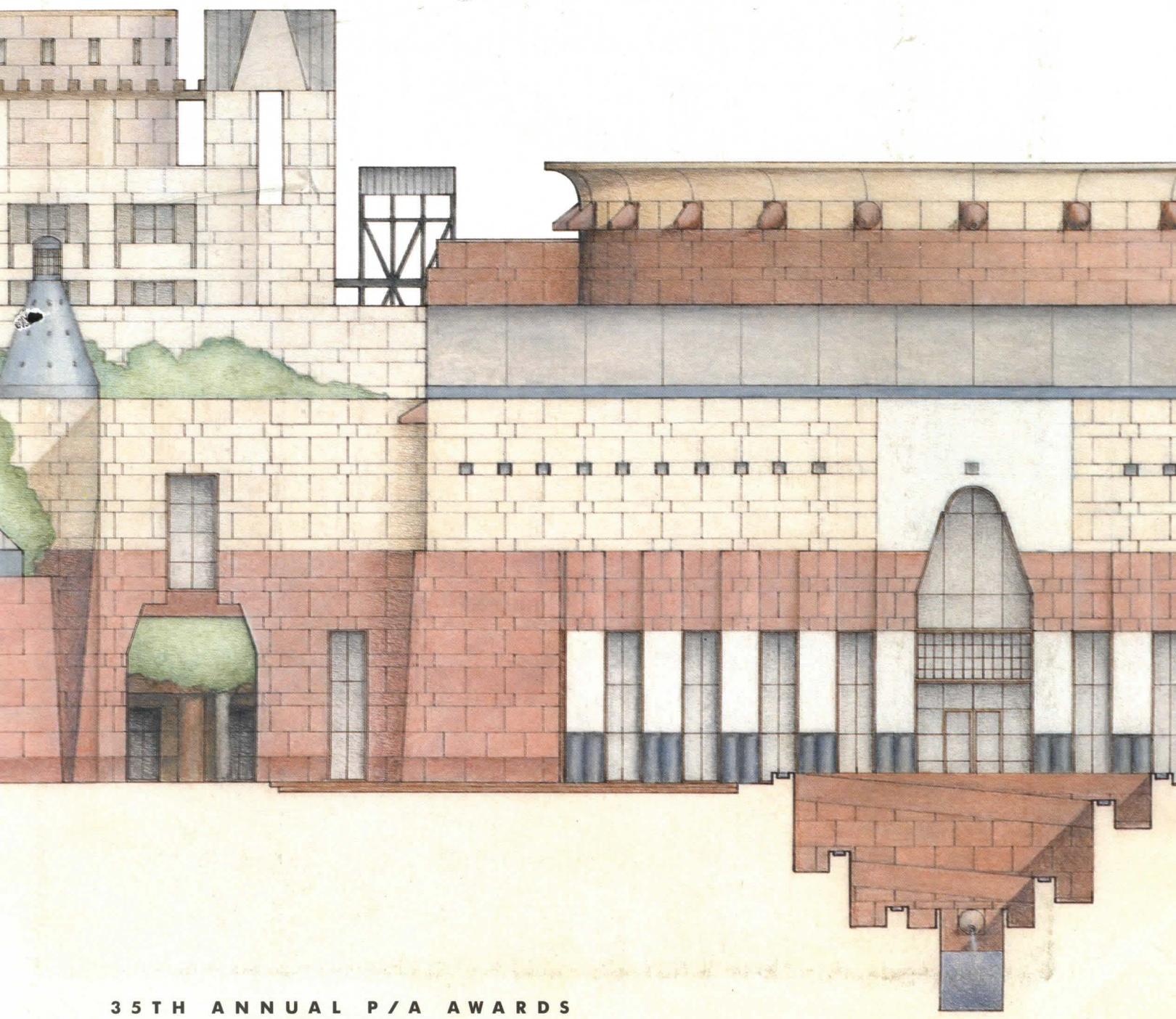
Progressive Architecture

JANUARY 1988



35TH ANNUAL P/A AWARDS


Hallway report by supervisor. Fabric by Donghia.

Edge detail and acoustics by Armstrong.

With Armstrong custom wall panels, you choose the fabric that gives a space the right color and texture.

And that's only the beginning.

You also choose performance capabilities. Impact resistance. Edge detailing. Acoustics. Tackability.

Features that make your Armstrong wall work harder than most fabric-covered walls.

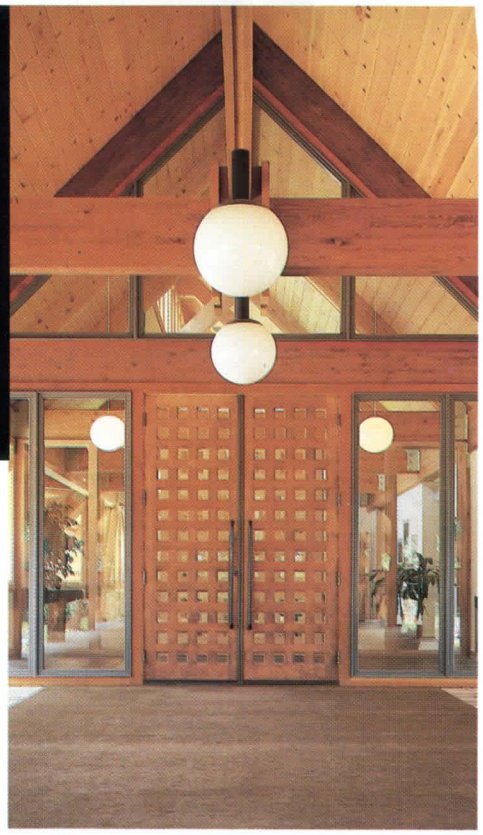
So for an attractive blend of fabric and function, call 1 800 233-3823 and ask for Custom Walls.

Circle No. 305

Armstrong


No. 54
in a
commercial
design series.

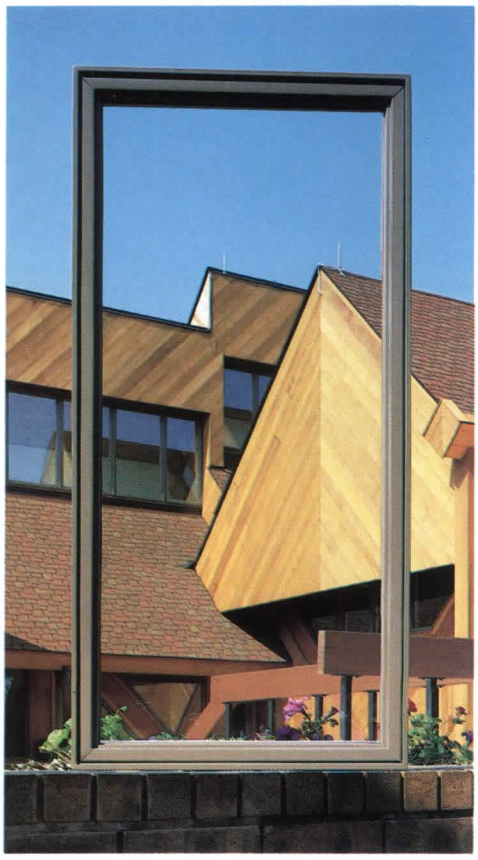
ANDERSEN PROVIDES A UNIFORM WINDOW PROFILE NO MATTER WHAT SHAPE YOUR IMAGINATION IS IN.

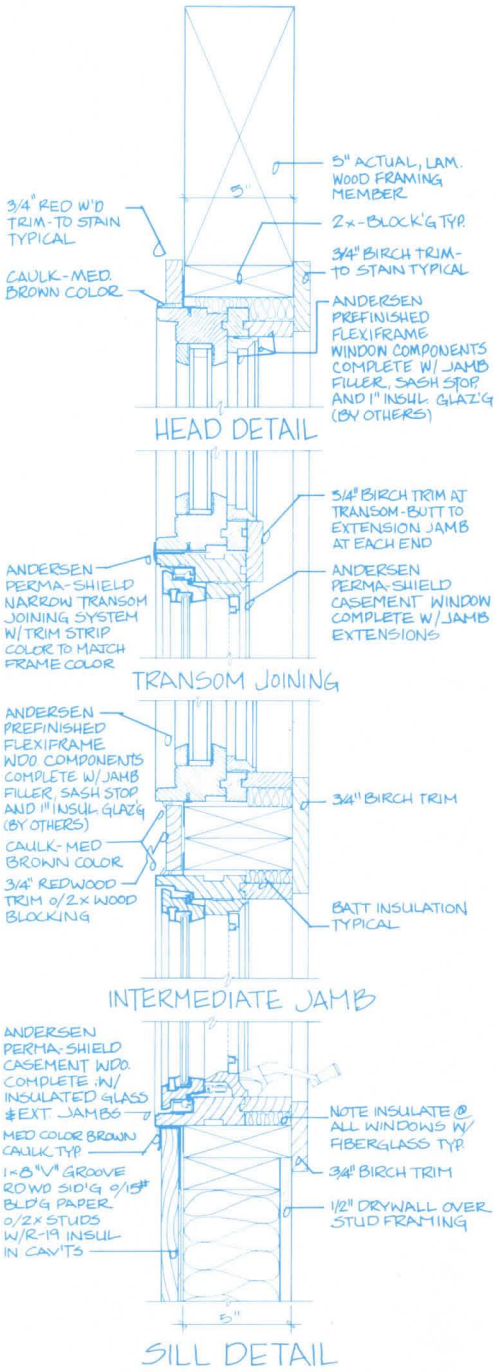


Triangular forms are the basic theme of the Ruhlin Company headquarters building in Akron, Ohio. Over 500 windows, all Andersen,® were used in this passive solar design.

In the triangular window openings Andersen Perma-Shield Flexiframe® units, 166 of them, were used. These can be shaped to fit any architect's imagination. Here, they are in perfect geometric harmony with the massive structural beams.

The Flexiframe units have the same site line, finish and details as the *standard* Andersen Perma-Shield casement windows used in the superstructures at the roof peaks. These clerestories let abundant natural light stream through to brighten the interior and decrease the use of electricity.





The earth-hued Terratone color and the uniform Andersen profile add a unifying dimension to the building. Outside, the color harmonizes with the redwood siding and trim, and the sandy-brown asphalt shingles. Inside, with the beautiful trim of birch and black walnut.

From past experience, the architects knew that by specifying Andersen windows, they could plan on high performance. The energy efficiency built right into Andersen windows far exceeds industry standards for weathertightness.*

Low maintenance, too. Rugged Perma-Shield® vinyl not only protects the insulating wood core of Andersen casement windows from moisture, but it is virtually maintenance-free—doesn't need painting.

The Ruhlin Company is one more example. With Andersen windows your imagination can run wild.

For more information call your Andersen distributor or see Sweet's File 08610/AND.

Or write Andersen Corp., Box 12, Bayport, MN 55003.

*NWMA I.S. 2-80

The Ruhlin Company
Akron, Ohio

Architects: Gerald M. Rembowski and Associates, Inc.
Fairlawn, Ohio

Printing limitations prohibit exact duplication of Terratone color. Use actual sample for building specifications.

87113 © 1987 Andersen Corp.

Come home to quality.

Andersen

Andersen AW Windows · Patio Doors ™


S O F F

SOFT-EDGED SOPHISTICATION.

You can see the difference.

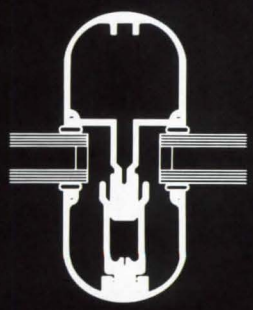
The future in high-style framing is here today. New Kawneer Soffront.®

On storefronts, office buildings, even interiors, Soffront takes the edge off. Gracefully. Without sacrificing performance. We rounded the lines. We didn't cut the corners.

But Soffront is more than a component. Soffront is a system. Fully engineered for erection flexibility. Fully integrated for design consistency. Each framing member, door frame, even the stops are rounded for a soft impression that's on design's cutting edge.

Soffront is color, too. Choose from traditional bronzes and black, or explore Kawneer's palette of stylish Fluropon® architectural coatings.

Look around the corner to see the future in framing. Then, take a good look at your next design. And new Kawneer Soffront.



For a look at more information, write:
The Kawneer Company, Inc., Dept., C., Technology Park-Atlanta, 555 Guthridge Court, Norcross, GA 30092.

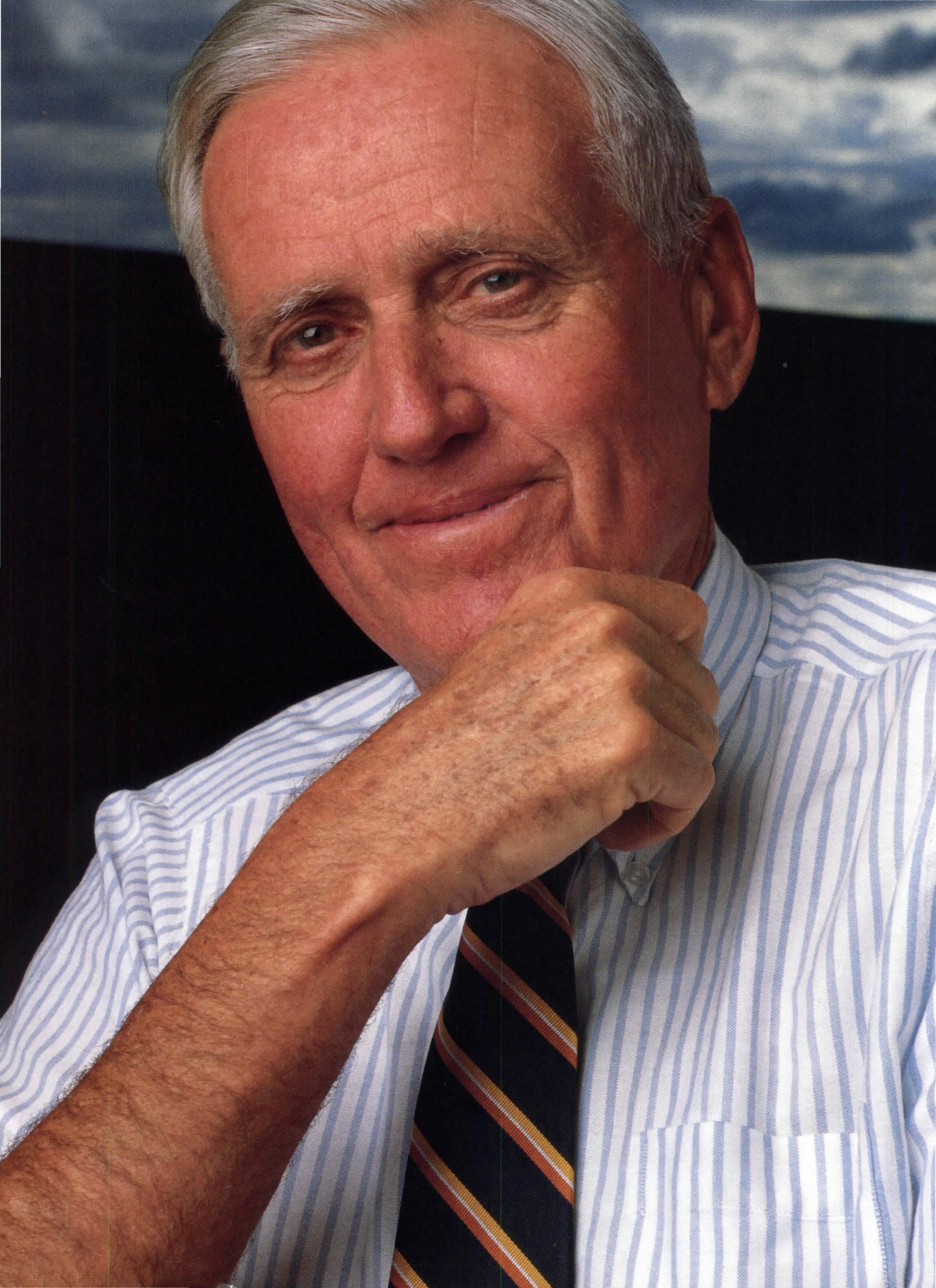
Kawneer

The Designer's Element.

Circle No. 330

R O N T

Patent Applied For



"We like the idea. Now we have to make it work. And we shall. Because our Steelcase Design Partnership™ stands to benefit everyone.

"You'll be able to offer your clients a greater selection of imaginatively designed, beautifully made furniture.

"Your clients will be able to offer their employees more congenial working environments.

"And we'll be able to bring more quality products to the office furniture market.

"Here's why: The Design Partnership is a loose confederation of innovative companies that specialize in office furniture whose designs are sophisticated and trend-setting.

"It offers its partners access to resources they haven't had before, the resources of Steelcase Inc.

"R&D and manufacturing expertise, for example, proprietary technical data, market research, additional distribution resources, administrative and financial support.

"So they can 'do their thing' with fewer fetters.

"'But will Steelcase fetter them?' you ask. No way. If we take away their independence and integrity, we lose.

MEMBER COMPANIES

Atelier International

Brayton International

Metropolitan

Vecta

"Our investment in the Steelcase Design Partnership is, above all, an investment in design. And a recognition of our responsibility to do more to provide design leadership.

"The proof of the pudding... As you know, making ideas work is often harder than thinking them up. So there are no guarantees today, just a commitment.

"We'll do everything we can to make the Design Partnership an invaluable resource for you.

"To that end, if you have questions or comments, please address them directly to me. I'd like to discuss our idea with you."

Robert C. Pew
Chairman and Chief Executive Officer

Steelcase
The Office Environment Company

Arria!

Spain's finest limestone is now available in the United States.

Arria is a uniformly-textured, consistently-colored buff limestone quarried and fabricated in Spain by Ingemar.

Its uniform texture and color consistency make Arria a suitable selection for those projects where match from panel to panel is critical.

Arria has strength properties superior to those of comparable high-quality domestic limestone. Due to its high compressive strength and modulus of rupture, Arria can be used in a wide range of applications where stone of lesser strength cannot.

Arria is ideally suited for use in thin-veneer curtainwall assemblies in thicknesses of as little as 7/8″ and as interior wall tiles in 3/8″ thickness. Arria may also be used in conventional application in 2″ to 5″ thicknesses.

Due to its abundancy, large orders and phased projects can be furnished without worry of matching.

Ingemar also quarries and fabricates a myriad of beautiful granites and marbles from quarries throughout the world.

Additional information, samples, and price quotations may be obtained by contacting Ingemar Corp., a subsidiary of Ingemar of Spain.

Pictured above: Arria's consistent coloration is evidenced in wall panels of Baltimore's Rivoli Office Building. Architect: RTKL Associates Inc., Baltimore, Maryland.

Ingemar Corp.
15303 Dallas Parkway, Suite 490, LB-4
Dallas, Texas 75248
214-458-3276
Telefax 4583216, Telex 735128 INGE DAL

Ingemar
of Spain

Circle **No. 328** on Reader Service Card

FLEXCO INTRODUCES ITS NEWEST FLOORING PROGRAM.

Specifying Flexco vinyl and rubber flooring just got a whole lot easier. Order our new SPEC-DATA® floppy disk, and see for yourself. You'll find it all: in tiles, sheets, and treads from no-slip Flex-Tuft and Conductive flooring for hospitals and computer areas, to Radial® raised design flooring. SPEC-DATA brings everything you need to know about Flexco products right to your computer screen; so no more struggling with heavy spec books and catalogues.

SPEC-DATA is available for all IBM PC and PC-compatible word processing programs. To order the SPEC-DATA diskette, fill out and mail the coupon below to Flexco® Company, P.O. Box 81368, Atlanta, GA 30366, or call 1 800 633-3151. FLEXCO®

Flexco, make my job easier! Please send me a SPEC-DATA floppy disk today.

Name _____

Title _____

Company _____

Address _____

_____

City _____ State _____ Zip _____

Phone ( ) _____

My hardware is _____

My software is _____

PA-1

F L E X C O

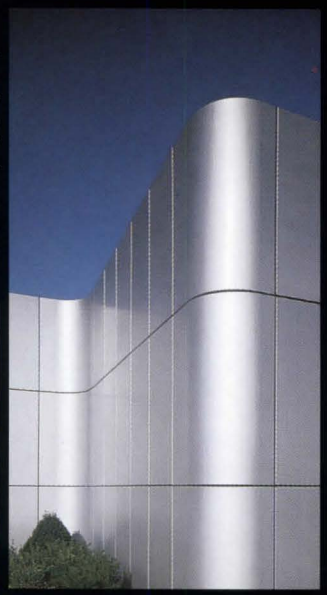
WORKING FLOORS FOR THE WORKING ENVIRONMENT.

Circle No. 319 on Reader Service Card

TECH WALL

Top Left:
Margie's
Bridal Boutique
Chicago, IL
Balsamo/Olson Group

Below Center:
R.A.B. Motors
San Rafael, CA
Esherick Homsey Dodge
and Davis Architects



Top Right:
1522 K Street
Washington, D.C.
Don A. Hawkins
Associates

Bottom:
Central Park Square
Phoenix, AZ
Clark—Van Voorhis
Architects, Inc.

Tech Wall offers architects and builders a stunning range of design possibilities — without the compromises common to other systems. From radiused corners to intricate compound curves; from continuous coping to projected curved panels; *almost anything you can design can be realized with Tech Wall.* And since Tech Wall is solid aluminum, *there are no standard sizes.* Every panel is made to meet the architectural requirements of your job.

Tech Wall also offers a virtually unlimited range of tested and proven finish options.

For further information, call today.

1-800-631-7379
in New Jersey 201-272-5200

THE C/S GROUP

UNCOMPROMISED DESIGN FLEXIBILITY

Circle No. 311 on Reader Service Card

P/A News Report

Predock's Classroom/Administration Building, Cal. State Polytechnic, Pomona.

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.

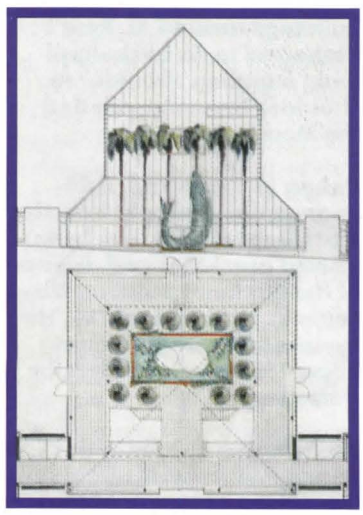
The design/build competition is heralded by city officials as an end to the political imbroglios that have stymied construction

(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 institutional 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.

Spoon by Oldenburg/van Bruggen.



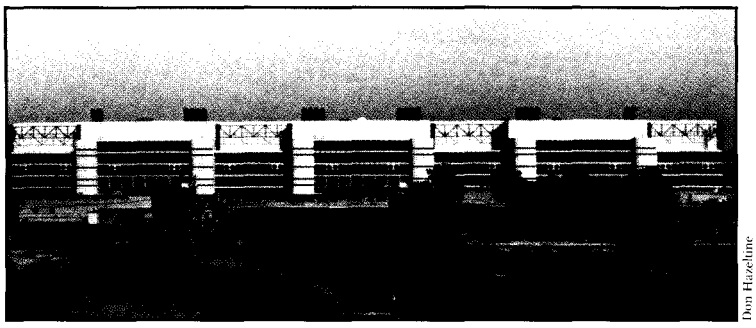
Conservatory with Gehry fish.

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, bat-

(continued on page 28)

The Linley Group

Rowes Wharf by SOM is a mixed use development that works to make the Boston waterfront accessible. See Perspectives, page 47.



Don Hazeltine

George R. Brown Convention Center in Houston.

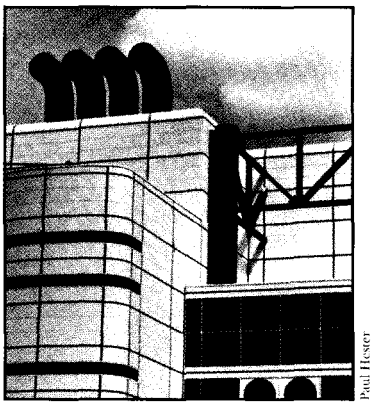
Houston *(continued from page 29)*
reinforce Jones Plaza, its immediate neighbor, the Thomas Convention Center, is for all intents and purposes boarded up. Its successor is the George Brown Convention Center, a joint venture of Golemon & Rolfe, John S. Chase, Molina & Associates, Haywood Jordan McGowan,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

In contrast to Wortham, Brown takes a "Big Bang" approach. It is, in fact, a blockbuster occupying a 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 3000 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 "Vinatown," Houston's largely Vietnamese commercial district adjoining 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*** ■



Paul Hester

Detail, Brown Convention Center.

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 Syvertsen, director of design at the Chicago office of Swanke Hayden Connell Ltd.

Syvertsen is the head of a Chicago AIA committee that has been trying to convince the city to change the process. 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 still 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, Tigerman Fugman & McCurry and Loebl 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 Syvertsen, 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.

Syvertsen concedes 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 Syvertsen's committee a list of four upcoming design issues she would like them to study, including the revamping of the city's outmoded zoning ordinance. ***Lisa Goff*** ■

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

[As P/A went to press, the City of Chicago 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/Jahn; and Skidmore, Owings & Merrill, all of Chicago. All 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 culminating 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 Gallerie.

Two related and finally persuasive arguments wind their way through this encyclopedic survey, proving that Corbusier's design was neither antihistorical nor mechanistic. Corbu the polemicist 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 tradition for inspiration and placed his own work sturdily in the mainstream of architectural history.

Lucien Hervé

Le Corbusier.

The straitjacket of functionalism *is also* undone. For example, Corbu's 1928 project for a Mundaneum on Lake Geneva, a centrally planned ziggurat that recalls Boullée, drew criticism at the time for its subordination of function to abstract geometry. Corbusier replied that "Utility and beauty are two things, inseparably linked. Waste displeases the spirit, and utility counters waste; that is why utility *(continued on page 32)*

WE CALL IT THE PERSONAL ARCHITECT. NOT THE PERSONAL DRAFTSMAN.

NOW DXF COMPATIBLE

We named it on purpose. This is a tool for the entire architectural practice, combining automated design and drafting capabilities on industry-standard IBM* PC ATs and compatibles.

Use the Personal Architect to design buildings. While other systems work with lines and arcs, the Personal Architect lets you work with floors, walls, roofs, and rooms. In 3-D. In perspective. So you can create a true model of your building design.

Use the Personal Architect to present designs.

This system gives you the tools you need to make effective presentations. Like perspective views with hidden lines removed. Shaded pictures. And area takeoffs.

Use the Personal Architect to produce drawings. The system has expert drafting capability to get your production work done. And can edit drawings quickly too.

On-screen icon menus get you up and running fast. And a graphic symbol library of over 1,000 architectural symbols gives you great flexibility.

The Personal Architect. It can help you get more business and do more business. And isn't that the name of the game?

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

Get more business. *Shaded pictures (right screen) like this help clients see your vision clearly from any perspective. An invaluable selling tool. Drawing courtesy of Stephen Douglass, Architect, Cambridge, Massachusetts.*

For more information call 1-800-248-PSBU (7728). In Massachusetts & Canada, 617-276-1094. Or write to: Computervision Corporation, PSBU, Building 16-2, 100 Crosby Drive, Bedford, MA 01730.

COMPUTERVISION
Personal Architect

Circle **No. 362**

*IBM is a registered trademark of International Business Machines Corp.

Corbusier *(continued from page 30)*
is necessary. But the useful is not the 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 painting that I arrived at architecture," he avowed.

Yet the prominence given to his artistic achievements betrays this exhibition's tendency to reduce Corbu's work to its aesthetic elements, eviscerating its social theory and ignoring its technical inventiveness.

Corbu's urban theory is the chief victim of this emphasis on aesthetics. The housing project at Pessac (1928) is presented in a model that emphasizes its polychromy rather than its attempt to undermine traditional notions of street and parcel. Abstract models of projects for Algiers (1931) and Barcelona (1933) focus on formal relations and ignore urban programs. Yet in avoiding the problems posed by his theories, the show leaves appreciation of Corbu'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 plateau, 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 models specially built for the show exalt 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 *Encyclopedia 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.

Fondation Le Corbusier, Paris, © SPADEM

Le Corbusier's Villa Schwob, 1916.

Jane Smith, courtesy LPCI

The threatened McCarthy Building.

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 preservationists 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 another commission. (One deputy 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 development 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 be no 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 McLenahan does not 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.

The irony in all of this is the McCarthy Building itself: That such a singularly unlovely building has galvanized such support is ultimately a statement on the sorry state of landmark preservation in Chicago. As architect Jack Hartray of Nagle Hartray & Associates explains, "You tear down enough Chicago Stock Exchanges, and anything old begins to look pretty good." ■

Lisa Goff

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

Former AIA CEO Meeker Dies

David Olan Meeker, Jr., executive vice president of the American Institute of Architects from April 1978 through December 1983, died of an apparent heart attack November 23 at the age of 63.

During his tenure, AIA membership grew by 40 percent to 43,000. Meeker also led AIA efforts to preserve the design integrity of the Vietnam Veterans Memorial and to defeat Congressional proposals to expand the West Front of the U.S. Capitol.

At the time of his death, Meeker was a principal in the Indianapolis-based firm Plus 4 Architects. ■

Larry Clarino

AdAward jurors, l. to r.: Randolph Gerner, Cynthia Weese, William Lohmann, Roger Ferris.

P/A AdAwards: 1987 Winners

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 Lohmann 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 ceilings/ceiling systems; Calcomp, 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-Tex for fabrics/wallcovering; C/S Group and Trans Ceramica Ltd.-Fiandre for flooring; Haworth, ICF (two awards), and Stow & Davis (three awards) for furniture; Corbin/Emhart, Hewi, Inc., and Rixson-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 und Sohn for windows/window treatments.

Forms + Surfaces received special recognition, winning nine awards in the categories of ceilings, doors, electrical/lighting, flooring, furniture, hardware, materials & systems, structural, and wall/partitions/panels. ■

The Blending of Art & Science

Rhodorsil is a trademark registered in the U.S. Patent and Trademark Office. *Rhodorsil VEC 90 in Europe.

I.M. Pei & Partners Style.

When I.M. Pei & Partners designed the Grand Louvre entrance, they did more than create an architectural masterpiece. They laid out an engineering marvel, where more than 86 tons of transparent glass would be combined to form an apparently seamless pyramid.

After two years of rigorous testing, just two sealants were chosen to handle this high-tech assignment. Rhodorsil® 5C for weathersealing (because of its superb physical characteristics and long-lasting weatherability) and Rhodorsil 90* for structural glazing.

The choice was not surprising. After all, we've been developing silicone sealant technology for over 30 years. And now, with our ultra-modern research and production facility in New Jersey completed, we're ready to provide you sealant solutions for all your architectural works of art.

If you'd like to know more, write us. Rhone Poulenc Inc., Rhodorsil Silicones, P.O. Box 125, Monmouth Junction, NJ 08852.

RHÔNE-POULENC

Rhodorsil Architectural Silicone Sealants
Setting the Standard.

Sweets Catalog #07920/RHO

Circle **No. 346** on Reader Service Card

SPECIFY THIS WINDOW OR SPECIFY A WALL.

For high performance and low maintenance in a commercial setting, the alternatives to a Marvin Magnum Tilt-Turn are somewhat limited. The only one we can recommend with absolute certainty is the one suggested above.

And even then there are drawbacks. A properly constructed wall may perform as well, but it certainly won't be nearly as beautiful.

THE WINDOW THAT SHATTERS COMMERCIAL STANDARDS.

When we tested a 48" x 64" Magnum Tilt-Turn, we found the results tested our imaginations. So we tested the window again. And again. Always with the same results:

Air infiltration: .01 cfm @ 25 mph (.02 @ 50 mph). Ten times lower than the toughest proposed commercial standards. Wind loads: 200 mph positive pressure. 256 mph negative pressure.

Water infiltration: 0 @ 66 mph.

U values: as low as .22.

R values: as high as 4.55.

A perfect design, superb materials and Marvin's meticulous craftsmanship make the Magnum Tilt-Turn the new commercial standard in windows.

SINGLE-MINDED QUALITY THAT OPENS TWO WAYS.

The Tilt-Turn swings into the room for cleaning. It also tilts in for ventilation. It's a technical feat other companies gladly let us perfect.

Because it took a commitment to quality. Every step of the way. From research and development, through start-up and on into full production.

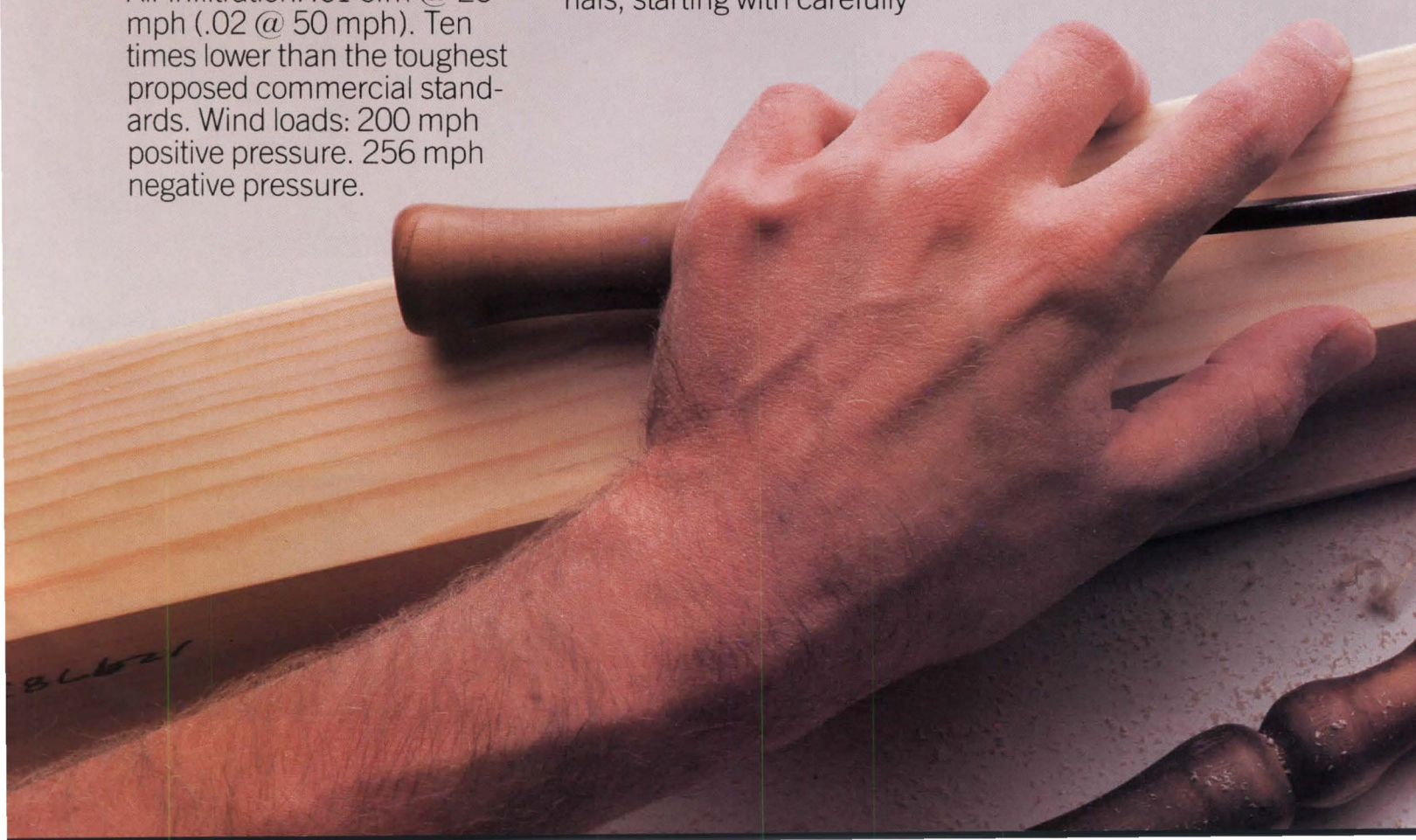
We use only the best materials, starting with carefully selected western Ponderosa pine. Every piece is pressure treated with insecticide and water repellent solutions to protect against rot and decay.

And only the highest quality hardware will do. A window that performs this well must operate precisely.

Once we have a precise fit, we add a tight seal with weatherstripping that's welded at all four corners. We know of no window in production that's crafted as carefully as our Tilt-Turn.

QUALITY COMES STANDARD. NOW HERE ARE YOUR OPTIONS:

In addition to a beautiful standard unit, our Tilt-Turn comes in a Round Top



and a simulated double hung. Where you must consider security, there is a unit with keyed locks for maintenance access. Elsewhere in the Magnum line, you'll find a tilt-only hopper and an authentic double hung.

The Magnum line also gives you a wide range of application options. They're equally at home in high rise, low rise, renovation, new construction, hospitals, schools and office buildings. The only limitation is your imagination.

In glazings, your choices include 7/8" insulating, 1" insulating, solar bronze, solar gray, solar cool, Low-E or Low-E with Argon. And, for extra-low maintenance, you can specify a medium bronze cladding or Polycron.

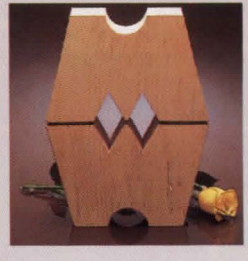
WE'D LIKE TO OPEN A CONVERSATION.

We'd like to send you more information and give you the name of your nearest qualified Marvin Magnum distributor. Call us toll-free at **1-800-328-0268** (in Minnesota 1-612-854-1464). Or write Marvin Windows, 8043 24th Avenue South, Minneapolis, Minnesota 55420.

Because we think this is the best window you can specify. And because we engineered it to open your mind.

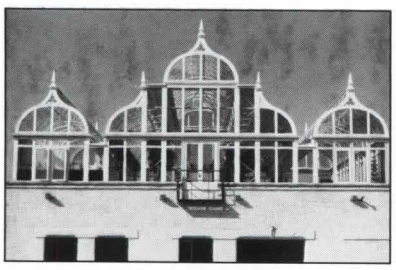
MARVIN MAGNUMS

ENGINEERED TO OPEN THE MIND.

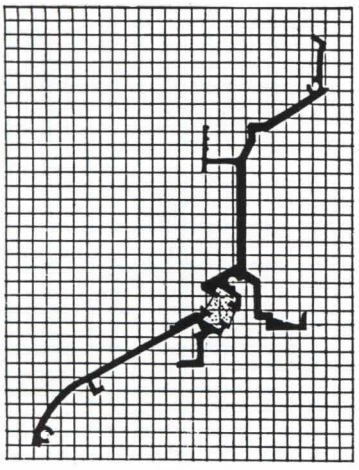


Circle **No. 339**

MACHIN
Architecture in glass



In 1986 we created this fantasy in glass and aluminum



We also designed extrusion MD6

One of fifteen new extrusions created in 1986 used in Machin Conservatories. Fifteen out of 2000 different components each designed with the enthusiasm, innovation and refinement that distinguish the extraordinary from the commonplace and take our architecture into the next century.

Every day we are exploring and developing new technologies and principles with the same uncompromising commitment to excellence and the continuity of an outstanding style.

Whether you want to build a fantasy or a future (or both) there are over 2000 ways we can help you.

For Brochure send $10 to:
MACHIN DESIGNS (USA), INC.
Dept. PA 1-88
557 Danbury Road, Wilton, Connecticut 06897
(203) 834-9566

LONDON 01350 1581

Circle **No. 338** on Reader Service Card

Infill *(continued from page 38)*
under the informal surveillance of neighbors. Multiplied 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 mewslike 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 Meltzer 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 Voorsanger & Mills, Bartholomew Voorsanger, 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
(continued on page 43)

SHAPE

CAST-IN-PLACE CONCRETE Multiplies Your Design Options

Fluid lines, unique textures, unlimited colors—cast-in-place concrete multiplies your design potential with a range of possibilities unequalled by other building materials.

Reinforced concrete's plastic nature provides unsurpassed design adaptability. Color, texture and curves are just a few of the many design ideas shaped by concrete into the world's most renowned buildings.

To put concrete's shapely possibilitiies to work for you, reserve your free copy of the Concrete Reinforcing Steel Institute's new brochure on the aesthetics of cast-in-place, reinforced concrete. Call or write:

CRSI
FOUNDED 1924

Concrete Reinforcing Steel Institute
933 N. Plum Grove Road
Schaumburg, IL
60173-4758
(312) 490-1700

Copyright 1987 Concrete *Reinforcing* Steel Institute

SHAPE

Circle **No. 316** on Reader Service Card

Infill *(continued from page 40)*
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.

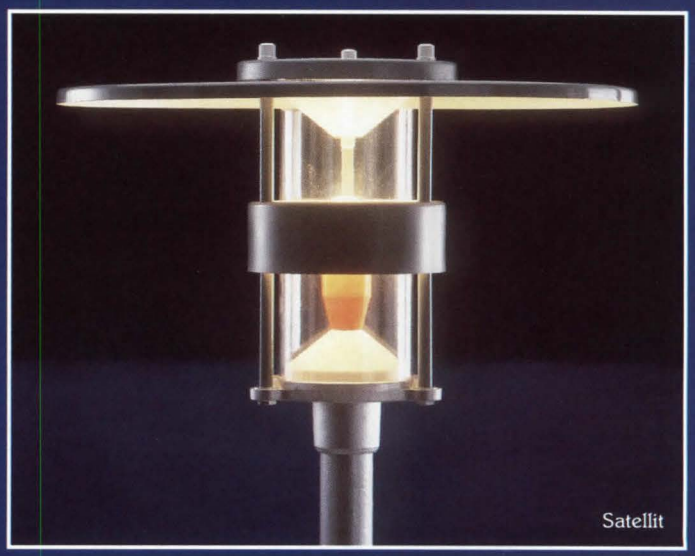
Back to Basics
In explaining the rationale behind Vacant Lots, Architectural League President Frances Halsband does not preclude the League's future study of large-scale housing interventions but suggests that for now, small-scale projects are "potentially buildable" and a means of "getting on the streets 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.)

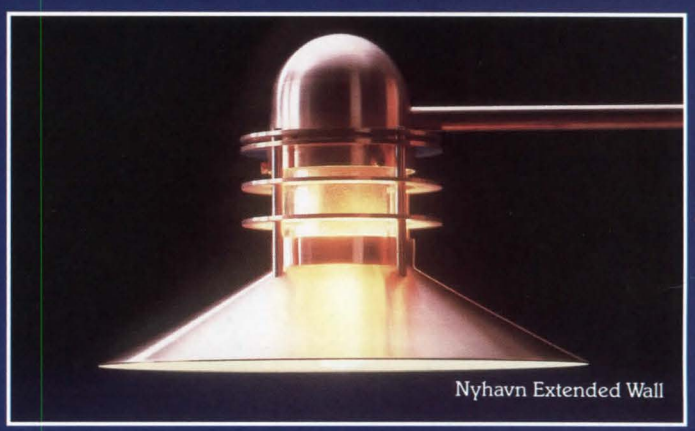
The fact that neither the City nor the League precludes the value of large-scale housing efforts is critical to any endorsement of Vacant Lots. Cities are still in desperate need of larger community planning of the kind described by Lewis Mumford in which "sunlight, air, safety, play space, meeting space, 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." ■

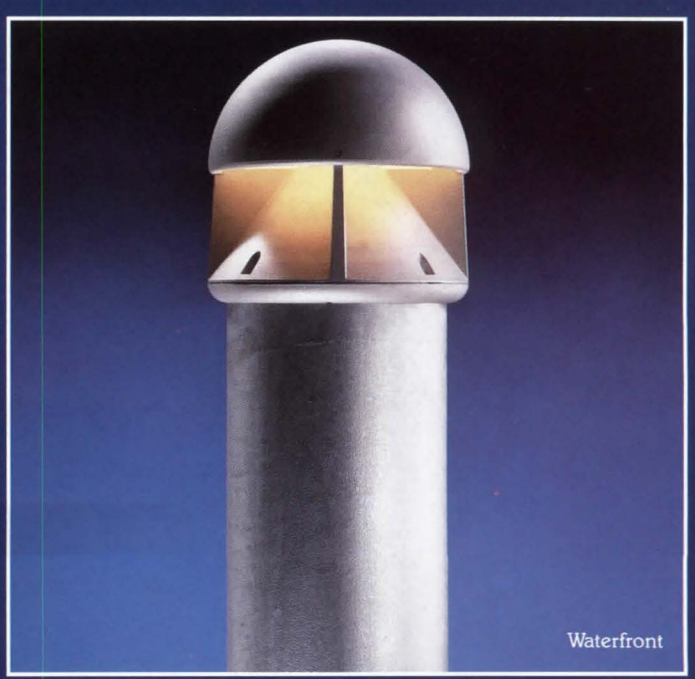
Roy Strickland

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.

POULSEN LIGHTING...
a history of excellence and innovation.







louis poulsen

Poulsen Lighting Inc.
5407 N.W. 163rd Street • Miami, Florida 33014-6130
Telephone (305) 625-1009 • Faximile (305) 625-1213
Circle No. 343 on Reader Service Card


Springs
TEFLON
*TEFLON is a registered trademark of Dupont. Only Dupont makes TEFLON.
HEATHERS & PINPOINT 2 TONES

WE'RE MAKING A COORDINATED EFFORT TO END PANEL FABRIC LIMITATIONS FOREVER.

It's not just an attempt. It's an all out campaign. And the successes are already evident: More colors than ever before. Better quality than ever before. And service unprecedented in the industry.

But that's just for starters. Now for the big news.

TOTAL COORDINATION

for the first time anywhere.

With Intek the word is options. And from now on they're virtually limitless. Consider: 16 coordinating heathers. 16 coordinating pinpoint 2 tones. And no less than 38 different solid colors to match them up with. No more limits on your creativity. Ever again. And that coordinates perfectly with something else.

A unique series of

ARTFULLY DESIGNED

coordinating patterns available shortly.

