

Metro Red-Line, Los Angeles

Samitaur Offices, Los Angeles

Sun, Wind, and Pedestrian Comfort in Toronto

P&**D** Guest House, Tarzana, California

Community Public Healthcare

Le Vieux Port de Montréal

The Gateway Project, Cleveland

P A

PROGRESSIVE
ARCHITECTURE

01:92

Yuzen Vintage Car Museum, West Hollywood

Alteka Office Building, Tokyo

The 39th Annual P/A Awards

University of Minnesota Art Museum, Minneapolis

Interim Bridges Project, Boston

Grand Center, St. Louis

Topanga Canyon House, California

Boston Central Artery

Prototype Handrail

Beached Houses, Whitehouse, Jamaica

Housing for Homeless Families, Escondido, California

Visiting Artist Suites/Oliver Ranch, Geyserville, California

Double Dihedral House, Santa Fe

Lower Rio Grande Heritage Corridor, Texas

American Center in Paris

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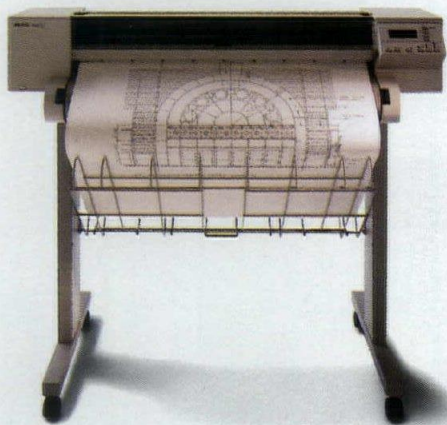


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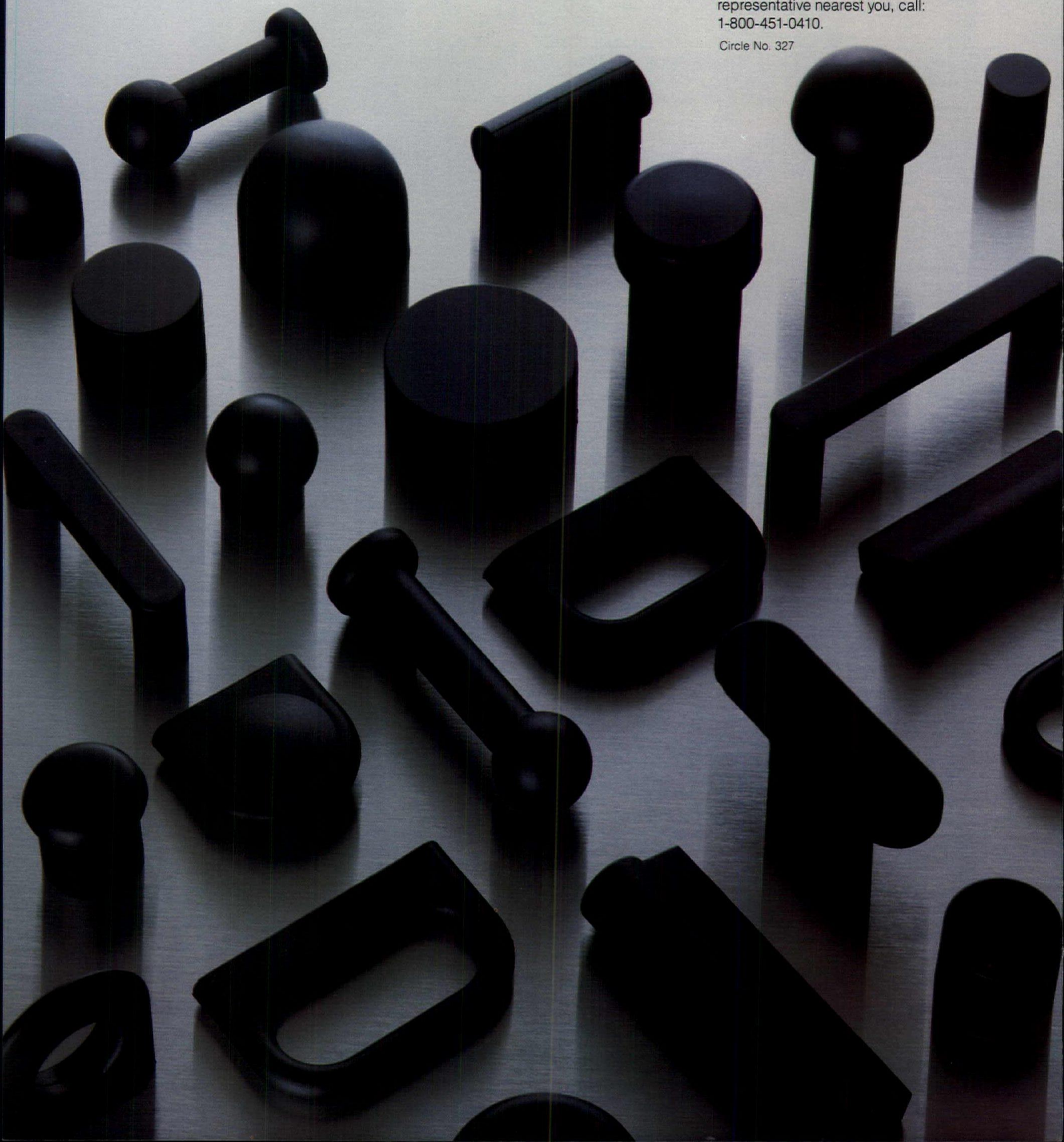
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Editorial

A Magazine for a Demanding Year

P/A's editorial offerings for 1992 will help the profession deal with harsh economic realities while recognizing the creative contributions that make architecture worth the public's investment.

The world could use good architecture at least as much today as it ever could, but we all know the demand for architectural services in 1992 is going to be gravely depressed. The devil-take-tomorrow economics of the 1980s has left the United States with a daunting oversupply of commercial buildings and vacant luxury condos, while urgently needed housing, public facilities, factories and other structures cannot now be financed.

Maybe by late 1992 – or 1993 – the reality of these serious needs may somehow generate the necessary construction and renovation. Meanwhile, the architecture profession must conscientiously carry out available commissions, lobby for more constructive policies, sharpen its skills, and enhance public recognition of its value.

A consideration of the profession's options at this difficult time lies behind P/A's editorial planning for the coming year. Obviously, the profession's future depends ultimately on superior performance in design and technics, but professional strategies are now critically important, as well. Among the new editorial features P/A plans to introduce in 1992 are the following:

Architects and Power. This timely series of Practice articles, debuting in next month's P/A, will examine critical questions about the economic, political, and cultural power of the profession, as well as firms' relationships to clients, builders, and consultants.

P/A Plans. Scheduled for introduction in March 1992, P/A Plans will be a separately bound supplement, accompanying two issues a year. The first issue will cover schools, and the second, in August, will take up outpatient medical facilities. Each of these design reference works will include an overview introduction and scores of current projects, succinctly described with emphasis on plan configurations.

Design Competitions. The extraordinary response to the P/A Affordable Housing Initiative has demonstrated the intense interest among architects in design competitions that tackle currently significant programs. In the spring of 1992, as the competition-winning P/A affordable house reaches completion in Cleveland (for an update, see December 1991, p. 47), we plan to launch another competition with a socially significant program.

Landmarks. A unique new series of articles, beginning in May 1992, will take respected works of Modern Architecture as departure points for discussions of the qualities that contribute to lasting accomplishment. Each Landmarks feature will cover not only the landmark itself, but the subsequent application of its design concepts and building techniques up to the present day.

Reports from the Field. Starting in the summer of 1992, these articles will examine the roles of architects in shaping "everyday" American environments and the impact of their work on people's daily lives. Typical American cities and towns will be studied in depth, with interviews of architects, local officials, and citizens to determine how the profession relates to its communities and what its impact is.

Emerging Talent Portfolios. At least twice a year, beginning in 1992, P/A will publish a portfolio of work by a firm not previously featured in the architectural press, discussing the designers' backgrounds and aspirations, as well as the exceptional work that has justified their selection.

Continuing Features. The P/A Prospects series, inaugurated in September 1991, will proceed with an April 1992 discussion of work for retail chains and an October article on correctional facilities; these articles examine how major clients choose architects and what they expect of them. Again in 1992, P/A will publish two special Computer Focus sections – in June and November – with articles by outstanding computer experts. Technics features for 1992 will focus on the building envelope, with articles on energy standards, window replacement, and thermal bridges, among others.

Meanwhile P/A's architectural and interior design pages will be showing readers some of the inspiring work now reaching completion around the world. It is an irony of our economic cycles that many of architecture's most ambitious and instructive projects reach completion after the prosperous conditions that promoted them have passed. Many significant design accomplishments initiated in the 1980s are now reaching completion, and P/A will be revealing their design lessons to you. ■



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Not an All-Male Profession

Because of the very special role *Progressive Architecture* plays in the design community, everything the magazine communicates carries weight.

For this reason, I was very disturbed to see the cartoon character in the October issue (p. 100) portrayed in all frames as a male – and especially a male who supports a wife.

The social iconography implied is, I am sure, not what the values of *Progressive Architecture* are about. I hope you will take the opportunity to reflect on the changes going on in the profession and enfranchise women, as well as men, in future iconography; subtle but significant.

*Julia Thomas
Bobrow/Thomas & Associates, Architect/
Planners/Consultants Los Angeles*

Housing Editorial Amplification

In John P. Eberhard's Editorial, "A Decent Place to Live," (Nov. 1991, p. 7), the last paragraph should have started:

Changing the direction of national research priorities to focus on affordable housing means enlisting the enthusiasm of hundreds of companies and thousands of skilled researchers whose futures are presently tied to **advanced weapons, space and nuclear research and development.**

The boldfaced words above were inadvertently omitted, blunting one of the writer's key points.

Mission Inn Facts

The article "Return of a Destination" (October 1991, p. 82) drew on some incorrect source material. The architect of the Mission Inn's Rotunda Wing should have been listed as G.

Stanley Wilson, and the construction was of reinforced concrete (not "unreinforced concrete" as P/A's article indicated).

Information Sources Corrections

The following are additions and corrections to the Mid-October Information Sources issue.

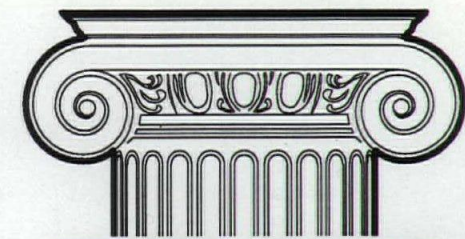
Under *Energy* (p. 3), add: Conservation and Renewable Energy Inquiry and Referral Service (CAREIRS), P.O. Box 8900, Silver Springs, MD 20907. Telephone (800) 523-2929.

Under *Registration* (p. 10), correct: the first listing under Associations to read "American License Seminars" (plural); the telephone number (with new area code) is (310) 208-7112.

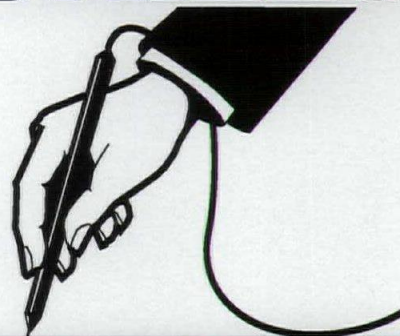
Under *Precast Concrete* (p. 11), add: The Architectural Precast Association. The address is 1850 Lee Road, Suite 230, Winter Park, FL 32789. Telephone (407) 740-7201.

Under *Awards and Competitions* (p. 16), correct: the sponsor of the Rudy Bruner Award of Excellence in Urban Design, to read The Bruner Foundation, 560 Broadway, 5th Floor, New York, NY 10012. Telephone (212) 334-9844; FAX (212) 334-9842.

Under *Division 2 – Sitework* (p. 27), correct: The Hanover literature should say Tudor paver, not Terra 220 paver, with a compressive strength of 8000 psi, not 1000 psi.



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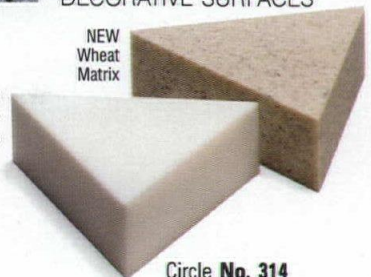
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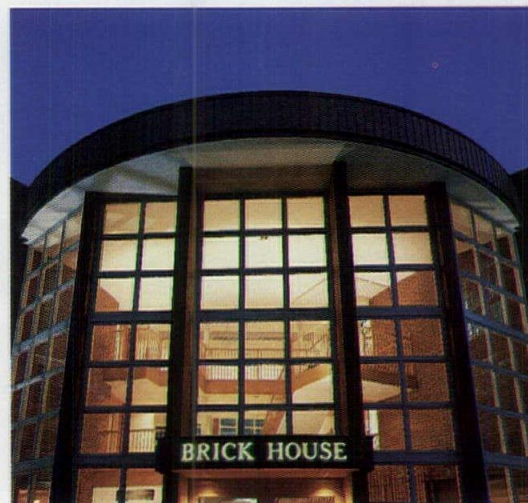
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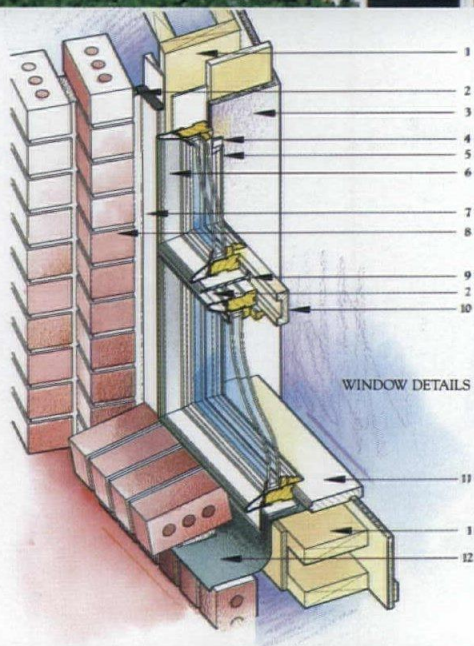
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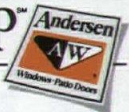
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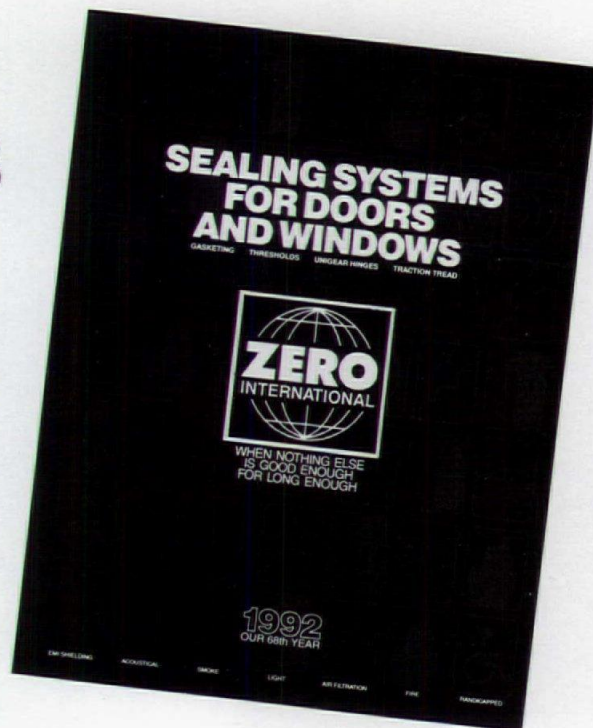
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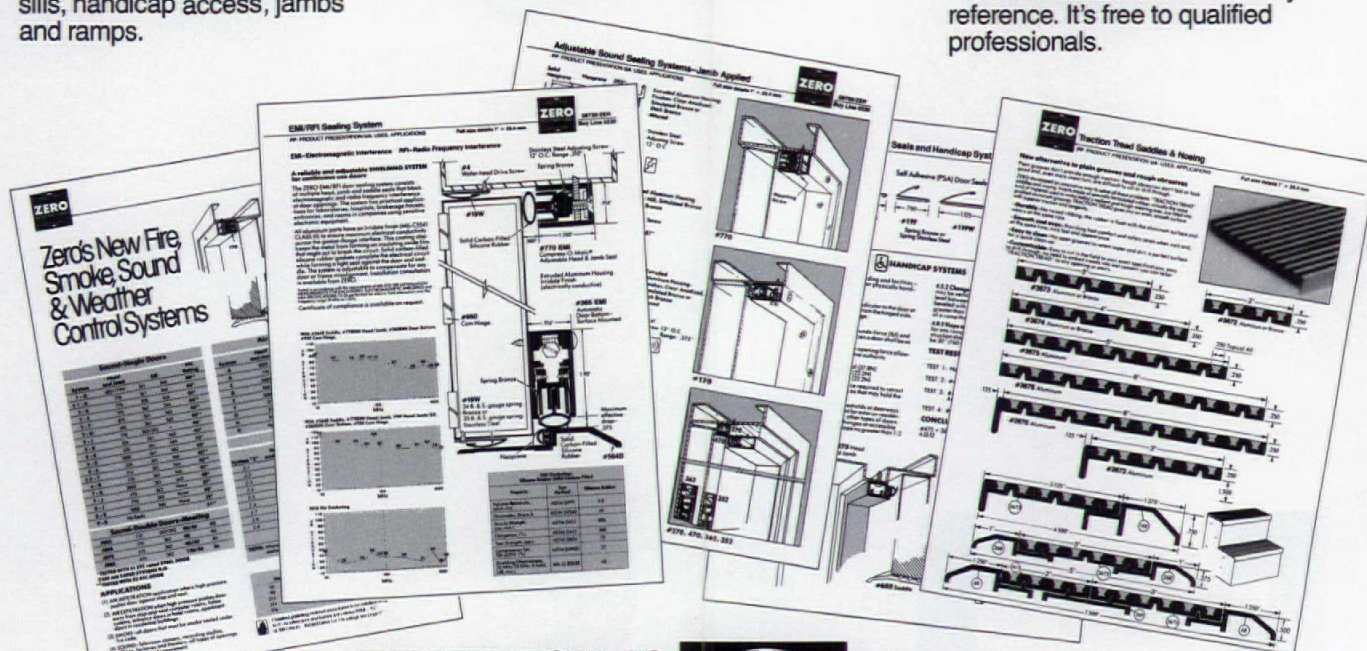
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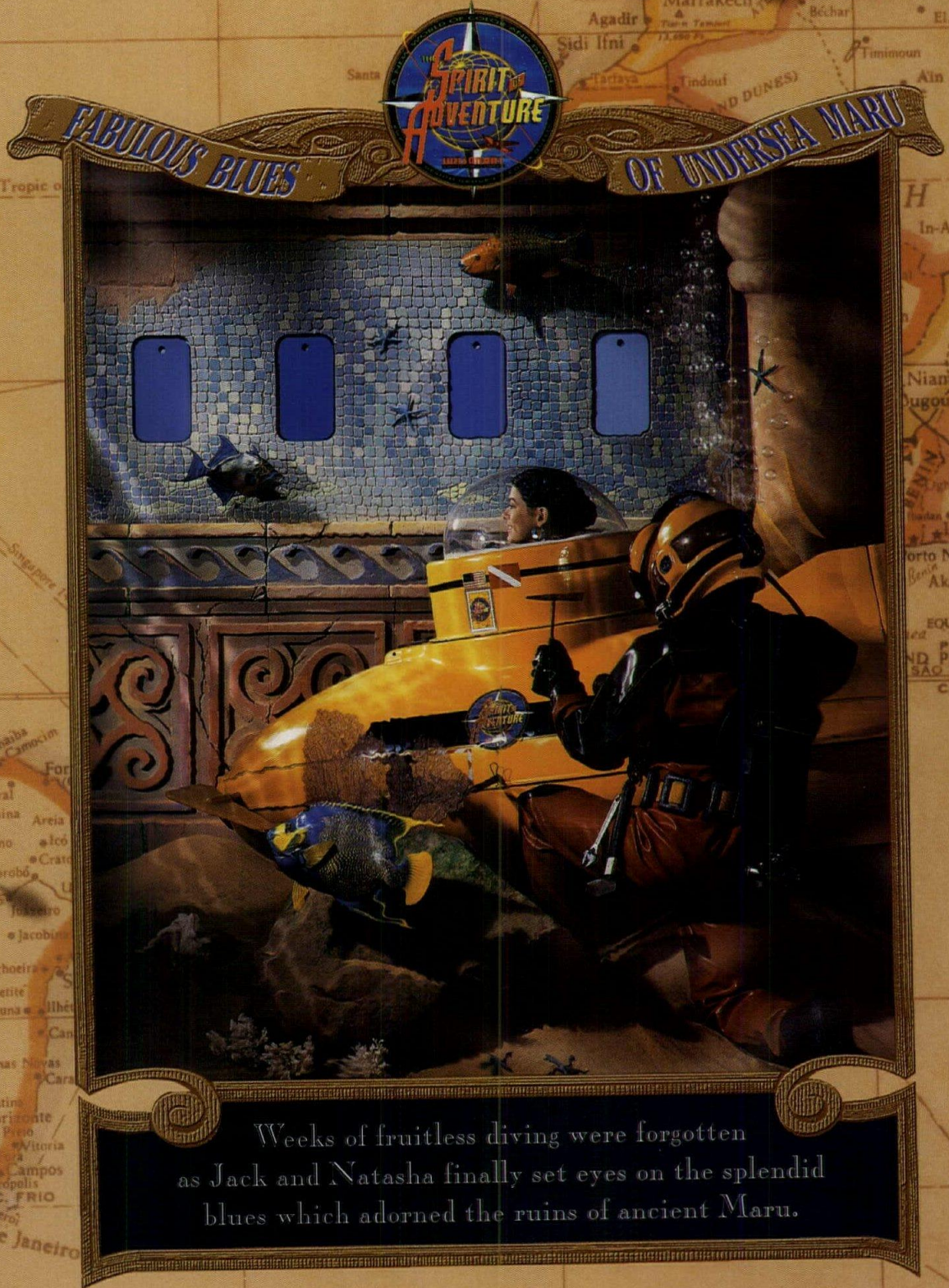
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Steve Rosenthal

Faneuil Hall Marketplace (1979) by Benjamin Thompson & Associates: first in a line of festival market places.

Benjamin Thompson Wins AIA Gold Medal

Benjamin C. Thompson, the 73-year-old architect who made “festival marketplace” and “Marimekko” household words, has been selected to receive the 1992 AIA Gold Medal, the highest honor awarded by the American Institute of Architects.

Thompson champions a collaborative, realistic approach to architecture, and the AIA board of directors, which selects Gold Medalists, seems to be sending a message with this and other recent Gold Medals (Joseph Esherick, 1989, and Charles Moore, 1991) that architects are – or should be – dwelling in a pragmatic world. “Isolation is a terrible state, and architecture of the mountaintop has no significance,” Thompson has said. “While many professionals continue to design for the static vision of the camera, others are beginning to realize that the dynamics of life and people, the nature of the whole human habitat, is our task.”

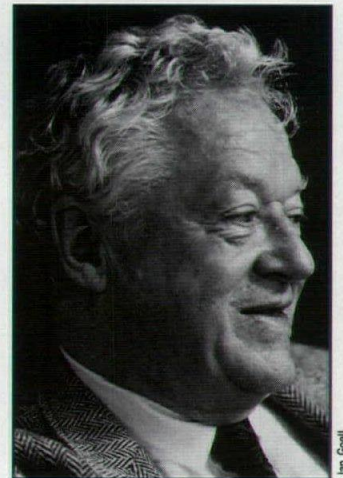
Thompson, born in St. Paul, Minnesota, in 1918, graduated from Yale in 1941. After naval service in World War II, he became one of the founding partners of The Architects Collaborative, and shared responsibility for the Harvard Graduate Center (1949). In 1953, while still a partner in the firm, he founded Design Resources International, a Cambridge retail home furnishings store (later a chain) that brought Marimekko fabrics and other Modern design to

the general public. The dazzling, transparent building he designed for the store in 1969 (now Crate & Barrel) won a national AIA Honor Award.

After leaving TAC in 1966 he founded Benjamin Thompson & Associates, also in Cambridge. BTA’s work consisted mainly of academic buildings until the firm teamed with The Rouse Company to create the Faneuil Hall Marketplace, a renovation of Boston’s historic Quincy Market. The project won a citation in the P/A Awards (Jan. 1975, p. 61) and a national AIA Honor Award, and has been widely emulated in cities across America. BTA and Rouse teamed up again for similar festival marketplaces in Baltimore (Harborplace, 1979), New York (South Street Seaport, 1983), and elsewhere. With other developers, BTA was also responsible for marketplaces at Ghirardelli Square (1987) in San Francisco, and Union Station (1988) in Washington, D.C. BTA was honored in 1987 with the AIA’s Architecture Firm Award.

In addition to his practice and retail ventures, Thompson has at times been an academic (chairing the architecture department at Harvard’s Graduate School of Design from 1963 to 1968) and a restaurateur: he and his wife, Jane, own the Harvest Restaurant in Cambridge.

Thompson will accept the Gold Medal at the AIA’s Accent on Architecture gala in Washington on January 22. **Mark Alden Branch**



Jim Groll

Benjamin Thompson.

Fiddling While Rome Burns:
Two housing-related exhibitions in Chicago reflect the polarization of our times. See page 22.

Pencil Points

Ellis Island's historic fabric is in jeopardy. A plan endorsed by the National Park Service calls for demolition of 12 of the island's 32 buildings (some used mainly for mechanical equipment, but all listed on the National Register of Historic Places) to make room for a privately developed, \$140-million conference center (a plan conceived in 1984). A public hearing will be held on the island December 17.

The AIA has launched a program to help clarify the Americans with Disabilities Act, which becomes effective January 26, 1992. An overview of the law, design issues, and enforcement guidelines will be examined during three live-broadcast video conferences, four workshops will be held, and an AIA edition of BOMA's *ADA Compliance Guidebook: A Checklist for Your Building* will be distributed. Contact (800) 365-2724.

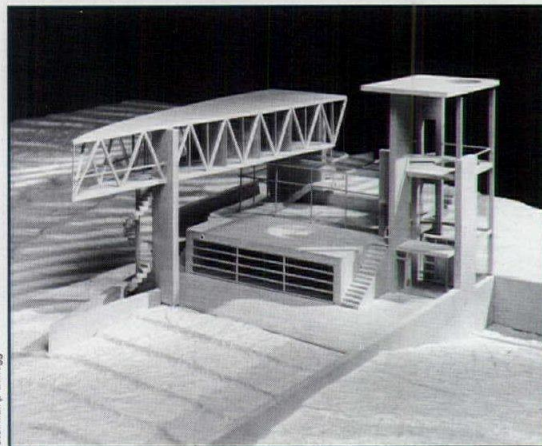
The New York Public Library has announced its intention to open a new science, industry, and business library in part of the landmarked B. Altman's department store (P/A, Mar. 1988, p. 37). Building owners, KMO-361 Realty Associates, plan to open a furniture mart in the remaining space.

Winners in the first annual Thomas Jefferson Award program, sponsored by the AIA are: James Ingo Freed of Pei Cobb Freed & Partners, New York; The Honorable Daniel Patrick Moynihan, U.S. Senator from New York; and George M. White, Architect of the Capitol, Washington, D.C. Honorees were selected by a jury of architects and public officials. The Award was established to honor proponents of public architecture that has a "long-term, positive impact on the daily existence of Americans."

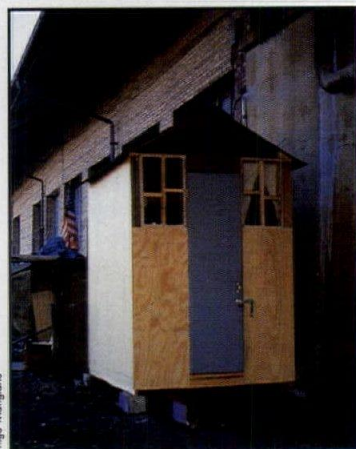
Two Housing Exhibits: Fiddling While Rome Burns

Two recent Chicago housing exhibitions have proven unintentionally unflattering to each other. The first exhibit, shown at the Randolph Street Gallery, was called "Counter-Proposals: Adaptive Approaches to the Built Environment." It had the most meager dwellings imaginable, almost all of them designed for the homeless. At the Gwenda Jay Gallery, "Rumors About the American House" displayed schemes for eight lavish houses by well-regarded Chicago architects for hypothetical clients; it was sponsored by a developer promoting a suburban housing development. The contrast between the two shows is grotesque, and it is hard to say which fares worse for the comparison.

Taken in isolation, "Rumors" contains much that is praiseworthy. The eight houses are imagi-



Stenkamp Ballago



Ingo Mangano

Housing extremes: Ralph Johnson's "House for an Exhibitionist" from "Rumors" (above) and Mad Housers hut from "Counter-Proposals" (left).

natively designed and sensitive to the gently rolling site—John Syvertsen's seems to hurry along with the current of the stream it stands beside, and Daniel Wheeler's speaks eloquently of a shared family life.

But "Rumors" cannot be taken alone. It begs a larger context and asks us to take it seriously. The catalog, with text written by the architects, asks: "Can these eight designs... become the rumored vision of a different suburban reality?" But the exhibit poses no answers to suburban problems anyone worries seriously about. It does not address density, transportation, segregation, or automobile pollution, for starters. However well designed these houses may be, they become false and greatly offensive when they indulge a taste for hedonism while they boast of being visionary.

Only one architect seemed to treat the brief with all the irony it deserved. Ralph Johnson of Perkins & Will designed his first house for the exhibit and made not-so-gentle fun of its imagined occupants. His was called "A House for an Exhibitionist" and contained rooms "for overeating" and "for overexercising."

The work on display in the "Counter-Proposals" show is carefully prefaced: none of it is intended as a permanent solution to the increasingly prevalent problem of homelessness. It is freely called a band-aid solution to a desperate problem.

As part of the exhibit, the Mad Housers, a not-for-profit group started in Atlanta (P/A, Oct. 1988, p. 91), built a shack and placed it on an undisclosed site for a homeless person. The shack looks faintly domestic; it has a peaked roof, and its occupant can at least stand upright in it. The "City Sleeper" — also on exhibit at Randolph — designed by San Francisco architect Donald McDonald, affords neither of those luxuries. It measures 4 x 4 x 8 feet and has room only for storing a few possessions and for a pallet to sleep on.

With many employed people straining to afford housing and many others out on the street, these two exhibits seem profoundly out of place. Neither deals with the most compelling housing issue of the day: how to provide inexpensive, well-designed housing for the many people who want and need it. In the past, architects have taken this problem on. If they won't do it now, who will? Cheryl Kent

Yale Conference on People of Color

A one-day symposium entitled "People of Color in Architecture" at the Yale School of Architecture in November demonstrated a strong demand for change, but just what kind of change was at issue. For the most part, the participants rejected the idea of helping minority architects succeed according to traditional measures (awards, publication in magazines like P/A), contending instead that these measures of success are inappropriate. The conference, organized by Yale architecture student J-C Calderon, dealt mostly with issues surround-

ing African-Americans in the profession, although Asian-American and Hispanic-American concerns were also represented.

As the first speaker, architect J. Max Bond, Jr., a partner in the New York firm of Davis Brody & Associates, argued that the "elite world of architecture" has isolated itself from relevance to the real world; he asserted that African-American architects — who are generally not part of that elite world — are in a better position to deal with real-world problems, and advocated a more collaborative relationship between architects, clients,

and users. David Lee, a principal of Stull & Lee, Boston, echoed these sentiments and called for architects to devote more energy to saving cities, using his firm's work on Boston's Southwest Corridor (P/A, Sept. 1987, p. 53) as an example. A third talk, by Auburn University architecture librarian Vinson McKenzie, focused on the concurrent exhibition he curated: "African-American Architects and Builders: A Historical Overview."

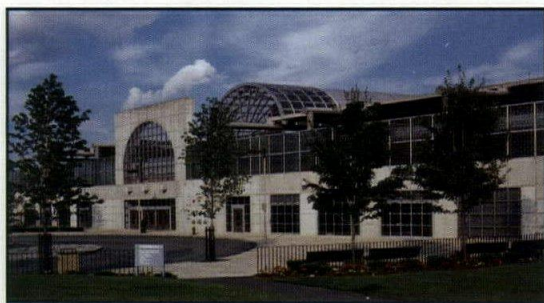
Later in the afternoon, a panel discussion revealed the rift between advocates of integrating the profession as it now exists and advocates of more sweeping changes in the profession. P/A Editor and panelist John Morris Dixon described the magazine's efforts to find and publish work by African-American architects. Repeating remarks he had made in an editorial (P/A, Dec. 1990, p. 7), he posited the notion that African-Americans would benefit from the emergence of an architectural equivalent of movie director Spike Lee, who would provide a role model for potential architects and demonstrate African-American abilities to potential clients. Moderator Dolores Hayden, an architecture professor at Yale, angrily challenged Dixon, asserting that the magazine should realign

Landscape Convention Greens Kansas City

The creation of an ecologically sustainable landscape on a local, national, or global scale was the recurrent theme of the 91st Annual Meeting of the American Society of Landscape Architects this October. The conference was held in Kansas City, Missouri, this year to celebrate the 100th anniversary of the city's park and boulevard system. Throughout the conference, speakers encouraged the attending landscape architects, planners, and students to conserve resources in their own communities by designing "xeriscapes," which use drought-resistant plants to conserve water, and to consider the local, regional, and global environmental effects of their design and planning decisions. Many of the winners in this year's national



ASLA's double-loop landscape plan for Kansas City.



Ruggles Street Station, Boston, by Stull & Lee.

its priorities instead of searching for African-American architects who conform to conventional notions of quality.

Sharon Sutton, an associate professor of architecture at the University of Michigan, maintained that the discipline of architecture is in need of more solid grounding in a "body of knowledge," and advocated making architectural research a greater priority. Other panelists included Luis Aponte-Parés of City College of New York, Mui Ho of the University of California at Berkeley, and Richard Dozier of Florida A & M.

Mark Alden Branch

awards competition (right) reflected a sensibility to local environments.

Issues of the urban landscape were addressed in separate lectures by architects Jaquelin Robertson, Elizabeth Plater-Zyberk, and Douglas Kelbaugh. The rural landscape was the subject of Rutgers University sociologists Frank and Deborah Popper's presentation of their controversial theory of the "Buffalo Commons." They propose to turn large depopulated portions of the agricultural Great Plains into a national refuge that would support indigenous activities such as hunting and bison grazing while creating a new economy in ecotourism. Workshops offered participants information on subjects that included water conservation, land reclamation, historic preservation, wildflowers, and the design of rural and urban landscapes.

The local ASLA chapter commemorated the 100th anniversary of the Midwestern city's park and parkways system by offering historical symposia and tours, and by introducing their proposal to expand the century-old greenways, originally designed by George Kessler (who was responsible for the park plans of many Midwestern and Southern towns) into a metropolitan regional network of green spaces.

The proposed plan, Metro Green, consists of a 90-mile-long inner loop around urban areas, and a 140-mile-long outer belt that will weave together suburban, exurban, and rural and agricultural areas at the edge of the metropolis. Connecting "spokes" would provide access to the park system throughout the city, linking the region's museums, nature centers, public gardens, and cultural landmarks. **Julie M. Trelstad**

Landscape Architecture Awards

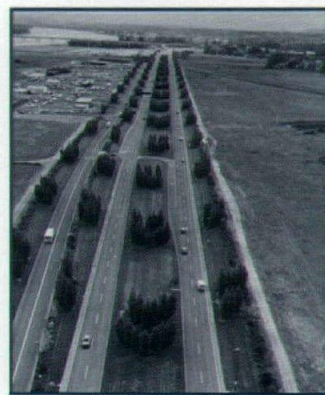
The American Society of Landscape Architects honored 34 projects at its annual convention in October (left). The winners are featured in the November 1991 issue of *Landscape Architecture*. The 20 Design Award winners, with responsible firms, are as follows:

Classic Award:

- Deere and Company Administrative Center, Moline, Illinois, by Sasaki Associates, Watertown, Massachusetts.

Design Honor Awards:

- Portland International Airport, Portland, Oregon, by Jones & Jones, Seattle.



Portland Airport.

- The Citadel Grand Allée, Los Angeles, by Schwartz/Smith/Meyer, San Francisco.



Citadel Grand Allée.

- New Times Building, Phoenix, Arizona, by Steve Martino & Associates, Tempe, Arizona.
- Newcastle Beach Park, Bellevue, Washington, by Jones & Jones, Seattle.
- Mexico's Museum of Anthropology, Xalapa, by Edward D. Stone & Associates, Fort Lauderdale.
- Crosby Arboretum, Picayune, Mississippi, by Edward L. Blake, Jr. (P/A, May, 1987, p. 104).

(continued on next page)

Landscape Awards

(continued from previous page)

- Villa Zapu, Napa California, By Hargreaves Associates, San Francisco (P/A, Jul. 1989, p. 69).



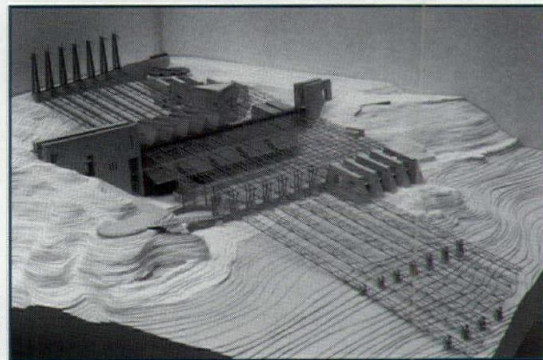
Villa Zapu.

Design Merit Awards:

- Henry Moore Sculpture Garden, Kansas City, by The Office of Dan Kiley, Charlotte, Vermont (P/A, Sep. 1989, p. 23).
- Becton Dickinson Headquarters, Franklin Lakes, New Jersey, by Morgan Wheelock, Inc., Boston (P/A, Jul. 1989, p. 82).
- Japanese-American Plaza, Portland, Oregon, by Murase Associates.
- Union College master plan and site projects, Schenectady, New York, by The Saratoga Associates, Saratoga Springs, New York.
- The Evolving San Diego Zoo, by Jones & Jones, Seattle.
- NVRPA Scenic Conservation Easement Restoration, Loudoun County, Virginia, by HOH Associates and Rhodside & Harwell, Inc., both of Alexandria, Virginia.
- Becton Dickinson Atrium, San Jose, California, by Schwartz/Smith/Meyer, San Francisco.
- The Menzies Garden, San Francisco, by Lutsko Associates, San Francisco.
- Regent Court, Dearborn, Michigan, by John Grissim & Associates, Farmington Hills, Michigan.
- Troy Residence, Troy, Ohio, by Child Associates, Cambridge, Massachusetts.
- Shakespeare Garden, New York, by Bruce Kelley/David Varnell, New York.
- New Broad Street, Georgetown, South Carolina, by Jean S. Crouch, Pawleys Island, South Carolina. ■

Four Modernists at SFMoMA

These days, what gets built in San Francisco and what it looks like are the results of a dogmatic planning process that has discouraged buildings of real distinction. "In the Spirit of Modernism," at the San Francisco Museum of Modern Art through February 2, challenges the prevailing planning mythology and the excesses of 1980s Post-Modernism by reasserting a version of the Modernist aesthetic. Conceptual and built projects by the firms of William Stout Architect & Associates, Jim Jennings Arkhitekture, Tanner Leddy Maytum Stacy Architects, and James Shay, installed center-stage in the cubic volume of the museum's fourth-floor rotunda, propose a re-examination of such Modernist values as expression of structure and technology, integrity of materials and detailing, building form over façade, and minimum ornament. San Francisco, where growth and change of any kind are perceived as undesirable, urgently needs this kind of intelligent input.



"Sutro Baths: a New Public Room" by TLMS.

If not as rigorous as classic Modernism, "In the Spirit of Modernism" is taut, controlled, and sober. The architects are good, in the Miesian sense, but there is very little that delights. With the memory of the previous decade's architectural frivolities still strong, the show's message is about integrity and restraint. Less is called on to say more, but it may not be saying it loudly enough. For a public accustomed to the wacky shrillness and historical parody that mark many Post-Modern buildings, the subtleties here may get lost.

The installation design, a collaboration between

the four architects, breaks down the scale of the Beaux-Arts room by inserting a series of over-scaled partitions made of mass-produced materials. The rigorous symmetrical treatment of the space, which suggests a unified perspective, belies the individual qualities of each architect. Where James Shay's use of color and form have a playful, almost whimsical quality, TLMS's palette of glass and steel is tough and urban. Bill Stout's work probably respects the language of the Modern masters most closely (P/A, Nov. 1991, p. 78), while Jim Jennings's interests lie in technology and architectural poetics (see page 76).

"In the Spirit of Modernism" owes a great deal to Post-Modernism, which at its best helped put history back on the architectural agenda. Many of the projects illustrate innovative mixed-use programming, sensitivity to site and context, and adaptation of existing buildings to new uses. Jim Jennings's renovation of the Cypress Lawn Old Columbarium, a 1929 board-formed concrete structure that was never finished, keeps the intervention to a minimum in order to maintain the building as a "monument to incompleteness." The architects show awareness of and respect for history without intentionally aping historical styles.

The conceptual projects respond to vital development issues San Francisco is facing right now: how to create high-density housing on small lots, how to make larger interior spaces where people can gather, how to adapt waterfront areas to new publicly accessible uses, and how to integrate a new mixed-use development into a strongly defined neighborhood character. TLMS's provocative proposal for Sutro Baths includes wind generators and a desalination plant adjacent to the reinterpreted public bathing room. The city of San Francisco is the touchstone for all the projects, but the issues addressed pertain to every U.S. city grappling with a changed or changing economic base.

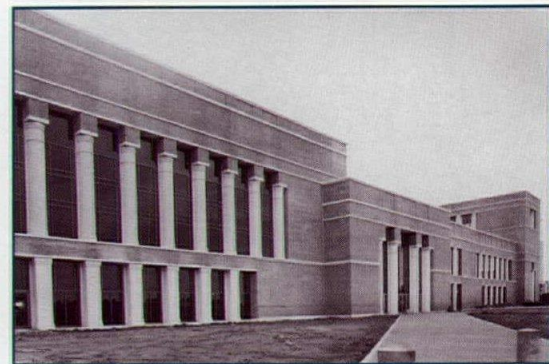
The declaration that architecture can be a potent force in bringing about change may be the exhibition's closest link to the grand era of Modernism: the conviction that a building can effect, not merely reflect, change in a city. **Kyle Thayer** ■

The author, who received an M.Arch from the University of California at Berkeley in 1988, lives in Marin County and writes frequently about architecture.

Understated Bofill at Rice

The Alice Pratt Brown Hall for the Shepherd School of Music at Rice University in Houston, Texas, the first built project in the United States by Ricardo Bofill's Taller de Arquitectura, promised to be another of the firm's bold crescendos when it was announced in 1988 (P/A, March 1989, p. 33). But as completed this October (with Houston-based Kendall/Heaton Associates as architect-of-record), Brown Hall is instead a much smaller gesture, a building that should serve its users well but suffers visually from budget cuts, program-


(continued on page 26)



West façade of Alice Pratt Brown Hall.

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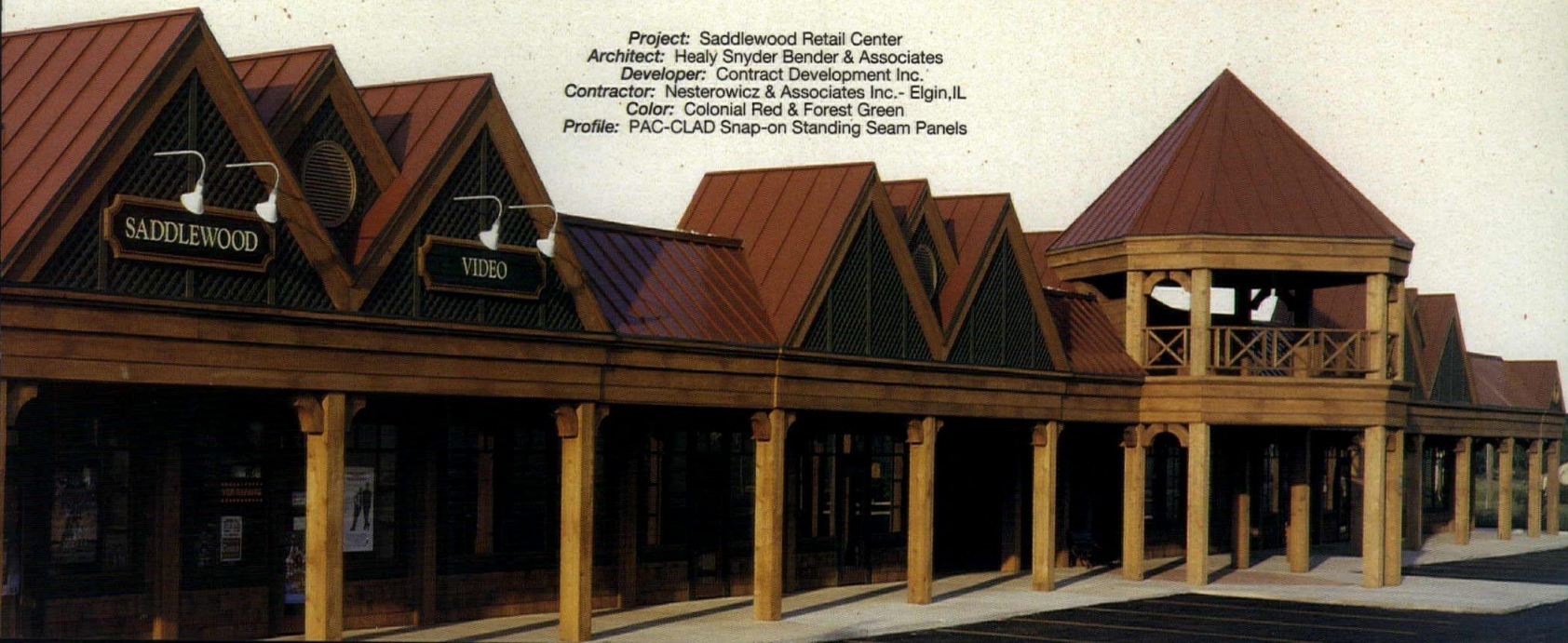
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Bofill (continued from page 24)

matic restraints, and empty surroundings.

