housing Development Division, 400 Yesler Way, Third Floor, Seattle, Washington 98104.

Programs will be mailed in February, 1988. No registrations will be accepted which are postmarked later than March 15, 1988. Submissions will be due on or about June 20, 1988. The competition advisors are Lawrence P. Witzling and Jeffrey E. Oltswang.
PA Practice

Management: Architect-Developers

In the 20 years since John Portman appeared on the architecture and development scene with the Atlanta Hyatt Regency, there have arisen a significant number of architects who initiate and lead the development process. These architect-developers can be classified into three types: the Charles Bulfinch, the John Nash, and the Adam Brothers type—each named after a notable architect-developer in history. (See footnote p. 62.)

The Bulfinch type is an architect or firm that dabbles relatively naively in development. The principals are very much involved in the development process—often to a project's detriment given their lack of expertise. This type follows one of two directions: Some try development once and decide never to do it again, discovering that it does not jibe with their architectural practice, often after having been burned financially. Others proceed to integrate it more fully into the practice and evolve into Nash or Adam types.

The Nash type of architect-developer is essentially a Bulfinch type with the experience to act as a sophisticated developer. The Nash principals divide their time between the development and design processes, and are deeply involved in both. Most firms focus their attention on development and do little if any outside architectural work. There are, nonetheless, numerous architecturally focused Nash types for whom the development activity, though consistent, is limited.

The Adam type—a firm organized so that the development arm operates with almost no overlap in personnel with the architecture side. The principals' depth of involvement in both architecture and development is less than Nash's, so much so that one can say the capital of the Adam type is in the fragmented Nash type with specialists managing each piece. While the emphasis of the

Computers: Making CADD Work

Between 40 and 54 percent of all architectural offices in the U.S. report that they use some form of computer-aided design and drafting system and approximately 90 percent of the remainder report that they will acquire CADD technology within the next two years. Since design firms have been involved with CADD for a number of years, it would be reasonable to assume that CADD technology is well understood and integrated into architectural design and production processes. Yet when we look at the reality behind the numbers, this is not at all the case. Architects misunderstand and misuse CADD to a surprising degree. Surveys indicate, for example, that 42 percent of micro-computer workstations are used for less than two hours per day; only 25 percent are used in excess of six hours. More significantly, it is estimated that one in four systems fails, where the system does not achieve the productivity that it is capable of.

Graphic Systems, Inc., recently conducted a survey of architectural firms using CADD in the Boston area. Among the more surprising results of the survey were the responses re-

Law: Verifying Site Surveys

The contract between owner and architect usually requires that the owner furnish a certified land survey of the site. On occasion, a contract will require that the owner furnish whatever information, surveys, and reports are requested by the architect. However, respective responsibilities of owner and architect in establishing the legal status and restrictions of the building site are often unclear, and such ambiguity can result in significant mistakes.

Illustrative of the dangers implicit in such a situation is the Illinois case of Cadral Corp. vs. Nagle. One may think of the Adam type firm as a fragmented Nash type with specialists managing each piece. While the emphasis of the

(continued on page 62)

October's leading housing indicators showed the effect of the stock market collapse and interest rates near 12 percent. The median home price fell 5.3 percent to $104,000, according to the Commerce Department, which also reported a 1.5 percent drop in new home sales. Housing starts fell 8.2 percent, according to ENR.

In other housing news, the American Architectural Manufacturers Association projects that single-family housing starts will drop 4 percent in 1988, continuing the decline measured at 2.5 percent in 1987. Multifamily starts should decline by 9 percent, compared to a 12.3 percent fall last year.

Energy efficiency may not be the top design concern right now, but the Association of Energy Engineers reports that 61.3 percent of members polled believe there will be another oil crisis in the next five years.

Registration candidates can now hear jurors' critiques of past projects when studying for their own exams. The NCARB has produced an audio cassette to accompany their own A.R.E. Handbooks.

Colleges and universities expect to spend millions of dollars in the next five years to upgrade their aging physical plants, according to the Society for College and University Planning. The most common projects planned are classrooms, laboratories, and offices.

Executives in publicly held construction companies made an average of $373,000 in 1986, according to the Hay Group and ENR. The AIA 1987 Firm Survey Report says that principals in the largest architecture firms made an average of $88,300.
Management (cont. from p. 61)
organization as a whole may be either architecture or development, the architecture side has an independent life and outside clients.
The Nash and Adam types constitute the majority of architect-developers, with the Bulfinch type acting as a filter. For the most part, Bulfinch and Nash type firms are smaller and more entrepreneurial, while the Adam types are larger and more corporate.

Though often the case, it is not necessary for an Adam type firm to have evolved out of a Nash or a Bulfinch type. A sophisticated architectural firm has the capability and resources to establish an equally sophisticated real estate operation. Nash type firms, however, do tend to grow out of Bulfinch types since the principals’ real estate experience must evolve somehow.

Architect-developers can develop from either the Bulfinch or Adam end. At the same time, an architect-developer can exit to either architecture or development at any point.

Drawbacks
development presents a significant challenge to a firm’s positioning of itself in the architectural market. There is a potential for developer-clients to view architect-developers as competitors rather than as architects for architectural clients.
The successful firms deal with this market confusion in one of three ways. One is to accept the fact that, as Peter Madsen of Boston’s Gunwyn Company/ Graham Gund & Associates puts it, “some developers want to hire us and architects better understand their language, and some feel a role conflict with us.” For such firms, outside developers are clearly not the mainstay of the architectural practice.
The second approach is to design for no other client but one’s other clients. The firm of Philadelphia does. Horn-Blyth’s principals do most of the design work because of the difficulty in keeping skilled architects when the focus of the firm is not architecture. Even an occasional outside design job presents a substantial distraction for the firm.
The third alternative is to develop only in the markets that your clients do not pursue. The Hillier Group of Princeton, New Jersey, follows this strategy, primarily in the development of housing.

The other significant drawback that the architect-developer faces is risk: “The risk element is an incredible factor. It permeates everything,” says Vincent Hauser of Growth Properties in Philadelphia. There is always the danger that in the management of risk, architectural intentions will become a casualty. The market and the myriad of people necessary to raise money for development tend to flatten any academic or avant-garde impulses.

In this environment, architecture exists not as a service or an art but as a product—however artfully it may be produced. Any distinction between product and service that may exist between the developer and architect exists in an even more uneasy balance when the architect is the developer as well.

Development also can distract a firm from architecture. It can make it difficult to find enough time to design while wearing so many hats, and because of financial exigencies, it can delegate architecture to a lower priority.

This would seem to be a problem only for the Nash and Bulfinch type firms, since the division of labor in the Adam types ought to ensure that enough time does exist and that an architectural priority is built into the organization. However, the architectural practice itself often fails the development side by viewing certain internal projects as “easy ones.” The development principal of a prominent Adam firm claims that “it’s a problem for me to get the treatment I feel I deserve. It’s the single biggest issue I face (within the firm).”
The continuing challenge for the architect-developer is to ensure that architectural values do not become subordinated to the economic organization. This potential danger varies according to the firm’s focus—architecture or development—and whether the firm has in-house construction capabilities. The development-focused firms are naturally close to such projects because the practice of architecture has been put in the background. However, closer still are the firms that have a construction arm, for they must continually create jobs to keep the building arm active.

The Possibilities
In spite of the drawbacks and the dangers, architect-developers have repeatedly demonstrated their ability to maximize the architectural potential within a given market. This was true of Portman’s early work (P/A, Jan. 1956, p. 101); it was particularly true in the early days of historic rehab work; and today, it is true in spec housing (P/A, Dec. 1987, pp. 102–107). Markets in which architects have had little penetration have been fertile proving grounds for architect-developers, and the quality of the work is typically quite high.

The architect-developer has the potential to reverse the hindrance of architecture by developers. Rather than seeing architecture solely from a developer’s perspective, an architect-developer has the opportunity to develop from an architect’s perspective. Architecture is allowed to reign in development rather than making the best of a wild ride and hoping that development will learn to gallop gracefully.

Christopher Misner
The author has a Bachelor's degree from Princeton University in the History and Theory of Architecture. This article is adapted from his thesis.

Charles Bullfinch served as the architect-developer of the Tontine Crescent (1793–1794) in Boston and went into bankruptcy when units did not sell fast enough.

John Nash developed several large projects while practicing as an architect. The best known project is Regent Street (1815–1830) in London.
The Adam Brothers developed several projects separate from their architectural practice, the most ambitious of which was the Adelphi terrace (1768–1772) in London.

Computers (cont. from p. 61)
considered to the question of why architects purchased their CADD system. Most firms said the primary reason for procurement was “for competitive reasons.” Design firms are in ceaselessly finding that certain projects are available to them only if they have a CADD system. About 20 percent of clients in the Boston area insist that their architects have CADD—even if they want the digital database for facility management or because they see potential benefits of CADD implementation. Design firms are in ceaselessly finding that certain projects are available to them only if they have a CADD system. About 20 percent of clients in the Boston area insist that their architects have CADD—even if they want the digital database for facility management or because they see potential benefits of CADD implementation. Design firms are in ceaselessly finding that certain projects are available to them only if they have a CADD system.
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Computers (cont. from p. 62)

software releases, macros, user groups, newsletters, and seminars were, in many cases, not effectively used.

- Since workstation-based
CADD is expensive, there
tended to be a lot of pressure to
use the workstations for produc­
tion only. Activities that required
use of the workstations, such as
training; database, macro and
library development; marketing
and demonstrations; and experi­
mentation were not accounted for.

Making CADD Work

What makes for successful sys­

tems implementation and man­
agement? The three most impor­
tant things to remember about
CADD are that it is a limited
resource; that it must be inte­
grated with manual methods; and
that it must be managed.

CADD affects drawing quality,
management and maintenance,
schedules and project man­
agement. CADD management con­
siderations include the establish­
ment of standards, training
procedures, production require­
ments, project selection, and
database and library design and
development.

Some of the most important
CADD management consider­
ations are personnel, training,
standards, and project planning,
management, and selection.

Personnel: Different points of
view must be represented on the
CADD management team. For
example, short- and long-range
management objectives for the
firm must be understood, trans­
lated, and implemented by the
CADD manager and operators.
Also, technical support is re­
quired for macro and software
development. In small firms
using a micro-CADD system,
these roles might be filled by the
same individual.

Staff must also be motivated.
At present, there is about a 10
percent pay differential (in Bos­
ton) between individuals who
are CADD literate and those
who are not. Another form of
motivation is letting CADD
people know that they would be
the last to be let go.

The systems manager is the
most difficult role to fill. Experi­
enced CADD managers, able to
save a company lots of time and
false starts, operate in a sellers'
market. CADD operators are
dependent on the number of client follow-up
situations. Project selection
and budgeting ability, personnel
management and new methods. Management
criteria are important. Repeti­
tion is the most important vari­
ability in making a system
work. A CADD manager should
possess as many of the following
skills as possible: CADD knowl­
edge and capability, marketing
and communication skills, plan­
ing and scheduling ability,
budgeting ability, personnel
management skills, and the abil­
ity to delegate responsibility.

Project Selection: Very few firms
will automate 100 percent of a
project or even a drawing—un­
less the client requires a digital
database for facility manage­
ment purposes. Project selection
criteria are important. Repeti­
tion is the most important vari­
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The developer contended that he had fulfilled his contractual obligation because the survey showed the existence of a 10-foot building line. The Appellate Court, however, concluded that the jury was justified in rejecting this contention, since the meaning of the designation on the survey of a 10-foot building line was itself ambiguous. The Court also pointed out other circumstances that might have influenced the architects in not treating the survey designation as a restriction. The developer had supplied them with earlier plans prepared by another architect that did not indicate the building line. More significantly, an earlier survey furnished by the seller at the time he purchased the property was sent to the architects, the cover letter did not mention or explain the building line. The Court concluded that the question of whether the developer had satisfied his contractual duties was for the jury to decide.

On the question of whether the architects had waived the contractual requirements that the developer provide a complete and accurate survey, including restrictions, the Court concluded that the question was for the jury to decide. The Court also pointed out other circumstances that might have influenced the architects in not treating the survey designation as a restriction. The developer had supplied them with earlier plans prepared by another architect that did not indicate the building line. More significantly, an earlier survey furnished by the seller at the time he purchased the property was sent to the architects, the cover letter did not mention or explain the building line. The Court concluded that the question of whether the developer had satisfied his contractual duties was for the jury to decide.

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Pittsburgh Corning Corporation is proud to announce an Architectural Design Awards Competition to identify, acknowledge and reward outstanding, creative and unique applications of PC GlassBlock® products. Projects to be considered are those which incorporate PC GlassBlock® products as a central element in their design. Applications may include exterior and/or interior as well as specialty constructions.

Through this program, Pittsburgh Corning Corporation hopes to heighten awareness of the special combination of aesthetic and functional characteristics offered by PC GlassBlock® products. It is also hoped that those in the architectural and interior design fields unaccustomed to working with glass block will be encouraged to consider the important design statement possible with this extraordinary building component.

Significant cash prizes will be awarded to all first and second place winners; certificates of recognition will be presented to all winners, including honorable mentions.

The Jurors
Judging will be by a panel of acclaimed professional architects—four partners/principals in leading architectural firms and the director of a major school of architecture.