At Intek, our intention is to be the #1 source in panel fabrics... by providing better quality (Each Intek fabric is Class A rated and carefully protected with TEFLON*), better service (Custom color panel fabrics in as little as 4 weeks. A broad in-stock program and a quick ship service), and better ideas—backed by the full resources of Springs Industries.

A coordinated effort to be the best. It's happening now. From a company named...

INTEK

ERIOR FABRICS TECHNOLOGIES A DIVISION OF SPRINGS INDUSTRIES 300 TAYLOR STREET ABERDEEN, NC 28315 919-944-4300

Circle No. 327 on Reader Service Card

AGC
ASAHI GLASS COMPANY

NEW SUNPITRO

Make NEW SUNPITRO Your Choice for Durable, Smooth and Elegant Interior & Exterior Surfaces.

For walls, partitions or showcase stands, this new opaque glass will add a fashionable luster to your surfaces. It's produced on line in tints of white, beige or gray, and it offers extremely stable properties, so its smooth, glossy texture will not fade or discolor. And NEW SUNPITRO has a tensile strength higher than that of marble or granite, so larger sheets can be used for a variety of applications. What's more, it can be cut, polished and curved like regular glass.

Add a dash of modern elegance to your surfaces. Specify NEW SUNPITRO—from Asahi Glass.

■ Specifications

Flat Sheet

Thickness	8 mm	5 mm
Dimensions	2,438 × 1,829 mm	
Weight	20 kg/m²	13 kg/m²
Color	White, beige, gray	

Note: 8-mm white is polished on both sides; others are polished on one side only. Curved Sheet is also available.

ASAHI GLASS CO., LTD.

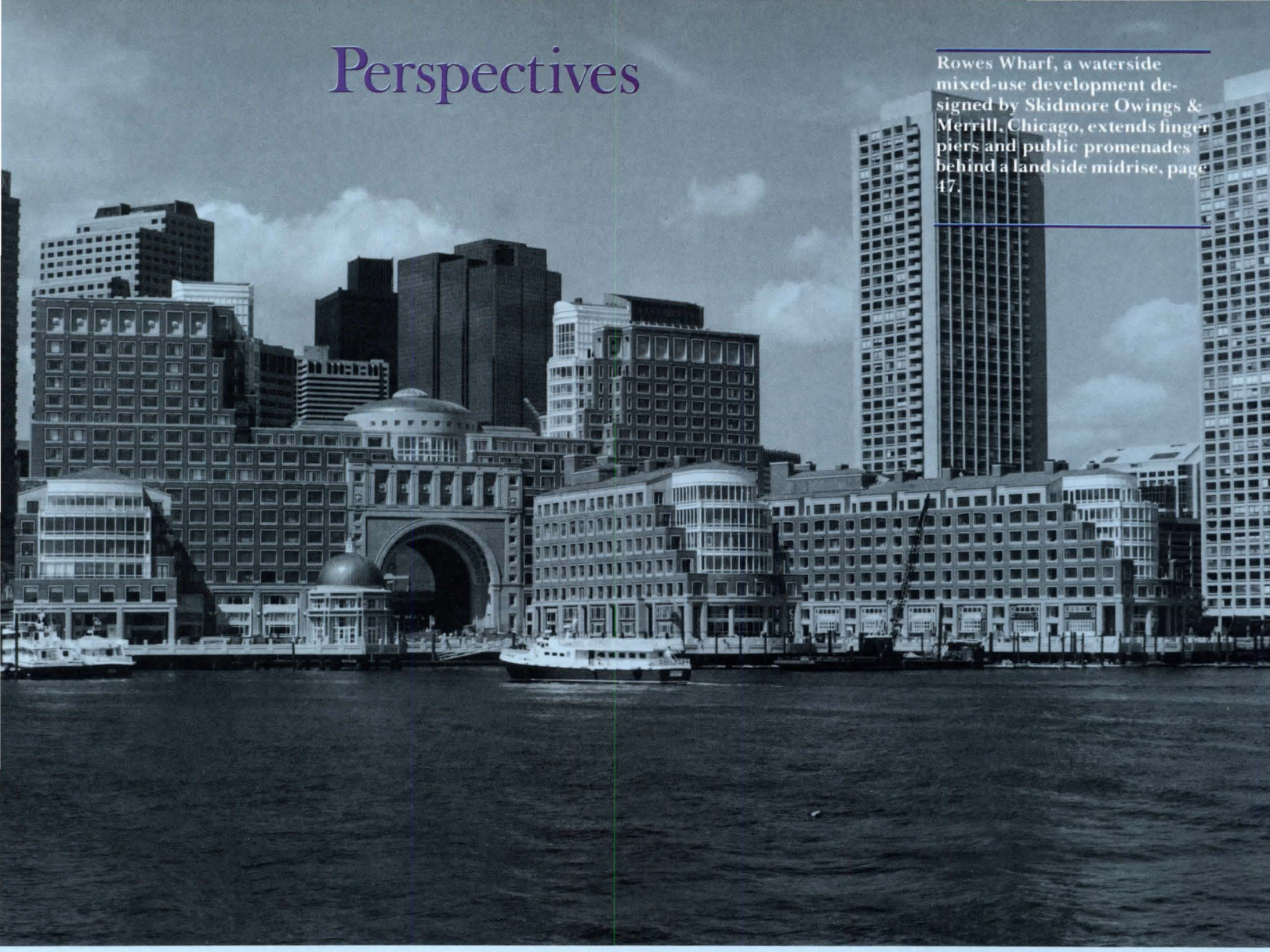
1-2, Marunouchi 2-chome, Chiyoda-ku, Tokyo 100, Japan
Tel.: (03) 218-5555 Telex: J24897 ASAGLAS Fax.: (03) 213-1358

REPRESENTATIVES
Pacific Coast Los Angeles: Mitsubishi 213/977-3730 Hawaii: General Sales Co., 808/395-1620
Atlantic & Gulf Coast Miami: Sentinel Enterprises Inc. 305/573-7600 **Canada** Mitsubishi Canada Limited 604/682-0666

Circle **No. 306** on Reader Service Card

Perspectives

Rowes Wharf, a waterside mixed-use development designed by Skidmore Owings & Merrill, Chicago, extends finger piers and public promenades behind a landside midrise, page 47.



Rowes Wharf from the water: finger piers and public promenades.

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.

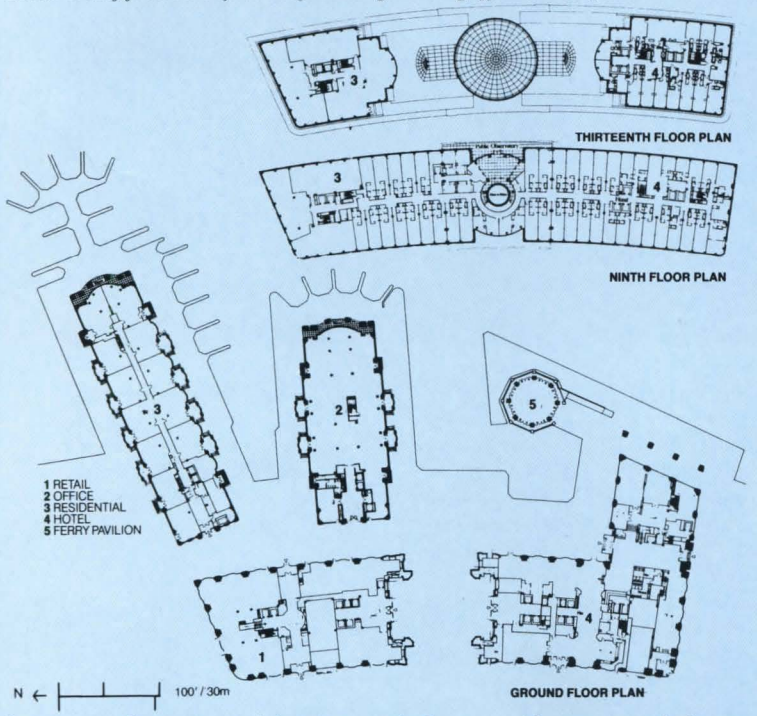
Nonetheless, for all these worthwhile insertions and aspirations, this is a belabored building, swelled to a size dictated by the developers. Beyond its bulk—and compounding it perhaps—Rowes Wharf is a virtually illegible building. Those who want to read function from form should page elsewhere. Fear 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)

Rowes Wharf *(continued from page 47)*

Rowes Wharf from the city: a bulky building "walling off" the waterfront?



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 rococopy 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 ■

Only available at the following locations:

ATLANTA
Studio Ligne Roset
At Innovations
1011 Monroe
Atlanta, GA 30306
(404) 881-8115

BOSTON
Adesso
At the Four Seasons
Boston, MA 02116
(617) 451-2212

CALGARY
Kilian Internt. Design
1110 Kensington Rd. N.W.
Calgary, T2N 1P3
(403) 270-8800

CHESTNUT HILL
Adesso
The Mall at Chestnut Hill
Chestnut Hill, MA 02167
(617) 969-2285

CHICAGO
City
361 W. Chestnut
Orleans & Chestnut
Chicago, IL 60610
(312) 664-9581

CINCINNATI
Audiol'ision Plus
At Kenwood Galleria
8110 Montgomery Road
Cincinnati, OH 45236
(513) 891-7444

COLUMBUS
Casa Isabella
674 North High Street
Columbus, OH 43215
(614) 463-1999

DENVER
Ligne Roset
601 So. Broadway
Denver, CO 80209
(303) 698-2288

DETROIT
Gorman's
29145 Telegraph Rd.
Southfield, MI 48034
(313) 353-9880

INDIANAPOLIS
Ligne Roset
At Keystone Shoppes
3437 East 86th Street
Indianapolis, IN 46240
(317) 257-2677

LAVAL
Maison Corbeil
1946 boul. Le Corbusier
Laval H7S 2K1
(514) 682-3022

LOS ANGELES
Ligne Roset
8840-A Beverly Blvd.
Los Angeles, CA 90048
(213) 273-5425

MIAMI
Ligne Roset
4001 N.E. Second Ave.
Miami, FL 33137
(305) 573-6493

MINNEAPOLIS
Metropolis
125 S.E. Main Street
Minneapolis, MN 55414
(612) 331-7217

MONTREAL
Maison Corbeil
1215 ouest, boul. Cremazie
Montreal, H4N 2W1
(514) 382-1443

NEW ORLEANS
Ligne Roset
At Canal Place
333 Canal Street
New Orleans, LA 70130
(504) 522-8630

NEW YORK
Ligne Roset
200 Lexington Avenue
New York, NY 10016
(212) 685-1099

PHILADELPHIA
Ligne Roset
242 Cherry Stret
Philadelphia, PA 19106
(215) 922-6402

ROCHESTER
Ligne Roset
363 East Avenue
Rochester, NY 14604
(716) 325-4880

SAN FRANCISCO
Ligne Roset
At Limn
821 Sansome
San Francisco, CA 94133
(415) 397-7471

ST. LOUIS
In Form
1214 Washington Ave.
St. Louis, MO 63103
(314) 436-1827

SYRACUSE
Massimo
259 West Fayette St.
Syracuse, NY 13202

VANCOUVER
Signature Interiors
1028 Mainland Street
Vancouver, V6B 2T4
(604) 662-7100

WASHINGTON, D.C.
Ligne Roset
300 D Street, S.W.
Washington, D.C. 20024
(202) 488-0955

ligne roset®

For further information, contact:
ROSET USA CORP.
NY Design Center
200 Lexington Ave.
New York, NY 10016
(212) 685-2238.
or your interior designer or architect.

Circle **No. 366** on Reader Service Card

DU PONT DACRON® POLYESTER

Opus, an Annie Hieronimus design, manufactured by Ligne Roset. Luxurious style and classic elegance in two sofa sizes (72" and 81"). Also available as an armchair (41"), loveseat (60") and a corner unit (39"). Select from over 50 leathers and 250 fabrics in a wide array of colors and patterns. Create your personal environment with Opus.

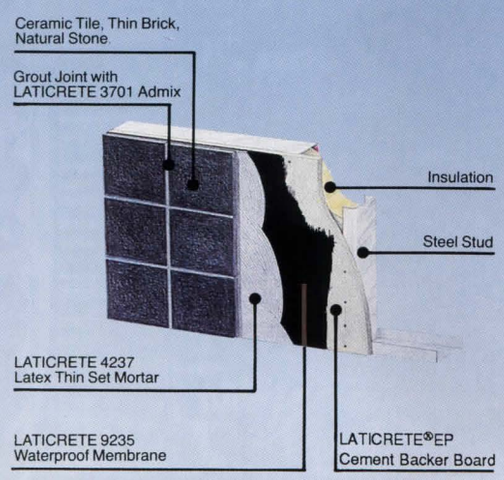
Dacron is Du Pont's registered trademark for the polyester fiber made only by Du Pont.

Circle **No. 367**

Circle **No. 360** on Reader Service Card

BUILDING REPUTATIONS

with Laticrete® Panel Systems



Specifying a panel system that is efficient, field proven, and economical can result in a building that is visually exciting as well as functionally efficient. At Laticrete, we've built these key design features into our panel system:

- thin light weight construction
- quick quality controlled fabrication and installation
- variety of form and surfacing materials
- independent laboratory tested — wind load proven
- in shop or on-site fabrication

Build your reputation by building on our reputation . . . specify The Laticrete® Panel Systems.

See us in Sweets, Section 09390

Call for technical and architectural service

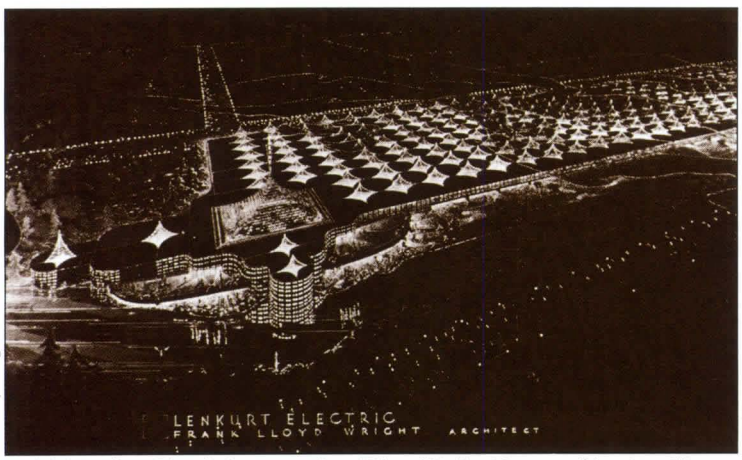
(800)243-4788

LATICRETE®

LATICRETE INTERNATIONAL, INC.
1 LATICRETE PARK NORTH, BETHANY, CT 06525-3498 U.S.A.
Tel.: (203) 393-0010, TELEX: 96-3541, TOLL FREE: (800) 243-4788

© 1985 LATICRETE INTERNATIONAL, INC.

P/A Calendar



Frank Lloyd Wright Foundation, © 1976

Wright's Lenkurt Electric Company, from "Ideas," Dallas Museum of Art, Jan. 19.

Exhibitions

Through January 19
Thirty Years of Design on the Land: The Work of Sasaki and Associates. Creative Arts Center, West Virginia University, Evansdale Campus, Morgantown, W. Va. Also **February 2–19,** Architectural Building Exhibition Hall, University of Texas, Arlington, Texas.

Through January 31
Arne Jacobsen and Danish Design. Musée Des Arts Décoratifs, Paris.

Through January 31
Modern Jewelry: New Design including pieces by Cesar Pelli, Michael Graves, Hans Hollein, Arata Isozaki, and Ettore Sottsass. San Francisco Museum of Modern Art.

Through February 14
The Machine Age in America 1918–1921. High Museum of Art, Atlanta (P/A, Nov., 1986, p. 110).

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

Through February 28
The Art that is Life: The Arts and Crafts Movement in America 1875–1920. The Detroit Institute of Fine Arts, Detroit (P/A, May 1987, p. 32).

Through March 5
What Could Have Been: Unbuilt Architecture of the 80's. Archi-Center, Chicago.

Through March 6
Vienna/New York, the Work of Joseph Urban, 1872–1933. Cooper-Hewitt, New York (page 28).

January 19–April 17
Frank Lloyd Wright: In the Realm of Ideas. Dallas Museum of Art and the LTV Center Pavilion, Dallas.

January 19–February 28
Long Island Modern: The First Generation of Modernist Architecture on Long Island, 1925–1960. Octagon Museum, Washington, D.C. (See P/A, Nov. 1987 p. 25.)

January 20–February 26
Rem Koolhaas/Office of Metropolitan Architecture. Max Protetch Gallery, New York.

January 25–August 31
Sheet Metal Craftsmanship. National Building Museum, Washington, D.C.

Competitions

January 31
Submission deadline, 1988 Tucker Architectural Award Competition. Contact Building Stone Institute, Architectural Awards Program, 420 Lexington Ave., New York, N.Y. 10170 (212) 490-2530.

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. Contact Awards, Office of the Executive Director, Advisory Council on Historic Preservation, The Old Post Office Building, 1100 Pennsylvania Ave., N.W., Suite 809, Washington, D.C. 20004 (202) 786-0503.

February 27
Submission deadline, Hypotheses: Architectural League of New York, Young Architects' Forum. Contact Anne Rieselbach, Architectural League of New York, 457 Madison Avenue, New York, N.Y. 10022 (212) 753-1722.

March 1
Registration deadline, 1988 Du Pont-Hypalon Architects Contest. Submission binders due **April 18.** Contact Dian O'Leary, Du Pont-Hypalon contest, Du Pont Co., Suite 300, 150 Monument Rd., Bala-Cynwyd, Pa. 19004 (302) 774-0551.

March 4
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) 614-5031.

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
The Business of Winter: Winter Cities Showcase '88, Edmonton. Contact L.E. Bear, Winter Cities Conference Corp., P.O. Box 1988, Edmonton, Alberta, T5J 4A9, Canada (403) 428-1988.

February 25–26
Tall Buildings in Seismic Regions: Current Trends in Planning, Design, and Construction, Los Angeles. Contact Mrs. Dolores B. Rice, Council on Tall Buildings, Lehigh University, Bldg. 13, Bethlehem, Pa. 18015. (215) 758-3315.

© 1987 Herman Miller, Inc. ® herman miller, ⊔, and Action Office are registered trademarks of Herman Miller, Inc., Zeeland, Michigan. ™Encore is a trademark of Herman Miller, Inc., Zeeland, Michigan.

. . . mahogany and ash veneer in *seamless surfaces* . . . thicknesses of one and one-quarter inches with *continuous wrapped edges* . . . fabric-covered connectors enhance *color unity* . . . *peninsula work surfaces* in round or square end designs . . . *contoured edges* on components are part of an overall softer look . . . a new line of *work tools* . . . *enhanced power* capabilities with new safety and control features . . . all components are *fully compatible* with Action Office Systems . .

It's always been efficient.

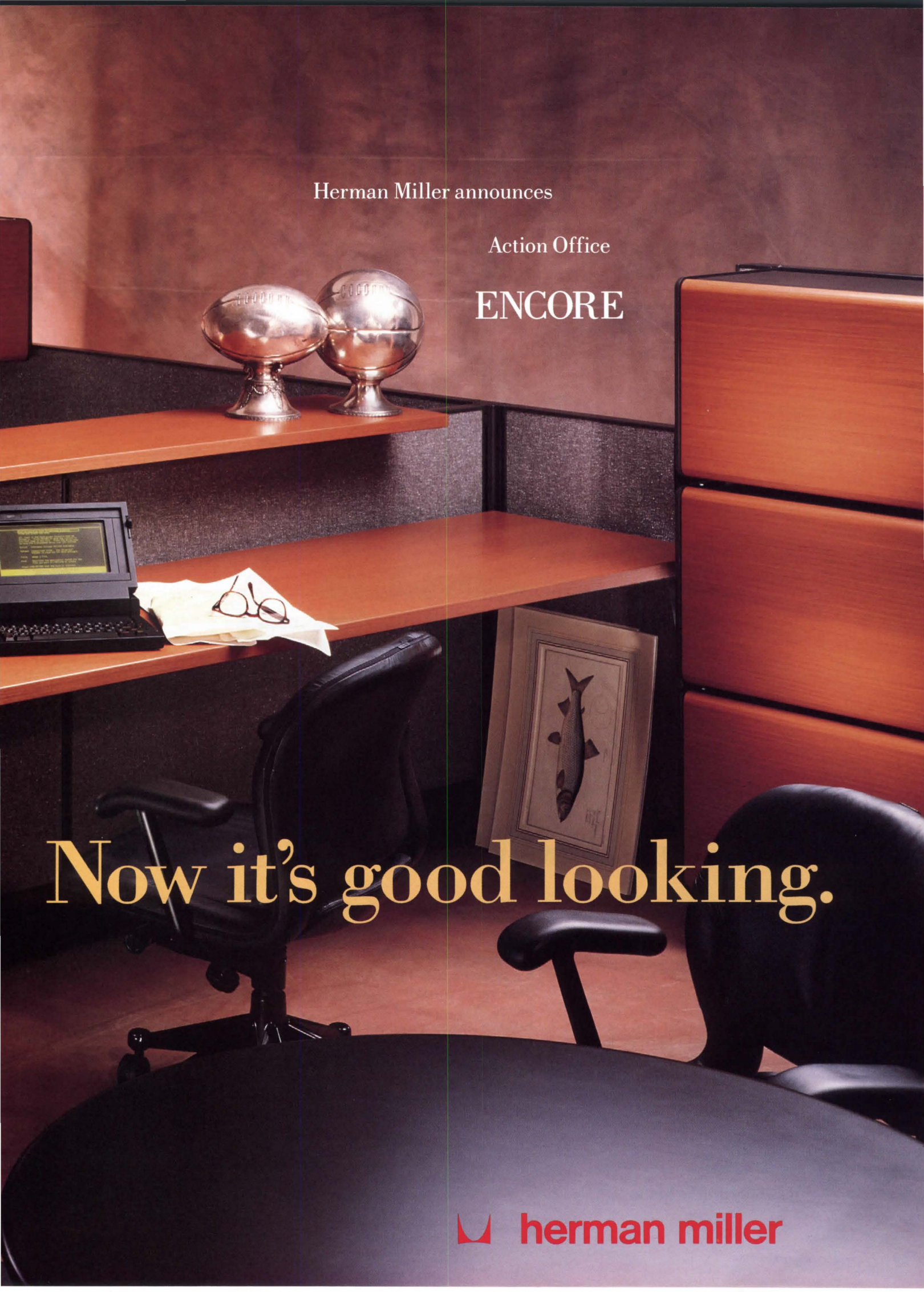
It's always been a great value. *It still is.*

For more information call

1-800-851-1196

from anywhere in the U.S. or Canada.

Circle **No. 340**


Herman Miller announces
Action Office
ENCORE
Now it's good looking.
herman miller

the Art of Downtown Housing

Seattle's FOUR in ONE Design Competition

4 First Prizes • 4 Building Types • 30 Sites

The City of Seattle announces a concept competition for the design of downtown housing. Seattle's downtown, like many cities, requires new apartment buildings which achieve design excellence and respond to new socioeconomic trends.

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.

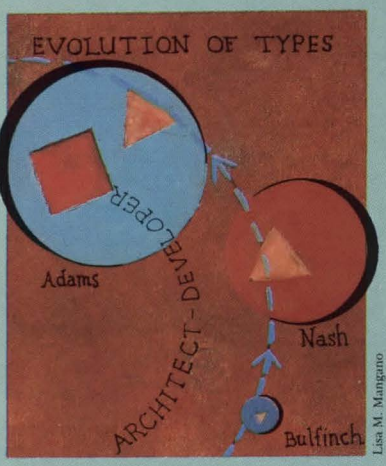
Each category includes a separate first, second and third prize plus honorable mentions. A minimum of $32,000 in prize money will be distributed by a nationally renowned jury. Seattle intends to publish, exhibit and promote commissions for the winning designers through its current urban design and development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

P/A Practice

Management: Christopher Misner gives a typology of architect-developers.
Computers: Eric Teicholz tells how to integrate CADD systems into an office.
Law: Norman Coplan warns of incomplete site surveys.



Lisa M. Mangano

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 naïvely 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 is 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 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)

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-

(continued on page 62)

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.

(continued on page 66)

October's leading housing indicators **showed the effect of the stock market collapse and interest rates near 12 percent. The median home price fell 5.5 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.

An architect can enter development 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 hire.

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 as architects because we 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 oneself, as Horn-Blyth 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 relegate architecture to a low 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-type firm complains 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 extraneous to the 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 the development edge, since 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 Bulfinch 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)*
ceived 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 increasingly 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—either because they want the digital database for facility management or because they see potential benefits of CADD implementation, such as productivity gains, more project information and control, better accuracy, shorter design production cycles, and cost savings. Most design firms also are aware of these benefits and many respondents cited them as reasons for acquiring CADD.

Why Systems Fail

The Boston design firms interviewed said at first that their systems were cost effective. As the interviews progressed, however, many admitted "off-the-record" that their systems did not even achieve a 1:1 gain in productivity over manual drafting methods. The systems were not being junked, however, because of the ancillary benefits described above.

When performing a cost benefit analysis of CADD, one can normally expect a return on investment in 18 to 36 months, depending upon such factors as how the system is used, the number of shifts employed, and the number and types of workstations.

Since the survey showed that the majority of CADD systems do not achieve parity with manual drafting productivity, the obvious question is: Why? The answer varied with each firm interviewed.

- Management was often not involved with the CADD system and was misinformed as to what CADD can and cannot accomplish, and thus had unrealistic expectations for production.
- Management was often not committed to its success—especially with micro-computers where the financial investment is often very low. Also low-level personnel were usually involved and interested in the technology, although management was responsible for CADD project selection and staffing. A communications breakdown resulted between CADD and non-CADD staff.
- In several firms, CADD was being used to automate and augment an already disorganized and undocumented production process.
- Firms did not budget realistically for ongoing costs associated with CADD, such as training, update software, facility changes, maintenance, supplies, system management, and database maintenance.
- Training time was not accounted for. It normally takes drafters about 40 hours to learn to draft as fast on a micro system as they can draft manually, and two to three months on a workstation-based system. An additional 320 hours are required with micro systems to realize a 2:1 productivity gain and 480 hours for 3:1 productivity.
- CADD managers were putting the wrong projects, or too much of one project, on the CADD system. CADD should be used only on projects where, for example, there is repetition, complex geometry, existing standards and templates, or ancillary uses of the database. One-of-a-kind projects with few or no standards are best done manually.
- Many firms tended to think of CADD as a static entity. New

(continued on page 64)

Zeftron 500® is a registered trademark owned by BASF Corporation.

Zeftron 500® nylon

The fiber with authority?

Associated Space Design relied on Zeftron 500® nylon.

High-performance fiber for an energy efficient office complex? Associated Space Design put down versatile carpet tiles and matching broadloom with Zeftron 500 nylon because it met toughest specifications for color consistency and performance. Zeftron 500 nylon tiles are solution-dyed for long-lasting color. Dye lots are limitless. Tiles can be easily interchanged and replaced. Zeftron 500 nylon keeps Tennessee Valley Authority running very smoothly. Fibers for every way of life.

BASF Corporation
Fibers Division

BASF

Circle No. 307

Take A Step Towards Longer Wearing
Molded Rubber Stair Treads
Choose from the industry's widest selection!
The R.C.A. Rubber Company
An Ohio Corporation of Akron, Ohio
R
Flat Surface Treads
Abrasive Strip Treads
Rectangular Design Surface Treads
Diamond Design Treads
Target™ and LO-PRO™ Treads
Call or write today for samples and literature!
1833 East Market St., Akron, Ohio 44305 • Phone 216-784-1291
Circle No. 345 on Reader Service Card

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 production only. Activities that required use of the workstations, such as training; database, macro and library development; marketing and demonstrations; and experimentation were not accounted for.

Making CADD Work

What makes for successful system implementation and management? The three most important things to remember about CADD are that it is a limited resource; that it must be integrated with manual methods; and that it must be managed. CADD affects drawing quality, management and maintenance, schedules and project management. CADD management considerations include the establishment of standards, training procedures, production requirements, project selection, and database and library design and development.

Some of the most important CADD management considerations 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, translated, and implemented by the CADD manager and operators. Also, technical support is required 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 Boston) 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. Experienced CADD managers, able to save a company lots of time and false starts, operate in a sellers' market. CADD operators are usually best recruited internally; a general rule of thumb is that the better and more organized the drafter, the better the CADD operator. Unfortunately, many firms put inexperienced, low-paid personnel on their systems.

Training: Who to train, when to train, and how many to train: These are the basic issues. Develop a training plan that includes scheduling for initial and ongoing training, allow for negative productivity while students are coming up to speed, and determine whether in-house, vendor, or dealer training is best. Normally, training in-house with your own personnel on real projects works best. Going to generic training centers should be a last resort, to be considered only if you do not have the in-house facilities and staff available.

Training is an ongoing process as software evolves and new procedures and techniques emerge. You must capture this information and allow for new people and new methods. Management must likewise be trained on what CADD can and cannot do, how to estimate for CADD resources required for a project, and how to select, manage, and market CADD.

Standards: CADD works only if there are standards—the more the better. In the world of architecture, however, most interface, database, and documentation standards do not yet exist.

The things a firm can control are graphic standards such as pen weights and line fonts, layering conventions, symbols, dimensioning, libraries, coding and drawing, file numbering, and cross-hatching patterns. These standards should be developed, documented, updated, and used.

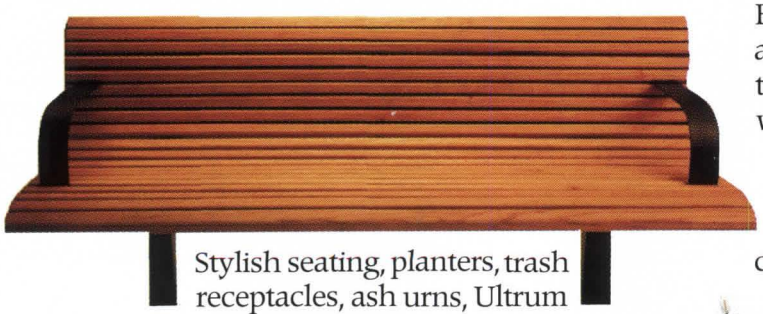
Project Planning and Management: You cannot fire a CADD system. Also, CADD costs more per work unit (machine plus operator and overhead) than people. That is why a good CADD manager is of utmost importance in making a system work. A CADD manager should possess as many of the following skills as possible: CADD knowledge and capability, marketing and communication skills, planning and scheduling ability, budgeting ability, personnel management skills, and the ability to delegate responsibility.

Project Selection: Very few firms will automate 100 percent of a project or even a drawing—unless the client requires a digital database for facility management purposes. Project selection criteria are important. Repetition is the most important variable in project selection, followed by the project's intensiveness, the complexity of its geometry, the number of client follow-up services required, and the

(continued on page 66)

With Ultrum it's easy to create a lasting impression.

From beautiful hand-rubbed wood finishes to the contemporary lines of our new perforated metal series, Ultrum offers today's most exciting and versatile site amenities collection.



Stylish seating, planters, trash receptacles, ash urns, Ultrum has everything to create a lasting impression.

In wood, Ultrum continues to blend distinctive styling with meticulous craftsmanship. Every piece is selected with exacting care and hand-finished for use indoors or out.

Ultrum's perforated metal series offers exciting shapes and colors.

Our all-welded construction features heavy gauge perforated steel sheet and tubular steel frame. Each piece is finished with a durable powder coating that protects against heavy wear and weather.

Write for your free copy of the all new Ultrum catalog. Without it, it will be hard to create a lasting impression.

For information, contact your GameTime representative. Or write GameTime, Inc., Box 121, Fort Payne, AL 35967. Or call 205/845-5610, telex 782-534.

·ULTRUM·

© 1987 GameTime, Inc.

Circle **No. 321** on Reader Service Card

LIGHTING OUTDOORS

ARCHITECTURAL AREA LIGHTING
Subsidiary of Kidde, Inc
KIDDE
14249 Artesia Blvd. • P.O. Box 1869
La Mirada, California 90637-1869
(714) 994-2700 • Telex: 69-8679

Circle **No. 304** on Reader Service Card

Computers *(cont. from p. 64)*

number of revision cycles anticipated.

All projects that come into an office should be ranked for their CADD potential and implemented based on this ranking and the available personnel. The initial project implemented on the CADD system must not be time dependent. Above all, make sure that your initial project is successful; with CADD, it is extremely difficult to recover from initial failures. ***Eric Teicholz*** ■

The author is president of Graphic Systems, Inc., Cambridge, Mass., a CADD facility management consulting and publishing firm.

Law *(cont. from p. 61)*

Solomon, Cordwell, Buenz & Associates, Inc. A condominium developer retained an architectural firm to design a high-rise condominium for construction on his property. The parties executed a "Standard Form of Agreement Between Owner and Architect" which provided that the owner would furnish a certified land survey indicating, among other requirements, the "restrictions" of the site. However, the architects sent a letter to the owner's agent describing certain survey requirements, but omitting the term "restrictions."

The survey that was prepared indicated a dashed line, running the length of the property, with a designation "10-foot building line." The architects, however, in preparing the plot plan based upon the survey, sited the west wall of the new building 6 feet 7 inches from the property line, which was in accordance with zoning requirements, but in violation of the 10-foot restriction.

After the foundation wall was set, it was realized that the west wall of the building extended beyond the 10-foot building line and an analysis revealed that the cost of moving the building would be between $500,000 and $1,000,000. Moving the western wall 3½ feet through the use of transfer beams would result in units that might be too small to be salable. The only solution to the problem was to redesign the condominium, reducing the number of units. This was done and the necessary structural revision work was performed. The developer, who anticipated a substantial profit, actually experienced a loss of between $1,000,000 and $1,500,000.

The developer sued the architects for damages, but the jury found in the architects' favor. Upon appeal, the court had to determine whether the developer had satisfactorily performed his obligation to furnish an appropriate survey or whether the architects had waived compliance with the survey requirements.

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 the developer purchased the property, contained the statement "refer to abstract or deed for building restrictions." When this survey 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.

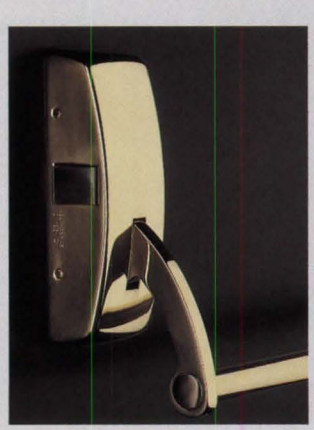
On the question of whether the architects had waived the contractual requirements that the developer provide a complete and accurate survey, including restrictions, the Court considered testimony by the surveyor that the survey requirements received from the architects were unusual in that they were not as extensive as most and that the architects did not request that the survey be done in compliance with the Illinois Land Survey Standards. The Court concluded, however, that the jury could have determined that there was no waiver because the developer's agent, to whom the architects' letter of survey requirements was furnished, "knew or should have known that these requirements did not conform to the requirements for which owner was responsible under the contract, yet he directed that these incomplete requirements be sent to the surveyor."

A survey that is incomplete or ambiguous is an invitation to error. Even if the responsibility for furnishing appropriate surveys is squarely placed on owners, architects should use surveys with care and caution and ensure that the surveys satisfy all necessary requirements. ***Norman Coplan*** ■

Design and performance. Hardware classics by Sargent.

This is what you're looking for in exit hardware: timeless design and exacting craftsmanship. Complete security. Reliable, long-lived performance. Backed by responsive service and on-time delivery.

For enduring qualities in exit devices, locks and door closers, choose the complete Sargent line. And get classic architectural hardware.



SARGENT

ESSEX
INDUSTRIES INC.

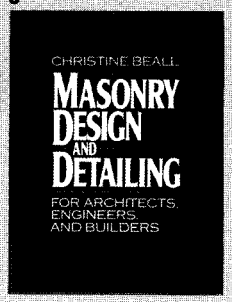
Sargent, New Haven, Connecticut 06511
Sargent of Canada Ltd.

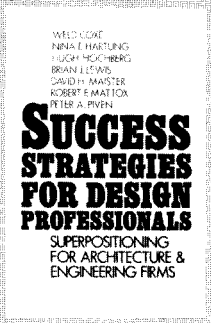
Circle **No. 352**

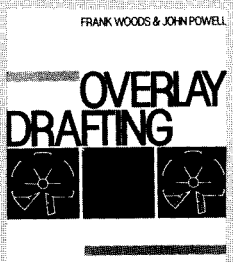
P/A BOOKSTORE

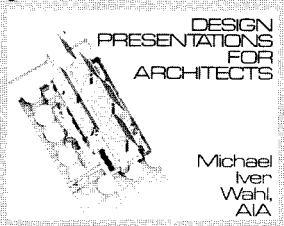
1


2


3


4


5


6


7


Order Information
To receive books, circle appropriate numbers on the Reader Service Card in the back of this issue. Payment must accompany orders being shipped to P.O. Box numbers. Please allow 6-8 weeks delivery. Prices subject to change. Orders good only for U.S. addresses.

Send the card in an envelope to:
Paul McKenna
Progressive Architecture
P.O. Box 1361
Stamford, CT 06901

P/A Back Issues
A limited supply of the following issues are available at $7.00 a copy. Check MUST accompany order!

December
The Image of the House

November
John's O'Hare Terminal/Parking Garages/Wright's Legacy

October
Charles Moore/Japan/Uses of Stone

September
Interior Design/Outdoor Lighting

August
Mississauga City Hall/Marlorell–Bohigas–Mackay/Canberra Update/Signage

July
Special Issue: Paris/Uses of Steel

June
Special Issue: Young Architects/Plastic Laminates

May
Piano's Meril Collection/Health Care/Furniture Competition

1 Architectural Sketching and Rendering
by Stephen Kliment, 192pp., illus. ($16.95)
Whether you are a designer, an architect, an artist or a student interested in architecture, this volume, filled with a broad range of sketching and rendering techniques and styles, offers the complete intermediate level of instruction you need.
Circle B601 under Books

2 Photographing Buildings Inside and Out
by Norman McGrath, 176pp. ($32.50)
Architectural photography is more than recording an architects's design on film. Learn the technical, aesthetic, and business aspects of architectural photography. Topics covered range from what fees to charge for your work to aerial photography techniques. This book is an informative and comprehensive source for the design professional.
Circle B602 under Books

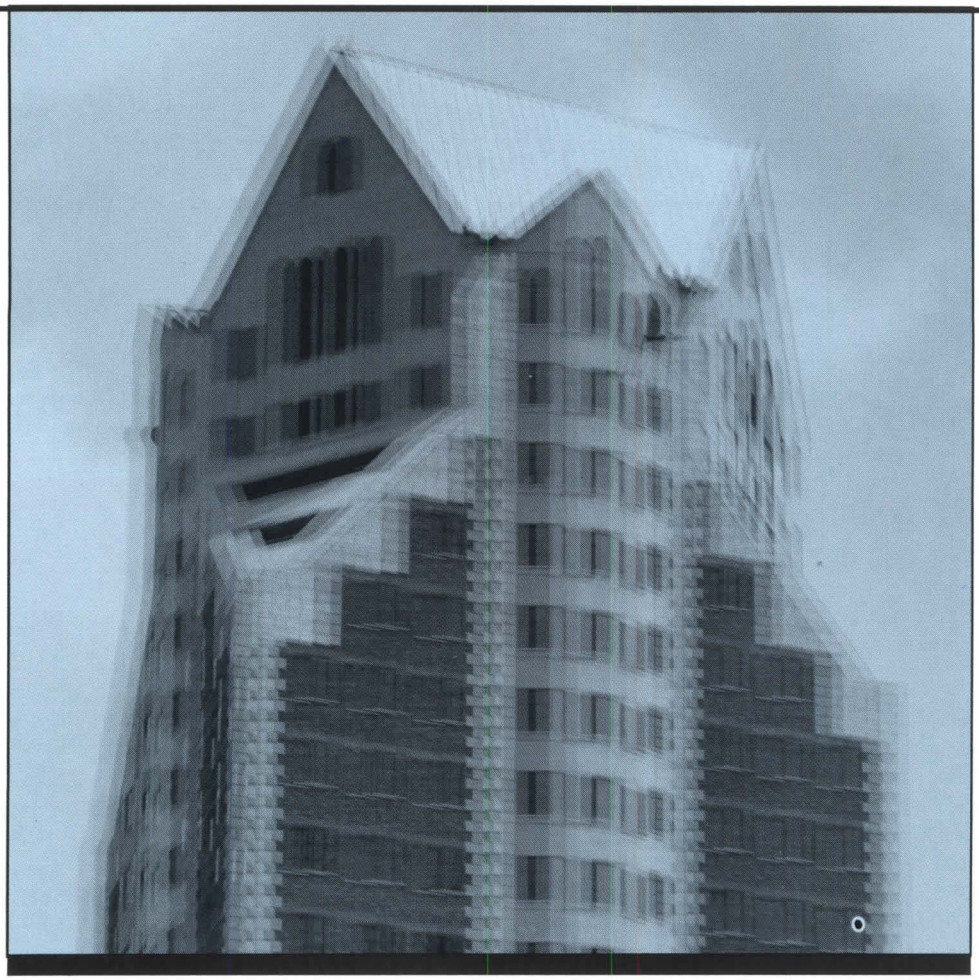
3 Masonry Design and Detailing
by Christine Beall, AIA, 187pp., illus. ($49.50)
This book provides solutions to most problems encountered when working with masonry structures. Subjects range from design information on all types of structures to guidelines for specifying and inspecting masonry structures.
Circle B603 under Books

4 Success Strategies for Design Professionals
by the Coxe Group, 140pp. ($29.50)
This book presents a series of strategies that can help you structure your professional practice for success while maintaining your professional values and realizing your personal and financial goals. A set of principles and game plans helping you to evaluate the strengths and weaknesses of the firm are discussed.
Circle B604 under Books

5 Overlay Drafting
by Frank Woods & John Powell, 102pp., illus. ($14.95)
This book presents a time-saving method for doing working drawings.
The technique and definition of overlay drafting are explained, followed by a detailed look at the equipment, techniques, and the equipment required. The reader is given step-by-step guidance on introducing the system into an architectural office.
Circle B605 under Books

6 Design Presentations For Architects
by Michael Iver Wahl, AIA, 134pp., illus. ($19.95)
This book will guide you through the design presentation process from the initial information gathering sessions to the actual design presentation meeting. Coupled to the informative text are a number of drawings illustrating the procedures described.
Circle B606 under Books

7 Home Planner's Guide to Residential Design
by C. Talcott, D. Hepler & P. Wallach, 216pp., illus. ($21.95)
This guide demonstrates ways to ensure that the design of one's home is functional, technically feasible and aesthetically pleasing. Filled with helpful tips and realistic guidelines, it explains the basic principles of residential design and provides step-by-step procedures.
Circle B607 under Books



BONDED

For Seismic Zones

A construction bond is a must on any project. But for masonry the most important bond is the one *in* the wall. This is especially true in critical earthquake zones. A mortar that "grabs" brick and block is your best insurance against wall damage during a quake.

Since 1985, mortars made with Type S Lime are the only ones code-approved and permitted in seismic zones 2, 3 and 4. That's because research and experience have proven cement-lime mortars resist strong seismic loadings as no other mortar will.

The reason: Type S Lime gives a mortar microflow properties, improving tensile bond and optimum lateral strength.

CHEMSTAR TYPE S LIME...it's bound to make a mortar better.

CHEMSTAR

Corporate Headquarters: San Mateo, CA
Sales Offices: So. El Monte, CA; Tucson, AZ; Henderson, NV
Plant Locations: City of Industry, CA; Richmond, CA; Grantsville, UT; Las Vegas, NV

Circle **No. 313** on Reader Service Card

Let Your Imagination Soar...with the PCGLASSBLOCK Architectural Design Awards Competition

CALL FOR ENTRIES

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 opened 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

Project Category	1st Place	2nd Place
Existing/ Completed	$2,500.00	$1,500.00
Planned/ Pending/ In-Works	$3,500.00	$2,500.00
Conceptual	$6,000.00	$4,000.00

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.

Submission Requirements

1 Entries may be made in all three categories but only one entry per category will be allowed.

2 Entries must be securely contained in binders no larger than 17" square (preferably 10¼" x 11½"). Fold-out sheets should not be used. Separate volumes must be submitted for each category entered.

3 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.

4 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 or (3) Conceptual Projects. Models, videotapes and original drawings will not be accepted.

5 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).

6 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.

7 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

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

9 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 PC® CORNING

Pittsburgh Corning Corporation Architectural Design Awards Competition Official Entry Form

(Please complete, cut from page and submit per Submission Requirements paragraph 3. Form photocopies are acceptable.)

Entrant:

Entrant Address:

Entrant Phone:

Credits for publication:

Category:

Project Name:

Project Location:

Client Name:

Client Phone:

Entrant:

Entrant Address:

Project Name:

The undersigned: (1) affirms that the submission was truly handled by the credited parties and meets all eligibility requirements; (2) acknowledges his authority to represent those credited; (3) understands that the decision of the judges is final regarding submission acceptance; and (4) agrees to allow public dissemination of winning submissions.

Signature: _____

Name (typed or printed): _____

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:

(Submission receipt)

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

Entrant:

Address:

(Return label)

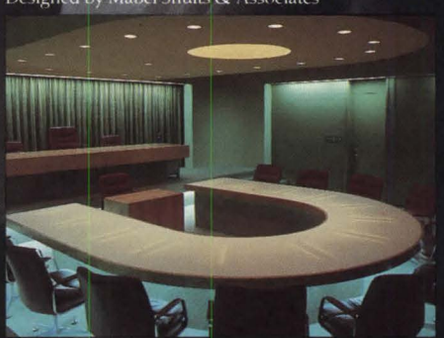
Circle **No. 344** on Reader Service Card


The beauty of Corian® is not
but to your
Lion sculpture, Du Pont CORIAN Collection. CORIAN.® The premium quality brand of solid surface products.

limited to the kitchen and bath, imagination.