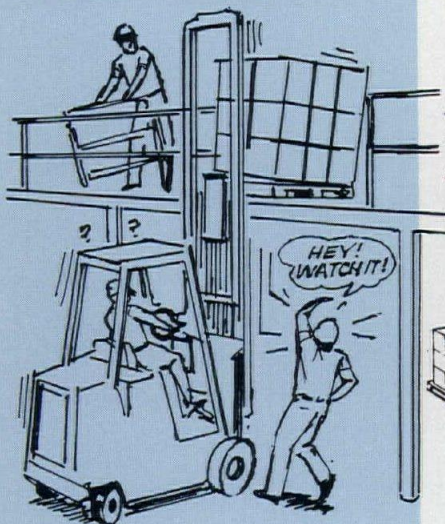
The Rice campus is usually portrayed in terms of the stateliness of its plan, established in 1910 by Cram, Goodhue & Ferguson, and the cohesion of its architecture, begun by Ralph Adams Cram with Lovett Hall in 1910. But beyond the much-admired academic courtyards at the eastern end of the campus is a vast western zone of lawns and parking lots, created when the university cleared a stand of virgin forest and built Rice Stadium (1950, Lloyd & Morgan with Milton McGinty), a towering hulk with more seats than the Astrodome.

As built, the new Alice Pratt Brown Hall addresses this western campus zone by establishing the terminus of a new quadrangle (to be filled in by later buildings), aligned with the east-west axis established by Lovett Hall. Faced in St. Joe brick, like most of its predecessors, Brown Hall is large (470 feet wide by 240 feet deep) and has massive engaged precast columns on its east and west façades. The campus-facing eastern side of the school, behind a slightly concave façade holds the school's administrative offices, recital halls, and practice rooms. The western zone, facing the parking lot, is organized asymmetrically around a central lobby space, with the 1000-seat Stude Concert Hall and its backstage spaces to the north, and an opera lab theater and the tall, narrow organ recital hall to the south.

The interiors (with the exception of the Stude Concert Hall, finished in warm African sapele-wood paneling) are simple, gray-painted spaces with large expanses of gypsum board and concrete block, punctuated by suburban-office metal door frames and windows. The corridors hum with the return air from the carefully tuned, massively scaled air-conditioning system, while the performance spaces and practice rooms are so quiet that, as the Shepherd School's Dean Michael Hammond pointed out on a recent tour, "You can hear your blood pumping in your ears," even with a piano playing in the room on one side and a trumpet playing on the other side.

Indeed, it is the quality of the soundproofing, rather than the architecture, that is most striking: in shaping the interiors, Bofill clearly took a back seat to acoustician Lawrence Kierkegaard, at whose direction most of the budget was spent. Bofill called for turning the parking lot into a formal garden of trees in movable planters, but budget cuts have moved that to the indefinite future. Houston arts patron Dominique de Menil has lent some art pieces that help fill the blank corridor walls; with a few more donations and a decade or so of building to fill in the wide expanse between Brown Hall and the eastern edge of the campus, the building's rough edges will smooth away. Until then, it stands in isolation, uneasily bridging the two realms of the Rice campus. **Joel Warren Barna**

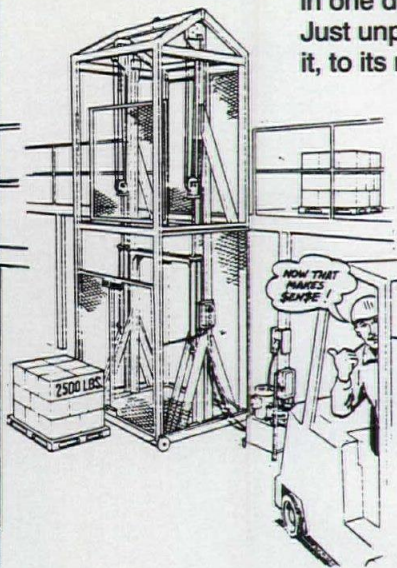
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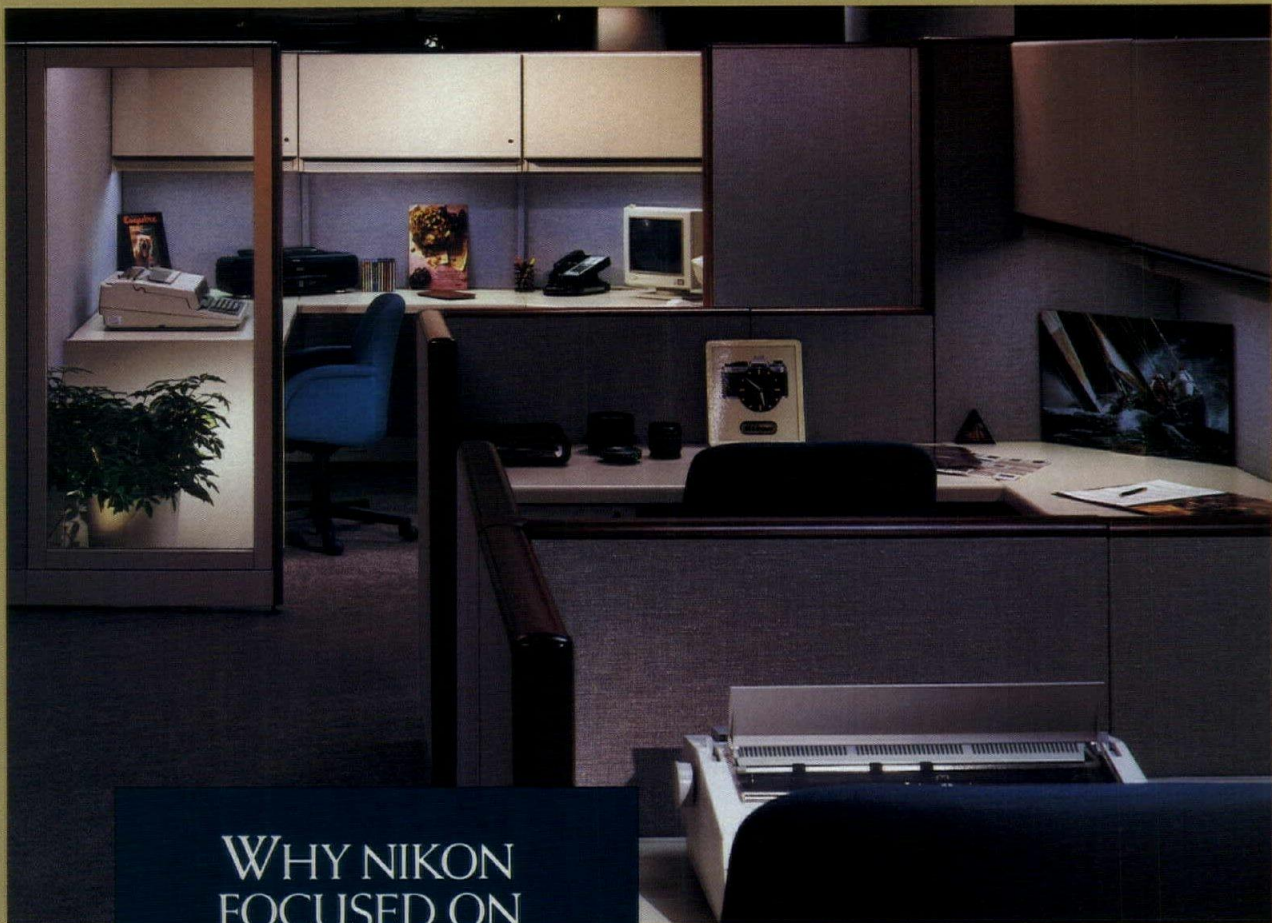
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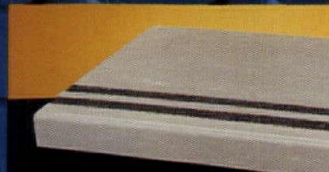
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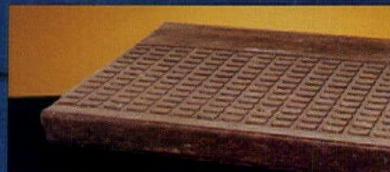
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Calendar

Exhibitions

20th-Century Furniture
 January 13–April 17

Atlanta. "Artists, Architects, and Designers: Furniture of Our Century" is a presentation of American work by Charles Eames, George Nelson, Eero Saarinen, Frank Lloyd Wright, and Richard Meier, among others. High Museum at Georgia-Pacific Center.

Tigerman on the Century
 January 22–March 11

Chicago. "halfTime: 40 Years of Evolving Modernism 1916–56; 20 Years of Neo-Miesianism 1956–1976; 10 Years of Post-Modernism 1976–1986; 5 Years of Deconstructivism 1986–1991" is curated by Stanley Tigerman. The Arts Club of Chicago.

Wright's Disciples
 January 31–February 29

New York. Work by students of Wright will be exhibited in "A Taliesin Legacy: The Independent Work of Frank Lloyd Wright Apprentices." Pratt Manhattan Gallery, Puck Building.

Competitions

New AIA Awards
 Registration deadline
 January 27, submission
 deadline March 2

Washington, D.C. The Interior Architecture Awards of Excellence (open to works by American architects) and the Urban Design Awards of Excellence (recognizing the increasingly important role of the architect in urban design) have been established by the AIA. Contact AIA Honor Awards Department, 1735 New York Ave., N.W., Washington, D.C. (202) 626-7586.

APA Awards
 Entry deadline January 31

Winter Park, Florida. The 1992 APA Awards for Design and Manufacturing Excellence recognize "designs that display a highly animated use of precast which gives life and vitality to the building surface." Members of the Architectural Precast Association or the Prestressed/Precast Concrete Institute may enter buildings completed since January 1, 1990. Contact APA, 1850 Lee Road, Suite 230, Winter Park, FL 32789 (407) 740-7201.

Richard Kelly Grant
 Submission deadline
 January 31

New York. "New and innovative work in the conceptual and applied use of light" may be submitted by applicants 35 years or younger in the U.S., Canada, or Mexico to the Richard Kelly Grant, a program established by the New York Section of the Illuminating Engineering Society. Contact IES, 345 E. 47th St., New York, NY 10017 (212) 705-7913.

Young Architects
 Entry deadline
 February 8

New York. "On Hold" is the theme of the Architectural League of New York's 11th annual Young Architects Competition. Projects may be theoretical or real, built or unbuilt. Entrants must be ten years or fewer out of graduate or undergraduate school; students may not enter. Contact Architectural League, 457 Madison Ave., New York, NY 10022 (212) 753-1722.

New Urban Housing
 Registration deadline
 February 14, submission
 deadline April 13

Pittsburgh. "New Urban Housing," is a one-stage national design competition that calls for entrants to produce a model for "affordable housing that is responsive to its urban and social context, when density is no longer the issue driving design." The first prize winner will receive \$4000 and a design commission. Contact New Urban Housing Design Competition, Jill Watson, The Community Design Center of Pittsburgh, 470 The Landmarks Building, One Station Square, Pittsburgh, PA 15219 (412) 391-4144.

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(continued on page 30)



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Calendar (continued from page 28)

ACSA/American Wood Council

Registration deadline
February 25, submission
deadline May 5

Washington, D.C. The ACSA and the American Wood Council's 10th annual competition is "HOME-EC: A Study in Affordable Housing." Entrants are asked to design "high-density urban infill on a named site in a named place." The competition is open to students only; specific educational criteria are required. A second submissions category is open to any project using wood as its primary material. Contact ACSA 1735 New York Ave., N.W., Washington, D.C. 20006 (800) 232-2724 or (202) 785-2324.

Barcelona '92 International Prizes

Entry deadline March 31

Barcelona. Established by the City of Barcelona on the occasion of this year's Summer Olympic Games, the Barcelona '92 International Prizes is a multidisciplinary arts program. The Antoni Gaudí International Architecture and Town Planning Prize honors a work "carried out within an innovative philosophy and which has contributed to the improvement of the urban space in which it is located." Work completed (or nearing completion) between October 1988 and March 31, 1992, is eligible. Contact Premis Internacionals Barcelona '92, Olimpiada Cultural, COOB'92, Travessera de les Corts, 131-159, 08028 Barcelona, Spain.

Conferences

Planning/Zoning New York City

January 30

New York. "Planning and Zoning New York City: Yesterday, Today, and Tomorrow" will be an intensive study of existing conditions and future possibilities. Contact Marilyn Burkhardt, Department of City Planning (212) 720-3277.

Broadening the Discourse

February 7-9

Santa Monica. The California Women in Environmental Design and the Association for Women in Architecture have announced their fifth annual conference. "Broadening the Discourse" will include discussion of: Growth & Urban Design; Women in Environmental Design; Women & Political Power; Art in Public Places; Housing the Homeless; and Design Theory & Criteria. Contact Julie Oakes (310) 394-0608.

ACSA Annual Meeting

March 14-17

Orlando. The Association of Collegiate Schools of Architecture's annual meeting will be held at the Yacht Club Hotel at Walt Disney World. Papers and panel discussions will focus on "new advances" in architecture and architecture schools. Contact ACSA, 1735 New York Ave., N.W., Washington, D.C. 20006 (202) 785-2324.

Yokohama Urban Design Forum

March 16-19

Yokohama, Japan. "The Quality of Cities" is the theme of this international urban design forum. Participants will discuss life and culture in an increasingly sophisticated and complex urban environment. Contact Executive Committee, Yokohama Urban Design Forum, Urban Planning Bureau, The City of Yokohama, 1-1, Minato-cho, Naka-ku, Yokohama 231 Japan (81) 45-671-2033 or FAX (81) 45-663-3415.

Livable Cities

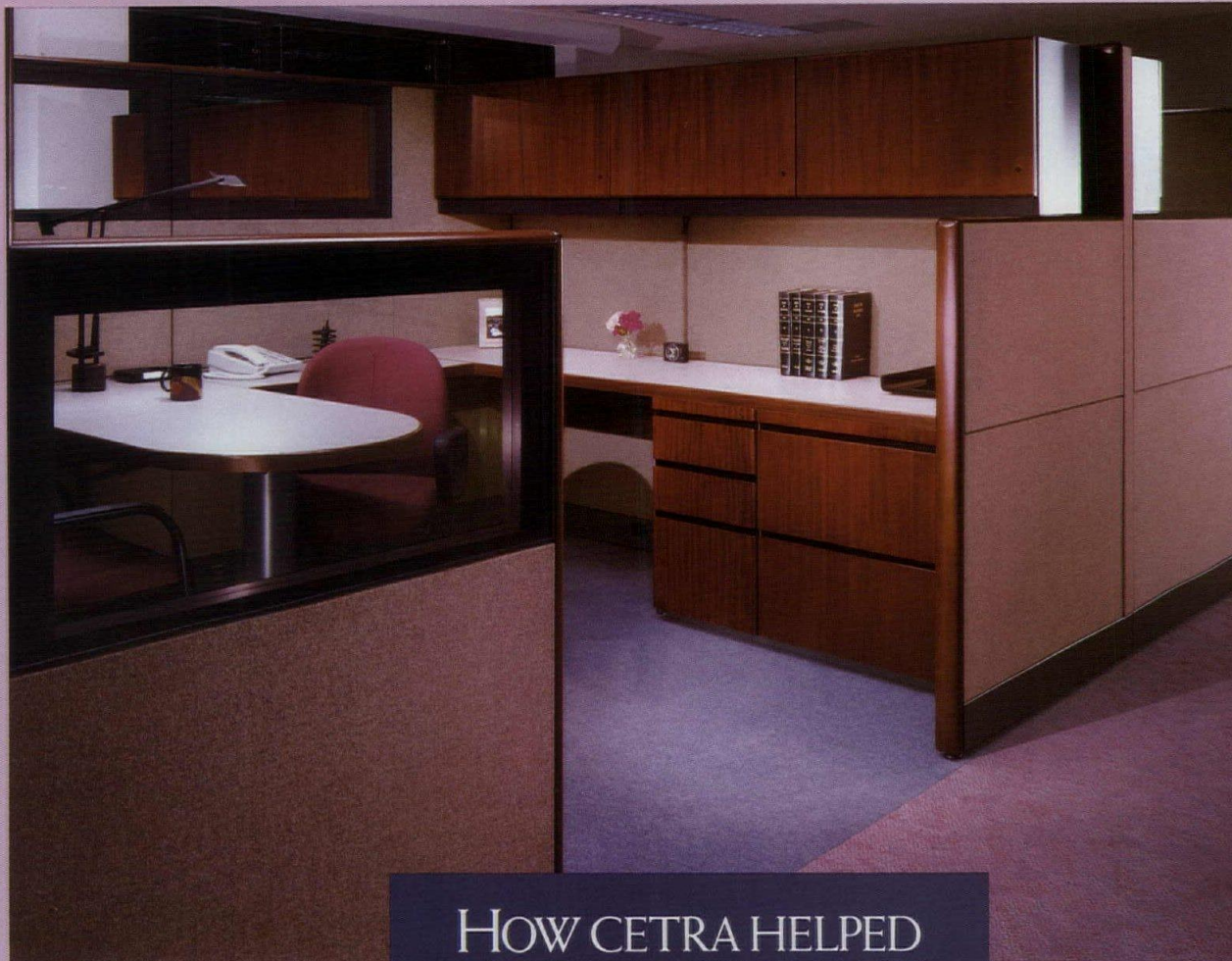
March 17-21

San Francisco. The 12th Making Cities Livable Conference is an international event for architects, landscape architects, urban designers, city officials, community leaders, and developers. Contact Suzanne H. Crowhurst Lennard, Conference Organizer, P.O. Box 7586, Carmel, CA 93921 (408) 626-9080 or FAX (408) 624-5126.

Notice

We strongly encourage readers to contact exhibition venues and competition and conference sponsors to confirm dates, request competition briefs, etc. In order to provide timely Calendar information, listings should be submitted one and one-half months prior to publication (January 15 for the March issue, for example). For possible inclusion, please send relevant information to Abby Bussel, P/A, 600 Summer St., Stamford, CT 06904 or FAX (203) 348-4023.

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Practice

Norman Coplan discusses the liability an architect can face

if certification is wrongly interpreted as guaranty.

Law: Certification as Guaranty

Architects may be in great danger of incurring liability if they have made commitments that can be interpreted by an owner as a guaranty of the contractor's performance. Such a guaranty may be inferred from the certifications that architects often must give to an owner or other third parties. In requiring certifications, an owner, a lending institution, or a government agency is seeking to minimize its exposure by subjecting design professionals to responsibility that it may not be appropriate for them to assume. Architects must be aware of the danger inherent in such certification and must learn how to deal with it.

The contract between the owner and the architect (B141), issued by the American Institute of Architects, provides that the architect shall certify the payments due to a contractor and that such certification shall constitute a representation to the owner, based on the architect's observations and on the data contained in the application for payment, that the work has progressed to the point indicated and that, to the best of the architect's knowledge, information, and belief, the quality of the work is in accordance with the contract documents. This certification is generally the only one discussed at the time the contract is negotiated. Other certifications required by lending institutions or government agencies may not even be considered at the time of the negotiation of the owner-architect contract and yet such certifications may contain language that can be interpreted as constituting a guaranty.

Professional liability insurance explicitly excludes such guaranties from coverage. It would not, for example, cover the liability arising from an erroneous representation to an owner unless the architect's knowledge, information, and belief, on which the representation was based, reflected negligence. There also would be no coverage if liability arose from an unqualified certification that was construed as a guaranty. Since the term "certification" itself conveys an impression of absolute assurance and since architects' professional status suggests that they are "all knowing" concerning the details of the construction project, it is of utmost importance that the language of a certification negate its possible interpretation as a guaranty.

Architects should discuss the issue of certification with an owner before a contract is executed and they should place contractual limits on their responsibility to furnish certifications. Architects should also make clear to owners that certifications that could be construed as guaranties are unacceptable for many reasons.

Architects, for instance, are charged by law to exercise due care in performing in accordance with the prevailing standards of the profession. This defines the limit of their responsibility. It is, thus, unreasonable and inequitable for a client to require something that can be construed as a guaranty of a contractor's performance. There is no economic justification for architects to assume such liability and it is certainly not reflected in the fees paid to them. Further, it is not in the client's interest to require an architect to accept a potential liability that is not covered by pro-

fessional liability insurance.

If architects are required to furnish certification, it should be limited to a subject that is within their knowledge and competence and they should not be responsible for certifying facts they would not acquire within the limits of the functions and duties assumed under the owner-architect agreement. Any certification of fact should be premised on and limited to the assertion that the certification is "to the best of the architects' knowledge, information, and belief" and that such knowledge, information, and belief are premised on and limited to the actual functions the architects are required to perform under their contract with the owner.

Architects are often required to certify what, in essence, is not a statement of fact, but a statement of opinion. For example, if architects are expected to certify that their plans and specifications comply with applicable building codes or other statutory or regulatory requirements, such certification should be in the form of an opinion. If an opinion was not negligently formulated, but was in fact erroneous, a defense exists to a claim of malpractice. If, however, the certification is not qualified as being an opinion, it may be construed as a guaranty, subjecting the architects to liability regardless of whether or not they exercised due care in formulating such an opinion. In any event, whether architects are certifying a fact or an opinion, the certification should state that it does not constitute a guaranty or an expressed or implied warranty.

Norman Coplan ■

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

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Practice Points

Do too many regulations prevent the construction of affordable housing in some communities? A new report from HUD, "Not in My Backyard (NIMBY): Removing Barriers to Affordable Housing," offers 31 recommendations for federal, state, and local government agencies and the private sector for removing constraints (including many important environmental regulations) that might be driving up construction costs and blocking new housing developments. The report is \$3 from HUD User: (800) 245-2691.

The Japanese lead foreign investment in the United States real estate development. According to a survey by the French Banque Indosuez U.S. Real Estate Group, the Japanese invested more than \$4.1 billion in U.S. projects (mostly in California) during the first nine months of 1990, followed by the Dutch (\$665 million), the British (\$271 million), and the Canadians (\$263 million).

How does the current building recession compare with trends in the last half-century, and what caused those trends? A poster created by the Real Estate Development Research Center at Columbia University graphically illustrates development cycles for major building categories and traces the evolution of building "product types" from suburban tract houses to vertical malls. Posters cost \$15 folded or \$20 rolled; call (212) 854-3524.

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Walter Rosenfeld describes precautions to take

when dealing with material and product samples.



Specifications: Specifying Samples

“Samples are physical examples which illustrate materials, equipment or workmanship and establish standards by which the Work will be judged” according to the AIA General Conditions (A-201, 1987, Article 3.12.3). It sounds simple, but in practice it turns out to be somewhat more complicated. Even if the specifications call for a particular item the architect is familiar with and has previously used on other projects, things can and do go wrong during the construction process that make the review of samples one of the architect’s most important responsibilities. Properly specifying samples, along with procedures for submitting and reviewing them, thus becomes one of the specifier’s most significant tasks.

In submitting samples, the contractor must follow the rules set down by the specifier in Section 01300, Submittals. Having these rules consistent from job to job makes dealing with samples easier within the architect’s office. Some essential requirements follow.

Identification: Samples should be identified by a securely attached label giving the manufacturer’s name, product trade name and number, material type, specifications section and paragraph reference, project name, contractor’s name, subcontractor or supplier’s name, and the date of submission. Each sample should be accompanied by an itemized transmittal form.

Delivery: Before submitting samples, the contractor should obtain the architect’s instructions as to where the samples are want-

ed. And the contractor should be required to prepay all delivery costs and deliver the samples to the architect’s office, to the site, or to a testing laboratory, as directed. Samples are not generally returned unless specifically requested, with return packing and delivery costs paid by the contractor. If some samples are allowed to be incorporated into the Work, this should be indicated in the specification section requiring the submission.

Size and range. Samples need to be of adequate size to permit proper evaluation. And the samples submitted should show the full range of colors, textures, dimensions, and other variable characteristics expected. Samples of different items that must match or whose finishes relate, should be delivered at the same time to facilitate coordination.

A-201 (4.2.7) tells us that the architect should review samples “but only for the limited purpose of checking for conformance with information given in the Contract Documents.” But why is this necessary if the material or work has been properly specified? Here are a few reasons:

Error: The contractor may have ordered the wrong item (perhaps by phone or without showing the supplier the specifications). On a recent large project, for example, window screens were delivered (without a prior sample submission) with aluminum mesh where bronze mesh had been specified, a substantial difference in appearance and in cost.

Production changes: The manufacturer may have changed the product in some way, changed the model number, or even stopped making it since it was specified months earlier.

Substitutions: Examination of samples may reveal that the contractor is proposing (without explicitly saying so) a substitution somewhat different from what was specified. Or (as in public work) three “or equal” products were named and the architect needs to see the one proposed to be used on the job.

Relationships: To assure consistency, it is necessary to see the item together with other items that must match it or relate to it.

Project changes: The impact of late design changes or changed construction conditions on one or more products may have been overlooked.

Problems during construction: Having established the rules in Division 1 and specified the samples required in the appropriate sections of the project manual, can’t the architect just follow through during the course of construction, checking each sample as it comes in? On most projects this is the normal course of events. But there are still problems to be faced, no matter how well written the specifications may be. Common problems with samples follow.

Representation: The sample submitted does not in fact accurately represent the product intended to be furnished. For example, if the sample is hand made and not produced in a factory run, colors and finishes may differ critically.

Technical inadequacy: The sample is satisfactory in appearance but does not meet ASTM or other technical requirements. It is important to recognize here that acceptance of a submitted sample can supersede written requirements to which the sample may not conform.

Variations: One sample may not show the full variation to be encountered on a large quantity of items. Brick and tile, for example, are subject to such variations.

Architect’s choice: The item may be available in several finishes or versions requiring the architect’s decision. Having small samples of available colors and finishes submitted before the full-size sample is shipped usually solves this problem.

Scale differences: The sample may be small or partial and the full-size product is different. For example, a 2’0” x 2’0” fixed window sample recently submitted for a mock-up did not show the numerous (black) weepholes on the face of horizontal members of the full-size white-coated aluminum windows that arrived on the site months later.

Design issues: The sample may be of the wrong hand, may have advertising on it, or may be unsuitable because of changes made after it was specified.

Under the pressure of time and the need to absorb unexpected costs, architects may use expediency to determine which products get accepted regardless of the original intent. Conscientious architects and specifiers usually take sufficient care during project documentation to ask for the right products and the right samples. Equal care should be taken during the construction phase to see that the right materials are in fact provided on the job. In this verification and evaluation process, the specifier can play a continuing and constructive role.

Walter Rosenfeld ■

The author is a consulting architect and specifier based in Newton, Massachusetts.

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Eric Teicholz discusses the implications of the Windows operating system for DOS-based computers.

Computers: Understanding Windows

As faster and more powerful PCs become commonplace, one operating system promises to become the standard in the 1990s: Windows version 3.0, Microsoft Corporation's graphic user interface (sometimes called GUI) for DOS-based computers. Although the Windows interface can slow application software considerably, it offers four significant advantages over customized interfaces in the DOS environment:

- 1 A consistent graphic user interface between applications;
- 2 Multitasking capability (i.e., the ability to run several programs concurrently);
- 3 Ability to run existing DOS applications software;
- 4 Advanced communication and file sharing among several applications.

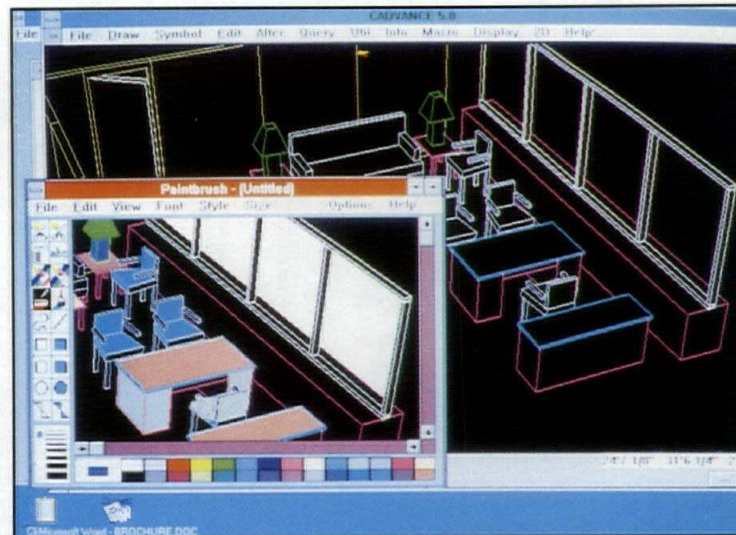
Windows also offers standard utilities such as a clock, a paint program, a calculator, and a calendar. Because of these advantages, over 4 million copies have been shipped to date, and over 50,000 third-party software developers have purchased developer kits for Windows. According to the IDC market research firm, this translates into \$205 million for Windows application software sales for the first quarter of 1991 compared with \$130 million for Macintosh applications, and \$25 million for OS/2.

There is sometimes confusion between Microsoft Windows and X-Windows. Where Microsoft Windows is an operating system shell, X-Windows, developed at MIT, is the de facto industry "windowing" standard for UNIX and other computers. As such, it

is not a graphic user interface, but instead a manner of communicating between applications and displays, especially in a networked environment. X-Windows is independent of both hardware and an operating system, so a server on a network can provide applications to client computers running different operating systems, as long as the clients are also operating under X-Windows. Graphic user interfaces such as Motif or Open Look can be built on top of the X-Windows protocols to provide the consistent, "friendly" face that Windows or Macintosh systems offer.

In contrast, Windows provides both windowing functions and a graphic user interface to DOS computers only. It also adds important features to the operating system that DOS could not provide previously. For instance, multi-tasking allows more than one application to operate at the same time, a capability standard on UNIX and Macintosh computers.

Vendors of PC software have virtually all announced upcoming or current Windows versions of their DOS software. For instance, the WordPerfect Corporation plans to start shipping WordPerfect for Windows soon. The Lotus Development Corporation has released Lotus 1-2-3 for Windows, including complete file compatibility with previous versions of the popular DOS spreadsheet program. Of course, Microsoft has had the jump in releasing its own suite of office software that already operates in Windows, from Word for word processing to Excel for spreadsheets and other packages for presentation graphics. Not only do these programs operate in Windows, but they take advan-



"Windows" allows information to be moved to other applications for rendering.

tage of the cross application computing features that Windows 3.0 allows. Few vendors have been able to implement these features in such a short time.

Like PC software developers, CAD vendors have been moving their programs to the Windows environment. Foresight Resources Corporation has had a Windows version of Drafix CAD since 1989, and is releasing its second Windows version this month. Autodesk recently announced a Windows extension to its PC CAD market-dominating AutoCAD software to be released in the first half of next year. This extension kit will allow current AutoCAD users to operate with or without Windows as they choose. You can be sure that many third-party vendors (developers of software that interfaces with AutoCAD) will soon move their products to Windows as well.

Other CAD system vendors have also announced upcoming Windows versions. Sigma Design's ARRIS software for Windows should ship in volume this fall. Previously operating only on more powerful workstation-class computers, ARRIS should bring a full array of graphic features to PC CAD in Windows. Alias Upfront, 3D design software, is available in both Macintosh and Windows formats.

ISICAD's CADVANCE for Windows should be released this year. CADVANCE possesses perhaps the strongest network capabilities of all PC CAD systems.

There is also the possibility that CADworks will soon release a Windows version of its DRAW-BASE, which is known for the tight integration of a database with its CAD graphics.

Certain other vendors of note have already released Windows products. Eclat encodes manufacturers' product information (for furniture systems, fixtures, and other equipment) and publishes the data (including text, color pictures, CAD diagrams, test and research data, and prices) on CD-ROM. The disks are distributed and regularly updated at no charge. The Product Researcher, an Eclat software application, provides search and retrieval from these disks within the Windows environment. McGraw-Hill's CAP.Electronic Sweet's has a series of products called CAP for Windows, which includes CAP.Spex for CD-ROM furniture specification and CAP.Spacetek for space planning. The latter is a facility management application that performs analyses on current and future building use. Wind-2 Financial Management software has announced that its product line will be available for Windows. If these products fulfill the potential of the Windows environment, it will be possible to integrate text, data, and images from one application to another.

Eric Teicholz

The author is an architect and President of Graphic Systems, Inc., in Cambridge, Massachusetts.

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Teresa Pineda Davidson, Architect, describes the AIA's CAD Layer Guidelines.

CAD Layer Management

Five years ago, personal computers offered flexibility and independence. Now as more architectural firms and their consultants' offices are becoming automated, achieving higher levels of productivity means firms with CAD have to work together more efficiently. According to a 1991 survey of CAD use in design firms, 92 percent of firms share CAD data with consultants, and 82 percent use data files provided by others.

These figures demonstrate the need for all team members to fully understand each other's file structuring system. Consultant drawings, for example, often contain repetitive information that is not applicable to them, because they have failed to freeze or turn irrelevant layers off. There is also the danger of merging different types of information that were coincidentally labeled with the same name.

The use of drawing layers is a concept that predates CAD: like the pin-bar overlay system, CAD layers allow drawings to be organized and manipulated. CAD layers are often thought of as sheets of information that can be added or taken away to create composite drawings of the overlapping building systems. Before CAD, it was never easy to manually "move" information from one sheet of paper to another. But with commands such as "CHPROP" there are no longer any eraser shavings or discrepancies.

The AIA's layer naming convention represents an effort to include all the disciplines, promoting easy electronic data transfer between consultants. In an effort to provide a viable stan-

dard for architecture, building engineering, and facility management, the AIA organized a task force on CAD layer guidelines. The group, chaired by Michael Schley from the AIA, included representatives from the International Facility Management Association, the American Consulting Engineers Council, the American Society of Civil Engineers, the Naval Facilities Engineering Council, the U.S. Army Corps of Engineers, and the U.S. Department of Veteran Affairs. Their recommendations were published in *CAD Layer Guidelines*, which is now available from the AIA.

AIA's layer naming convention offers a choice of a long or a short format. The long format is more descriptive because it breaks the layer names into four categories. The "major group," with one character, denotes the discipline: A for architectural, S for structural, M for mechanical, E for electrical and so on. The AIA task force emphasizes that all of these categories can be used by architects; they denote building systems, not suggested divisions of professional responsibility.

The second category, the "minor group" with four characters, designates materials or construction assemblies such as concrete, walls, windows and doors: S-CONC, A-WALL, or A-DOOR. The third category, "optional modifier," differentiates similar layers by assigning four characters to a modifier that could describe hatching conventions, types of wall assemblies, or specific windows: A-WALL-PATT, A-DOOR-METL. Firms would probably not use this level of detail on small projects. The final category, "user defined," also

SAMPLE AIA CAD LAYER NAMES

LONG FORMAT	SHORT FORMAT	LAYER DESCRIPTION
A-WALL	AWA	WALLS
A-WALL-MOVE	AWAMO	MOVABLE PARTITIONS
A-GLAZ	AGL	WINDOWS, WINDOW WALLS, CURTAIN WALLS, GLAZED PARTITIONS
A-GLAZ-ELEV	AGLEL	GLAZING AND MULLIONS (ELEVATION VIEWS)
A-FLOP-SPEC	AFLSP	ARCHITECTURAL SPECIALTIES (TOILET ROOM ACCESSORIES, DISPLAY CASES)
S-GRID	SGR	STRUCTURAL COLUMN GRID
S-WALL	SWA	STRUCTURAL BEARING WALLS

FROM CAD LAYER GUIDELINES STANDARDS, AIA, 1990.

optional, can have one to four characters to incorporate special requirements such as project phasing: A-DEMO-WALL-1.

AIA's short format, which was designed for CAD users who requested shorter, easier-to-type commands, uses the same categories except the number of characters for each layer name is reduced and a dash is not used to separate categories. The major group has one character, the minor group has two; the optional modifier contains two characters and the user defined category remains optional with one or two characters. For example, A-WALL becomes AWA and A-DOOR-METL is changed to ADOME.

Both formats allow time savings because layer content is logical and predictable. Users who are familiar with the guidelines automatically know to draw on the correct layer and can efficiently manipulate layers with wildcards as needed. Unfortunately, because there is no predictable character length of short format names, there is no one-to-one correspondence between the short and long formats. The issue of short-format speed versus long-format readability has prompted the task force to look into translation software.

Our firm selected the long format because it offered us several advantages:

- It provides a logical and flexible way to expedite translations and file sharing.
- Although it is lengthy to type, it is easier for casual users to understand.
- Team members can easily understand the structure and organization of a file by applying the logical naming convention "formula."
- When the number of characters is predictable, the use of wildcards such as "*" and "?" limit command repetition, increasing speed.

Layer management plays an important role in minimizing and simplifying commands used, and can reduce the time it takes to perform a task. If we standardize and enforce a formal layer system, documents will be improved and their quality enhanced.

Theresa Pineda Davidson ■

The author is an architect and CAD Manager for Group 70 International in Honolulu, Hawaii.

References

PSMJ CAD Application and User Survey, Practice Management Associates, Ltd., July 1991. (617) 965-0055.
CAD Layer Guidelines, AIA, 55 pages, 1990. (202) 626-7475



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Progressive Architecture Awards

Again this year, a jury of eight distinguished professionals scanned the output of hundreds of firms for outstanding accomplishments in architectural design, urban design, and architectural research.

The 22 winners they selected are presented on the following pages, along with their commentary, profiles of the winning firms, and final observations on this 39th annual P/A Awards competition.

The Judging and The Jury



All eight jurors in the P/A conference room.

They met on a September Sunday, pored over 762 entries, debated together into the night, and delivered their verdicts on Tuesday afternoon. For the 39th time, a jury of independent architectural professionals converged on P/A's offices to choose those few submissions – one out of every 34.6 this year – that went “beyond competence” to indicate new possibilities.

For almost two working days, the jurors worked in three teams, examining all entries in the three major categories of the competition. On the final day, they gathered to present each team's nominations, exchange opinions on them, and take a final vote.

To a greater extent than usual, each of the teams reached consensus by the time the jury as a whole reassembled. This agreement within the teams did not necessarily come easily. The architectural design team, in particular, reached consensus through the arduous balancing of their search for quality with their quest for breakthrough concepts from unfamiliar sources (firms that were only apparently unknown, but the anonymity of the entries hid some surprises); they invented the “blind date” pairing of entries (see page 46) as a way to resolve their conflicts. One outcome, however, was that this team had forged an unshakable voting block by the time the teams reconvened, frustrating efforts of their fellow jurors from other teams to revise their choices, except for final adjustments between awards and citations.

Two special citations were awarded this year to projects that crossed boundaries between categories. The Interim Bridges project for Boston (p. 92) was considered primarily by the urban design jury, but was initiated more in the manner of a research project rather than commissioned by a client as the urban design rules require; the adult day care entry (p. 80) originated in the manner of a research project – and was first considered by that team – but its product was a design, rather than recommendations or guidelines. In both cases the jury as a whole applauded the initiative of the entrants in breaking conventional working patterns and felt that projects such as these embodied the real objectives of the P/A program.

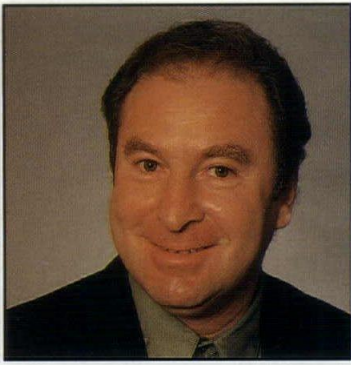
In the end, geographical distribution was strongly tilted toward California firms, especially in the architectural design category. All told, 13 of the 22 honors are going to firms in various parts of that state, an increasingly important center of creativity in our field. Outside of California, honored firms are widely scattered, with smaller concentrations in Boston and New York. Canadian firms were recognized for two entries.

Types of architectural design projects covered a generous range: from housing for homeless families to a private guest house, from a transit station in L.A. to a cultural institution in Paris. In urban design, the emphasis remained on enhancing the existing fabric, but the neo-traditional approach of recent years was no longer dominant. In research, the relatively small number of choices was nevertheless diverse in its objectives.

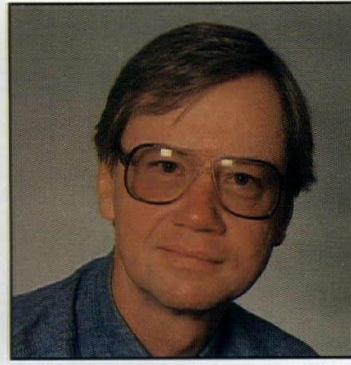
There is an encouraging balance this year between firms previously honored in the program and firms new to the winner list. Eisenman Architects and Ellerbe Becket are each taking honors for the fourth consecutive year. Winning for the second year straight are Davids Killory, Jim Jennings, and the Refuerzo-Verderber team. The winning streaks of Steven Holl Architects, Coop Himmelblau, and Machado & Silvetti were broken – only interrupted, we hope – by the presence of firm principals on this jury.

P/A is very grateful to this hard-working, hard-thinking jury and to the thousands of professionals whose efforts are embodied in those 762 entries. **John Morris Dixon** ■

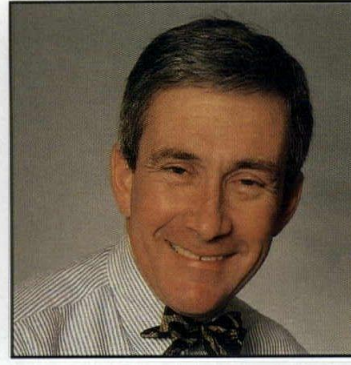
We expect the winning schemes on the following pages, with the jury discussion, to generate some definite reactions and some debate among readers. We urge you to write and share your thoughts, from which we hope to publish a generous selection.



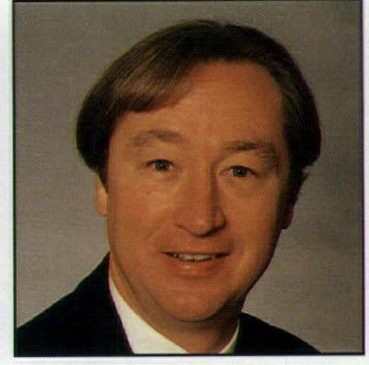
Stanley Saitowitz, elected jury chairman, is principal of the Stanley Saitowitz Office in San Francisco, and an associate professor at the University of California, Berkeley. He received his Bachelor of Architecture at the University of Witwatersrand, South Africa, and his Master of Architecture from the University of California, Berkeley. His recent published work includes the California Museum of Photography in Riverside (P/A, September 1990), and a residence in Los Gatos, California (P/A, November, 1990). He is currently working on the San Francisco Embarcadero Promenade and the Boston Holocaust Memorial.



John Archea has been an associate professor since 1987 in the Department of Architecture at the State University of New York, Buffalo, and taught prior to that at Georgia Tech. From 1973 to 1977, he was at the National Bureau of Standards, where his studies centered on safety in houses, nursing homes, and hospitals. He holds a BS in architecture from the University of Cincinnati and a Ph.D. from Penn State. He chaired the Board of Directors of the Environmental Design Research Association (EDRA) from 1978 to 1980. He is currently working on a book entitled *The Architecture of Everyday Experience*.



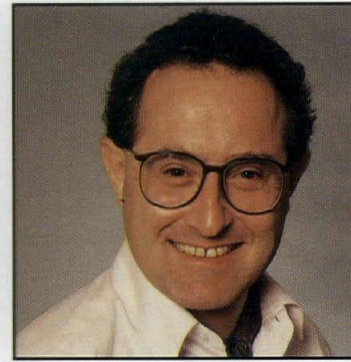
Gregory S. Baldwin, FAIA, is a design partner in the Zimmer Gunsul Frasca Partnership of Portland, Oregon. At ZGF, he has been responsible for the design of downtown developments, transit improvements, and urban design efforts in several cities from coast to coast. The three projects under Baldwin's direction that have been recognized in the P/A Awards program include Portland's light rail system (P/A, Feb. 1988, p. 66). In 1991, ZGF received the ALA Architecture Firm Award. Baldwin holds undergraduate and architecture degrees from Harvard, and was the recipient of a Rome Prize Fellowship.



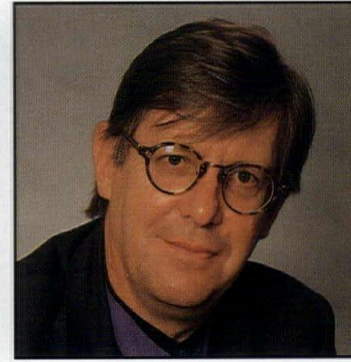
Steven Holl, AIA, principal of Steven Holl Architects, established his firm in New York in 1976, following graduation from the University of Washington, studies in Rome, and post-graduate work at the Architectural Association in London. He is a professor at Columbia University, New York. His work was shown at New York's Museum of Modern Art (1989) and at the Walker Art Center, Minneapolis (1991). Among his projects that have won P/A Awards honors are the Dreamland Heights building, Seaside, Florida, (published in August, 1989), the University of Minnesota School of Architecture (January, 1990), and the Fukuoka housing (August, 1991).