James Ingo Freed, FAIA  Partner
I. M. Pei & Partners
Thom Mayne  Principal
Morphosis
Terrance Sargent, AIA  Partner
Lord & Sargent, Architects
Craig Taylor, AIA  Associate, Partner
Skidmore, Owings & Merrill
Stanley Tigerman, FAIA  Director,
School of Architecture
University of Illinois at Chicago

General Information
1 Projects To Be Considered
The competition will review exterior and/or interior as well as specialty constructions incorporating PC GlassBlock® products as a central design element.

2 Eligibility
The competition is open to individual architects and designers and architectural/interior design firms in the United States and Canada, as well as to students enrolled in schools of architecture. School entries may also be by class, class team, or the school as a single body. Previously published entries are acceptable.

3 Judging Categories
Submissions are invited in three categories: (1) Existing/Completed; (2) Planned/Pending/In-Works; and (3) Conceptual. Designs may be for residential, commercial, institutional or industrial applications.

4 Entry Acceptance
Acceptance of entries for (1) Existing/Completed Projects and (2) Planned/Pending/In-Works Projects is contingent on verification of eligibility and agreement of the entrant's client to cooperate in the competition. All clients will be contacted and final acceptance rests with Pittsburgh Corning Corporation.

5 Awards
First and second place prizes will be awarded in all three categories, and up to three honorable mention certificates will also be awarded in each category, at the discretion of the jurors.

Prize Amounts
<table>
<thead>
<tr>
<th>Project Category</th>
<th>1st Place</th>
<th>2nd Place</th>
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<tbody>
<tr>
<td>Existing/Completed</td>
<td>$2,500.00</td>
<td>$1,500.00</td>
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<tr>
<td>Planned/Pending/In-Works</td>
<td>$3,500.00</td>
<td>$2,500.00</td>
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<tr>
<td>Conceptual</td>
<td>$6,000.00</td>
<td>$4,000.00</td>
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Note: In the event of student/school winners, prize monies may be divided at the discretion of the institution.

6 Notification of Winners
Winners will be notified by mail no later than April 22, 1988, and first and second prize winners will be honored at a banquet ceremony to be held May 9, 1988, in Pittsburgh, Pennsylvania. For student winners, travel and hotel expenses will be paid by Pittsburgh Corning Corporation.

7 Publishing of Winning Entries
There are a variety of ways in which winning submissions might be presented to the profession and the public at large. Publicity announcements will be submitted to the national and regional trade press, and to the local press in winners' areas. Winning entries may also appear in Pittsburgh Corning advertising. Thus, entrants agree that if their submission(s) wins, they release and authorize Pittsburgh Corning Corporation to use their entries in advertising and agree to provide additional graphic materials, if needed and available.
Entries may be made in all three categories but only one entry per category will be allowed.

Entries must be securely contained in binders no larger than 17" square (preferably 10½" x 11½"). Fold-out sheets should not be used. Separate volumes must be submitted for each category entered.

A complete entry form (found elsewhere on this page) must accompany each submission. This form may be reproduced. Entry forms should be placed in unsealed envelopes attached to the binder’s inside back cover. The entry form is the only document which is to identify the entrant(s). Any other submission materials which might disclose entrant identity must be modified in some manner so as to conceal this information.

Submissions should consist of color photographs, slides and/or transparencies for (1) Completed/Existing Projects, or legible reproductions of original drawings or plans for (2) Planned/Pending/In-Works Projects or (3) Conceptual Projects. Models, videotapes and original drawings will not be accepted.

A typewritten project description sheet must accompany each entry in each category. These sheets should not identify the individual, firm or school entrant. This sheet should appear as the first item in the entry volume and is to include:

A. Competition category for which this entry is being submitted: (1) Existing/Completed Projects, (2) Planned/Pending/In-Works Projects, or (3) Conceptual Projects.

B. For (1) Existing/Completed Projects and (2) Planned/Pending/In-Works Projects, provide the full name and address of the structure.

C. A general description of the overall project.

D. Where and how PC GlassBlock® elements are incorporated.

E. Why PC GlassBlock® elements were used and why only they could provide the aesthetic and/or practical function(s) sought.

F. Where possible, be specific as to PC GlassBlock® unit pattern(s), size(s) and type(s).

Entries will be returned only if a suitable envelope is included. A return label, which will be used on this envelope, is a part of the entry form. While submissions materials will be handled with extreme care, Pittsburgh Corning Corporation can assume no liability for loss or damage.

Entries must be submitted to:

Pittsburgh Corning Corporation
Architectural Design Awards Competition
800 Presque Isle Drive
Pittsburgh, PA 15239
Attention: D. Holland
Architectural Design Awards Coordinator

Entries must be to the above address by 5 P.M., Thursday, March 31, 1988.

For additional information, please contact:

Mr. James H. Coleman
Manager of Marketing Communications
Pittsburgh Corning Corporation
800 Presque Isle Drive
Pittsburgh, PA 15239
(412) 327-6100

Pittsburgh Corning Corporation
Architectural Design Awards Competition
800 Presque Isle Drive
Pittsburgh, PA 15239

Your submission has been accepted and assigned entry number:

Entrant:
Address:
Project:

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(Participant's address)

(Participant's phone number)

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For 35 years, the P/A Awards program has been charting the course of American architecture. The Time Line on the facing page identifies some of the landmark winners and leading ideas of those fascinating years.

EVEN the raw statistics are impressive: In the past 35 years, P/A Awards juries have reviewed some 26,000 submissions and chosen 849 for recognition.

Making these selections have been 224 jurors, among them many of the most renowned architects, engineers, planners, researchers, and critics of these years. The roster has included such honored architects as Eero Saarinen, Walter Gropius, Marcel Breuer, I.M. Pei, Louis Kahn, Philip Johnson, and Romaldo Giurgola (see juror lists on Time Line). And their commentaries on the state of American architecture have done as much as their selection of works to make these awards issues an annual institution in the profession.

By choosing with remarkable foresight, these P/A Awards jurors have recognized many influential architects at the outset of their careers—among them Paul Rudolph (in 1954), Minoru Yamasaki (1956), Charles Moore (1962), Cesar Pelli (1966), Venturi & Rauch (1967), and Michael Graves (1970). And throughout the program’s history, P/A juries have honored established firms as well; the firm of Skidmore, Owings & Merrill has had the most prolonged success in the P/A Awards, with four winners out of the 59 in the first P/A Awards competition and many since, including one of this year’s 25 winning projects.

The jury for the first P/A Awards in 1954 met just as the International Style was reaching its high point in America, and most of what they chose epitomized that severe style. But even this jury noted an overall lack in the submissions of “gaiety, excitement, fancy.” They reserved their highest praise—and the program’s first First Award—for the Back Bay Center, a prophetic mixed-use urban complex designed by Boston Center Architects, an all-star team that included Pietro Belluschi, Walter Bogner, Carl Koch, Hugh Stubbins, and Walter Gropius. Though its ambitious program was eventually repackaged in the banal forms of the Prudential Center, this winning project helped raise the consciousness of the profession and the public to the potential of large-scale urban design efforts.

By the second year of the award program, the jury was having an easier time finding excitement in the entries, and the program began revealing annually the various probes American architects were launching in efforts to make Modern architecture more appealing and better adapted to the physical settings and cultural context of America. Some of these efforts look a bit naive or strained today, but many have made significant contributions to America’s architectural heritage. And the winners have included not just the kinds of landmarks that are found in architectural histories, but civic landmarks such as the state capitol of Hawaii and the municipal airports of Minneapolis and Memphis and landmarks of development strategy such as Boston’s Faneuil Hall Marketplace.

Overall, some 65 percent of all winning projects are ultimately realized—a very respectable survival rate considering the prevailing mortality rate of projects that pass through the design phase. Every year P/A features a number of completed works based on award-winning designs, and we often hear that P/A recognition has helped to maintain design quality.

As the scope of architectural practice has broadened, the P/A competition has expanded accordingly: In 1971, additional jurors were invited to select winners in the category of urban design and planning; in 1974 the program expanded again to embrace the emerging activity of architectural research, and the jury—now numbering eight—was reconfigured into two teams that screen entries separately, then reassemble to make final choices.

During the 1970s, eligibility to enter was extended to Canadians, who have also been represented on subsequent juries. Then the competition was open to foreign projects designed in North American offices. Since 1983, juries have generally included one architect from outside these two countries, but only those who have had practical experience here, such as James Stirling, O.M. Ungers, and this year’s Fumihiko Maki, who won his own P/A Awards citation back in 1958, when he was practicing in St. Louis.

During these 35 years, the world of architecture has kept changing, and the P/A competition has evolved with it—following some trends, leading others. But the program has maintained its original simple objective: to recognize the most promising architecture before construction, thus supporting forward-looking schemes when they are most vulnerable to compromise. By pursuing this simple objective year after year—without too much self-consciousness about their place in history—the P/A jurors have in fact made the program a significant factor affecting the course of these developments.

John Morris Dixon
This year's jury singled out for a First Award the competition-winning scheme for an Arts Center in India. A total of 25 submissions were honored in the categories of architecture, urban design, and research.

THE 925 submissions to the 35th P/A Awards program exceeded last year's total by almost 100 entries. The jury selected 13 out of 790 submissions for recognition in Architectural Design, 7 out of 99 in Urban Design and Planning, and 5 out of 36 in Applied Research. In the breakdown by building types, single-family houses again dominated with 202 entries, followed by commercial developments (175) and multifamily housing (92).

The list of winning architects contains a healthy mix of "knowns"—many of whom have won P/A Awards before—and new names. Three of this year's winners also won last year. Thom Mayne and Michael Rotondi of Morphosis, who captured one award and two citations in the 1987 program, won a citation this year, while 1987 winners Holt & Hinshaw and Kohn Pedersen Fox Associates also repeated their successes.

The issue of known versus new work was one the architectural jury debated at length. One camp preferred innovation to evolution, urging "no awards for running in place," while others felt that projects should be awarded for excellence, regardless of whether they broke new ground. Arguing that familiarity can indeed breed contempt, the latter group also challenged the assertion that architects whose work is easily identified—despite the anonymity of entries—do better in the program and stated that known work is often more closely scrutinized.

Although several suburban projects won in Architectural Design, the jurors were keenly disappointed by the lack of solid urban design solutions to the unique and pressing problems of suburbia. In this category, as in Applied Research, they also observed the impact of governmental cutbacks on available commissions and the new emphasis on smaller-scale, "real world" problems.

In research, the shift in funding from public to private sources has affected not only the topics studied but the methods of presentation. New user-oriented, interactive presentations such as workbooks and videos have replaced the hefty tomes of years past. While applauding that development, the jurors still warned that a communication problem remains, separating the research community from practicing architects. Daralice D. Boles
Architectural Design

AS has been the practice for the past few years, the four jurors specifically charged with reviewing architectural design submissions were given a half-day head start because of the large number of entries. This year's jury chairman, Charles Gwathmey, was not a first-time juror in this awards program, having served in 1977, and he helped the team begin its tasks at full stride.

Working well together, Max Bond, Charles Gwathmey, Fumihiko Maki, and Rob Quigley had the typical range of jury viewpoints and, toward the final stages of the process, made some allowances for "passionate" opinions by individual jurors. There was little talk of specific styles, a subject discussed in some depth by last year's jury. Nor was there the tendency to dismiss the large-scale work as uninspired and therefore unworthy, something that has happened in past juries. Smaller projects still hold the healthy majority among those recognized, of course; but the National Centre for Arts in New Delhi (p. 92), the highrise in Frankfurt (p. 96), and the architecture college in Tempe (p. 118) are far from small.

Recognizable Work

Because it was easy to guess the source of some submissions, the jury found itself comparing some projects to others that it suspected of being by that same person or firm.

Quigley: What are we learning from this scheme? The source has been recognized before.

Gwathmey: So once the source is recognized it never gets recognized again? I think it has taught (the author of another submission) something about the quality and nature of objects and their juxtapositions to each other and the whole notion of sequence. His own project extends the palette and makes it abstract in a very convincing way.

Quigley: There has been a lot of presumption that the scheme (by the other architect) is dependent solely on this type or precedent, but this may be only one source.

Gwathmey: The unfortunate thing is that this architect has had three entries that made it to the final rounds, and we're judging him against his own work. This is, in its own right, the proper scale, the proper language and imagery for this size building and this site. Why do we have to deny that it's compelling because someone else borrowed the language and made the other project?

Context

For the most part, discussions about context recalled an almost yearly concern of P/A juries. Some of these were about contextualism, as such; others were concerned about the individual projects and their surroundings. The often-heard discontent was over the sometimes appalling lack of information in the submissions about neighborhood
circumstances, adjacent property, and any other nearby or area envi­
ronmental cues. In some cases, the jury final decided that these
omissions didn’t significantly alter the success of the project, but
when the architect did include thorough documentation, the jury
was highly appreciative. Some comments on various entries:

**Quigley:** We don’t know enough about this context to know what
its style has to do with the buildings around it; it seems rather brutal.
It doesn’t respond to the history or the culture of the place. When
there’s such a strong regional influence already, why would you
depart from it?

**Bond:** This one is strong; it works on all three scales equally. They
give a lot of information about the context, so that you get a sense
of what they’re responding to without actually knowing it firsthand.
It works with the fabric of the city.