U.S. Post Office Station E, Chicago, Illinois
Interior design by Loebl Schlossman and Hackl

The Inn at Morro Bay, Morro Bay, California
Designed by Mabel Shults & Associates



Conference Table, Bayswater, Western Australia
Designed by Christou and Vuko

Sun Piazze Aquarium, Japan
Designed by Kodo Neriko

There's one solid surface product so extraordinary that it's even used by artists and sculptors.

It's CORIAN—made only by DuPont.

CORIAN can be carved like stone and worked like fine hardwood for total design flexibility. And your work can be ageless, because CORIAN has the elegance of marble, the permanence of stone yet is far more practical.

That's why you'll find CORIAN in hotels, offices, banks, hospitals, food service facilities and university housing.

And now, in addition to the classic CORIAN colors, there's the natural stone look of new Sierra, first in the CORIAN Designer Collection.

A 10-YEAR WARRANTY. ONLY FROM DUPONT.

CORIAN is the only solid surface product proven in commercial applications for over 15 years. It holds up so well that DuPont confidently backs CORIAN with an unprecedented 10-year limited warranty. Nothing compares with it in the solid surface category.

So to make a lasting impression—remember CORIAN. It stands up beautifully, even to the rigors of public use.

Let the artist in you come out. For free literature about designing with CORIAN, write to DuPont CORIAN, Room G-50808 Wilmington, DE 19801.

CORIAN

DUPONT

The solid miracle from DuPont.

Circle No. 365 on Reader Service Card

P/A 35 Years of P/A Awards

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 naïve 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 restructured into three 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 ■

If the Time Line facing this page has been removed and you would like to obtain one, please call Roselle Dagostino at (203) 348-7531.

Progressive Architecture

35th Annual P/A Awards

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.

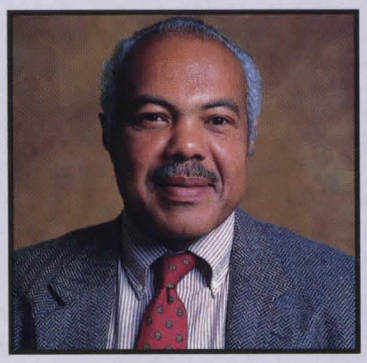
The issue of known versus new work was one the architectural jury debated at length. One camp preferred innovation to evolution, urging "no awards for running in place," while others felt that projects should be awarded for excellence, regardless of whether they broke new ground. Arguing that familiarity 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

Rob Wellington Quigley, AIA, is the principal of the San Diego firm Rob Wellington Quigley, AIA, Architect. The winner of over 25 AIA design and planning awards, he was included in the New York Architectural League's event, "40 Under 40: The Next Generation of Important Designers," and was one of four architects selected by *Esquire* magazine for their 1984 "Best of the New Generation." Quigley has been published widely in Japan and Europe, and his residential work was the subject of a large feature by *Global Architecture*. His projects include housing in Los Angeles and San Diego.



J. Max Bond, Jr., AIA, is a principal in the New York architectural firm Bond Ryder James, Architects, P.C., AIA, established in 1963; he is the Dean and Professor at the School of Architecture and Environmental Studies, City College of New York, and past Chairman, Division of Architecture, Columbia University. Bond is the winner of the Whitney M. Young Jr. Citation Award from the American Institute of Architects in 1987. He is a member of the National Organization of Minority Architects and on the boards of directors of the Studio Museum in Harlem and the Municipal Art Society of New York.

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 environmental 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:

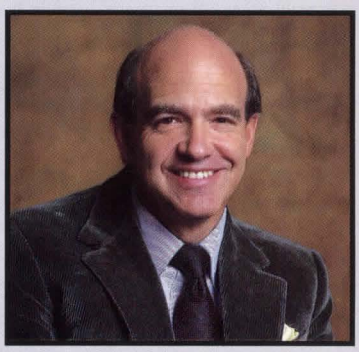
Quigley: We don't know enough about this context to know what its style has to do with the buildings around it; it seems rather brutal. It doesn't respond to the history or the culture of the place. When there's such a strong regional influence already, why would you depart from it?

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 requested 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-handedness 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 forseeable 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*** ■



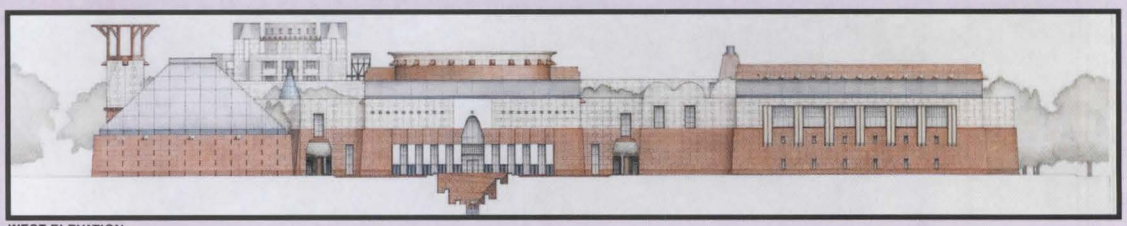
Charles Gwathmey, FAIA, elected chairman of this jury, is a partner in Gwathmey Siegel & Associates Architects, New York. The firm has received many design awards, including five AIA Honor Awards, three awards in the P/A Awards program, and the 1982 AIA Firm Award. Gwathmey is a member of the American 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 positions at Yale, Princeton, Columbia, Harvard, and UCLA.

Photos: Keri Pickett

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.

Indira Gandhi Arts Centre

FIRST AWARD



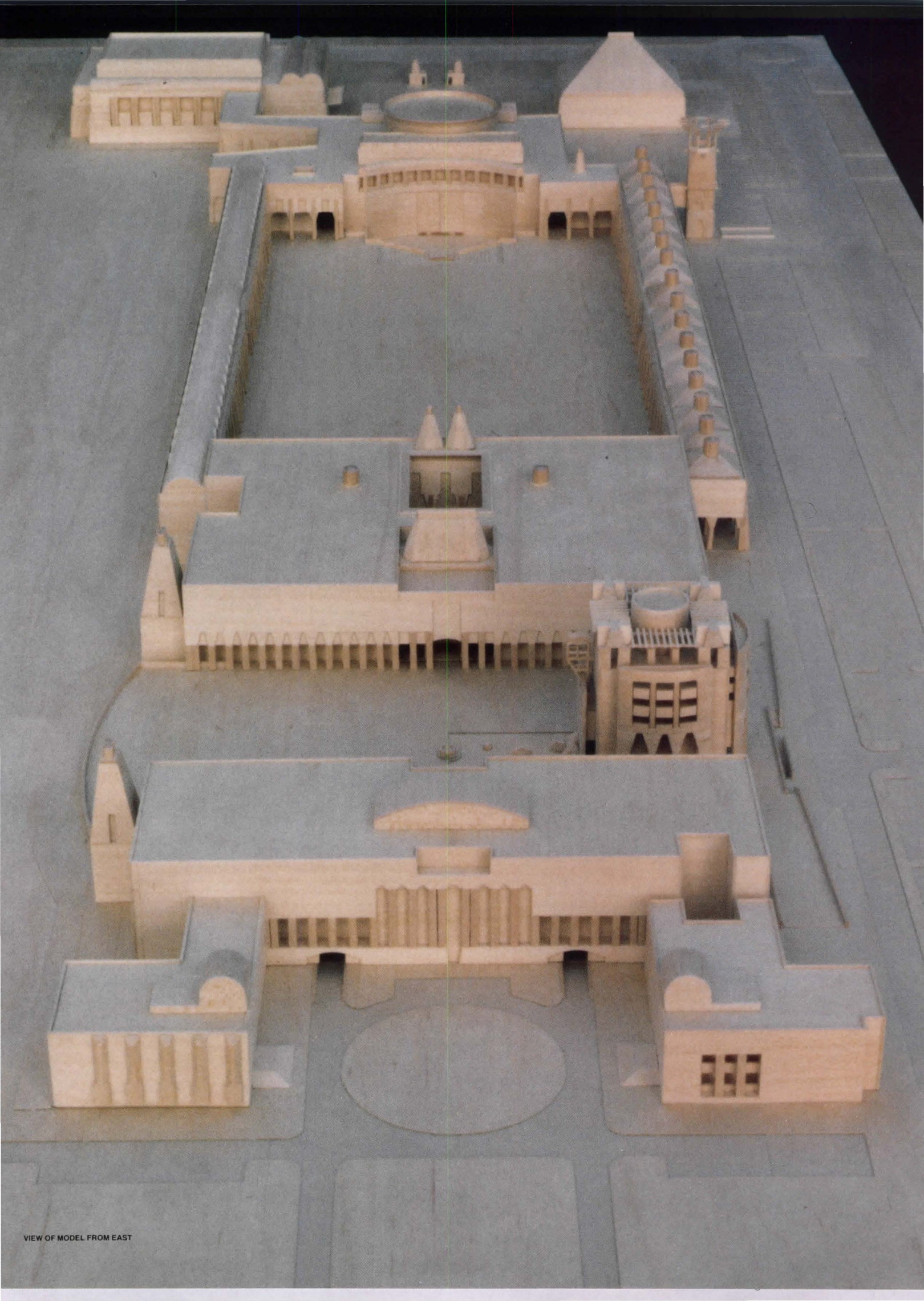
WEST ELEVATION

ENTRANCE FROM NORTH: AMBULATORY, INFORMATION TOWER, DROP-OFF DRIVE

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 Darshana). 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.



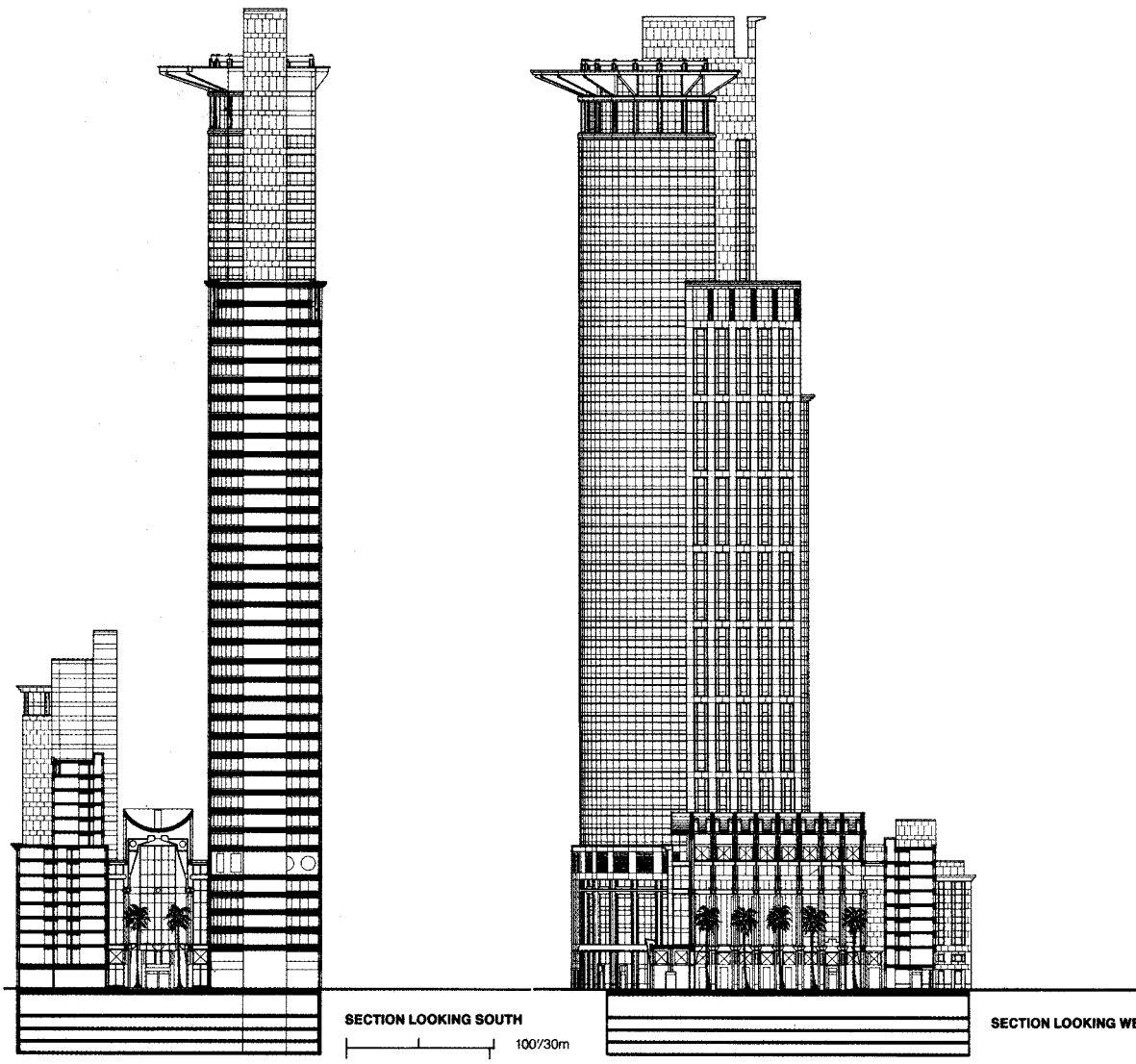
VIEW OF MODEL FROM EAST

Frankfurt Mixed-Use Complex

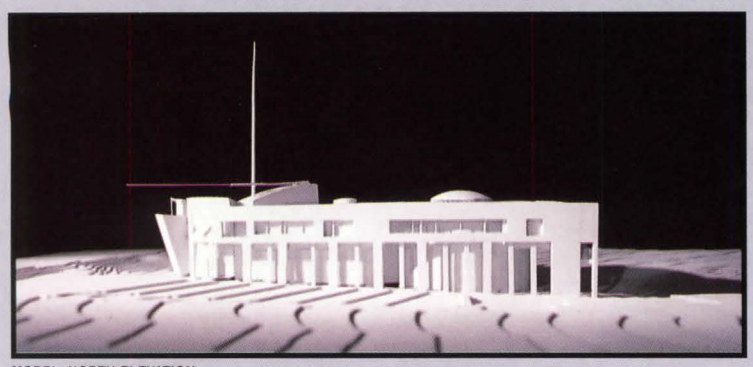
A W A R D

Kohn Pedersen Fox Associates

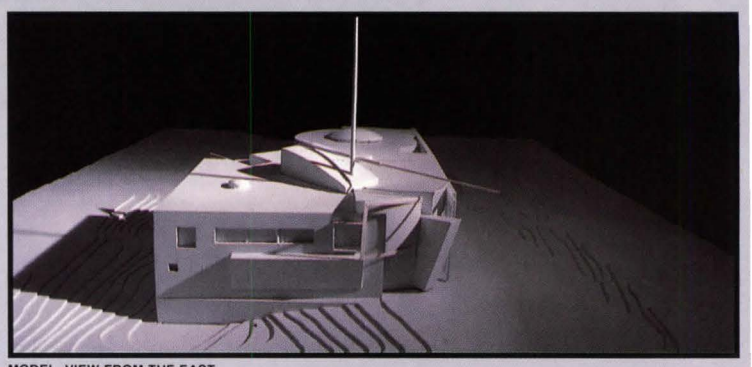
Project: Mainzer Landstrasse 58, Frankfurt am Main, Federal Republic of Germany.
Site: The new Mainzer Landstrasse commercial strip in Frankfurt, just south of the residential Westend community.
Program: A 700,000-square-foot mixed-use development, incorporating an office tower, a 300-room hotel, apartments, 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.



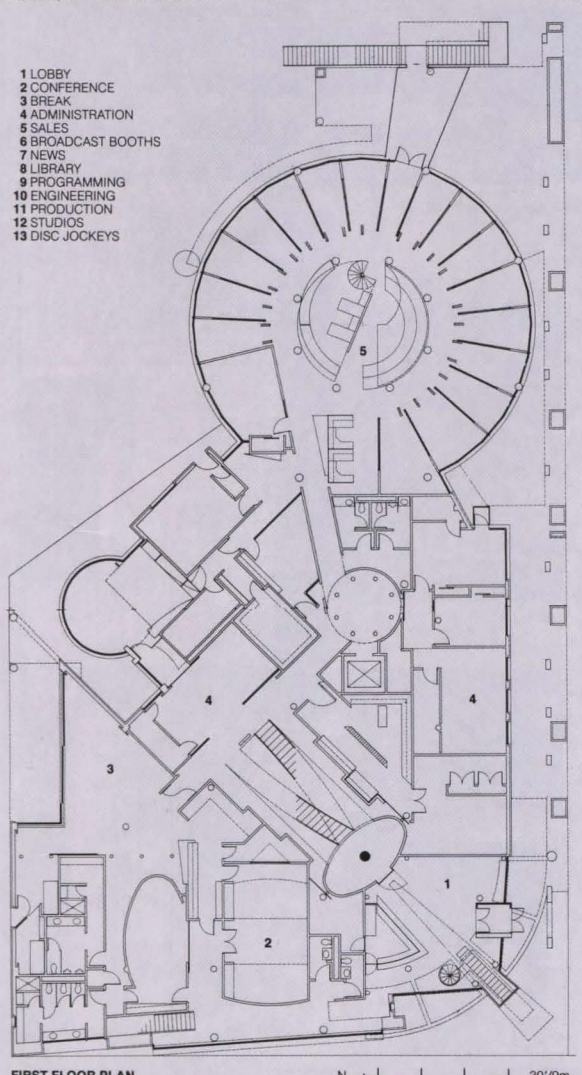
Jury Comments
Maki: This is a delightfully informal tower. As you view it from different distances and different positions, you find new combinations of the various façades and elements.
Bond: Yes. It works at all three scales, the lower levels weaving into the fabric of the city. And the architects 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.



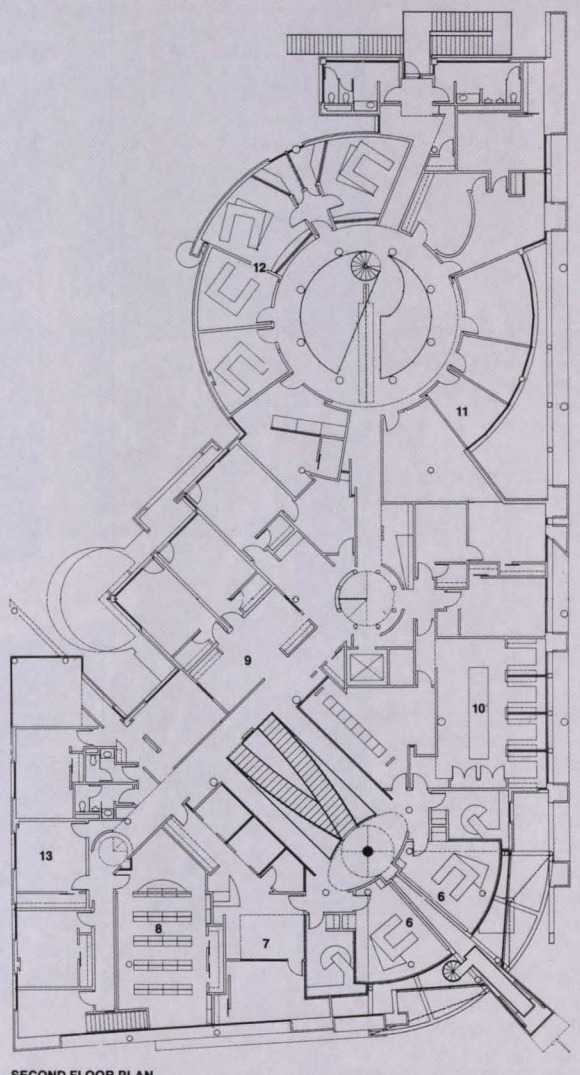
MODEL, NORTH ELEVATION



MODEL, VIEW FROM THE EAST



FIRST FLOOR PLAN



SECOND FLOOR PLAN

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 Rampy, and Isabelle Millet).*

Consultants: *Browder + LeGuizamon & Associates, structural; Jones, Nall & Davis, Inc., mechanical and electrical; Ramon 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.*

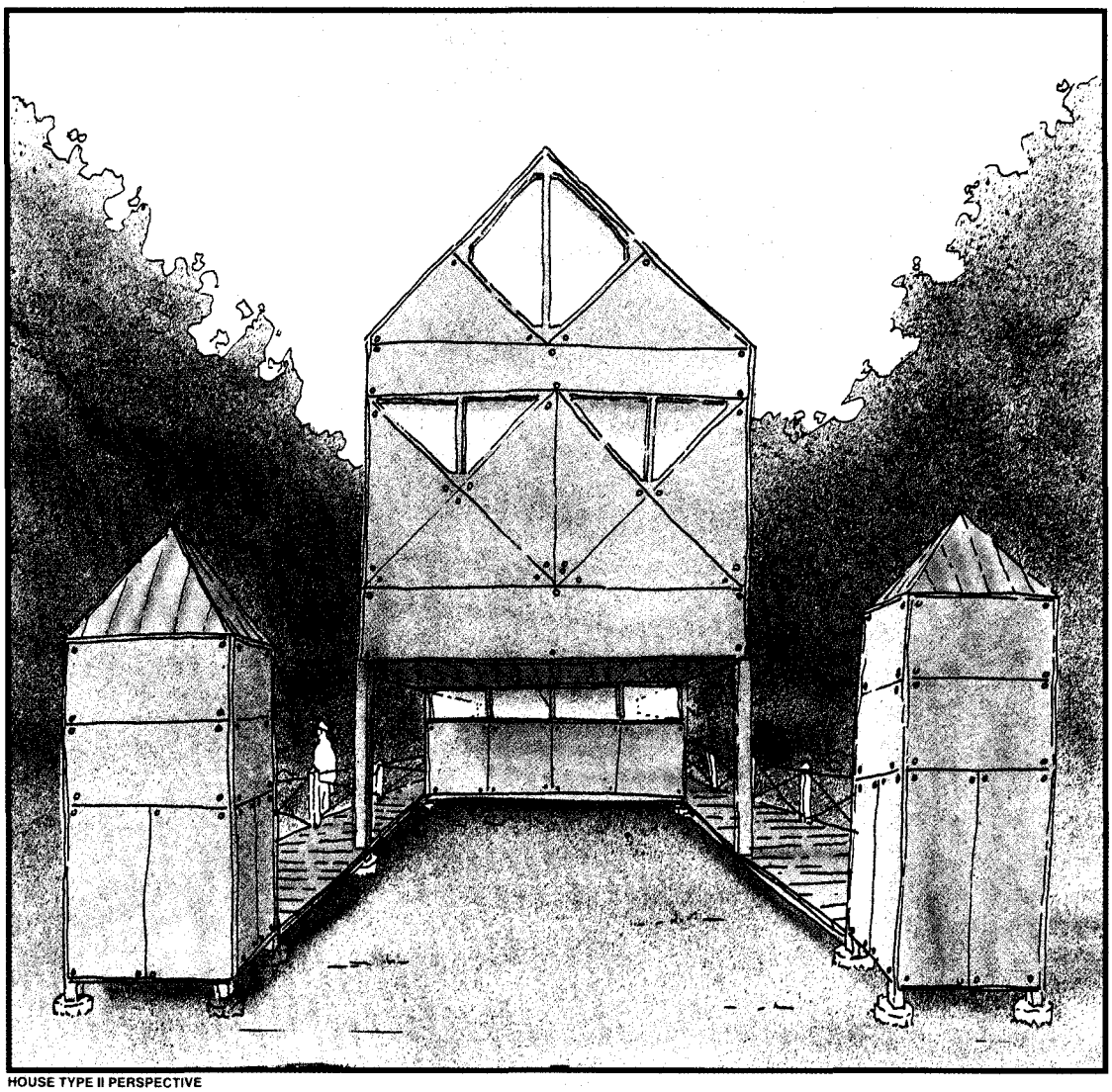
MODEL, OVERHEAD VIEW

Camp Madron

A W A R D

Holabird & Root

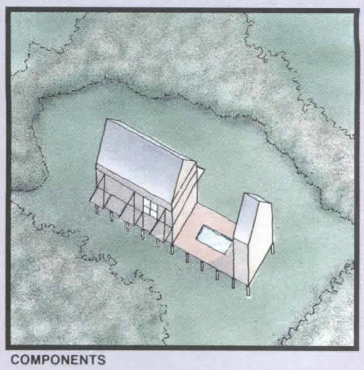
Project: Camp Madron, Buchanan, Michigan.
Site: A 300-acre former Boy Scout camp in Western Michigan. The site includes hiking trails, camping sites, a 60-acre lake, and a boathouse.
Program: A recreational residential community for year-round use.
Solution: The heavily wooded site offers privacy for 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.



HOUSE TYPE II PERSPECTIVE

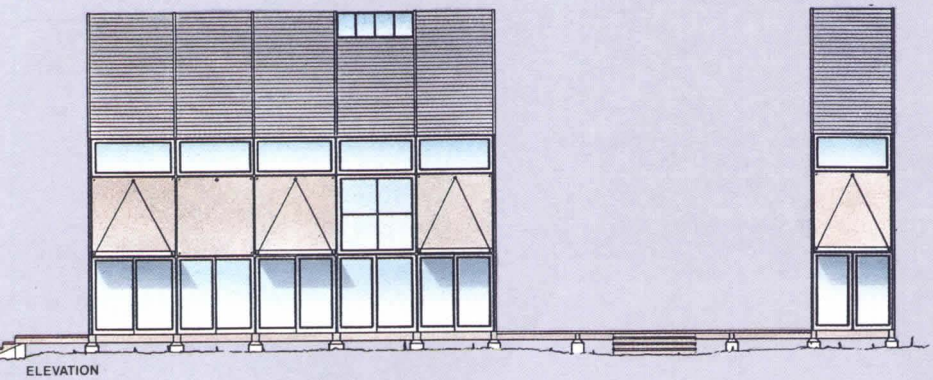
Jury Comments
Quigley: We're in complete agreement on this one. It's very sophisticated.
Maki: Not only sophisticated, but the buildings suggest by looking at them what's going to happen. This is a strong statement about what architecture should be. The program is simple; it gives you an idea of the 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

PERSPECTIVE

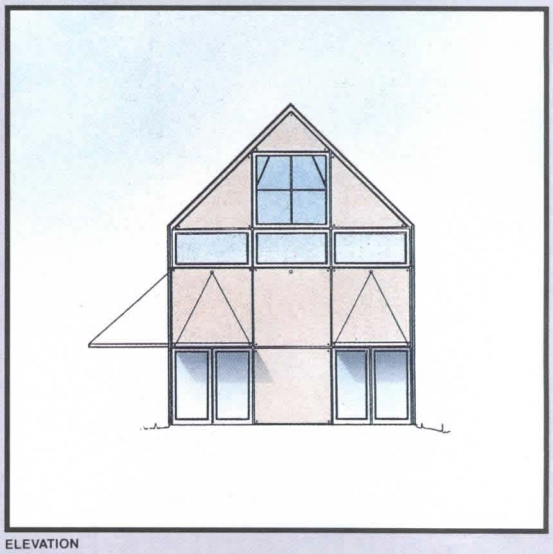


COMPONENTS

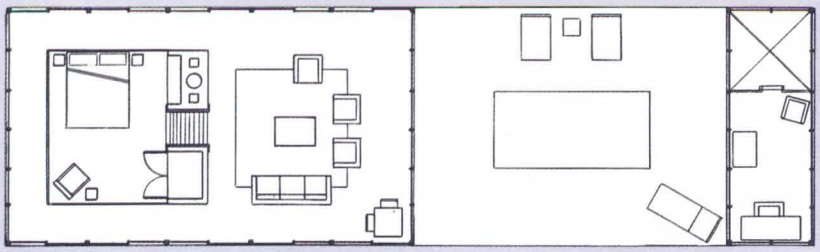
TYPE I



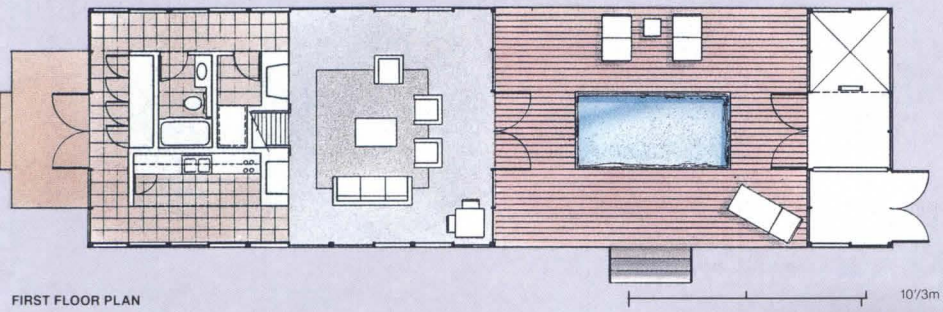
ELEVATION



ELEVATION

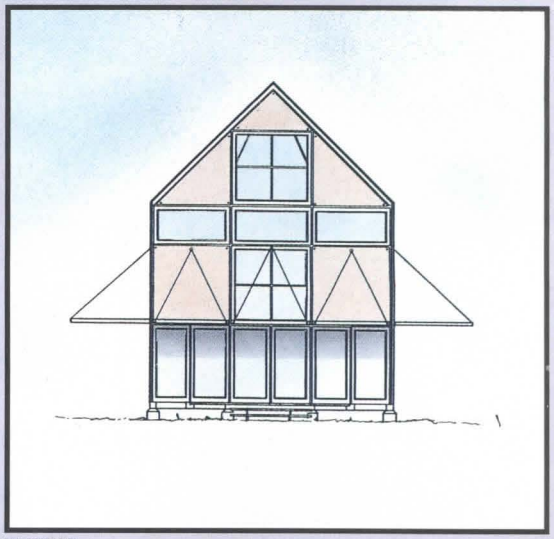


SECOND FLOOR PLAN



FIRST FLOOR PLAN

10'/3m



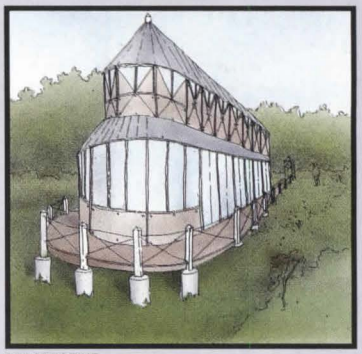
ELEVATION

and is in a sense defining the meaning of the architecture.

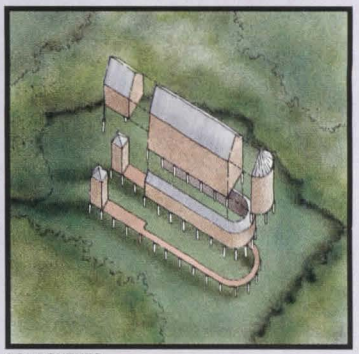
Quigley: What was impressive to me is the fragility of it, produced by the technology, which is appropriate for the modest activities it houses, and it has an absolutely fragile relationship to the landscape, but it is still sort of energized. Many other buildings have a technical aspect to them that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

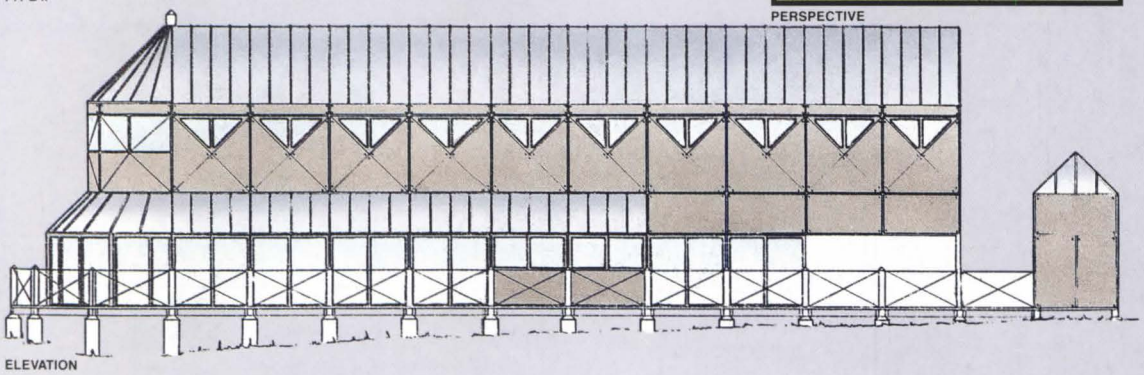


PERSPECTIVE

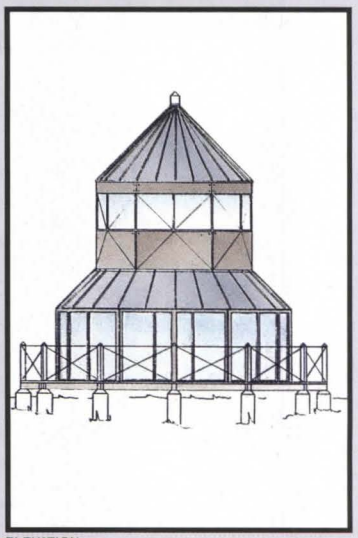


COMPONENTS

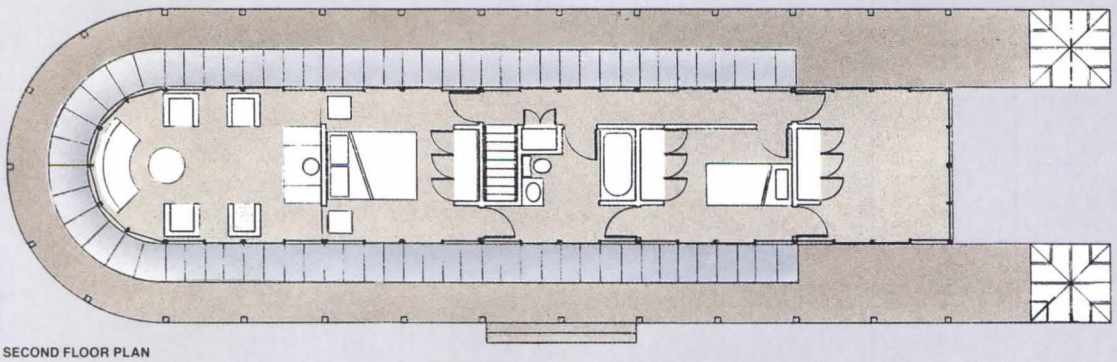
TYPE II



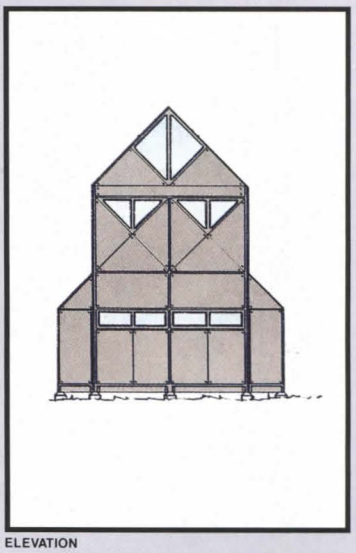
ELEVATION



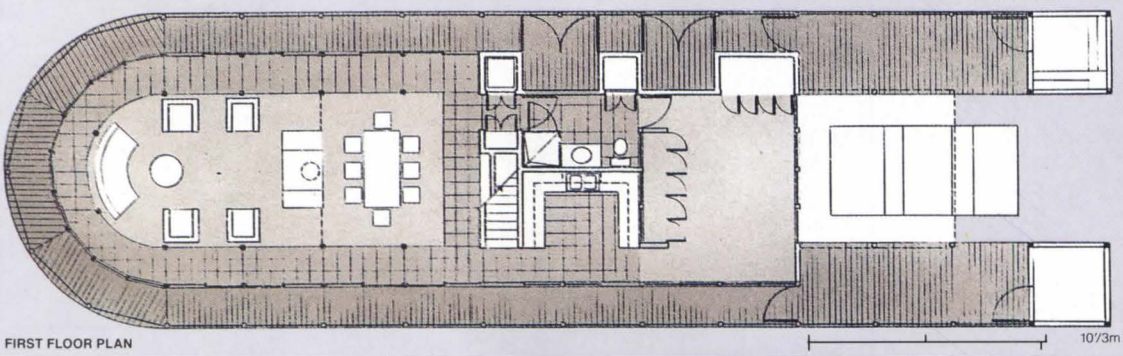
ELEVATION



SECOND FLOOR PLAN

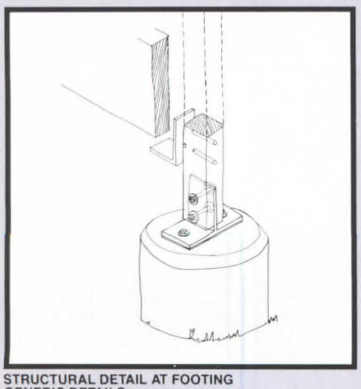


ELEVATION

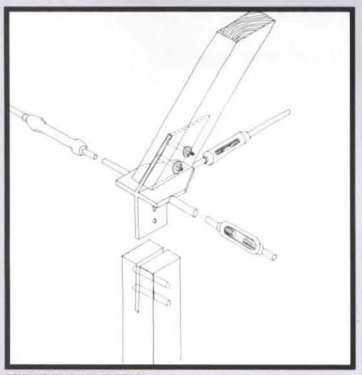


FIRST FLOOR PLAN

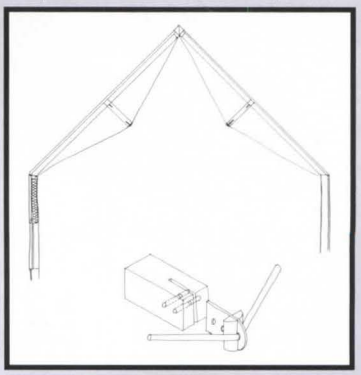
10'/3m



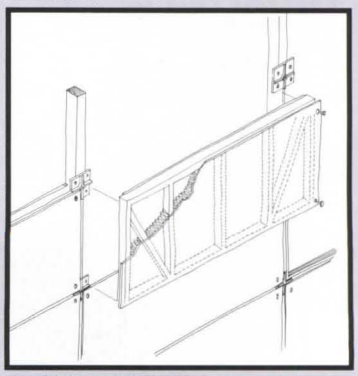
STRUCTURAL DETAIL AT FOOTING
GENERIC DETAILS



STRUCTURAL DETAIL



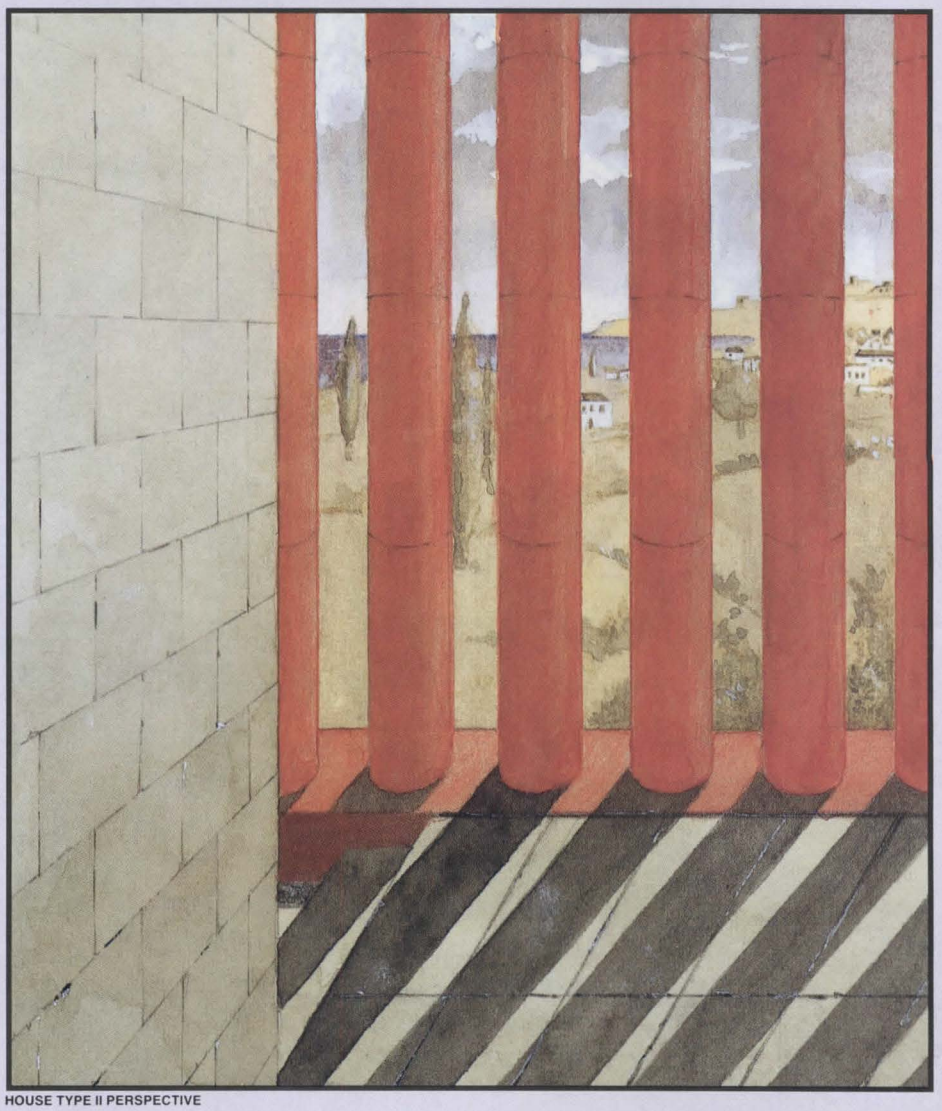
STRUCTURAL DETAIL AT ROOF



PLYWOOD WALL PANEL DETAIL

Summer House

AWARD

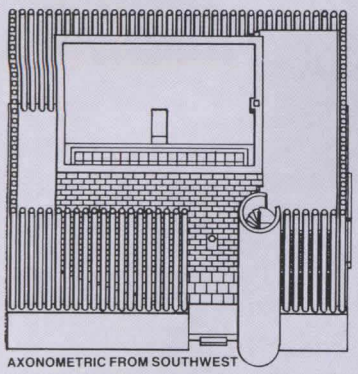


HOUSE TYPE II PERSPECTIVE

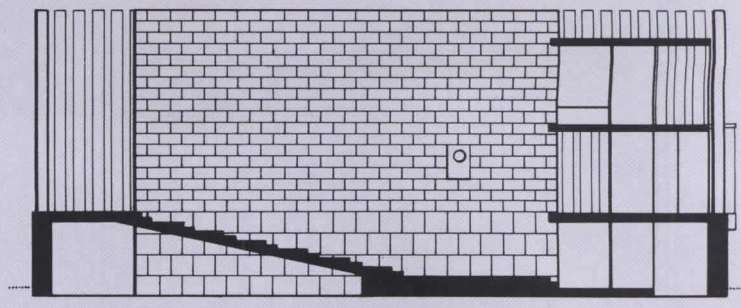
Panagiota Davladi

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 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.