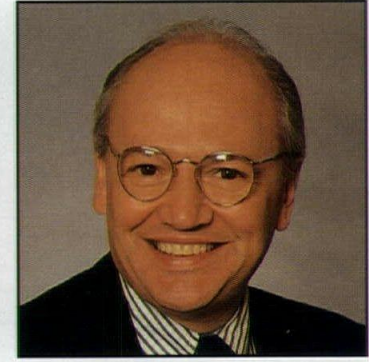
Diane Legge Kemp, FAIA, is a principal in Legge Kemp Architecture & Landscape, Chicago. Her architectural consulting and landscape design practice was formed in 1989 when she left Skidmore, Owings & Merrill, where she was a design partner. She received a Bachelor of Arts from Stanford University, and a Master of Architecture from Princeton. She is a founding director of the Newhouse Architecture Foundation, which introduces architecture and related fields to public high school students, and is a member of the Governing Board, School of the Art Institute of Chicago, and Advisory Council, Princeton School of Architecture.



Tom F. Peters is Director of the Institute for the Study of the Highrise Habitat and a professor of architecture and history at Lehigh University, Bethlehem, Pennsylvania. His fields of interest include the culture, theory, history, and philosophy of building technology. His recent articles include "An American Culture of Construction" in *Perspecta 25* and "Architectural and Engineering Design: Two Forms of Technological Thought on the Borderline between Empiricism and Science" in the 1991 book *Bridging the Gap*. He has taught at the E.T.H. in Zurich, U.C. Berkeley, Cornell, and the Technical University of Nova Scotia.



Wolf D. Prix is a principal and co-founder of the team practice Coop Himmelblau, founded in 1968 in Vienna. Working on study and building projects in the fields of architecture, design, and the fine arts, the team has recently completed two projects in Austria. They have also won two recent invited competitions, La Ville Nouvelle de Melun-Sénart, planning a satellite city near Paris, and the renovation of the 19th-Century Ronacher Theatre in Vienna. Opening an office in Los Angeles in 1988, Coop Himmelblau took part in the Deconstructivist Architecture exhibition that year at the Museum of Modern Art in New York.



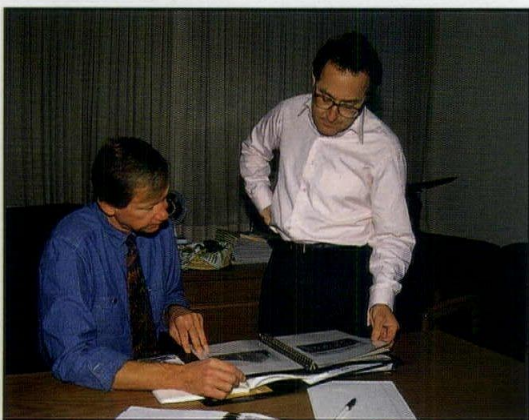
Jorge Silveti is a principal of Machado & Silveti Associates, a Boston architecture and urban design firm, and a professor at Harvard. He received architecture degrees from the University of Buenos Aires and Berkeley, and a Rome Prize Fellowship from the American Academy. His firm has won citations or awards in all three categories of the P/A Awards program; last year, they won an award for the design of Piazza Dante in Genoa, and Silveti with his students won an award for urban research in Sicily. Recently, the firm won the first Award in Architecture from the American Academy and Institute of Arts and Letters.



For initial review of the entries, the jurors were divided into three teams. Above, the architectural design team: Kemp, Saitowitz, Prix, Holl.



The urban design team discussing submissions: Baldwin and Silveti.



The research team scrutinizing entries: Archea and Peters.

Architectural Design

Each year a different jury identifies similar programs that either are not among the entries, or do not show architectural excellence. Always lamented are what they consider inadequate entries in the fields of housing and social concern, health, education, and commercial construction.

Prix: We just have to state that we regret that there is no good school, there are no good public buildings, no good health projects among the entries, and there are too few good housing projects. You can't cite a project because it's a good program.

Holl: It's a shame that there were so many projects and so few that connect a program of intensity with an interest in excellence.

Saitowitz: The process itself has become excruciating for architecture; because of the all difficult requirements architects face, the projects become compromised.

Earlier juries have had qualms about premiating entries that are already known to them or are by someone they think they can identify.

Saitowitz: Once we selected the projects in the initial review, we suffered a sort of jurors' remorse, a shock about how many had recognizable signatures, and how few were really new and surprising. Of course, we came here hoping to discover and be able to present to the public some idea of a new architecture.

Holl: It's unfortunate, but we don't have projects with the level of programmatic invention that we would like, but probably these things are not being commissioned.

Out of 625 architectural design entries, this year's jurors chose 13 to recognize. They were gratified that there was one submission that addressed both housing and social concerns – and did so with good design and the required economy of means (p. 54). They selected nothing in the education or health areas and found only two moderate-scaled buildings (pp. 60 and 63) in the commercial arena.

Even though jurors are asked not to name names if they recognize the sources of entries, they inevitably know some too well for their forbearance to last. Uncomfortable after the first day with what they felt were too many known names among those kept in the running, the jury talked of bumping them in favor of the (deceptively, in some cases) less recognizable schemes. Since this is not prescribed by the P/A rules, they devised another means to equalize the players: "Blind Dates." By pairing almost every finalist with another, they matched both like and unlike.

Holl: When making a blind date, you want to match the most extremely different people, known and unknown.

Saitowitz: We tried to juxtapose things that would set up poles and allow debate between known and unknown, between extremely reduced and more exuberant projects.

As is the case with almost every P/A jury, the license given them by the magazine was explored and tested. This year the "blind date," part of that process, became a vehicle for comment. The message is clearer in some cases than in others, because the pairing came from individual jurors' minds, and not always out of unanimous agreement. **Jim Murphy** ■

Urban Design

Before evaluating the 96 entries in *Urban Design*, jurors Gregory Baldwin and Jorge Silvetti identified seven criteria for recognition:

- to promote urbanity, the characteristic of productive interdependence;
- to reconcile the American penchant for independence and pastoral ideas with the potential of urban interdependence (for American projects);
- to apply an inclusive design response to a problem and its relevant context;
- to facilitate resolution of acknowledged public objectives;
- to produce a gregarious architecture that invites and directs collaborative participation;
- to embody qualities native to the culture of the subject community;
- to verify the architecture presumed or promoted by the plan.

Silvetti: There has been a lot of progress in the field of urban design in the last 25 years. Such ideas as the making of streets, the consideration of historical and cultural context, and the relationship between architecture and urbanism, among others, have become mainstream thinking. In that respect I think there are lots of projects here that are correct and very engaged with the city, and we can safely say that the field of *Urban Design* is definitively acting more responsibly toward the city than in the past. But I also think this is a time when we expect to see attempts that go beyond the normative, that rise above pure competence. With few exceptions, such explorations are nowhere to be found within the submissions.

Baldwin: I agree that in the last 10 or 15 years, we have accepted a responsibility for issues, concerns, perspectives, and principles that earlier seemed invalid or irrelevant. What we have learned in the process is that good intentions simply don't make it. The urban designer has to have sufficient understanding of his craft to be a true leader among the designers who contribute to the development of a city. Just as an architect must understand structural, mechanical, and electrical engineering to provide leadership on the design of a building, the urban designer has to understand the engineering disciplines and all the funding and institutional mechanisms critical to his project so that he can provide the overall vision and leadership for the project's design and development. The intentions of most projects submitted were good, and many aspects of those projects were cleverly conceived. However, I do not have confidence that the urban designers of many of those projects understand the responsibilities of their craft well enough to shape the exceptional concept and ensure its implementation, management, and maintenance. On the other hand, a few demonstrate the insight, persistence, and skill necessary to produce projects that will transform the cities they serve.

Baldwin and Silvetti also expressed doubts about urban schemes that were the result of design competitions, maintaining that such competitions did not allow adequate opportunity for rapport between designer and client to be established and form the foundation for an enlightened and responsive solution.

Mark Alden Branch ■

Research

This year's jury awarded three citations out of a field of 42 submissions (as against last year's 45). Jurors Archea and Peters showed remarkable agreement in what they looked for and in their attitudes about the role of architectural research in general.

Peters: Our basic criterion has been that architectural research must have design – that means synthesis – as its goal. Not analysis. It may use analytical methods, but its goal is synthesis. We looked for a definition of the problem or a question, the definition and development of a method, and also a definition of the *umfeldt*, the field in which something is situated, which may be demonstrated by a bibliography or by any other means. And then very important is a critical approach to the problem and the method, because without that, the result is clerical, predictable, and simply a reaffirmation of previous thinking.

Archea: We looked for continuity between the research question and its potential implementation in the built world. So much of the research seems to be so cleanly tied off that it doesn't enter the design process at its inception, but rather at its conclusion. We found a great lack of continuity between the research and the design enterprise that presumably is going to take advantage of it.

Peters: Our view is that architectural research is not an addendum to architectural design, but is an aspect of it. This indicates an architectural approach to the analysis, which can be sequential, but is usually simultaneous.

Archea: Research needs to have an open-ended format so that it can hook into the design process, which is a synthetic, interactive process. It should stimulate the exploration and proposition of design alternatives, not merely serve as a checklist to determine whether certain established criteria have been met. Moreover, something that won five years ago should now be standard practice, and be viewed as such.

Peters: Once the research question is answered, there must also be some conclusions that respond to the question, "So what?" What implications does this have for the hypothesis set up in the beginning? *The jurors were also disappointed in what they saw and didn't see.*

Peters: We had a lot of POEs and a surprising number of health-related projects. We had nothing ecological at all, which was surprising.

Archea: We didn't have anything that dealt with energy issues, and no structural submissions. There were a couple of extraordinary technical pieces that were in fields that support construction, but one has to question whether those constitute research in the architectural realm.

Peters: In all but six or seven, I miss the vitality of discovery. Many simply substantiated what they knew before in a very pedestrian way.

Archea: One has to be somewhat gladdened by the fact that there is a fair amount of really competent work going on, even if it isn't cutting into new territory. But even in cases where the work was of merit, the way in which it was presented was often horribly put together. It's up to those who submit to excavate the essence of a project and make it available; the summary up front doesn't always do that. **Kenneth Labs** ■

Architectural Design Award

Frank O. Gehry & Associates

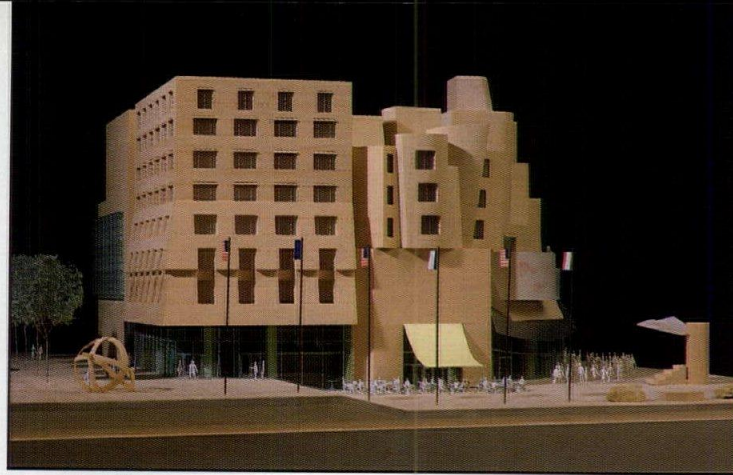
Project: American Center in Paris.
Site: a block in the Bercy section of Paris, an industrial area currently being rehabilitated with commercial and residential development. The site is bordered by Rue Bercy to the north, a new park to the south, new housing to the east, and a new landscaped plaza to the west.

Program: a 198,000-square-foot artistic/cultural facility housing performance spaces, administrative offices, and apartments for visiting artists.

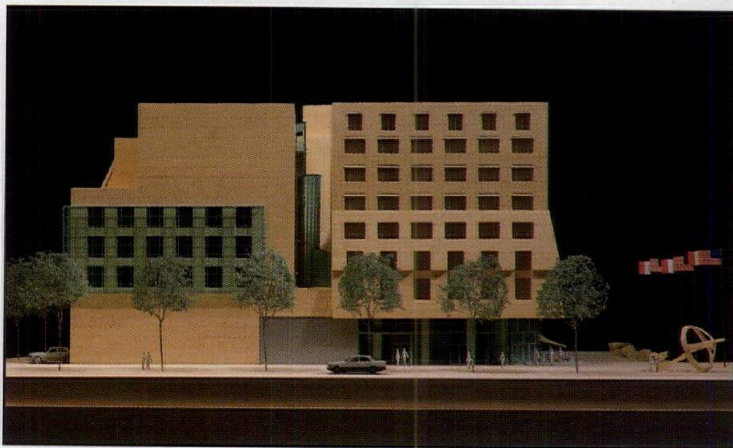
Solution: This building addresses the diverse needs of the American Center, with functions expressed as distinct parts of a whole. Limestone cladding unites the function-driven forms with the city at-large. Street walls to the north and east are unimposing, and adhere to neighboring building heights and fenestration patterns. A city planning gesture required that the southwest corner of the site be clipped, a condition used by the architect to direct the building's most public and most variegated face to the park and plaza beyond. Public spaces (multipurpose performance/rehearsal spaces, retail shops, a restaurant/coffee shop, and a 400-seat theater) are on the lower levels and are organized around the edges of the site. An L-shaped apartment tower at the northwest corner is balanced by a tower to the southeast; the latter holds the fly gallery of the theater, a language school, administrative offices, and a library. Exhibition galleries and a "sculpture terrace" are on the upper levels.

The architectural design jurors arranged a "blind date" between the American Center and the Double Dihedral House (p. 51). While occupying radically different sites, both buildings challenge conventional notions of form and of relation to context.

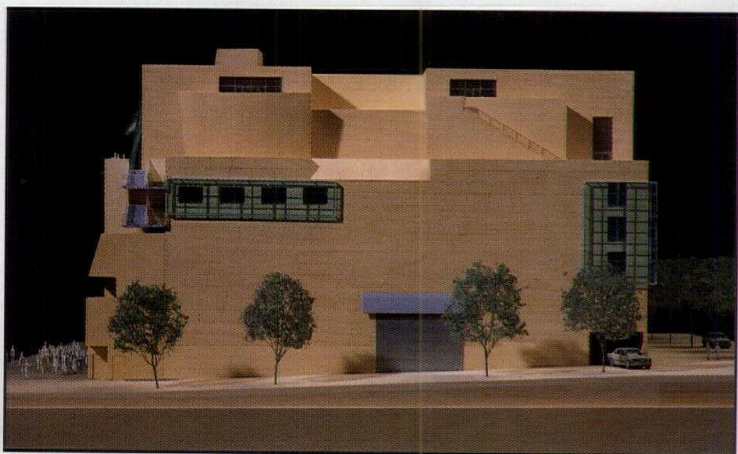
Architects: Frank O. Gehry & Associates (Frank O. Gehry, design principal; Robert G. Hale, Jr., managing principal; Edwin Chan and C. Gregory Walsh, project designers; Thomas J. Hoos, project architect;



MODEL FROM THE WEST



MODEL FROM THE NORTH



MODEL FROM THE EAST

Marc Salette, Brian Yoo, David Gastrau, and Kevin Daby, project team).

Associated Architects: Savot & Jullien Architects D.P.L.G. (Jean Rouit, project manager; Philippe Cieren, project architect; Nicolas Camilleri, Antoine Maroun, and André Graby, project team).
Client: American Center (Henry Pillsbury, Judith Pizar, Daniel Janicot).

Consultants: Rioulec Scénographe, theater; Xu Acoustique, acoustical; S.G.T.E., structural; INEX, mechanical; BETEC, electrical.

Modelmaker: Model Concepts Inc.
Model Photographer: J. Scott Smith.

Jury Comments

Peters: Does the building fit in Paris?

Saitowitz: It fits better than some of the other new Parisian architecture.

Archea: Which is not necessarily saying a great deal.

Saitowitz: Yes, but at least it's showing that you can do new buildings and that they can be Modern and continuous simultaneously.

Holl: We don't have a building as big as this by Le Corbusier in Paris, so this is an interesting moment that is happening. The program is cultural interchange with artists in residence who are given a place to work.

Prix: I would vote for this building

without knowing the program because it is very spatial. When I look at the program, it supports the bulk [of the building]. I really like to see artists living [there].

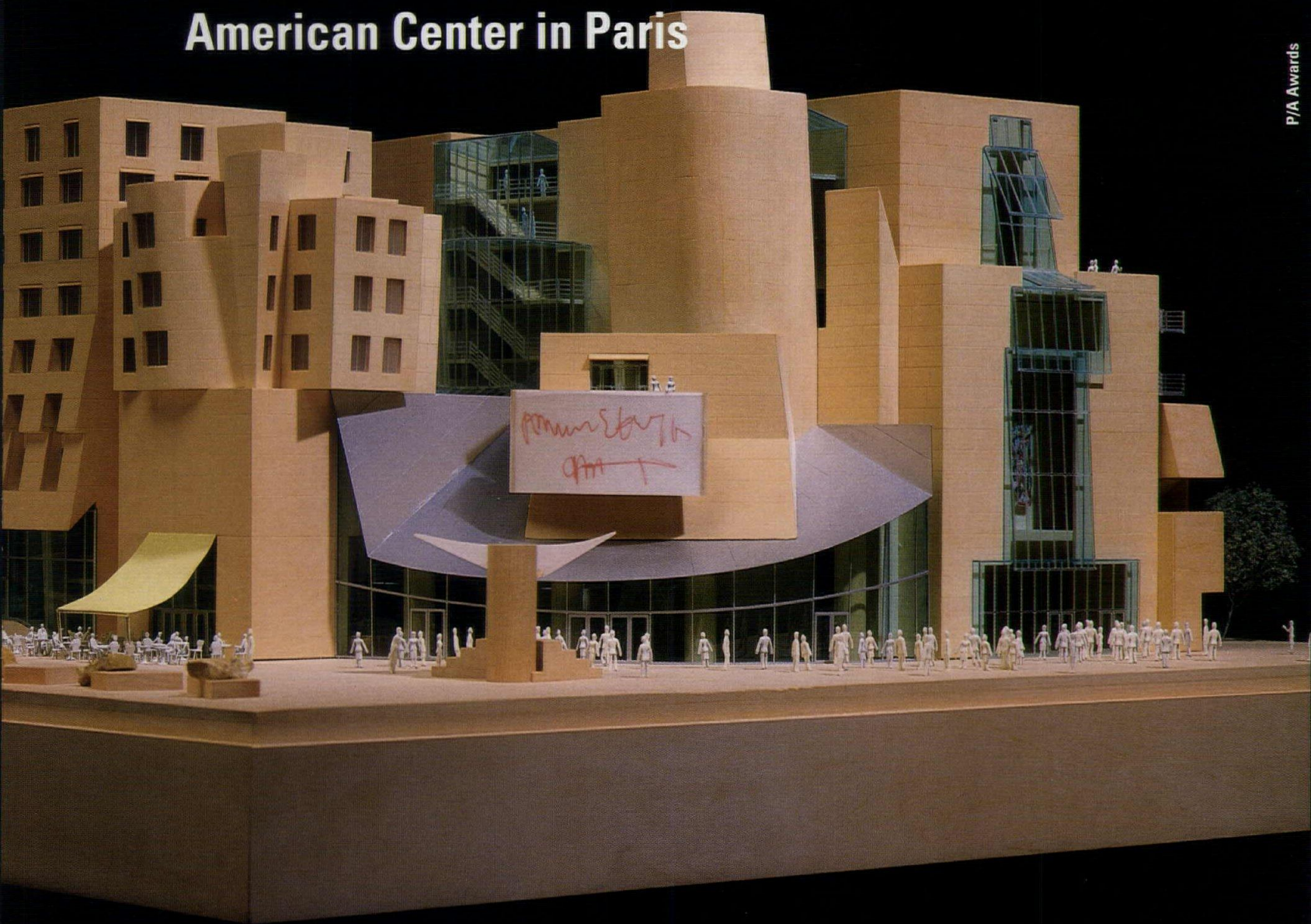
Kemp: Is there any idea for organizing the space in this building?

Saitowitz: I think it's an urban idea.

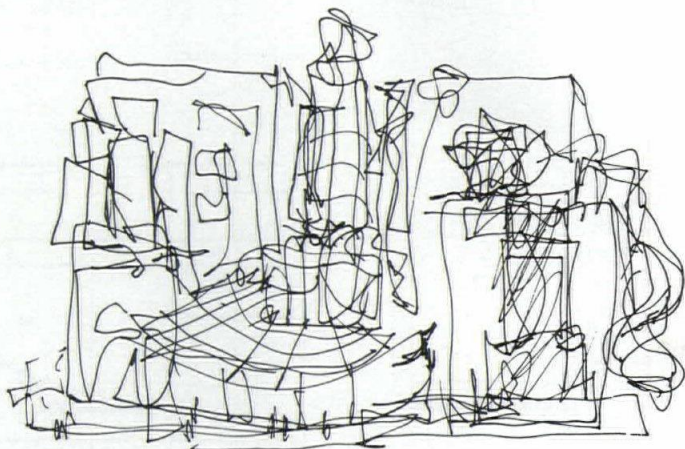
Holl: This building should be in New York. New York could support that density. It is a prototype that need not be considered just for Paris. You know when you have a program for a cultural center in a town in Nebraska it is always so bereft of energy. The idea of artists living there is a dimension that I think is really invigorating.



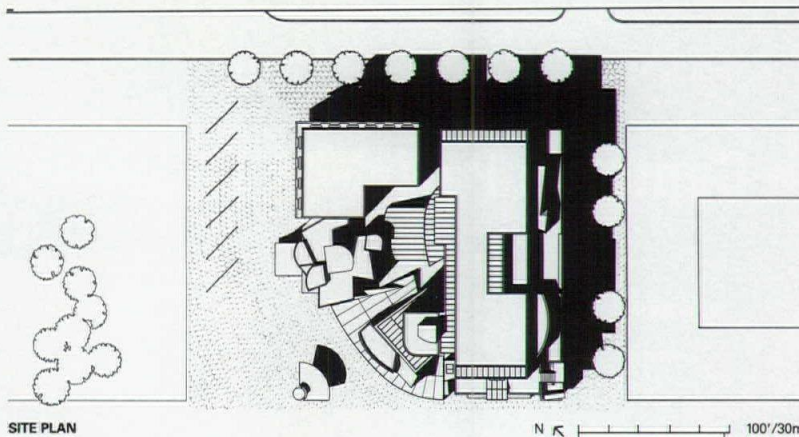
American Center in Paris



MODEL FROM THE WEST

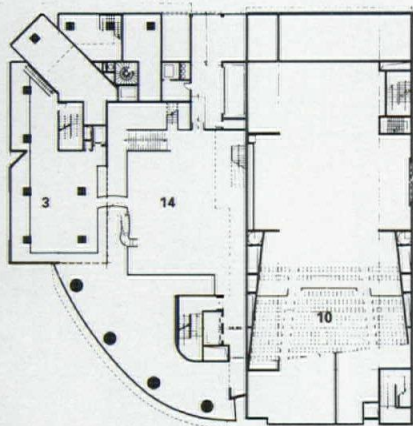


SKETCH

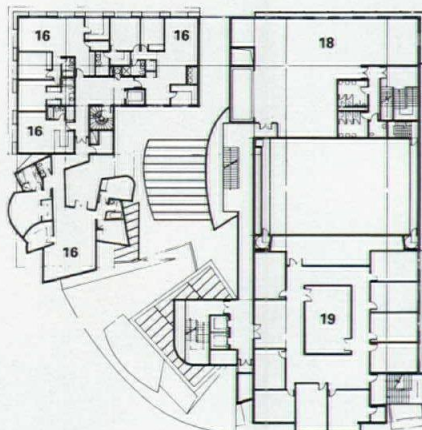


SITE PLAN

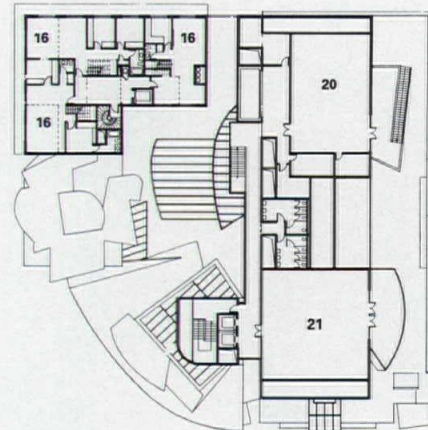
N K 100'/30m



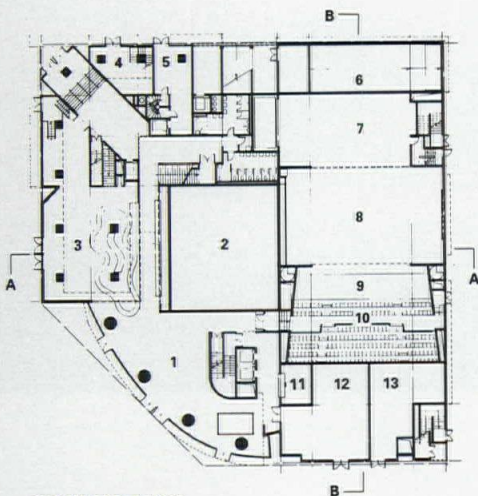
MEZZANINE LEVEL



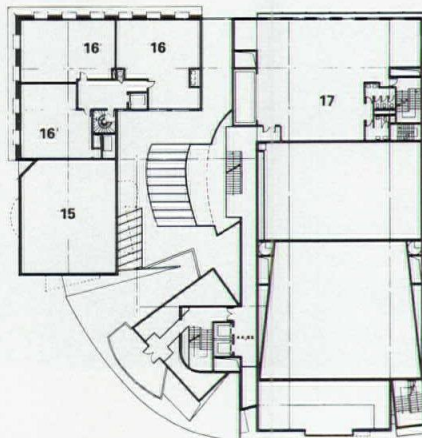
FOURTH FLOOR PLAN



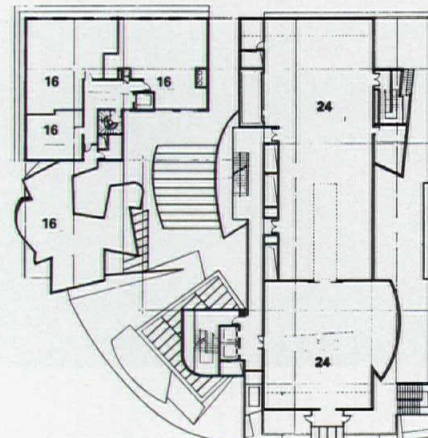
SEVENTH FLOOR PLAN



GROUND FLOOR PLAN



THIRD FLOOR PLAN

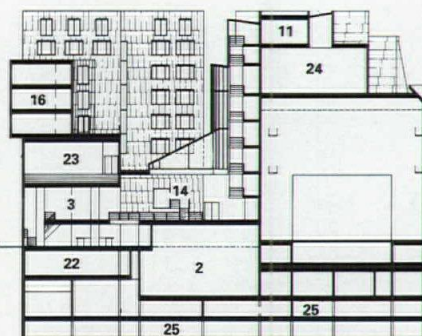


FIFTH FLOOR PLAN

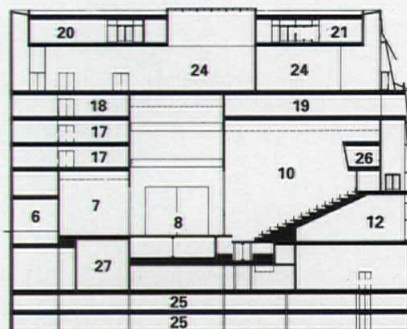
N K 40'/12m

- 1 MAIN LOBBY
- 2 BLACK BOX
- 3 RESTAURANT
- 4 BOOKSTORE
- 5 APARTMENT LOBBY
- 6 PARKING RAMP
- 7 BACKSTAGE
- 8 STAGE
- 9 ORCHESTRA PIT
- 10 ORCHESTRA
- 11 COAT CLOSET
- 12 TRAVEL AGENCY
- 13 SHOP
- 14 HALL
- 15 SPACE ABOVE CINEMA

- 16 APARTMENT
- 17 ADMINISTRATION
- 18 AMERICAN LANGUAGE PROGRAM
- 19 AMERICAN LANGUAGE PROGRAM CLASSROOMS
- 20 PLASTER ARTS STUDIO
- 21 THEATER ARTS STUDIO
- 22 KITCHEN
- 23 CINEMA
- 24 EXHIBITION SPACE
- 25 PARKING
- 26 CONTROL ROOM
- 27 SCENERY ROOM



SECTION A-A



SECTION B-B

40'/12m

Double Dihedral House

Michael Bell, Designer

Project: David Lyman House and Gallery, Santa Fe, New Mexico.

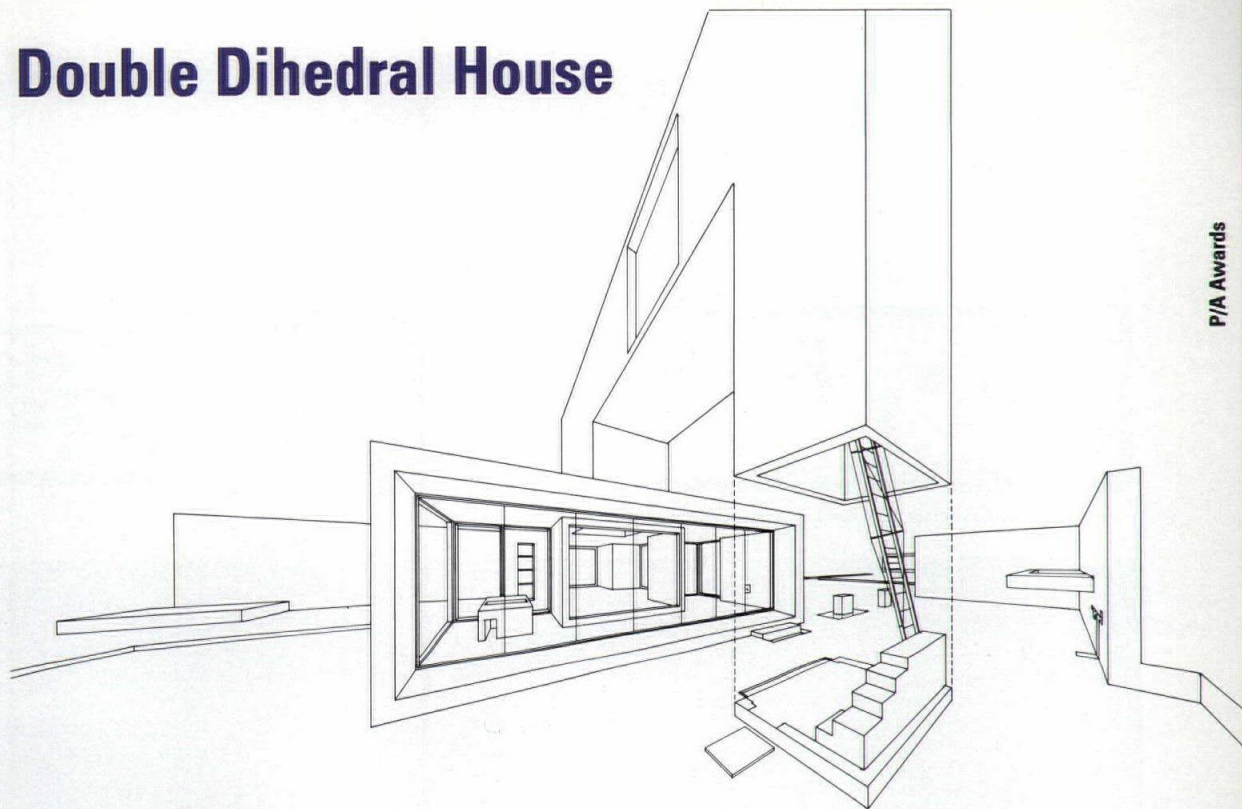
Site: four acres in the Santa Fe desert surrounded by open land.

Program: living quarters and two galleries (2500 square feet, total) for an art collector.

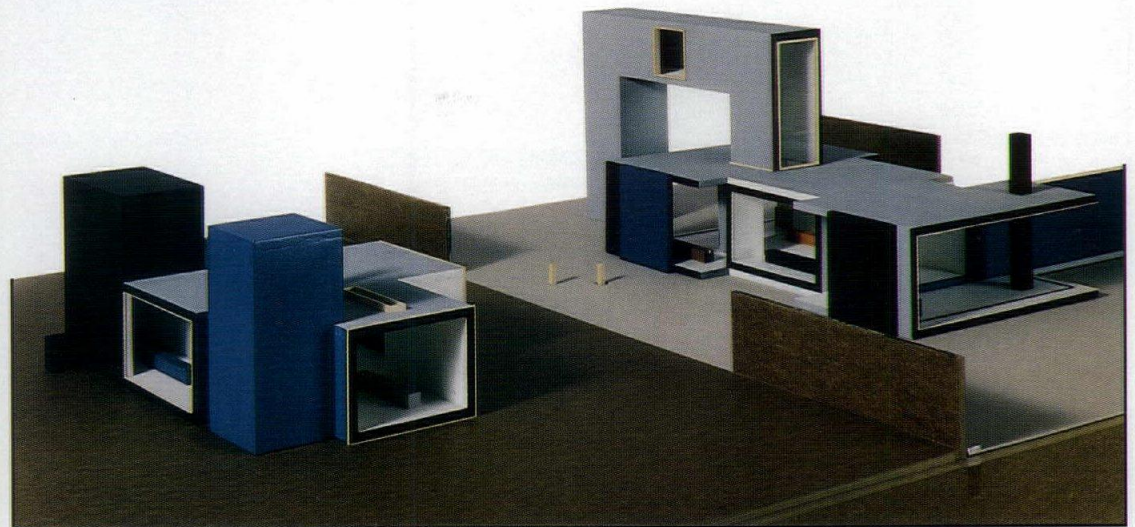
Solution: Built of cast-in-place concrete and tilt-up slabs, the house and gallery explore relationships between the frame, space, and the individual. The architecture takes art critic Rosalind Krauss's analysis of Surrealist photography as a point of departure: in the house and gallery, as in photographs by Man Ray, space seems to be thinned by its surrounding frame. One enters the two-building compound by approaching the first of four framed glass planes, aligned so that indoor and outdoor spaces are interspersed. From this position one does not see interior and exterior in a conventional relationship of positive and negative spaces: they seem to collapse in synoptation, rendering the inside of a building an outside to its adjacent space – in effect, an interior without an exterior. The architectural volume is unframed; the inside is removed.

Another question about space is implicit in the design: one can take a glove off one's hand by turning it inside out. What happens to the space left by the mass of the hand: has it collapsed or expanded? In the house and galleries, a dualistic relationship between interior and exterior implies a distention of space, a counterpoint to the Cubist sense of condensed layers seen in Le Corbusier's work.

No matter where the individual stands, his or her position seems eccentric to the frame. Michael Bell, the designer, notes that one experiences the spaces of this compound from without, a process analogous to attempts by philosophers to separate thought from the body. This dislocation challenges the tradition of making the individual the origin of the horizontal and vertical coordinates of



PERSPECTIVE SHOWING FRAMED VIEWS INTO AND BEYOND KITCHEN/DINING AREA WITH CUTAWAY OF STAIR TO STUDY



MODEL; CRUCIFORM GALLERY ON LEFT ALIGNS WITH SIMILAR SPACE IN LIVING QUARTERS TO RIGHT

space. Instead, the architecture evokes a double dihedral of action posited by the art critic, Roger Cailliois, where the relationship of the individual and his or her surroundings is in flux.

The jury paired the Double Dihedral House on a "blind date" with the American Center in Paris, (p. 48). Both buildings are the product of intense scrutiny of the nature of form and space; they challenge preconceptions about the relationship of a structure to its site.

Designer: Michael Bell, Berkeley, California.

Client: Dr. David Lyman, Albany, California.

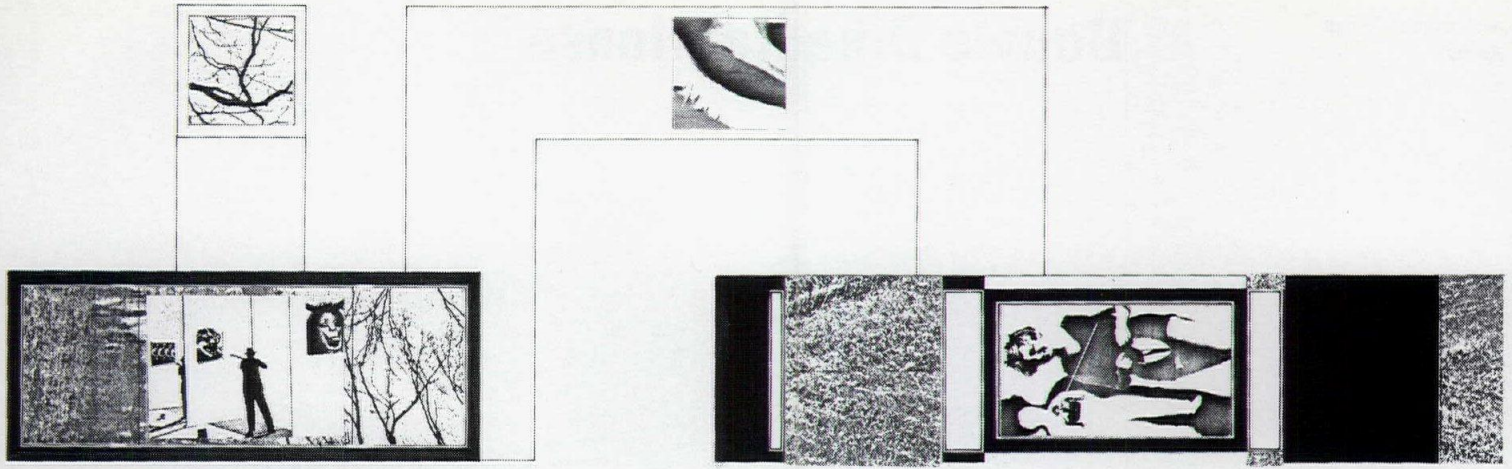
Modelmaker/Renderer: Michael Bell with the assistance of Bill Green.

Model Photographer: Guy Vinson.

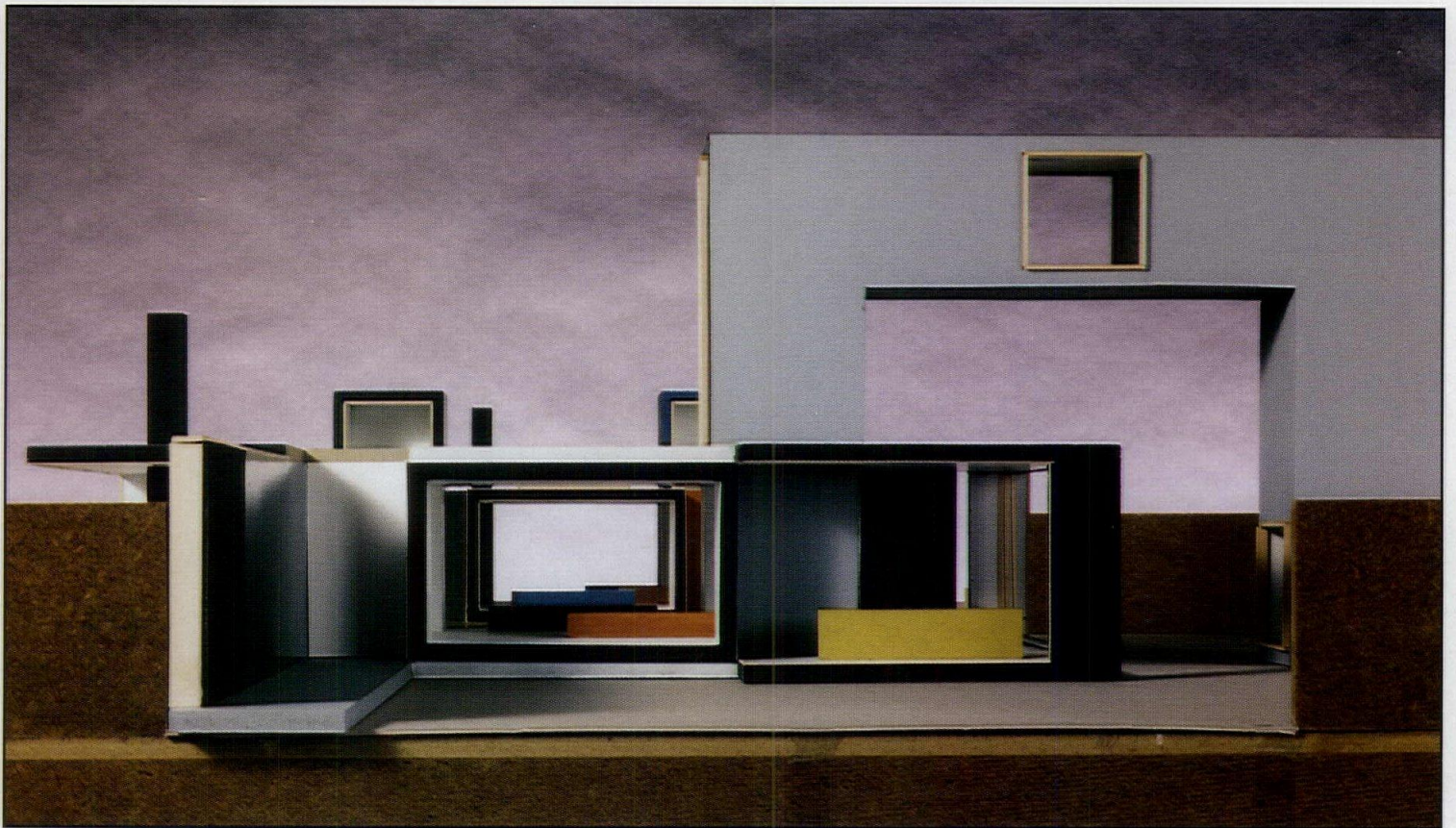
Jury Comments

Saitowitz: This is young Rietveld. **Holl:** The attraction is in the author's research and statements and the search for new territory about the question of space. A ghost of Rietveld haunts the place. However in the text you realize he is attempting to do something fresh. This house is a struggle (one of the essential qualities in research); the designer investigates what the space is, what the frame is, what the inside is, as well as a Surrealist idea of inversion.

Prix: You can see this both ways: looking from the outside to the object, which is, in this case, a house, and



PHOTOMONTAGE OF ELEVATIONS, INCORPORATING IMAGES BY MOHOLY-NAGY



MODEL; EXTERIOR OF LIVING QUARTERS IN FOREGROUND, WITH INTERIOR AND EXTERIOR SPACES SEQUENTIALLY FRAMED

from the inside dealing with the view. This is a really fresh way to build houses, dealing with framing the view. I think it will be the next step in architecture.

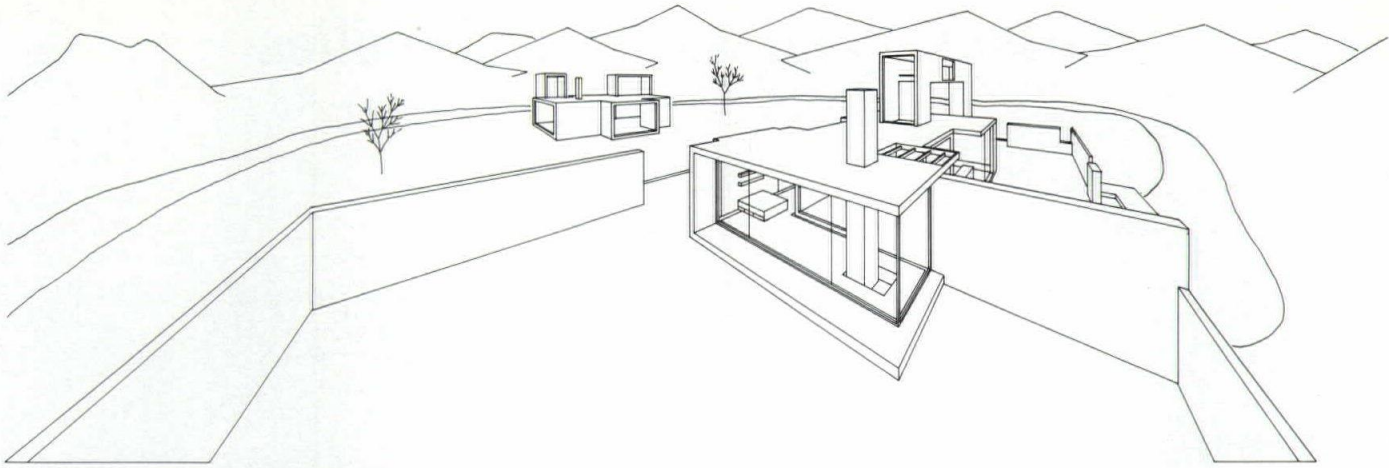
Saitowitz: The whole building collapses into a series of frames. And so in terms of architecture's connections to its setting (a topic of discussion with the American Center in Paris), I think it is very clear how this works.

Holl: I like this question of what is the collapse of plastic space. That question belongs in the desert. This idea of turning the glove inside out exists in that the large body is the inverse of the small body.

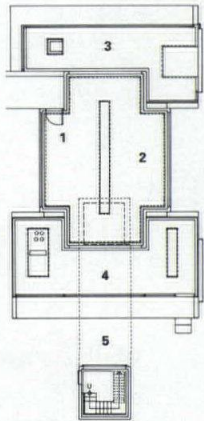
Saitowitz: It involves male and female, and the frames collapse into one.

Kemp: It is very expansive, too; one is able to see beyond the enclosing planes and openings.