**Eligibility**

In order to ensure an even competition between entrants, certain
eligibility requirements for the P/A Awards program have evolved
over the years. Because there is a risk of judging real projects against
not-so-real ones, entry rules have grown increasingly specific about
what constitutes eligibility. In the Architectural Design category, the
project “must have been commissioned, for compensation, by clients
with the authority and intention to carry out the proposal submitted.”
In addition, projects qualify only if they are “scheduled to be in any
phase of construction” in the following year, and a schedule is re­
quested with the project synopsis. The final verification, once the
jury decides a submission should be premiated, is P/A’s contact with
the client confirming intent to proceed.

Several entries have been declared ineligible in the years since the
inception of these explicit rules, and while candor on the part of
clients cannot be absolutely guaranteed, credibility and even-handed­
ness are enhanced. On some occasions, projects have been submitted
in good faith by architects who are unaware of their client’s current
intentions; such an occurrence can be a rude way to learn them. If
the project is either dead or “on hold” for the foreseeable future, if
the client does not own the land for the proposal, or if the submission
is an entrant in, but not the declared winner of, a competition, the
project is not eligible under the rules. The fact that the architect was
commissioned by a real client for compensation does not establish
eligibility if either authority or intention are lacking at the time of
entry. Several variations on this type of problem were encountered
this year, and the jury discussed these aspects of the requirements.
Although they would favor some liberalization of eligibility rules, it
was necessary to enforce this year’s rules as written, resulting in the
sacrifice of two impressive entries. **Jim Murphy**

**Charles Gwathmey, FAIA**, elected chairman of this jury, is a partner in
Gwathmey Siegel & Associates Architects, New York. The firm has
received many design awards, including five AIA Honor Awards,
three awards in the P/A Awards program, and the 1982 AIA Firm
Award. Gwathmey is a member of the American Academy of Arts and
Letters, receiving the academy’s Arnold W. Brunner Prize. He was
also the recipient of the New York AIA Medal of Honor and the Yale
School of Architecture Alumni Arts Award. He has held faculty posi­
tions at Yale, Princeton, Columbia, Harvard, and UCLA.

**Fumihiko Maki**, JIA and Hon.
FAIA, is the founding principal of the Tokyo firm Maki & Associates,
and Professor of Architecture at the University of Tokyo. A graduate of
the Harvard Graduate School of Design, he has taught at Harvard,
Washington University, Columbia, and the University of California,
Berkeley, as well as schools in Canada and Europe. Maki was a
member of a number of juries, including those for the Pritzker Prize
from 1985 to 1987, The Aga Khan Architecture Award, 1987, and the
International Competition for the Indira Gandhi Memorial Arts
Centre in New Delhi, 1987.
Ralph Lerner Architect

Project: Indira Gandhi National Centre for Arts, New Delhi, India.

Site: A 25-acre piece of land at the intersection of two major axes of Lutyens' master plan for New Delhi, the north-south Janpath and the east-west esplanade, the Rajpath.

Program: The center consists of five components: an administrative center (Sutradhara), a research library for Indian art (Kala Nidhi), a center for publication and research (Kala Kosha), a tribal and folk arts research center and collection (Janapada Sampada), and a performing arts center (Kala Darshan). Total area: 550,000 square feet.

Solution: The design, the winning entry in an international competition, combines monumental civic spaces and smaller sheltered spaces, responding to the two traditions incorporated in New Delhi's plan and enabling the complex to assert the cultural achievements of a diverse national heritage, while fostering dialogue among groups representing various arts, regions, and social levels. Five major exterior courts are ranged along the longitudinal axis, with smaller courts in secondary areas. The buildings, whose architecture is inspired by the simple geometries of Hindu, Moghul, and Classical traditions, are alternatively freestanding, partially engaged, or fully engaged. For symbolic reasons the Sutradhara and the Indian theater are freestanding, the former maintaining a distance to assert its importance as the administrative center, the latter representing the pivotal position of Indian artistic traditions. At its boundaries the project presents a complex but uniform building frontage towards Rajpath, becomes the third element in the cultural forum conceived by Lutyens, and provides a symbolic front door to the center along Janpath.

Jury Comments

Quigley: This is the most poetic, most contextual, most comprehensive, and most powerful design we've seen.

Gwathmey: It seems to address every scale and every issue, both exterior and interior, and provide a sense of space and place. The language, while derivative, has been extended, the materiality has been expressed, and the parts are well resolved, as seen in the perspective of the arcades, the depiction of the exterior spaces, and the sections of the theater. The building works well in its context.

Bond: Unfortunately, after visiting India and seeing Chandigarh, I wonder about the presumption of Europeans or Americans building in India. I feel incapable of judging what is a good building in the context of India. While I think this is a wonderful design, I'm hesitant to presume it's right.

Maki: I more or less agree with what you say, but it's not fair to compare this to Le Corbusier's. This expresses its own qualities in the given context.

Calthorpe: I find it one of the most eloquent pieces of architecture I've seen in a long time. It's so substantial, so inventive without being forced. The forms are fresh and new but not contrived or narcissistic.
Frankfurt Mixed-Use Complex

AWARD
Kohn Pedersen Fox Associates

Project: Mainzer Landstrasse 58, Frankfurt am Main, Federal Republic of Germany.
Site: The new Mainzer Landstrasse commercial strip in Frankfurt, just south of the residential Westend community.
Program: A 700,000-square-foot mixed-use development, incorporating an office tower, a 300-room hotel, apartments, and a winter garden.
Solution: The complex aims to recapture the advantages of the traditional city in three ways: by reinforcing the traditional street wall and street rooms; by using classical scale and rhythms to respond to the surroundings; and by fragmenting the mass, as found in the traditional urban fabric. To make a transition between the residential scale to the south and the commercial scale of the immediate neighborhood, the various components of the development are expressed individually. The apartment element is the lowest, referring both to the nearby residential structures and the new street wall proposed in the Mainzer Landstrasse master plan. The hotel rises to an intermediate height, serving as a step to the higher office tower. The latter, with a base 90 feet high and a setback at 500 feet (the approximate height of the major towers in the area), rises in the form of a curved shaft to 650 feet, making a strong statement on the Frankfurt skyline. The two-story loggia and cantilevered "crown" at its top are oriented toward the old city center. At the center of the complex is a winter garden, envisioned as an enlarged civic version of the great European palm court. Façade treatment reinforces the discrete nature of the parts. The lower buildings, together with the lower levels of the office tower, are clad in polychromatic granites and marbles, while the tower's curved shaft uses reflective glass and painted steel.

Jury Comments
Maki: This is a delightfully informal tower. As you view it from different distances and different positions, you find new combinations of the various façades and elements.
Bond: Yes. It works at all three scales, the lower levels weaving into the fabric of the city. And the architects provide a lot of information about the context. They explain why the various heights of the building are established at each point, so you get a sense of what they are actually responding to.
Quigley: It's rare to see this building type done well and sympathetically.
Gwathmey: It's hard to do an articulated office building. It's a strong project.
could be contextual to turning. It has all the formal propositions, and I don’t think it should be criticized for not being “contextual.”

Calthorpe: I’m not criticizing it for not being contextual, I’m just saying that you don’t know whether it is or not.

Quigley: The only thing that would change my opinion is if there were buildings jammed up against it; but this is a suburban sort of location.

Architects: Scogin, Elam & Bray Architects, Inc., Atlanta, Georgia (Mack Scogin and Merrill Elam, with Lloyd Bray, Susan Desko, Ennis Parker, Rick Sellers, Jo Anna Estes, Tom Crosby, Dick Spangler, John Lauer, Gilbert Ramps, and Isabelle Millet).

Consultants: Browder + LeGuizamo & Associates, structural; Jones, Nall & Davis, Inc., mechanical and electrical; Roman Luminance Design, lighting; Browning/Rhodes Engineers, civil; Douglas C. Allen, ASLA, landscape architect; Costing Services Group, Inc., cost consultant; M. David Egan, P.E., acoustical; Tom Giglio, technical consultant.

Model photographer: Lloyd Bray.

Client: Jefferson-Pilot Communications, Charlotte, N.C.
Architectural Design

**Camp Madron**

**AWARD**

Holabird & Root

**Project:** Camp Madron, Buchanan, Michigan.

**Site:** A 300-acre former Boy Scout camp in Western Michigan. The site includes hiking trails, camping sites, a 60-acre lake, and a boathouse.

**Program:** A recreational residential community for year-round use.

**Solution:** The heavily wooded site offers privacy for the houses. Roads are sited along natural contour lines to minimize cut-and-fill operations and disruption to the site. Paths and roadways are planned to maximize views as well as to control beach access points. A focal point is established by a floating swimming dock and a walkway on the edge of the lake. Two house types are developed from a 6'8" module that can be expanded from a basic size of 800 square feet. The first type is 20 feet wide and can be expanded lengthwise on either end. The second type is 13'4" wide and can be expanded to 26'8" wide, as well as lengthwise. Construction is post-and-beam set on concrete piers. Prefabricated marine plywood panels fit into a 6'8" wood and expressed steel connector system.

**Jury Comments**

**Quigley:** We're in complete agreement on this one. It's very sophisticated.

**Maki:** Not only sophisticated, but the buildings suggest by looking at them what's going to happen. This is a strong statement about what architecture should be. The program is simple; it gives you an idea of the entire organization even though you haven't seen the inside of the buildings. If you go inside, you'll find something like you imagined.

**Bond:** I agree there's a sequence to it.

**Gwathmey:** What really makes it is the quality of the pavilion as it addresses the site; there's a romanticism about it being raised slightly off the ground, partaking in the whole idea of openness.

**Bond:** This is appropriate in that it takes the idea of a summer environment and re-elevates it in a very simple way.

**Maki:** In a building of this kind, a discussion of Modernism becomes absolutely futile.

**Gwathmey:** Something should also be said about the technology of this, which is clearly a wooden panel on hinges. It is basic compared to the implications of the "California technologists"; here, it makes an inherent aesthetic
and is in a sense defining the meaning of the architecture.

Quigley: What was impressive to me is the fragility of it, produced by the technology, which is appropriate for the modest activities it houses, and it has an absolutely fragile relationship to the landscape, but it is still sort of energized. Many other buildings have a technical aspect to them that is almost contrived, whereas this is almost effortless.

Maki: This particular form and shape suggests that it can be communal, and this communality is expressed in its external form.

Architects: Holabird & Root, Chicago (Gerald Horn, Jeff Case, Joe Heinowski, Fred Norris, Eric Brightfield, design team).
Client: Horwitz Mathews, Inc., Chicago.
Panagiota Davladi

Project: Summer House, Astros, Greece.

Site: About half a mile from the town center of Astros, on barren farmland with scattered olive trees. The house site is about 600 feet back from the sea. Rain is scarce, but sea breezes offset the hot, dry summer weather.

Program: A summer retreat for a family of four. The family lives in Tripoli, in the highlands of central Peloponnesus, and a visit to the sea is an annual event.

Solution: The barren site inspired the idea of a house as a center in relation to the surrounding landscape. Furthermore, the center of the house, the living room, is roofless, in response to the climate and the family's desire for outdoor living. Its nature is intended to be tranquil and contemplative. The solid walls of the living room are surrounded by a rectangle of freestanding posts, spaced to allow views from the inside and to give the impression from the outside of a fence defining the house itself while leaving the surroundings intact. Within the rectangle of posts, stairs rise up around the perimeter of the house, to the resting point on the roof terrace with its views of the Aegean. The structure is reinforced concrete. The walls of the roofless living room are finished in concrete block on the exterior and smooth stucco on the interior. The floor is paved in dark gray local marble, with polished and unpolished squares arranged in a checkerboard pattern. The freestanding posts consist of earthenware tubes filled with concrete.

Jury Comments

Calthorpe: This house is so evocative of a special mood. With very simple means, with very little gesticulation, it seems to create a powerful emotional event.

Maki: The gradually ascending steps give a tremendous spatial experience.

Gwathmey: I see skillful imagery, but I'm not convinced of the plan.

Maki: The problem is the living room without a roof: It forms a deep well, with strong sun shining into it.

Bond: Yes, and too little ventilation. Still, there is the terrace on the top, from which you experience the vastness, the tension of the sea. I think it's very commendable.

Maki: Furthermore, it does not intrude on the landscape, but becomes almost like a piece of it. And the roofless living room seems evocative of an old Greek mansion in ruins.

Calthorpe: In contrast to the complexity of many architectural exercises, this house is an example of restrained and powerful expression.
Consultants: Dimitrios Georgopoulos, structural engineer.
Renderers: Panagiota Davladi, Chi Wing Lo.
Client: Paraskevi Yialelis, Tripoli, Greece.
Tom Grondona, Architect

**Project:** Dental Office, San Diego, California.

**Site:** Corner lot on a major street, at the boundary between a commercial zone and a neighborhood of 1930s houses.

**Program:** An existing 1930s Spanish bungalow is being remodeled into an efficient dental office.

**Solution:** Because most people dislike visits to the dentist, the architect tried to provide an environment that was sensitive and supportive. The waiting room is at the base of a cylindrical tower with a periscopic mirror arrangement that brings an image of nearby palm trees and the neighborhood into the space; a 2' x 2' mirror receives the image from an 8' x 12' mirror at the top of the tower. Supporting the lower mirror is a chrome cylinder that acts as an “anamorphic art device,” reflecting a distorted floor painting that is re-distorted back into a normal image by the cylinder. Mirrored alcoves above the patients in the ceilings of three operatories offer views of the walled garden outside, with images of “upside down growing plants.” A tower added to the house is intended as a “bookend” to the commercial street, and a transition into the residential neighborhood, where towers appear on stucco bungalows.