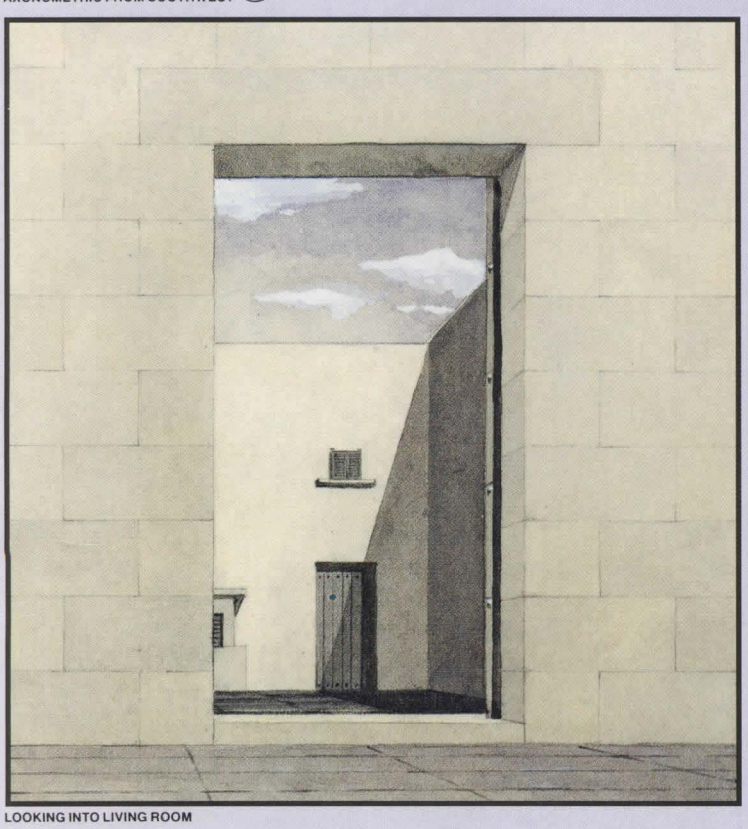


AXONOMETRIC FROM SOUTHWEST

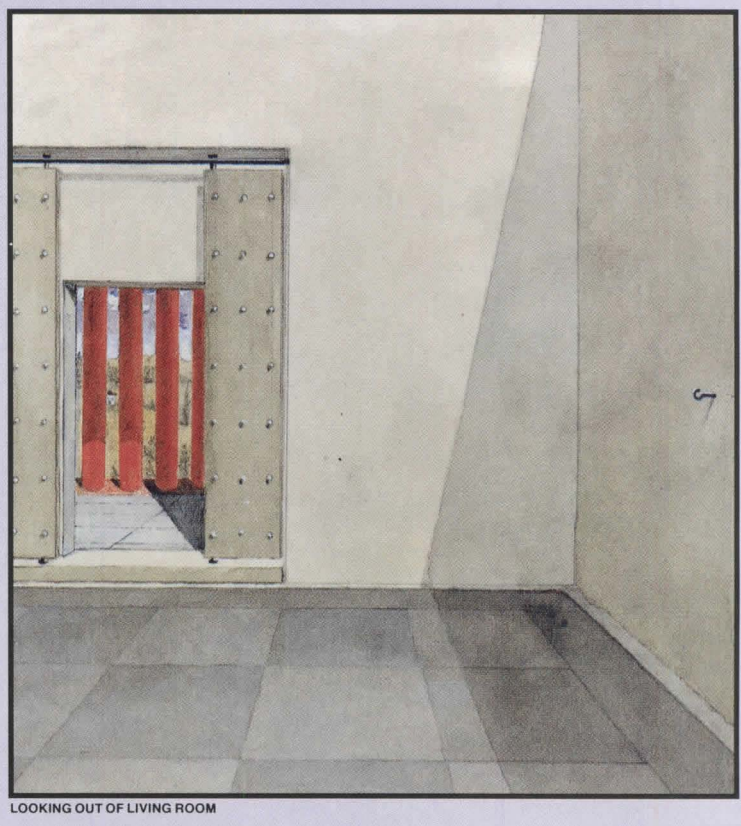


SECTION LOOKING SOUTHWEST

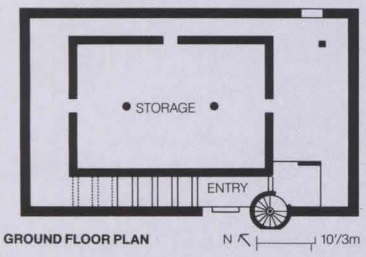
10'/3M



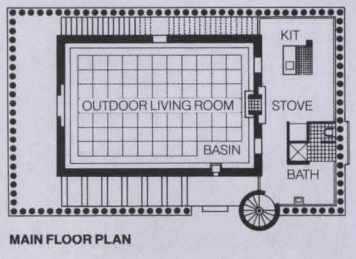
LOOKING INTO LIVING ROOM



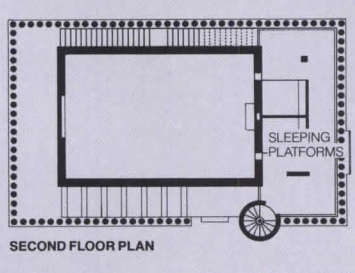
LOOKING OUT OF LIVING ROOM



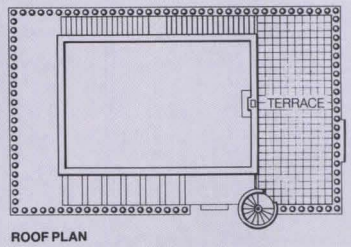
GROUND FLOOR PLAN N 10'/3m



MAIN FLOOR PLAN



SECOND FLOOR PLAN



ROOF PLAN

Designer: *Panagiota Davladi, Cambridge, Mass. Chi Wing Lo, collaborator.*
Consultants: *Dimitrios Georgopoulos, structural engineer.*
Renderers: *Panagiota Davladi, Chi Wing Lo.*
Client: *Paraskevi Yialelis, Tripoli, Greece.*


ROOF DECK

Dental Office

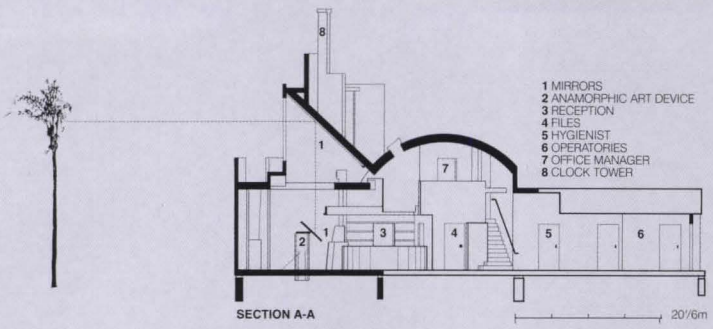
CITATION

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.

RENDERING FROM NORTH

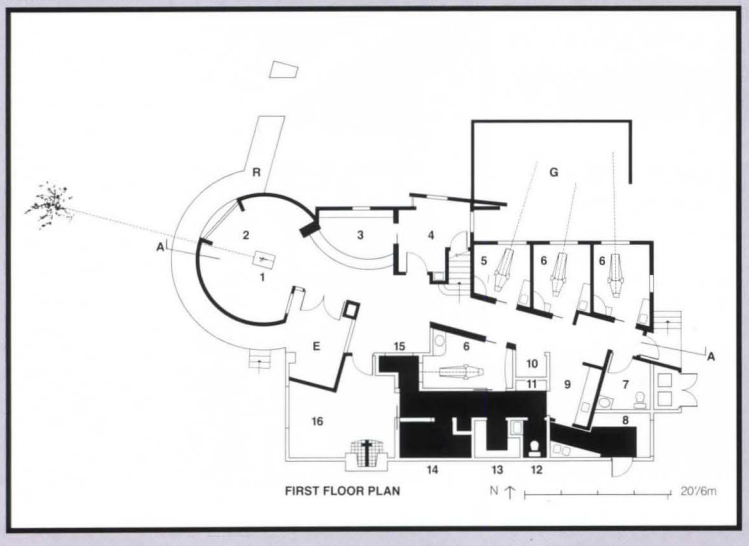
Jury Comments
Maki: People come to this office with a certain kind of fear, and this one soothes the sense of fear. It's a very nice sculpture, it uses more architectural devices, and for that reason I'm sympathetic to it.
Bond: It has its supporters, but I don't think it's a winner.
Quigley: It forms 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.



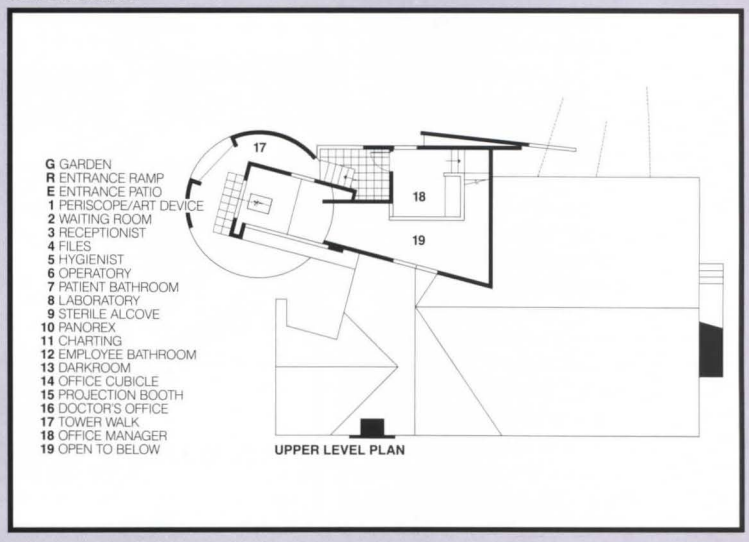
SECTION A-A


MODEL FROM WEST

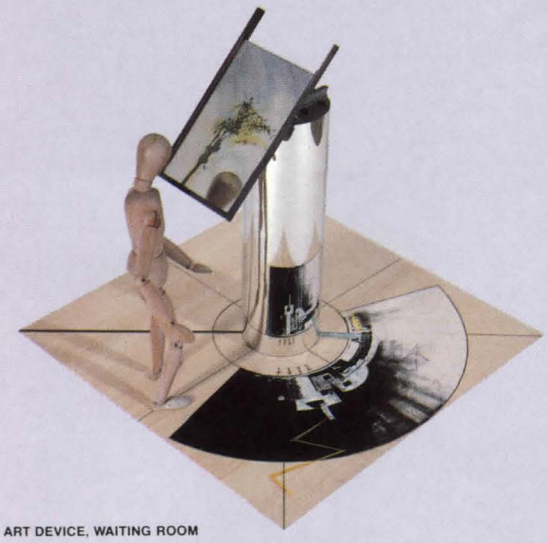

MODEL FROM EAST



FIRST FLOOR PLAN



UPPER LEVEL PLAN

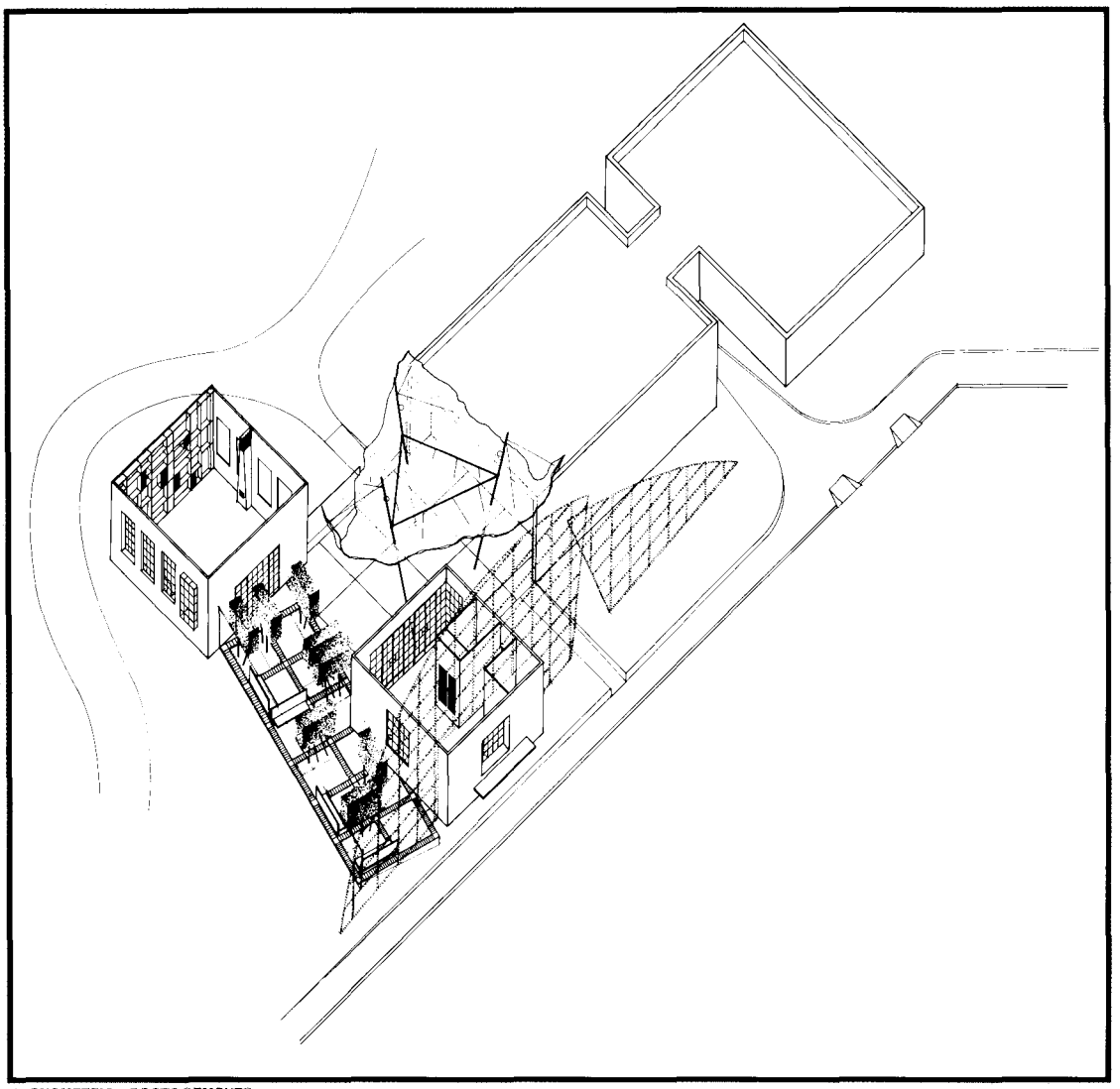

ART DEVICE, WAITING ROOM

Architect: *Tom Grondona, Architect, San Diego, Calif. (Tom Grondona, principal in charge and project architect; Carlos Gamiño, Bruce Peeling, project team; Christine Kirchner, Todd Jones, presentation graphics; Laurent Goulard, text).*
Consultants: *Klagge-Stevens & Associates, Inc., structural; John Ashcraft, Turpin & Rattan Engineering, Inc., electrical; John Greenspun & Dennis Merrill, Merrick & Associates, mechanical; Land Studio, landscape architects.*
Modelmaker: *Tom Grondona.*
Model photographs: *Robinson/Ward Photographers © 1987.*
Renderers: *Tom Grondona, painting; Christine Kirchner and Todd Jones, ink drawings.*
Client: *Gerald G. Barstow, D.D.S.*

Progressive Architecture 1:88 **111**

Marina Vista Senior Center

CITATION



AXONOMETRIC—ROOFS REMOVED

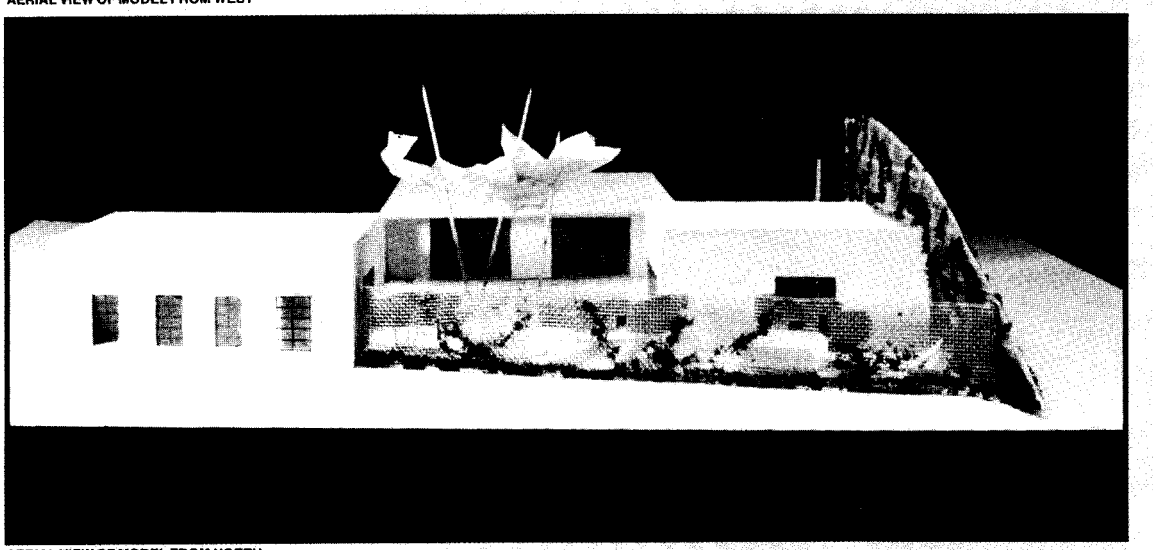
Visions

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.

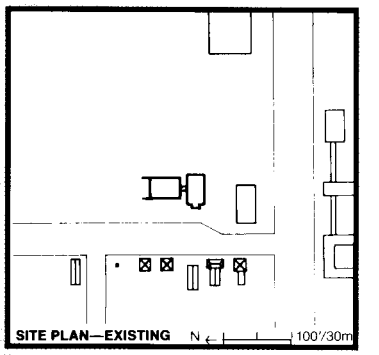
Jury Comments
Quigley: This is a humble solution, done for only $94,000, and it solves a new kind of problem: the context of a loose suburban situation in Southern California.
Maki: I call it installation. These pieces are not architecture, they're architectural devices.
Quigley: In this region, solutions 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.

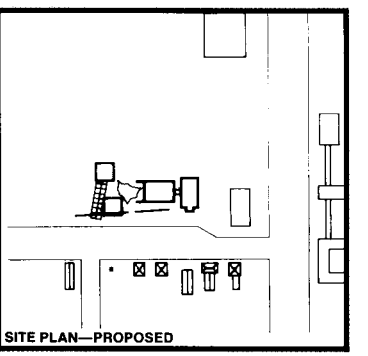
STREET-LEVEL VIEW OF MODEL FROM WEST

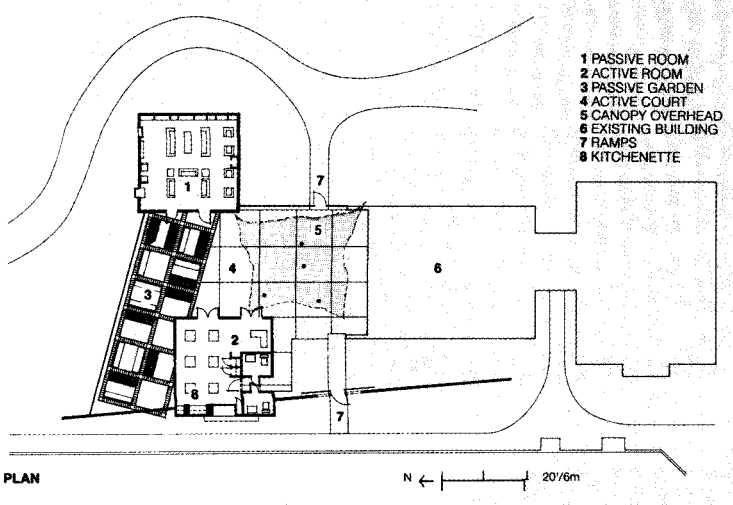
AERIAL VIEW OF MODEL FROM WEST



AERIAL VIEW OF MODEL FROM NORTH





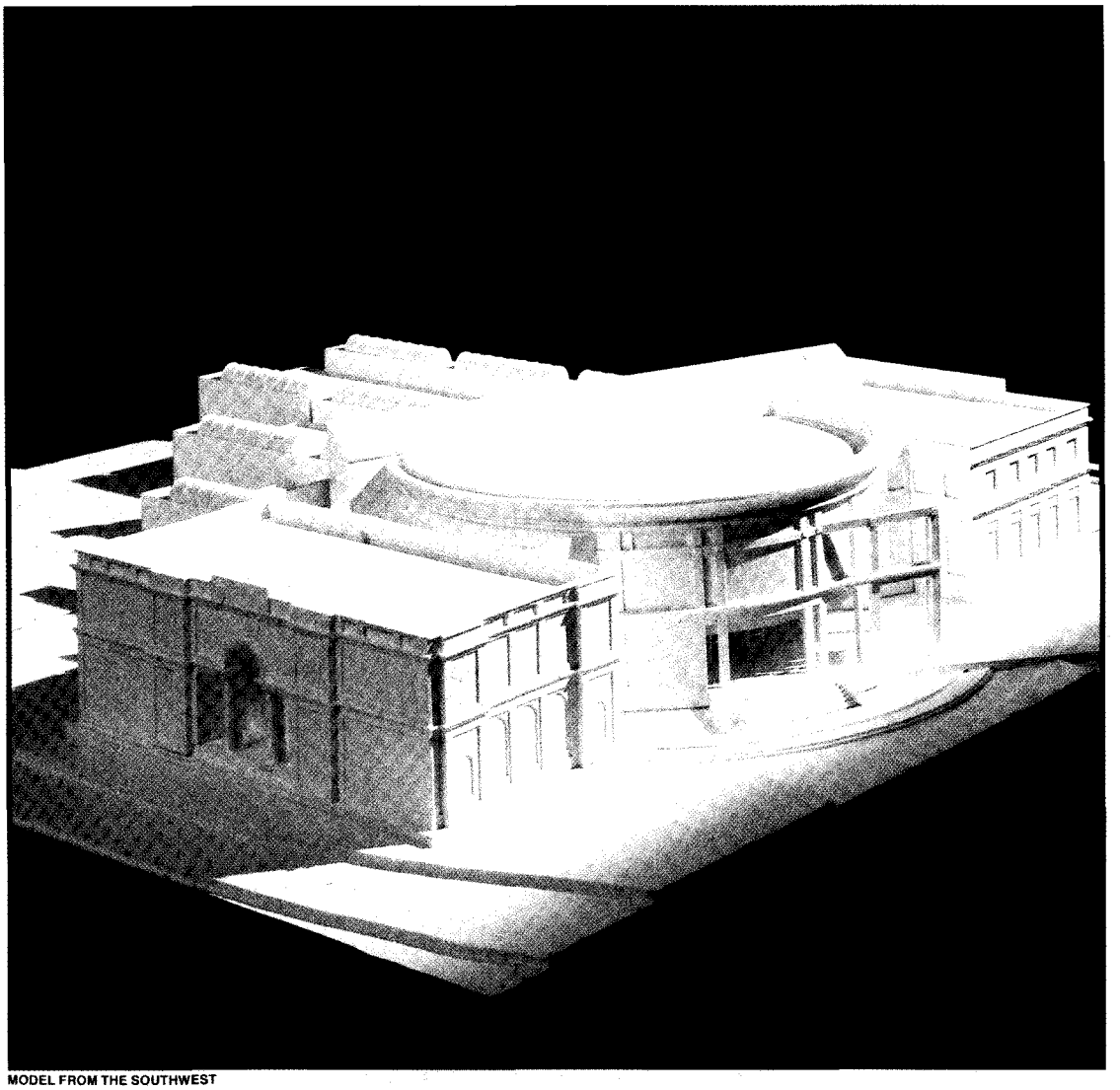


PLAN

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

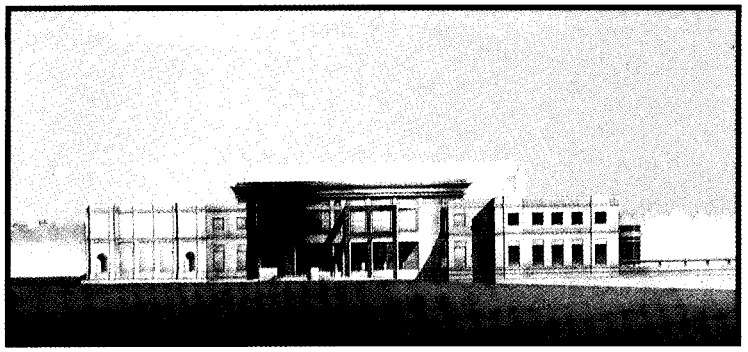


MODEL FROM THE SOUTHWEST

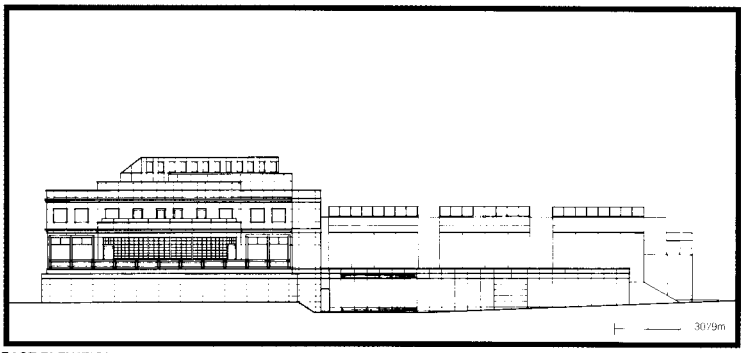
Skidmore, Owings & Merrill, Houston

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.

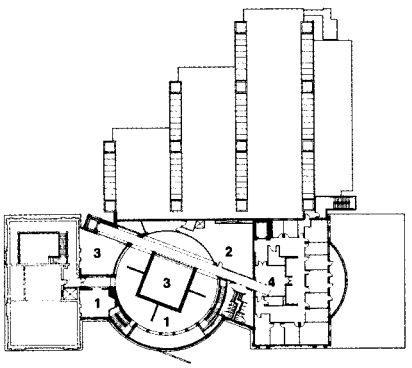


RENDERING, SOUTH ELEVATION



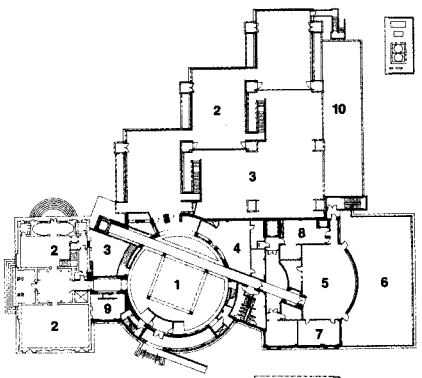
EAST ELEVATION

1 GALLERY
2 LIBRARY
3 OPEN TO BELOW
4 ADMINISTRATIVE



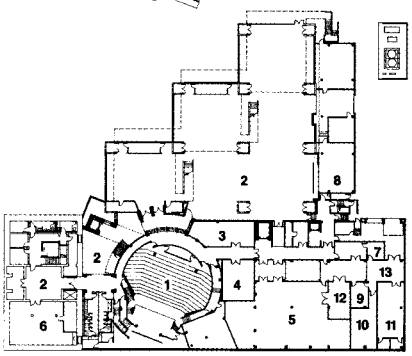
SECOND FLOOR PLAN

1 GREAT HALL
2 GALLERY
3 OPEN TO BELOW
4 MUSEUM SHOP
5 DINING
6 DINING TERRACE
7 MEETING ROOM
8 KITCHEN
9 ORIENTATION
10 MECHANICAL

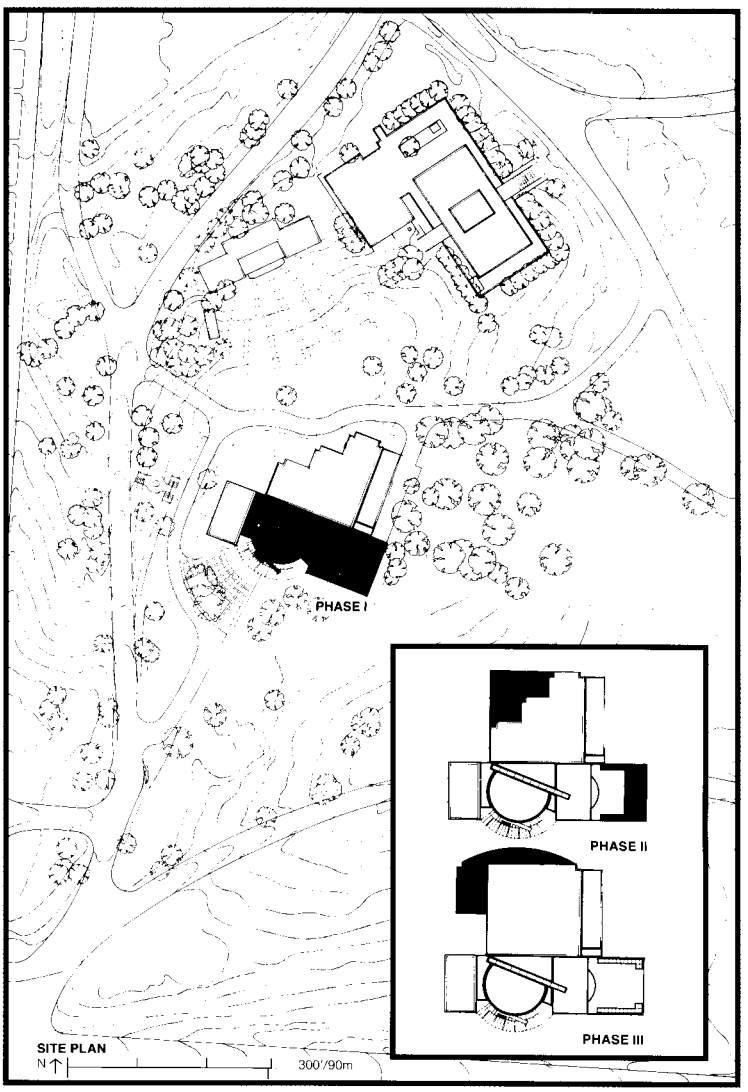


FIRST FLOOR PLAN

1 AUDITORIUM
2 GALLERY
3 PRINT ROOM
4 LECTURE ROOM
5 ART STORAGE
6 EDUCATION
7 REGISTRAR
8 MECHANICAL
9 GRAPHICS OFFICE
10 GRAPHICS WORKROOM
11 CARPENTRY
12 ART HOLDING
13 SHIPPING/RECEIVING



LOWER FLOOR PLAN



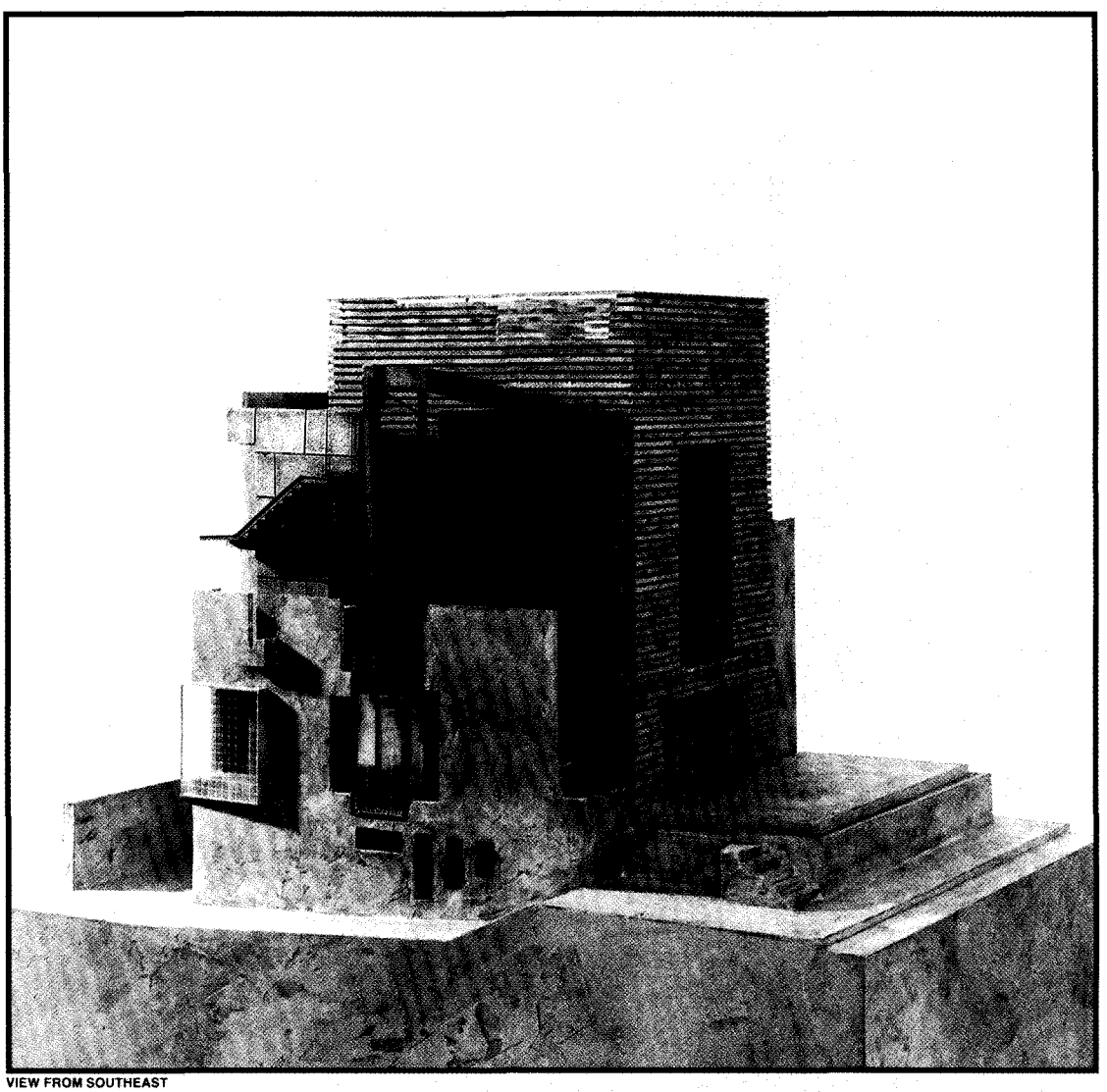
Architect: *Skidmore, Owings & Merrill, Houston (Richard Keating, partner in charge of design; W. Craig Taylor, senior designer; Louis Skidmore, Jr., project manager; C. Keith Boswell, technical coordinator; Drew White, Douglas A. Sprunt, design team).*
Project Architects: *Askew, Nixon, Ferguson & Wolfe, Inc., Memphis (Lee H. Askew III, principal in charge; John Fields, job captain).*
Consultants: *Burr & Cole Consulting Engineers, Inc., structural engineers; Office of Griffith C. Burr, Inc., mechanical, plumbing, and electrical engineering; George Sexton Associates, lighting; Cerami & Associates, Inc., acoustics.*
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 Gruber, Director, Memphis Brooks Museum of Art; A. Clark Eden, Sr., Public Construction Manager; Kenneth Badowski, Public Construction Engineer.*

Sixth Street Residence

CITATION

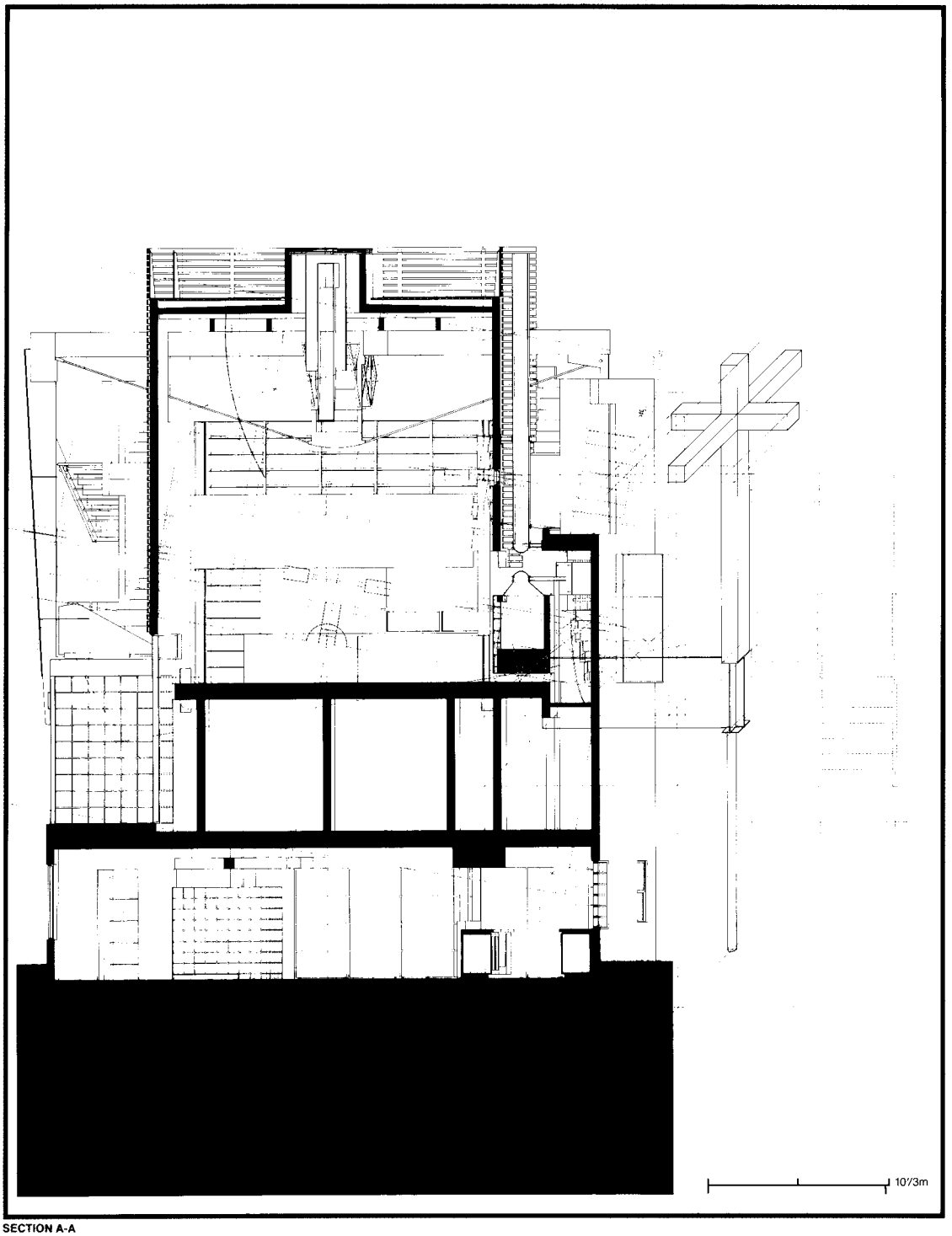
Thom Mayne/Morphosis

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."



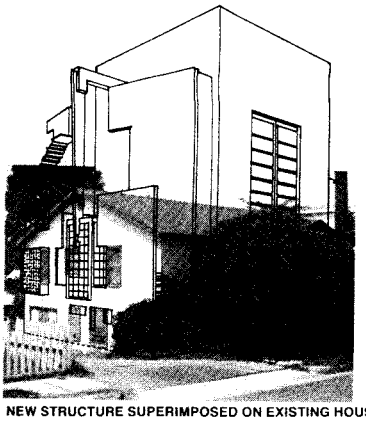
VIEW FROM SOUTHEAST

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.

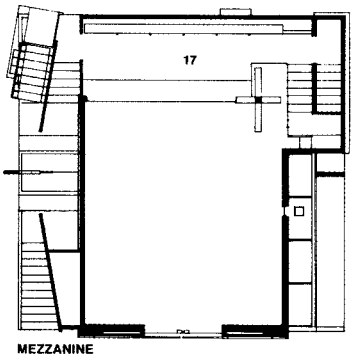


SECTION A-A

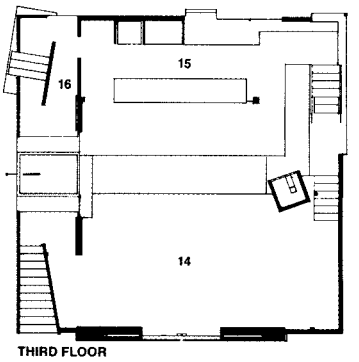
Maki: The plans don't suggest a kind of complexity.
Gwathmey: But there really is. It's unbelievable. It relies on so many different scales of parts, the making of objects, and finally the whole in the Constructivist aspect of it. These plans are sort of diagrams of it.



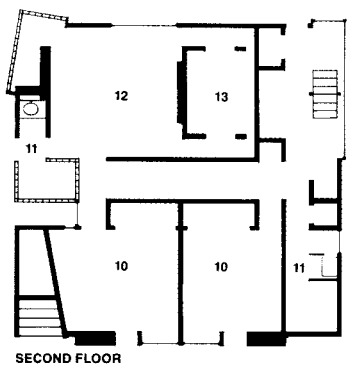
NEW STRUCTURE SUPERIMPOSED ON EXISTING HOUSE



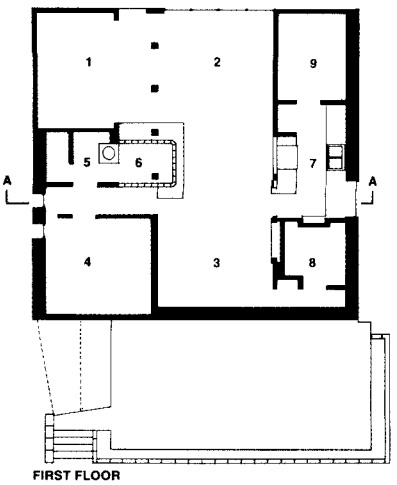
MEZZANINE



THIRD FLOOR



SECOND FLOOR



FIRST FLOOR

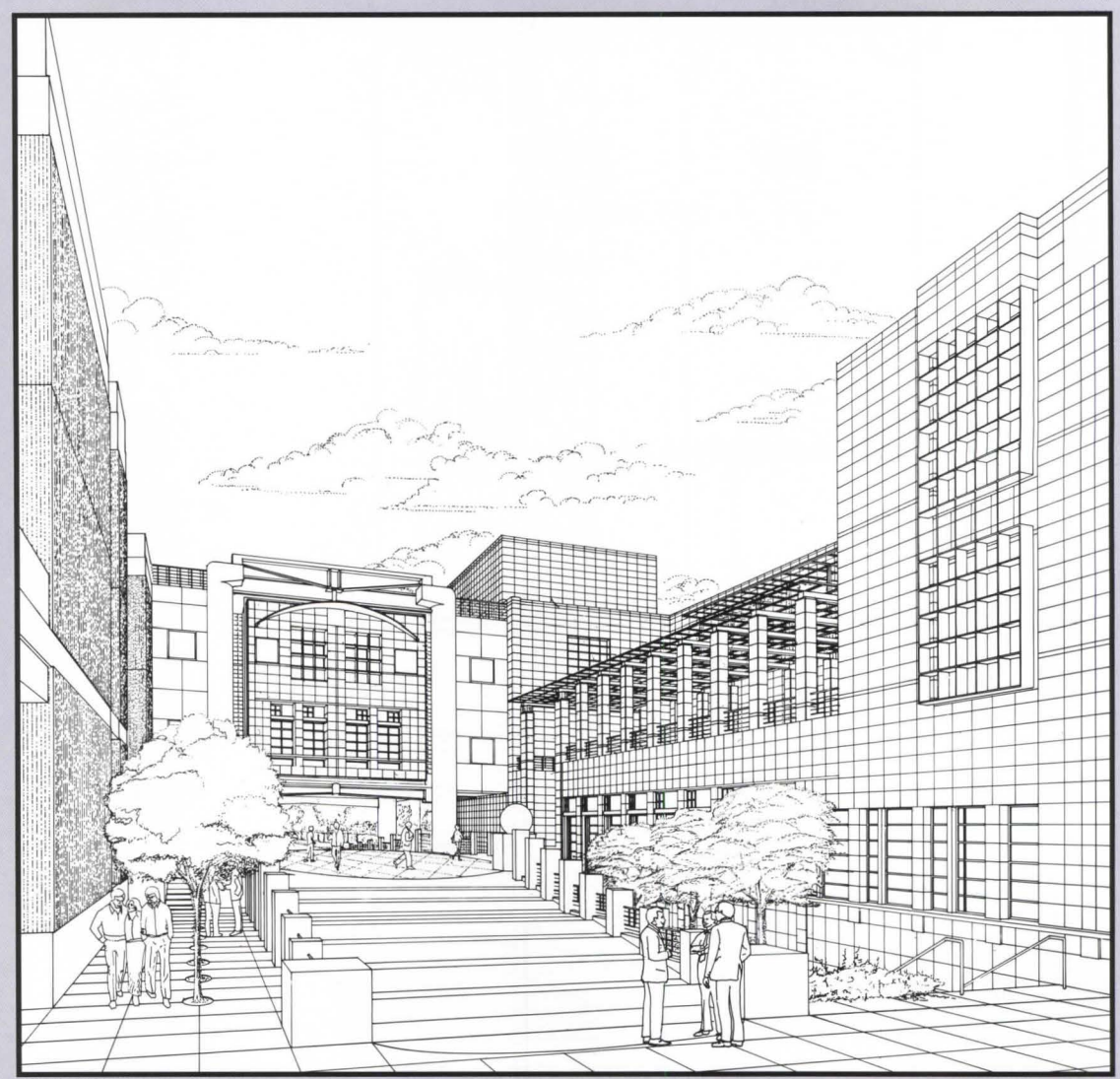
Architects: *Thom Mayne/Morphosis, Santa Monica, Calif. (Kim Groves, Charlie Scott, Andrew Zago, project team; with Maya Shimoguchi, Joey Shimoda, Tim Swischuk).*
Consultants: *Gordon Polon, structural; Saul Goldin & Associates, electrical; Sullivan & Associates, mechanical.*
Model photographer: *Tom Bonner.*
Client: *Blythe and Thom Alison-Mayne.*

APARTMENT
1 LIBRARY/STUDY
2,3 LIVING/DINING
4 BEDROOM
5,6 BATHROOM
7 KITCHEN
8 CLOSET
9 STORAGE
MAIN HOUSE
10 BEDROOM
11 BATHROOM
12 MASTER BEDROOM
13 CLOSET
14 LIVING/STUDIO/DINING
15 KITCHEN
16 BACK PORCH
17 LIBRARY/STUDY

→ N 20'/6m

ASU College of Architecture & Environmental Design

CITATION



ENTRY PLAZA

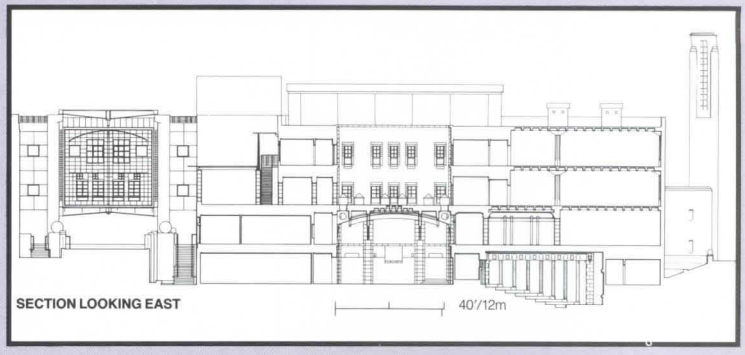
The Hillier Group

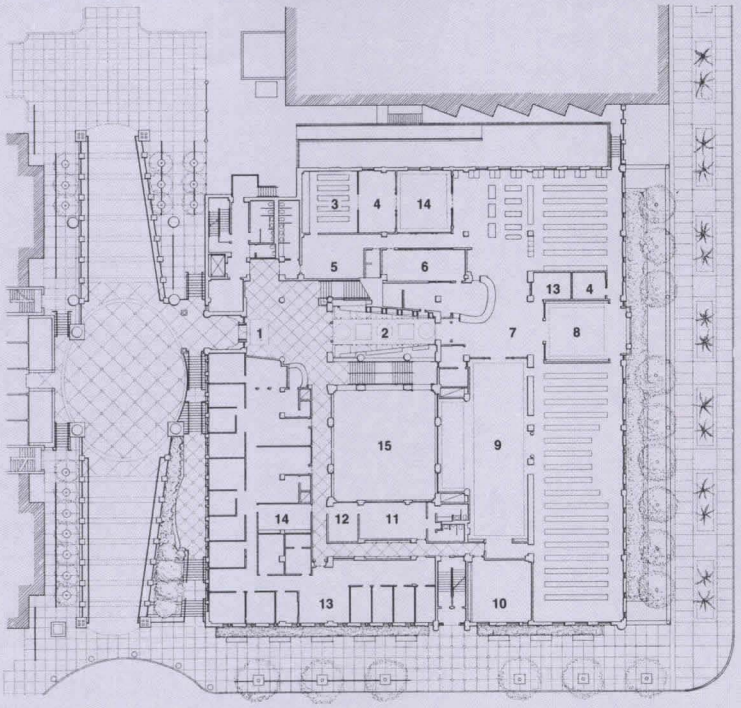
Project: College of Architecture & Environmental Design, Arizona State University, Tempe.
Site: At the edge of the campus where A.S.U. abuts the city of Tempe.
Program: To provide a new 100,000-square-foot building, with lecture halls, studios, and faculty offices, completing a complex for the College 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, Keat C. Tan, design team; Joel C. Spaeth, 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.*