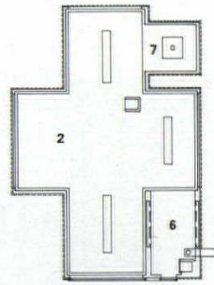
Prix: I like it because it is very playful. I think it's the most refreshing work we have seen.



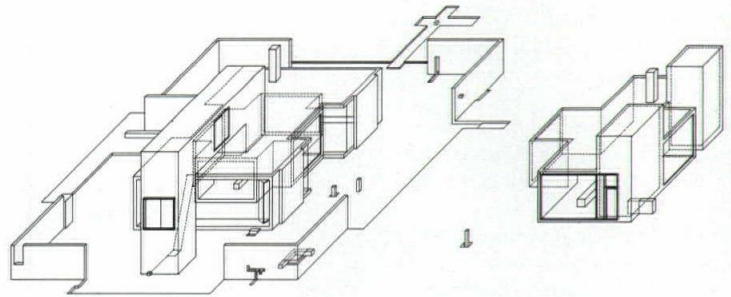
PERSPECTIVE WITH WALLED FIELD OF GRAVEL IN FOREGROUND; DISTANT BUILDING IS SET ON DESERT FLOOR



- 1 ENTRANCE
- 2 GALLERY
- 3 BEDROOM/BATH
- 4 DINING/KITCHEN
- 5 STUDY ABOVE
- 6 LIBRARY
- 7 READING ROOM

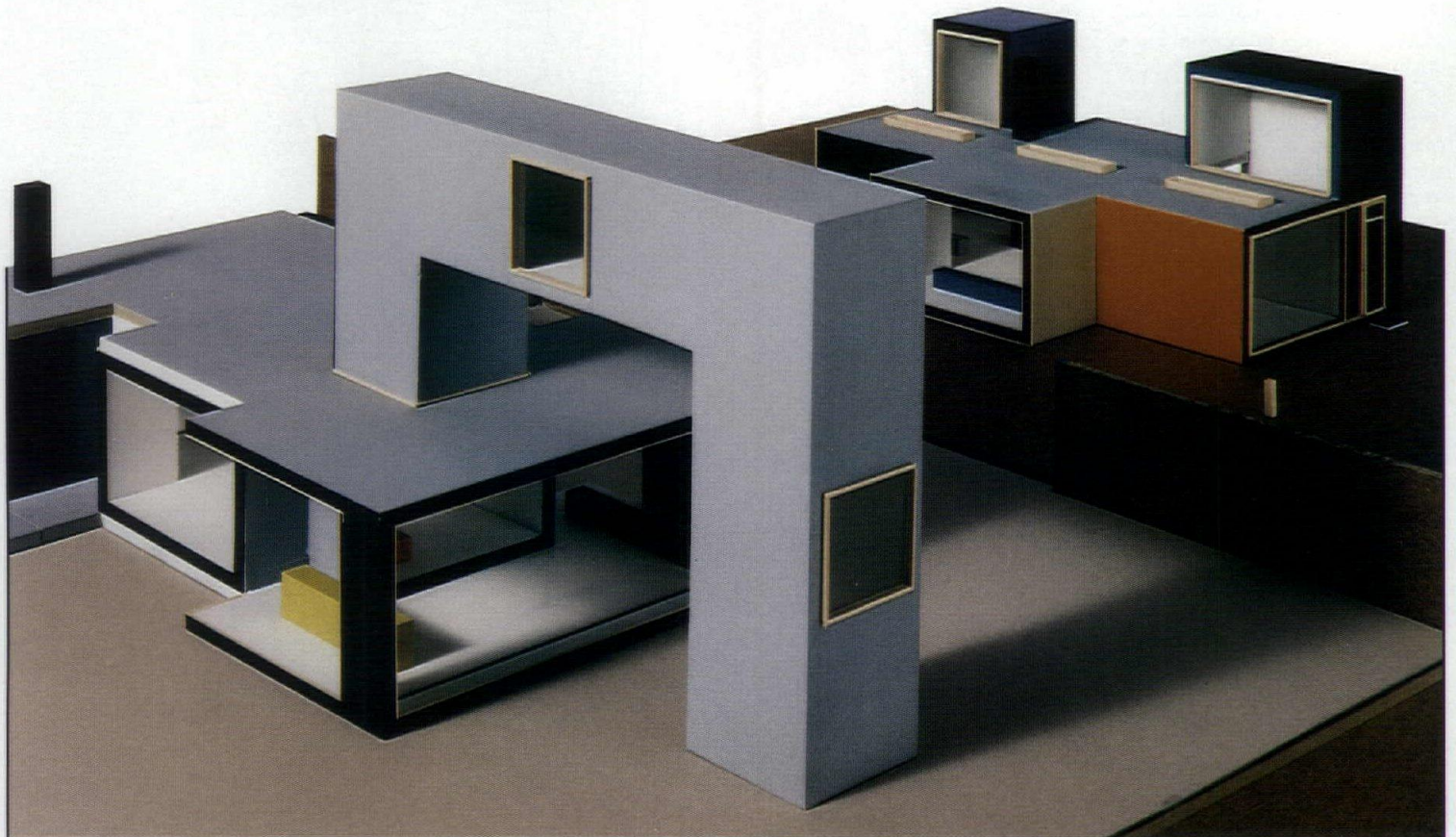


N ← |-----| 40/12m



AXONOMETRIC

FLOOR PLAN



MODEL SHOWING VOID BENEATH UPPER LEVEL STUDY, AN EXTERIOR SPACE BOUNDED BY AN INTERIOR

Housing for Homeless Families

Dauids Killory Architects

Project: The Bridge: interim housing for eight homeless families in Escondido, California.

Site: a 14,810-square-foot lot in an urbanizing community northeast of San Diego.

Program: eight two- and three-bedroom apartments with off-street parking and common outdoor gathering areas.

Solution: This pilot project, adapted from bungalow courts common to Southwestern California, integrates layers of open and enclosed space with a pattern appropriate for the automotive city. Twelve cars can be parked in a shaded court that is on axis with a protected pedestrian area, flanked by two-floor apartments. This courtyard is a private street for the residents, with palm trees and movable canvas shades that extend across the rowhouses, like the *toldos* typical of a street in a Latin American town. Here they cover the play area while channeling cool air into the apartments. Each household is entered from this oasis, which features a laundromat, a children's play area, and a small theater. The common area is visible from the street and car court at the front of the site as well as from the kitchen of each household; it is complemented by the private backyards that separate each apartment from neighboring structures. Because this prototype is designed for a small number of families, it should be more readily accepted in an established neighborhood than an SRO or a large housing project. From this transitional enclave, families can move to permanent housing and into the mainstream of jobs, schools, and civic life.

The jury paired this project with Morphosis's Car Museum (p. 57), a "blind date" where architecture is alternately tailored for people and automobiles – perhaps an ironic statement of our priorities and social needs.



SKETCH OF PLAY AREA IN COURTYARD BETWEEN ROWHOUSES

Architects: *Dauids Killory Architects, San Diego (René Davids and Christine Killory, principals).*

Client: *North County Housing Foundation, Escondido.*

Modelmakers, Photographers,

Renderers: *René Davids and Christine Killory.*

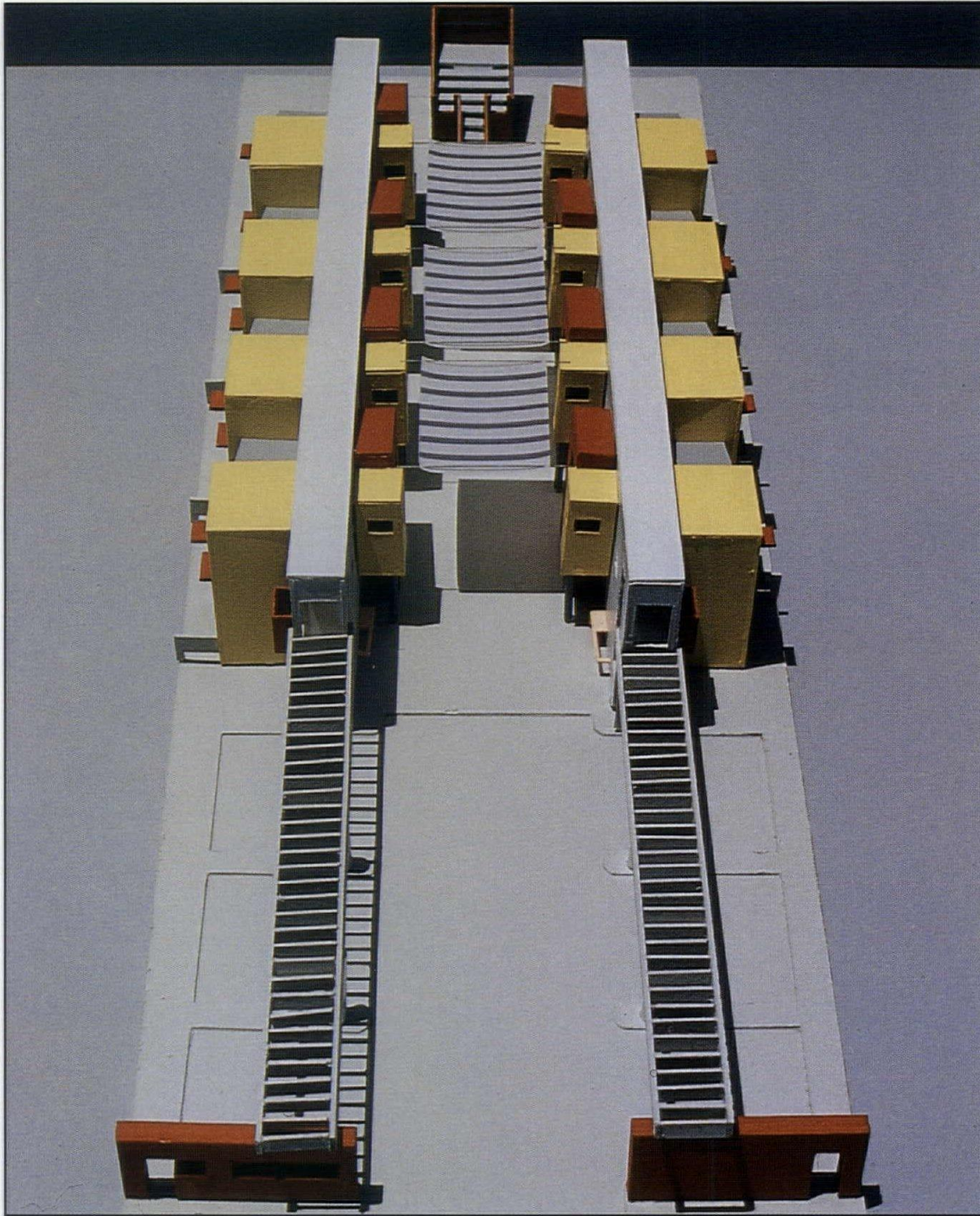
Jury Comments

Saitowitz: This design sets up quite a rich housing situation, based on a typical California courtyard building: The parking begins to form the first court, a barrier from the public street, and then very simple units access a courtyard which has a canvas ceiling. It's called a bridge project and the bridge is about this connection from the street through this common space to a laundry and a little amphitheater.

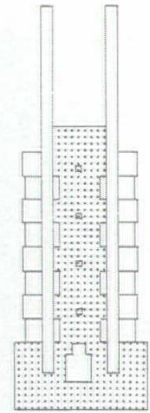
Kemp: I think the "bridge" is more from the social context, from homelessness to reintegration in society.

But you could talk about it as an architectural bridge, too. The living spaces are in fact on the outside of the court, which encourages people to be reintegrated with society at large.

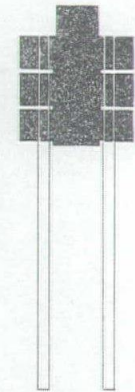
Holl: It adds to the whole sequence from the freeway to the parking court, and features a kind of social space that turns into the more habitable court. You have the parking and the laundry and then all the entries together in the public realm. If the federal government would give a certain allotment – the cost of one Patriot missile for every city – we could build housing for the home-



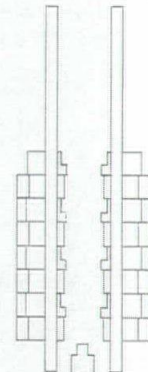
MODEL SHOWING TOLDOS EXTENDED OVER PLAY AREA AND PAIRED SUNSHADES OVER PARKING COURT IN FOREGROUND



PEDESTRIAN COURTYARD



PARKING COURT



PUBLIC AND PRIVATE PORCHES

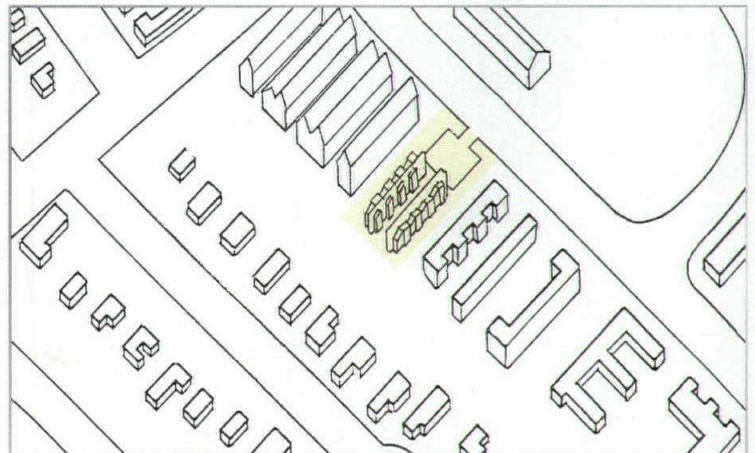
less. This project is the receptacle of a lot of angst for me because I would hope that we could have public work. In times of recession, as in the WPA, there were wonderful public things that were built; housing was built.

Kemp: There is a dignity to this project that you don't usually find with low-cost housing.

Peters: This type of housing is for the fortuitous homeless and not the endemic homeless. There are a lot who are homeless not by choice or by psychological makeup, but by economic conditions. And that's to whom this is geared, obviously.

Holl: For the sort of people who are

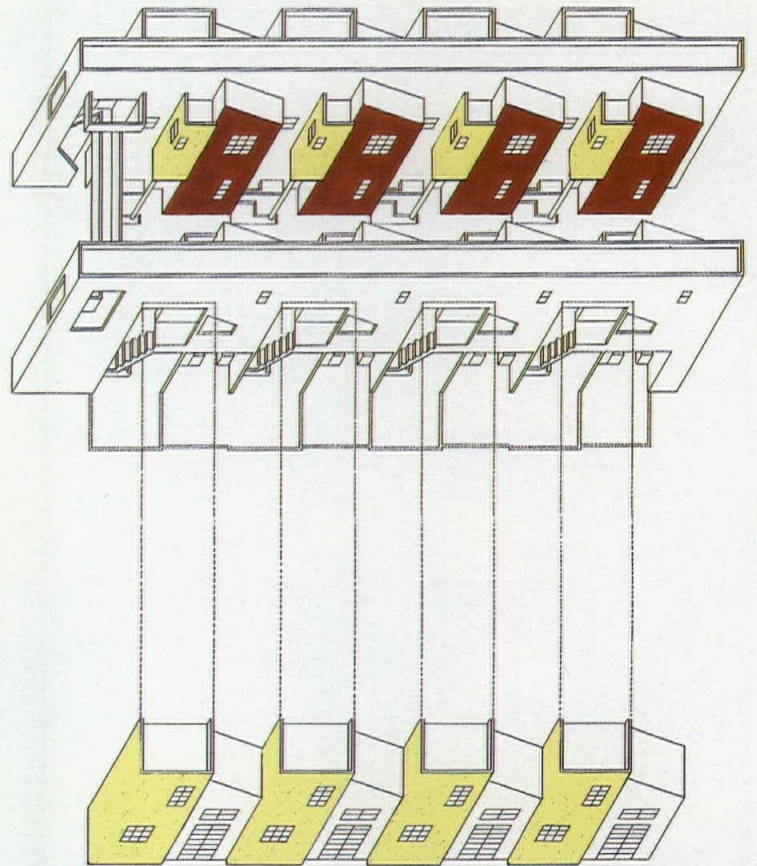
falling through the cracks in our society, here's something that could be done on a small scale, rather than through an institute or large housing projects by the government - small pockets that reintegrate with the network of the city, and therefore don't allow these things to stand out like a sore thumb. It isn't necessarily this project in and of itself, but it's the program of housing which is so desperately needed.



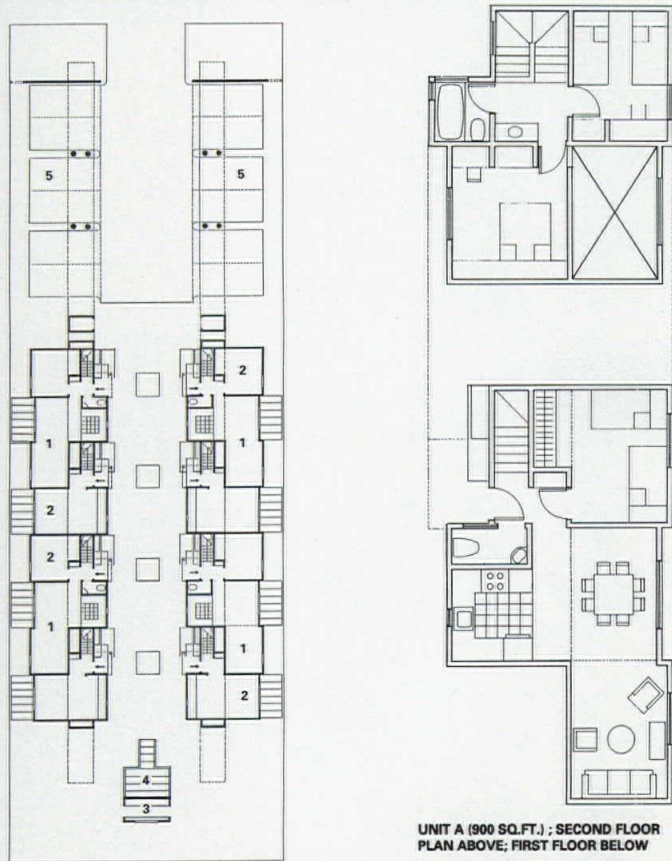
AXONOMETRIC OF SITE; PARKING COURT LINKS HOUSING TO THE STREET



SKETCH OF PLAY AREA WITH AUDITORIUM IN RIGHT BACKGROUND



AXONOMETRIC DIAGRAM SHOWING MASSING OF ROWHOUSES ON COURTYARD AND ON PERIPHERY OF SITE



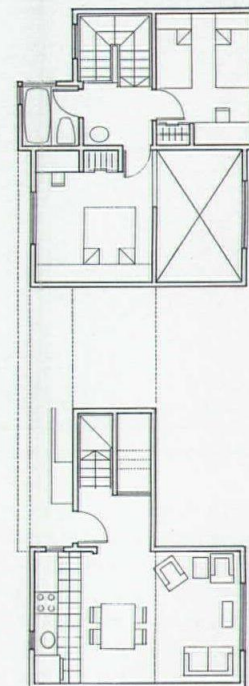
UNIT A (900 SQ.FT.) ; SECOND FLOOR PLAN ABOVE; FIRST FLOOR BELOW

N ↓ 10/3m

SITE/FIRST FLOOR PLAN

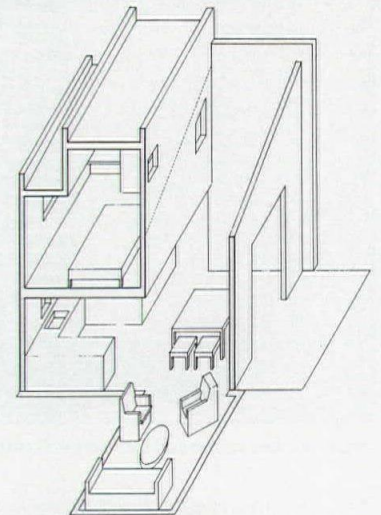
N ↓ 20/6m

- 1 UNIT A
- 2 UNIT B
- 3 LAUNDRY
- 4 THEATER
- 5 PARKING COURT

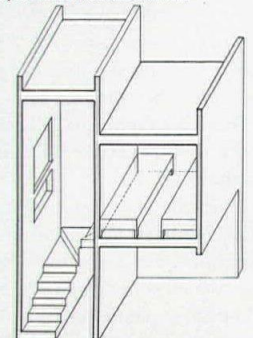


UNIT B (750 SQ.FT.) ; SECOND FLOOR PLAN ABOVE, FIRST FLOOR BELOW

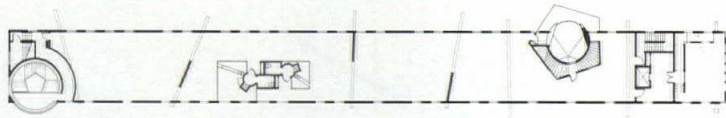
N ↓ 10/3m



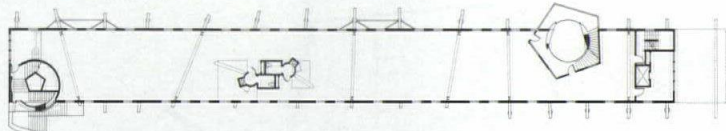
UNIT A; CUTAWAY AXONOMETRIC



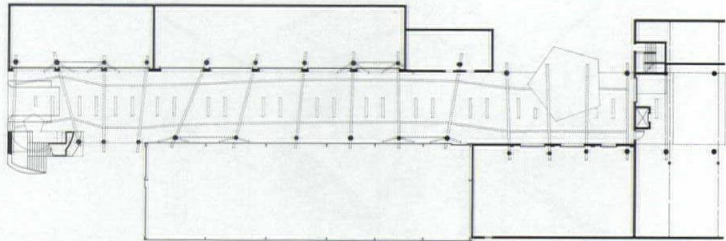
UNIT B; CUTAWAY AXONOMETRIC



THIRD FLOOR PLAN

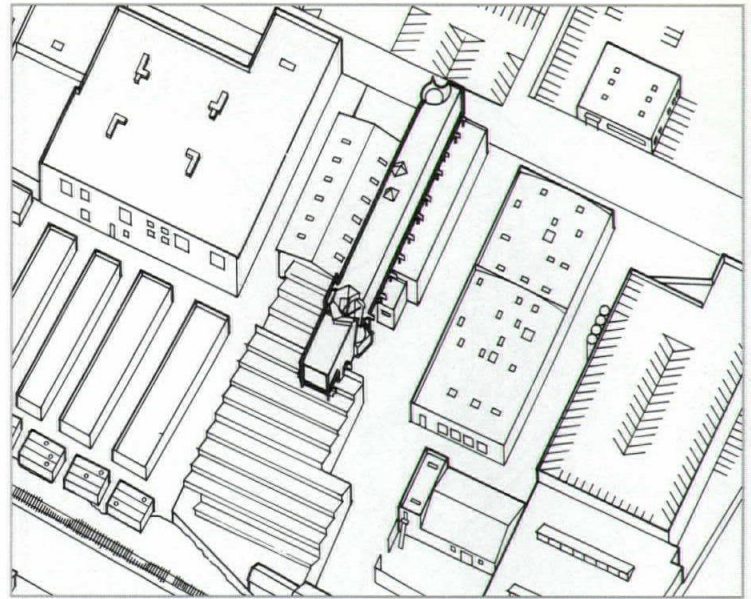


SECOND FLOOR PLAN



FIRST FLOOR PLAN

N ← 40'/12m



AREA AXONOMETRIC



MODEL FROM THE NORTHWEST

structure for the box. It's a nice piece of work; considering how little there is to do with that stucco box, the architect has packed it pretty full.

Holl: The building forms this long entrance gallery, and you can imagine the sun coming in; it's like a long canopy that you inhabit. We had some questions about the tectonics, the way this will be made, but when we see the drawings of the braced piers and the columns, I have a sense that it's going to be made with an intensity, that it's not just going to be typical two-by-fours covered by stucco.

Prix: It's a very good strategy. It shows how to do economical buildings

and still explore the next step in architecture.

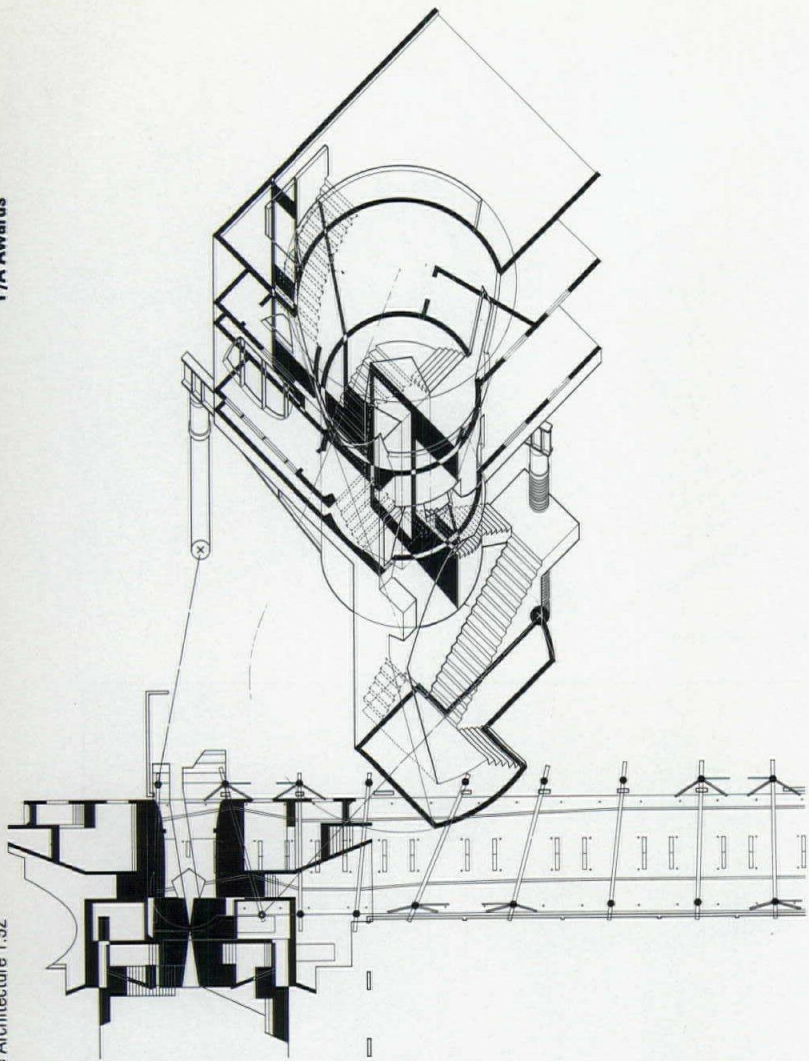
Kemp: It's the bigger idea that we're attracted to. Where there was a group of buildings, now, with this one move, it's all one building, one complex.

Holl: In a way, again, it's a question of order and disorder; where the order is extreme, the disorder is really a joy. It's a question about the limit, and this is exciting architecture precisely because it is struggling with limits and then it emerges with variety.

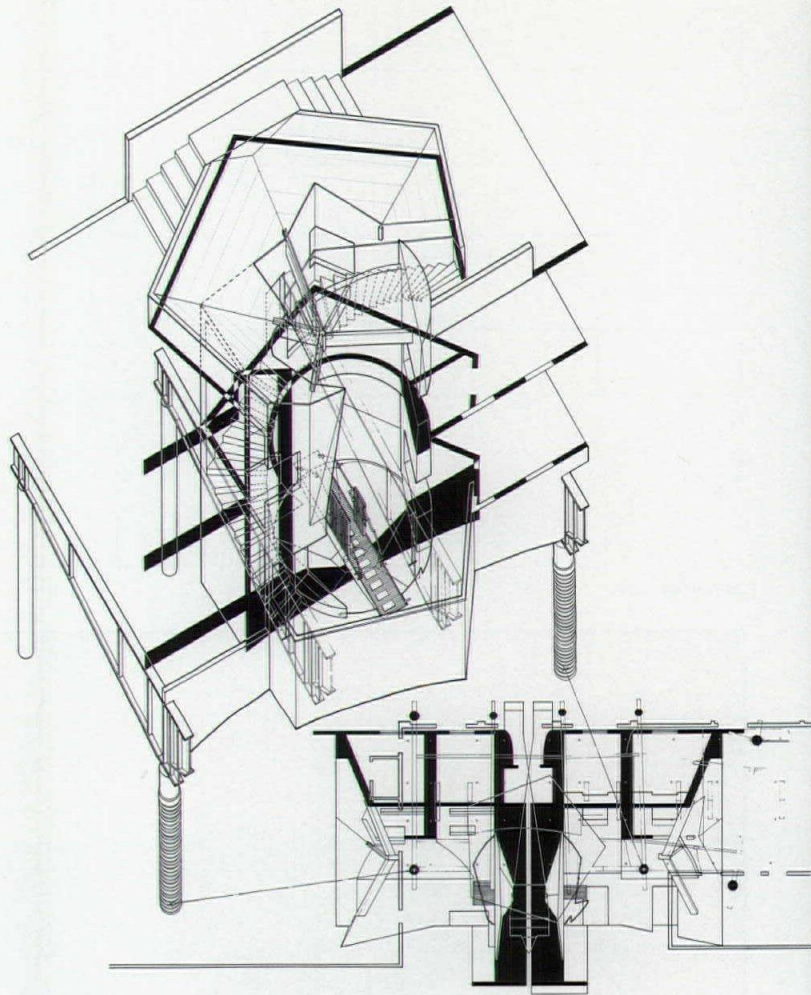
Prix: We called it theme and variation, why should we call it limits and breaking limits? This is what architecture is about in the future – being

commercial means very, very economical, and you have to make the most of the spots where you can work.

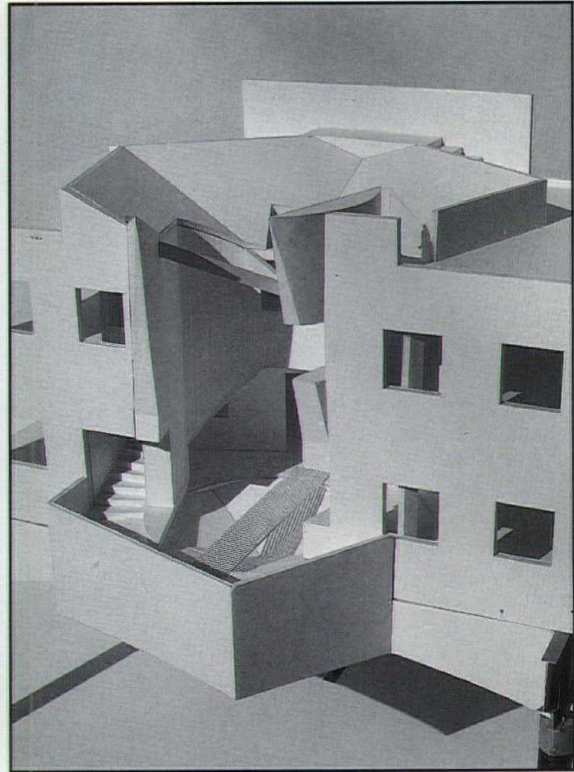
Saitowitz: There is this occupying of a little slice, which is about densification in sort of an urban suburb. Just occupying this space with an object like this starts to show a pattern for how a city can fill in and still maintain open space and connection.



DETAIL AT MAIN ENTRY, SOUTH END OF BUILDING



DETAIL AT TWO STORY COURT, WEST FACE OF BUILDING



Alteka Office Building

Eisenman Architects

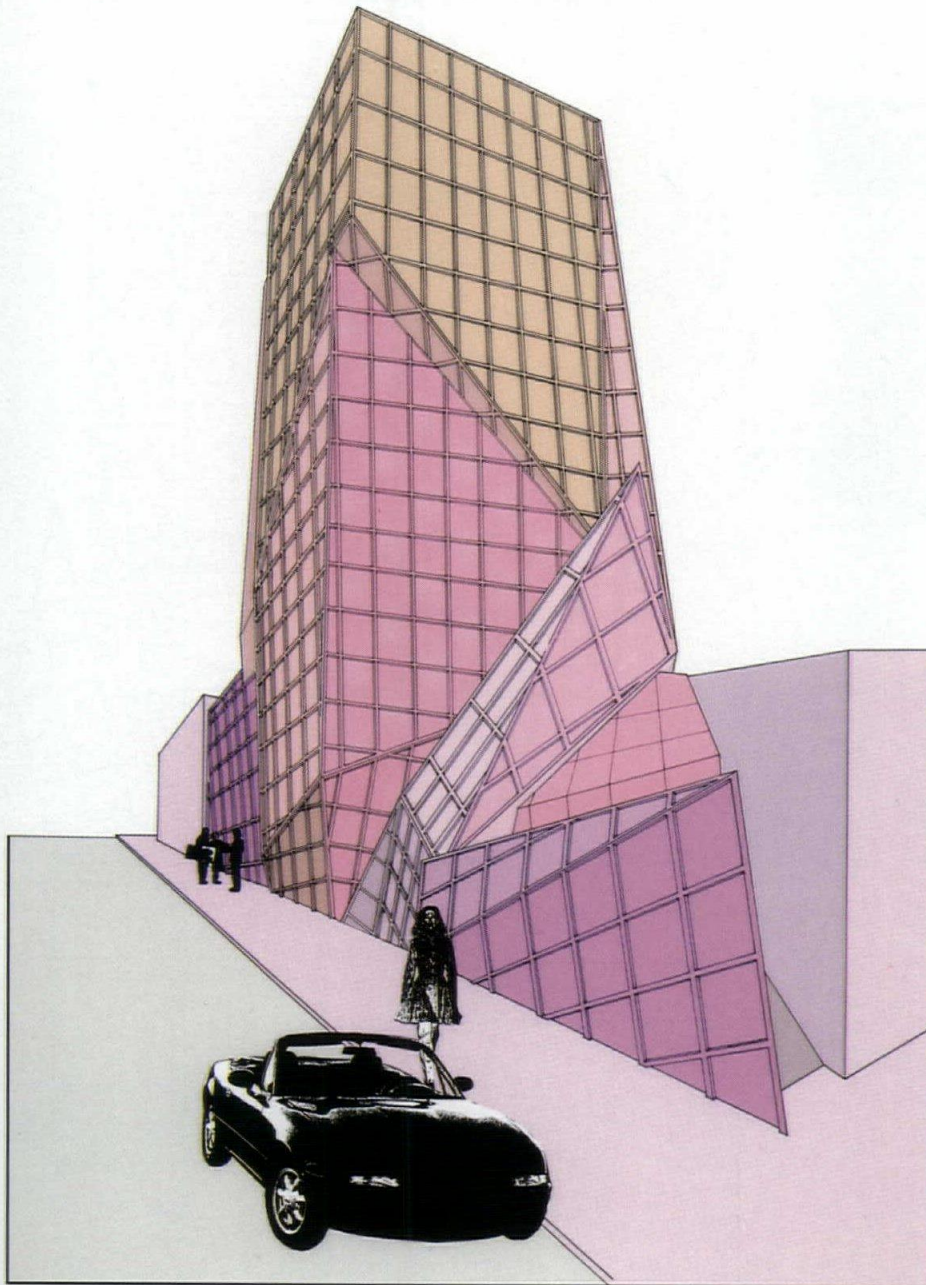
Project: Alteka Office Building, Tokyo.

Site: Located in the Shibuya district, the building stands between the older, dense urban fabric of the city and a new boulevard.

Program: a mixed-use commercial building with 30,000 square feet of retail and office space.

Solution: The building is L-shaped in section and has ten floors above grade and two below. The design was developed through a series of operations involving the infolding, unfolding, and enveloping of the basic L-shape, which resulted in a building that has shifted curtain wall grids and a faceted form. Although it recalls the crystalline structures of Bruno Taut and, as one juror notes, Mies's 1919 Friedrichstrasse tower, this building is anything but historicist. What it offers, instead, is a kind of cultural critique of architectural stability and monumentality at a time when modern life itself is becoming increasingly contingent, tentative, and complex. Is it possible, ask the architects, to maintain "an appearance of essence and of imposing a law of constancy," when our "actual situation" is one of "fluctuation" and where every "object takes place in a continuum?" Their response has been to think of this tower not in spatial, but temporal terms. The concept of the building, continue the architects, "is related to this perpetual state of becoming." The structure, thus, "becomes an event...opening up, unfolding" like a crystal, growing.

The "blind date" for this tower according to the jury, was the P & D Guest House in California (p. 66), both had exterior skins that were folded, cut, and sheared, albeit to very different effect.



PERSPECTIVE VIEW OF TOWER

Architects: Eisenman Architects, New York (Peter Eisenman, principal-in-charge; Richard Rosson, associate principal-in-charge; Mark Wamble, project architect; Gregory Merryweather, Nazli Gononsay, project team; Mina Mei-Szu Chow, Rosa-Maria Colina, Cornelius Deckert, Robert Kim, Maria Laurent, Frederic Levrat, Pierre-Olivier Milanini, Hadrian Predock, Jason Winstanley, project assistants).

Model Photographer: Dick Frank Studio

Jury Comments

Holl: When I look at this building, I can't help thinking of Mies's Friedrichstrasse building because of the triangular site and the infolding of the curtain wall.

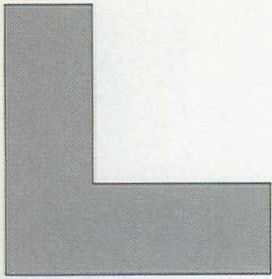
Prix: I've never seen anything like this before, which is one reason why we should support it. It will be like a diamond.

Holl: But, in order to make it work, all of the energy has to be focused on the detailing of the curtain wall where it folds. You can imagine Mies working on the Friedrichstrasse tower and detailing those folds superbly.

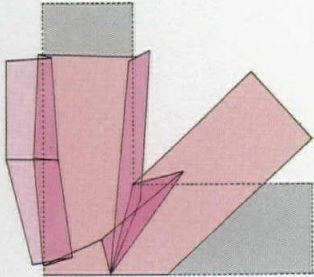
Saitowitz: This project attacks the

whole tradition of the podium and the tower. The unfolding is actually about gathering the ground into the tower in a different way. With that, the whole idea of a tower and its uprightness and its corporate purity starts to crumble. This doesn't propose a solution, because this is still an ordinary office building, but as a symbol, it starts to really question these things.

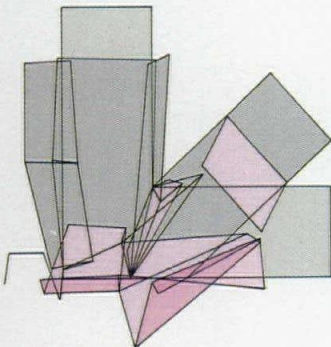
Holl: Although the questions have been asked before. Wright's Johnson Wax Building raises questions about the workplace and the office environment. More recently are Kevin Roche's explorations where he blows the core to the outside and holds the



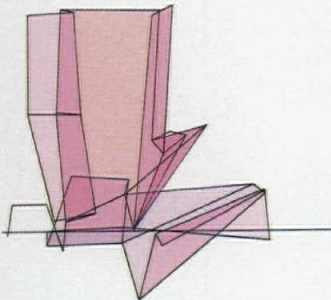
TYPOLOGICAL EL



INFOLDING



UNFOLDING

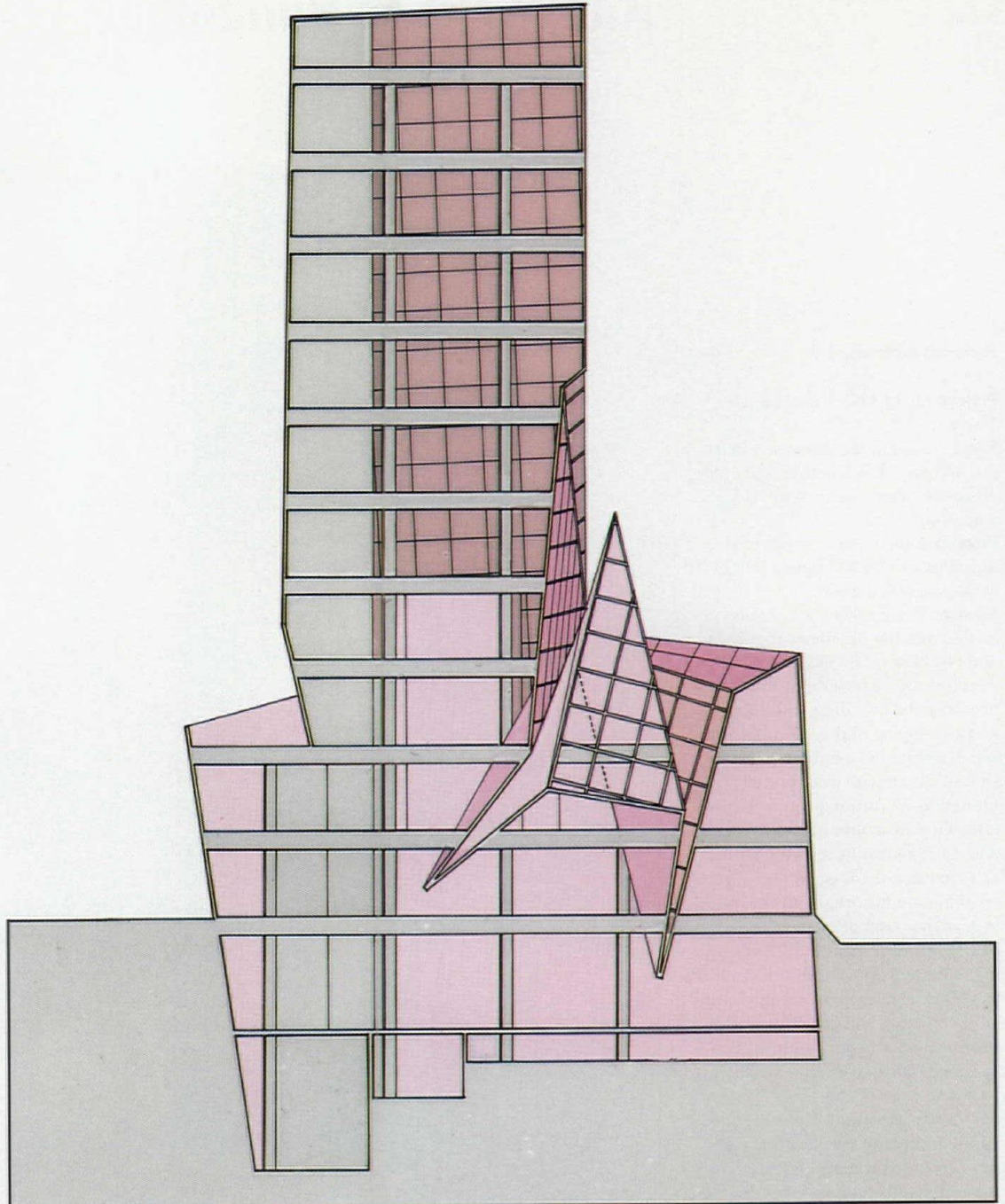


ENVELOPE(E)

building up with it. They were working with the problem of the flat plate office building as a difficult condition. You say that question is asked here, but my question is: What is being asked? Is it too obvious?

Kemp: It doesn't really address the work environment except to say that work can occur on unusually shaped floors. It's a very standard section

Saitowitz: But the way the spaces have been shifted around does demand a different way of using it. Unlike a conventional office building, where everything can be neatly aligned, these spaces require untidy offices instead of pristine, perfect ones.



SECTION AA

10/6m

Holl: I do like the way the folds bring light down to levels below the street.

Saitowitz: I also like the environments under the sloping planes and those off the main spaces. I like the richness that comes from this singular idea of folding and the kinds of spaces that get constructed.

Prix: If the rain came down that plane and through that slot, it would be nice.

Kemp: Once it is shaped like this, you can, of course, assign special uses to these unusual spaces, but it doesn't really impact the standard clerical worker.

Holl: For the record, the idiosyncratic folding of the curtain wall, oblivious

to what the frame is or what's going on inside, was done before by Kevin Roche in the UN Plaza Hotel.

Baldwin: You all may disagree, but I feel strongly that when you build a building of this size, you must consider those who will occupy it, those who will live next to it. This is a very self-centered exercise.

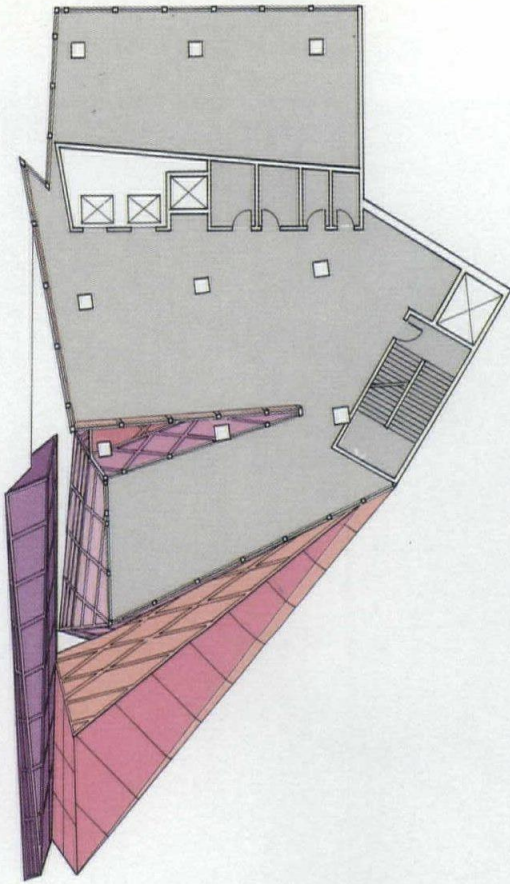
Saitowitz: Do you think it is worse than any other office building?