**Jury Comments**

**Maki:** People come to this office with a certain kind of fear, and this one soothes the sense of fear. It’s a very nice sculpture, it uses more architectural devices, and for that reason I’m sympathetic to it.

**Bond:** It has its supporters, but I don’t think it’s a winner.

**Quigley:** It forms a bookend to this little retail community. You’re coming at this from more of an urban standpoint. These aren’t the Redcoats, they’re the Indians; you can’t solve a problem like this in this region through a traditional urban design strategy. This is an appropriate solution both for the neighborhood and the user.
Visions

Project: Marina Vista Senior Citizens' Center, Marina Vista, California.
Site: Portion of community center site, bounded on the south by the existing building, on the west by a street and on the north and east by the Marina Vista Park.
Program: An addition to the Marina Vista Community Center to accommodate the growing senior population. The original 1960s building contains a multipurpose room and a senior citizens' center, each about 2000 square feet in size. The design and construction of the addition are to be covered by a $94,000 grant from the California Department of Aging.
Solution: The design, the result of input from senior citizens, the Senior Citizens' Advisory Committee, and city staff, consists of two new 800-square-foot pavilions, one for noisy activities and one for quiet activities. The open space created between the old and new buildings is defined for active use (a patio) and passive (a garden). Two features unify the design elements: a landscaped partition that creates an entry to the center provides security, and defines the open space; and a canopy over the patio area.

Jury Comments
Quigley: This is a humble solution, done for only $94,000, and it solves a new kind of problem: the context of a loose suburban situation in Southern California.
Maki: I call it installation. These pieces are not architecture, they're architectural devices.
Quigley: In this region, solutions that are urban in their historical precedents don't work. I'm really impressed that the architect could go outside of the traditional architectural thinking and come up with an appropriate solution both for the neighborhood and for the user. There's maximum effect with a minimum of means. Furthermore, while Frank Gehry is about anger, this is soft: There are no clenched teeth.
Architects: Visions, San Diego, Calif. (Richard Friedson, principal in charge of design; Jennifer Luce, design associate).
Consultants: Flores & Ng, structural; Mattson-Beaudin, mechanical/electrical.
Modelmaker: Jennifer Luce.
Model photographer: Brian Peak.
Client: City of Imperial Beach, Calif.
Memphis Brooks Museum of Art

CITATION

Skidmore, Owings & Merrill, Houston

Project: Master plan and first phase addition to the Memphis Brooks Museum of Art, Memphis, Tennessee.

Site: Top of a sloping knoll within the Olmsted-designed Overton Park.

Program: Complex that originated with a 1915 building by James Gamble Rogers will be expanded and reorganized in phases. In the first phase, a 20,000-square-foot portion dating from 1955 will be replaced by a new, 42,000-square-foot central block linking the original structure to its 1973 galleries. Centered on a new entrance and a "Great Hall," this portion will contain dining and museum shop facilities, and additional gallery and support areas.

Solution: In Phase I the main entry is relocated from the original west front to the south side, facing the park entrance and one of Memphis' main arteries. (Groups will still enter from the earlier building.) The new entry is rotated to address its new focus, generating a skewed axis and a circulation spine perpendicular to it, directing people through the two-story Great Hall to the other public areas of the museum. The building is zoned, with major gallery spaces to the north and public and curatorial support spaces to the south. The visitor has immediate access from the Great Hall to the museum shop, visitor services, the orientation theater, and the galleries. To the east are the restaurant, boardroom, and docents' conference area. The original museum space lies west of the Great Hall, along with the formal stair leading to the lower level. The museum auditorium is directly below the Great Hall, with educational facilities near the stair to the west, curatorial and exhibition support areas to the east on the lower level. At the center of the second level is a gallery for smaller exhibits, with the new library to the north and the administrative offices to the east.

Jury Comments

Bond: Groups are brought in through the old building, but the general public enters through the new, and they will keep the old entrance. This is very interesting.

Gwathmey: The first phase addition is the rotunda and the support facilities. What they've done is to take the entrance into the rotunda—which they call the Great Hall—and made the original building into a gallery pavilion.

Quigley: It's very strong. It has kept the five-bay rhythm of the original building, and it has done it wonderfully.

Bond: And given that the addition is much, much bigger than the existing building, it is interesting how it respects the old.

Gwathmey: I agree, it's very strong; this is the best skewed rotunda plan we've seen. The plan is very convincing.
Architect: Skidmore, Owings & Merrill, Houston (Richard Keating, partner in charge of design; W. Craig Taylor, senior designer; Louis Skidmore, Jr., project manager; C. Keith Boxwell, technical coordinator; Drew White, Douglas A. Sprunt, design team).


Photographer: Aker/Burnette Studio Inc.

Renderer: Hoffpauir/Rosner Studio.

Client: City of Memphis, Richard C. Hackett, Mayor; James H. Broughton, Chief Administrative Officer; Cynthia Buchanan, Public Service Director; Dr. J. Richard Gruher, Director, Memphis Brooks Museum of Art; A. Clark Eden, Sr., Public Construction Manager; Kenneth Badowski, Public Construction Engineer.
Architectural Design

Sixth Street Residence

CITATION

Thom Mayne/Morphosis

Project: Sixth Street Residence, Santa Monica, California.
Site: A 60’ x 60’ corner lot in a residential neighborhood.
Program: Remodeling of an existing duplex to include a 2150-square-foot, two-bedroom house and an 850-square-foot, one-bedroom apartment.
Solution: The apartment is located on the ground floor with the house on the second and third floors. The second floor contains bedrooms, while the third contains a living/dining area, kitchen, and a mezzanine/studio, in one 24-foot-high space. This space represents an attempt to recreate the openness of the owner’s former residence, a loft. The design “explores the ground between found objects (a contemporary archaeology) and building.” The foundation, perimeter walls, and floor of the existing house will be used, and within the wood frame, lath, and cement composition board structure of the renovation, ten fabricated steel pieces are inserted as architectural elements that are both conceptual and utilitarian. These ten pieces are “parts of a discarded machinery or dead tech,” and present “ideas of decay, tension, risk, balance, and possibilities leading towards a dystopian architecture.”

Jury Comments
Quigley: A simple volume, beautiful work.
Bond: It started with an existing house, but it’s hard to tell where that is.
Gwathmey: What he talks about is the dialogue between these found objects. The weakness is that there’s never any discussion as to what those are, other than what you can imagine with the wonderful spaces.
Bond: Please explain the exterior material.
Gwathmey: It’s applied lattice.
Quigley: ...that the light passes through, because that would make that space delightful.

Gwathmey: It’s clearly about confrontation and the whole issue of architecture forcing you to evaluate visual and idea images. This is really putting you in it, totally experiential and relies on that. From that point of view, it’s worthy.
Quigley: My regret is that it leaves a lot open to interpretation. We really don’t know how well it’s doing the things it sets out to do. Other than that, you can evaluate it as wonderful sculpture.
Maki: The plans don't suggest a kind of complexity.

Gwathmey: But there really is. It's unbelievable. It relies on so many different scales of parts, the making of objects, and finally the whole in the Constructivist aspect of it. These plans are sort of diagrams of it.

Architects: Thom Mayne/Morphosis, Santa Monica, Calif. (Kim Groves, Charlie Scott, Andrew Zago, project team; with Maya Shimoguchi, Joey Shimoda, Tim Swischuk).


Model photographer: Tom Bonner.

Client: Blythe and Thom Alton-Mayne.
The Hillier Group

Project: College of Architecture & Environmental Design, Arizona State University, Tempe.

Site: At the edge of the campus where A.S.U. abuts the city of Tempe.

Program: To provide a new 100,000-square-foot building, with lecture halls, studios, and faculty offices, completing a complex for the College of Architecture and Environmental Design. The complex includes a 50,000-square-foot building (circa 1967).

Solution: Winner of a limited design competition (P/A, Jan. 1987, p. 35), this 3½ story building, with floor heights matching the 1967 building, approximately fills its site. It does, however, leave room for a new plaza defined by the existing structure on one side, the new building on the opposite side, and a new bridge building on the plaza’s third side. The bridge contains school commons for exhibitions, reviews, and other activities. The plaza is the major element reinforcing the ideas of community and learning, the two essential themes of the school. Internally, the building is organized about two centers of emphasis. First is the building entrance (placed in confrontation with the library entrance to symbolize the importance of “learning”), which is reinforced by an atrium space rising the full height of the building; and second is a stack of internal courts to promote “community,” the lower one serving as lobby for the lecture rooms, the upper one, roofless, intended for faculty use. The pattern of the oversized concrete masonry wall surfaces is scaled to create a transition between the monolithic concrete of the 1967 building and the smaller-scaled brick texture of other surrounding buildings. The large-scaled, gridded windows of the upper stories serve and express the studios; the smaller windows at the lower floors create a human scale and express the open, public nature of the building. Finely scaled metalwork refers to the building’s classical origins and the Southwest region’s traditional heritage.

Jury Comments
Maki: This building establishes a mass, a presence in the campus. It creates a plaza and bridges with existing buildings.
Quigley: It’s resolved in almost every aspect. The circulation is good, and there are wonderful spaces. On the other hand, what has Classicism to do with Arizona State University?
Gwathmey: I argue that this is a Southwest building type, the courtyard building.

Maki: There is also a lot of loving care given the interiors, reflected in the quality of space.

Architects: The Hillier Group, Princeton, N.J. (Alan Chimacoff, project architect, design; Gerard F.X. Geier II, project architect, management; Douglas P. Harvey, project architect, coordination; Eric D. Baker, Kent C. Tan, design team; Joel C. Spathe, principal in charge).

Associated firm: Architecture One, Ltd., Phoenix, Ariz. (Will Craig, project architect; David Brandt, landscape architect).

Modelmaker: Kenneth Lloyd Gardner Studios.
Model photographer: Taylor Photographics.
Client: Arizona State University, Tempe, Ariz.
Architectural Design

The Terraces

CITATION

Stone, Marraccini and Patterson

Project: The Terraces, Los Gatos, California.
Site: Nine acres in a low-density, high-income community.
Program: A continuing care retirement community, consisting of: a 190,000-square-foot, 175-unit independent living complex, including ten 1500-square-foot townhouse units; a 19,000-square-foot personal care facility for residents who require some assistance; a 22,000-square-foot skilled nursing unit, providing full-time care for infirm and non-ambulatory residents; and parking for 275 cars.
Solution: This design proposes an inherently Classical scheme for placing an urban-scale development in a suburban context. Low-rise townhouse units are positioned along the town's main thoroughfare, continuing the rhythm and scale of the surrounding community's detached housing. A primary esplanade is lined by three-story apartment blocks on either side. This main axis is anchored at each end by rotunda forms. At the entry plaza, the rotunda is framed by The Commons, consisting of personal care and skilled care units, and an administrative mall. To avoid pedestrian confusion, strong visual clues provide a clear image of location. A campanile draws attention to the main entry, and architectural elements become identifiable landmarks within the landscape.

Jury Comments
Maki: It provides a sensitive treatment of public spaces.
Gwathmey: The only compelling thing for me is its site planning, which is much stronger than its architecture.
Quigley: The category makes a difference. In single-family housing, competence is not enough. In housing like this, it may be enough.
Bond: In the planning and organization, this goes beyond competence. The greatest problem is its expression—it is very insecure in what it is.

Quigley: Housing for the elderly shouldn't be architecturally demanding. You shouldn't impose egos on a people that may not appreciate it.
Gwathmey: What does that mean? It is very selective in its planning, imagery, style, and iconography. It has an ego.
Bond: I would agree [with Quigley]. In a single-family house where the client is choosing his or her own environment, it can be more demanding. This is designed for a lot of people.
Quigley: It accommodates the automobile gracefully, which is unusual.
Architect: Stone, Marraccini and Patterson, San Francisco (Michael D. Kelly, principal in charge/design lead; Charles D. Rushing, project manager; D. Roger Hay, project designer; Gregory Van Mechelen, designer; Anthony H. Grace, Jon Neville-Jones, Rick Thoman, project team).


Model makers: D. Roger Hay, Charles D. Rushing; Gregory Van Mechelen.

Model photographer: Peter Xiques.

Renderer: Stone, Marraccini and Patterson.

Client: American Baptist Homes of the West, Oakland, Calif.
Michael Graves, Architect

Project: Historical Center of Industry and Labor, Youngstown, Ohio.
Site: A steeply sloping lot located between the University and the steel mills along the river, facing Youngstown to the south and St. Columba Cathedral to the north.
Program: A 32,000-square-foot branch facility of the Ohio Historical Society devoted to the study and presentation of the industrial history of the Mahoning River Valley. The center is intended for use primarily by students and faculty of Youngstown State University, and the school children and general public of the surrounding region. It contains a museum in which exhibitions will focus particularly on the steel industry. Included in the museum collection are four working models, each more than four feet wide and 25 feet long, depicting various steel-making processes. Also included are a research center, archives, and classrooms. A George Segal sculpture of steel machinery and workers, replicas of the railroad, and various industrial artifacts are located in the garden.
Solution: The design recognizes the tension between the imagery of public buildings, in its classically inspired front façade, and that of industrial buildings, in the three architectural elements at the rear of the building. These elements convey a sense of 19th- and 20th-Century industrial buildings both in their forms and in their seemingly casual addition to the building.