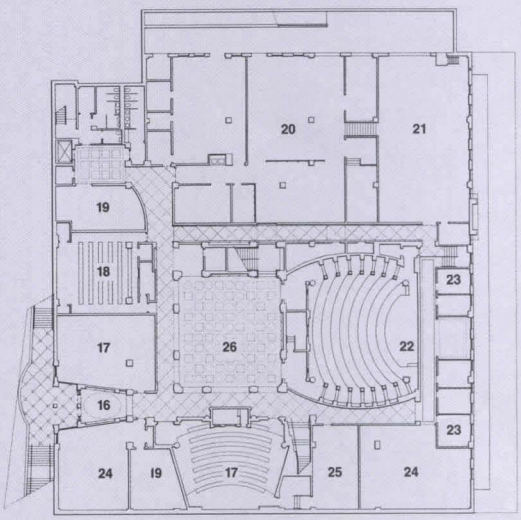
MODEL FROM NORTHEAST





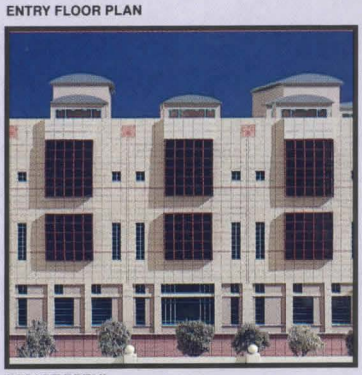
ENTRY FLOOR PLAN

N → 40'/12m

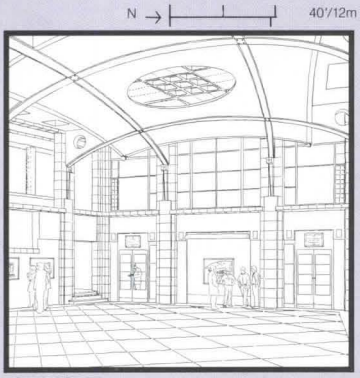


LOWER FLOOR PLAN

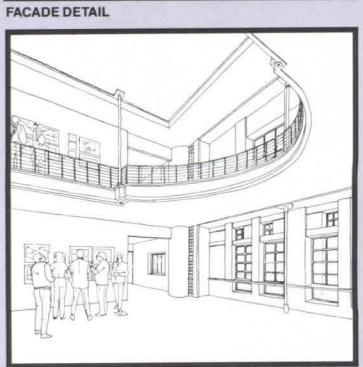
1 ENTRY LOBBY
2 LIBRARY ENTRY DISPLAY
3 SPECIAL COLLECTION
4 STUDY
5 MICROFILM
6 STAFF WORK AREA
7 CIRCULATION LOBBY
8 PERIODICALS
9 GENERAL READING
10 SPECIAL PROJECTS
11 MAIL ROOM
12 REPROGRAPHICS
13 ADMINISTRATION
14 CONFERENCE
15 LOBBY COURT BELOW
16 ENTRY
17 CENTER FOR THE BUILT ENVIRONMENT
18 LECTURE
19 MECHANICAL
20 SHOP ZONE
21 HIGH-BAY RESEARCH
22 AUDITORIUM
23 FACULTY OFFICES
24 SPECIALIZED LAB
25 TEACHING AIDS
26 LOBBY COURT



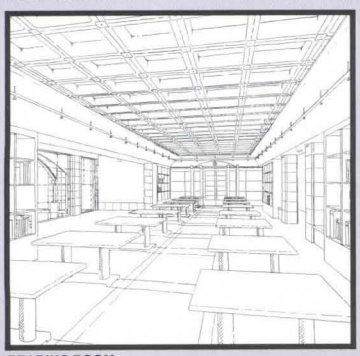
FACADE DETAIL



LOBBY COURT



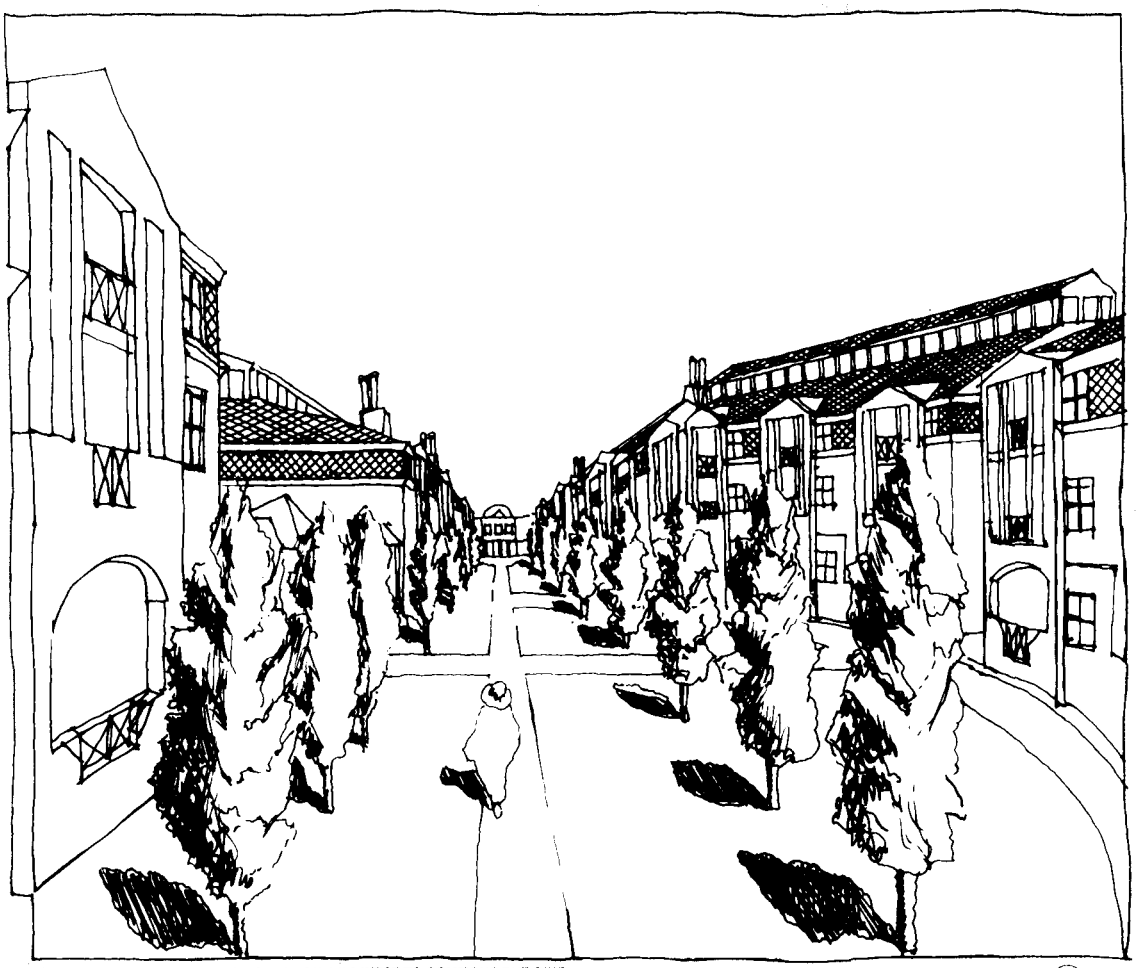
BRIDGE COMMONS



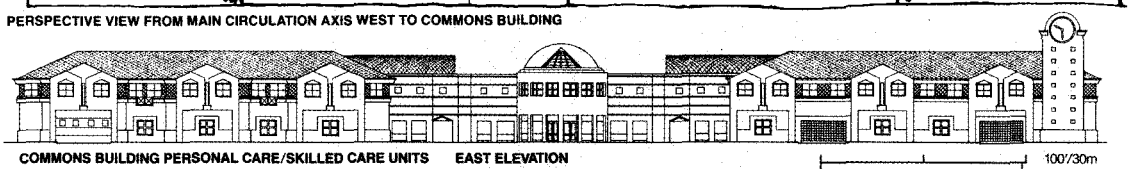
READING ROOM

The Terraces

CITATION



PERSPECTIVE VIEW FROM MAIN CIRCULATION AXIS WEST TO COMMONS BUILDING

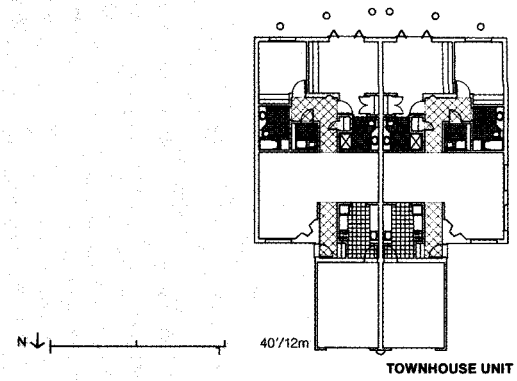


COMMONS BUILDING PERSONAL CARE/SKILLED CARE UNITS EAST ELEVATION 100'/30m

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. In order to reduce the perceived scale of the building blocks and establish a strong residential character, vertical elements such as dormer rooflines, chimney stacks, and pedimented balconies are emphasized. Entryways to secondary courtyards further segment the building blocks. 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.

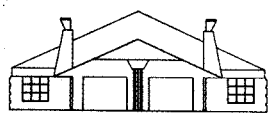
Jury Comments
Maki: It provides a sensitive treatment of public spaces.
Gwathmey: The only compelling thing for me is its site planning, which is much stronger than its architecture.
Quigley: The category makes a difference. In single-family housing, competence is not enough. In housing like this, it 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.



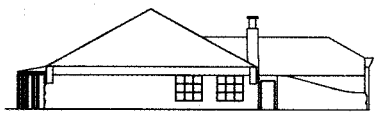
TOWNHOUSE UNIT PLAN

SOUTH ELEVATION

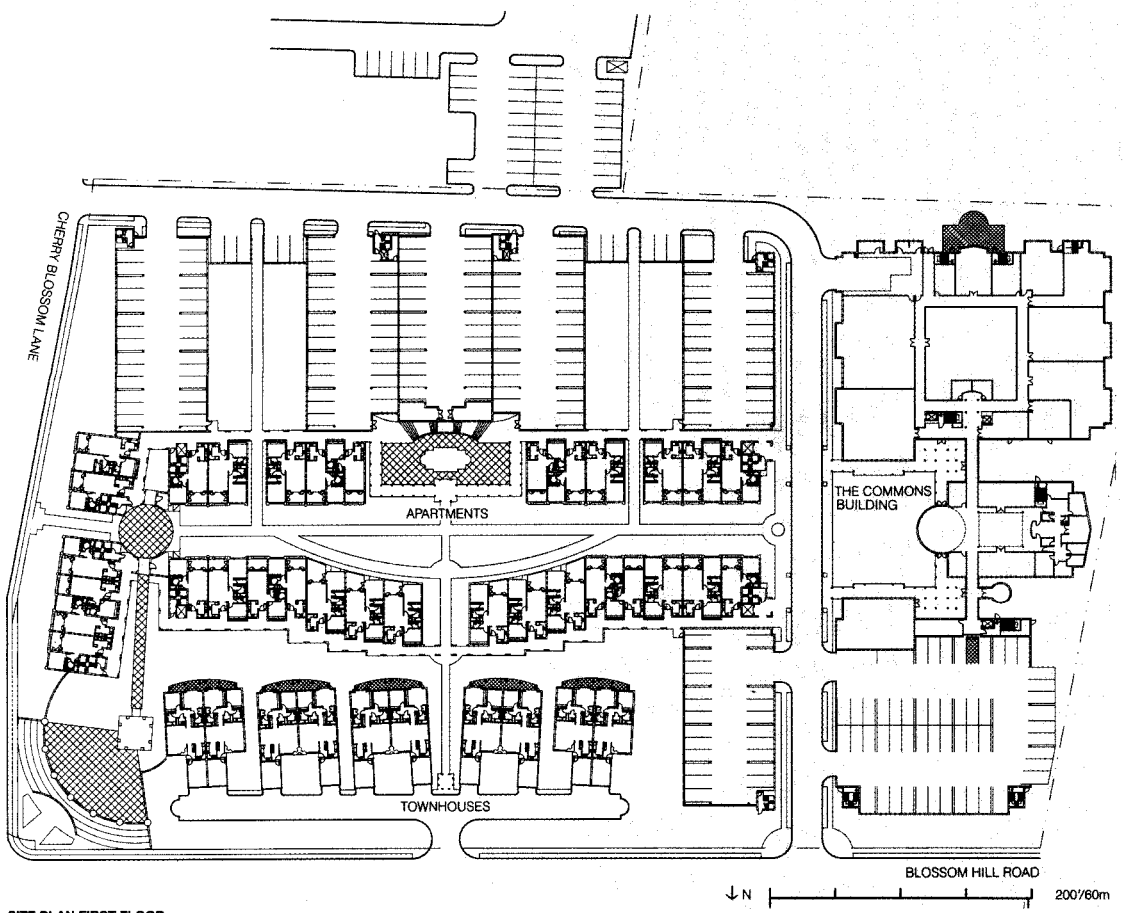
WEST ELEVATION



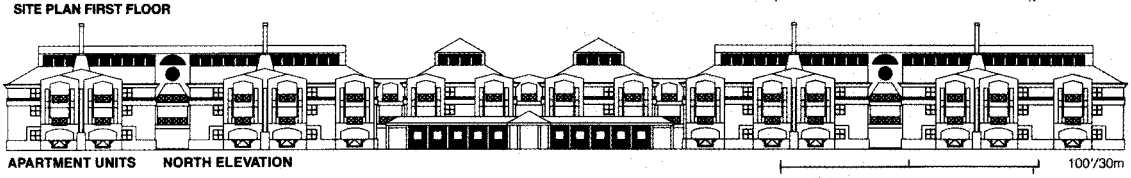
NORTH ELEVATION



EAST ELEVATION



SITE PLAN FIRST FLOOR



APARTMENT UNITS NORTH ELEVATION

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. Groce, Jon Neville-Jones, Rick Thoman, project team).*

Consultants: *Forell/Elsesser Engineers, Inc., structural; Gayner Engineers, Inc., mechanical; The Engineering Enterprise, Inc., electrical; EDAW, landscape/land planning; Rudolph and Sletten, Inc., general contractor, preconstruction services.*

Modelmakers: *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.*

Youngstown Historical Center

CITATION

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.

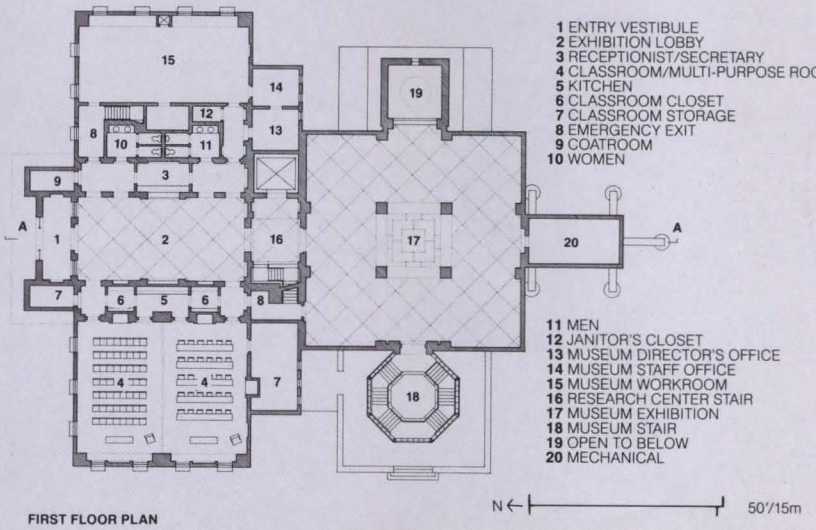
VIEW FROM NORTHEAST

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

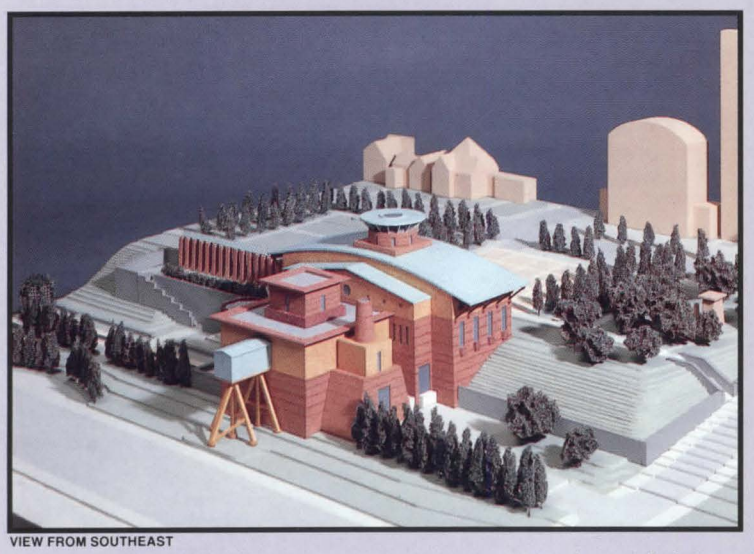
WEST WOOD STREET (NORTH) ELEVATION

SECTION A-A

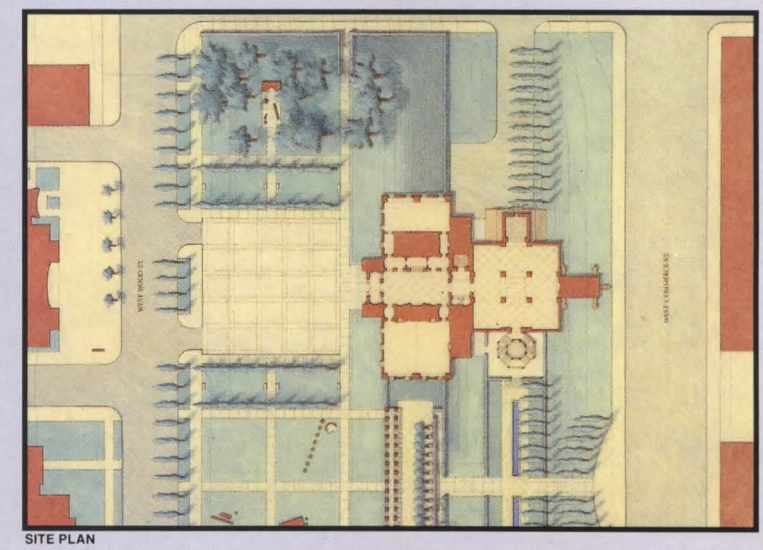
VIEW FROM SOUTHWEST



FIRST FLOOR PLAN



VIEW FROM SOUTHEAST



SITE PLAN

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. Jendrasiak, landscape.*
Modelmaker: *Michael Graves, Architect (Alex Lee; Stephanie Magdziak; Debra O'Brien; Donald Strum; Eric Thomson; Erica Weeder).*
Model photographer: *William Taylor.*
Renderer: *Michael Graves.*
Client: *Ohio Historical Society, Columbus, Ohio; Youngstown State University, Youngstown, Ohio.*

Urban Design and Planning

Photos: Keri Pickett

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 *Beatrix 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.

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.

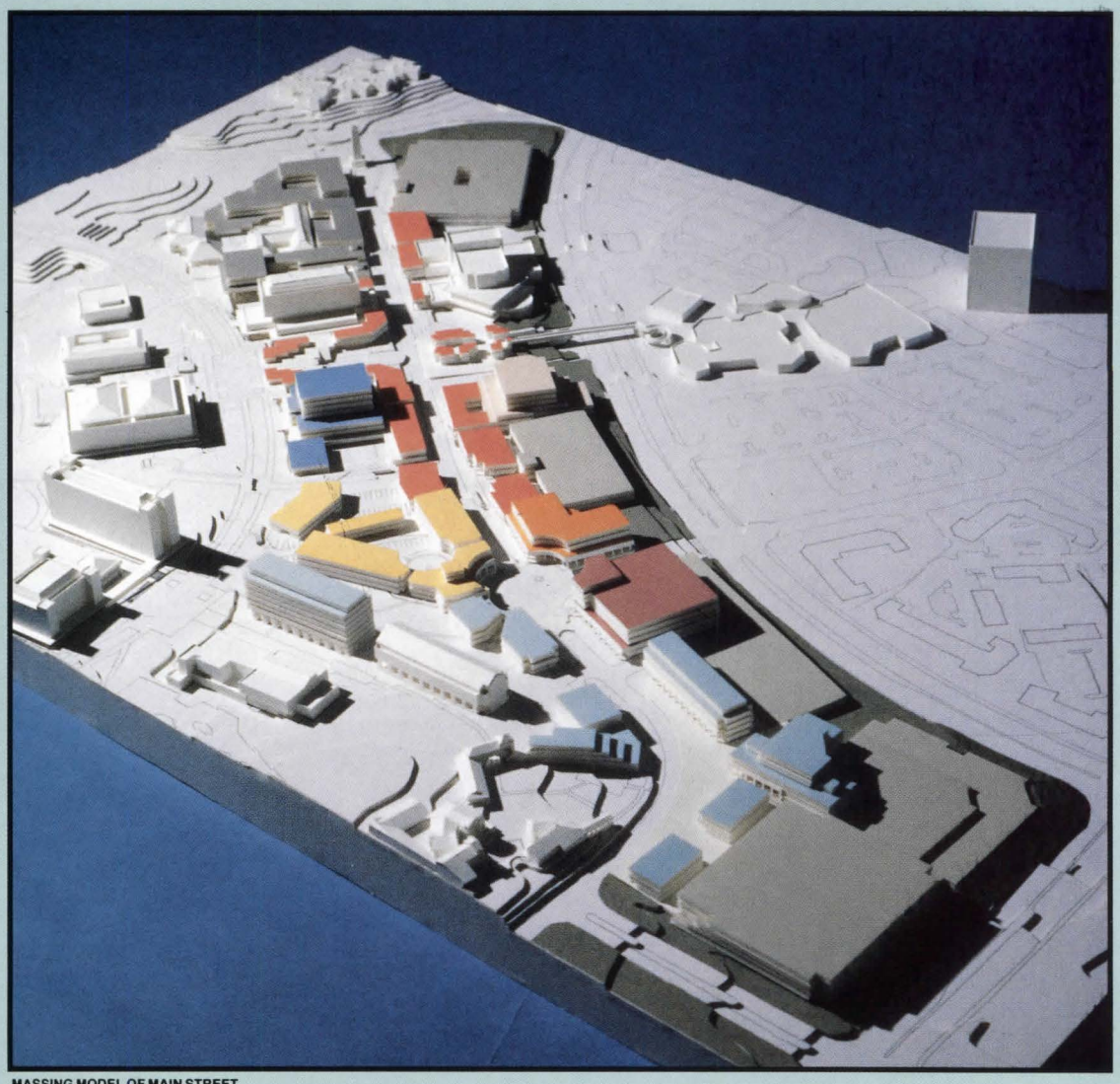
The jurors also observed a tendency towards Beaux-Arts planning principles, applied to both suburban and urban problems.

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*** ■

UC Irvine Main Street

AWARD



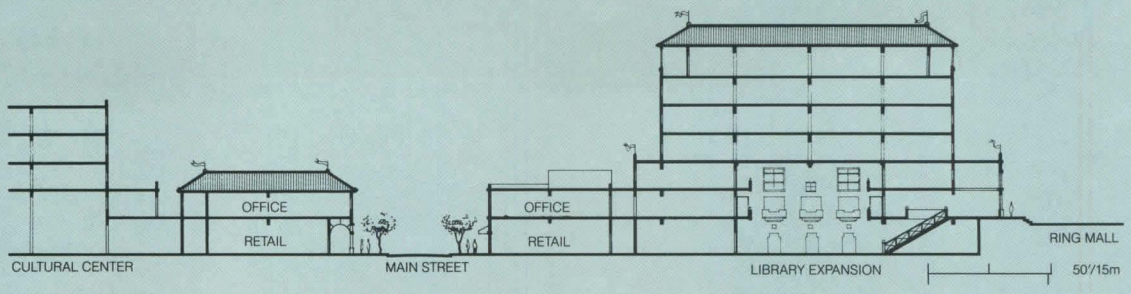
MASSING MODEL OF MAIN STREET

STUDENT UNION EXPANSION
RETAIL/OFFICE
LIBRARY EXPANSION
CULTURAL CENTER
UNIVERSITY CO-OP
GUEST HOUSE
OFFICE
SOCIAL SCIENCE
PARKING
EXISTING/PROPOSED

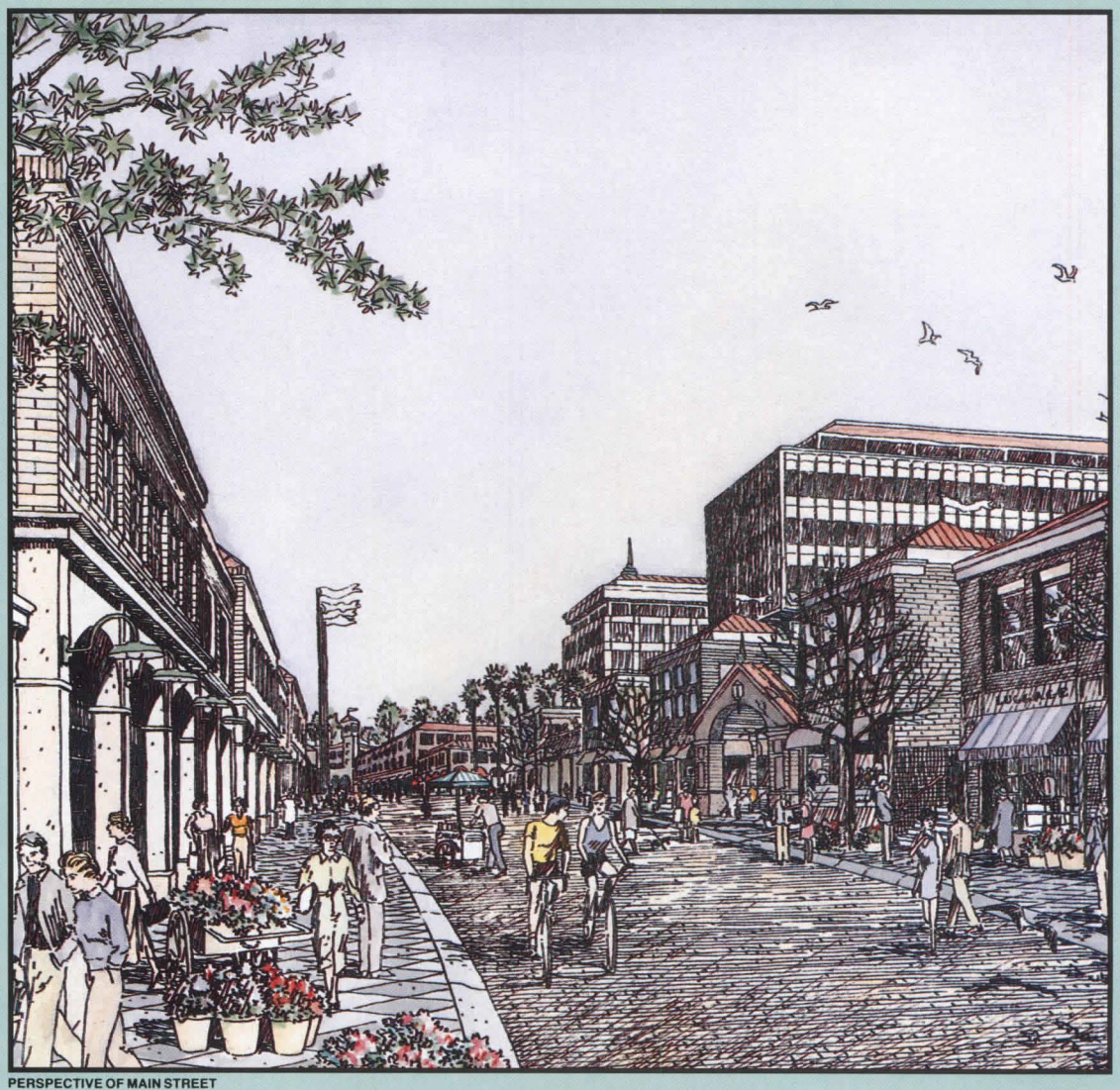
Pereira Associates

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 set apart 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 cafés, 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



SECTION THROUGH CULTURAL CENTER AND LIBRARY EXPANSION



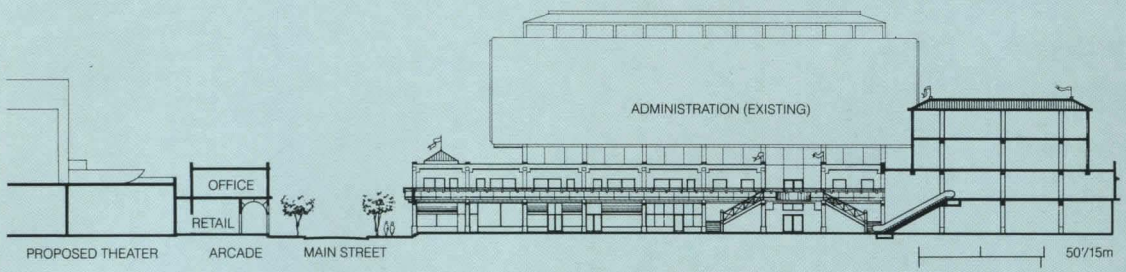
PERSPECTIVE OF MAIN STREET

streets, it would never be as strong.

Bond: Another question is whether main street and its cars work well with a campus.

Balmori: 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.



SECTION THROUGH STUDENT UNION EXPANSION

AXONOMETRIC OF MAIN STREET AND CAMPUS RING MALL

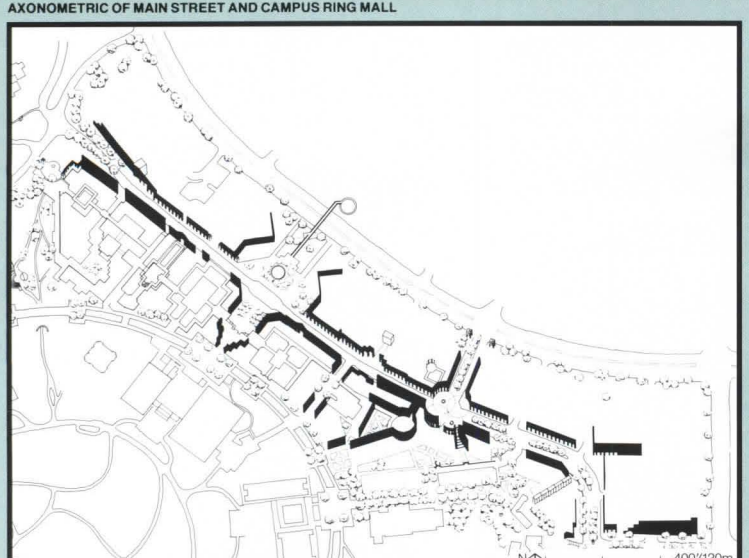


ILLUSTRATION OF BUILT EDGES

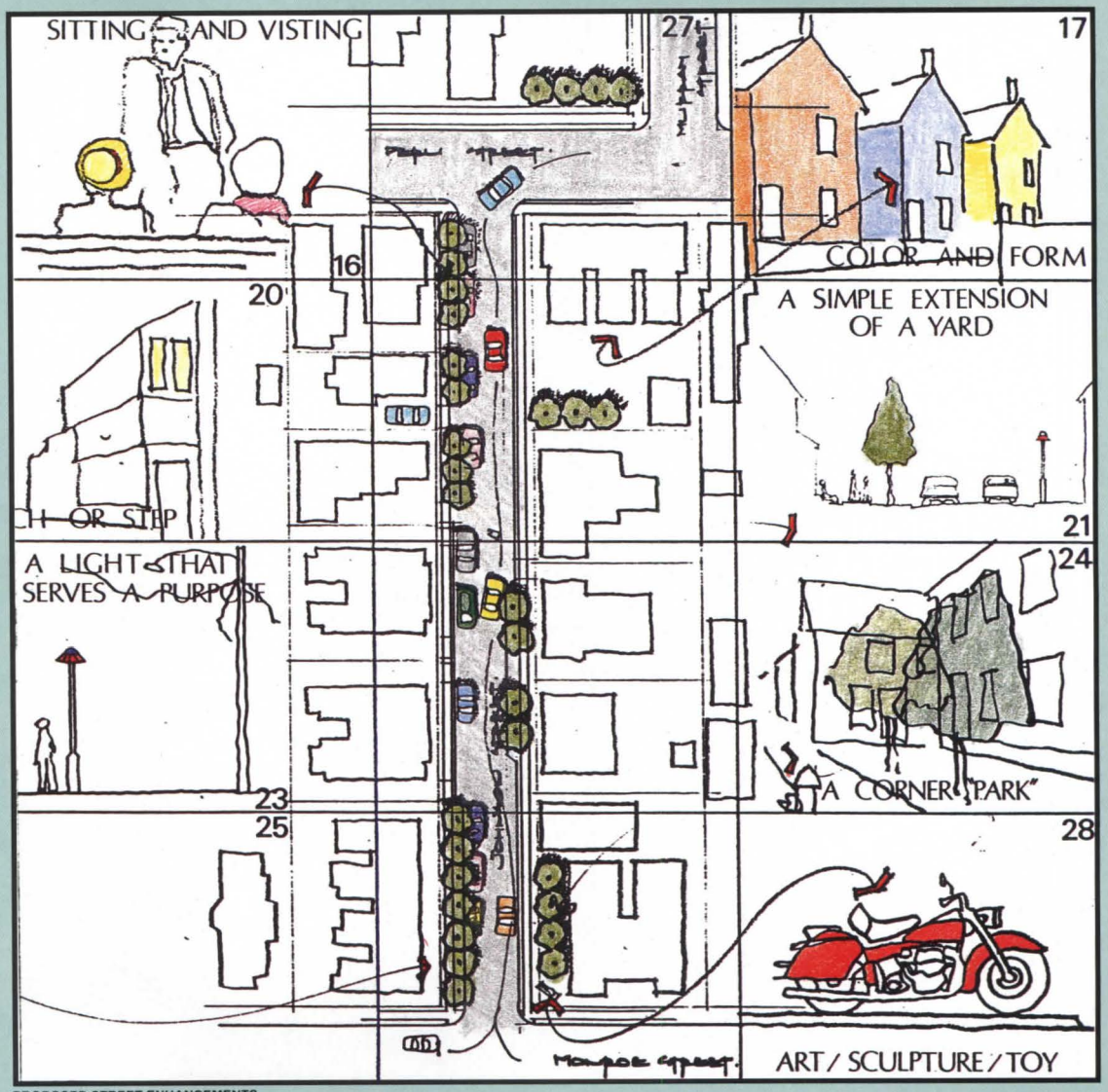
Architects: *Pereira Associates, Los Angeles (William H. Fain, Jr., director of urban design and planning; Juan C. Begazo, project urban designer; Marc A. Futterman, project planner; Kiyoshi Akuzawa, designer; Katherine W. Rinne, program development; Mark R. Gershen, planner; Barbara Gray, advisor; Lauri L. Arneson, administrative assistant; Michael Abbott, Neil Kritzinger, Brian Tichenor, graphics).*
Client: *University of California, Irvine (David J. Neuman, associate vice chancellor; Robert Dannenbrink, principal planner; Richard Demerjian, senior landscape architect).*

Burlington Urban Design Study

CITATION

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.



PROPOSED STREET ENHANCEMENTS

Jury Comments

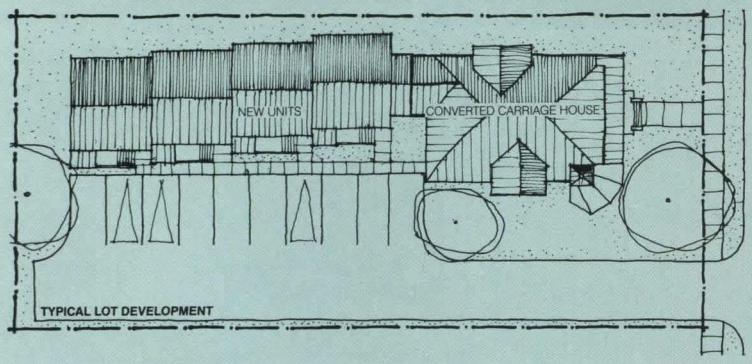
Calthorpe: I'm applauding the process here, as well as the product. The tendency these days for grand Beaux-Arts planning has to be balanced by a kind of messy, participatory, block-by-block concern. This plan was put together by a huge collage of people: at one end is the citizen discussing "my block" and at the other end is a planner with a large vision for the city and its waterfront.

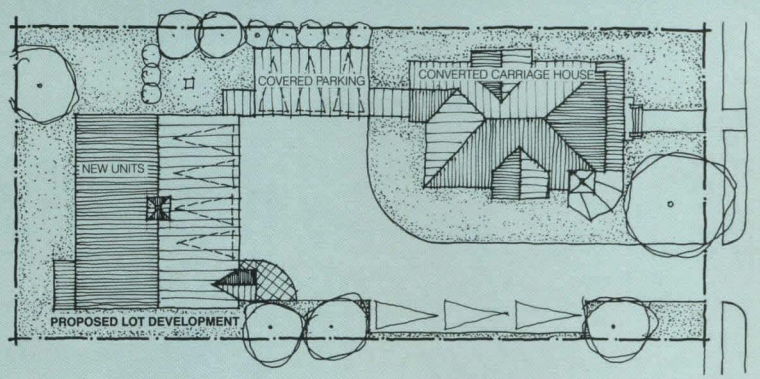
Balmori: The process is good. The people themselves are saying something about their own city. Some of the solutions, however, are not particular to this city, nor are they new. For example, it is merely a cliché in urban design to put smaller lamp posts in smaller streets.

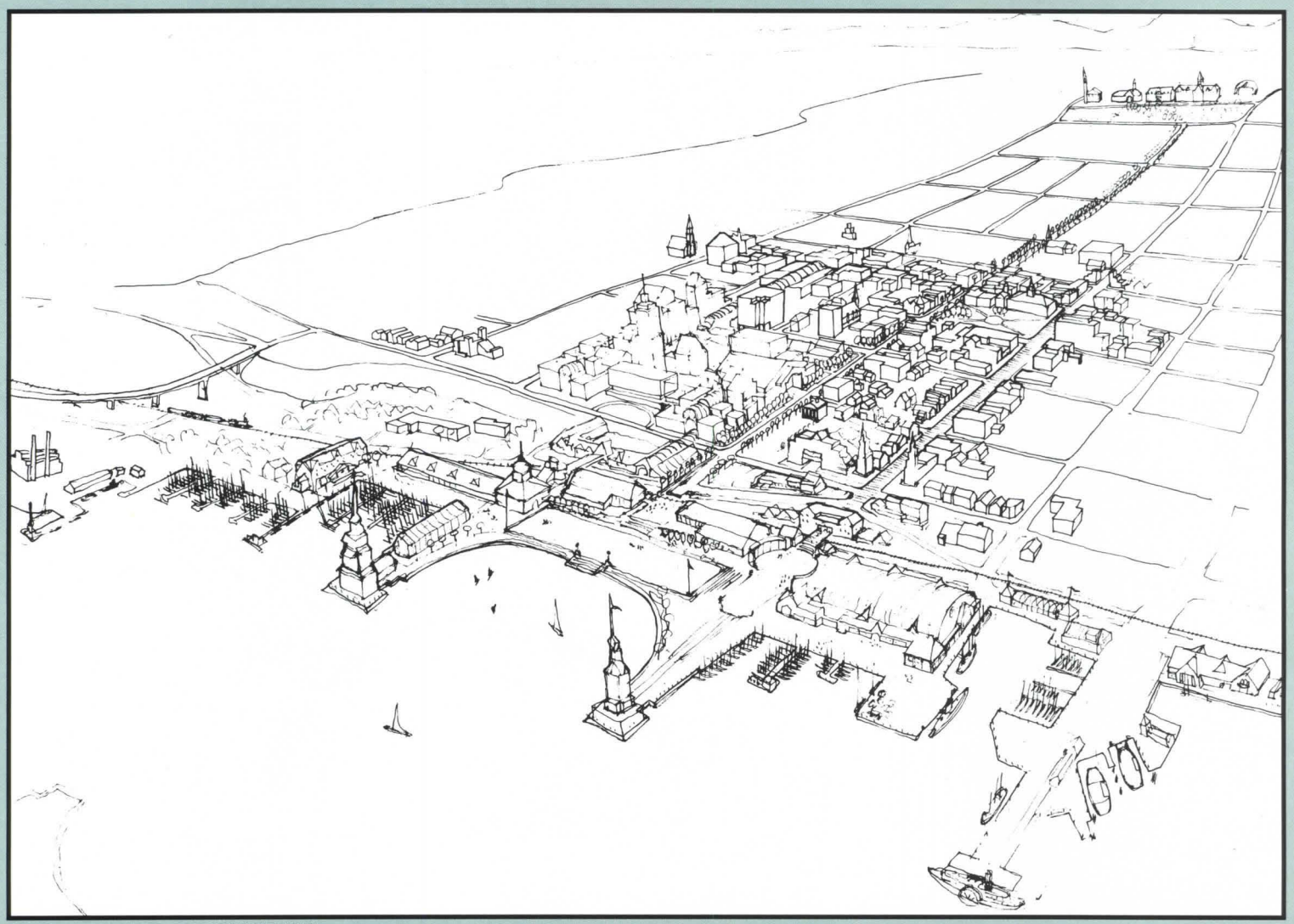
Calthorpe: But here you feel it comes out of the neighborhood itself. This is also the only scheme we've seen that works at the regional level, going beyond the downtown area and talking about how the whole region can and should grow.

Balmori: That is the strongest aspect of the study and my reason for supporting it. I also like the big urban design moves, like connecting the university with the waterfront.

Gwathmey: That gesture is very strong. The plan conveys the idea that the people want the water put back into the town.







PROPOSED REDESIGN OF BURLINGTON WATERFRONT

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?