Prix: As an architect, sometimes I have to make structures without function, without anything except space, and let people choose whether they want it or not. It's like an artificial landscape.

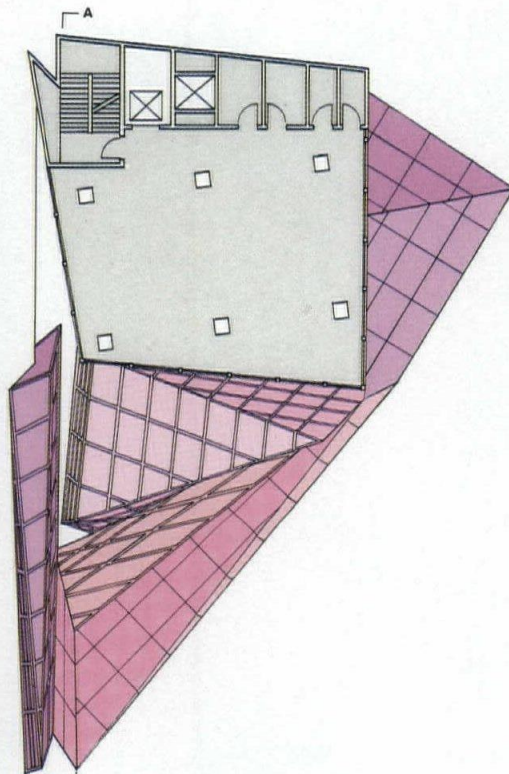
Baldwin: My problem is that the

building is unsuccessful in the urban environment. It doesn't do its part.

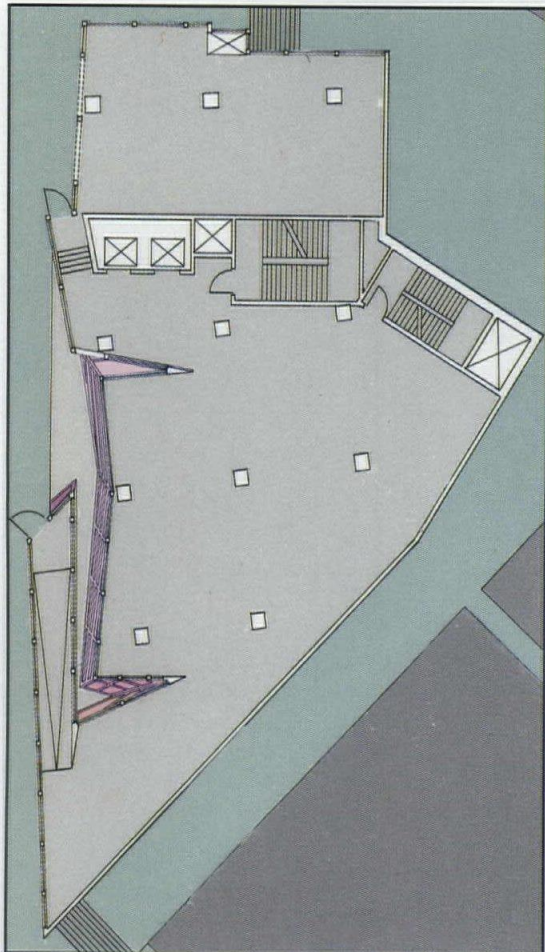
Saitowitz: You should look at the connections at the street level because it does actually resolve such things as getting people through the block and down to the basement.



MID-HEIGHT PLAN

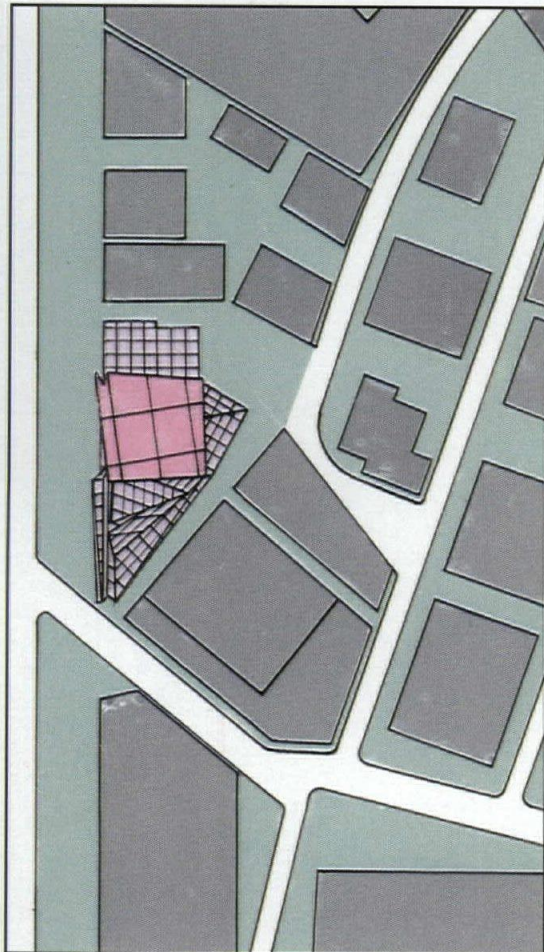


UPPER FLOOR PLAN



FIRST FLOOR PLAN

N ← 20/6m

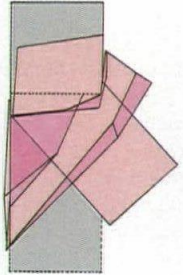


SITE PLAN

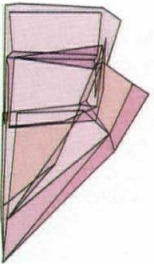
N ← 40/12m



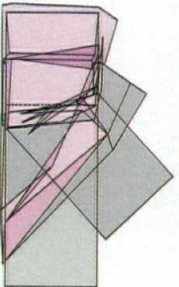
TYPOLOGICAL EL



INFOLDING



UNFOLDING



ENVELOPE

P & D Guest House

Eric Owen Moss – Architect

Project: P & D Guest House, Tarzana, California.

Site: the sloping back portion of a site containing an existing tract house, with the slope continuing northwest down to the wooded and protected Santa Monica Conservancy.

Program: Conceived as a “pleasurable toy for its owner,” the house comprises a studio/executive office, a three-employee office, and a private apartment for an elderly father.

Solution: The house is envisioned as an object that can be climbed on, examined, and used as a viewing platform by children, employees, and guests. The roof is to be a stepped bleacher and deck with both open and covered areas, and views of the Conservancy and the San Fernando Valley. The levels step up and back to acknowledge the slope, the building emerging from a conical cut at the edge of the slope to allow it to fit within the 45-foot height limit.

The house, secured at the edge of the slope, is an expression of a combination of a cube and a sphere, neither one dominant. It is seen as a sphere threatening to roll down the slope, but anchored by the cube.

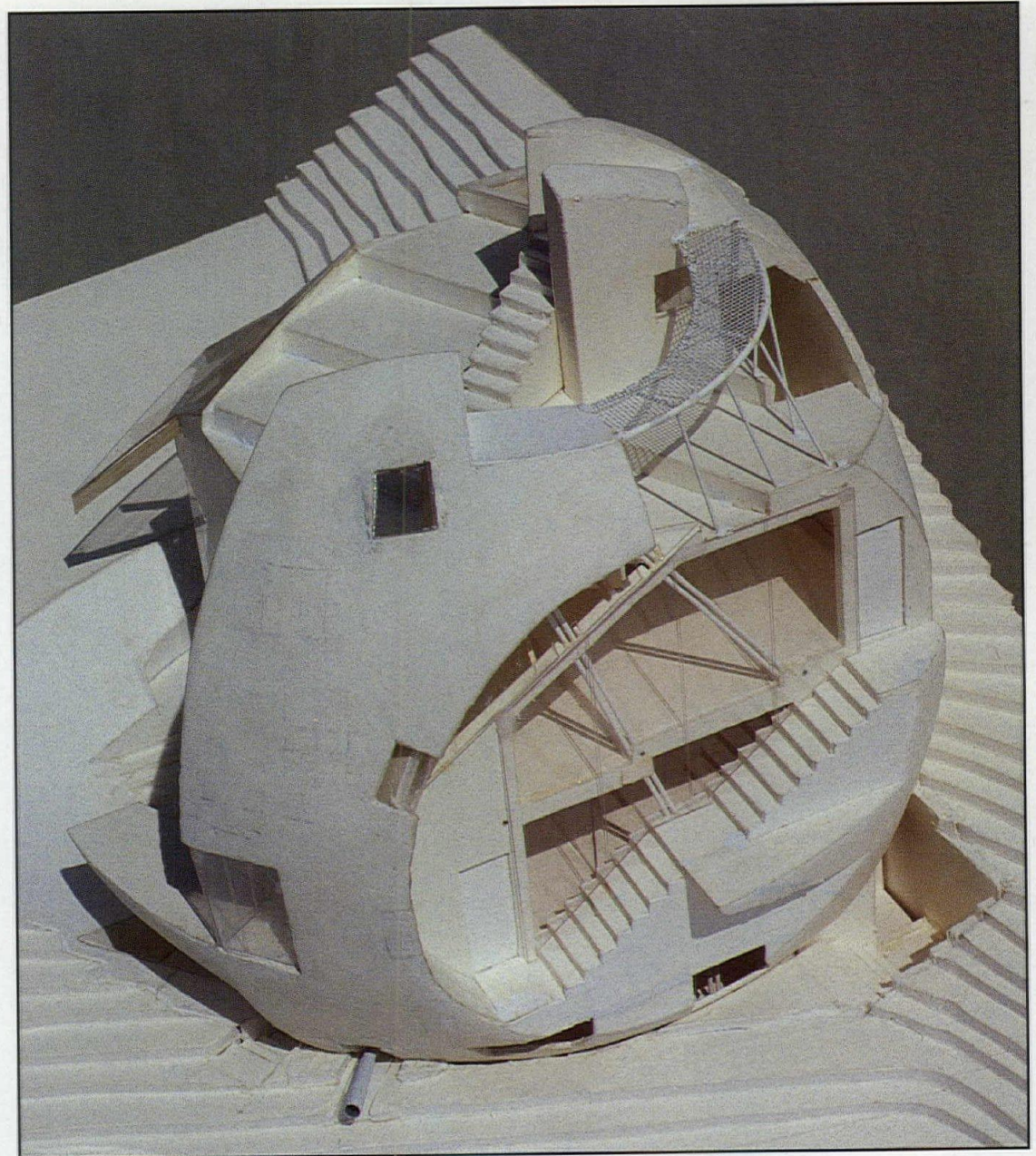
In this case, the “blind date” arranged for this house was Peter Eisenman’s Tokyo office building (p. 63). Almost opposite in content and technical approach, each raised questions about “pushing the (design) envelope,” and about the treatment of its own envelope, the skin.

Architects: Eric Owen Moss, Architect, Culver City, California (Eric Moss, architect; Scott Nakao, project associate; Jay Vanos, Jorge V. Suso Fernandez-Figares Karin Mahle. Ravindran Kodalar Subramanian, and Elisabeth Springefeldt Goncalves de sa Peixoto, project team).

Client: Pamela and Richard Aronoff
Consultants: Robert Lawson Structural Engineers (Robert Lawson), structural; AEC Systems (Greg Tchamitchian), mechanical.

Modelmaker: Scott Nakao.

Model Photographer: Todd Conversano.



MODEL FROM THE NORTHWEST

Jury Comments

Kemp: This is described as a toy, something to be enjoyed as a playhouse for adults.

Holl: You have a sense that there was a solid mass there before. It’s a collision of the cube and the sphere. It reminds me of carving a pumpkin – if you really carved it, it would be something special. Because of that intensity, there’s a language that results, a residue. In a way we have Ledoux, the sphere, the gardener’s house; but inside is a kind of Borromini banging, carving, slicing to get out.

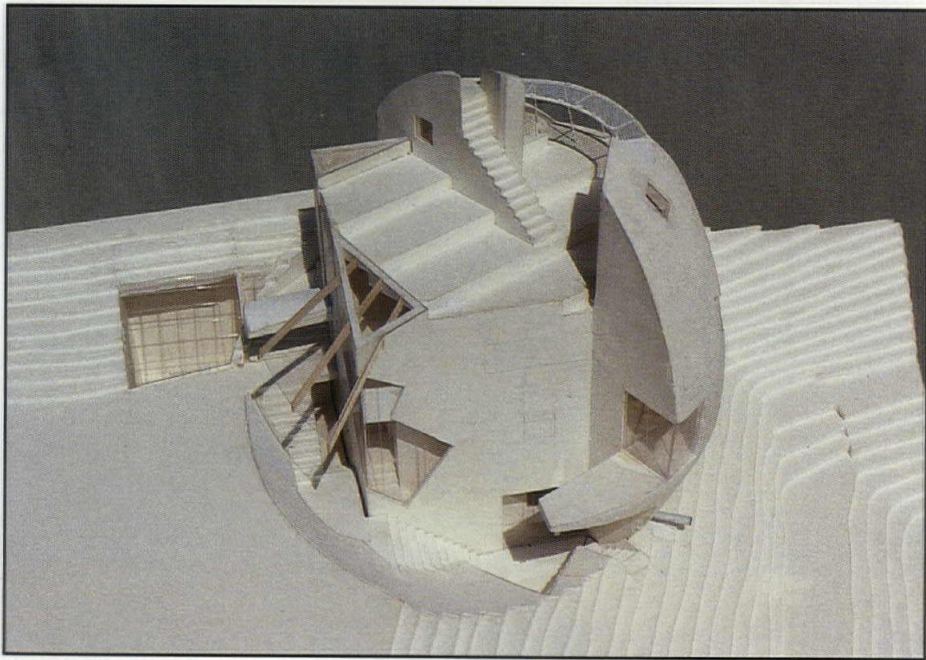
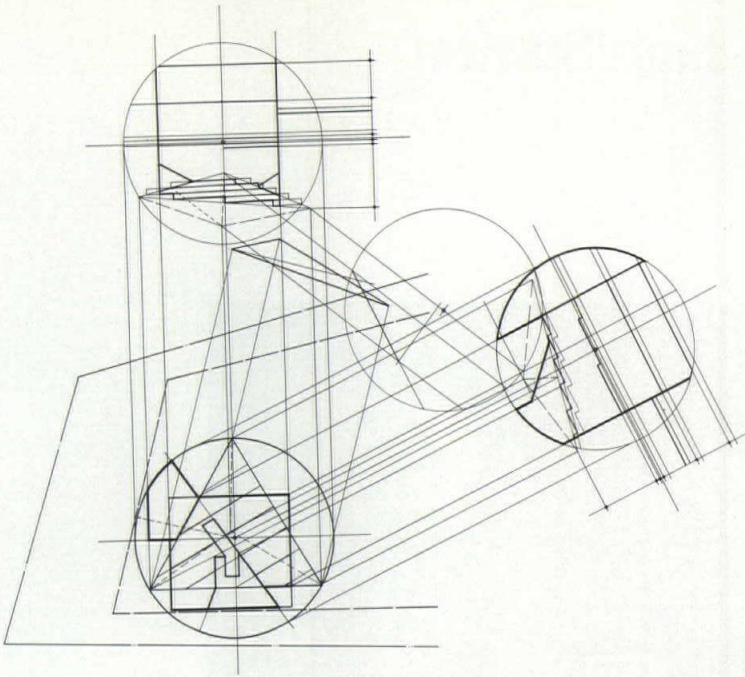
Saitowitz: It is completely mad, and it is behind such a polite suburban house. The way that this could get built is difficult, because of the forms. How do you make such things, unless it’s just a mass covered with stucco or some monolithic material?

Holl: There is a struggle, and one hopes that there is a tectonic here that deserves to be built. But I don’t think that’s the issue. There is a discipline.

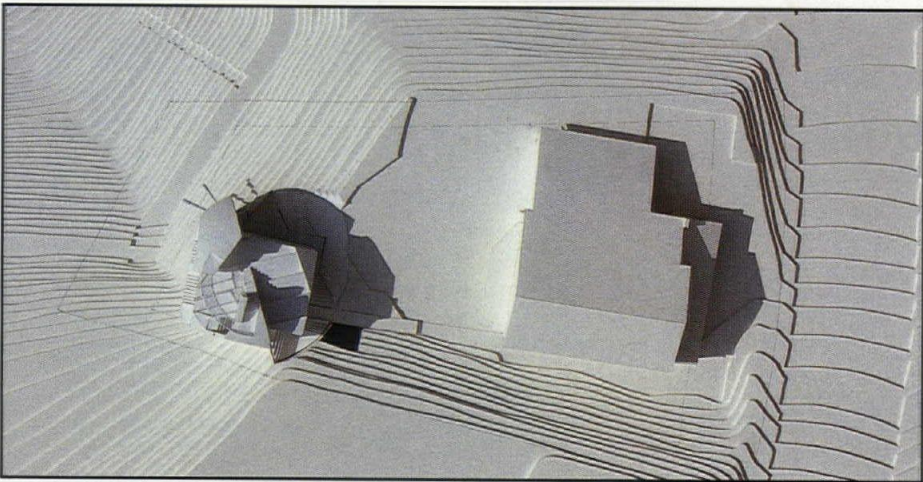
Saitowitz: Call it geometry or form, but I don’t know if there is a discipline. Discipline implies that there is a structural system.

Kemp: An order.

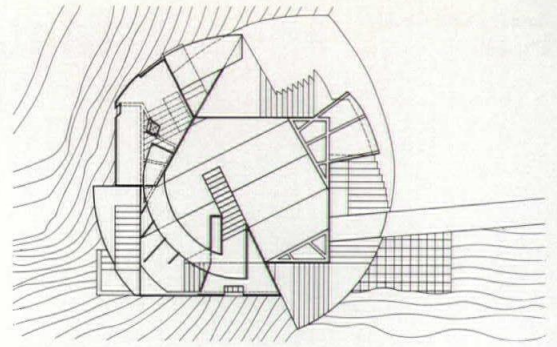
Prix: It is very powerful, because you can feel the power needed to carve out this pumpkin; it is not a pumpkin because it is still inside, and the carving out is a very, very hard work. This project is about power in architecture. I can see neither order nor discipline; therefore I like it. There is nothing except power and exploring how to live in a football.



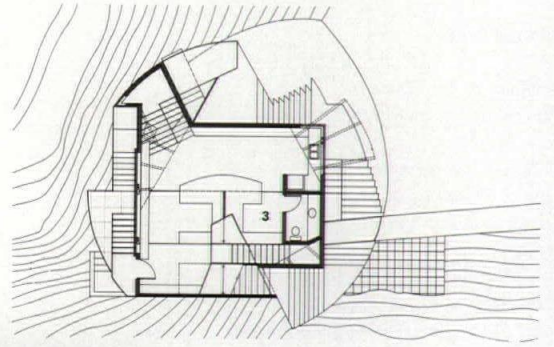
MODEL FROM THE NORTHEAST



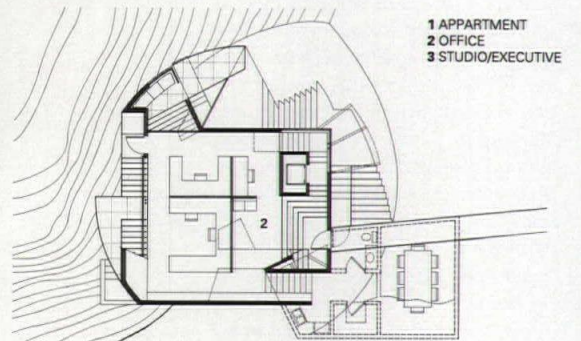
SITE MODEL



ROOF PLAN

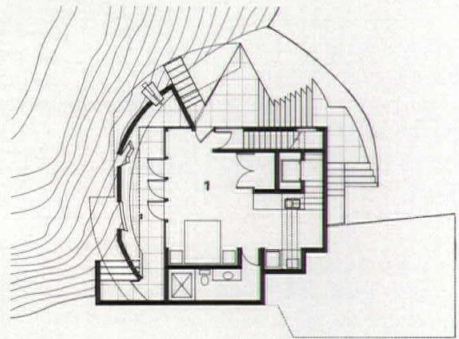


THIRD FLOOR PLAN



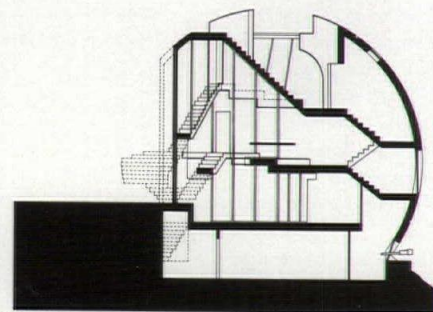
SECOND FLOOR PLAN

- 1 APARTMENT
- 2 OFFICE
- 3 STUDIO/EXECUTIVE



FIRST FLOOR PLAN

N ↑ |—————| 20'/6m



CROSS SECTION

|—————| 20'/6m

Metro Red-Line Station

Ellerbe Becket

Project: Metro Red-Line, Vermont/Santa Monica Station, Los Angeles.

Site: an underground subway station and a 20,000-square-foot site above ground in a mixed residential and commercial area near the Los Angeles City College.

Program: a \$40.5-million station as part of the new Los Angeles subway system.

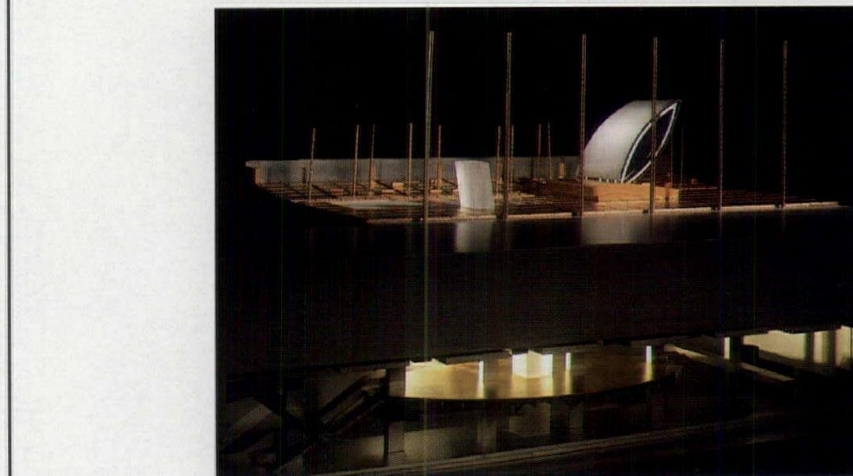
Solution: Conceiving of this project as a series of layers – above ground, at grade, a transitional pedestrian space, and below ground – the architects have treated each in a different way. Marking the entry to the station is an almond-shaped canopy that seems to float above the banks of elevators and stairs, “creating a sensation of euphoric seizure,” say the architects, “while creating signage and addressing the Los Angeles urban scene.” At grade is a gridded plaza, paved with red concrete pavers and glass brick and containing a line of shops along its rear wall. The passage to the station below grade has a glass block ceiling, “presenting natural light, a condition of the exterior, as an artifact,” explain the architects. In the station itself, an exposed structural system supports an almond-shaped balcony, which gives access to the train platforms.

The jury set up a “blind date” with the Samitaur Offices also in L.A. (p. 60) because both dealt with the conditions of transportation in the city, with one project below the street and the other above.

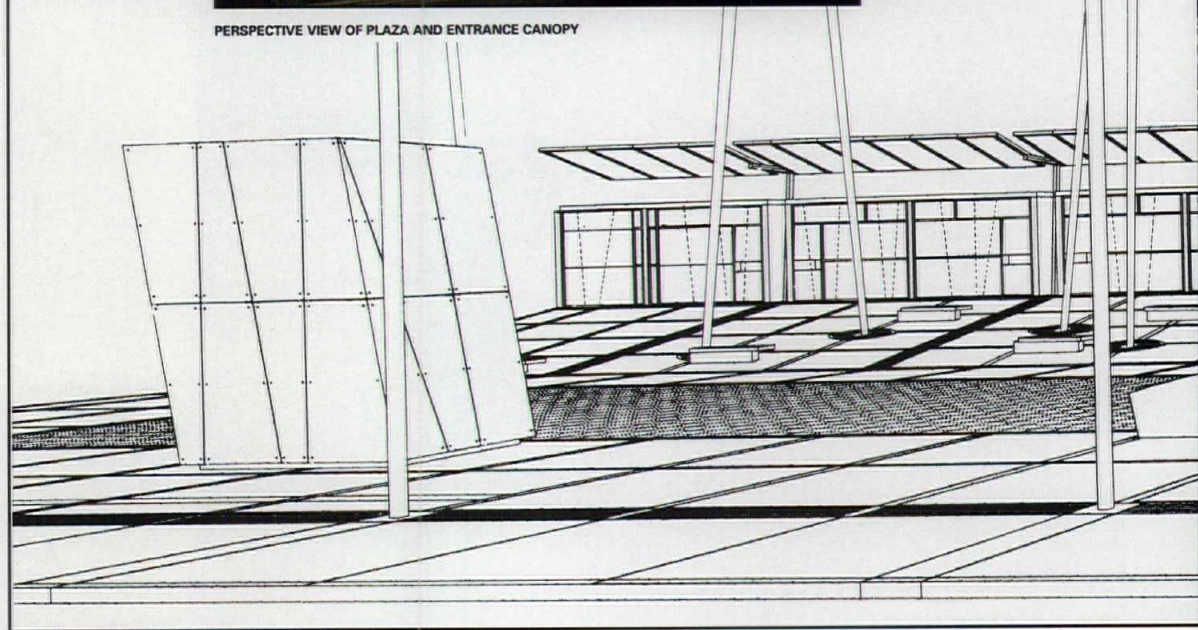
Architects: Ellerbe Becket, Los Angeles (Louis Naidorf, principal-in-charge; Mehrdad Yazdani, senior project designer; Ignatius Chau, project manager; Andrew Wong, Iris Steinbeck, Katherine Demetriou, Gary Friar, Vernon Pounds, Jim LeFever, design team).

Client: The Los Angeles County Transportation Commission.

Consultants: Metro Rail Transit; Robert Millar, artist; Martin & Huang International, structural; STV/Seelye Stevenson Value & Knecht, civil,



PERSPECTIVE VIEW OF PLAZA AND ENTRANCE CANOPY



CUTAWAY MODEL SHOWING PLAZA AND STATION

mechanical, and electrical; Fraser, utility planning; Lynn Capouya Associates, landscape.

Modelmaker: Andrew Wong.

Model Photographer: Adrian Velicescu.

Renderers: Mehrdad Yazdani, Katherine Demetriou, Iris Steinbeck.

Jury Comments

Prix: A metro station in L.A. is a very special thing, I think.

Saitowitz: What I find interesting is that this is about densifying the city, turning the city from a sort of extended suburb to a much denser thing. It's an attempt to solve the problem of moving people underground with a very bold canopy announcing this moving underground world.

Holl: Making a subway system in L.A., is encouraging. I also admire the minimal means used here to achieve a special character.

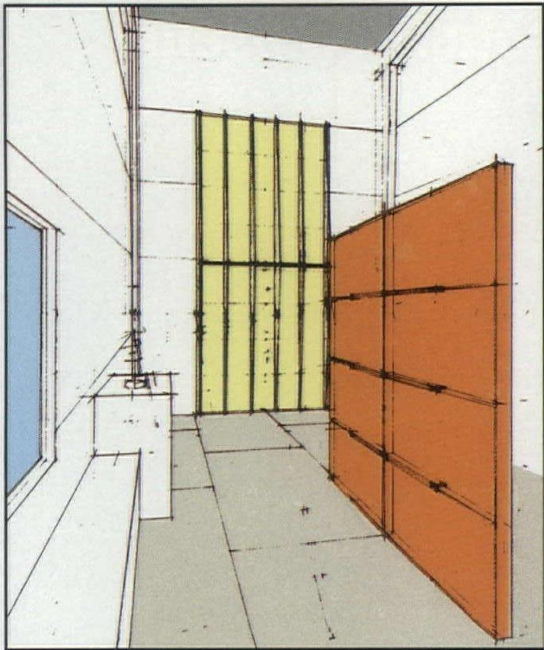
Saitowitz: I wish, though, that this enormous canopy, which is a major

structural effort, started to do something other than be a sign, that it made a space on the street that might start to become a place where you can wait or buy newspapers or something. I think it is too much of a billboard and too little of a space. With this amount of effort and material, you could do something more.

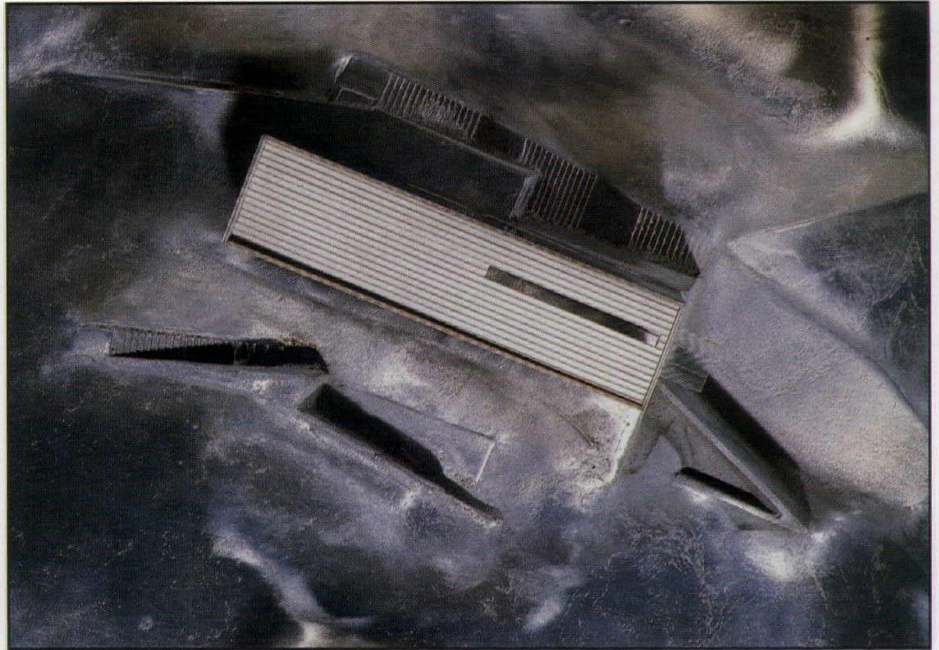
Kemp: And as a major subway station, there could have been more events down at the platform level.

Prix: But in projects such as this, there are so many constraints to work with that you can't change, that I appreciate what has been done here.

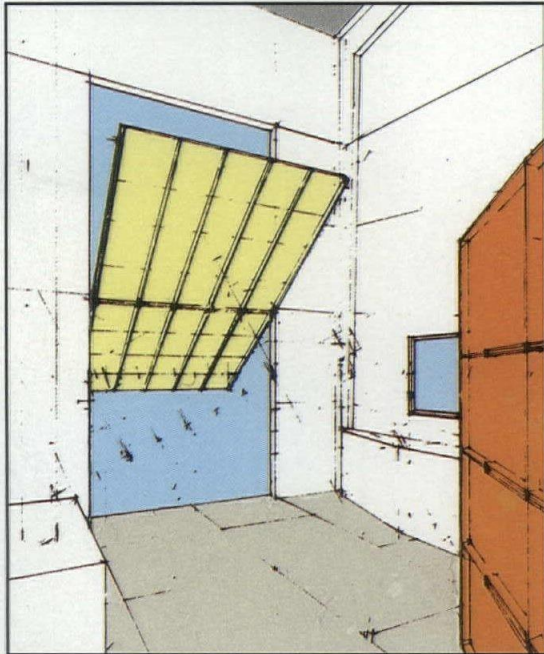
Holl: Architects should be more involved in projects such as these.



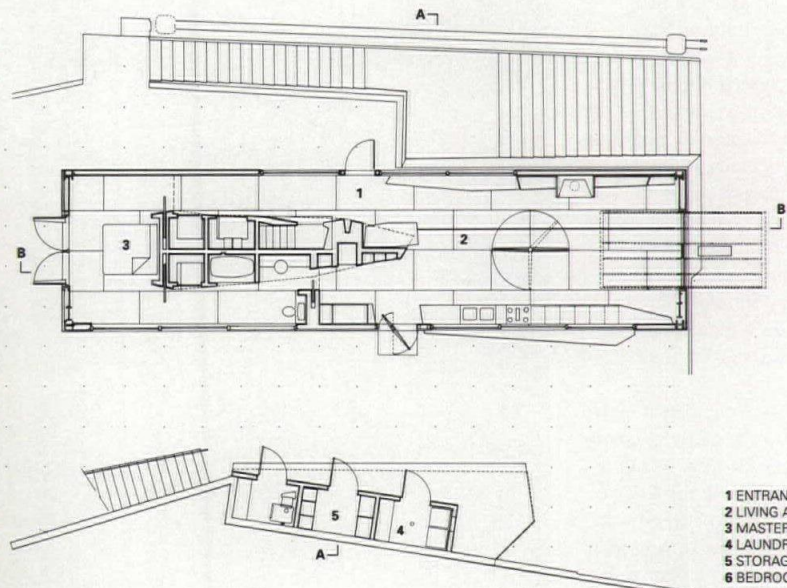
PERSPECTIVE OF LIVING AREA WITH CANOPY DOOR CLOSED



AERIAL OF MODEL

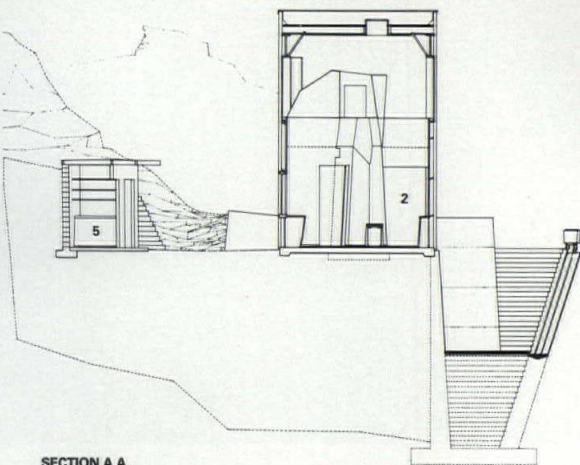


PERSPECTIVE WITH CANOPY DOOR OPEN AND PIVOTING SCREEN ROTATED

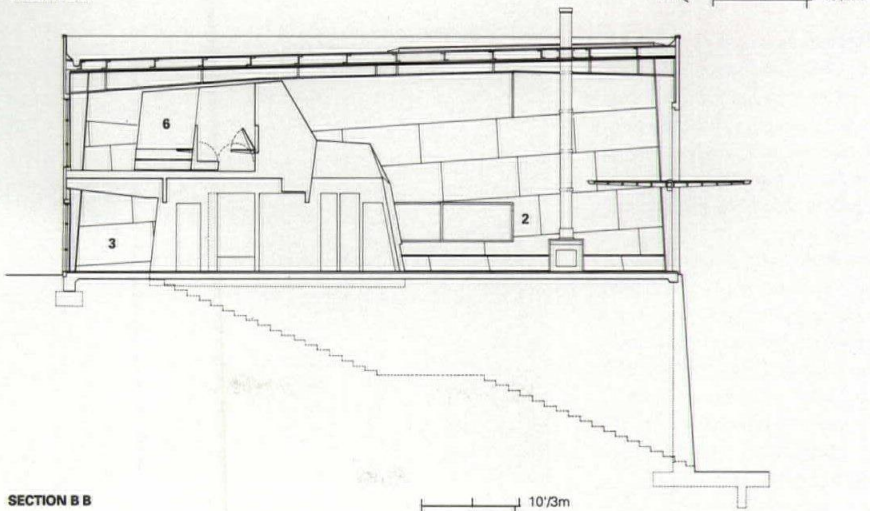


FLOOR PLAN

- 1 ENTRANCE
- 2 LIVING AREA
- 3 MASTER BEDROOM
- 4 LAUNDRY
- 5 STORAGE
- 6 BEDROOM/STUDY



SECTION A A



SECTION B B

University of Minnesota Art Museum

Frank O. Gehry & Associates

Project: Frederick R. Weisman Art & Teaching Museum, University of Minnesota, Minneapolis.

Site: a riverside campus lot, bounded by a bridge, a plaza, a street, and an academic building, with a vista of the Mississippi and the city skyline.

Program: galleries for permanent and temporary exhibits, archival and administrative space, a seminar room, and a black box auditorium in a 41,000-square-foot building.

Solution: The Museum is a junction for campus life, by virtue of its program and design. It presents an understated brick façade to neighboring academic structures, while the opposite façade (overlooking the river) and the entrance façade (flanked by a bridge) are animated assemblages clad in sandblasted stainless steel. On these public sides the Museum looks like a gleaming sculpture whose contours evoke the flow of the river below.

This steel "mask" encloses a lobby that wraps around the galleries, seminar room, and auditorium. Administrative offices occupy the top floor of the Museum, where three free-form light wells illuminate the orthogonal galleries. Archives and carpentry shops occupy the lowest level, beneath two tiers of parking for 120 automobiles.

Design Architects: Frank O. Gehry & Associates, Santa Monica, California (Frank O. Gehry, design principal; Robert G. Hale, Jr., managing principal; Edwin Chan, project designer; Victoria Jenkins, project architect; Bruce Biesman-Simons, David Gastrau, Matt Fineout, Richard Rosa, project team).

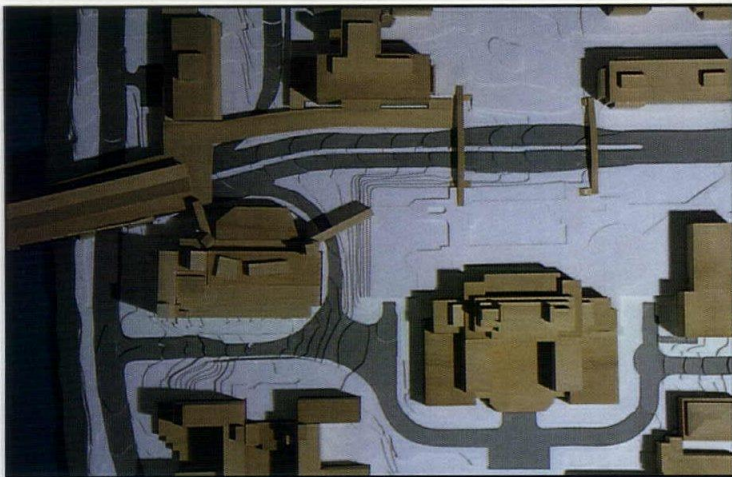
Executive Architects: Meyer, Scherer & Rockcastle, Minneapolis, (Jeffrey Scherer, project manager; John Cook, project architect; Greg Abnet, Joan Soranno, David Zenk, Pat Fitzgerald, Tim Carlson, Kelly Roemhildt, Jim Larson, project team).

Client: University of Minnesota Art & Teaching Museum.

Consultants: Ericksen, Ellison & Associates, mechanical/electrical (Leif



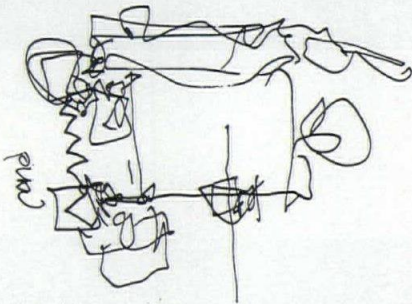
MODEL SHOWING WEST ELEVATION OF MUSEUM WITH MISSISSIPPI RIVER IN FOREGROUND



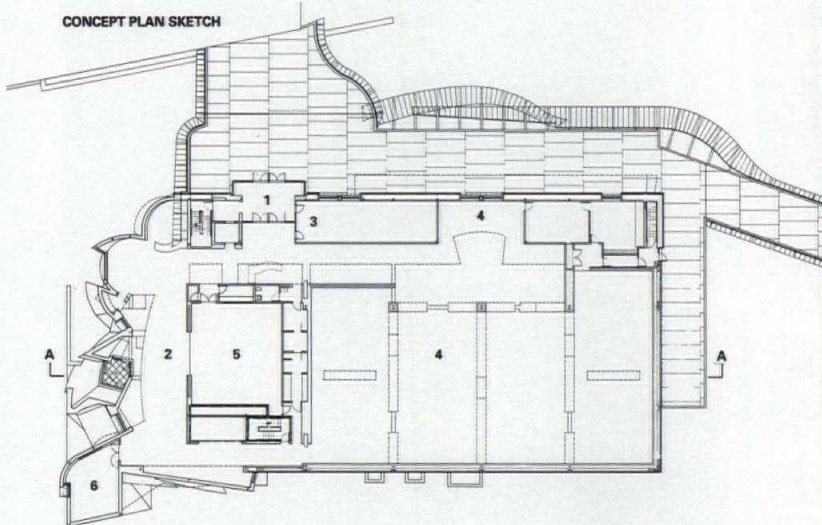
SITE MODEL: PEDESTRIAN BRIDGES LINK PLAZA AND BRIDGE TO MUSEUM ENTRANCE ON NORTH FAÇADE



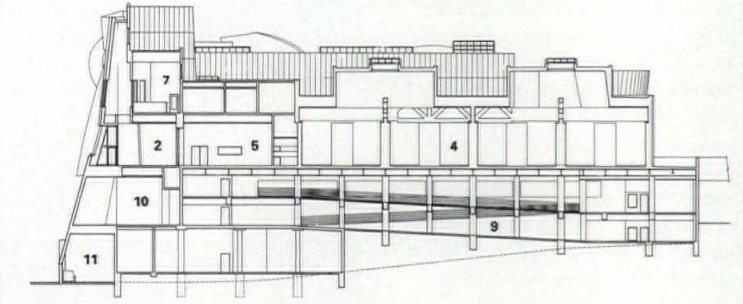
MODEL WITH VIEW OF THE MUSEUM FROM UNIVERSITY GROUNDS; ENTRANCE IS TO RIGHT



CONCEPT PLAN SKETCH



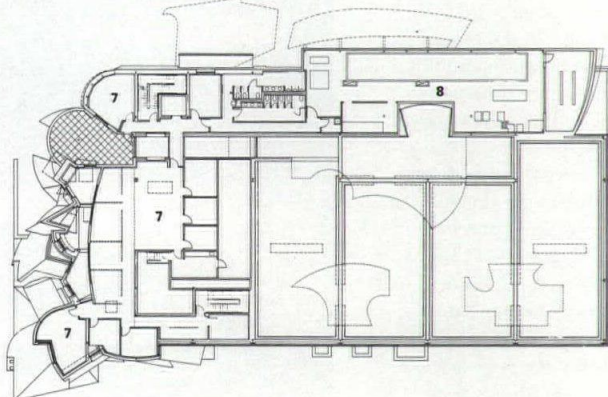
FLOOR PLAN, MAIN (GALLERY) LEVEL



SECTION A A



- | | | |
|----------------|------------------|-------------------|
| 1 ENTRANCE | 5 AUDITORIUM | 9 PARKING |
| 2 LOBBY | 6 SEMINAR | 10 CARPENTRY SHOP |
| 3 SALES/RENTAL | 7 ADMINISTRATION | 11 LOADING |
| 4 GALLERY | 8 MECHANICAL | |



FLOOR PLAN, UPPER (ADMINISTRATIVE) LEVEL

Ericksen, Jim Art, Tim Rabbitts, Greg Neva); Meyer, Borgman & Johnson, structural (Rollie Johnson, Bob Kurtz); Progressive Consulting Engineers, civil (Naeem Qureshi, Dan Allmaras); Damon Farber & Associates, landscape architects (Damon Farber, Joan MacLeod); Strgar-Roscoe-Fausch, transportation/parking; Ted Jage & Associates, costs; Jack Lindeman, specifications.
Costs: \$9,500,000.
Model Photographer: Joshua White.

Jury Comments

Saitowitz: It's a shed, which I think is a good shape for a museum.

Holl: The main expression of the façade really ends up being not around the museum space but around the reception. This is wonderful, but the building is in a way backwards; it would be wonderful if all the architecture, which is hanging towards the river, somehow settled to the experiential part of the building. The key elevation is facing the Mississippi River.

Saitowitz: The actual museum is simply a loft that's lit to create a neutral-

ized gallery space. There is a lot of demand from museum curators for that kind of a space. It just has one wall which starts with the river and kind of pulls the water around one edge and decorates the shape, and that's the way it brings you to the building. I think the designer's reduction of elements in this manner of architecture is a quite clear step. The museum is a warehouse with a decorated wall – a waterfall that came from the river and wrecked the building. The interior is beautiful in the way the skylights carve up the shape.
Prix: It's beautiful to see how a loft mutates into a mask.

Holl: This is an exploration where the program is not divided into different elements and crashed together, but instead something is explored in the relation of fluid space to the wall.

Visiting Artist Suites

Jim Jennings Arkhitektur

Project: Visiting Artist Suites, Oliver Ranch, Geyserville, California.

Site: the crest of an open rolling hillside of oak trees and native grasses, part of a large tract of land devoted to commissioned outdoor sculpture.

Program: two suites to house visiting artists while they are working at the ranch. Accommodations are to be simple and reclusive, yet accessible to studios and other facilities on the property.

Solution: The two suites and a shared courtyard sit between two cast-in-place concrete walls that slice through the hill. The walls seem to be parallel, but actually they converge on a distant sculpture in one direction while opening to the view of a small lake in the other. The floor between the walls slopes upward in the converging direction and downward in the diverging direction – making the sculpture appear larger and closer and the lake more distant.

Interior elements containing storage, bath, and sleeping functions are made of epoxy-resin-impregnated plywood. Doors are glass, held in center-pivot steel frames. A folded steel plate stair leads directly to the shared courtyard.