Jury Comments

Gwathmey: The interesting thing about it is that it is assembled of articulate parts. Its complexity is heightened by the topography and various characteristics of the site. So the architect was forced to make a series of objects in counterpoint, and as such, it's totally convincing.

Quigley: My reservation regarding this language is this: Is it appropriate to the setting and context? It's such a particular language, and it's always done in the same way. It seems to work best in a Mediterranean-like climate. I'm not sure that Youngstown qualifies. As for the project itself, it only deals with the building as plan and sculptural form. You really can't tell too much about what the interior spaces will be like.

Calthorpe: In the first-award winner you see such a mature evolution of this line of thinking that I wonder why we're awarding something that's obviously good but doesn't show the development that we see in the India scheme. We shouldn't keep awarding the early stages of this thinking.

Bond: I think that's a very difficult kind of reasoning, because we all hope we're better than our fathers, but we wouldn't be here without our fathers. Your argument was that this kind of work created certain ideas, and now we see those ideas
more fully developed in a scheme we all agree is very good; therefore, we should reject the thing that's responsible. I have a problem with that.

Gwathmey: A lot of this architect's projects are about objects, their interaction and assemblage aspects. I think this is a very compelling project.

Calthorpe: It is, but I do see these awards as a means of allowing the progress of new ideas and movements in the field to reveal themselves, rather than awarding the stationary objects. I don't think we should give awards for running in place.

Gwathmey: I've learned that this language is very hard to imitate, and a lot more inventive than anyone gives it credit for. I think the misconception is to categorize it.

Architect: Michael Graves, Architect, Princeton, N.J. (Michael Graves, project architect; Patrick J. Burke, associate in charge; Peter Neilson, Christina Chun, Lisa Fischetti, job captains; Ron Berlin, Craig Thompson, project assistants).

Associate architects: Raymond J. Jaminet, Architects, Youngstown, Ohio (Raymond J. Jaminet, partner in charge; Ronald Cornell Faniro, project architect; Brenda Lee Williams, project assistant).

Consultants: Korda/Nemeth, mechanical/electrical (Peter Korda, partner in charge; Daniel Andoh, structural; Eric Stevens, HVAC; Mark Simpson, plumbing/fire protection; James Counts, electrical); Joseph J. Jendraszak, landscape.

Modelmaker: Michael Graves, Architect (Alex Lee; Stephanie Magdziak; Debra O'Brien; Donald Strum; Eric Thomson; Erica Worder).

Model photographer: William Taylor.

Renderer: Michael Graves.

Client: Ohio Historical Society, Columbus, Ohio; Youngstown State University, Youngstown, Ohio.
Introduction

Peter Calthorpe, AIA, started his career as Director of Design at the Farallones Institute, then joined the California Office of the State Architect. Since entering private practice in 1976, he has placed special emphasis on passive solar design, affordable housing, and large-scale community planning. Author of the recent book *Sustainable Communities*, Mr. Calthorpe has taught at the University of California, Berkeley, the University of Washington, and the University of North Carolina. He is the recipient of two P/A Citations and a mid-career fellowship from the National Endowment for the Arts.

Diana Balmori is partner in charge of landscape and urban design at Cesar Pelli & Associates, New Haven, Connecticut. As coauthor of *Beatriz Farrand: American Landscapes*, she won a 1986 Merit Award from the American Society of Landscape Architects. She is a member of the American Historical Association and the Society of Architectural Historians and teaches at the Yale University School of Architecture.

Urban Design and Planning

While their selections cover a wide range of urban design problems, from the design of a new “Central Park” in downtown Fort Wayne to the planning of a “new town in town” for San Francisco, planning jurors Diana Balmori and Peter Calthorpe caution that their choices are not representative of the full spectrum of contemporary urban planning issues. Their biggest disappointment was the absence of laudable projects addressing the unique problems of suburban development.

Calthorpe: The central problem of our time is suburban growth, and we’re not seeing good solutions to that problem. We have to try to redirect this massive economic phenomenon into more coherent urban and living forms, which in my mind means mixed use, with a strong pedestrian emphasis.

Balmori: We are at a moment of transition in which we’re becoming aware that the definitions of urban and suburban we had, which were based on 19th-Century models, are not true anymore. What is emerging, to use the terminology of cultural geographers, is a galactic city—a series of small centers that exist in and of themselves and yet are dependent on two other pieces—the large, nuclear city left over from the 19th Century and other new, small subcenters. It isn’t a question of applying urban models to the suburban landscape.

Calthorpe: I agree. In many cases, the way you define the problem is half the solution. Certainly the problems are being defined for the architectural community. Should you turn your back on these commissions because you feel they’re destructive to the landscape and the urban fabric?

Balmori: Office parks are being built all over the country. Every architect has one of these on the boards, yet we have not found any successful combinations of office, retail, and residential.

Calthorpe: Typically the mix is off. We saw several office parks that had some retail and service, but not sufficient quantities. I think that if the profession begins to develop a strategy for mixed-use suburban development, then it can inform the communities, the townships, and the counties that there is another option, an alternative to the stand-alone, single-use office park.

The jurors also observed a tendency towards Beaux-Arts planning principles, applied to both suburban and urban problems.

Calthorpe: The whole tendency towards Beaux-Arts master planning is a reaction to Modernist zoning policies, which were much more ambiguous. We also see a shift of planning methodology towards building typology rather than more abstract zoning envelopes.

Balmori: Those are reasonable reactions to developments of the last several decades, and they’re going to have much better results than conventional zoning. But some of the Beaux-Arts plans we’ve seen lack flexibility and imagination. Daralice D. Boles
Pereira Associates

**Project:** Main Street, University of California, Irvine.

**Site:** Infill between and around existing and proposed university buildings on the northern edge of the Irvine campus.

**Program:** Develop a mixed-use “main street” as the new focus of a diffuse and fragmented suburban campus and its surrounding community. The program calls for an expanded student union, a new cultural center including a theater, galleries and restaurants, an addition to the main library, a university guest house, a co-op department store, and parking.

**Solution:** The master plan organizes 450,000 square feet of new academic, retail, service and cultural facilities along a new main street at the northern edge of the Irvine campus. A major cross axis connects the campus green to one of two new plazas on this main street, which is anchored at both ends by large parking structures. An arcaded street wall ties together individual buildings and provides solar control. A pedestrian path system weaves between and through new buildings at both the ground and mezzanine levels, connecting campus and community.

**Jury Comments**

**Balmori:** This plan deals with all of the realities of the modern campus. It uses space very economically, creating a central spine that is primarily pedestrian.

**Calthorpe:** It’s a big departure from typical campus planning, and it sets a different option. Its applicability to other places is very important—not that it’s universally applicable. The campus is not treated as a separate object on a hill; instead, this plan begins to say that maybe education is something that happens in the midst of towns, on the main street, where cafes, retail and classrooms are all mixed. It’s a very radical proposal and very innovative.

**Quigley:** It takes a self-destructing campus plan and reverses it.

**Farbstein:** This could be a tremendous improvement to the campus. It works urbanistically.

**Gwathmey:** You’ve criticized other schemes as derivative, but if any notion is derivative in urban planning, it’s main street.

**Balmori:** Yes, but it’s different when the model is something that has become a general tradition for the whole country, as opposed to the imitation of a specific individual or his work. Moreover, if this were the main street for a campus in a place that already had other main...
UC Irvine, Main Street

Bond: Another question is whether main street and its cars work well with a campus.
Balmore: I wouldn't say that it's necessarily a good model for other campuses to adopt, but that it addresses a very disorganized set of existing buildings in a loose, 1960s campus and superimposes an organization that is really efficient. There are some examples in the history of American campus planning in which town and campus are integrated, but I wouldn't recommend it as a general plan. It should not overthrow the very strong American tradition tying campus to landscape and open space.
Calthorpe: If you were to found a campus today, I think this would be on the list of options.
PROPOSED THEATER SECTION THROUGH STUDENT UNION EXPANSION

ARCHITECTS: Pereira Associates, Los Angeles (William H. Fain, Jr., director of urban design and planning; Juan C. Begazo, project urban designer; Marc A. Futterman, project planner; Kiyoshi Akuzawa, designer; Katherine W. Rinne, program development; Mark R. Gershen, planner; Barbara Gray, advisor; Lauri L. Arneson, administrative assistant; Michael Abbott, Neil Kritzinger, Brian Tichenor, graphics).

CLIENT: University of California, Irvine (David J. Neuman, associate vice chancellor; Robert Dassenbrink, principal planner; Richard Demerjian, senior landscape architect).
Sellers & Co. and the CEDO Office, City of Burlington

**Project:** Urban Design Study for the City of Burlington, Vermont.  
**Site:** Burlington and surrounding areas in Chittenden County.  
**Program:** Set long-range standards for growth and produce a master plan so that the city can respond to development pressures. (Nearly $500 million of new development is pending in Burlington.)  
**Solution:** Fifteen applicants, selected after a city-wide "request for proposals," were funded $500 each to study specific issues relating to Burlington's future, from regional transportation concerns to the planting of street trees to public art proposals. Most of the ideas were developed during evening public workshops at the Burlington Urban Design Study Center over the course of five months. The results were then presented to the appropriate city departments; the Planning Commission, for example, has reviewed and accepted some of the design recommendations in the BUDS CBD-Waterfront Linkage Plan and the BUDS Building Heights Study.

**Jury Comments**

**Calthorpe:** I'm applauding the process here, as well as the product. The tendency these days for grand Beaux-Arts planning has to be balanced by a kind of messy, participatory, block-by-block concern. This plan was put together by a huge collage of people: at one end is the citizen discussing "my block" and at the other end is a planner with a large vision for the city and its waterfront.  
**Balmori:** The process is good. The people themselves are saying something about their own city. Some of the solutions, however, are not particular to this city, nor are they new. For example, it is merely a cliché in urban design to put smaller lamp posts in smaller streets.  
**Gwathmey:** That gesture is very strong. The plan conveys the idea that the people want the water put back into the town.
Balmori: I worry, however, that all of these pieces have not been pulled together into a clear program for the city, in which a hierarchy of goals is clearly established along with implementation strategies.

Farbstein: That's what stops it from being an award.

Calthorpe: I agree with that. It's a catalog of good ideas that expresses the town's image of itself and its future, rather than a mechanism for zoning or growth control. That does leave it vulnerable, so that the next big developer that moves in just may be able to roll right over it.

Where is the financial mechanism to make this waterfront, for example, happen?

Balmori: And where are they going to put those office buildings, if a big developer does come in?

Architects: Sellers & Company with Community & Economic Development Office, City of Burlington (David Sellers, project director; Jim Edgecomb, project manager; Jim Sanford, project manager; Michael Monte, city administrator; Peter Clavelle, CEDO Director; Mark Eldridge, Director of City Planning; Bernie Sanders, Mayor of Burlington; Peter Owens, Parker Craft; Ann Vivian, Rolf Kielman, Roland Batten, Eric Graves, Sharyl Green, Ed Owre, Chris Dunn, Bob Duncan, Turner Brookes, Beth Humstone, Tom Hudspeth, Elaine Rosenberg, Craig DiGiammarino, Tim Duff, John Caulo, Arthur Norcross, David Spitz, Michael Wisniewski, task leaders).

Renderer: Sanford and Sellers for Sellers & Co.

Client: City of Burlington.
The Mission Bay Planning Team

Site: 300 acres of former railroad yards on the San Francisco Bay, southeast of downtown, bordered to the northwest by the China Basin Channel and to the southwest by Potrero Hill.
Program: Design a new urban district compatible with adjacent established neighborhoods in which living and working environments are integrated, with development spread out over the next 20 to 30 years.
Solution: The second scheme for Mission Bay to win a P/A Urban Design Citation, this solution differs radically in scale, sponsorship, and design from that offered by I.M. Pei & Partners (P/A, Jan. 1984, pp. 142–144). The new Mission Bay plan (see also June 1987, pp. 37–38) calls for a mix of commercial development and housing, the former intended to keep secondary office, service, and research industries from leaving San Francisco for cheaper suburban locations and the latter aimed at the city's chronic housing problem (30 percent of housing in Mission Bay will be affordable). This primarily pedestrian neighborhood is to be linked to other areas of the city by new or improved transit systems. The heart of the plan is low-density housing, edged on the northwest by higher density housing and office development and to the south and southwest by light industrial uses. No dwelling unit is more than a two-minute walk from parks or open space.

Jury Comments
Balmori: This is a new town in town; it's trying to be complete in and of itself, but within the context of a very large city.
Calathorpe: Mission Bay is very important when seen as an example of a city fixing itself—a city that has gotten out of balance in terms of its housing-to-jobs ratio. Here the city is taking command of a very large and important site. The plan goes one or two steps beyond typical zoning envelopes in that the city, rather than operating in a purely responsive mode and reacting to what the property owner brings, actually went and designed it for him. I think the whole process is to be applauded. The product is also quite good; it's sensitive and establishes controls through building typology rather than more abstract land-use zoning and floor-area-ratios. That is a progressive approach. However, it still needs to be tuned further. In fact, one of the interesting failures may be that when you impose building types on a plan, you don't get enough differentiation for the special places. For example, the area along the waterfront park has the same building types you find through the interior. Yet you would expect these edges to have special building treatments. Those distinctions may come along easily at a later stage.
Balmori: The distribution of uses—for example, reserving the whole perimeter for office buildings—comes down to conventional zoning. I would have preferred a more radical mix of uses. However, within those conventional parameters, they have dealt with the problem quite well. The intersection of two city grids is solved by this large Beaux-Arts gesture. The plan may lack flexibility, but it succeeds in re-creating a piece of the city and giving a sense of completeness to it.