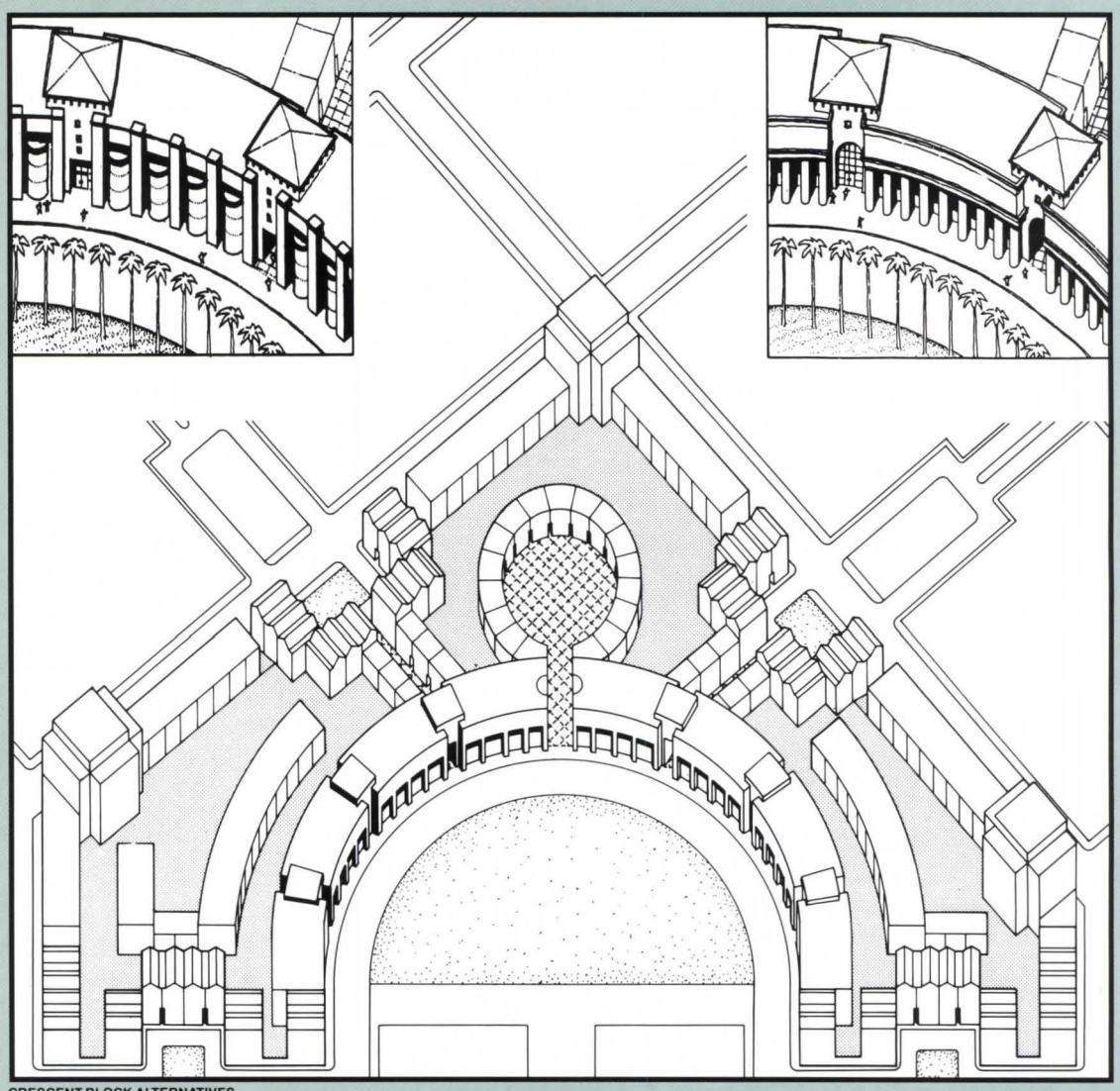
Architects: *Sellers & Company with Community & Economic Development Office, City of Burlington (David Sellers, project director; Jim Edgecomb, project manager; Jim Sanford, assistant director; Michael Monte, city administrator; Peter Clavelle, CEDO Director; Mark Eldridge, Director of City Planning; 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 Hudsputh, 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.*

Mission Bay Plan

CITATION

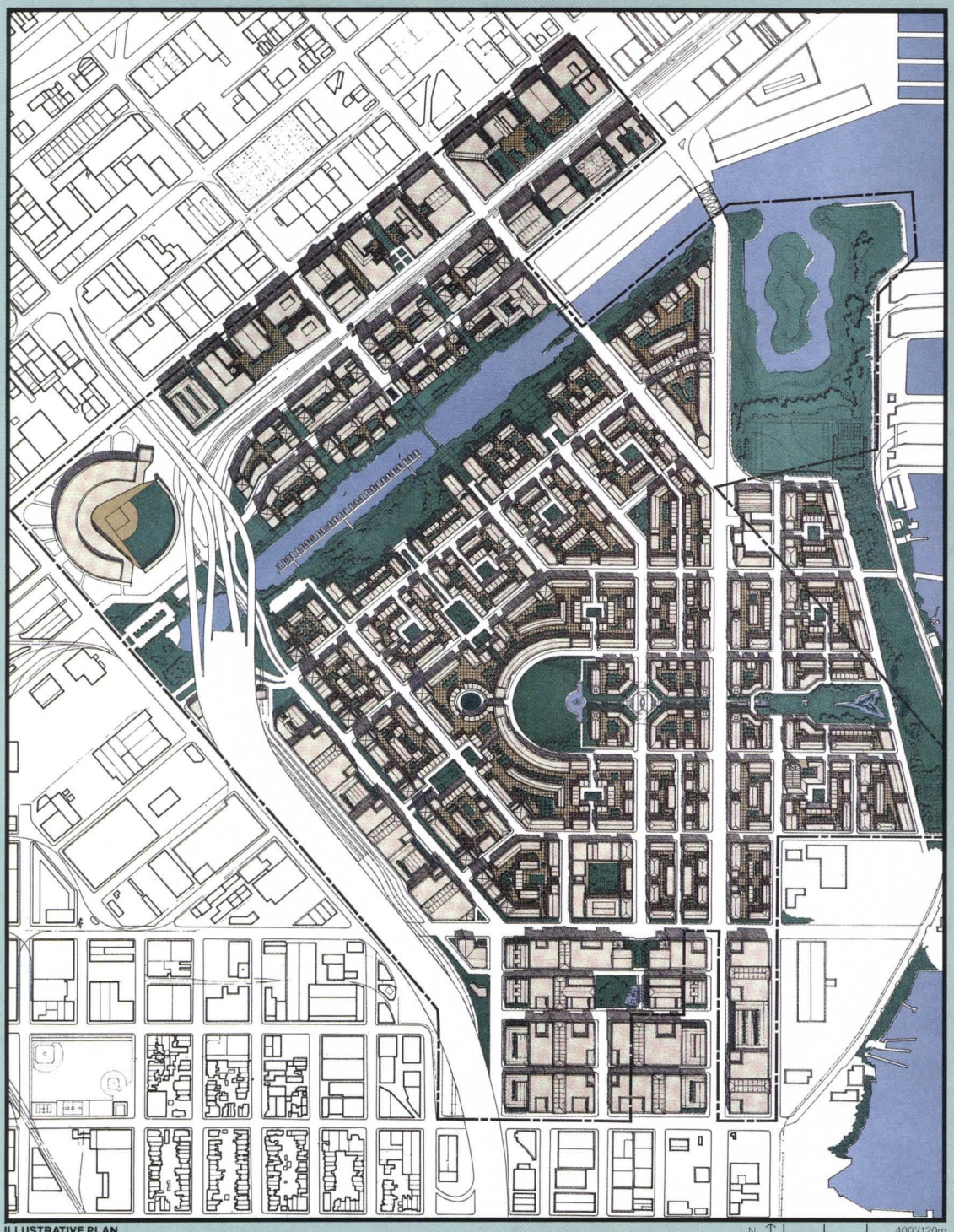


CRESCENT BLOCK ALTERNATIVES

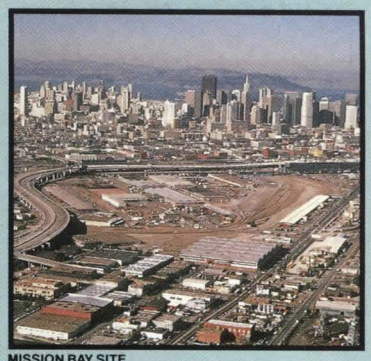
The Mission Bay Planning Team

Project: Plan for Mission Bay, San Francisco, California.
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.

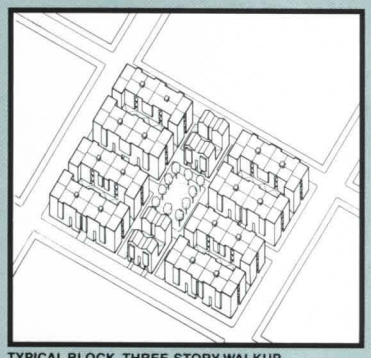
Jury Comments
Balmori: This is a new town in town; it's trying to be complete in and of itself, but within the context of a very large city.
Calthorpe: Mission Bay is very important when seen as an example of a city fixing itself—a city that has gotten out of balance in terms of its housing-to-jobs ratio. 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 latter stage.



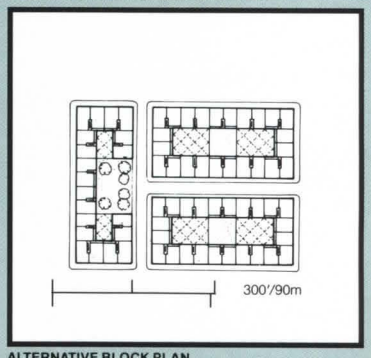
ILLUSTRATIVE PLAN



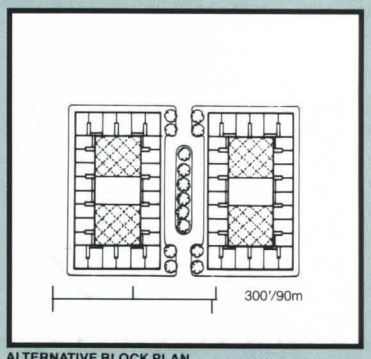
MISSION BAY SITE



TYPICAL BLOCK, THREE-STORY WALKUP



ALTERNATIVE BLOCK PLAN



ALTERNATIVE BLOCK PLAN

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 ambigious. 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.

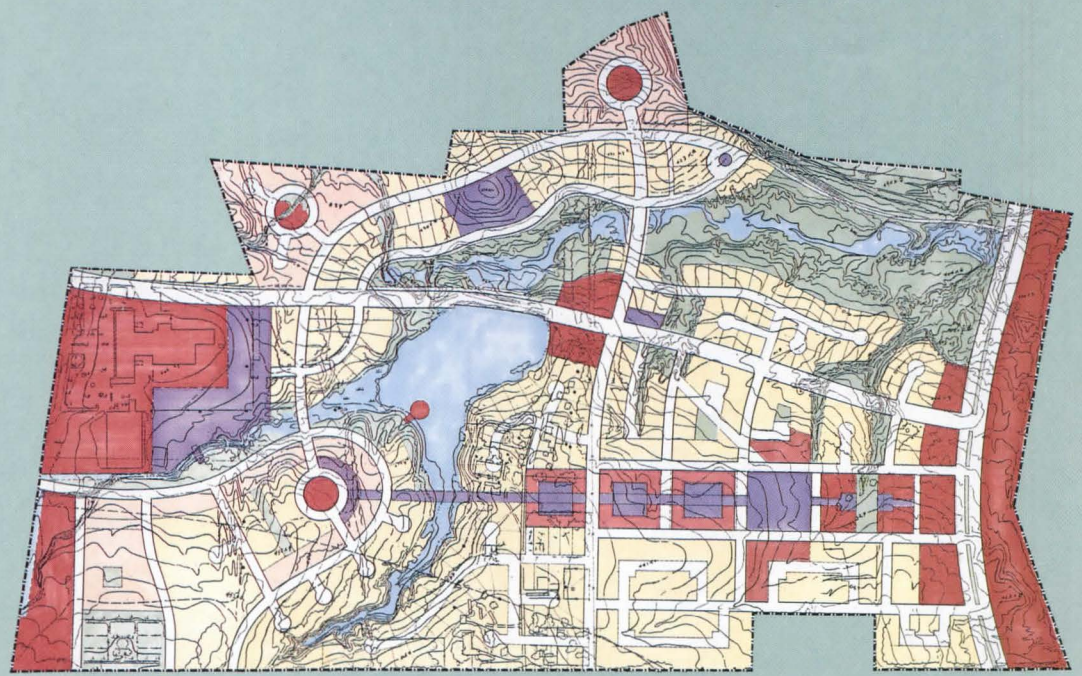
Planners/Architects: *EDAW, Inc., land planning/landscape architecture, San Francisco (Christopher Degenhardt, president; Teresa Rea, senior associate; Larry Dodge, principal urban designer); ELS/Elbasani & Logan Architects, architecture and urban design, Berkeley (Donn Logan, principal architect; Frank 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).*

Consultants: *Gabriel-Roche, Inc., housing economics; McGuire & Co., economics; Robert L. Harrison, transportation; Philip Williams Associates, hydrology; Carl Anthony Associates, citizen participation, community facilities; Wetlands Research Associates, Inc., biologists.*

Client: *San Francisco Department of City Planning.*

Paul Young Ranch

CITATION

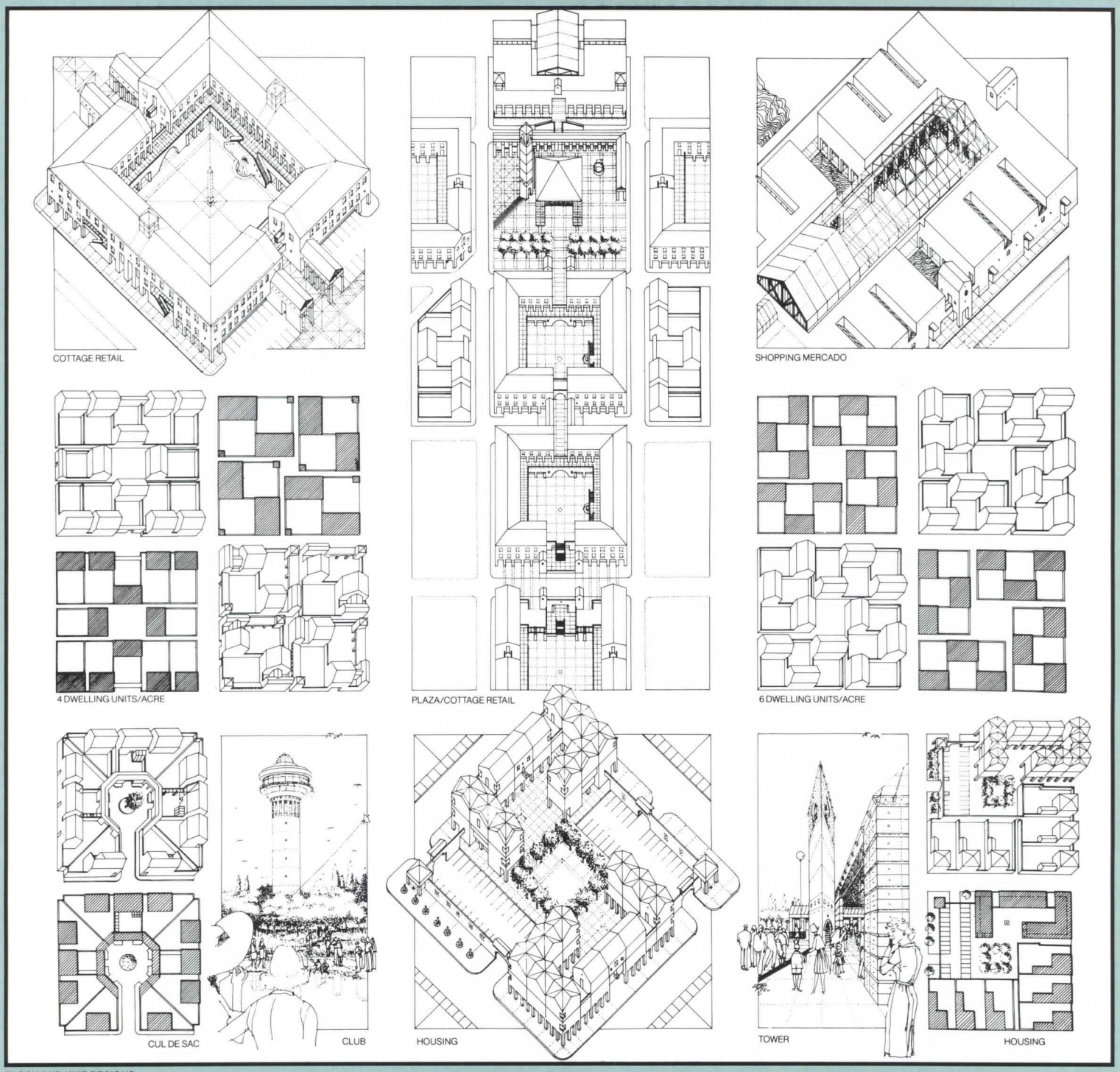


VICINITY PLAN

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 multi-family 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



BLOCK AND UNIT DESIGNS

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 weds 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.*

Miller Park District

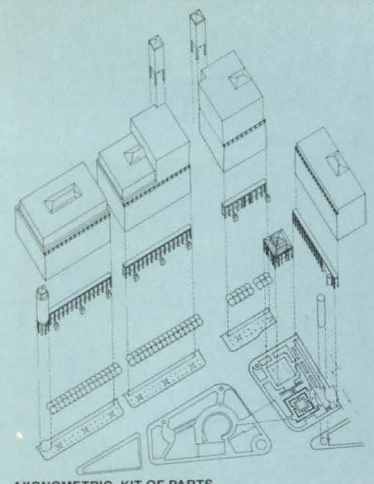
CITATION

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

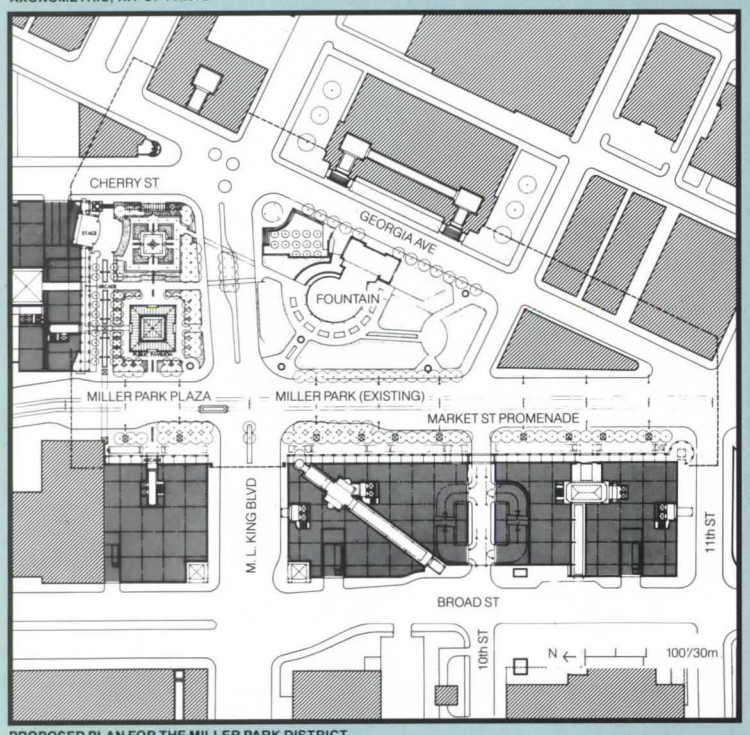
Project: Miller Park District Urban Design Studies, Chattanooga, Tenn.
Site: Four complete or partial, underutilized blocks surrounding Miller Park, southern gateway to downtown Chattanooga's commercial spine, Market Street.
Program: Establish design guidelines for mixed-use development, accommodating 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.

MILLER PARK DISTRICT PERSPECTIVE

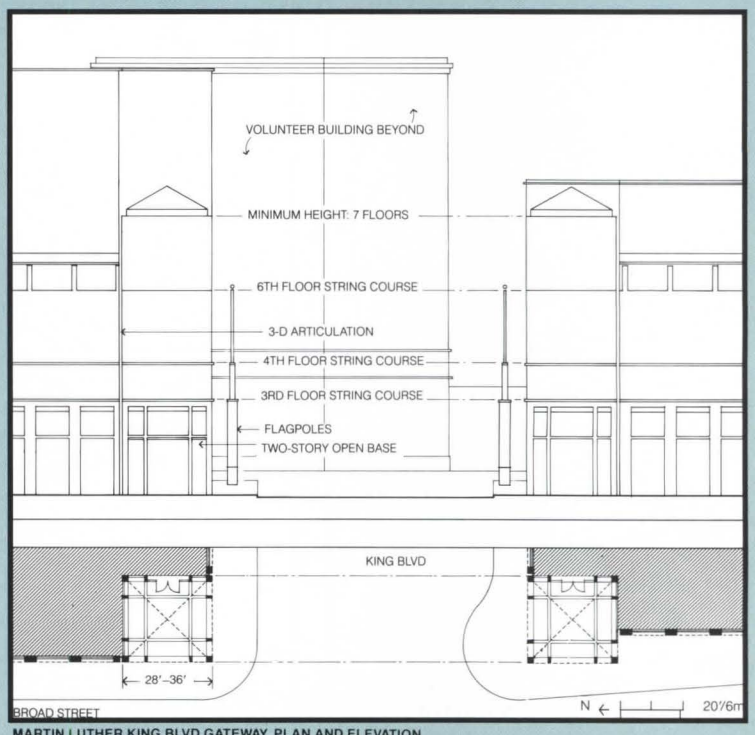
Jury Comments
Balmori: This project takes a part of Chattanooga and creates extremely specific guidelines for how that particular section is to be built up. It determines treatment of the edges, window openings, and the open space in the center. It is incredibly specific, but there are many options within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



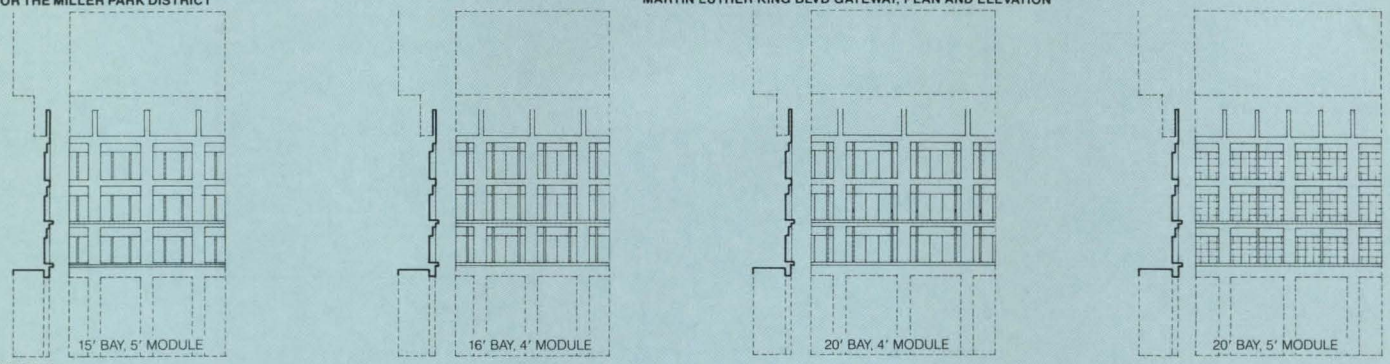
AXONOMETRIC, KIT OF PARTS



PROPOSED PLAN FOR THE MILLER PARK DISTRICT



MARTIN LUTHER KING BLVD GATEWAY, PLAN AND ELEVATION

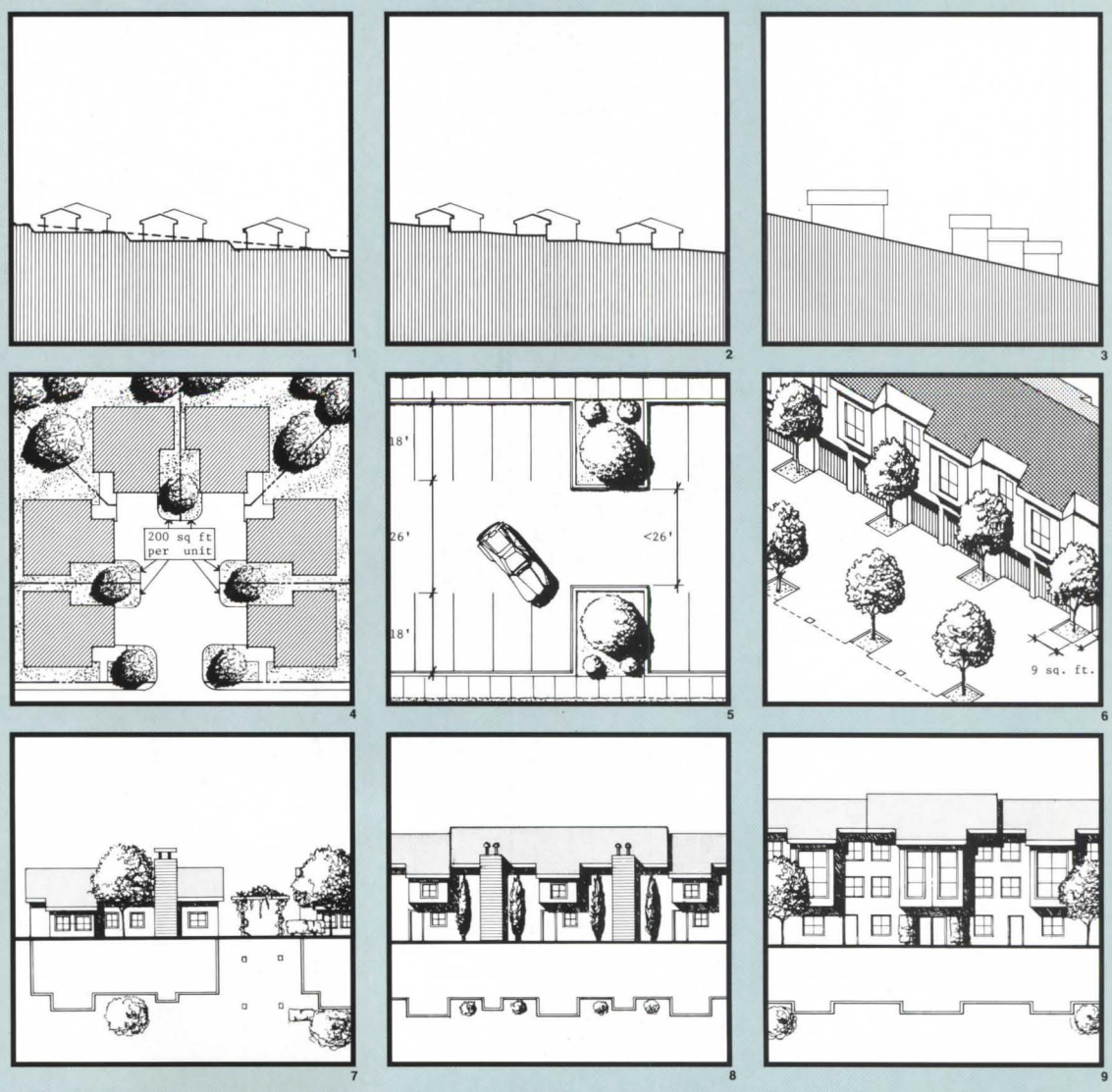


WALL ELEVATION OPTIONS

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.*

Residential Design Guidelines

CITATION

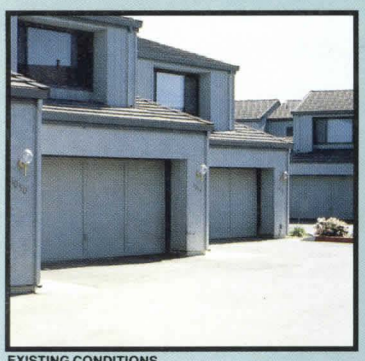


1-3 SUGGESTED SLOPE DESIGN
4-6 SUGGESTED PARKING PATTERN
7-9 SUGGESTED BUILDING ARTICULATION
1-3 STORIES

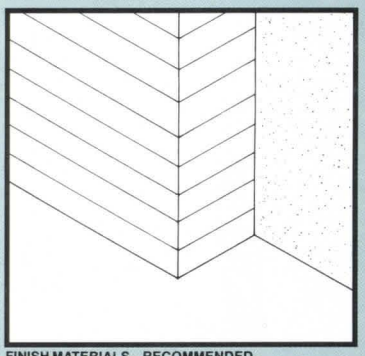
Daniel Solomon & Associates

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.

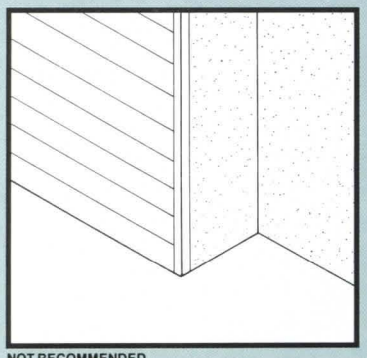
Jury Comments
Calthorpe: This is a very fine-grained analysis of absolutely standard suburban housing types. When you look through the guidelines, you're heartened by the belief that perhaps, without radical change, we can really create better suburban environments. It's a difficult problem, one that 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.



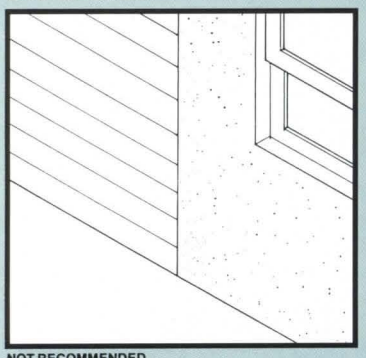
EXISTING CONDITIONS



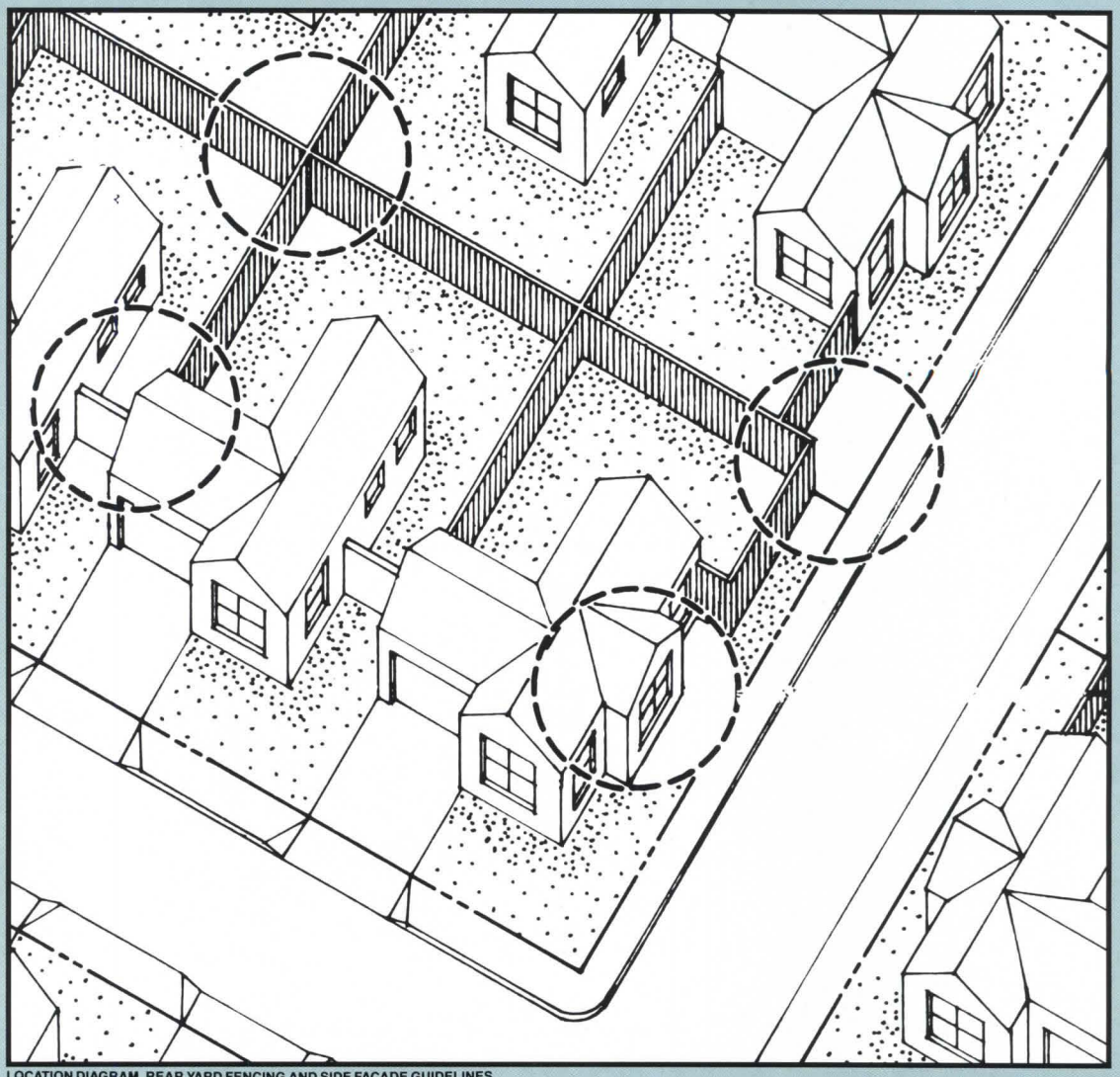
FINISH MATERIALS, RECOMMENDED



NOT RECOMMENDED



NOT RECOMMENDED



LOCATION DIAGRAM, REAR YARD FENCING AND SIDE FACADE GUIDELINES

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.

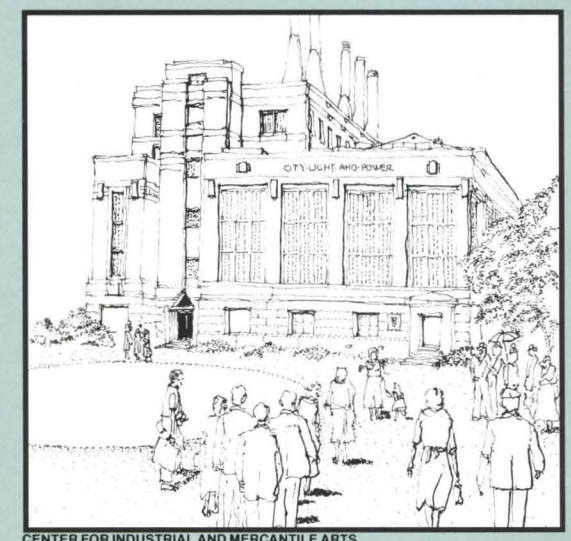
Architects: *Daniel Solomon & Associates, San Francisco (Daniel Solomon, principal in charge; John Mader, project planner).*
Consultants: *Department of City Planning, City of San Jose (Gary Schoennauer, director; Kent Edens, deputy director; Patricia Colombe, principal planner); Planning Commission, City of San Jose (Richard Zlatunich, chairman).*
Client: *City of San Jose.*

Headwaters Park

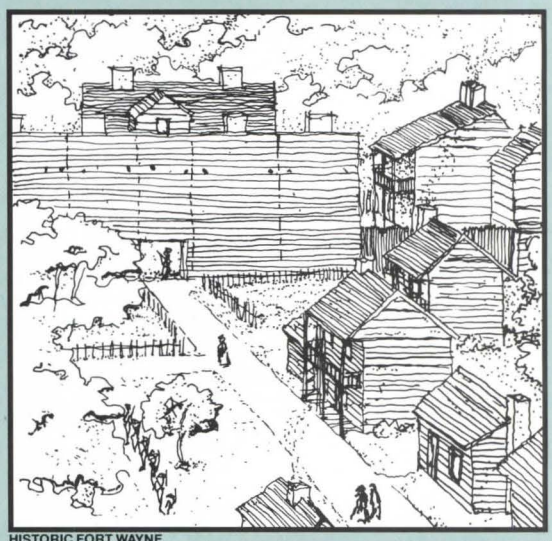
CITATION

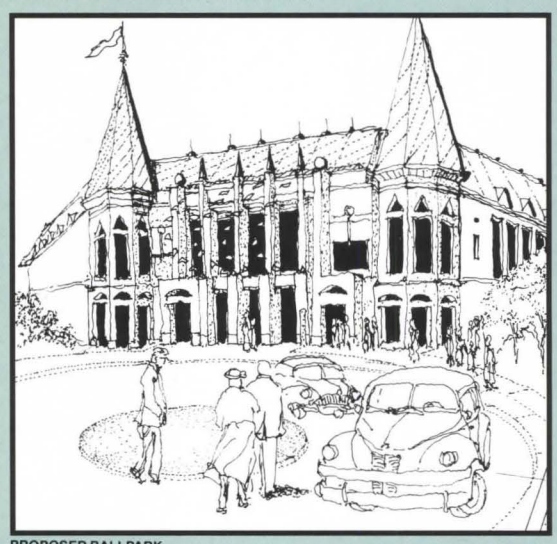
Eric R. Kuhne & Associates

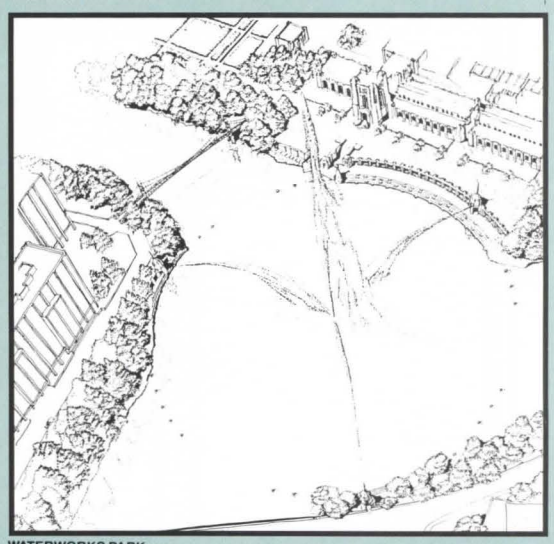
Project: Headwaters Park, Fort Wayne, Indiana.
Site: 200 acres of underutilized floodplain at the confluence of the St. Joseph's, St. Mary's, and Maumee Rivers.
Program: Design a public park that reclaims disused land along riverfronts, controls flooding that has rendered that land unusable, and complements 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.



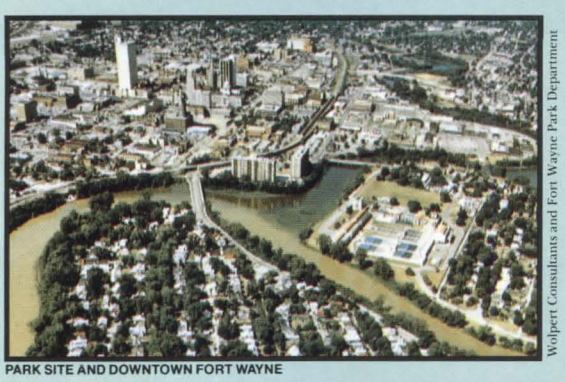
CENTER FOR INDUSTRIAL AND MERCANTILE ARTS


HISTORIC FORT WAYNE


PROPOSED BALLPARK


WATERWORKS PARK

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.



Wolpert Consultants and Fort Wayne Park Department

PARK SITE AND DOWNTOWN FORT WAYNE

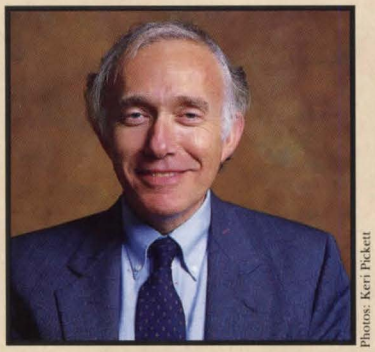
SITE PLAN

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.

Architects: *Eric R. Kuhne & Associates, New York (Eric R. Kuhne, Julie L. Hanselmann, designers; David G. Buchanan, Mark D. Glen, Elizabeth Kerrigan, Alick M. McLean, Richard M. Torchia, design team; Anne Arader, Mary Fernando, Curtis W. Hoberman, Mary Horst, Diana M. Noya, Reginald Warner, David Zung, project team with the assistance of John M. Forney, Susan Butcher, Nancy Clayton, Clem Paulsen, Ann Pendelton, Natalie Jacobs, Natalie Shivers, Annabel Hollick, David Blaber, Charles Wermers, and Brendan D. Moran).*
Consultants: *Louis G. Petro & Associates, engineers; McNamee, 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 Forsythe, Alvin Parsons, public information.*
Clients: *Headwaters Park Alliance (Edwin C. Metcalfe, chairman; Thomas Blee, Jim Dittoe, Bob Elliott, Nancy Frauhiger, James E. Harding, Anne B. Hoover, Win Moses Jr., Byron Novitsky, 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. Leininger, Melvyn Griswold, Judith Zehner, Jack Worthman); City of Fort Wayne (Mayor Paul Helmke; 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

Jay Farbstein, AIA, is President of Jay Farbstein & Associates in San Luis Obispo, California, which specializes in facility programming and post-occupancy evaluations. Winner of two P/A Awards in Applied Research, he has authored *two books—Correctional Facility Planning and Design* (1986) and *People in Places* (1978)—and is currently involved in a nationwide study of the image of post office buildings and in the development of design guidelines for post office lobbies.



Photos: Keri Pickett

Michael Joroff is Director of MIT's Laboratory of Architecture and Planning. He served for three years as President of the Architectural Research Centers Consortium and was a member of the AIA Research Council. Having researched everything from the corporate management of building portfolios to R&D strategies in the building industry, he is now involved in a study of the research and development process of the Japanese building industry.

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.

The Changing World of Architectural Practice

AWARD

THE ARCHITECTS COLLABORATIVE IN 1953. LEFT TO RIGHT: SARAH HARKNESS, LOUIS MCMILLEN, ROBERT MCMILLAN, JOHN HARKNESS, NORMAN FLETCHER, JEAN FLETCHER, BENJAMIN THOMPSON, CHESTER NAGEL, AND WALTER GROPIUS.

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 Easterling, Natalie Shivers.*
Client: *Design Arts Program, National Endowment for the Arts; Adele Chatfield-Taylor, Director.*
Editorial Consultant: *Barbara Westergaard.*

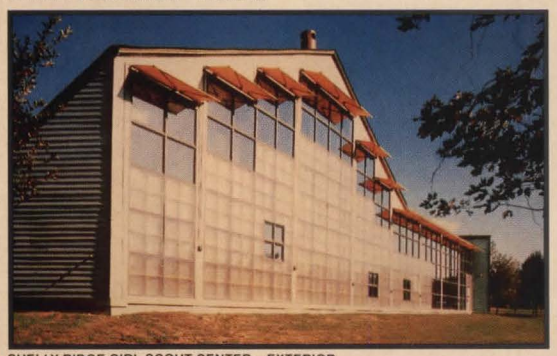
This report is available from the Princeton Architectural Press, 2 Research Way, Princeton, NJ 08540 for $7.95.

Commercial Building Design

AWARD


MT. AIRY PUBLIC LIBRARY—EXTERIOR


INTERIOR


SHELLY RIDGE GIRL SCOUT CENTER—EXTERIOR


INTERIOR

Burt Hill Kosar Rittelmann Associates
Min Kantrowitz Associates

Project: Commercial Building Design: Integrating Climate, Comfort, and Cost

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.

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.

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.

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 (Brandt Andersson, Ronald Kammerud); Booz, Allen & Hamilton (William Babcock, Kirk Renaud, Eric Hjertberg); William I. Whiddon & Associates (William I. Whiddon); 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

AWARD


LACK OF STORAGE SPACE


VISUAL PRIVACY PROBLEMS


ACOUSTICAL PRIVACY PROBLEMS


DISTRACTING NOISE

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 is clearly built upon a large body of research about office environments. But it takes a big jump: It doesn't stop at the research report stage, but encapsulates it in a way that is immediately accessible to users.

Farbstein: There's been talk about users' manuals in the research community for a long time, but you can hardly find an example of one. Here, it's not only done, but it's presented very well, and not only in a manual form, but in a video.

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

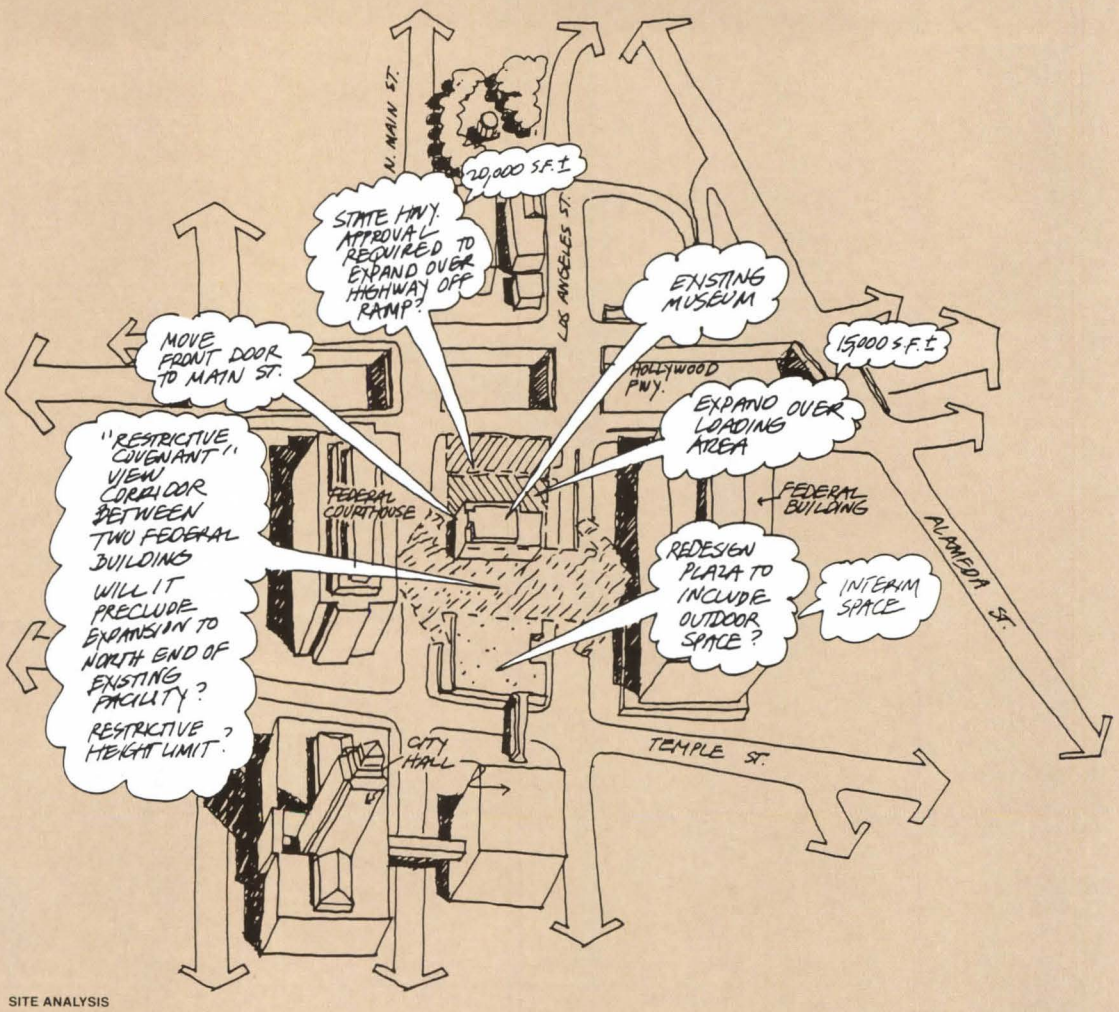
Victor Regnier
William Morrish
Robert Harris

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.



SITE ANALYSIS

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.*

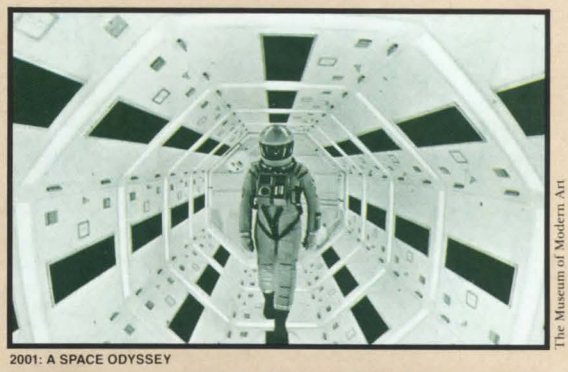
Eleven reports detailing various aspects of the research are available for purchase. Address requests for order forms to: Victor Regnier, School of Architecture, University of Southern California, Los Angeles, CA 90089-0291.

Film Architecture Architecture Film

CITATION

The Museum of Modern Art

CITIZEN KANE



The Museum of Modern Art

2001: A SPACE ODYSSEY

The Museum of Modern Art

TOP HAT

United Artists Corporation

GOLDFINGER

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 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.*

COLORS BY THE DOZENS.