The jury paired this project with the "Beached Houses" by Michael Sorkin Studio (p. 78), noting the divergent approaches to a similar program.

Architects: Jim Jennings Arkhitektur, San Francisco (Jim Jennings, principal in charge; Cheri Fraser, Tim Perks, project team/design; May Sung, Les Taylor, project team).

Client: Steven and Nancy Oliver, Berkeley, California.

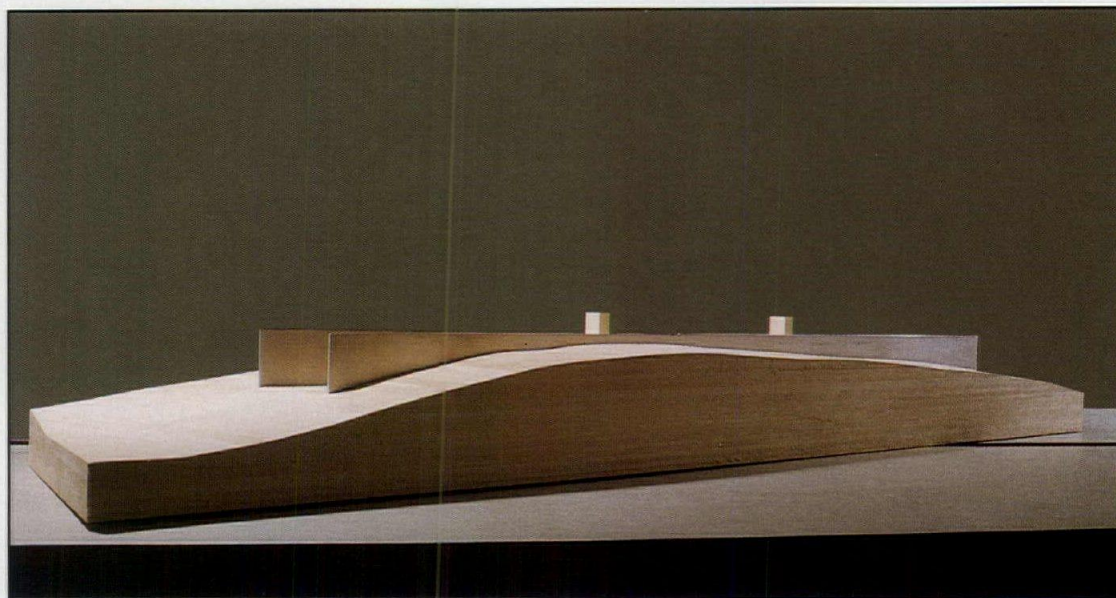
Modelmakers: Vincent Chew, Cheri Fraser, Tim Perks, May Sung, Les Taylor.

Model Photographer: Alan Weintraub.

Renderers: Cheri Fraser, Tim Perks.



SECTION WITH PHOTOS OF VIEWS IN EACH DIRECTION



MODEL PHOTO

Jury Comments

Kemp: It's very beautiful, very sculptural and elegant.

Saitowitz: But to actually go through this, I think, would be boring. I think the one thing that's interesting is the way the walls dissolve the two spaces into one when you open it all up.

Kemp: Why do you say that's boring? The space is so stretched and extended, I don't think it would be boring at all. The color of the light and the sky would make it change.

Saitowitz: But once you stand there, you know the end. There's nothing that unfolds as you move through.

Prix: On one hand it looks very sensa-

tional, but the second time around maybe it would get boring, because, if you look at the ground plan, there's nothing that could turn one on. It's a little bit like the grave of Mies van der Rohe.

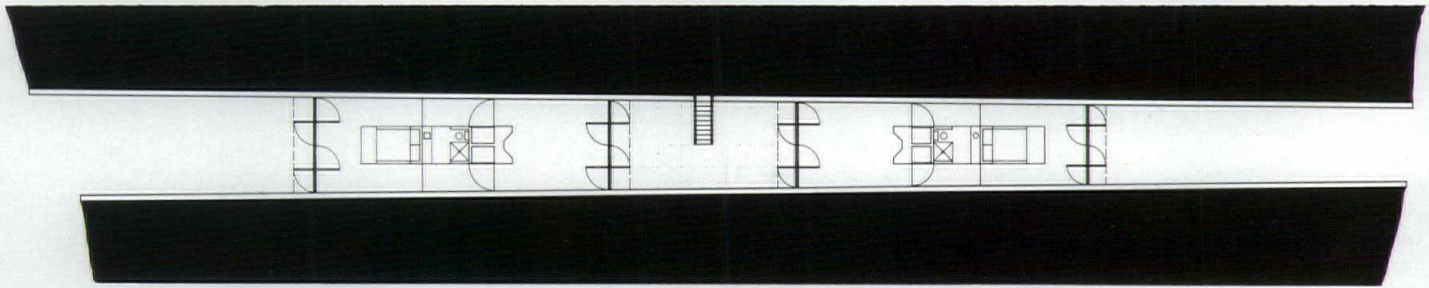
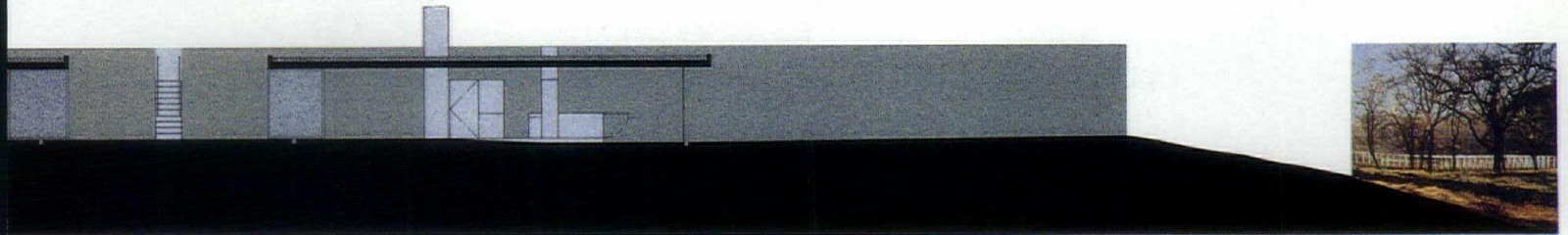
Holl: I'm attracted to this because of the Zen simplicity of the intention.

It's nothing in particular, and maybe where you use the word "boring," I would use the word "silent." I think it's really wonderful that even for the same program you could have this extreme and that extreme [the artists' studios by Michael Sorkin (page 78), this winner's "blind date"].

Saitowitz: [Sorkin's project] is more accepting, and I think maybe in a way

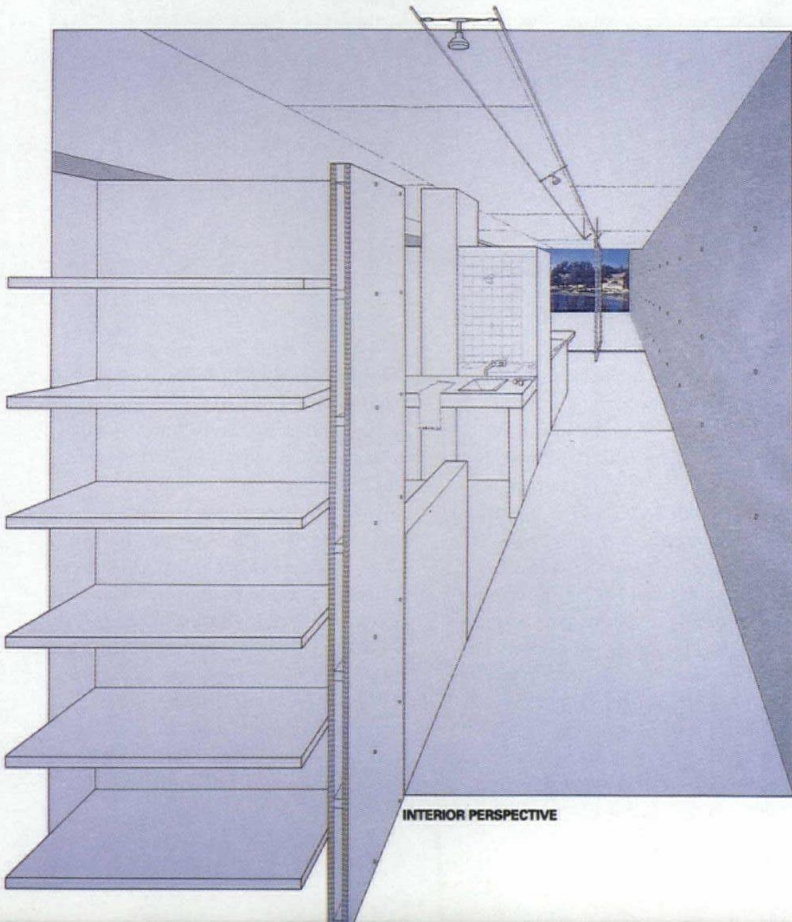
it would promote life because you can actually be yourself more. This one seems very demanding, and I would be very self-conscious about where I put my toothbrush here because I might mess up the shelves.

Holl: But that can be a position from which an artist works. Which way do you turn your toothbrush when you lay it on the sink? Maybe those small things need this kind of emptiness in order to study them, whereas the drunken brawl can go on in [Sorkin's studios].

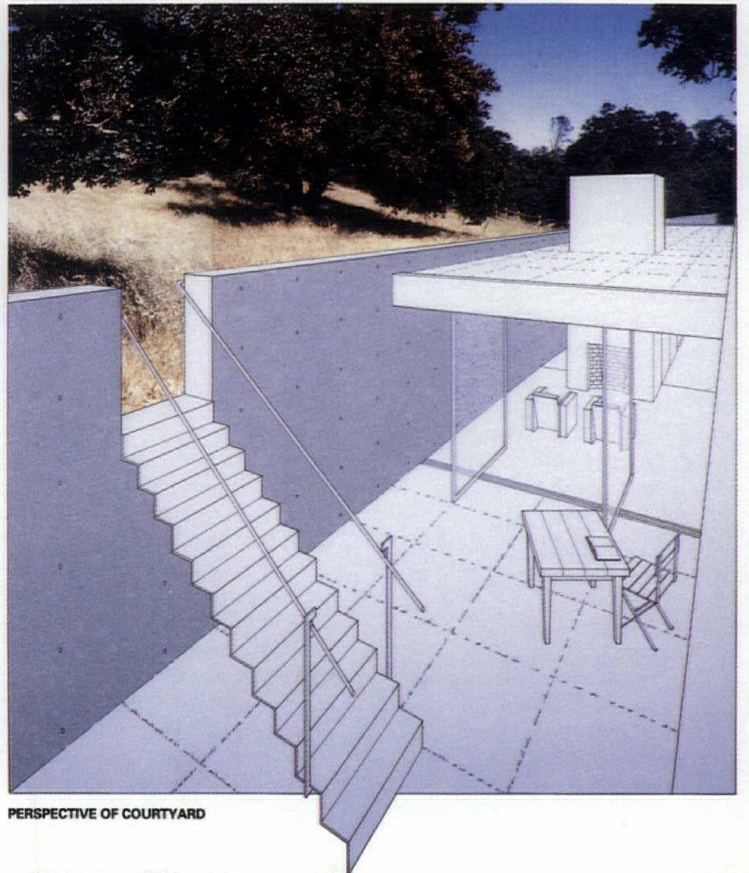


FLOOR PLAN

N ↖ | 20'/6m



INTERIOR PERSPECTIVE



PERSPECTIVE OF COURTYARD

Beached Houses

Michael Sorkin Studio

Project: Beached Houses, Whitehouse, Jamaica.

Site: a “hemmed-in” six-acre tract, one block from the waterfront near the town of Whitehouse.

Program: a series of large, loft-like houses to be sold to artists for use as studios and residences.

Solution: The houses are to be of three related “species,” with individual variations: The architect refers to them as a “slug,” a “carp,” and a “ray.” The “slug” is a ground-level open loft space with a sunken bedroom at its tail; the “carp” is a somewhat similar form raised on stilts, with varying floor planes and finlike projections housing bathrooms. The “ray” is roughly circular in plan, with an undulating roof supported by tree-like columns and a second-story loft. The jury debated the possibility of singling out the carp alone for recognition; they decided to cite the entire project but asked that the carp be emphasized in presentation.

The jury paired this project with the Visiting Artist Suites by Jim Jennings Arkhitekture (p. 76), noting the divergent approaches to a similar program.

Architects: Michael Sorkin Studio, New York (Michael Sorkin, principal; Kent Hikida, associate; Tomoaki Tanaka, Stefan Seemuller, Ame Engelhart, collaborators).

Client: name withheld by request.

Model Photographer: Seth Rubin.

Jury Comments

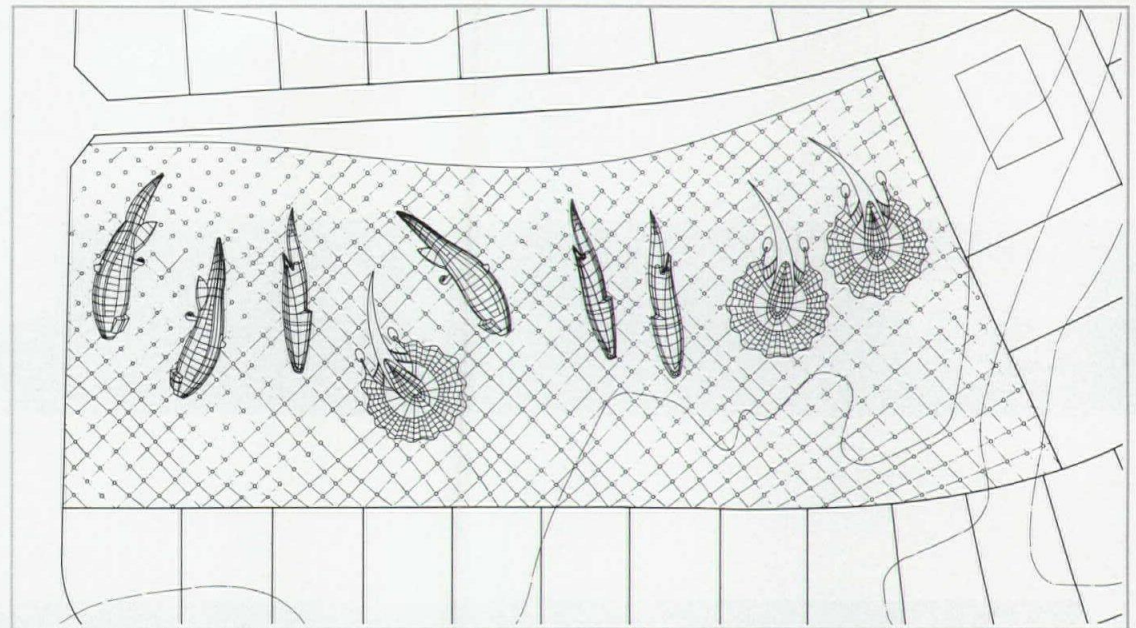
Peters: I've always had great difficulty with architecture that is not translated into architectural terms, and I find that this is untranslated.

Prix: The translation into architecture, what is that?

Peters: Among other things, it's internal logic and buildability.

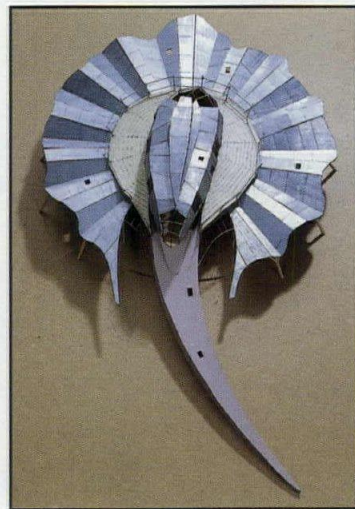
Holl: This is one of the most tectonic projects we have on the table! I mean, you may not like the tectonics, but it's two-by-fours and a skin.

Archea: My only question is, how do



SITE PLAN

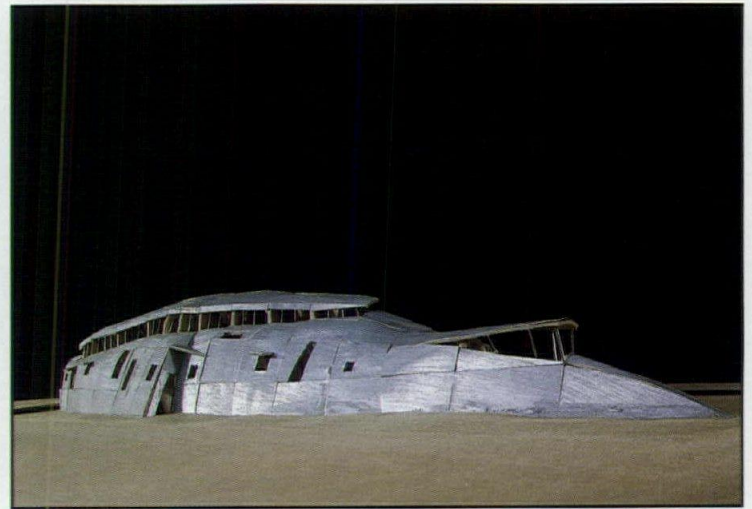
N ← 100/30m



MODEL PHOTO, "RAY"

you separate a part of the project out from the whole submission? It almost seems to be a morphology that's being worked through, an evolutionary idea, and that you're suggesting that we freeze this rather plastic and temporally tectonic idea in time.

Silvetti: It is interesting to read the statement that accompanies this because there is no reference to the issue that is creating all this conversation. This explanation of the project consciously avoids saying *why* he chose the forms of fish. It's almost like a joke. Quality in something like architecture has to be measured against some kind of criterion other than just the freedom to choose a



MODEL PHOTO, "SLUG"

form and the “unexpectedness” of such form. We all know that there could be a degree of arbitrariness in the selection of architectural configurations, and indeed that the relations between form and content are structurally arbitrary. But then, there is always motivation in the choice of form, and I would like to know, specifically, what the motivation is for the zoomorphic nature of these creatures, in order to judge them.

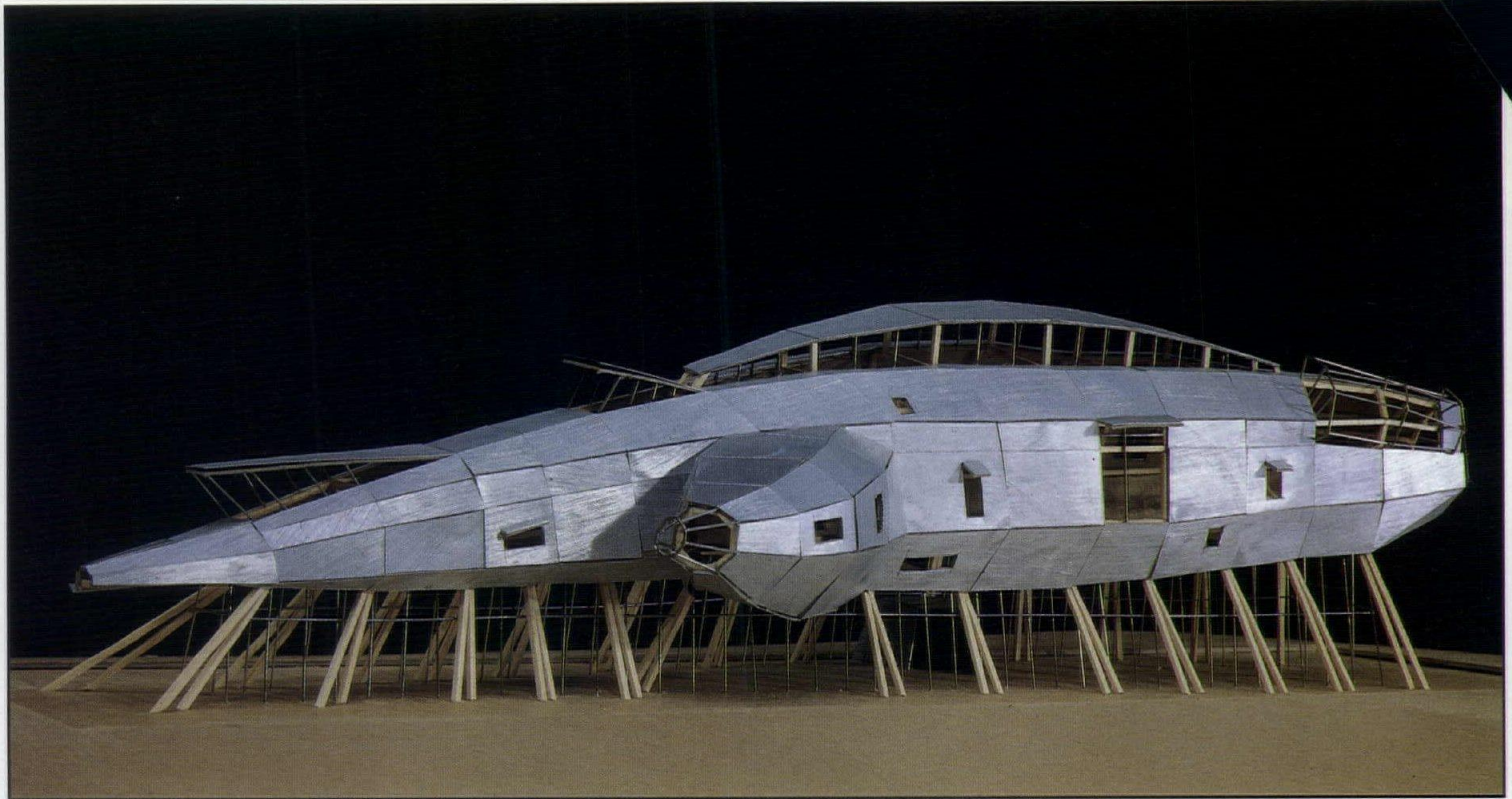
Prix: Our architecture has to explore new borderlines; whether they are good or bad, I don't care. We have to go sometimes over the edge, without asking: Is that logical? Is that structural? I don't know whether this will

work, but I really want to see it.

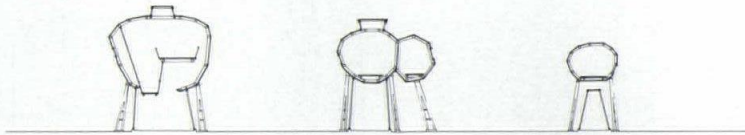
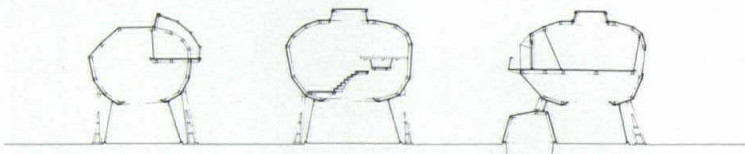
Kemp: We had 222 houses, and they all had kitchens and bathrooms and living rooms and bedrooms, but discovery and exploration mean looking for a different way of living...

Silvetti: But that is not enough. We've been examining how people live for 2000 years and I don't think this little exercise is going to tell us or cause us to live a whole lot differently.

Holl: But what does it do? It changes the condition of roof/wall. You do not have roof/wall in some sort of simplistic relation, and you actually have a kind of underside, too. Maybe it's very awkward and zoomorphic, but still, it has some value.

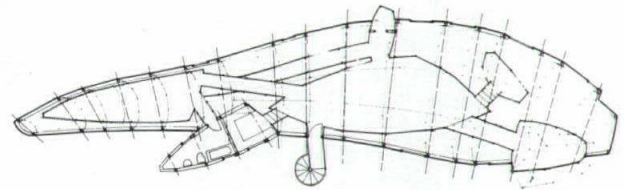


MODEL PHOTO, "CARP"

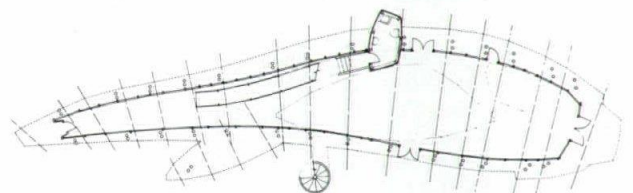


SECTIONS, "CARP"

20/6m

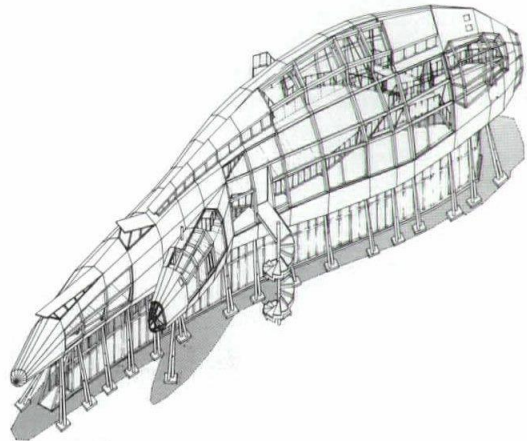


UPPER FLOOR PLAN, "CARP"



LOWER FLOOR PLAN, "CARP"

20/6m



AXONOMETRIC, "CARP"

Silvetti: It seems to me that the only value it has is shock value. And it does not say what the motivation is other than shock.

Peters: Lifting arbitrariness up to the level of a principle of design seems to me to be a dangerous undertaking.

Kemp: I don't think that's what's happening. This is a deliberate questioning of the suburban form of housing.

Baldwin: The comment was made that it exercises the opportunity to be free as architects. I think we have a freedom to explore and a freedom to control that exploration. To me, this is an example where in fact there was a retreat from an exercise of freedom. Rather, the architect sort of let

things happen and follow their own course, and hoped that he would learn something by accident. I don't think that accidental discovery, although part of architecture, is really appropriate at its foundation.

Holl: You know, at a time when millions of dollars are spent on Stealth bombers and we are working as architects with 222 private houses and not a single building in government or in health care, don't you think it's a kind of Dadaist moment? I would rather award this slug on sticks than what I saw in health care.

Prototype Handrail

Mark Rakatansky
The Committee on Physical Thought,
University of Illinois at Chicago

Project: prototype design interventions in the Adult Day-Care Center, Parkside Senior Services, Des Plaines, Illinois.

Site: an existing 9,333-square-foot adult day care facility in a Chicago suburb.

Program: to understand the relationship between architecture and the social and psychological space of older participants at an existing adult day care center and to enrich this environment. The investigation and subsequent findings (designs) are meant to be a model for this building type rather than a single-project endeavor.

Solution: The architect argues that recent gerontological design alleviates physical barriers but does not address the full spectrum of older adult needs. After a series of interviews with clients and staff, attention was focused on issues of "support": "the handrail is a ubiquitous symbol of gerontological and handicapped design, but it is a negative symbol, a symbol of defeat; the task of this project has been to transform the handrail into a place of interest and stimulation." Metal handrails have been designed with vertical poles, each topped with a clamp to hold photographs of clients and staff. The handrails evolve into other elements throughout the facility (16 elements are planned), including: a bench, a physical therapy device, a photographic recorder, an archive, an audio system for "interview fragments," a calendar, and a camera mount for a wheelchair-bound client. Each element articulates its support function, thus "emphasizing how support always involves separation and connection, autonomy and reciprocity."



HANDRAIL PHOTO MOUNTS

Architects: Mark Rakatansky/The Committee on Physical Thought, School of Architecture, The University of Illinois at Chicago (Mark Rakatansky, project director and designer; Andrew Blocha, project manager; Mark McKinney, Susan Melsop, Anne Thrush, assistants).

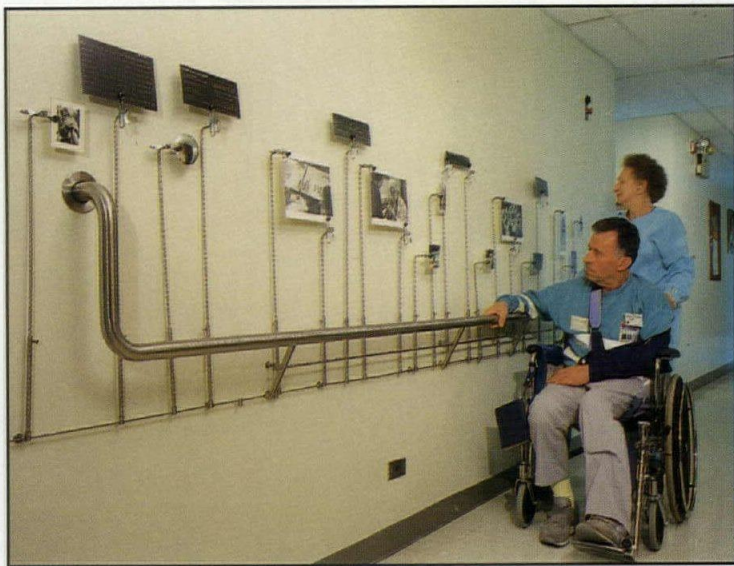
Clients: The Retirement Research Foundation (Marilyn Hennessy, executive vice president; Brian Hofland; vice president); Parkside Senior Services (Robert L. Clapp, president; Ellen P. Brown, vice president of Aging Services; Pat Cohen, director, and Gwen Chovanec, assistant director, Older Adult Services; the staff and older participants of the Des Plaines Adult Day Health Center).

Consultants: Dr. Donna Cohen, gerontological; Media International, Inc., audio.

Prototype Construction: Dan Blue, Inc.

Photography: Karant + Associates.

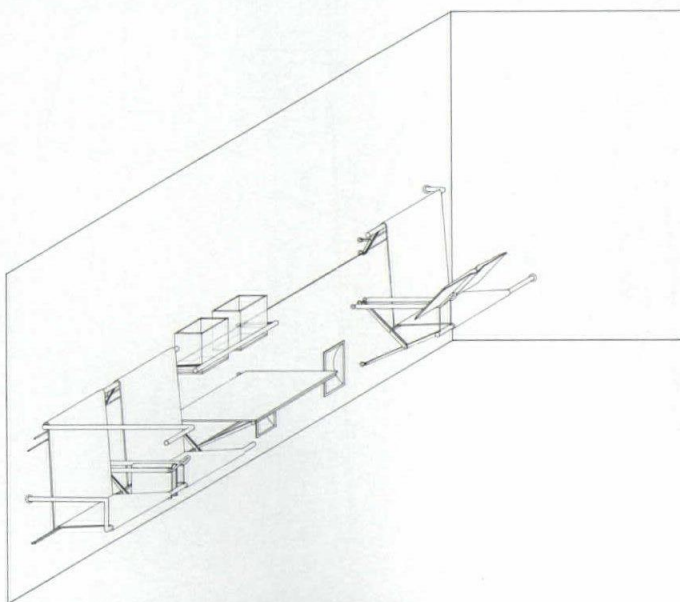
Mounted Photos: Al Podgorski.



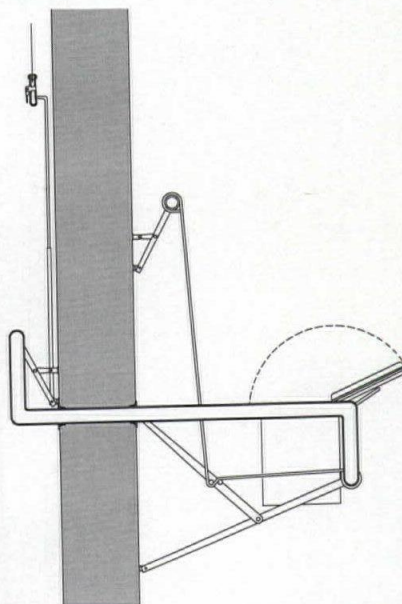
HANDRAIL IN USE



CORRIDOR PERSPECTIVE



BENCH AXONOMETRIC WITH PIVOTING PHOTO ALBUMS, FISH TANKS, AND WHEELCHAIR SPACE



HANDRAIL AND BENCH SECTION THROUGH CORRIDOR AND LOUNGE

Jury Comments

Peters: It's a project that falls into two parts. One was the formulation of a grant proposal, which was very carefully done, and then there was a jump to the exquisite design of a handrail. [The handrail] got people involved with very thoughtful design.

Archea: It seems to [propose] a very narrative question, and one which in this case has a product solution which is in a sense still developing.

Holl: I like this project because it has a clear idea. It's a conceptual work; it's dealing in an area where no one can intervene. We all end up in these

places, and this person has gotten in and done something quite simple.

Archea: It activates the quality of life of these people.

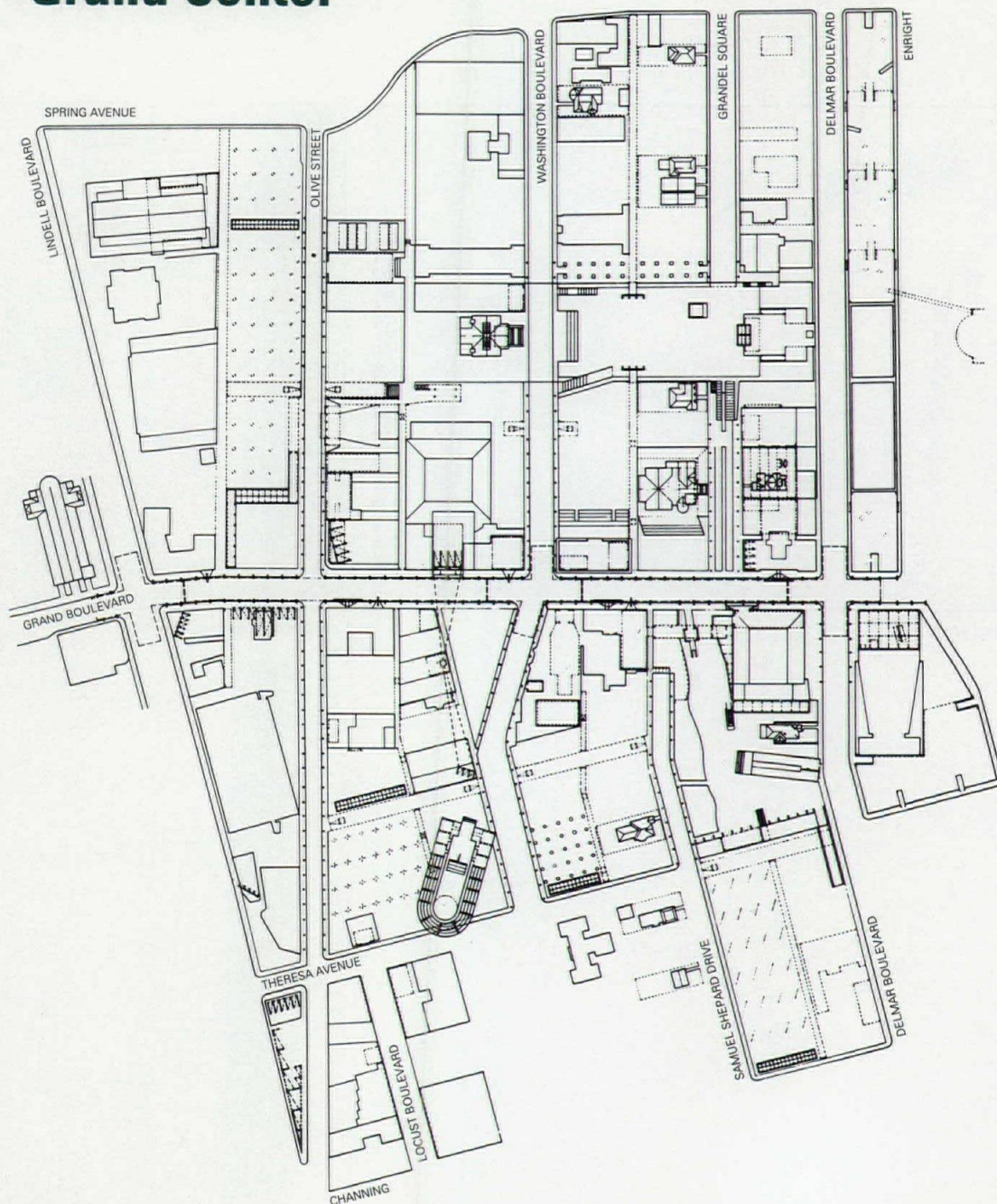
Holl: We wanted to give awards to health care and education projects, but we could not find any architecture in those submissions. This is a piece of architecture. It has detail, a formal dimension, and a concept, and it is connected.

Saitowitz: I think we should propose it as a citation. I don't feel it's appropriate to give it an award.

Archea: I don't think it is either, and it's also disconnected from its own programmatic statement in a way that

forced us to take it out [of the research category]. It's not disconnected from its own design statement, but it's disconnected from its research statement.

Grand Center



SITE PLAN

STUDIO WORKS

in collaboration with
Trivers Associates
Mary Miss
James Turrell

Project: Grand Center, St. Louis, Missouri.

Site: A five-block section of Grand Boulevard, a former downtown theater district that is now partially deserted.

Program: A master plan to create a performing and visual arts center for the city that "includes the complexities and optimism necessary for the 21st Century."

Solution: Instead of proposing infill to gentrify the downtown district, the design team analyzed existing buildings and urban configurations to "uncover the inherent underlying qualities that are somewhat hidden, to describe and inform those qualities through physical and programmatic meaning, and to transform and heighten these qualities through clever and economical intervention." The resulting master plan consists of "seven layers" of design solutions, each featuring a distinctive lighting device designed by artists working in collaboration with the architects.

The seven layers are: On Stage Off Stage, Street and Green, Discrete Elements, Acropolis, Clusters, Overlaid Patterns, and Patchwork Quilt. Each layer represents a different urban strategy that "intensifies" functional, physical, and/or conceptual qualities the designers found in their analysis. For instance, the first layer, On Stage Off Stage, recognizes Grand Boulevard as the formal "on stage" (both programmatically and aesthetically) of the arts center, while the areas behind Grand are "off-stage." As a result of this analogy, specific proposals for On Stage include active nighttime uses, theatrical lighting, and marquees. Off Stage, on the other hand, emphasizes a more informal area that would use elements like fire stairs and parking booths as exposed backstage infrastructure or "props." The accompanying lighting

proposal suggests attaching mounted banks of lights to buildings and operating them from a district "control room" to light buildings across and down the street.

Other layers include the Acropolis, which augments a natural hill at the core of the district by building parking underneath, and by providing a place of arrival and expansive views. The experience of "stepping and ramping up" to this core will announce entry into the theater district; lights at the top of the hilltop buildings will signal its presence from a distance.

Lighting proposals include a "laser lid," a nighttime ceiling of criss-

crossing beams (already implemented); the "big glass," a proposal to sheathe two abandoned billboards with sheets of glass to reflect the daytime sky and nighttime beams of electrical light; and "centerline," the installation along Grand Avenue of red airport lights that can be programmed to flash or dim to coincide with particular events.

Architects: STUDIO WORKS, Venice, California (Robert Mangurian and Mary-Ann Ray, principals; David Gregor, Michael Gruber, Kent Hodgetts, Irene Keil, Kathleen Lindstrom, Nicholas Lowie, design team).

Associated Firms: Trivers Associates, St.

Louis (Andrew Trivers, principal; Jeff Morrissey, project architect); James Turrell, Flagstaff, Arizona.

Client: Grand Center, Inc., St. Louis.
Consultants: Mary Miss, art; Kent Hodgetts, special projects; Kiku Obata & Co., graphics; EDAW, Inc., management/landscape; Crawford, Bunte, Brammeier, transportation; Emily Pulitzer, art management; Vivian Watt, dance.

Modelmaker: STUDIO WORKS
Model Photographer: STUDIO WORKS
Renderer: STUDIO WORKS

N → 300/100m



MODEL OF LIGHTING PROPOSALS

Jury Comments

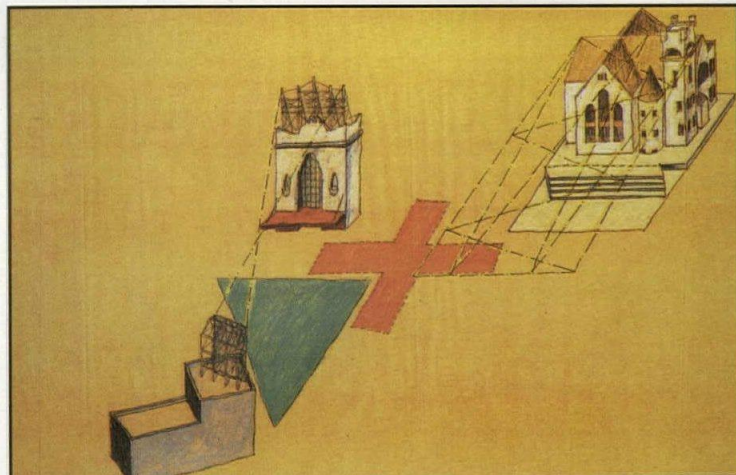
Silveti: The project is convincing because it articulates all kinds of physical, social, and aesthetic layers of meaning that it interprets from its condition. I find the most appealing part of this is that it finds a new term of analysis. [The architects] know how to look at something that seems negative and transform it into something positive without doing much. The analysis is almost inseparable from the design.

Baldwin: It is a minimal intervention, and that is what makes it so elegant.

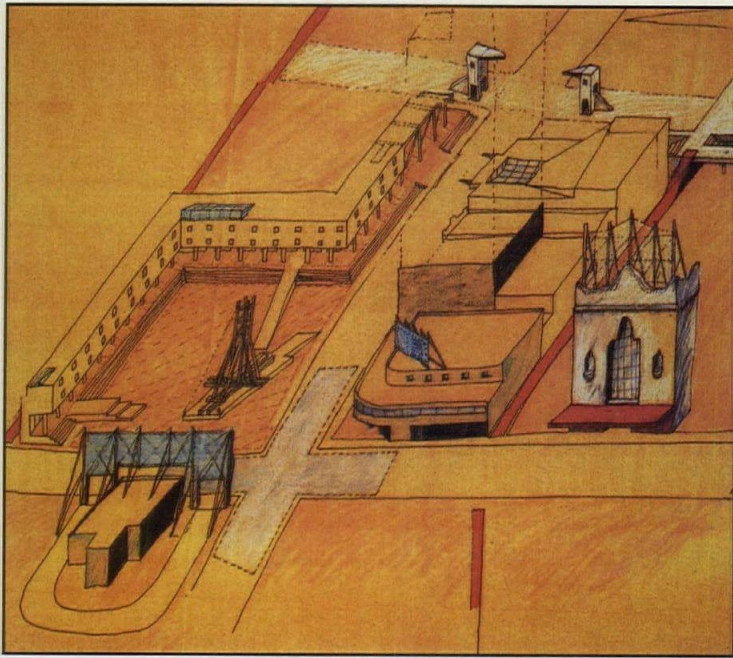
Silveti: It is very urbane too. It is very genuine, local, and American. It is

not about infilling; it is about the intensification of things as they exist. It is making the main street more Main Street.

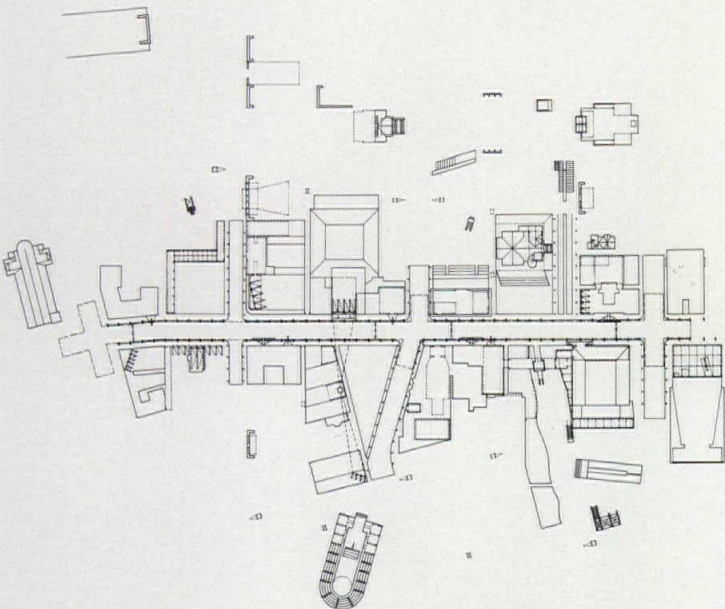
Baldwin: It is also philosophically American. It reconciles the American penchant for independence and pastoral ideals with the potentials of urban interdependence. The project proposes individual, independent acts that can be undertaken by different people at different places and times, and yet in the aggregate, those individuals will create a plan of interdependent components. While it might be the most inspired of the projects we have seen, it is also probably the most pragmatic.