Bond: If this plan is going to last for 10 or 15 years, how does it allow for changing criteria?

Calthorpe: That brings us back to an earlier discussion. The present tendency towards Beaux-Arts master planning is a reaction to Modernist zoning policies, which were much more ambiguous. Yet Beaux-Arts-style plans may not allow enough flexibility, may become too prescriptive. We’ll have to watch this plan as it matures and see if it solves that potential problem.

Planners/Architects: EDAW, Inc., land planning/landscape architecture, San Francisco (Christopher Degenhardt, president; Teresa Rea, senior associate; Larry Dodge, principal urban designer); ELS/Elbasani & Logan Architects, architecture and urban design, Berkeley (Donn Logan, principal architect; Frank Lanneau Fuller, project architect; Marcy Jones, David Fawcett, architects; Daniel Stebbins, designer); Danadjieva & Koenig Associates, landscape architects, Tiburon, Calif. (Angela Danadjieva, Tom Koenig, principals; Roland Aberg, associate); Daniel Solomon & Associates, architects, San Francisco (Daniel Solomon, principal; Kathryn Clarke, associate); Kwan Henmi Architects, San Francisco (Sylvia Kwan, Denis Henmi, principals; Stephen Johnston, senior designer).


Client: San Francisco Department of City Planning.
Milosav Cekic

**Project:** Paul Young Ranch, Laredo, Texas.

**Site:** 264 acres on the edge of Laredo, near the Laredo International Airport.

**Program:** Design a self-sufficient community that is primarily residential but also includes commercial and small-scale retail with apartments above, to be built out over the next 5 to 10 years.

**Solution:** Although the largest portion of the property is to be occupied by single-family residences, this “city within a city” includes a variety of other uses and differing densities. Of the principal land uses, roughly 85 acres are given over to single-family residential, 10 to multifamily residential, 5 to retail with apartments, 22 to commercial, and 66 to parks and recreation. Major commercial functions are concentrated along principal highways on the north and south edges of the property. A high-density spine of mixed retail and residential apartments, which picks up the grid of adjacent city streets to the west, forms the Ranch’s north-south “main street.” Farther east, away from town, street patterns loosen and density decreases, with single-family “villa estates” lining a natural lake.

**Jury Comments**

**Calthorpe:** The Paul Young Ranch is a nice modification of theories espoused by Leon Krier for an American site. It extends the city grid, accepts traditional arterial commercial development on its edges, and accepts single-family lots; so in a sense, it’s very realistic, while also utopian. It embeds in the midst of those traditional pieces a pedestrianized, mixed-use urban core with high- and medium-density housing. It does presuppose, unfortunately, that everybody who lives here gets out on the freeway and goes somewhere else to work.

**Balmori:** It is not a complete town but a bedroom suburb; but as a residential suburb, it’s very good. It has a clear hierarchy: single-family houses are in a more green, typically suburban arrangement, while all the public spaces are set up in a more urban manner. It has a center that is purely pedestrian. The plan does not appear to have dealt with the problem of parking; there is access by street everywhere, but we don’t see enough parking.

**Calthorpe:** The developer impulse today is to segregate and create a separate image for each age or client category. Here, however, the age groups are mixed; it’s not a homogenous population. The retail section has a walk-in quality; it suggests
that residents will walk to the store. And, in providing that downtown destination point as an alternative to the more decentralized suburban pattern, it begins to create the framework for a viable mass transit system for the suburbs.

Balmori: The architectural forms and urban typologies are, however, very derivative of Krier.

Calthorpe: That's okay, because we always reevaluate history, and take the good and eliminate the problematic. The question of derivativeness is peripheral. More important, the scheme wedds standard single-family suburban lots with a new idea of a central spine or core.

Architects: Milosav Cekic Architect, Austin, Texas (Milosav Cekic, principal, urban design and planning; Nestor Bottino, land analysis assistant; Buddy Grand, report design).

Renderer: Milosav Cekic.

Client: Armadillo Construction Company, Laredo.
**CITATION**

Koetter, Kim & Associates  
Stroud Watson and the Urban Design Conservancy

**Project:** Miller Park District Urban Design Studies, Chattanooga, Tenn.

**Site:** Four complete or partial, underutilized blocks surrounding Miller Park, southern gateway to downtown Chattanooga's commercial spine, Market Street.

**Program:** Establish design guidelines for mixed-use development, accommodating office, residential, and commercial uses. Expand and redesign Miller Park as a major civic space.

**Solution:** The guidelines spell out footprint constraints, maximum building heights, setbacks and building profiles for each of four parcels to the north and west of Miller Park. Building entrances, through-block connections, below and above grade parking, building service areas, and public arcades are located in plan. The guidelines define options for building elevations in terms of both composition and materials, which are limited to stone, stone veneer, or brick masonry. The document also spells out implementation strategies, starting with a list of drawings and models to be required of prospective developers. In addition, the plan proposes expanding Miller Park to the north, across Martin Luther King Blvd, and suggests that the city consider installing a trolley line on Market Street.

**Jury Comments**

**Balmori:** This project takes a part of Chattanooga and creates extremely specific guidelines for how that particular section is to be built up. It determines treatment of the edges, window openings, and the open space in the center. It is incredibly specific, but there are many options within that outline.

**Calthorpe:** As urban planning, it's good: we do have a very clear notion that there's a need at this point for some open space, a central park. But I'm afraid that what we're looking at here is something that verges too much on architecture. It's almost as if these people designed a building and then backed away from the design and abstracted it into a series of design guidelines which are highly specific, almost too specific.

**Balmori:** I don't find them too specific, and I think what they do extremely well is to define the space: that is, what kinds of architectural walls define a space. There's typically too little attention paid to that; design is usually done from the point of view of the building. Guidelines nearly always come from known forms, so you try to give the problem a form and then see which characteristics must remain and which could change without damaging the whole.

**Calthorpe:** I guess there's a very fine line here.
Axonometric, Kit of Parts

Proposed Plan for the Millera Park District

Architects: Koetter, Kim & Associates, Boston, with Stroud Watson and the Urban Design Consultancy, Chattanooga (Fred Koetter, Susie Kim, partners in charge; Kent Knight, associate in charge; Stroud Watson, professional advisor; Edgar Adams, Brian Andrews, Mark Chen, Frank Chirico, Greg Conyngham, James Favaro, Larysa Kurylas, Carol Nott, Santiago Perez, John Reed, John Schuyler, Craig Spangler, Madison Spencer, team members).

Renderers: Mark Chen, Brian Andrews.

Modelmakers: Kent Knight, John Schuyler.

Model photographer: Bill Smith.

Client: City of Chattanooga.
Daniel Solomon & Associates

Project: Residential Design Guidelines for the City of San Jose, Calif.
Site: City of San Jose, excluding downtown core area and excluding single-family houses developed in conventional R-1 zoning districts.
Program: Improve the quality of higher density residential development throughout San Jose through guidelines that address not only the design of individual units and the internal organization of planned developments but the integration of new projects into existing or new neighborhoods.
Solution: The guidelines are organized in three general categories, which are broken down further into 23 sections. The category “Relationship to Surroundings” includes guidelines for perimeter wall design, setbacks, and street frontages. “Internal Organization” spells out acceptable parking plans, driveways, finish materials, and building articulation. “Additional Standards for Specific Building Types” tailors these guidelines to the diverse housing stock of San Jose, ranging from single-family detached houses to townhouses to garden apartments. The Guidelines were adopted by the City Council in November 1986 and the designers were therefore able to include in their Awards submission several examples of actual implementation in proposed developments.

Jury Comments
Calthorpe: This is a very fine-grained analysis of absolutely standard suburban housing types. When you look through the guidelines, you’re heartened by the belief that perhaps, without radical change, we can really create better suburban environments. It’s a difficult problem, one that very few people want to address. It’s well done here; it’s meticulous, and realistically innovative.
Balmori: It’s realistic and so painstakingly done. It does not address how residential areas are integrated with sections of the city that are not residential, but I think it makes for a more livable and aesthetically pleasing residential scheme.

Calthorpe: I have never seen guidelines that are this specific and this design-oriented for suburban residential development. You have a huge body of work in planned unit developments (PUDs) in the suburbs, but it’s never been codified. Typically you have design guidelines for urban areas, but this may be the first attempt to codify some design standards for suburban low-density housing, for PUDs.
Balmori: The level of detail is quite interesting. There are even guidelines for garbage enclosures! They avoid, however, dictating style.
Calthorpe: Design guidelines also, as opposed to master planning, have the advantage of allowing the thing to be built up of many small pieces.

Balmori: It's going to be very interesting to watch the results.


Consultants: Department of City Planning, City of San Jose (Gary Schoenauer, director; Kent Edens, deputy director; Patricia Colombe, principal planner); Planning Commission, City of San Jose (Richard Zlatunich, chairman).

Client: City of San Jose.
Headwaters Park

CITATION

Eric R. Kuhne & Associates

Project: Headwaters Park, Fort Wayne, Indiana.
Site: 200 acres of underutilized floodplain at the confluence of the St. Joseph's, St. Mary's, and Maumee Rivers.
Program: Design a public park that reclaims disused land along riverfronts, controls flooding that has rendered that land unusable, and complements adjacent downtown development.
Solution: The park plan reclaims underutilized land in the floodplain, stabilizing the water's edge through new stone terraces along the riverbanks. These public walkways are connected by steel suspension footbridges to form a perimeter walk around the confluence basin, where a 280-foot fountain marks the birthplace of Fort Wayne. The surrounding gardens are organized as a sequence of discrete spaces, ranging from The Egg, a green lawn, to The Parade, a tree-lined promenade. The plan also makes use of existing features, calling for the restoration of an abandoned power plant as a Center for the Industrial and Mercantile Arts, the opening of the 1931 Water Filtration Plant to the public, and the reconstruction of a frontier village adjacent to Historic Fort Wayne. A new municipal boat house and ball park are also proposed. A trolley loop connects the park to the downtown business district.

Jury Comments
Balmori: As a plan, in the center of this city, it's a great idea and a superb solution to flood problems they've been having.
Calthorpe: In these times of fiscal conservatism, that there could be an act as generous and grand as this park really is heartening. This is a case of the public taking over its waterfront, rather than private enterprise as we've seen over and over again. The actual design is definitely romantic, in the Olmsted tradition.
Balmori: It is a park done in the 19th-Century tradition, but I don't think this is necessarily the time for an old-fashioned park. They are very difficult to maintain and can become unsafe.

This plan ought to become more urban in places; it should have its wilderness, but also very controlled, urban, streetlike areas where people can be seen and feel safe. I also feel there should be more crossings, more integration of secondary roads.
Gwathmey: What's wrong with an old-fashioned park?
Quigley: I don't buy the wholesale surveillance argument. If we let the criteria of police sight lines determine our entire environment, that's frightening.
Bond: Would you advocate smaller parks?
Balmori: A series of small parks within a larger context, that could be at some time fenced in or locked up.
Calthorpe: The whole city needs something in common, and parks play that role. When you have something as large-scale as the confluence of three rivers, you can’t ignore it. There’s also a good diversity of uses and activities here—it’s not just passive green space. The original fort of the town, for example, is a phenomenal resource, and these important pieces are now getting a framework. The filtration plant is a piece of the technology of the city, brought to the public. In a sense, this infrastructure is our public domain, yet it’s somehow invisible. The trolley loop gives me a vision of people coming out here for lunch.


Consultants: Louis G. Petro & Associates, engineers; McNamara, Porter & Seely, hydraulic engineering; Bonar & Associates, flood analysis/agency review; Michael Marchese, Anne Doran, Elmer McDonald & the Allen County Delegation to the Indiana General Assembly, legislative initiative; Lewis C. Bose, legal; Angela Boerger, Ruth Bottoms, Phil deMontmolin (Fort Wayne Newspapers Inc.), Bill Forstythe, Alvin Parsons, public information.

Clients: Headwaters Park Alliance (Edwin C. Metcalf, chairman; Thomas Blee, Jim Dittoe, Bob Elliott, Nancy Frauhiger, James E. Harding, Anne B. Hoover, Win Moses Jr., Byron Novotsky, Charles Redd, Ian M. Rolland, Paul Shaffer, Thomas W. Silva, William A. Tucker, Frank A. Webster, Earnest E. Williams); Headwaters Park Commission (Ivan Lebamoff, John Shoaff, Janie David, Cheryl Taylor, Richard Groves, Dan Seitz, Carl Rolfsen, Daniel K. Leiminger, Melvin Grissowd, Judith Zehner, Jack Worthman); City of Fort Wayne (Mayor Paul Helmbke; Mayor Winfield Moses Jr., 1985–1987; Bob Arnold, Director, Fort Wayne Park Department); with the assistance of Fort Wayne Foundations Inc., Fort Wayne Park Foundation, Lincoln National Corporation, Fort Wayne Chamber of Commerce, WPTA-TV.
Applied Research

This year's jury identified two types of research projects among the 36 submitted.