What makes Nevamar solid color laminates stand above the others? A beautiful balance of the basic and the unusual...the traditional and the trendy. Ninety-one selections in one of the industry's broadest lines...with 20 timely new additions, carefully selected with designer input. Nevamar solid colors are available in a variety of finishes, including two new dimensionals. Most have the exclusive ARP SURFACE® to keep them looking new longer. You'll find them all in one basket... at Nevamar. For samples, call 1-800-638-4380. In Maryland, call 1-800-233-9485. Nevamar Corporation, 8339 Telegraph Road, Odenton, Maryland 21113.

Circle **No. 342**

NEVAMAR®
DECORATIVE LAMINATES

Color
Design
Performance

HEWI

HEWI, INC. 7 Pearl Court · Allendale, NJ 07401 · Tel. (201) 327-7202
HEWI CANADA, LTD. 170 Esna Park Drive, Unit 14 · Markham, Ontario L3R 1E3

Circle No. 323

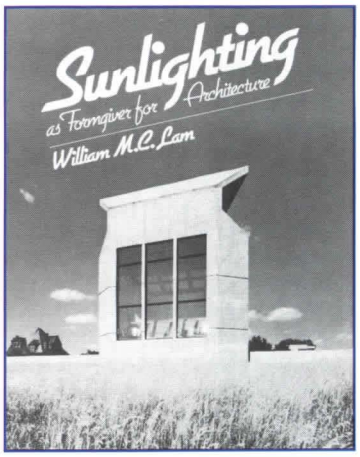
Books

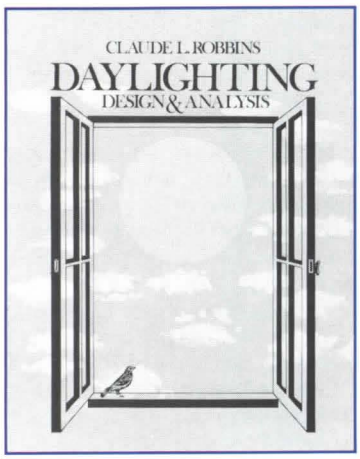
Sunlighting as Formgiver for Architecture *by William M.C. Lam. New York, Van Nostrand Reinhold, 1986, 464 pp., $74.95.*

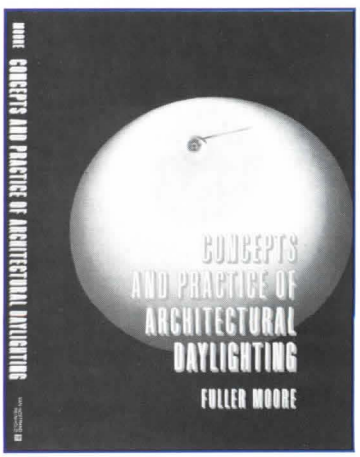
Daylighting: Design and Analysis *by Claude L. Robbins. New York, Van Nostrand Reinhold, 1986, 877 pp., $79.95.*

Concepts and Practice of Architectural Daylighting *by Fuller Moore. New York, Van Nostrand Reinhold, 1985, 290 pp., $40.00.*

Architecture Transformed *by Cervin Robinson and Joel Herschman. MIT Press, 1987. 204 pp., illus., $50.00.*







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. Willliam 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 Branch ■

The Architectural Treasures of Early America *edited by Lisa C. Mullins. Main Street Press, 1987. Ten vols., illus., each vol. $19.95.*
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).

Auditoria *by Michael Forsyth. Van Nostrand Reinhold, 1987. 220 pp., illus., $49.95.*
Michael Forsyth's Auditoria presents a wealth of examples and advice for the design of performing arts facilities. The book tackles questions of acoustics, multiple functions, and adaptive reuse, aided by photos and plans.

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.

Sunbilt™ Creative Sunrooms are architectural additions, designed and built to last by an affiliate of J. Sussman, Inc., a highly regarded, internationally renowned company known for quality and integrity for over 80 years.

Service, Cooperation, Delivery and above all QUALITY are the hallmarks of **Sunbilt Solar Products by Sussman.** Specify **Sunbilt** for trouble free glass enclosures that meet or exceed snow and wind load code requirements. Don't settle for anything but the best — **Sunbilt.**

Write or call for a FREE color catalog.

SUNBILT DEALERSHIPS AVAILABLE

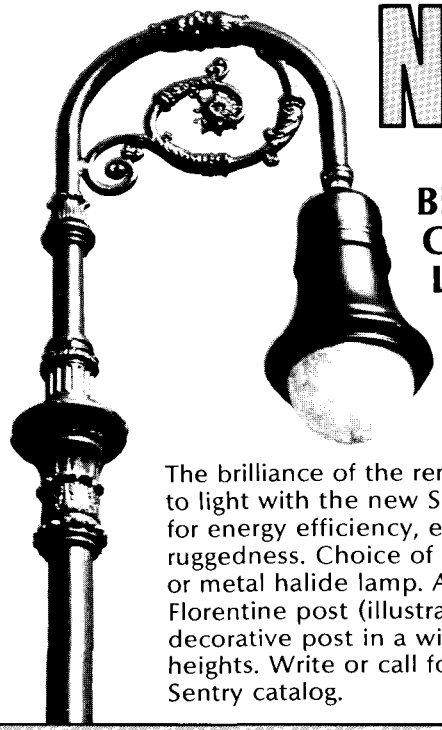
See us in Sweets— sec. 13123/SUS

sunbilt™ CREATIVE SUNROOMS

SUNBILT™ SOLAR PRODUCTS by SUSSMAN, INC.
109-10 180th St., Dept. B, Jamaica, N.Y. 11433 • 718-297-6040 ©1987 Sunbilt

Residential & Commercial Enclosures

Circle **No. 353** on Reader Service Card



NEW

Bishop's Crook Luminaire

The brilliance of the renaissance comes to light with the new SBC, engineered for energy efficiency, elegance, and ruggedness. Choice of mercury, HPS, or metal halide lamp. Available with Florentine post (illustrated) or other decorative post in a wide range of heights. Write or call for the newest Sentry catalog.

See us in Sweet's

Sentry **Lighting of elegance & energy efficiency**

Sentry Electric Corporation
185 Buffalo Ave., Freeport, NY 11520 • 516-379-4660

Circle **No. 354** on Reader Service Card

Books *(continued from page 151)*
by which "sunlighting" can be implemented into design practice. Throughout this 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 illustrates 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 feeling 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* (Heinemann, 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 daylighting strategies. The next section presents several procedures for

(continued on page 154)

Summitville®

More design options and all the benefits

Summitville's extensive choice of colors, shapes and styles has a solution for the most demanding architectural requirements.

It's the ceramic tile that can make your projects something extra special.

Summitville has a natural beauty that other floors can't match. A durability carpeting, vinyl or wood won't provide. And quality that's hard to find in other floor products.

Summitville's Quarry Tile, shown above, is extruded to provide a tough, durable surface that's fireproof, dentproof, fadeproof and highly resistant to stains. It's easy to maintain and keeps its good looks for years. Even in heavy traffic areas like lobbies, restaurants and shopping malls.

See Sweet's File 9.18/Sum for our complete line of ceramic tile, including custom colors, wall murals and decorative insets.

Specify Summitville. The ceramic tile that adds more beauty and value to any installation.

Summitville's Quarry Tile is available in six color ranges, with smooth or abrasive surfaces. Choose from seven shapes plus trim units.

Summitville®

Summitville Tiles Inc. • Summitville, Ohio 43962

Circle **No. 348** on Reader Service Card

Wecolator® Stairway Elevator Handi-Lift® Vertical Wheelchair Lift Liberty® Wheelchair Lift

We'll help you every step of the way.

When a stairway becomes a barrier, Cheney offers just the lift you need. Cheney's Wecolator® for straight, curved or spiral stairways or the economical Liberty® Lift for straight stairways are a big step ahead in quality features:

- **Wide comfortable seats and footrests.**
- **Folds up for normal stair use.**
- **Individualized options, decorator colors.**
- **Unique cog-drive system.**
- **Unequalled limited warranties.**
- **Over 50 years of service.**

For wheelchair users, Cheney's Liberty® Wheelchair Lift for straight stairways has a 500 lb. load rating and even takes intermediate landings in stride. And when space is restricted, the Handi-Lift® is an ideal solution. It, too, has a 500 lb. loading rating (750 lb. optional), a big 12 sq. ft. platform and comes in five lifting heights from 4 to 12 feet. And when restricted access is a problem, a Handi-Enclosure® can be installed along with the Handi-Lift.

For more information, write or call
Toll Free **1-800-782-1222**
In WI 1-800-552-7711.

helping people help themselves®

The CHENEY Company

Dept. PR, P.O. Box 188, 2445 S. Calhoun Rd., New Berlin, WI 53151

Circle **No. 314** on Reader Service Card

FELLOWSHIPS OFFERED FOR STUDY IN AMERICAN ARCHITECTURE

Two new fellowships for research projects in American architecture, urbanism, and landscape will be offered by the Temple Hoyne Buell Center for the Study of American Architecture, at the Graduate School of Architecture, Planning, and Preservation of Columbia University in the City of New York. A Senior and a Junior Fellowship will be awarded for the 1988-89 academic year to scholars, practitioners, or individuals with a record of professional achievement. A Ph.D., appropriate final degree, or high level of professional achievement is required. The Fellows will be expected to be resident at Columbia University and to take part in the activities of the Center.

For further information and application forms, contact: Temple Hoyne Buell Center for the Study of American Architecture, 305 Buell Hall, Columbia University, New York, NY 10027.

Applications must be postmarked by February 15, 1988.
Columbia University is an affirmative action/equal opportunity institution

Columbia University

Books *(continued from page 152)*
analyzing daylighting, such as the popular lumen method, daylight factor method, and flux transfer method, as well as physical scale modeling techniques that can be used as both a comment and an alternative to the numerical approaches. The text portion of the book concludes with a discussion of integrating daylighting with electrical lighting. Here the much-heralded issues of energy and cost savings associated with daylighting are addressed in detail. The remainder of the book (about 530 pages) contains 18 appendices that provide the support material needed to execute the techniques discussed in the previous parts of the book. Included are such items as sunlight and daylight availability tables for 75 U.S. cities, coefficient of utilization tables, daylight planning overlays, sky component protractors, nomograms, material reflectances, and IES illuminance guidelines.

The strength of this book lies in its collection of much previously scattered information on daylighting into one coherent volume. This clear, balanced, and complete discussion, with its emphasis on incorporating the most up-to-date information on the subject, gives the reader an invaluable reference. For the time being, this book will serve as the much-needed companion volume to *Daylighting*, and as such is essential for the serious student of the field.

Concepts and Practice of Architectural Daylighting is written by an architectural educator who has been very active in improving the quality of the technical offerings in our design schools. Fuller Moore builds on this experience by combining the graphic skill of the designer with the clear mind of the teacher to create a wonderfully illustrated and narrated book. Although the author is quite skilled in the technical subtleties of the subject, he has consciously chosen to replace, wherever possible, formulas and tables with analogies and graphic explanations. This softer approach encourages the nontechnical reader to become engaged in the subject in ways that Lam and Robbins do not.

The book opens with an introduction to light; here such topics as historical responses, basic principles, visual perception and comfort, and daylighting sources, as well as a conceptual model for daylighting design, are presented. The conceptual model uses a simple but effective method, which the author calls "luminance x apparent size," for visualizing how daylight will enter and be distributed within a space. What makes this method convincing is Moore's use of it to analyze graphically several libraries designed by Alvar Aalto. The author then moves on to the impact of daylighting on building siting and form. Following this discussion, Moore compares the performance of a number of roof and wall fenestration designs. Although similar to Robbins's graphical sensitivity analyses, Moore's performance comparisons are simpler and better integrated into the text. This section concludes with a discussion of the properties of glass and outlines effective ways to integrate daylighting with electric lighting. The final portion of the text presents a series of daylighting analysis procedures such as the Lawrence Berkeley Laboratory nomographs, physical scale modeling, protractors, Moore's dot charts, and the lumen method, as well as an annual energy-saving model and a survey of existing computer programs. The rest of the book contains seven appendices, which support previously presented material, and a glossary. Included in the appendices are items such as sundials, sun angle charts, dot charts, sky illuminance overlays and protractors for various conditions, and a survey of available lighting instrumentation. This book, although not as controversial as Lam's or as comprehensive as Robbins's, is commendable for its graphical quality, clarity, and simple but direct style. It should become an important resource, particularly in the classroom among designers who need to get up to speed quickly on the subject.

All three books are admirable in what they attempt to accomplish and are certainly readable by anyone interested in daylighting. Although these books do overlap at times, they are more often complementary in the way they present their concerns. Their publication significantly strengthens the literature that the daylighting community can make available to the profession and signals that daylighting has finally come of age—emerged as the most enduring among the host of energy-conscious design approaches of the past dozen years. ***Harvey Bryan*** ■

The reviewer is an architect and an associate professor at the Graduate School of Design at Harvard, and was the cochairman of the 1986 International Daylighting Conference.

The new surface anodized can't match.

What you see here is a brand new building material. Commcoat™ Flurodize® Coil.

The remarkable finish is made by bonding a Flurodize coating to our finest aluminum substrate, right in our rolling mill.

Commcoat looks a lot like anodized aluminum. Only better. And it comes in seven exciting colors. (Extrusions, too.)

For a price no higher than anodized.

But the difference is, Commcoat Flurodize Coil keeps on looking good year after year. With far less weathering, fading or staining than anodized.

Nor does its color vary from panel to panel. Or crack when sharply bent.

To get your hands on some, call any of these distributors: Petersen Aluminum Corporation, Wrisco Industries or Idéal Métal Inc. Laminated panels are produced by Alucobond Technologies.

Or call us at 1 (800) 556-1234, Ext. 174. In California, 1 (800) 441-2345, Ext. 174.

COMMONWEALTH ALUMINUM

Commcoat is a trademark of Commonwealth Aluminum Corp. Flurodize is a registered trademark of DeSoto, Inc.

Circle **No. 315** on Reader Service Card

Arthur Rutenberg®

Luxury Golfside Florida Homes At Saddlebrook Resort

Now You Can Own A Luxury Saddlebrook Florida Home

You can have a luxurious home built on your site at Saddlebrook's Fairway Village. Homes like the award-winning Arthur Rutenberg designs* shown above, as well as Saddlebrook cluster homes, or one designed by your own architect. Golf course and other choice building sites are available . . . all with the sparkling ambiance and luxury conveniences of Saddlebrook golf and tennis resort. Homes from $150,000. For more information, write or call John Fahey, VP Sales, Saddlebrook.

Biscayne

One of the largest, most magnificent Homes in the Arthur Rutenberg collection, judged as the "Best Designed Home of the Year" by the National Association of Builders. The Biscayne, with its elegant vaulted ceilings, enormous master suite and every conceivable amenity, is the epitome of the large, luxury Florida home.

The Gulfstream V

From its angled entrance foyer to the elegant raised bath in the master suite, the Gulfstream V is one of Arthur Rutenberg's most exciting, creative designs.

* All Arthur Rutenberg designs are available at Saddlebrook.

- *36 Holes of Golf Designed by Arnold Palmer*
- *37 Championship Tennis Courts*
- *500,000 Gallon "Superpool" Water Complex*
- *Fitness Center & Spa*
- *Restaurants and Specialty Shoppes*
- *Golf Course Lots Available*

Saddlebrook

Tampa Bay's Great Golf and Tennis Resort

FOUR DIAMOND AWARD 1986

Mobil Travel Guide

USPTA

100 Saddlebrook Way ● Wesley Chapel (Tampa), FL 34249
Telephone (813) 973-1111 ● Telex 522621 SADDLEBROOK WSCL
Located just 25 minutes north of Tampa International Airport

Circle **No. 349** on Reader Service Card

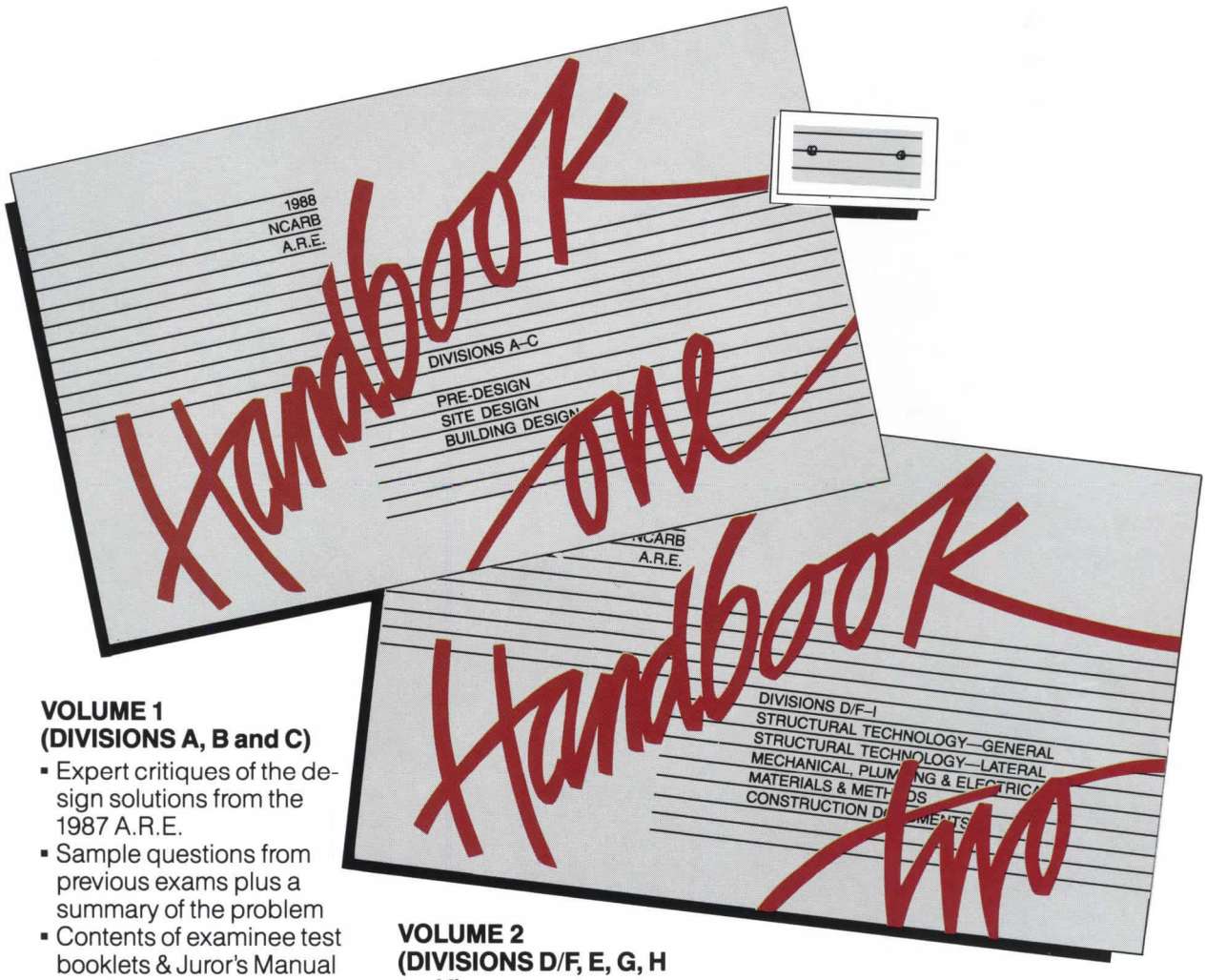
1988 A.R.E. Candidates!

NCARB Handbooks Contain Cassette Tape of Design Critiques

For the first time, NCARB as produced an audio-assette tape that accom-anies volume one of the *988 A.R.E. Handbook.* his professionally pro-uced tape offers practical pplications of the grading riteria used by graders of he 1987 exam. Under-tand, point-by-point, the trengths of a solution as ou follow along with the ctual solution in the Hand-ook.

The Handbooks have een revised to include ompletely new and up-to-ate narratives that explain he exam divisions and of-r useful advice. The 1988 andbook also addresses he changes that have been corporated into the June xam. Volume one covers ivision A: Pre-Design; Di-sion B: Site Design and ivision C: Building De-gn. Volume two covers Di-sion D/F: Structural echnology—General and ong Span; Division E: tructural Technology—ateral Forces; Division G: echanical, Plumbing and ectrical Systems; Divi-on H: Materials and ethods and Division I: onstruction Documents nd Services.

Order your Handbooks y sending your check or oney order in the correct mount with the order form the address indicated. ou may charge your andbook on your Visa, asterCard or American xpress. Please specify a omplete daytime address; o post office boxes ease.



VOLUME 1
(DIVISIONS A, B and C)

- Expert critiques of the design solutions from the 1987 A.R.E.
- Sample questions from previous exams plus a summary of the problem
- Contents of examinee test booklets & Juror's Manual
- Practical advice on preparing for the June exam
- Updated bibliographies for Divisions A, B and C

VOLUME 2
(DIVISIONS D/F, E, G, H and I)

- Sample exam questions from previous exams
- Official test information booklets
- Updated bibliographies for Divisions D/F, E, G, H and I

Order Your 1988 A.R.E. Handbooks from NCARB!

Detach and mail payment to NCARB, Dept. 0618, Washington, DC 20073-0618.
Make checks payable to NCARB. Delivery takes 4-6 weeks.

Name _____ (Please print)

Company _____ (If applicable)

Address _____ (Daytime—No P.O. Boxes)

City/State/Zip _____

IDP Council record no. _____ (If applicable)

*Persons with active **NCARB/IDP** Council records pay: Set: $80, Volume 1: $60, Volume 2: $35. Include your IDP number to qualify.

QTY	VOL	PRICE*	TOTAL
_____	SET	$95	_____
_____	VOL. 1	$70	_____
_____	VOL 2	$40	_____
		TOTAL	$_____

NCARB USE—DO NOT WRITE IN THIS SPACE

D/R _____ CK/MO _____
IDP/OK _____ AMT _____
AUTH _____ DUE _____

☐ Payment enclosed
☐ Charge my:
☐ Visa ☐ MasterCard ☐ American Express

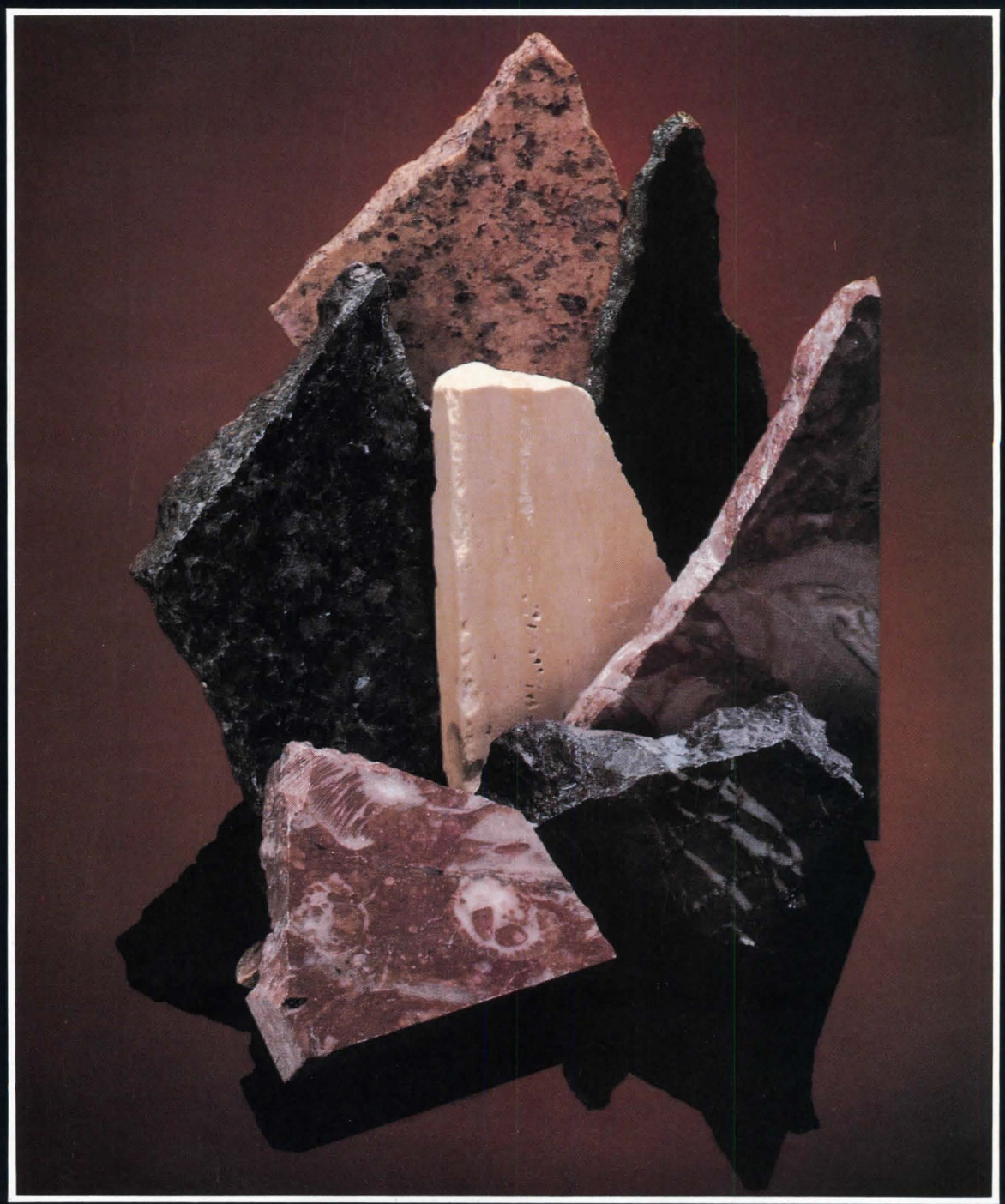
Acct. No. _____

Expiration Date _____

Signature _____

A

Marble From Italy. The Natural Choice.



Italy. For more than 2,000 years creating the standard, with dedication, superior craftsmanship and quality. Marble from Italy.
The natural choice for your architectural and design needs.

The Italian Marble Center
499 Park Avenue • New York, New York 10022 • (212) 980-1500
A division of the Italian Trade Commission.

Circle No. 326 on Reader Service Card

New Products and Literature

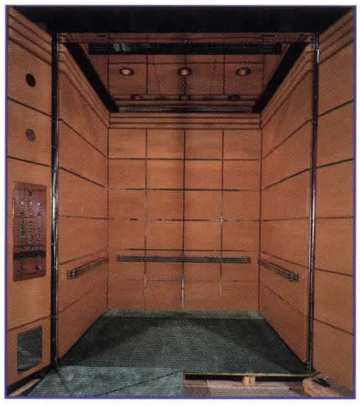
New Products and Literature
continued on page 160

Lotus Range cubicles have doors and panels manufactured from high-density particleboard faced with laminates in a range of textures and colors. The cubicles have aluminum edge trim and stylized black nylon fittings to add a noninstitutional look. The cubicles can be fitted as changing rooms, showers, bathrooms, or other installations. A four-page brochure also shows the Combat Range, a heavy-duty series with tamper-resistant hardware. Doors and panels are faced with aluminum stucco, stainless steel, or fiberglass in a variety of colors. Thrislington Cubicles.

Circle 100 on reader service card

Tournament durable wool doublecloth consists of five pattern motifs with names such as Knight's Cloth, Queen's Cloth, King's Cloth, and Chessboard. They resist soil and abrasion and are inherently fire resistant. They can be applied to walls and furniture. Colors include birch, a silver gray with oyster white, and walnut, charcoal with brown. Jack Lenor Larsen.

Circle 101 on reader service card



Elevator cab interiors are created by National Products to meet custom specifications. Using a variety of materials, the company works with architects and designers from concept to finished product, drawing on their experience. The company also creates custom paneling. Shown here is an elevator cab interior from the State Office Tower II in Columbus, Ohio, installed in an Otis Elevator project. National Products, Inc.

Circle 102 on reader service card

The Graphiclad process is a method of applying a Kynar 500-based coating to a flat honeycomb panel to create the appearance of a three-dimensional pattern. Virtually any image that can be simulated in a computer graphics system can be produced through the Graphiclad Process. Cupples Products Division.

Circle 103 on reader service card

Madagascar sheer fabric from the Swiss Sheers Collection has contemporary checks woven in a double-width (118 inches) sheer fabric. It replaces traditional lacy sheers for window treatments. China Seas.
Circle 104 on reader service card

Acme Shield integral water repellent, which appeared on page 62 of P/A's Mid-October issue in the Thermal and Moisture Protection section, was erroneously listed as a coating. The copy should have read: This literature describes an integral agent that offers water repellency and efflorescence control for masonry units and mortar. The solution achieves the latter by combining with water-soluble salts in the masonry and rendering them inactive. Acme-Hardesty.
Circle 200 on reader service card

Wood floor registers, are available in all hardwood species. They can be used in new construction or remodeling and come in common sizes. They also can be made to any specifications. Grill Works.
Circle 105 on reader service card

Paradome® luminaire is a totally enclosed prismatic glass fixture. A white finish and stem length of 36 inches are standard. Other lengths and finishes can be furnished. Holophane Div., Manville.
Circle 106 on reader service card

Architectural glazing brochure outlines the use of Lexan® polycarbonate sheet and laminates for glazing. The 20-page brochure describes performance, code compliance, technical and product data, and specifications for vertical, overhead, thermal, and high-security glazing. GE Plastics.
Circle 201 on reader service card

Sure-Lok and Substantial carpets are two new collections for the contract market. Sure-Lok for hospital and healthcare facilities is available in 16 neutral and earthtone colors. Substantial level-loop carpet, made to withstand heavy traffic, is available in 16 bright colors. Lotus Carpets.
Circle 107 on reader service card

Anystream® wall-mounted shower heads are designed specifically for schools, institutions, clubs, and other areas where water conservation and vandalism are of concern. They are built to withstand harsh treatment. Speakman Co.
Circle 108 on reader service card

Fire-rated exit devices, Series 3000, are A-Label fire-rated and general panic exit hardware. These clad metal push bars are offered in brass, bronze, polished or satin stainless steel finishes in a variety of latching and mounting options. Adams Rite Manufacturing Co.
Circle 109 on reader service card

The Tripod End Table, #404-29, is made from low carbon steel in gray metallic finish. It has a 29-inch-diameter, ⅜-inch polished clear nontempered glass top and is 24½ inches high. Saladino Furniture, Inc.
Circle 110 on reader service card

Norament Flooring offers a broad range of performance characteristics. A 16-page catalog describes the various grades of flooring, shows floors in color, and includes technical data. Nora Flooring Systems, Inc.
Circle 202 on reader service card

Reproductions of chairs designed by Joseph Kohn in 1910 include one with upholstered sides and one with decorative slats. Both have steam-bent wood frames and foam padded seats and backs. Thonet Furniture.
Circle 111 on reader service card
(continued on page 162)

We'll give you 6½ acres...

in Suffolk County, Long Island, New York

Why?

As a location to design a unique and lasting memorial to all Vietnam veterans. This is an open competition with a top award of $15,000.

Can you transform 6½ acres into a memorial that will last for generations to come? If the answer is yes, write for details today.

Fact Sheet • Suffolk County Vietnam Veterans Memorial Commission
Competition Liaison • Veterans Service Agency
65 Jetson Lane • Central Islip, NY 11722

Suffolk County Vietnam Veterans Memorial Commission

Circle **No. 357** on Reader Service Card

INVALUABLE REFERENCES FOR YOUR TECHNICAL LIBRARY!

MICROPROCESSOR BASICS & MICROPROCESSOR SOFTWARE

A two-volume reprint series from Machine Design Magazine . . . 24 articles on topics such as anatomy of a microcomputer, developing software for micro application, and many more.

You may order this series by mailing the coupon below to:

Penton Education Division
1100 Superior Avenue
Cleveland, Ohio 44114
(216) 696-7000

Please send me copies of Microprocessor Basics & Microprocessor Software @ $20.00
☐ Payment enclosed for postage-free shipment (U.S. & Canada)
☐ Bill my company, P.O. enclosed
Charge my: ☐ MasterCard ☐ Visa ☐ American Express
Account No. _____
Expiration Date _____
Name _____
Title _____
Company _____
Address _____
City, State, Zip _____
Signature _____
Penton Education Division 1100 Superior Avenue Cleveland, Ohio 44114

Pacific Trade Center
Architects—Chapman Desai Sakata
Contractor—Pacific Construction
Installing Kawneer dealer—
Granger Pacific

TALL ORDERS. IN SHORT ORDER.

No matter what your curtainwall needs are, you can look up to Kawneer. For design. For performance. For timely response.

Kawneer has a wide variety of engineered systems to meet a full range of building and design requirements. Low rise and high rise systems. Stickwall and unitized. Custom designed. And, energy saving, performance-boosting thermal systems.

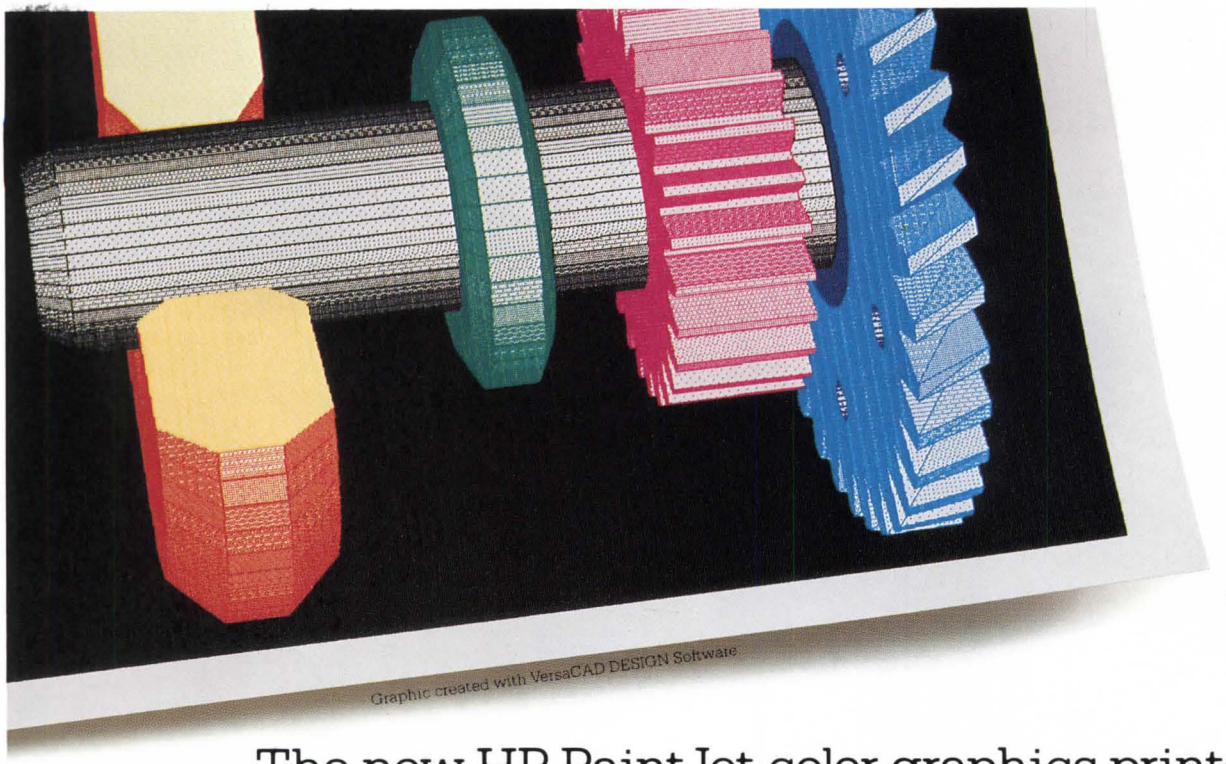
Extend the reach of your curtainwall specs, without going far. Call on Kawneer. We can meet your goals. From top to bottom. From idea to reality.

For complete information about Kawneer Curtainwalls contact: Kawneer Company, Inc., Department C, Technology Park/Atlanta, 555 Guthridge Court, Norcross, GA 30092

Circle No. 329 on Reader Service Card

The Designer's Element

Kawneer



we never stop asking "What if..."

The new HP PaintJet color graphics printer.
Great color is only ½ the story.

HEWLETT PACKARD

© 1987 Hewlett-Packard Co

Products *(continued from page 160)*
A new coating process, Flurodize®, is used for aluminum building components. It offers advantages of anodized aluminum while eliminating performance drawbacks. It provides maintenance-saving durability and design flexibility. A four-page brochure features color chips of Flurodize. DeSoto, Inc.
Circle 203 on reader service card

The Reliance Chair, with rustic yet sleek style reminiscent of Ming Dynasty chairs, is appropriate for residential and contract installations. It is available in curly maple, padouk, cherry, and walnut, with or without arms, and has an upholstered seat. Dennis Miller Associates.
Circle 112 on reader service card

The Georgian extension table of figured Circassian walnut, has a satinwood inlay and a hand-carved gadroon edge above a solid mahogany apron. Turned column pedestals are supported by reeded legs. John Widdicomb.
Circle 113 on reader service card

Setting the Standards for Professional Interior Design Qualification is a four-page brochure that addresses the examination process, who can take the exam, and how to prepare for it. The brochure also includes a brief history of the organization and an insert of the current and past Council directors. National Council for Interior Design Qualification.
Circle 204 on reader service card

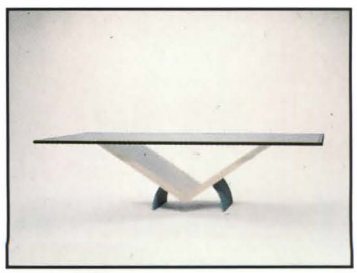
Styrofoam™ art board can be printed or painted with nonsolvent inks without any special preparation. It can be mechanically or hot-wire cut and shapes easily to form prototypes and architectural models. It incorporates a fire-retardant formulation. The Dow Chemical Co.
Circle 114 on reader service card

Three fabrics, inspired by those in the Winterthur Collection, are Sultan of Gujarat, a cotton/linen, Somerset Woven Stripe in 100 percent viscose, and an all-cotton Brittany Woven Texture. Brunschwig & Fils.
Circle 115 on reader service card

Resilient floor tile catalog shows vinyl composition tile, Vinylcraft®, and Luxury Vinyl Tile that are available in a range of patterns, colors, and prices. They can be installed over concrete, wood, plywood, or Masonite® subfloors, terrazzo, asphalt, or vinyl composition tile floors. Azrock Industries, Inc.
Circle 205 on reader service card

The cocktail table from the Vega collection of marble and granite furniture is 48 inches in diameter with a glass top. Laser technology is used to cut fine thicknesses, spirals, or complex carved surfaces. Casaform.
Circle 116 on reader service card

Vitreous china faucet, Model #100-US, is a washerless, two-handle faucet that is available with polished gold or polished chrome trim. Briggs Plumbingware, Inc.
Circle 117 on reader service card



Victory coffee table, designed by Raymond Jurado, has a wingspread shape of carved Avonite suspended on curving plinths of verdigris-finished metal. It is topped with beveled plate glass. Dimensions are 36 inches wide, 60 inches long, and 16 inches high. Les Prismatiques.
Circle 118 on reader service card

HP PAINTJET PRINTER

Description
Desktop color graphics printer for engineering use
Color
6 colors plus black at 180 dpi; 330 colors at 90 dpi
Text-Speed
NLQ at 167 cps (average page printed in 30-40 seconds)
Software
Works with CAD and other popular software
Compatibility
HP Vectra PC, IBM PC and compatibles
Media
A-size paper or transparency film
Price
$1,395 US list

For a PaintJet-Pack, call 1 800 367-4772 EXT. 904A

we never stop asking "What if..."

It can also print a page of text in 30 seconds flat.

HEWLETT PACKARD

Circle **No. 322** on Reader Service Card

© 1987 Hewlett-Packard Co.

Graphic fabric from the Escher collection is 52 percent cotton and 48 percent viscose. It is lightfast and abrasion resistant. Woven in West Germany, Graphic meets standards ASTM-E84, NFPA #255, UBC #723, and UL #723. DesignTex.
Circle 119 on reader service card

Insulating security shutters 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.
Circle 206 on reader service card

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.
Circle 207 on reader service card

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.
Circle 120 on reader service card

For identifying qualified contract interior designers 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.

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.
Circle 121 on reader service card

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.
Circle 122 on reader service card

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.
Circle 123 on reader service card

D U P O N T

A N T R O N®

ONLY CARPETS OF ANTRON PRECEDENT®
SURVIVE THIS BEAUTIFULLY.

ow, good looks that last longer. Antron Precedent®
m DuPont. Antron Precedent® has superior soil
d stain resistance along with unsurpassed texture
ention, so it retains its new look up to two times
nger than most commercial carpet.
o, when you specify contract carpet, make sure
u ask for Antron Precedent, and enjoy a carpet whose beauty will stand the test of time. Find out more about Antron Precedent® in the DuPont Antron Specifiers Guide. For your free copy, call 1-800-448-9835.

THE ANSWERS COME EASY WITH ANTRON.®

DUPONT

Circle **No. 317**

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.

ELIASON® CORPORATION
CA FAX 916/662-5192 MI FAX 616/327-7006
P.O. BOX 2128, KALAMAZOO, MI 49003, Ph: 616-327-7003
P.O. BOX 1026, WOODLAND, CA 95695, Ph: 916-662-5494

Circle **No. 318** on Reader Service Card

UNDERWAY

Coming. . .from Wiley

under the sponsorship of the American Institute of Architects

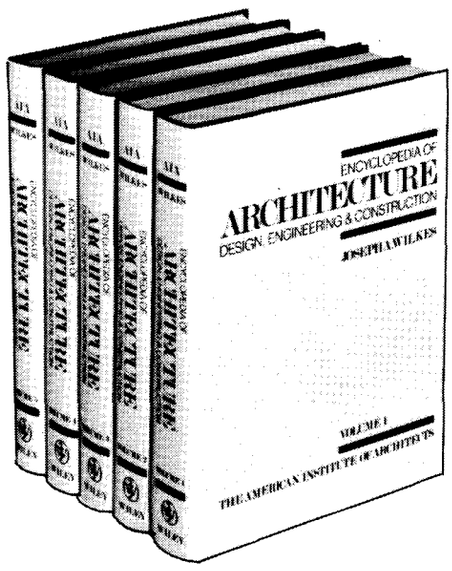
ENCYCLOPEDIA OF ARCHITECTURE

Design, Engineering and Construction

in 5 vols. starting Jan. 1988—at a special subscription price

Selected Encyclopedia Highlights

- First comprehensive reference in field with emphasis on architectural processes and technology of building
- Sponsored by AIA
- In five volumes published at five-month intervals starting in January 1988
- Approximately 4,000 pages, 800 per volume
- 8½ x 11" double-column text
- Approximately 500 articles, most with bibliographies
- Approximately 3,000 illustrations
- Approximately 500 tables
- Approximately 100 biographies of leading architectural professionals
- Approximately 600 contributors



Editorial Board

William Allen, CBE, RIBA, Hon. FAIA; Arnold F. Butt, AIA; Sarah P. Harkness, FAIA; James T. Lendrum, FAIA; Joseph R. Loring; Ieoh M. Pei, FAIA (ex-officio); Herman J. Spiegel; Danforth W. Toan, FAIA.

Joseph A. Wilkes, Editor-in-Chief
Robert T. Packard, Associate Editor

Now, for the first time, under the sponsorship of the American Institute of Architects, the first comprehensive architectural encyclopedia with emphasis on architectural processes and the technology of building.

The five-volume work draws on the full resources of the AIA membership and other branches of the construction industry to provide approximately three million words of authoritative and up-to-the-minute information by nearly 600 contributors on virtually every aspect of design, engineering and construction.

Destined to become the definitive reference of the industry, the Encyclopedia will include approximately 3,000 illustrations, 500 tables, and 100 biographies of leading architects.

Volume One, due January 1988, will contain 81 of the 500 entries, starting with Aalto, Alvar and continuing through Color in Architecture—an entry with two color plates. Other Volume One topics include: Acoustics...Acrylics...Adhesives... Aluminum Anodized Finishes...Architectural Libraries...Architectural Woodwork...Atrium Buildings...Banks...Brass and Bronze...Bridges...Building Types...Ceilings...Chrome Plating...Church Architecture...Climate and Design.

- Page Count: All volumes approx. 800 pp.
- Publication Schedule: Vol. 1, Jan. 1988, Vol. 2, June 1988; Vol. 3, Nov. 1988; Vol. 4, May 1989; Vol. 5, Oct. 1989.

Price per vol., single-copy purchase ____ $200
Price per vol., by subscription to set ____ $180
Prepaid Set Price (5 volumes) ____ $850

Order through your bookseller or write to
Nat Bodian, Dept. 8-5500

Wiley Interscience
John Wiley & Sons, Inc.
605 Third Avenue
New York, NY 10158

WILEY

In Canada: 22 Worcester Road, Rexdale, Ontario M9W 1L1
Prices subject to change and higher in Canada 092-8-5500

Circle **No. 358** on Reader Service Card

LIGHTING WORLD INTERNATIONAL — THE SOURCE FOR THE ARCHITECTURAL LIGHTING COMMUNITY.

THE SOURCE FOR PRODUCTS

Commercial/industrial fixtures, programmable lighting controls, light occupancy-sensing technology, switching and dimming, floodlighting, security lighting, fiber optic developments, outdoor walkway and roadway equipment, retrofit and conversion fixtures, theatrical and special effects, track lighting, task lighting, landscape lighting, decorative fixtures.

THE SOURCE FOR LECTURES

Sports lighting, lighting for the motion picture industry, daylighting in museums, energy codes update, color and light, psychological considerations in lighting design, post-occupancy evaluation, roadway lighting, aviation lighting, industrial lighting, award-winning design, visualizing lighting schemes, a historical look at fixture design, the international style of lighting, lighting as a design element.