SKETCH: OVERLAID PATTERNS



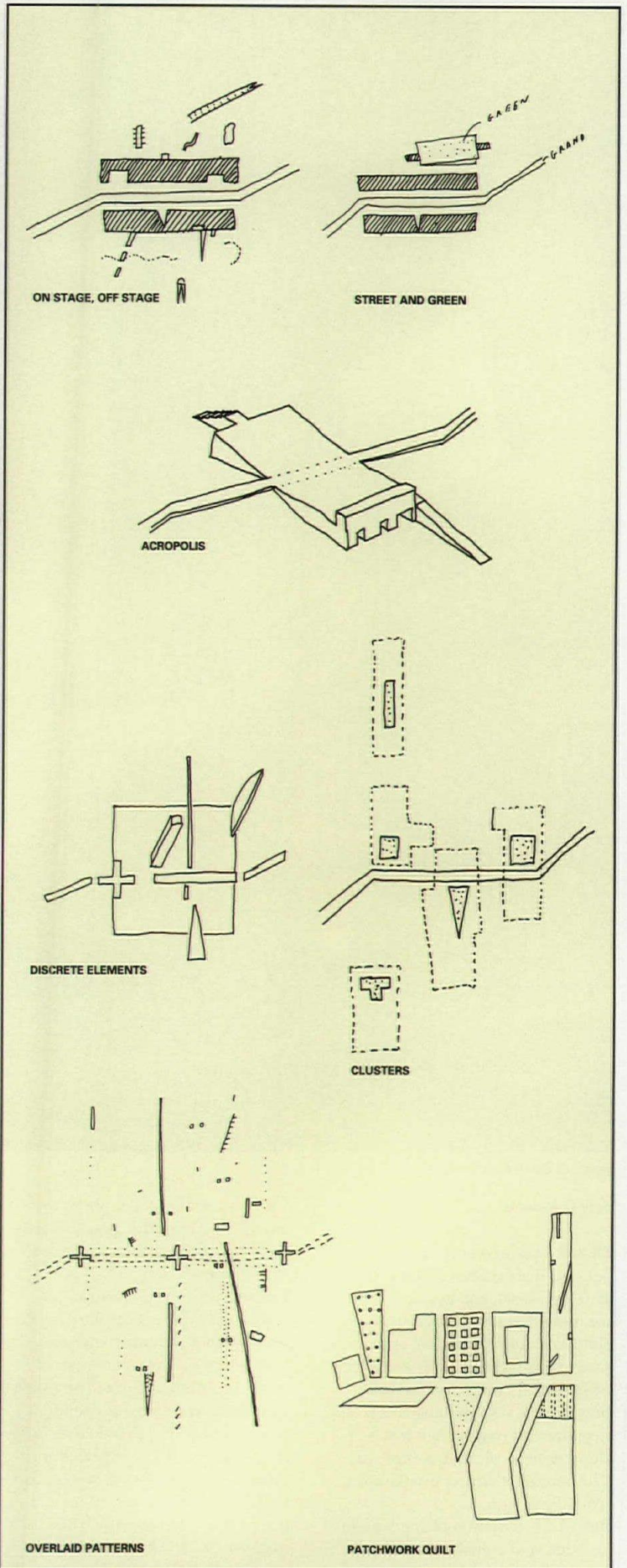
SKETCH: ON STAGE, OFF STAGE



PLAN: ON STAGE, OFF STAGE

N → 300/100m

Silvetti: This is an approach that would be nice to bring to schools as an alternative to current analytic models, because every method of urban analysis and inquiry is very partial. A city has overlapping systems operating at the same time; it will never be explained, described or understood in its entirety. It is encouraging that people are beginning to use different tools and different ways of seeing.



CONCEPTUAL DIAGRAMS: THE SEVEN LAYERS

Urban Design
Citation

Eric Schmidt
Boston Redevelopment Authority

Project: Urban Design Guidelines for the Central Artery Air Rights, Boston.

Site: a one-and-a-half-mile-long strip through downtown Boston. The land is currently occupied by an elevated expressway that will be relocated in a tunnel under the site.

Program: a comprehensive redevelopment program for 50 acres of reclaimed land, establishing a linear system of public uses and activities.

Solution: The plan proposes a series of parks and public spaces bordered by two boulevards running the length of the Artery tunnel. The major elements are: the reconstruction of the street grid of the historic Bullfinch Triangle neighborhood, with blocks of retail, offices, and housing maintaining the street walls; a community park serving the North End neighborhood, its space enclosed by new and existing low-scaled buildings; a series of open and interconnected blocks in the waterfront district, including a park with such amenities as a carousel and a skating rink; an enclosed botanical garden in the city's financial district; and a "gateway park" for the Chinatown neighborhood.

Architects and Planners: Boston Redevelopment Authority (Eric Schmidt, project designer; Antonio Fiol-Silva, Kuen Shan Huang, Oussama Kabbani, senior urban designers; Diane Chamberlain, Mark Fischbach, design interns; Chris Grace, John Huggins, Ted Chandler, Richard Garver, Karen Gray, Linda Haar, Gerald Kavanaugh, David Keto, Shirley Muirhead, Homer Russell, Darragh Lynch, project team; Patrice Berens, William Costa, Dan Moon, layout; Karen Leonard-Muse, graphics).

Client: City of Boston.

Consultants: Ricardo Bofill, Taller USA, New York; William H. Whyte, New York; Chan Kreiger Levi, Cambridge, Massachusetts; Vanasse Hangen Brustlin, Watertown, Massachusetts.

Model Photographers: Eric Schmidt, Sam Sweezy, Jan Van Home.

Renderers: Dongik Lee, Arturo Vasquez.

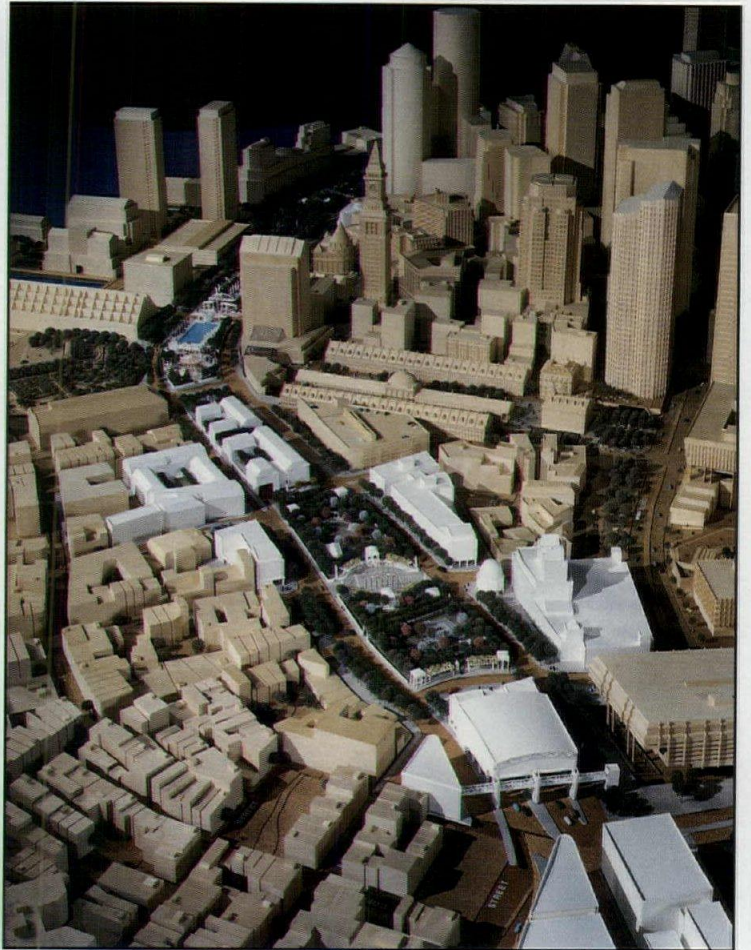




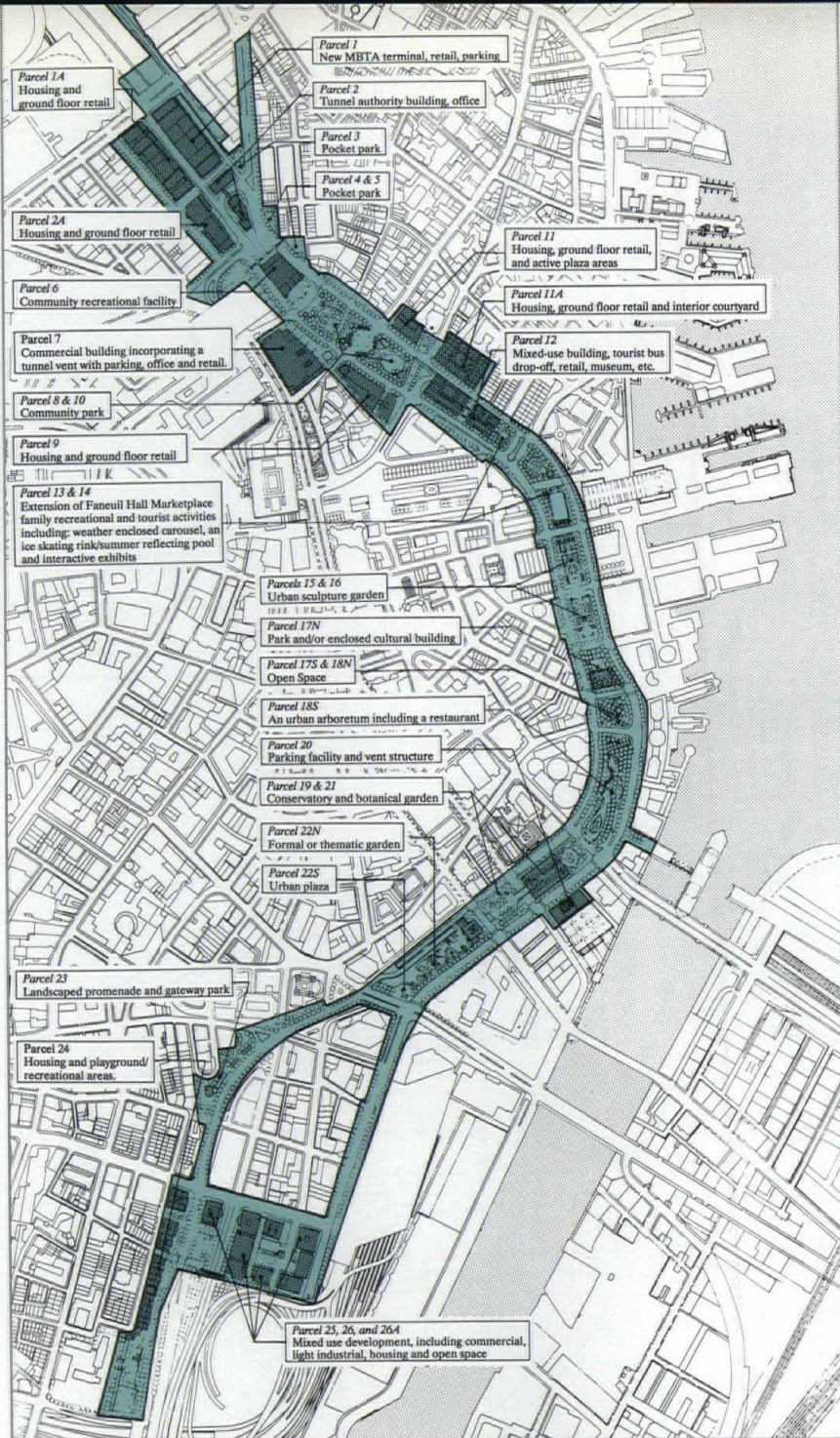
EXISTING CONDITIONS



MODEL OF FINANCIAL DISTRICT SITE



MODEL OF HAYMARKET AND FANEUIL HALL SITES



PARCELIZATION AND LAND USE MAP

Jury Comments

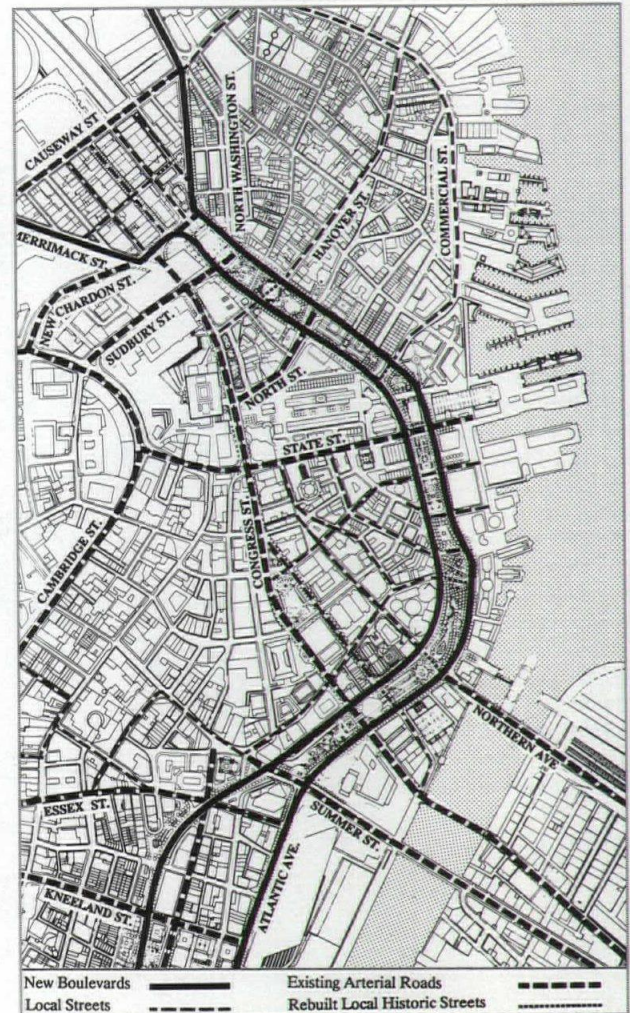
Baldwin: We were very concerned that the good intentions of design are implemented. So as we considered project entries, we looked at what it would take to have them built. I think the Central Artery is one of the best projects in that regard. It is also one that assumes a great deal of responsibility. It is going to build something that is very alien to the traditional city, but it will fit because it's replacing something that has already influenced development. It's going to relate activities on one side to activities on the other and provide an asset that functionally, philosophically, and

spiritually reinforces the rapport that the districts and neighborhoods on either side should share.

I think they have established some reasonable guidelines. The project process has been a little more egalitarian than I would like, and, in my mind, goes overboard in soliciting good advice from a lot of people. I think that excess advice sometimes burdens a project unnecessarily, but it looks to me as if they have filtered that advice and have been discriminating in how they apply it.

Silvetti: I think that there is hardly a city with more people with opinions on the design process than Boston. The fact that these people after four

years have been able to articulate guidelines that are very clear and very sensible and intelligent deserves rewarding.



STREET HIERARCHY MAP

The Gateway Project

Sasaki Associates

Project: The Gateway Project, Cleveland, Ohio.

Site: 28-acre site at the southern entry point to the downtown, two blocks from the heart of the city.

Program: to develop an urban design strategy for a 45,000-seat baseball stadium and a 20,000-seat indoor arena.

Solution: Taking advantage of the site's location at a major entry point to downtown Cleveland, the architects have used the stadium and arena to form an edge to the city and to create a destination that will draw people through the existing streets and landmark arcades. Although there will be parking and shops on the site, the downtown orientation of the stadium and arena entrances and the continuation of the street grid into the site will encourage people to use the city's parking garages, public transit, and shops. The urban design plan suggests building locations, lists a number of design guidelines, and identifies sites for new offices and hotels.

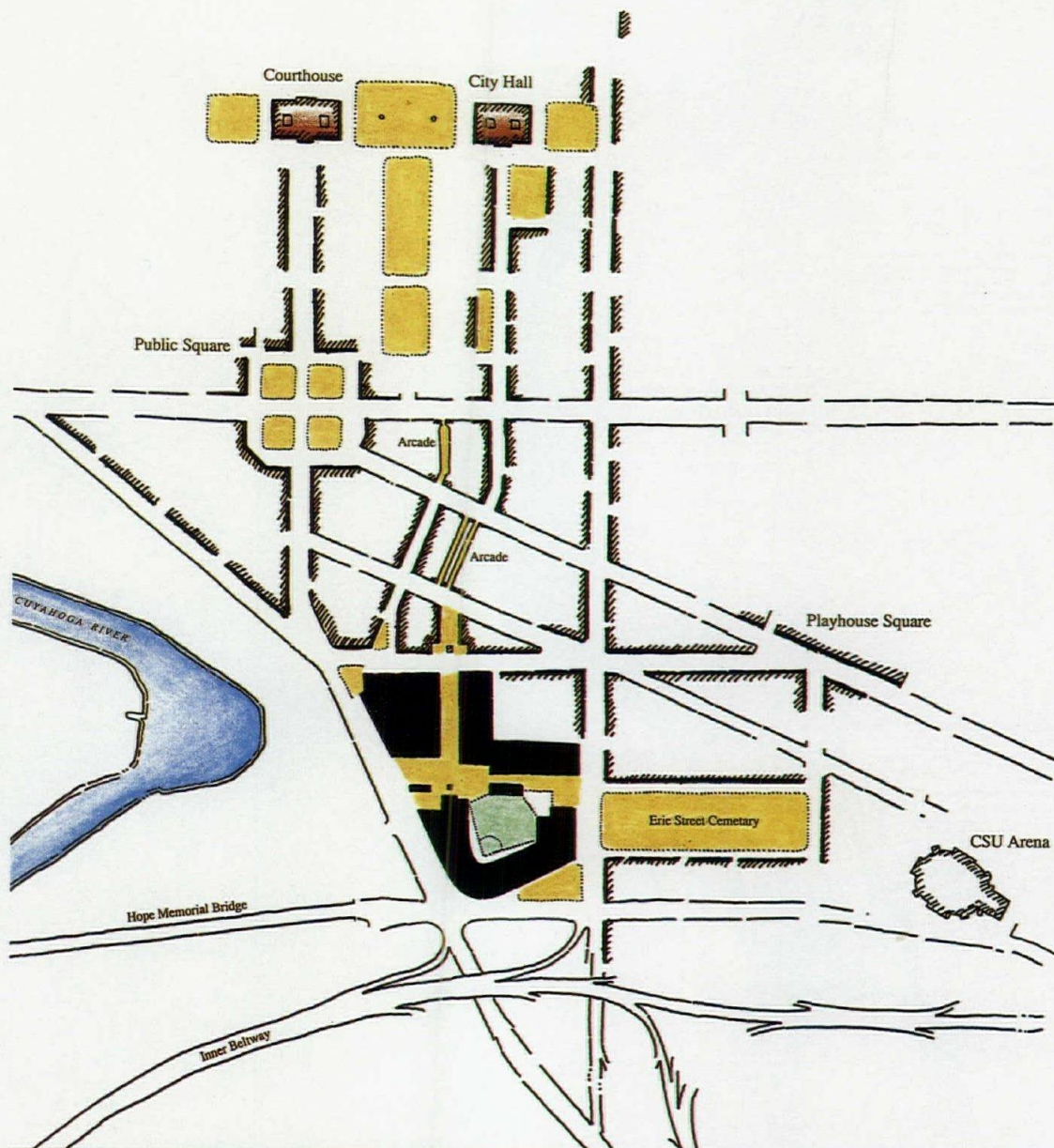


DIAGRAM OF PUBLIC CIRCULATION ROUTES (ABOVE); RENDERED SITE PLAN (FACING PAGE).

N ↑ 300/100m

Architects: Sasaki Associates, Watertown, Massachusetts (Alan Ward, design principal; Dennis Pieprz, project urban designer; David Hirzel, managing principal; James Doolin, project manager).

Client: Gateway Economic Development Corporation.

Consultants: Amenta & Co., real estate consulting; Ellerbe Becket, arena architect; HOK, stadium architect; Polytech, civil; Richard Fleischman Architects and van Dijk, Johnson & Partners, local architects; Joyce Whitley, public participation.

Jury Comments

Silveti: This is a very serious effort to insert a sports facility into a dense and very difficult part of the city. I am glad that the report stops short of a full-fledged architectural solution. It gives us all we need to know for urban design.

Baldwin: The problem with sports facilities is that they bring a tremendous amount of traffic into the city. This plan takes advantage of the freeway system. It also uses other resources downtown, such as the streets and retail arcades. The entries to the stadium, for example, are not

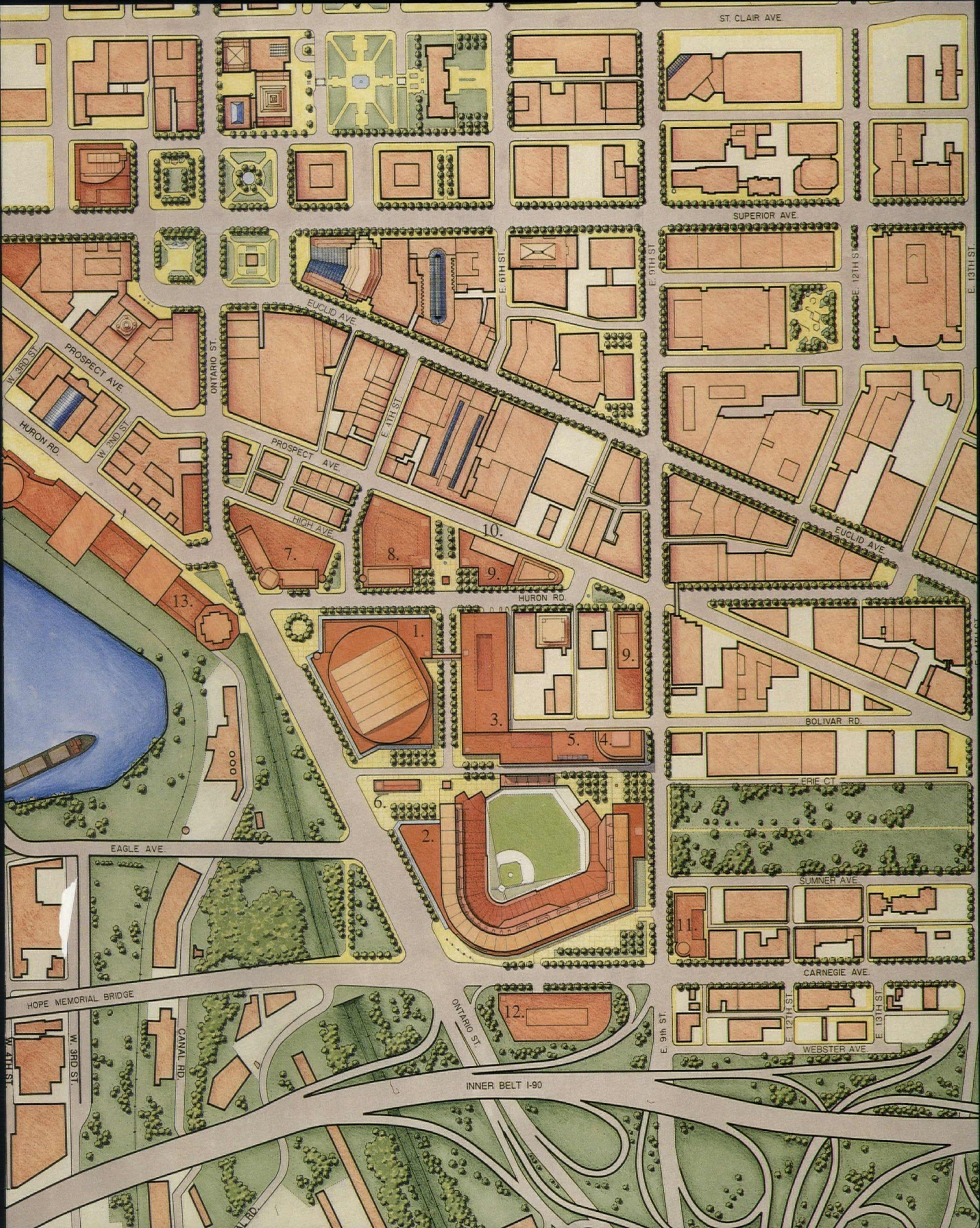
where you would normally expect to find them, but where they ought to be to benefit the downtown. They also take advantage of the unusually large scale of athletic facilities to continue the wall of the downtown next to the freeway, which is fine.

Silveti: It is a good model for any kind of large gathering space in a city.

Baldwin: The one thing I find missing is public transit. The commuter rail station is a five-minute walk, but I would think that they would want to have a more significant transit connection than busses alone. But they have done a very good job of under-

standing athletic facilities and how to fit them into the context of a city.

Holl: I think the idea of the stadium as a jewel in the city is strong. Also, you could still do architecture based on these guidelines.



ST. CLAIR AVE

SUPERIOR AVE

EUCLID AVE

PROSPECT AVE

PROSPECT AVE

HIGH AVE

HURON RD

EUCLID AVE

BOLIVAR RD

EAGLE AVE

SUMMER AVE

CARNEGIE AVE

WEBSTER AVE

INNER BELT I-90

HOPE MEMORIAL BRIDGE

W 3RD ST

CANAL RD

ONTARIO ST

E 9th ST

E 12th ST

E 13th ST

E 6th ST

E 9th ST

E 12th ST

E 13th ST

W 3RD ST

W 2ND ST

ONTARIO ST

E 4th ST

E 12th ST

E 13th ST

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Le Vieux Port de Montréal

**Peter Rose Architect
Cardinal Hardy et Associés, Architectes**

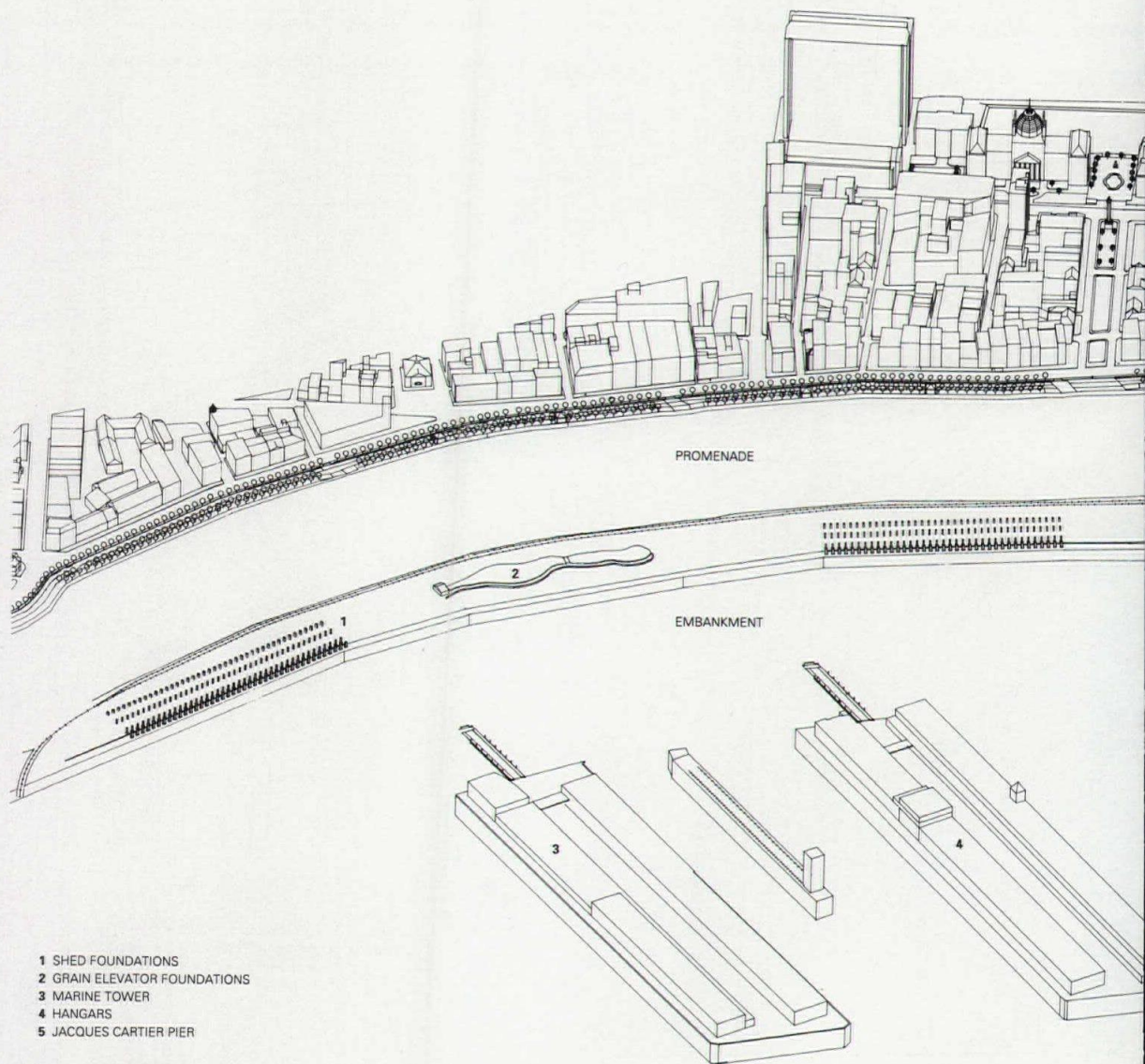
Project: Le Vieux Port de Montréal, Montréal, Québec, Canada

Site: a reclaimed waterfront area approximately three miles long and 131 acres in area.

Program: to design a master plan for the future gradual development of the waterfront area for use by the general public, while incorporating some remaining industrial uses.

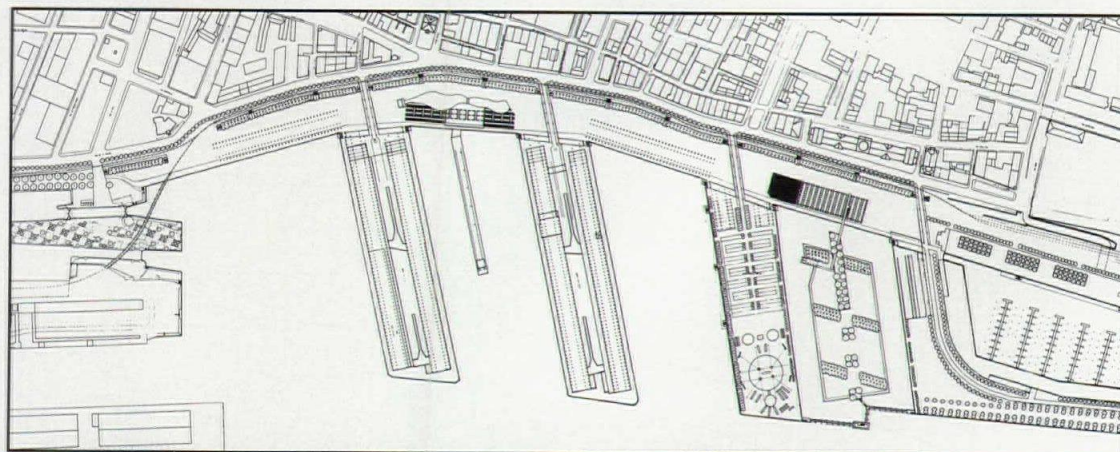
Solution: The architects considered the waterfront area as a continuum of the 18th-, 19th-, and 20th-Century fabric of Montreal. The historical evolution of the port was documented with a series of figure-ground plans that were "superimposed to create a single plan that records interventions over time." Using these archeological studies and a study of the waterfront infrastructure, the master plan incorporates the foundations of demolished historic structures with a new promenade and flexible spaces for future programs. Designed in section, the promenade will be raised six feet above the construction of the turn-of-the-century flood wall. At the same time, the river embankment will be excavated to reveal the ruins of foundations of various structures. An existing rail line will continue to run between the promenade and the embankment. New bridges will connect the piers with the promenade, affording pedestrian access over the "railway" and the "ruins" to activities on the piers.

Architects: *Peter Rose Architect, Montréal, Québec, Canada (Peter Rose, principal; Mark Poddubiuk, project architect; Louis Brilliant, Helmut Klassen, Joanne Leung, Filiz Ongüç, Greg Wernicke, project team), with Cardinal Hardy et Associés, Architectes, Montréal, (Aurèle Cardinal, principal/project director; Michel Dufresne, project coordinator; Roch Cayouette, project architect; Bernard Lewy-Bertaut, Laurent Comtois, Joanne Godin, Martin Hogue, Dennis Krause, project team). Chan & Krieger Associates, Architects (Alex Krieger, principal),*

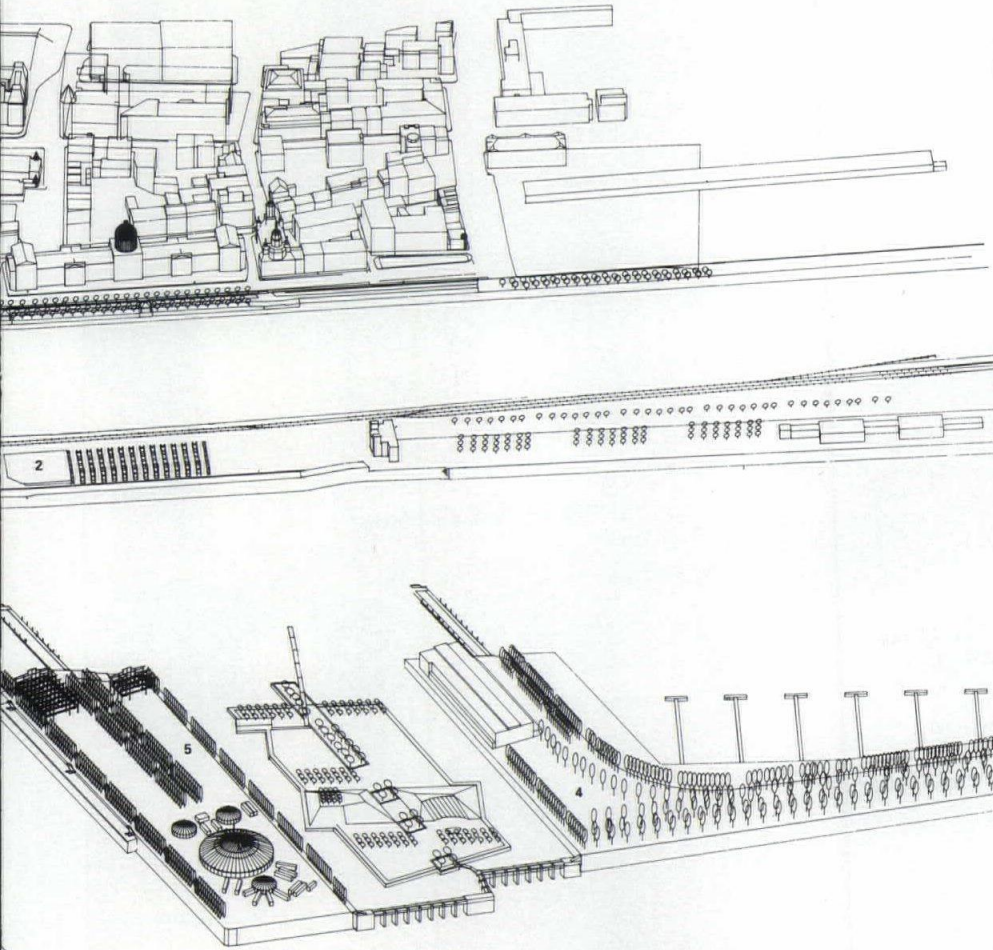


- 1 SHED FOUNDATIONS
- 2 GRAIN ELEVATOR FOUNDATIONS
- 3 MARINE TOWER
- 4 HANGARS
- 5 JACQUES CARTIER PIER

EXPLODED AXONOMETRIC



PROPOSED MASTER PLAN



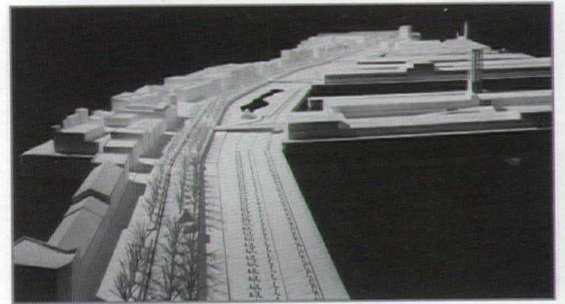
Cambridge, Massachusetts, and Jodoin Lamarre Pratte, Architects, Montréal (Claude Sauvageau, principal; Denis Gaudreault, project architect; Denis Lahaie, Martin Laneuville, project team). **Client:** Société du Vieux Port de Montréal (Victor Lambert, director of planning). **Consultants:** George Sexton Associates, lighting consultant (George Sexton, principal); Peter Walker and Partners, Landscape Architecture Inc. (Peter Walker, principal); Pauline Desjardins, archeologist, Société du Vieux Port de Montréal; Raymonde Gauthier, historian; Ernest Labelle, Port of Montreal, archivist. **Model Photographer:** Denis Farley.

Jury Comments

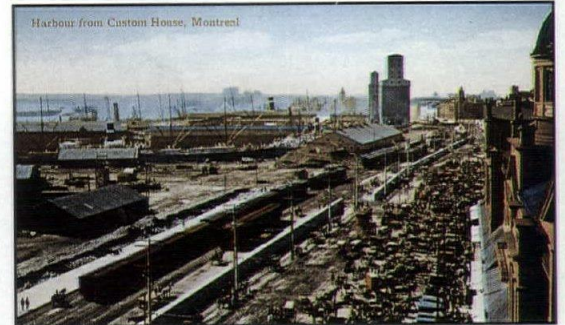
Baldwin: What I like about the overall concept is the city moving out into the water on the piers, using areas that are no longer needed for water activity. On the other hand, the integration with some marina activity that remains in the area is done successfully. Most waterfronts that we are familiar with suffer from people trying to do too much and be too cute. **Silvetti:** [Placing the promenade] up to see out was quite inventive and a beautiful urban move. **Baldwin:** In the past there were grain elevators (between the street and the river), and you had to move past

them to see the water. The raised promenade offers a similar but simpler experience. It invites you to it, and from it you can see what is obscured. **Silvetti:** The historical research is very supportive and interesting. **Baldwin:** The project rationalizes the port's early 20th-Century past, exposes it, and does not apologize for or obliterate it. I think that is very unusual. **Silvetti:** It has a level of architectural nostalgia about the foundations of the elevators. You can interpret them any way you want. **Baldwin:** This should be commended for what it does not do.

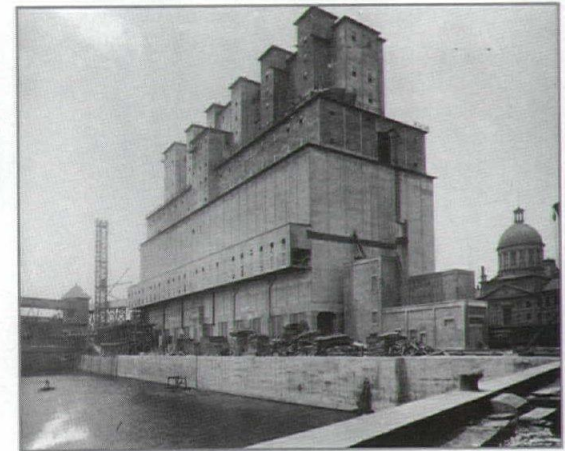
Silvetti: There is a faith in urbanism in an almost "pure" state. This is not being presented with the superimposed festival atmosphere that characterizes the marketing efforts of so much waterfront urban design – banners, balloons and happy people in cheerful clothes. The authors just deal with the problem of a very long linear site at the edge of a city and exploit its sectional potential. People would go there because people go to the waterfront if offered the opportunity and they will interpret it in any way they want – no particular "scene" is imposed on them.



MODEL OF PROMENADE



MONTREAL HARBOR C. 1940



GRAIN ELEVATOR C. 1940

Interim Bridges Project

Kennedy Violich Architecture

Project: Interim Bridges Project, Boston.

Site: three sites, chosen by the architects, along the construction zone of Boston's elevated Central Artery, which will be replaced by an underground roadway over the next 10 to 15 years (see page 85).

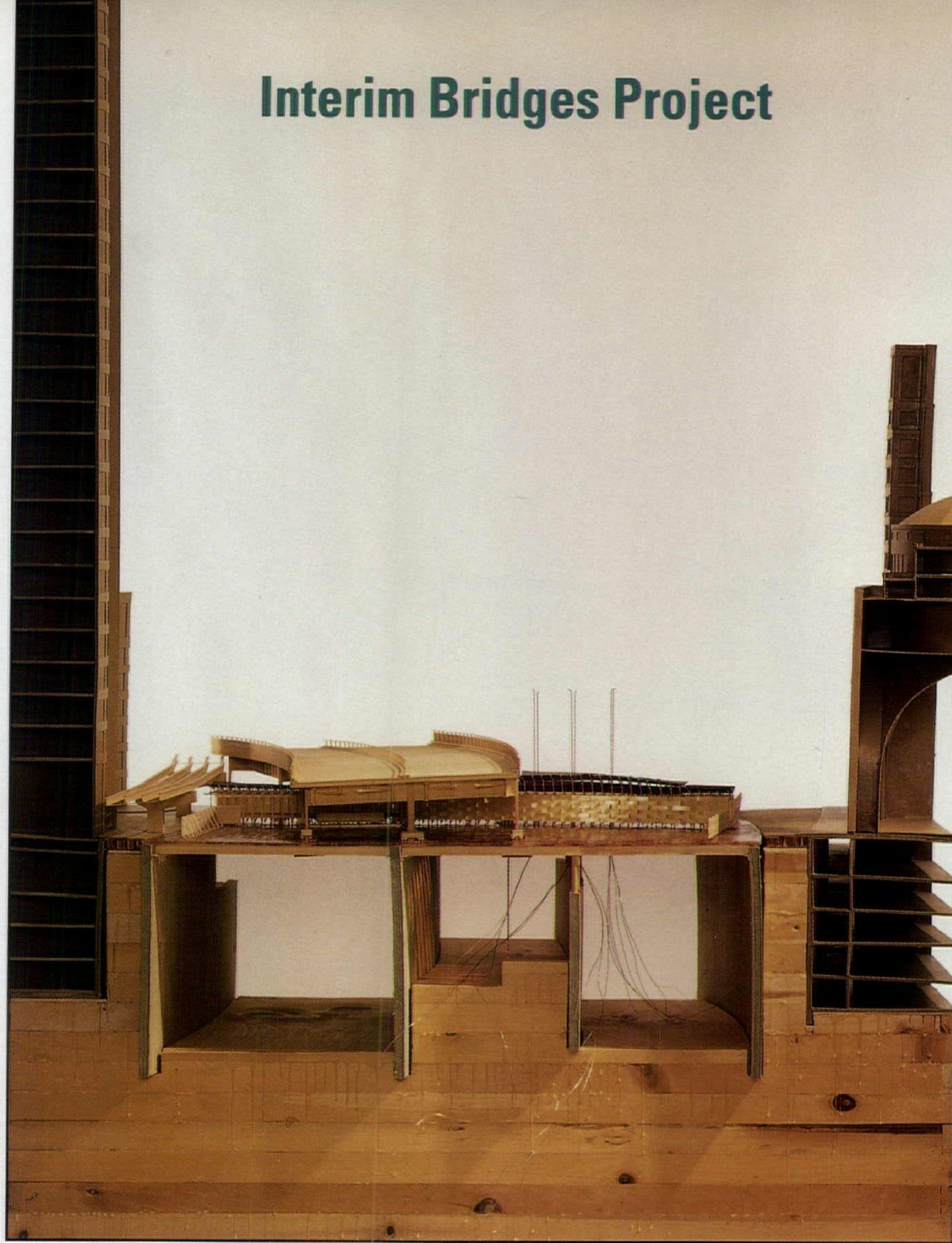
Program: three temporary bridges to provide the only means of dedicated pedestrian access between the Boston waterfront and the rest of the city during the construction project.

Solution: The form and language of the bridges are derived from technical and design criteria established through research sponsored by a grant from the National Endowment for the Arts. Each bridge responds to the needs of a different group of users. The bridges are designed to include changing exhibitions of art, cultural, and historical information about the city, and documentation of the ongoing construction process underground.

The Haymarket Bridge, bordered by the open-air market of the same name on Boston's North End, creates two "urban edges" parallel to the highway along the borders of the construction site. The Listening Bridge links Faneuil Hall Marketplace to public areas of the waterfront. The Commuter Bridge accommodates ferry commuters to the Financial District.

Architects: *Kennedy Violich Architecture, Boston (Sheila Kennedy, J. Frano Violich, Matthew Vander Borgh, project team; Wayne Adams, Kevin Alter, Daniel Anderson, Joanne Bottger, Susan Budd, Pam Davies, Douglas Dolezal, Elizabeth Libbey, Paul Neseth, Eliza Shapiro, Nicholas Storck, project assistants).*

Client: *Massachusetts Department of Public Works.*



MODEL, COMMUTER BRIDGE

Jury Comments

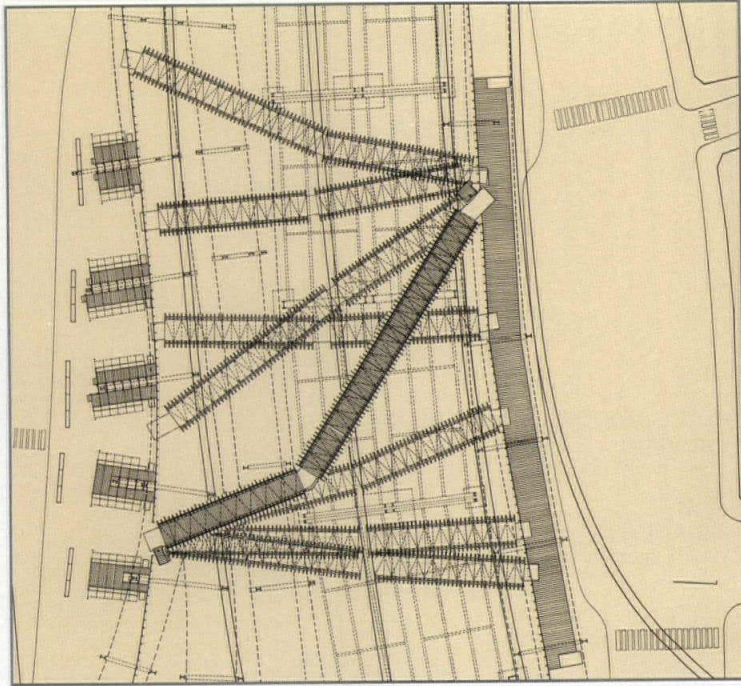
Baldwin: The real contribution of this project is not its research, not its architecture, but its initiative to preserve, to heal, and to mitigate, a quality one would hope to find in urban design projects. It is a very critical kind of contribution, one to be executed during the construction of a major infrastructure project which could make the difference between staying alive and dying for the community that it abuts. In that sense it's a very, very good project, the one kind of temporary architecture that you can probably justify. Its contribution will be lasting if it helps maintain

healthy shops, stores, or whatever activity, as it maintains access to and functional connections between complementary uses.