Joroff: One type comprised the watershed projects that brought together a lot of information generated by a number of research efforts over several years and created a holistic picture of what the information means in terms of building and the profession. The second type was research that laid the groundwork for the next generation, framing issues that require further study.

The jury also commended some new presentation methods.

Joroff: Some of what we saw skipped the report stage and directly engaged people with such things as computer software, videotapes, and games, allowing a faster and more widespread use of the research.

Farbstein: Too many researchers, I think, have seen too many of their previous studies sit on the shelf. They're beginning to look at what it takes to get their results used.

The lack of submissions in a number of areas, however, disappointed the jury.

Farbstein: There were very few post-occupancy evaluations submitted, a couple of guidebooks, and only a few programming studies. Other under-represented areas were technical building research and historical and theoretical work.

One reason for those gaps, said the jury, was the increasing support for research from the private sector, which they saw as having both good and bad effects.

Joroff: The transition to more private funding puts you on a faster track and gives you little time to sit back and reflect.

Farbstein: Also many corporations in America don't take a long-term view of research.

Joroff: There are two ways of looking at that. One view is that corporations here have to change, about which I'm pessimistic. The other is that the research community has to stay together and keep synthesizing its work and spreading the knowledge to get meaningful long-term results. That is a more eclectic, ad hoc, American model of research that I think is going to become more common.

Farbstein: The good side of private funding is that it forces you to get involved in something that's a real problem to somebody. Instead of the academic researchers defining the problem, they're responding to problems others define, and I think that's healthy.

Joroff: What's emerging is a real understanding of what the AIA started talking about in 1980: architecture as a knowledge-based profession. Developing a knowledge base doesn't mean a bunch of fuzzy-headed researchers giving statistical tables. It means architects understanding how the phenomenon they deal with has an impact upon day-to-day operations in buildings.
Robert Gutman

Project: The Changing World of Architectural Practice

This study provides a detailed analysis of the problems and prospects of the architectural profession. The study shows how many of the services now in demand lie outside the architect's traditional domain and are being met increasingly by other disciplines. Adding to this problem is the growing supply of architecture school graduates, the growing complexity of buildings, and the growing sophistication and cost-consciousness of clients. Related problems discussed in the study include the low wages of architects, the high cost of running an architectural practice, the increasing regulation of building, and the growing competition architects face from other professions and within their own ranks.

The study concludes with a discussion of five major challenges facing the architectural profession: how to increase the number of entry-level jobs, how to develop a more consistent identity, how to compete more effectively with other disciplines, how to reverse the trend toward declining profitability, and how to become better managed without sacrificing design quality.

Jury Comments

Joroff: The architectural profession is under tremendous pressure to change. The value of this study is that it provides a framework for thinking about new directions for the profession. It gives a very solid base for all of the current research about practice that builds upon the rather abstract ramblings of the AIA, ACSA, and other groups worried about the profession. It takes the current debate much further.

Gwathmey: What is the debate?

Joroff: Twofold. One focuses on the changing nature of the profession vis-à-vis other building professionals, and the other focuses on problems within the profession, such as poor compensation levels and an oversupply of graduates.

Farbstein: The study is in a category by itself in the sense that it is not research about buildings or about architectural design, but about the practice of architecture. It is a sociological view of the profession, yet is very sympathetic to the problems and concerns of architects and is thoroughly researched and well thought out.

Joroff: Not only is it a very competent piece of research, but it's well written and presented in a topical way that ensures that it will be read.

Balmori: Who is the audience? The new graduate?

Joroff: New graduates, the educational establishment, and the profession itself.

Farbstein: It's extremely well done.

Joroff: Well done and very important because it's defining a new agenda for the profession.

Project Director and Author: Robert Gutman, Princeton, N.J., Professor of Architecture, Princeton University, and Professor of Sociology, Rutgers University.

Research Assistants: Keller Esterling, Natalie Shivers.

Client: Design Arts Program, National Endowment for the Arts; Adele Chatfield-Taylor, Director.

Editorial Consultant: Barbara Westergard.

This report is available from the Princeton Architectural Press, 2 Research Way, Princeton, NJ 08540 for $7.95.
This book summarizes seven years of research into the design, construction, and performance of energy-efficient nonresidential buildings. "The program," say the authors, was "the largest known attempt to guide design and simultaneously evaluate construction, operating costs, actual energy use, occupancy effects, and occupant reactions in climate-responsive nonresidential buildings."

The book has four chapters. The first presents an overview of the lessons learned about the design of energy-conserving buildings. Recommendations are listed according to the stage in the design process in which they occur. The second chapter discusses how the buildings studied by the researchers performed in terms of cost, energy use, and user satisfaction. A detailed description of the design and performance of eight of the buildings comprises the third chapter, illustrated with floor plans, photographs, and comparative graphs. Key design issues form the final chapter. These include a discussion of thermal mass, acoustics, and shading devices. Appendices contain performance and economic data on the various buildings included in the study.

Farbstein: It is an odd title because it is not just about commercial buildings and it is not really a how-to-design book.

Joroff: Showing the interactions between technical performance and occupant satisfaction is a relatively new approach to building research, which is why this study is here and some of the others are not.

Farbstein: It also presents the material in a very readable form that can be easily used by practitioners. The book gives them enough information to understand not only what to do, but why things were developed and where they came from.

Jury Comments

Joroff: Three submissions were summaries of research done on the subject of energy over the last ten years. All of them brought together teams that had been working on the projects for a number of years, all of them were well presented, and all of them mark an end to a period of research, wrapping it up in a neat form for people to use and build upon.

Farbstein: The strength of this one and what makes it appropriate for an award is that, unlike some of the other entries that look only at how something is done technically, it integrates the technical and user requirements into a completely synthesized whole. Every aspect of the subject is looked at from those two points of view. The active involvement of the users is so important in making energy-efficient buildings work.

Joroff: It does go a step beyond the how-to book, although the title is misleading. That is probably the publisher's contribution.

Principal Researchers/Authors: Burt Hill Kosar Rittelmann Associates, Washington, D.C. (Harry Gordon, Justin Estoque); Min Kantrowitz Associates, Albuquerque, N.M. (Min Kantrowitz).

Associated Researchers/Authors: Hart, McMurphy & Parks (G. Kimball Hart); Lawrence Berkeley Laboratories (Brandi Anderson, Ronald Kammerud); Booz, Allen & Hamilton (William Babcock, Kirk Renaud, Eric Hjerberg); William I. Whidden & Associates (William I. Whidden); Sizemore/Floyd (Michael Sizemore).

Client: United States Department of Energy (Ted Kurkowski, Program Manager, Project Initiator; Ronald Lutha, Associate Program Manager; Dr. Frederick Morse, Manager, Office of Solar Heat Technology).

Commercial Building Design is available from Van Nostrand Reinhold Company, 115 Fifth Avenue, New York, NY 10003.
Augmenting Design Through User Training

Michael V. James, BOSTI
Vicky Bagrowski, Roberta Guise, David Innocencio, Minette Siegel

Project: Augmenting Design by Training Office Workers to be Wiser and More Neighborly Users of Open Offices

This research was funded by a corporation trying to improve the effectiveness and work life of its employees, particularly those who work in open offices. The research team identified the critical problems in open offices through questionnaires, focus groups, systematic observation, and feedback sessions. A review of the relevant literature in the fields of environmental behavior, ergonomics, and management also was done.

The result was a three-part product. One part is a how-to guide that describes, for the company's management, the rationale for and methods of training employees in the more intelligent use of their work space. A second part consists of a user's manual that suggests ways in which employees can deal with the common problems of noise, interruptions, privacy, and inadequate workspace and meeting areas. A third part is a 15-minute videotape, shown during one-hour training sessions, that presents an overview of the typical problems in an open office and their possible solutions. The solutions are grouped into two categories: those that involve a change in behavior and those that involve a change in the environment.

Jury Comments
Farbstein: Of all the research that's done with office workers and users, most of the results go into reports that are used by management and programs that are used by architects. Very little of it gets back to the users themselves. Here, the research comes right back to the office workers' desks and helps them cope with changes in their work environment. This is something pretty new, maybe very new.

Joroff: It goes beyond manuals, which are passive and which you have to convince people to open and read. This engages you immediately and allows you to get involved in the process. Because of breakthroughs in communications and computer media and because of the short half-life of books and short attention span of people, I think that we're going to see many more things presented in this way, which gets information across very quickly.

Principals:
For client and training program delivery: Pacific Bell, San Francisco (Michael James, Betty Allen).
For user's manual: BOSTI, Buffalo, N.Y. (Michael Brill, Cheryl Parker, Glenn Ferguson); Kozlowski Graphic Design.
For videotape: Executive Producers, The Studio of David Innocencio & Minette Siegel; Producer-Director, Roberta Guise, City Productions; Writer, Vickie Bagrowski.
Client: Pacific Bell.

The manual is available from Michael V. James, Pacific Bell, 2600 Camino Ramon, Room 4E050, San Ramon, Calif. 94583, 415-823-1340.
Los Angeles Children's Museum Study

CITATION

Victor Regnier
William Morrish
Robert Harris

Project: Los Angeles Children's Museum Study

Filling 12 volumes and 1200 pages, this study of children's museums is "the most detailed and complete investigation of this building type ever commissioned," say its authors.

Methods used to develop the requirements for a new children's museum in LA included interviewing and surveying visitors and staff, conducting a post-occupancy evaluation of the current museum, designed by Frank Gehry, and visiting seven other children's museums around the country. Out of that process emerged 25 design performance statements, applicable to any children's museum. Those statements dealt with site issues (location, arrival sequence), building organization (circulation, spatial variety, expandability), museum operation (acoustics, light, security), and exhibits (interpretation, previews).

The entire process of the research is recorded in the 12 volumes. They comprise a final report, an executive summary, an appendix showing the questionnaires and detailing the responses, the post-occupancy evaluation of the current museum, transcripts of the lectures given on the subject, workbooks prepared for each of six meetings held by the museum's advisory committee, and field reports made after site visits to other museums.

Jury Comments
Farbstein: I've been a pretty close observer of the P/A Awards program and I've noticed, lately, that you basically can't get an award for project-specific research. Past juries have decided that there has to be something generalizable about the work. This study of children's museums meets that test. It also is so comprehensive and so participatory in its approach that it has risen to a level of excellence.

Joroff: It goes a step beyond what is normally done in such studies. It has taken the best techniques—everything from questionnaires to focus groups to site evaluations—and used them really well.

Farbstein: They did a great job and did it right.

Joroff: The only problem that I have with it is that none of the techniques are original. There are no breakthroughs here. But I've been thinking about the purpose of these awards—showing how the creation of architecture can be built upon solid research techniques—and this study really does that. It is an exemplar of good research practice that does such a comprehensive job of using research-based techniques to feed the design process that I think it deserves recognition as something people should emulate.

Principal investigator: Victor Regnier, Associate Professor of Architecture and Gerontology, University of Southern California School of Architecture, Los Angeles, Calif.
Co-Investigators: William Morrish, Robert Harris.
Research team: Tracy Lavarnway, Mary Dupris.
Consultants: Michael Spock (museum and exhibit development); Nicholas Winslow (financing).
Additional support: Sandra Baik, Stephanie Laylon, Carol Marsh, Diana Akita, Young Lee.
Clients: The Community Redevelopment Agency of the City of Los Angeles and the Children's Museum of Los Angeles.

Eleven reports detailing various aspects of the research are available for purchase. Address requests for order forms to: Victor Regnier, School of Architecture, University of Southern California, Los Angeles, CA 90089-0291.
Louis Wasserman

Project: Film Architecture, How Architecture Can Use Film To Tell Its Story

"The film has great potential to show by example how architecture can be more relevant to society's needs... Designing for experience is the process of designing in the conventional three dimensions and the fourth dimension of time... Film and video are well-developed media that incorporate time into the vicarious experience of space." With these statements in its introduction, this study examines how architecture is depicted in films and how the techniques of film-making can be used to communicate architectural ideas.

The research begins with four chapters that trace the history of spatial depiction, from the discovery of perspective through theater set design to film-making. Two chapters then describe current approaches to film design, while a final chapter, entitled "Towards a Narrative Architecture," shows how those film-making techniques can serve as a basis for a more dramatic, experiential, story-telling approach to architectural design.

The research ends with the transcripts of the interviews the author had with various architects and film writers and directors. Digitized images from various films are used throughout to illustrate how architecture has been used in film to help tell a story.

Jury Comments

Farbstein: I should say up front that I know this person and that, while I've had nothing to do with the project, I was on the panel that gave him the money to do it, so I'll abstain from voting.

Joroff: He sets out in the introduction the reasons for looking at film to understand architecture, and throughout the interviews, he keeps picking up on the theme; it's never lost. The recent television series on architecture have tried to show how architecture is a setting for life, which is very difficult to talk about. Here, someone has turned that around, looking at how film uses architecture as a setting for stories. It's provocative because it makes you think about space as a container for activity.