THE SOURCE FOR THE ARCHITECTURAL LIGHTING COMMUNITY

- Architects
- Engineers
- Lighting Designers
- Interior Designers
- Facility Planners & Managers
- Contractors
- Builders

THE SOURCE

LIGHTING WORLD INTERNATIONAL

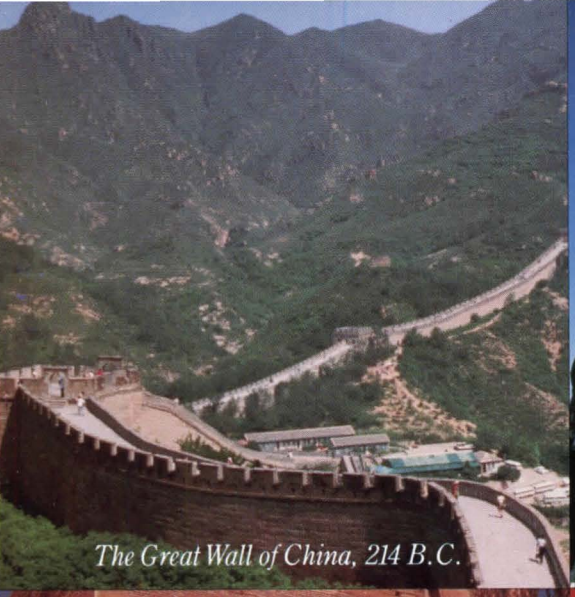
LOS ANGELES CONVENTION CENTER
APRIL 13, 14, 15, 1988

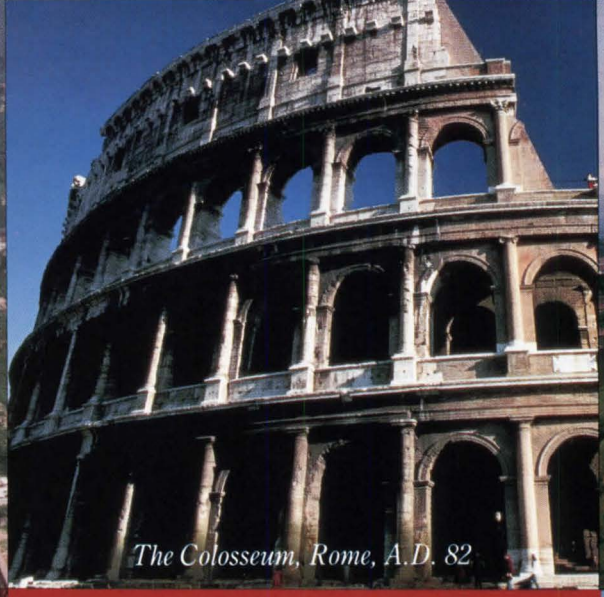
FOR MORE INFORMATION CONTACT:
National Expositions Co., Inc.
15 West 39 Street, New York, NY 10018
(212) 391-9111
Telex: 135401 dimcomm
Fax: (212) 819-0755

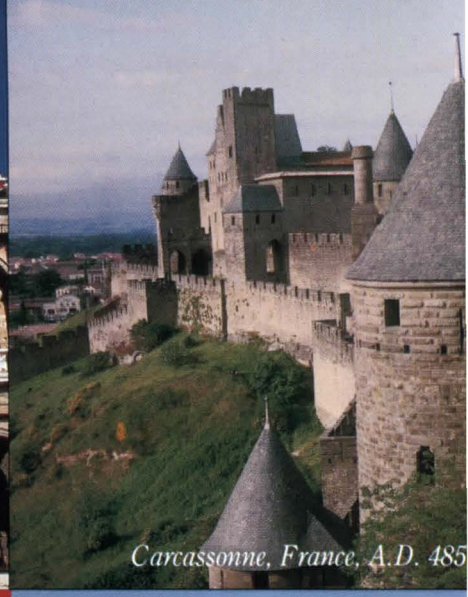
SPONSORED BY
The Illuminating Engineering Society of North America
The International Association of Lighting Designers
The Southern California Section Illuminating Engineering Society

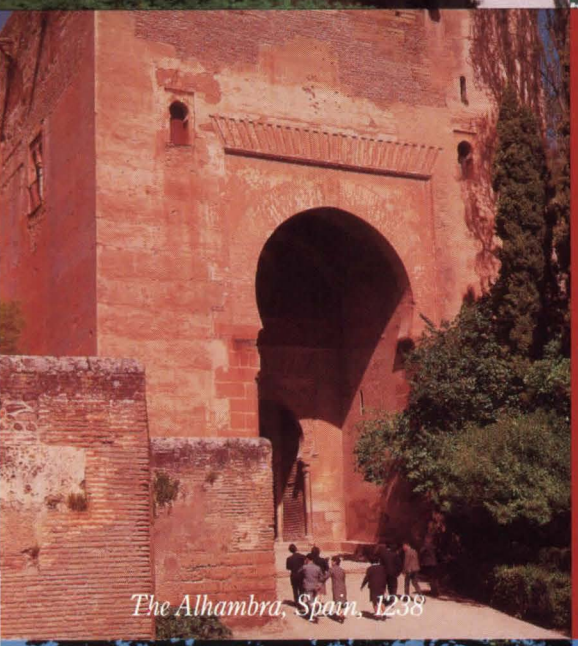
PRODUCED AND MANAGED BY
National Expositions Co., Inc.

Circle No. 335

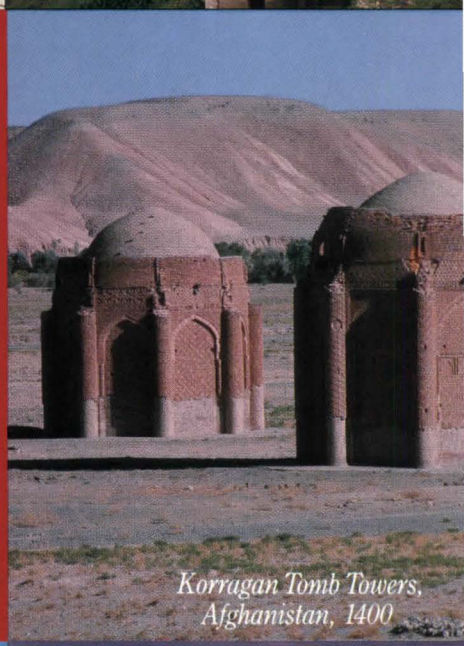

The Great Wall of China, 214 B.C.

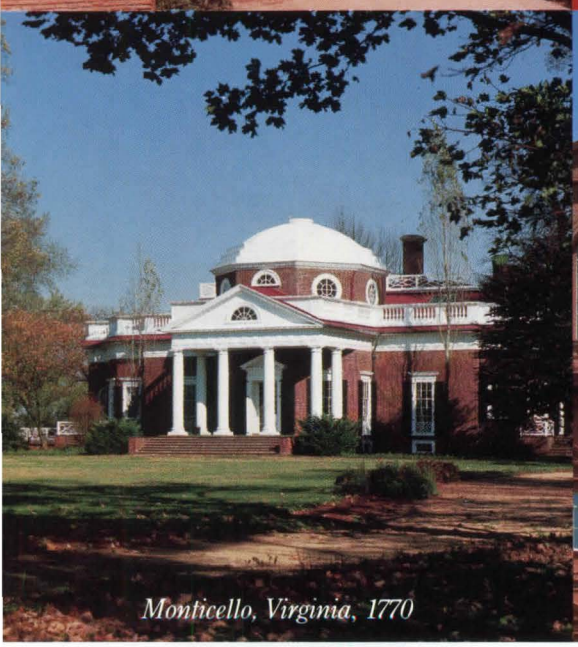

The Colosseum, Rome, A.D. 82

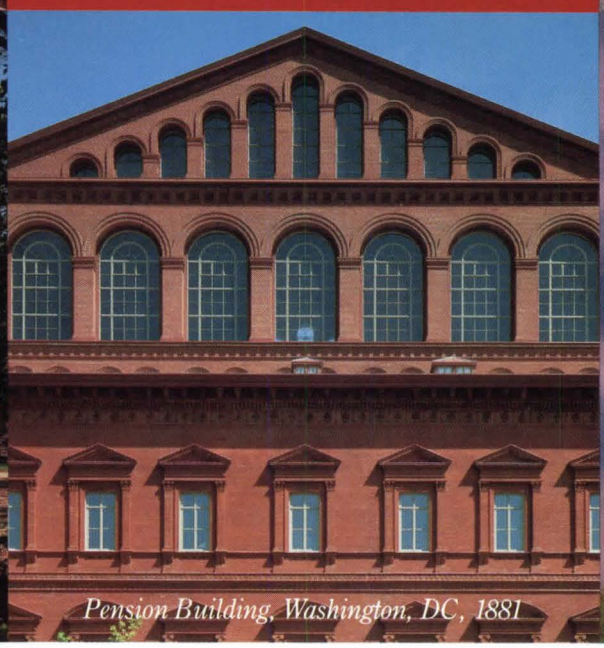

Carcassonne, France, A.D. 485


The Alhambra, Spain, 1238

Give an architect a brick and just look what can happen.


Korragan Tomb Towers, Afghanistan, 1400


Monticello, Virginia, 1770


Pension Building, Washington, DC, 1881


Tycon Tower, Virginia, 1986

For 2,000 years, architects have worked wonders with brick.
And no matter how innovative the design, brick has always provided the flexibility they need.
So next time you have a great idea—use brick. And work a few wonders of your own.

If you can see it in your mind, you can build it with brick.

For more information write to: Brick Institute of America, 11490 Commerce Park Drive, Reston, VA 22091.

Circle **No. 310** on Reader Service Card

P/A Job Mart

Situations Open

FACULTY POSITION
NORTH DAKOTA STATE UNIVERSITY

The Department of Architecture at North Dakota State University is seeking applicants for three full-time teaching positions at the Assistant Professor level (9-month basis; two tenure-track) beginning Fall 1988. Teaching duties include architectural design plus lectures/seminars in fields such as technologies, structures, landscape architecture, computers, building methods and materials. Required: Master of Architecture. Considered: Office and teaching experience. For full consideration application should be made by March 15. Application, resume and names of references to: Search Committee, Department of Architecture, North Dakota State University, Univ. Sta., Box 5285, Fargo, ND 58105. NDSU is an Equal Opportunity/Affirmative Action employer.

Faculty Positions

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, structures, and economics are encouraged to apply. To ensure consideration, send letter, three references, vitae and a few examples of work by 1/15/88 to: Gary Coates, Department of Architecture, 211 Seaton, KSU, Manhattan, KS 66506. **KSU is an AA/EO employer.**

WESLEYAN UNIVERSITY, **Architect,** Assistant Professor, Tenure Track, Starting July 1988. Master of Architecture, evidence of practice and professional affiliations. Registration preferable. Previous college level teaching experience desirable but not required. Teach basic undergraduate architectural courses including design, graphics, and drawing. Ability to teach basic drawing desirable. Responsibility for administering a pre-architecture program and other departmental duties. Send record of professional activity, letter of application and 20 35mm slides in plastic sheet, SASE. Application deadline: February 15, 1988. Late applications may not be considered. Affirmative Action Program - Equal Opportunity Employer. John Frazer, Chr. Search Committee, Art Dept ., Wesleyan University, Middletown, CT 06457-6038.

TEACHING ARCHITECT

College of the Atlantic, a small innovative institution on the Maine coast offering a B.A. in Human Ecology is seeking a creative, dynamic architect to teach studio design within the context of a humanistic education. Candidate must be able to teach effectively in an interdisciplinary setting and engage beginning students in hands-on design and building projects. Applicants should include a personal statement, resume, 3 references and several examples of their work. Applications received by Feb. 12, will be given preference. Address applications to:

Dr. Donald Cass
College of the Atlantic
Eden Street
Bar Harbor, ME 04609

Texas A&M University, is seeking faculty for undergraduate and graduate programs, effective September 1, 1988 with arch. design, design media, 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. Prefer 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. EO/AA Employer.

Project Manager, Chief Architectural Designer needed for preliminary design, progression design, supervision, programming and master planning. M.A. in Architecture with background in master planning and historical preservation, renovation and restoration. Salary $22,880/yr. 40 hrs/wk. 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.

ARCHITECT - Prep. arch. designs & construction doc. for residential & commercial properties. Write specs. select materials, perf. on-site rv. Develop plans for remodeling & rehabilitation of bldgs. Prep. scale models. Bach/Arch. or equiv., 1 yr. exp. incl. design of shopping ctrs. $13.25/hr. Send this ad & your resume to Peterson Associates, 7122 1/2 Topanga Canyon Blvd., #B, Canoga Park, CA 91304 not later than January 31, 1988.

ARCHITECTURAL ASSOCIATE: Prepare design & const. drawings. Perform const. supervision. Commercial, hotel & residential, mod. & post design styles exp. Masters in Arch. plus 1 1/2 years exp. or Bach. in Arch. plus 3 years exp. Salary: $2,186.42/mo. Job/Interview: Los Angeles. Send this ad & resume to Job #NOF 872, P.O. Box 9560, Sacramento, CA 95823-0560 no later than January 31, 1988.

SCHOOL OF ARCHITECTURE AND PLANNING
UNIVERSITY OF COLORADO AT DENVER

Invites applications for the following positions:

- Associate Professor of Architecture to offer graduate level studio instruction in design studio, plus lecture or seminar courses in a secondary specialty such as theory, graphics, construction, HVAC and structures (2 positions).
- Associate Professor of Architecture/Research Associate to offer graduate level lecture/seminar courses in computer aided design and graphics and to conduct research with the Center for Built Environment Studies.

The positions require a professional degree in architecture with a distinguished record of accomplishment as teacher/scholar or teacher/practitioner. The positions entail responsibilities for teaching, scholarship and administration. Applications for all positions should be sent to: Dean Hamid Shirvani, School of Architecture and Planning, University of Colorado at Denver, 1100 14th Street, Denver, CO 80202, (303) 556-2755. Applications for the positions will be considered until the positions are filled.

The University of Colorado at Denver is an equal opportunity/affirmative action employer.

UNIVERSITY OF NEBRASKA-LINCOLN
College of Architecture
Assistant Professorship Available

This tenure-leading position in the Department of Architecture requires teaching at the undergraduate level including major responsibility for an entry level studio and additional courses in the applicant's area of specialization. The successful candidate will be expected to pursue exemplary scholarly or creative activities and additionally participate in advising, departmental duties, and service to the University and Community. Position begins August 22.

Requires a minimum of a Master's of Architecture degree with additional advanced degrees being desirable. Architectural registration and evidence of professional practice with a strong theoretical basis is desirable. Teaching experience and a record of creative or scholarly achievement is also desirable.

Remit letter of application, resume and three letters of reference by February 15 to:

Chair, Search Committee
Department of Architecture
232 Architecture Hall
University of Nebraska-Lincoln
Lincoln, NE 68588-0107

Affirmative Action/Equal Opportunity Employer

POSITION ANNOUNCEMENT

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 faculty are being recruited at the rank of assistant or associate professor to teach design studios as well as support courses in one or more of the following areas: graphic communications, 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.

(continued on page 174)

(continued from page 173)

ARCHITECTS

Marriott Corporation is seeking Architects to augment our growing professional staff at the Bethesda, MD headquarters for the following projects:

Hotels
Restaurants
Lifecare Facilities

Senior Draftspersons – Will have Architectural Degree and 3+ years experience developing schematic through working drawings. PC CAD experience preferred. Development and site planning experience as well as ability to interact with all design disciplines essential.

Project Coordinators – Must possess background involving multi-project managment and coordination of outside design consultants. Minimum 5 years experience in the development/review of construction documents essential. Architectural Degree required; registration preferred.

Send resume, salary history and project list in confidence to: **Marriott Corporation,** Dept. 222.A09, Marriott Dr., Washington, DC 20058. If unable to send resume, call **(301) 493-2220.**

EOE m/f/h/v

TEMPLE UNIVERSITY
DIVISION OF ARCHITECTURE

The Division of Architecture at Temple University solicits applications for faculty appointments commencing Fall 1988. Some positions are contingent upon funding.

Senior faculty positions. Teaching: Design studio plus related specialty. Scholarship: Strong record or potential for publication and/or research. Administration: Strong potential for position of senior leadership.

Assistant/Associate professor. Teaching and research emphasis in introductory design and drawing courses. Will also conduct advising and coordinate core level courses.

Visiting professors. To replace faculty on leave. Studio and specialties.

Adjunct professors/studio critics. To teach individual studio and lecture courses. One senior position teaching advanced studios.

Please respond by March 1, 1988 with a letter of interest, a curriculum vitae, and the names of three references to: George L. Claflen, Jr. Chairman, Division of Architecture (084-53), Temple University, Philadelphia, PA 19122. Temple University is an Equal Opportunity/Affirmative Action Employer.

ARCHITECTURAL DESIGN FACULTY POSITIONS PENN STATE - The Pennsylvania State University, Department of Architecture, seeks applications for junior and middle positions in Architectural design, on both a continuing and non-continuing basis, available for Fall of 1988 or Spring of 1989. Emphasis on design guidance and criticism, with ability to lecture and offer seminars or courses on architectural theory, or architectural technology. Requires advancd degree in architecture, or equivalent professional education, practice and teaching. Candidates with professional registration and previous teaching experience will be given preference. Salary and Rank commensurate with qualifications. Applications must be postmarked by February 15, 1988. Submit curriculum vitae and names and addresses of references to: **HEAD, DEPARTMENT OF ARCHITECTURE, THE PENNSYLVANIA STATE UNIVERSITY, 206 ENGINEERING UNIT "C" - PA UNIVERSITY PARK, PA 16802.** AN EQUAL OPPORTUNITY/AFFIRMATIVE ACTION EMPLOYER.

University of Nebraska-Lincoln
Department of Architecture

Tenure-track Assistant or Associate Professor rank, commencing in August. Require Architect to teach at both the graduate and undergraduate levels, including major responsibility for a graduate level studio and additional courses in the successful candidates's area of specialization. Will be expected to pursue exemplary scholarly or creative activities and additionally participate in advising, departmental duties and service to the University and community.

Requires a Master's degree minimum with advanced degrees being desirable. Architectural registration is required and evidence of professional practice with a strong theoretical basis is highly desirable. Teaching experience and a record of creative or scholarly achievement.

Apply by February 15 with letter of application, resume, three letters of reference and philosophical statement and example of current design work (slides acceptable) to:

Chair, Search Committee
College of Architecture
University of Nebraska-Lincoln
232 Architecture Hall
Lincoln, Nebraska 68588-0107

Affirmative Action/Equal Opportunity Employer

ARCHITECTS

Openings at all levels with award-winning firms in the Northeast. Call or send resume in confidence to:

Dana Lebo
J. Edward King & Associates
5 Independence Way, Princeton, NJ 08540
(609) 452-7168

ARCHITECTURAL OPPORTUNITIES

We have national openings with well known firms for Architects, Designers and Civil Engineers seeking new career growth and increased income. Call/send resume to: **ACTION EMPLOYMENT AGENCY,** 1913 Sheridan Dr., Buffalo, NY 14223, **(716) 876-3193.**

BUILDING DESIGNER. Work under direction of licenced Architect to plan, design & inspect commercial/residential bldgs. B.S. in Architecture & 3 yrs. experience. Experience must include on-site inspection & work on commercial bldgs. $2,400.00/mo. Jobsite/interview: San Gabriel. Send this ad & resume to Job # NOF 882, P.O. Box 9560, Sacramento, CA 95823-0560 not later than January 31, 1988.

Architect with strong design and working drawing capacity desired for established firm practicing classical and traditional architecture. Professional degree and 3-5 years experience. Send resume to: **Allan Greenberg, Architect,** 175 Water Street, New Haven, CT 06511.

ARCHITECTURE OF OPERA HOUSES, THEATRES, AND CONCERT HALLS. Artec Consultants Inc. is seeking a licensed architect, full-time or part-time. Write to Russell Johnson, Apt 2-A, 310 West 85th Street, New York, NY 10024.

Interior Design Educator

Assist./Assoc. Prof. Tenure track, starting 8/22/88. Teach history of interiors and studio. Grad. degree or equiv. experience. Letter, resume, 3 ref., slides ASAP to E. Firestone, 158 College of Design, **Iowa State Univ.,** Ames, IA 50011.

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 exp. in interior design. Of particular interest to the School is the relationship of interior design and architecture, at both the academic and professional levels. The University of Texas at Arlington is an Equal Opportunity/Affirmative Action Employer. Applicants are requested to submit letters of inquiry, with curriculum vitae and the names and addresses of three referees by March 1, 1988 to: Edward M. Baum, Dean, School of Architecture and Environmental Design, University of Texas at Arlington, Arlington, TX 76019.

The School of Architecture at the University of Maryland invites applications for one or more full-time tenure-track positions, beginning academic year 1988-89. Successful applicants have demonstrated excellence in teaching design studio, and have an additional specialty in the History of Renaissance/Baroque Architecture or in Building Construction and Technology. Candidates must posses a terminal degree and have experience in teaching, distinguished practice and/or research.

Applicants should write to the Appointments Committee, School of Architecture, University of Maryland, College Park, MD 20742-1411. Applications must be received before February 15, 1988 and should include non-returnable examples of work, a curriculum vitae, and three letters of reference. The University of Maryland is an Equal Opportunity, Affirmative Action Employer; Women and minorities are encouraged to apply.

PROJECT MANAGER-Bilingual-English/Chinese, involving real estate development, construction and remodeling of residential and commercial buildings. Directs and manages all aspects of activities of projects. Requires knowledge of architectural design, structures, concepts including Oriental designs. Plans, develops, coordinates with architects and workers re: planning, design, specifications, scheduling and time limitations, etc. Consults with clients and assists clients in obtaining contracts and supervise administration of the same. Handles funding, financing, budget control, contracts negotiation and execution, documentation, and personnel managements. Requires supervision and management experience, and to read write and speak Chinese language. 2 years college in Architecture. 5 years experience. $3,000 per month. Job site Alhambra, CA. Send this ad and a resume to Job #SK12693, P.O. Box 9560, Sacramento, CA 95823-0560 not later than 1/30/88.

FACULTY POSITION

The University of Tennessee School of Architecture is searching for an Assistant/Associate Professor for a tenure track position to begin August 1, 1988. Persons who have engaged in substantial scholarly or professional activities supporting design work are needed to teach design courses in the five year Bachelor of Architecture program. There is a particular need for faculty to teach in first, second, and third year design courses, and elementary computer applications. Candidates are required to hold the Master's 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.

1988-89 FACULTY POSITIONS UNIVERSITY OF SOUTHERN CALIFORNIA

Three full-time tenure track positions to teach **ARCHITECTURAL DESIGN** and other courses appropriate to the interest and qualifications of each candidate.

Director of the **MASTER OF LANDSCAPE ARCHITECTURE** program to provide leadership as well as to teach graduate and undergraduate courses.
Full-time tenure track positions to develop teaching and theory in **COMPUTER APPLICATIONS** for architecture and urban design.
Visiting full-time appointment for 1988-89 to teach courses in **ENVIRONMENTAL CONTROL SYSTEMS** and to conduct research. Contact:

Faculty Secretary
School of Architecture
University of Southern California
Los Angeles, CA 90089-0291
Review of Applications will begin 1/10/88.

USC is an Equal Opportunity/Affirmative Action Employer.

ARCHITECTS

Fox-Morris specializes in the placement of architectural talent with nationally recognized firms. Current openings include:

- JOB CAPTAINS to $34K
- PROJECT ARCHITECTS to $36K
- HEALTHCARE DESIGNERS to $38K
- SPEC WRITERS to $42K
- PROJECT MANAGERS to $45K

All positions require a degree, registration a strong plus. Fees paid by client firms. For information on these and other opportunities, reply in confidence to Chip Saltsman.

FOX-MORRIS
409 Washington Ave., Suite 704
Baltimore, MD 21204
(301) 296-4500

PROJECT DESIGNER

Well established eighty-five person A/E firm in Roanoke, Virginia has an immediate opening for project designer with architectural degree and registration. Minimum eight years of diversified experience, strong design and delineation skills. Life care design experience is a plus. SFCS offers competitive salaries and benefits. Please respond to: **SFCS, 14 West Kirk Ave., Roanoke, VA 24011.**

DESIGNER

CREATIVE, design professionals needed for expanding product and architectural design firm. Ideal situation for experienced **concept oriented** pro to work on diverse projects including lighting, furniture, housewares, graphics and architectural interiors. Send resume to:

Sonneman Design Group Inc.
26-09 Jackson Avenue
L.I.C., NY 11101

SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE seeks candidates for full time positions open in the architectural design sequence, beginning in Fall 1988. These are tenure track appointments with two year minimum contracts, salary and rank negotiable. Requirements include first professional architecture degree, secondary interests, professional experience, and/or registration are desirable. Please send curriculum vitae, by March 1, 1988, to:

Professor Marleen Davis,
Chairman
Faculty Search Committee
School of Architecture
103 Slocum Hall
Syracuse University
Syracuse, NY 13244-1250

Syracuse University is an Equal Opportunity/Affirmative Action Employer.

ARCHITECTURAL DESIGNER, INTERIOR: Development of schematic and preliminary design for tenant improvement projects ranging from 3,000 square feet to 100,000 square feet or more. Bachelor's degree in Architecture or Architectural Design plus two years experience as Architectural Designer or two years experience in the field of interior design and space planning. Must be knowledgeable in interior architecture, graphics, and design. No license is required. Salary: $2,350.00 per month. Place of Employment and interviews: Malibu, California. Send this ad and your resume or letter stating your qualifications to Job # WS 11650, P.O. Box 9560, Sacramento, CA 95823-0560 not later than February 1, 1988.

INTERIOR ARCHITECTURE

Full-Time faculty position. Starting date: September 1, 1988. Responsibilities include teaching design studios and courses in the history and theory of Interior Architecture or Interior Technologies, committee assignments and student advising. Qualifications: Professional degree and Master's Degree in Interior Design and/or Architecture. Successful college-level teaching and/or professional achievement preferred. Rank: Assistant or Associate Professor. Salary: Negotiable. Submit application letter, resume, 3 reference letters and slides of personal and student work postmarked by February 19, 1988 to: Professor Gerald Howes, Chairperson, Interior Architecture Search Committee, RHODE ISLAND SCHOOL OF DESIGN, 2 College St., Providence, RI 02903. RISD is an equal opportunity employer.

RHODE ISLAND SCHOOL OF DESIGN

Director for Interior Architecture Program. Must have credentials in the field of architectural and interior design. An advanced degree is required with professional and teaching experience. Resumes to: Karl H. Greimel, FAIA, Dean, School of Architecture, **Lawrence Institute of Technology,** 21000 West Ten Mile, Southfield, MI 48075.

HEALTH CARE DESIGNER

Well established eighty-five person A/E firm in Roanoke, Virginia has an immediate opening for Health Care Designer with a minimum of six years of hospital planning and design experience. Responsibilities include basic programming and planning for renovation and expansion of health care facilities. SFCS offers competitive salaries and benefits. Please respond to: **SFCS, 14 West Kirk Ave., Roanoke, VA 24011.**

Architects Needed: All levels of design & Mg'mt. We align the best companies with the best candidates. Call in confidence or send resume to:

Anton Wood Associates
1692 Central Ave.
Albany, NY 12205
(518) 869-8477

Services

RitaSue Siegel Agency™

A recruiting service to find architects, interior, graphic and industrial designers, marketing and sales support people for consultants and business. Confidential. Nationwide, international.

60 W. 55 St., New York, NY 10019
212/586-4750

ADVANCE YOUR CAREER!

Join the **Architects' Book Club®** and enjoy the books that keep you on top of your profession. For free information call toll-free **1-800-2-MCGRAW,** or contact

McGraw-Hill Book Clubs
P.O. Box 582
Hightstown, N.J. 08520-9959.

ARCHITECTS - $25,000-85,000 GROUP ONE SEARCH

Executive Architectural Recruiters. Superb positions Nationwide at all levels with Regional and National firms. Confidential. NEVER A FEE. P.O. Box 273210, Tampa, FL 33688.
(813) 969-0544

ARCHITECTS: Your career is our business! Claremont-Branan, Inc. is a national recruiting firm specializing in assisting architects in finding that "unique opportunity." Our clients include many of the country's top architectural firms. Senior-level technical and managerial positions available now for qualified professionals. If interested please call or send resume to: Phil Collins or Tracy McNair, **CLAREMONT-BRANAN, INC.,** 2295 Parklake Dr., Suite 520, Dept. "J", Atlanta, GA 30345. **(404) 491-1292.**

Distributors Wanted

Manufacturer's Reps/Distributors Wanted for new Modular Permanent Fabric Skylights. These products feature high light transmission, permanence and are easy to install. If interested, please forward company backgound including line card to:

Attn: Frank Toler, Sls. Mgr.,
Sky Structures, Inc.,
1401 Welsh Road
Maple Glen, PA 19002.

Computer Software

BUSINESS MANAGEMENT SOFTWARE

Invoicing, billing, A/R, A/P, checkbook management, client mailing.

PROBILL®

The most comprehensive low-cost software system available for architects. Free two-week trial. Call **20/20 Software** at **(203) 637-9939.**

Educational Opportunities

Study Abroad through Syracuse University

ARCHITECTURE AND ENVIRONMENTAL DESIGN PROGRAMS

SUMMER 1988

ITALY

Environmental Design in Italy: Room, House, City
(May 23-July 29)
Pre-Architecture in Florence
(May 23-July 1)
Architecture: Summer Semester in Florence
(May 18-July 31)

JAPAN

Architecture: Tradition and Modernism
(May 23-June 24)

Courses directed by Syracuse University faculty and complemented by visiting critics, architects, lecturers, and professors. Open to undergraduate and graduate students, and community participants interested in studying abroad. Non-credit option available.

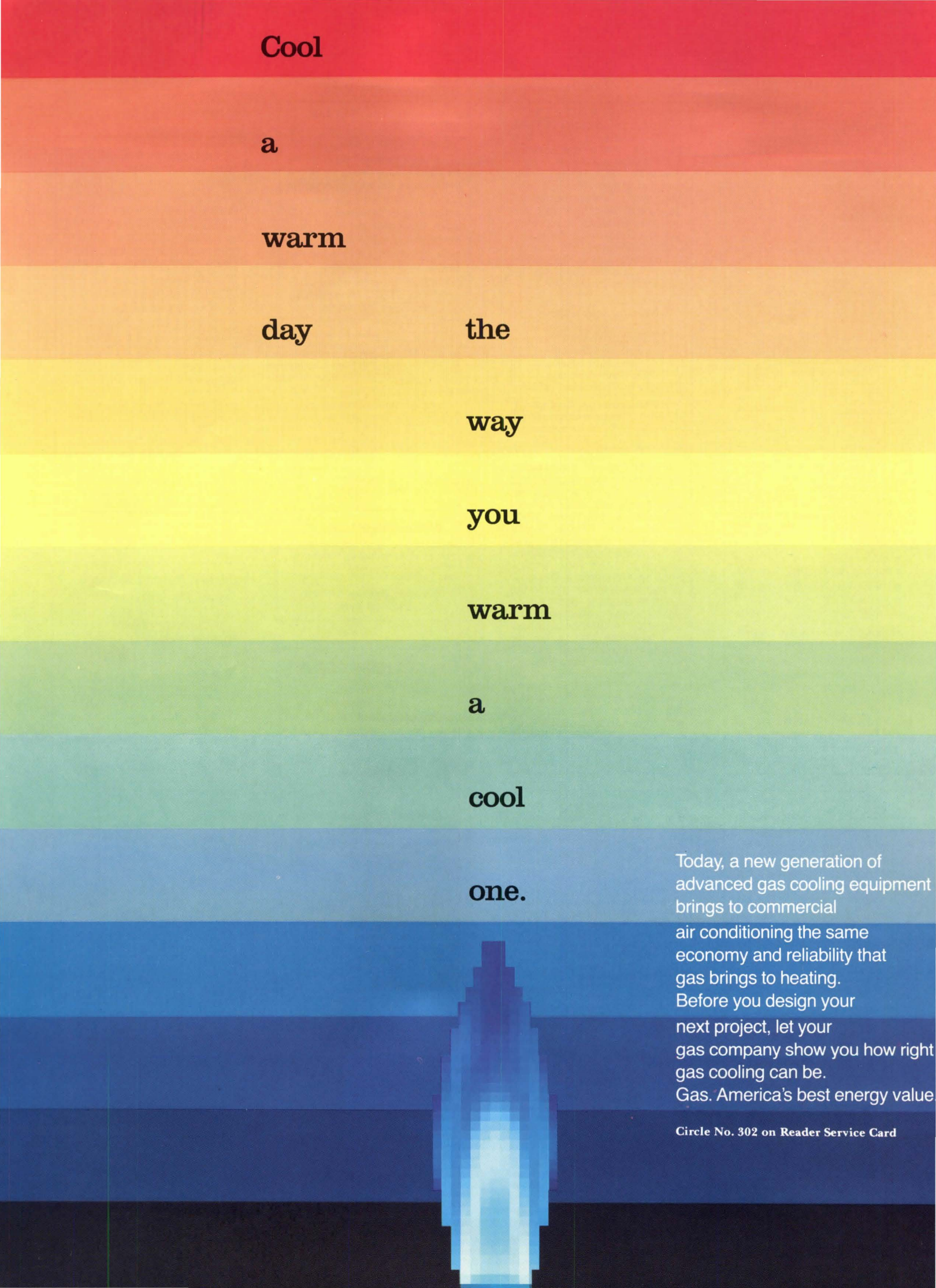
For further information, contact:
Summer Program Administrator
Syracuse University
Division of
International Programs Abroad
Dept. PA
119 Euclid Avenue
Syracuse, NY 13244-4170
(315) 423-3471

Advertising Rates

Display style $170 per column inch, per your layout. Maximum 6 inches. Commissionable to recognized advertising agencies. Approximately 35 words per inch. Column width approximately 1¾". No charge for use of box number. Situations wanted advertisements: $65 per column inch. Noncommissionable.

Check or money order should accompany the advertisement and be mailed to Mary Mulach, P/A Classified, 1100 Superior Ave., Cleveland, OH 44114 (Telephone 216/696-7000, Ext. 2584).

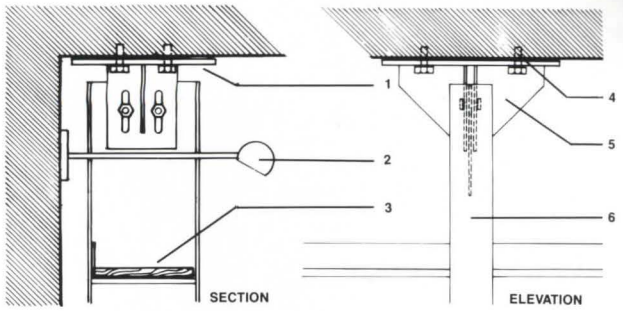
Cool a warm day the way you warm a cool one.



Today, a new generation of advanced gas cooling equipment brings to commercial air conditioning the same economy and reliability that gas brings to heating. Before you design your next project, let your gas company show you how right gas cooling can be. Gas. America's best energy value

Circle No. 302 on Reader Service Card

Selected Details



Richard Bryant

Overall view of Lenox School library.

Richard Bryant

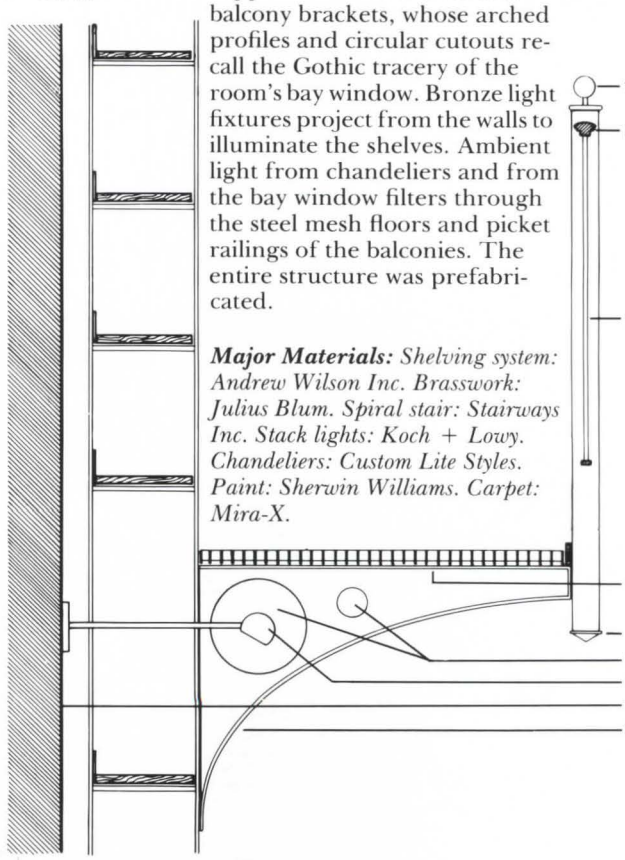
Detail showing stair, brackets, and bay window.

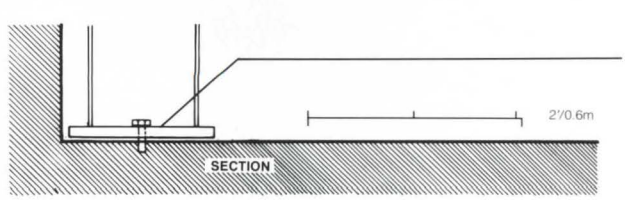
Library Rehabilitation
Lenox School
New York

Architect John Petrarca of Architecture + Furniture faced a difficult problem in the conversion of this 17-foot-high space into a library for the Lenox School: How to accommodate a large number of books in a minimum of space and in a manner that complemented the room's Gothic detail. The solution involved the insertion of a free-standing structure, lining three walls of the room, that contains bookshelves, balconies, and a circular stair. Steel columns, five feet on center and attached to the room's floor and ceiling, support the bookshelves and balcony brackets, whose arched profiles and circular cutouts recall the Gothic tracery of the room's bay window. Bronze light fixtures project from the walls to illuminate the shelves. Ambient light from chandeliers and from the bay window filters through the steel mesh floors and picket railings of the balconies. The entire structure was prefabricated.

Major Materials: *Shelving system: Andrew Wilson Inc. Brasswork: Julius Blum. Spiral stair: Stairways Inc. Stack lights: Koch + Lowy. Chandeliers: Custom Lite Styles. Paint: Sherwin Williams. Carpet: Mira-X.*

1 STEEL CAP PLATE
2 BRONZE SHELF LIGHT
3 OAK BOOK SHELF
4 BOLTED CONNECTION TO CEILING
5 STEEL PLATE "CAPITAL"
6 STEEL COLUMN
7 BRONZE POST CAP
8 BRONZE HANDRAIL
9 PICKET RAIL
10 METAL GRATING
11 CIRCULAR CUTS IN BRACKET WEB
12 EXISTING WALL
13 STEEL BRACKET
14 BASE PLATE





P/A Advertisers' Index

Note: R or W after numbers denotes material that appears in regional editions only.

** Contact company directly*

Advertising Sales Offices

Stamford, Connecticut 06904:
600 Summer Street, P.O. Box 1361
203-348-7531 Fax 203 348 4023

Robert J. Osborn
Publisher

Richard A. Strachan,
Marketing Development Manager

Francis X. Roberts, James J. O'Brien,
District Managers

Atlanta, Georgia 30326:
3400 Peachtree Road, NE-Suite 811
Lennox Tower
404-237-5528 Fax 404 237 1372
Harmon L. Proctor, *Regional Vice President*
Ronald L. Miller, *District Manager*

Boston, Massachusetts:
600 Summer Street, P.O. Box 1361
Stamford, CT 06904 203-348-7531
Richard A. Strachan,
Marketing Development Manager

Chicago, Illinois 60601:
2 Illinois Center Bldg, Suite 1300
312-861-0880 Fax 312 861 0874
Patrick J. Carroll,
District Manager
Gail Lisac, *Sales Service*

Cleveland, Ohio 44114:
1100 Superior Ave.
216-696-7000 Fax 216 696 8765
John F. Kelly, *Western Sales Manager*

Dallas, Texas 75243:
11551 Forest Central Drive
Suite 310 214-343-1926
Dennis C. Wade,
District Manager

Los Angeles, CA 91436:
16255 Ventura Blvd, Suite 300
818-990-9000 Fax 818 905 1206
Philip Muller, Ed Sexton, *District Managers*

New York, New York 10168:
Chanin Building, Suite 900
122 East 42nd Street
212-867-9191 Fax 212 867 5893
James J. O'Brien, District Manager

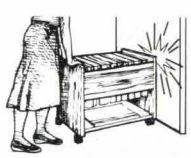
Philadelphia, Pennsylvania:
600 Summer Street, P.O. Box 1361
Stamford, CT 06904 203-348-7531
Francis X. Roberts, *District Manager*

Paris, France:
Continental Europe
12 Avenue Franklin-Roosevelt, 75008
Telephone: 43 59 36 06 Telex: 260717,
Fax: 43 59 76 70.
Yvonne Melcher, *Manager*

Tokyo, Japan 101:
Bancho Media Service
Dai-Ichi Nisawa Bldg, 5th Fl.
3-1 Kanda Tacho 2-chome
Chiyoda-Ku
03-252-2721
Genzo Uchida, *President*

United Kingdom:
Wood Cottage, Shurlock Row
Reading, RG10 OQE, England
0734-343302
Telex 848800 Techno G
Fax 0-734-343848
Malcolm M. Thiele
Managing Director, U.K.

New Tectum fabric wrapped panels are TOUGH!
Wouldn't you rather specify a panel system that can take abuse?



TECTUM® FABRI-TOUGH™ Wall Panel System and Decor Panels can take everyday office abuse without showing dents and bruises, because under that pretty fabric wrap is a regular Tectum 1" thick wall panel that's famous for its abuse resistant qualities. And it's *tackable*. Perfect for bulletin boards, conference rooms. Plus you get up to .90 NRC's of *quiet* with the Tectum Fabri-Tough Wall Panel System. And abuse resistant Fabri-Tough Decor Panels are a perfect way to decorate and reduce environmental sound in existing space. Contact Tectum Inc. or your Tectum distributor for a new brochure detailing the features of this new line.

below: Fabric wrap Tectum Sound Blocks over Fabri-Tough Decor Panels add another dimension to quiet elegance.

TECTUM INC.
105 S. Sixth St. • P.O. Box 920
Newark, OH 43055
(614) 345-9691

Circle **No. 368** on Reader Service Card

Kentile Terrazzo.

A professional way to beautiful floors.

the Kentile decision.

It's the easiest one you'll ever make.

When it's time to recommend a solid vinyl tile that offers beauty **and** durability, your best bet is Kentile® Terrazzo. Available in 8 contemporary colors, 12″ x 12″, ⅛″ thick, Kentile Terrazzo is ideally suited for commercial, residential and even such demanding institutional installations as hospitals. It will give your clients all the beauty and long-lasting qualities of a terrazzo floor without the expense and bother of an involved installation.

Kentile Terrazzo solid vinyl tile, the professional way to beautiful floors. Call your Kentile representative.

KENTILE® FASHIONS in FLOORS

Kentile Floors Inc., Brooklyn, N.Y. 11215

For additional information see Sweet's 1988 Catalog File: "General Building and Renovation," or call 800-447-1982 for nearest Kentile Sales Office.

Circle **No. 361** on Reader Service Card

Introducing

GRAFIK Eye™

4-Scene, 4-Zone Preset Dimming Control

GRAFIK Eye Control—Preset dimming with a sleek, thin profile design

Create 4 Distinct Lighting Scenes. . . Recall Each by Touching a Button

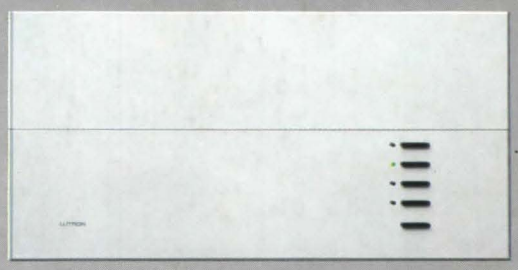
The GRAFIK Eye Preset Dimming Control offers:

- coordinated lighting control in one sleek, thin profile unit.
- control of 4 independent lighting zones (circuits) which create 4 distinct lighting scenes.
- the ability to transform the lighting of any space with the simple touch of a button.

The GRAFIK Eye Control can:

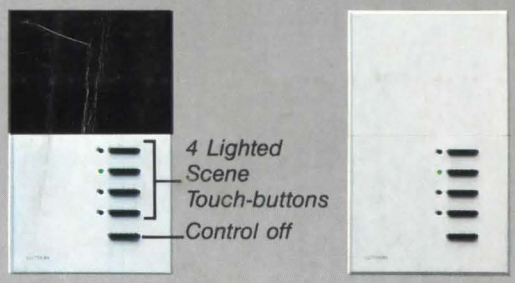
- provide proper lighting levels for multiple functions.
- emphasize unique features that have been designed for the space.
- create different moods or ambiance.

The GRAFIK Eye unit controls up to **2000 watts*** of incandescent, incandescent low voltage, and fluorescent lighting.



GRAFIK Eye Control with white opaque cover
Dimensions: .295" thin x 8⅞" x 4½"

Thin profile



Auxiliary Scene Activators provide remote touch-button control from 1 or 2 additional locations. Available with smoked translucent cover and white opaque cover

Dimensions: .295" thin x 2¾" x 4½"

For more information on the GRAFIK Eye Preset Dimming Control, call Lutron's Hotline toll-free:
(800) 523-9466 (U.S.A.)
(800) 222-4509 (Pennsylvania)

* For applications requiring more than 2000W/VA total load, consult the Lutron Hotline.

This product is covered by one or more of the following U.S. patents: 3,619,716; 3,731,142; 3,735,020; 3,746,923; 3,824,428; 3,919,592; 3,927,345; 4,207,497; 4,207,498; 4,575,660; DES 249,141; DES 253,342; DES 253,532; and corresponding foreign patents. U.S. and foreign patents pending. Lutron is a registered trademark. GRAFIK Eye is a trademark of Lutron Electronics Co., Inc. *Copyright© 1987 Lutron Electronics Co., Inc.*

LUTRON®

Lutron Electronics Co.,Inc.
205 Suter Road
Coopersburg, PA 18036 U.S.A.

Circle **No. 337** on Reader Service Card