Farbstein: It is a very original idea that he has defined as a new area of research. Another strength is that it contains historical information about the development of film design and ideas about perspective. It puts film design in context. If the book has a weakness it is the danger of drawing trivial relationships. He says that architecture should tell its story more clearly, but I think that is a misconception of what architecture does. It does communicate. But does it have a single story to tell? I think that's pushing it a bit.

Joroff: I think that what he's saying is that architecture has an impact on people that is picked up in film. That doesn't mean that architecture should do what film does. What makes it a citation in my mind is that it doesn't draw its conclusions as well as it should. The ideas are there, but they're presented in vignettes, not in one place as a set of conclusions.

Principal investigator: Louis Wasserman, Louis Wasserman & Associates, Milwaukee, Wis.
Affiliated research group: School of Architecture and Urban Planning, University of Wisconsin Milwaukee.
Transcriber: Eric Heggen.
Dreamscape consultant: M. Caren Connolly.
Client: National Endowment for the Arts.
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Books

**Daylighting**

Those who thought that the design community had moved on to concerns other than daylighting should take note. This past year brought a major conference (see P/A, Feb. 1987, p. 23) and three books on the subject, all published by Van Nostrand Reinhold (VNR). Although many in the daylighting community are puzzled by the publisher's decision to release these books within such a short period of time, VNR editors have done an excellent job working with the authors to distinguish each book from the standpoint of content, approach, and style. The three books reflect the diversity of approach that exists within the daylighting community, and each book could become a valuable resource for its respective audience.

*Sunlighting as Formgiver for Architecture* is written by someone well qualified to address the subject. William Lam is a lighting designer with over 25 years of experience and the author of *Perception and Lighting as Formgivers for Architecture* (McGraw-Hill, 1977), a book that helped pioneer today's more perceptual approach to lighting design. Lam follows the format that he established in his first book, breaking the text into two parts: principles and case studies. He begins the principles section by establishing his design philosophy and, in so doing, takes on many of the sacred tenets of modern design practice, particularly its overreliance on electrically lighted and air-conditioned spaces and its extensive use of low-transmission glass. In Lam's view, only with the use of "sunlighting" can architecture "restore delight to its centrality as a design objective," which will result in buildings whose beauty is not transient or skin deep but firm and enduring.

With his concerns outlined, Lam proceeds to highlight design issues that he feels need to be addressed, specifically design strategies and a design process (continued on page 152).

**Architecture Transformed**

Even in this highly mobile era, most people's ability to stay abreast of developments in architecture depends on the art of photography. For those who think they "know" a building from photographs, a discussion of the subtleties of architectural photography can be a valuable lesson. Robinson and Herschman's *Architecture Transformed* is such a discussion, tracing the history of the medium back to 1839, when buildings were among the first subjects of photographs.

The book, backed by credible and scholarly research, tells of the changes that occurred in architectural photography as a result of technical innovations, changing architectural styles, and a philosophical evolution among photographers. Over the years, issues like "describing qualities of light more than architecture" recur rather cyclically, the authors point out, as do questions of the inclusion of context when presenting a building (a relevant question in this age of Post-Modern theory). Robinson and Herschman approach these questions diligently in a text that belies the book's "coffee-table" appearance. In fact, the tone of the text is forbiddingly academic at times, but the well-chosen and well-integrated photographs illuminate the text when necessary.

The book is divided into four parts devoted to four distinct periods in the medium's history. Of the last period, 1970 to the present, the discussion focuses mainly on photography with less commercial and more artistic aims, perhaps in part because most recent commercial work has been in color (the book includes only black-and-white plates). Throughout, though, attention is given to both commissioned and independent work, and to the technical, aesthetic, and social factors that affected it over the years.

Mark Brach


**Architecture Transformed** by Cervin Robinson and Joel Herschman. MIT Press, 1987. 304 pp., illus., $30.00.


This collection of features on Colonial and 19th-Century American architecture, published under various auspices from 1914 to 1940, was noted for its extensive photos, anecdotal text, and measured drawings of authentic details. The new edition, in ten volumes grouped by region, preserves and enhances the series' historic value.

Kohn Pedersen Fox: Buildings and Projects, 1976-1986 by Sonia R. Chao and Trevor D. Abramson, introduction by Paul Goldberger. Rizzoli, 1987. 352 pp., illus., $45.00 hardcover, $29.95 paper. A new monograph covers Kohn Pedersen Fox's major works since the firm was founded. Paul Goldberger's introduction likens the firm's position to that of Skidmore, Owings & Merrill in the 1950s: talented designers overseeing the widespread commercial application of their generation's design tenets (here Post-Modernism).


The Le Corbusier Guide by Deborah Gans. Princeton Architectural Press, 1987. 192 pp., illus., $17.00. The Le Corbusier Guide catalogs Corb's 69 extant works with photos and an informative text which gives a brief history of each project. The book also contains specific information about transportation to and accommodations near each site.
Books (continued from page 151)

by which “sunlighting” can be implemented into design practice throughout the portion of the text, the reader is taken through a series of concise discussions of such design issues as: planning for sunlight, sidelighting, toplighting, toplighted central spaces, and building system integration. The treatment is never narrow. Each design issue is usually prefaced with a discussion of historical precedents, followed by a clear presentation of specific design strategies that utilize numerous illustrations and conceptual diagrams to help make the point. Lam concludes Part I by introducing his own design process, which is very dependent on the use of physical scale models. Again, the treatment is not narrow; scale modeling is presented not as just another means of obtaining physical measurements, but in a way that integrates its potential for generating important qualitative information.

The principles presented in the first section of the book are extensively elaborated in Part II, where 25 case studies from the author’s own consulting practice are presented. Here Lam is at his best, arguing for the integrated building design team approach. For Lam, issues such as site planning and building massing are as important as designing the proper window section, thus the need for a team effort from the very start of a project. Although this section is impressive, with its range of building types and volume of built work, it also places the author in an awkward position when a project is not built as planned. This was the case with the TVA Office Complex in Chattanooga, Tenn. After presenting the initial design concept, which utilized one of the author’s more elaborate sunlighting schemes, Lam feels compelled to discuss a whole host of things that went wrong with the project after his sunlighting concept was abandoned. The reader comes away from this discussion wanting to hear the other side of the story (this project would make an excellent subject for Tracy Kidder’s next book), as well as finding a little skeptical of some of the author’s previous arguments, particularly the advantages of the integrated building team approach.

Overall, this book is eminently readable and conveys the excitement that its highly opinionated author has for the subject. While Lam’s clever use of sunlighting (the use of the direct solar component) rather than the more traditional concept of daylighting (the use of the diffuse portion of the sky) allows him to differentiate his work from others, it also opens up a number of problems that he never quite resolves. One problem rests with the by-products of sunlighting, such as overheating, glare, and the control and maintenance of mirrored reflectors (many of which are movable), which are not given enough attention in the book. Although these problems, as well as Lam’s often self-serving and promotional style, will diminish this book’s importance for some, he is nevertheless a major player whose book is a significant contribution and well worth its high price for designers needing to follow the latest developments in this field.

Daylighting: Design and Analysis is written by an architect turned researcher who until recently headed the daylighting program at the Solar Energy Research Institute (SERI). Claude Robbins’s research background allowed him to take a much more academic approach to the subject than Lam. This has resulted in a book that in many ways is reminiscent of the seminal work in the field—Daylighting (Heineman, 1966), by Hopkinson, Petherbridge, and Longmore. Robbins’s work is organized into four sections whose organization simulates the daylighting design process. However, unlike Lam’s more exclusive design approach, Robbins presents an array of design approaches in a balanced manner so that the reader can choose the one best suited to a particular design problem or method.

The book opens with a discussion of the principles that are common to the subject; here such topics as the use of daylight in buildings and the nature of the luminous environment, as well as the several models for determining sunlight and daylight availability, are presented in detail. The discussion then moves on to daylighting concepts, which takes the reader through a series of graphically presented sensitivity analyses of major daylighting concepts, such as sidelighting, toplighting, beam-lighting, atria, and light courts. Although many of these analyses are too simplified to be of direct use to the designer, they do provide a model of a process that a designer might want to mimic in the investigation of different lighting strategies. The next section presents several procedures for
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Circle 111 on reader service card (continued on page 162)

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catalog includes detailed instructions for installation, illustrated with scale drawings that can be incorporated into project blueprints. The catalog includes photographs and descriptions of residential, commercial, and institutional uses. Roll-A-Way Insulating Security Shutters.

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**Site furniture** is described in a full-color catalog, Design Solutions. It features bench, planter, and receptacle designs in wood, metal, and fiberglass. Woodcrafters of Florida.

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**A glider and a swing**, Exerglide, for one or two children can be enjoyed by those who lack leg strength or coordination. It is set in motion through arm strength alone. A front T-bar provides a safe restraint. Landscape Structures/Mexico Forge.

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The IBD Network Profile provides corporate clients, facility managers, architects, end-users, and manufacturers with a single resource. Members meet stringent educational and professional practice requirements and pass a rigorous testing program. The 150-page book also features profiles of 450 design firms. It is available for $75 ($45 for IBD members and students) plus $7.50 shipping and handling from Institute of Business Designers, 1155 Merchandise Mart, Chicago, IL 60654.

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**The Ella 25 lavatory faucet** is made of solid brass and finished in powder epoxy in nine colors and five finishes. Coordinated products include matching bidet faucets, shower units, and deck-mounted faucets, as well as accessories. Euro Building Supply.

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**The Granite Collection of vinyl floor tiles** has two new additions—Satin finish and Gravel finish—that simulate natural granite. The tiles are available in eight standard textures and thirteen colors. GMT Floor Tile, Inc.

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**Luck Sofa**, by Japanese designer Toshiyuki Kita, is constructed of a welded steel armature encapsulated in expanded polyurethane foam. It is padded with Dacron fiberfill and then upholstered. The legs are molded self-skin black urethane foam capped with nylon glides. Optional removable covers stretch over the body. AI.

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**Progressive Architecture** 1:88 163
 planning ideas have had on the design and arrangement of urban buildings will be the focus of the March issue. Technics in March will profile an innovator in the use of glass.

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Kansas State University Department of Architecture seeks four or more full-time tenure-track faculty at the rank of assistant/associate professor to teach upper-level design studio and an additional course each semester. Salaries will be commensurate with experience and qualifications. Individuals with demonstrated capabilities in building construction, programming, and structures, and economics are encouraged to apply. Application, resume, and three references to: Search Committee, Department of Architecture, 211 Seaton, KSU, Manhattan, KS 66506. KSU is an AA/EEO employer.

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Texas A&M University is seeking faculty for undergraduate and graduate programs, effective September 1, 1988 with arch. design, design methods and computer applications exp. The department has a particular interest in identifying faculty with special interest in interior arch., modern arch. history and historic preservation. Refer individuals with professional activity and/ or research. Rank and salary commensurate with qualifications. Resume and three reference letters to: David G. Woodcock, Head, Department of Architecture, Texas A&M University, College Station, Texas 77843-3137, by February 8, 1988. EEO/AA Employer.

Project Manager, Chief Architectural Designer needed for preliminary design, progress design, supervision, programming and master planning. M.A. in Architecture with background in master planning and historical preservation, renovation and restoration. Salary $35,000/yr. Contact the Job Service Office at 700 Wade Avenue, Raleigh, NC 27611 or the Job Service nearest you. Refer to Job Order Number NC 7128416.

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SUNY at Buffalo’s Department of Architecture is recruiting up to three full-time tenure track and one visiting (one year) faculty positions for fall 1988. Two of the positions are being recruited at the rank of assistant or associate professor to teach design studios and advanced support courses in one or more of the following areas: architectural design, design history and theory, building science, environmental controls, history, historic preservation/adaptive re-use, urban design, and design theory. Both positions will be filled with individuals who have demonstrated the potential for strong scholarship. Such scholarship should be construed to include significant research, exemplary design practice, or an outstanding record of publication or exhibition. A third position is being recruited at the rank of assistant or associate professor and will primarily focus on building science. The visiting faculty position is open for assistant/associate rank and is intended for studio and support course instruction. Salary for all positions according to rank and qualifications. Applicants should write to Professor Michael Brill, 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 1 February 1988 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 identifying and recruiting qualified applicants who are women, handicapped persons, and members of ethnic minority groups.

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Progressive Architecture 1:88
Marriott Dr., Washington, DC 20004. Application to be sent resume, call (301) 493-2220. EOEH/M/F/H

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The University of Texas at Arlington invites applications for the position of Director of the Interior Design Program within the School of Architecture and Environmental Design beginning September 1988. The responsibilities of the Director include leadership in: management and development of the Program, recruitment, curriculum, planning, and teaching. The Director is a tenured or tenure-track position. Qualifications include a Masters degree in interior design and/or architecture, and significant teaching and professional experience in interior design. Of particular interest to the School is the relationship of theory and practice, academic and professional levels. The University of Texas at Arlington is an Equal Opportunity/Affirmative Action Employer. Applicants are required to hold the Masters of Architecture degree and licensed to practice or PhD. Send resume, names and addresses of three references and evidence of work to: Roy F. Knight, Dean, 217 Art/Architecture Building, 1715 Volunteer Blvd., University of Tennessee, Knoxville, Tennessee 37996-2400. Applications will begin to be reviewed March 1, 1988.

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UNC Elsewhere in the Northeast Call or send resume in confidence to: Dana Lebo
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(716) 876-3193.

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Progressive Architecture 1:88 175
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