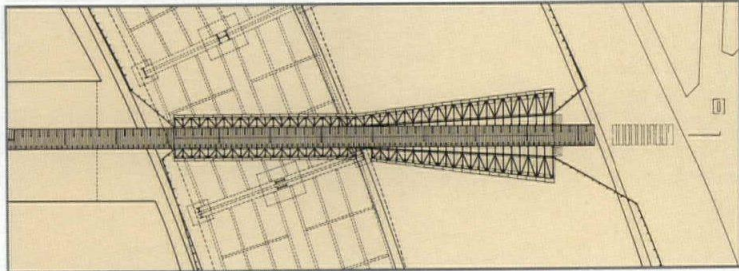
Silvetti: What I like about this project is the attitude and the type of work they undertook – to detect an urban and architectural problem, with all its social ramifications, ask for a grant, do the project, and then go to the city and sell the project. I think that's an example for architects. I find the architectural design less important and not so convincing, to be honest. It's more the precision with which they define the sites, their problems, and how those things will change over time that I think is very intelligent.

Peters: For the very reasons you've cited, I think this project ought to be given a transcending citation or award of some kind. We should demonstrate that this project treats all three categories as aspects of architecture.

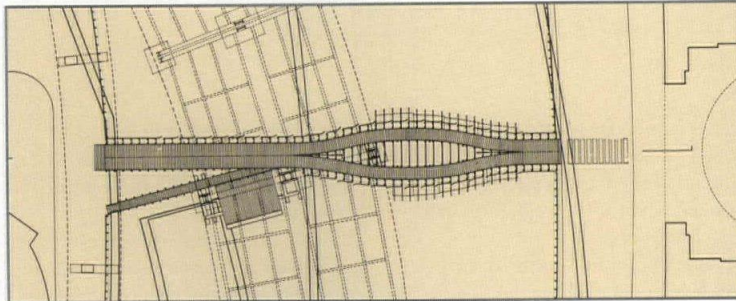
Silvetti: The writing is good, and poses good questions still unanswered about the nature of temporary architecture for 15 years in the center of a city, which may contradict the authors' interpretation in a way that emphasizes even more how complex urban culture is: I suspect that if these "interim" bridges are built, and people use them, the preservationists of the future will save them and make



PLAN OF HAYMARKET BRIDGE INDICATING CHANGING POSITION OF BRIDGE DURING CONSTRUCTION



PLAN OF LISTENING BRIDGE

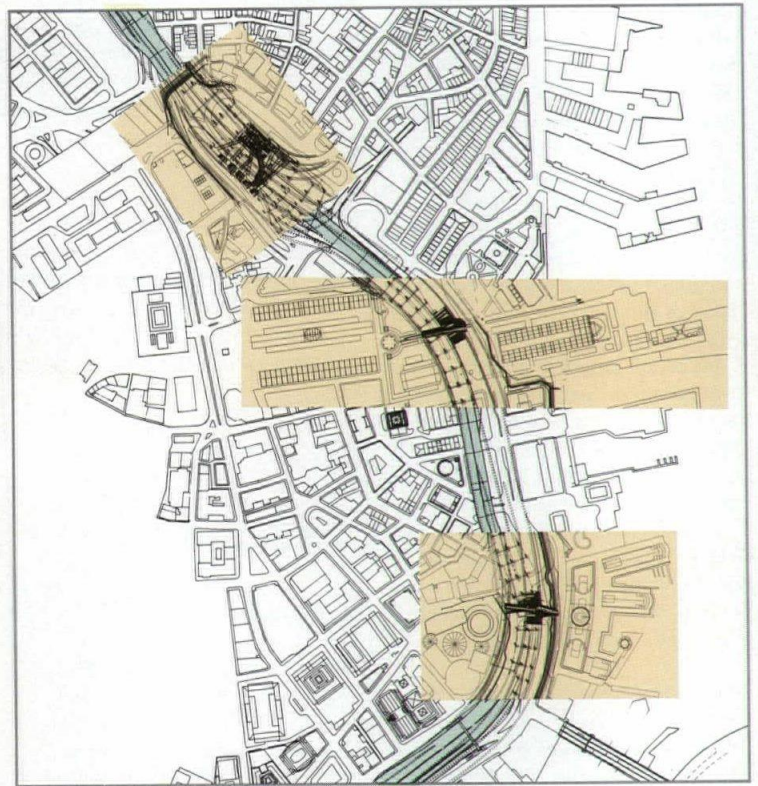


PLAN OF COMMUTER BRIDGE

40'/12m



MODEL, COMMUTER BRIDGE



SITE PLAN INDICATING LOCATION OF BRIDGES

N ↑

them stay.
Archea: The preservationists won't let them come down.



EXPLODED AXONOMETRICS - HAYMARKET, LISTENING, AND COMMUTER BRIDGES

Community Public Healthcare

Ben J. Refuerzo
Stephen F. Verderber

Project: Redefining the Place of Architecture in Community Public Healthcare. Research-Based Design.

The submission consists of a four-volume report that assesses the current status and future needs of community healthcare facilities owned and/or operated by the State of Louisiana and distributed throughout its 64 parishes. The four parts include (1) an assessment survey of 138 facilities that focuses on both quantitative and qualitative data, (2) a representative subset of 25 post-occupancy case studies, (3) the development of 140 planning and design guidelines for renovation and new construction of parish health units, regional laboratories and offices, specialty clinics, and hospital-based programs of the state Office of Public Health, and (4) a prototypical design of a health care unit scheduled for construction.

Research methods included interviews, surveys, archival data, observational analysis, drawings, photography, and architectural models. There is an extensive bibliography.

Principal Researchers/Authors:

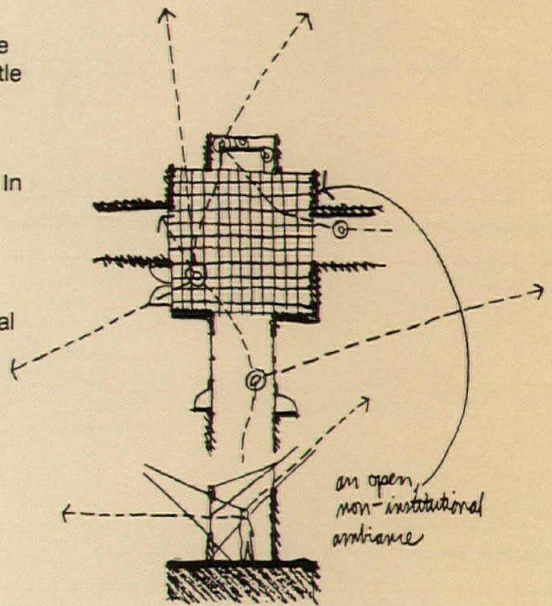
R-2ARCH Designers/Researchers, Los Angeles and New Orleans, in collaboration with The University of California at Los Angeles and Tulane University (Ben J. Refuerzo, Principal, R-2ARCH and Assistant Professor of Architecture, UCLA, and Stephen F. Verderber, Principal, R-2ARCH and Associate Professor, School of Architecture, Adjunct Associate Professor, School of Public Health and Tropical Medicine, Tulane. UCLA project team: John G. Davis, project architect; Kenneth Kuluwicz, Sal Pena, Takio Mogi, David Riebe, Angel Alcalá, Hugh Driscoll, Arlette Gordon, Paul Neuhaus. Tulane project team: Francisco J. Arens, Louis-Marie Boulas, Barbara Carter, Ott Gira, Christopher Roth, Janet Rice, Ph.D.)

Client: Louisiana Department of Health and Hospitals, Office of Public Health, New Orleans (Joan Burkart, Ph.D., representative; Joel Nitzkin, M.D., Ph.D., assistant secretary).

6.26 AVOID DESIGNING BLIND CORRIDORS THAT ARE INSTITUTIONAL, DEVOID OF DAYLIGHT OR VIEW

One of the main characteristics of institutional architecture is the long, double loaded, dark, windowless corridor. It is little more than a bleak space for all who must use the building. The lack of daylight or view precludes the type of spatial punctuation so essential within buildings. In a healthcare facility it is particularly important to break up the corridor with "events" of this type.

Therefore, create open corridors with visual connections to the exterior, i.e. a view at the end of a corridor, a clerestory above, and windows (room to room or to the exterior). This will help to animate and enliven the facility for all its users.



SAMPLE GUIDELINE

Jury Comments

Peters: The amazing thing in this one project is that whoever the researchers are, they deal equally well with computer printouts and with pencil sketches. They work equally well, apparently, in both spheres, and that is rare.

Archea: Usually there is an almost inherent breakdown in the continuity between the research question and the architectural question. This project is exemplary because it moves beyond that. What I think is missing is that there ought to be a graphic critique of the proposed scheme, something that allows us to look at this and connect the rest of the fabric to the design.

Peters: I would commend this as being more than exemplary; I would say it is excellent – we are now picking at very, very subtle questions. It is very clear in its agenda, and in the four parts of the statement of the problem, the analytical aspect of gathering the

information, the synthesis of that analytical information into a basic design catalog or set of guidelines, and the application of those guidelines in a concrete proposal.

Archea: The author engaged each phase in anticipation of the subsequent phase, and it was very well done. The sensibilities expressed throughout the entire program are far more profound than in anything we've seen in the rest of the submissions.

Holl: This idea of small health care facilities to me is very exciting, because architecture can come from it. We realized that in the health care category, all the buildings are so big, enormous: they're monsters, and you need an army to take that through the design process.

Silvetti: I'm a little concerned, though, about the guidelines book and a kind of indiscriminate enumeration of guidelines of a very different nature. To say, "Develop an inviting, dignified main lobby and waiting area" is meaningless, and "Create a

differentiated ceiling height to express differences in function" is something that I think this researcher shouldn't do.

Archea: I don't think they present the guidelines as deterministic in that sense. They are not criteria so much as they are just guidelines.

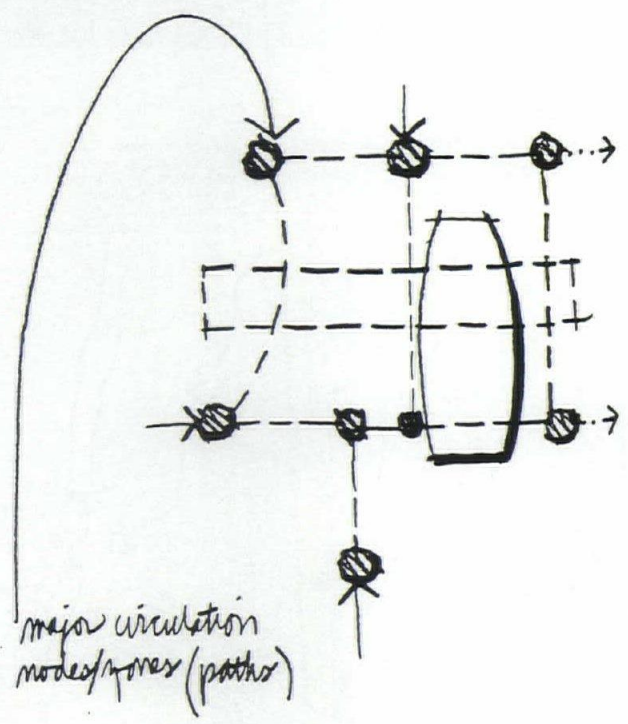
Silvetti: I'm sure they are very good guidelines, too – some of them. I am saying that the mixture here is very disturbing. Some of them are rather banal and some of them are completely out of place.

Baldwin: Jorge makes a very good point that the guidelines look like a grab bag of good intentions.

Holl: There is a missing feedback loop, and this is not only using the guidelines to critique the final design proposal, which is only illustrative, but also to go through the next evaluation and critique the guidelines.

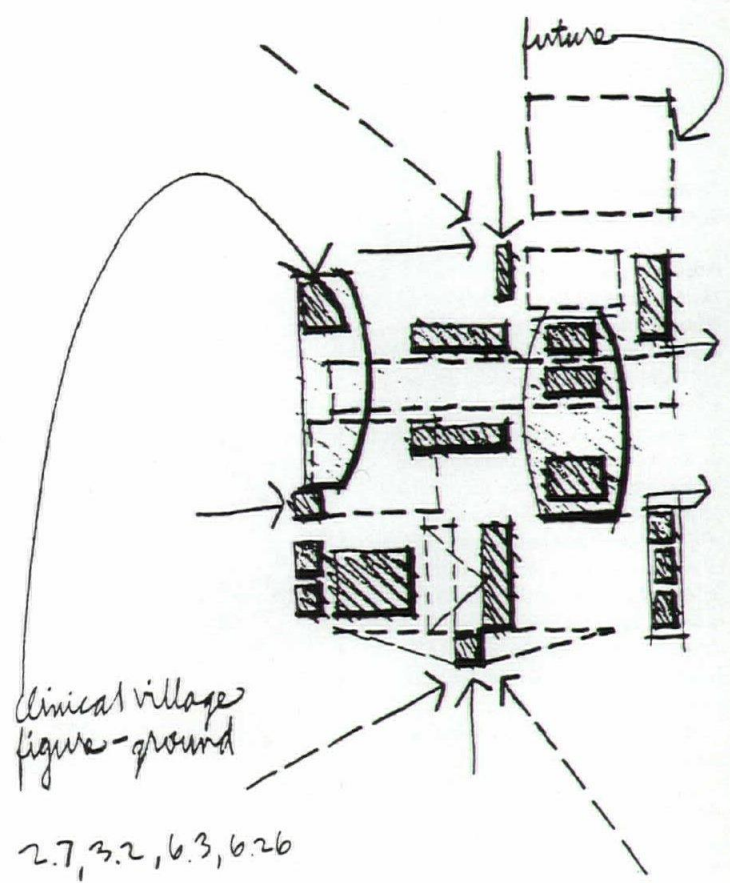
Saitowitz: It's terribly prescriptive: the corridors must be, this must be, that must be...

Peters: I detect a disenchantment



2.8, 3.3, 6.6, 6.16, 6.22, 6.25, 6.26

CONCEPTUAL SKETCHES INCORPORATING CITED GUIDELINES



2.7, 3.2, 6.3, 6.26



PROTOTYPICAL DESIGN OF CLINIC

with pattern language, generally, but I didn't read this as a pattern language approach.

Holl: There's nothing wrong with pattern language, because it didn't become a law. Pattern language was for people to read, not to make the rules for bureaucrats. One of the problems with American architecture is that there's too much bureaucracy.

Saitowitz: I think it's the reason why we haven't got any health buildings on the table. This is the kind of mechanism that if you're hired to do a health project, you're faced with. I think it actually kills the possibility of doing architecture.

Archea: It's operating at roughly equivalent levels of sophistication in both its research and architectural sensibilities, and that's something that's rare.

Lower Rio Grande Heritage Corridor



GARCÍA HOUSE, ROMA, TEXAS

Dr. Mario L. Sanchez
Texas Historical Commission

Project: *A Shared Experience: The History, Architecture and Historic Designations of the Lower Rio Grande Heritage Corridor*

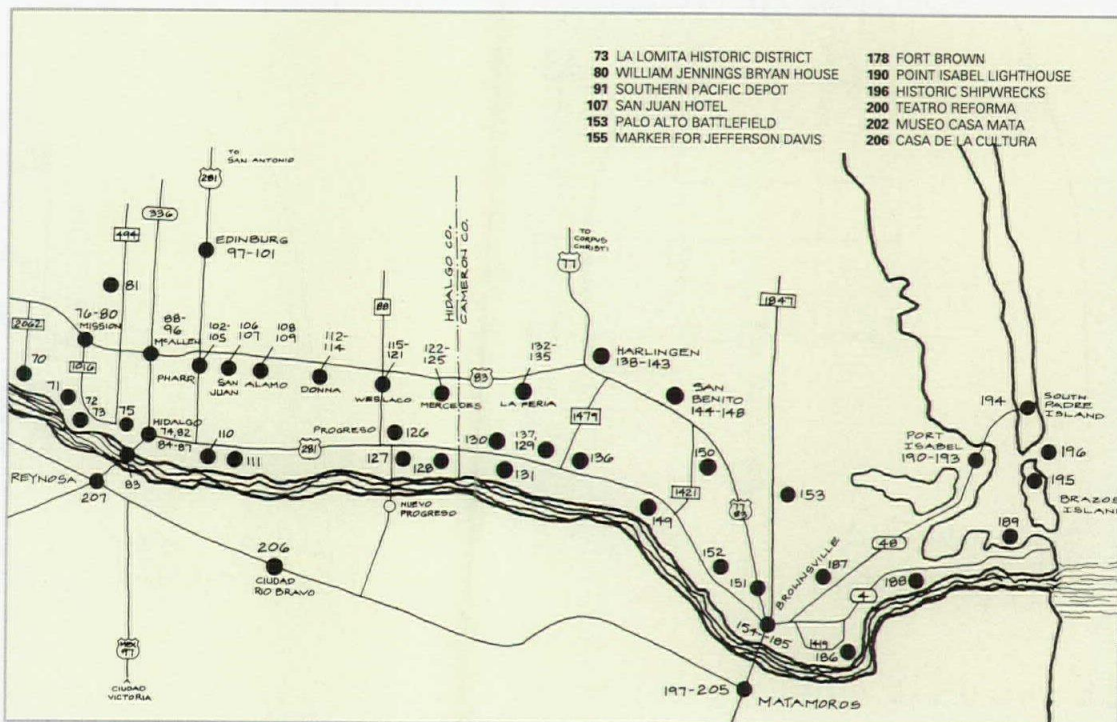
This survey of the cultural history and architecture of a 200-mile stretch of land and river between Laredo and Brownsville is documented in a 246-page softcover book that contains 160 contemporary and historical photographs of regional landmarks. The landmarks – which include battlefields, oil wells, neighborhoods, ranches, and civil engineering works, in addition to buildings of special merit – are shown on a folded map tucked into the back cover.

The study includes a conditions assessment of the landmarks, including recommended repairs to 20 of them. The express purpose of creating a heritage corridor is to “enhance the existing visitor experience and to broaden the visitor market.” This is intended to contribute to the economic development of the region and to enhance regional community pride. The study is a first step that identifies subsequent needs for planning, preservation, protection, historical designations, and state, federal, and international cooperation.

Principal Researchers/Authors: *Texas Historical Commission, Austin (Mario L. Sanchez, project director, author, editor; Aura Nell Ranzau, project associate, assistant editor; Kitty Henderson, project assistant, researcher).*

Client: *The Meadows Foundation, Dallas, Texas.*

Consultants/Coauthors: *Martha Doty Freeman, historian; Jerry D. Thompson, historian; Arq. Javier Sanchez Garcia, architect; Joe C. Freeman, AIA, architect; Jane Thurmond, Go Media, Inc., graphic designer; George R. Gause, Jr., Mark Lund, Harry O’Bryant, William B. Ogletree, PE, and Larry Jones, researchers; Photographers: Mario L. Sanchez and Jim Bonar.*



PARTIAL MAP OF HISTORIC SITES AND DESIGNATIONS

Jury Comments

Archea: It’s a clearly presented and thorough reading of a heritage corridor that makes a case for architecture as a part of everyday life, both historically and in the contemporary scene.

It has an urban sense to it that is extremely well thought through, and it has a sense of humanity, a sense of research rigor, and the technical expertise to back it up.

Peters: Its one weakness is that the architectural agenda is implicit, but not clearly expressed.

Archea: It’s almost too local in its perspective; it almost fails to recognize the importance of its own mission.

Peters: Yes, architecture does not happen in the offices of New York and in the halls of P/A. Architecture happens where people are thoughtful and careful. That can very well be in New York, but it can be in Laredo, and it is: there is the façade of a building on page 155 that is exquisite.

Archea: I know which one you mean, but the architecture is not separated out here: it is firmly embedded in the fabric of place. It’s a linking of architecture’s place in the culture, in the community.

Peters: You’re quite right. It’s not architectural excellence that is under scrutiny here, as in traditional historic designation. It is architecture as culture. That’s a very subtle approach to architectural development. Now that we’ve come down, I hope, off a series of “isms,” I would like to see a phase in the development of the field that deals with the subtlety of architecture, not the brutality.

Archea: That’s a good point. This puts architecture into the realm of everybody’s everyday experience. It says, “You, too, have architecture in your community.”

Peters: It goes a step further than historical analysis. It’s creating something at the same time that it’s analyzing. It is designing a corridor at the same time that it is choosing the arti-

facts that define it. It attacks architecture as a continuous problem, and in choosing each of these items to be included in and to define the corridor, it actually creates an architectural space and tension.

Archea: The region begins to be defined by its architecture and its cultural sense emerges through that.

A Shared Experience is available for \$17 from the publications department, Texas Historical Commission, P.O. Box 12276, Austin, Texas 78711 (512) 475-4978

Sun, Wind, and Comfort in Toronto

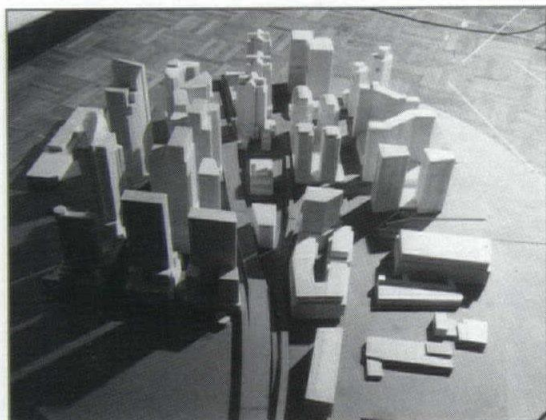
Peter Bosselmann
Edward Arens
Klaus Dunker
Robert Wright

Project: *Sun, Wind, and Pedestrian Comfort: A Study of Toronto's Central Area.*

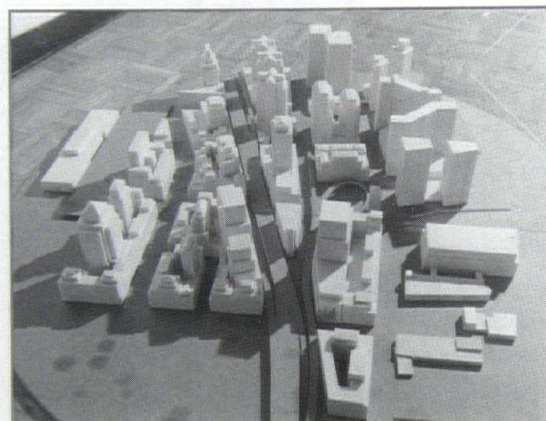
The submission consists of a 186-page report prepared for the City of Toronto for use in reviewing its Master Plan for the Central Area (Cityplan '91). The researchers investigated pedestrian thermal comfort on the city's streets, sidewalks, and open spaces, and the effect of urban development (especially tall buildings) on climatic conditions, using wind tunnel studies, solar analyses, computer comfort simulations, and field measurements. They also evaluated ways of regulating the height and bulk of future development in order to optimize microclimatic conditions for pedestrians without sacrificing the spatial definition of streets and open spaces.

The study calls for mandatory street wall heights and height limits in the vicinity of open spaces to provide both solar access and wind protection. Limits are set individually for each street and each open space in relation to its dimensions and orientation, in addition to its use and symbolic nature.

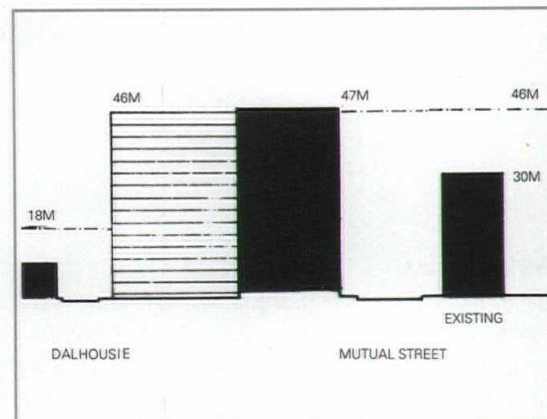
Principal Researchers/Authors: *Center for Environmental Design Research, Environmental Simulation Laboratory, University of California, Berkeley (Peter Bosselmann, Professor of Architecture, City and Regional Planning and Landscape Architecture; Edward Arens, Professor of Architecture; James Bergdoll, project manager; David Lehrer and Alison Kwok, model-makers; Kevin Gilson, model photography/computer image processing and simulation; David Ernest and Adil Sharag-Eldin, wind tunnel modeling; Marc Fountain, comfort modeling) and Centre for Landscape Research, University of Toronto (Klaus Dunker, Professor of Architecture; Robert Wright, Professor of Landscape Architecture; Claudio Celluci, Bruno Aletto, and Henrik Dunker, field studies).*



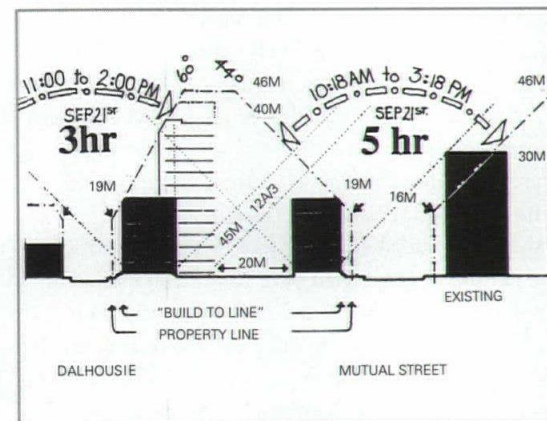
BUILDOUT UNDER POTENTIAL DEVELOPMENT, LAKEFRONT AREA



BUILDOUT UNDER MITIGATED DEVELOPMENT, LAKEFRONT AREA



POTENTIAL DEVELOPMENT



MITIGATED DEVELOPMENT

Client: *City of Toronto, Planning and Development Department.*

Jury Comments

Archea: This study impressed us for its extreme thoroughness. Although it uses standard methods, it is critical of almost all standard measures and indicators. They tell you at every intersection in downtown Toronto what the net effect of the current, potential, and mitigated build-out strategies will be, and they make very site-specific recommendations.

Peters: What struck us as being innovative here is that the careful use of existing methods – with careful criticism of these methods – and the procedure and the intermeshing of these methods has led to quite subtle conclusions on a new level of understanding. It's not simply generalized guidelines that have been developed, but precise thoughts on how to proceed from here.

Archea: They do not come through with a broad ordinance that says what all streets should have, or that is based on preserving existing condi-

tions. They have three-hour, five-hour, and seven-hour thermal comfort zones, and those are based on use patterns of the street and the way the streets fit into the overall image of the City of Toronto.

Silvetti: Do they have any kind of design ideas?

Archea: No, they're all building envelope recommendations. They have criteria, for example, that at least one side of each pedestrian street should be in the sun for three hours during midday in business areas, for at least five hours in promenade areas and historically important streets, for seven hours for low-density residential streets, and they do parks site-by-site.

Holl: Putting it as simply as possible, it ends up having an effect of making buildings shorter, without legislating architectonics, which I think is a positive thing. You have these precisions of the sun and the wind and you come up with, probably, an ordinance that makes the building mass smaller, but you don't fool around with the freedom of architectural expression.

Baldwin: Is it the last filter that you

push a project through, or the first filter? When it's the first filter, it often becomes prescriptive, when what you want is simply to confirm comfort.

Archea: This has an outcome-performance orientation, as opposed to a rule-bound prescriptive quality.

Sun, Wind, and Pedestrian Comfort is available from the Architecture and Urban Design Division, City of Toronto Planning and Development Department (416) 392-1135.

Perspectives Editors' Roundtable

Editors who observed the P/A Awards judging comment on the entries and the jurors' response to them.

The Submissions

Dixon: What did we see in the submissions this year?

Fisher: Well, there were a number of architectural design entries that made references to body or animal forms – going beyond the obvious like Sorkin's fish to skeletal frames and things like that – which are connected to what people in the academic world are talking about these days.

Arcidi: References to the body – and its relation to what enframes it – bring in issues of privacy, identity, consciousness of the individual. I think they also represent, maybe unwittingly, a sense that to talk about anything that incorporates a larger group is difficult and not always successful.

Fisher: I also think that some of this comes out of the gender discussion. There have been claims by the feminists that there are body connections in architecture that have been overlooked. It seems to me there are lots of references here that draw connections between skeletal frames, particularly, and architecture.

Branch: But not much of it ended up among the winners, except Sorkin's.

Fisher: Well, there were sort of anthropomorphic things like the pumpkin house, which isn't quite the human body.

Branch: Vegetomorphic?

Disobedience

Labs: In his recent lecture at Yale, Eisenman said that his intention was to perturb architects. I kept thinking of that Richard Neutra line about serenity always being the goal.

Dixon: Much of the jury discussion had to do with being perturbing.

Branch: "Disobedient" was a favorite word of Prix's.

Fisher: Used in a complimentary way.

Branch: Past writings about [Prix's] Coop Himmelblau have linked them to the rebellion and political radicalism of the 1960s, which does not seem like an appropriate analogy. Political radicalism and aesthetic radicalism may do the same thing for their respective fields, but architectural radicalism doesn't do the same thing for the world.

Fisher: The concept of architect as "bad boy" connects back to the early Moderns, who were bad boys in comparison to the "good boy" architects of the

"The concept of architect as 'bad boy' connects back to the early Moderns, who were bad boys in comparison to the 'good boy' architects of the 1980s, with their user-friendly, highly accessible Post-Modern buildings."

1980s, with their user-friendly, highly accessible Post-Modern buildings. Is this a kind of extreme reaction to all that?

Arcidi: The early Modernists were, by definition, rule-breakers, but there was a positive direction to it.

Murphy: Another thing that Eisenman says, basically, is that there aren't any rules.

Dixon: Among the jurors, Prix was for disobedience.

Fisher: And Saitowitz seemed to support him.

Dixon: Although it is not apparent in his own work. Similarly, Holl's work tends toward serenity.

Murphy: But there are times when it seems ominous, maybe. There are things about Dreamland Heights [P/A, August 1989, p. 59] that are ominous to me, even though it's fun to be in it.

Blind Dates

Dixon: The "blind dates" were Holl's effort to take things that were straightforward and sedate and pair them with more adventurous entries. He did not say "This is good," only "This is interesting in relation to that," and he presented it that way to the rest of the jurors. One of the artists' housing schemes, for instance, was extremely simple.

Murphy: The blind date process got less consistent as it went on.

Branch: It was born of his division of the entries into those by famous people and those by not famous people [not always accurately identified, since the entries were anonymous].

Dixon: At first he wanted to reject the known things.

Murphy: But that violates the rules of the program.

Fisher: There are often reasons why well-known people have gotten famous. They do good work.

Urban Design Precedent Broken

Dixon: In the urban design category, we did not see as much clearly Post-Modernist work, either.

Branch: No, and I think that over the past couple of years the urban design jurors have anguished over the value of rewarding Post-Modern or historicist work when it had already been sufficiently recognized; it was no longer breaking new ground.

Fisher: The urban design award-winner [Grand Center, St. Louis, p. 82] was the first one in a long time that has conceptual parallels to what the archi-

"Think of the characteristics of this work that we've been talking about, and they all fit the California mold: they're object-oriented, paying little attention to context, fragmented, 'disobedient.'"

.....
tectural design jurors were looking at. Considering that a lot of Deconstructivist work doesn't really have an urban agenda, I found it interesting that this project suggests a way to take the strategies of layering and fragmentation as a kind of urban strategy.

Arcidi: It think that this shows the sensibility of a designer who is not primarily a city planner.

Branch: It's also refreshing as a plan that deals with the city as it is. The urban design jurors appreciated that it dealt specifically with the place, instead of a plan of the place.

Dixon: The area is going to have holes in it. Maybe the author accepts this because he comes from L.A.

Arcidi: The risk is the quality of the spaces that emerge. With the traditional city plan, we could know what the result was intended to be, while this is more speculative.

California Dominance

Dixon: There is an obvious tilt toward California this year. Maybe it was because we had two very vocal people from California on the architectural design jury, although they did not really make common cause. But California seemed to be what all the jurors could accept this year.

Branch: Think of the characteristics of this work that we've been talking about, and they all fit the California mold: they're object-oriented, paying little attention to context, fragmented, "disobedient."

The Special Citations

Dixon: We have special citations for two entries that were moved from one category to another – special because they don't really meet the entry requirements for the categories they landed in, although they were eligible for the categories in which they were entered.

Murphy: That's the first time I've seen things go from jury to jury to jury, with all of them agreeing it was good.

Fisher: I thought it was encouraging. In recent years jurors have been looking for work that crosses boundaries, and that seems to fit the temper of the times.

Labs: They rallied around the handrail, seeing it as something safe.

"The 'blind dates' were Holl's effort to take things that were straightforward and sedate and pair them with more adventurous entries."

"This jury, maybe more than others, was looking for statements, and it is hard to make clear-cut statements with programmatically complicated buildings."

.....
Arcidi: There was almost an element of piety in the choice.

Dixon: Yet visually, the handrail had the qualities of fragmentation that they had been recognizing.

Fisher: So formally, they could accept it, but it had that social aspect as well.

The Research Winners

Labs: The clinic research (p. 94) did not get the same kind of enthusiasm from the other jurors as it did from the design team.

Dixon: The architectural design jurors were supportive of its study of existing clinics, but nobody promoted it strongly for an award [vs. a citation]. There was a lot of skepticism about the Sun, Wind, and Comfort entry (p. 97), which surprised me, since it seems about time somebody actually thought about the effect buildings have on comfort, rather than just saying, "The limit is x feet."

Branch: It suffered from a fear that it was telling architects how to design buildings.

Fisher: Prix said that he felt these kinds of things were "dangerous."

Labs: Oddly enough, this kind of program is performance oriented, so it has more flexibility built into it than the usual prescriptive standard.

The Fate of Big Projects

Murphy: Reviewing the entries the editors are interested in following, I don't see many I would have preferred to the ones the jury chose.

Dixon: All the really big projects were rejected.

Arcidi: The big projects were generally well known, which worked against them with this jury.

Fisher: This jury, maybe more than others, was looking for statements, and it is hard to make clear-cut statements with programmatically complicated buildings.

Dixon: Even where two or more works by the same architect were being considered, this jury favored the smaller ones.

Murphy: And the jurors who are most experienced with big buildings don't seem any more favorable to them.

Branch: This doesn't just happen in the P/A Awards, because the AIA Honor Awards also tend to go to conceptually simple works.

Profiles of Winning Firms

These profiles are based on firms' responses to a questionnaire, edited by P/A to meet space limitations.

Past winners in the P/A Awards Program, cited below, have been published in the January P/A for the year listed. Other P/A articles listed are features on completed work.

Photos are courtesy of firms, except as noted.



Bell

Michael Bell, Berkeley, Calif. Founded 1989; 1 professional. P/A Young Architects issue, July 1990.
Michael Bell, BS Arch, Catholic U., Washington, D.C., 1983; M Arch, U.C. Berkeley, 1987; Lecturer, U.C. Berkeley.



Kabbani, Schmidt, Fiol-Silva

Boston Redevelopment Authority, Department of Urban Design. Founded 1965.
Eric Schmidt, AIA, B Landscape Arch, U. of Oregon, 1974.
Antonio Fiol-Silva, AIA, B Arch, Cornell, 1974; M Arch in Urban Design, Harvard, 1989.
Oussama Kabbani, B Arch, Beirut Arab U., 1985; M Arch in Urban Design, Harvard, 1988.



Cardinal

Cardinal Hardy et Associés, Architectes, Montréal, Québec, Canada. Founded 1976; 20 professionals, 13 registered. The Canadian Architect, Award of Excellence, 1991, Cité-jardin de Fonteneau.
Aurèle Cardinale, MOAQ, MAAPPQ, CPUQ, MIRAC: B Arch, McGill U., 1970; M Urban Planning, U. de Montréal; Teacher, Urban Planning, U. de Montréal.
Richard Mayo, B Arch, U. de Montréal, 1985.
Roch Cayouette, MOAQ, B Arch, U. de Montréal, 1985.



Bosselmann

Center for Environmental Design Research, Environmental Simulation Laboratory, U.C. Berkeley. Founded 1968. P/A Award, 1989; P/A Citation, 1986.
Peter Bosselmann, Dipl. Ing. Arch, Karlsruhe, Germany; M Arch, UCLA; Professor, U.C. Berkeley.



Dunker



Wright

Centre for Landscape Research, School of Architecture and Landscape Architecture, University of Toronto. Founded 1987; 5 to 9 professionals.
Klaus Dunker, Dipl. Ing., Tech. U. Hanover, 1962; Professor, U. Toronto.
Robert Wright, BSC Science, U. Ottawa, 1976; M Landscape Arch., U. Guelph, 1979; Professor, U. Toronto.



Cassidy, Daly, Genik

Daly Genik Architects, Santa Monica, Calif. Founded 1990; 3 professionals, 1 registered. P/A Citation, 1985, Parasol House.
Kevin Michael Daly, BA Arch, U.C. Berkeley, 1980; M Arch, 1985, Rice; Lecturer, U.S.C.
Christopher G. Genik, B Arch, 1983, Carleton U.; M Arch, 1985, Rice; Adjunct Assistant Professor, U.S.C.

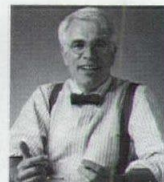


Davids



Killory

Davids Killory Architects, San Diego. Founded 1985 in the United Kingdom; 2 professionals, 2 registered. P/A Citation, 1991, Casa de las Madres; AIA National Honor Award, 1991, Observatory House.
René Davids, B Arch, Universidad de Chile; MA Royal College of Art, 1978.
Christine Killory, AIA, Diploma, AA, London, 1983; M Arch, UCLA, 1991.



Eisenman

Eisenman Architects, New York. Founded 1988 (previously Eisenman Robertson Architects); 30 professionals, 7 registered. Fifth International Exhibition of Architecture of the Venice Biennale and P/A Award, 1991, University of Cincinnati, College of Design, Architecture, Art, and Planning; P/A Award, 1990, Banyoles Olympic Hotel, Banyoles, Spain; AIA National Honor Award, 1990, Koizumi Sangyo Building, Tokyo; P/A Citation, 1990, Carnegie Mellon Research Institute, Pittsburgh, Pennsylvania; P/A Award, 1988, Wexner Arts Center, Ohio State U., Columbus (P/A, Oct. 1989).
Peter Eisenman, FAIA, B Arch, Cornell; M Arch, Columbia; MA and PhD, Cambridge; Professor of Architecture, U. Illinois, Chicago, Cooper Union, New York, and Ohio State U.
Richard N. Rosson, AIA, B Arch, U. Tennessee, 1977.



Friar, Pounds, Yazdani, Millar, Wong, Demetriou, Chau, Naidorf

Ellerbe Becket, Los Angeles. Founded 1909 (previously Ellerbe Associates and Welton Becket Associates); 936 professionals, 138 registered; other offices in Minneapolis, St. Paul, Kansas City, Washington, D.C., and New York. P/A Awards: 1991, Canadian National/Royal Trust Office Complex; 1990, University of Minnesota School of Architecture (with Steven Holl); 1989, Schibsted Gruppen Headquarters, Oslo, Norway.
Louis Naidorf, FAIA: BA and M Arch, U.C. Berkeley.
Mehrdad Yazdani, B Arch, U. Texas, Austin, 1984; M Arch, Harvard, 1987.
Robert Millar, artist, BA, U.C. Northridge, 1980.



Gehry



Executive architects for Minnesota museum: top: Scherer, Abnet, Carlson, Cook; bottom: Fitzgerald, Soranno, Zenk

Frank O. Gehry & Associates, Santa Monica, Calif. Founded 1962; 40 professionals, 6 registered. AIA Honor Awards, 1991, 360 Newbury Street, Boston, and Herman Miller, Rocklin Calif.; 1987, Winston Guest House, Wayzata, Minn., and Norton House, Venice, Calif.; 1986, Loyola Law School, Los Angeles; P/A Citation, 1985, U.C. Irvine.

Frank O. Gehry, FAIA, B Arch, U.S.C.; Fellow, American Academy of Arts and Sciences, 1991; Pritzker Prize, 1989; Associate, National Academy of Design, 1988; Fellow, American Academy of Arts and Letters, 1987.
Robert G. Hale, Jr., AIA, B Arch, Tulane, 1977; M Arch, U.C.L.A., 1981.
Edwin Chan, AB Arch, U.C. Berkeley, 1982; M Arch, Harvard, 1985.



Perks, Jennings, Fraser

Jennings Arkhitektur, San Francisco. Founded 1986 (previously Jennings & Stout); 8 professionals, 2 registered. P/A Citation, 1991, Calif. College of Arts & Crafts Barclay Simpson Sculpture Studio; P/A Citation, 1982, EastFace Athletic Club.
Jim Jennings, B Arch, U.C. Berkeley, 1966; Adjunct Professor, Calif. College of Arts & Crafts.
Cheri Fraser, B Arch, Calif. Polytechnic State U., 1987.
Tim Perks, B Arch, Calif. College of Arts & Crafts, 1991.



Violich



Kennedy

Kennedy Violich, Boston. Founded 1988; 2 professionals, 2 registered.
Sheila Kennedy, AIA, BA, Wesleyan, 1979; M Arch, Harvard, 1984; Assistant Professor, Harvard.
J. Frano Violich, AIA, AB Environmental Design, U.C. Berkeley, 1980; M Arch, Harvard, 1984. Critic, Rhode Island School of Design.
Matthew Vander Borgh, MA Arch, Harvard, 1990.



Burdick, Enright, Mayne, Volk

Morphosis, Los Angeles. Founded 1975; 8 professionals, 8 registered; another office in Tokyo. AIA Honor Awards: 1988, Kate Mantilini Restaurant, Beverly Hills, Calif. (P/A, Oct. 1987); 1986, Bergren Residence, Venice, Calif. P/A Awards: 1990, Arts Park Performing Arts Pavilion and Higashi Azabu Tower; P/A Citation 1989, Crawford Residence, Montecito, Calif. (P/A, Nov. 1991); P/A Award 1987, Kate Mantilini Restaurant, Beverly Hills; P/A Citations, 1987, Prototypical Hamburger Stand, and Cedars-Sinai Comprehensive Cancer Care Center, Los Angeles; 1986, Venice III House (P/A, Aug. 1985), and Bergren Residence.

Thom Mayne, AIA, B Arch, U.S.C., 1968; M Arch, Harvard, 1978; Visiting Faculty, Yale.
John Enright, AIA, B Arch, Syracuse, 1986; M Arch, Columbia, 1987.
Craig Burdick, BFA, U.C. Santa Barbara, 1980; M Arch, SCI-Arch, 1986.



Moss



Dombrbrowa



Baker



Nakao

Eric Moss Architect, Founded 1976; 10 professionals, 3 registered. AIA Honor Awards: 1989, Central Housing Office Building, U.C. Irvine; 1988, 8522 National Building; P/A Award, 1978, Morgenstern Warehouse, Los Angeles.

Eric Owen Moss, AIA, BA, U.C.L.A., 1965; M Arch, U.C. Berkeley, 1968; M Arch, Harvard, 1972; Professor, SCI-Arch.

Janek Tabencki Dombrbrowa, B Arch, U.S.C., 1977; Graduate Fellowship in Architecture, Princeton, 1981.

Gregory P. Baker, BA, Villanova, 1970; B Arch, U.S.C., 1980.



Rakatansky



Blocha

Mark Rakatansky, School of Architecture, The University of Illinois, Chicago.

Mark Rakatansky, M Arch, U.C. Berkeley, 1982; Adjunct Assistant Professor and Director of the Committee on Physical Thought, U. Illinois, Chicago.

Andrew Blocha, BA, Washington U., 1988.



Refuerzo



Verderber

R-2 Arch (Research to Architecture, Inc.), Los Angeles and New Orleans. Founded 1986; 2 to 4 professionals, 4 to 10 project staff. P/A Awards,

1991, "Architecture for a Changing Psychiatric Treatment Milieu"; 1989, "Shelters for Battered Women."

Ben Refuerzo, BA, 1973, and M Arch, 1975, U.C. Berkeley; Assistant Professor, U.C.L.A.

Stephen F. Verderber, BS Arch, 1975, and M Arch, 1977, U. Wisconsin-Milwaukee; Arch D., U. Michigan; Associate Professor, Tulane.



Rose

Peter Rose Architect, Montréal, Québec, Canada. Founded 1976; 12 professionals, 8 registered. AIA National Honor Award, 1992, Canadian Centre for Architecture; P/A Award, 1978, Pavillon 70, Mont-St-Sauveur, Québec.

Peter Rose, AIA, M Arch, Yale, 1970; Adjunct Professor, Harvard.

Mark Poddubiuk, B Arch, McGill, 1985; Chargé du cours, Design de l'environnement, Université de Québec à Montréal.



Rotondi, Miller

Rotondi, Los Angeles. Founded 1991 (previously partner of Morphosis); 4 professionals, 3 registered. (Awards, see Morphosis).

Michael Rotondi, AIA, Dipl. SCI-Arch, 1973; Director, SCI-Arch.

Read Miller, builder, MA Music Composition & Literature, U. Illinois.



Pieprz, Ward, Hirzel, Doolin

Sasaki Associates, Watertown, Mass. Founded 1953; 208 professionals, 98 registered; other offices in Dallas, Los Angeles, San Francisco, Santa Ana, Portland (Maine), and Washington, D.C. P/A Citation, 1990, Brambleton Town Center, Loudoun County, Virginia; American Society of Landscape Architects Classic Award, 1991, Deere & Company, Moline, Illinois; Presidential Design Award, 1988, Penna. Ave. Development Plan, Washington, D.C.

Alan L. Ward, B Arch, U. Cincinnati, 1974; MLA, Harvard, 1978.

Dennis Pieprz, B Arch, U. Toronto, 1983; M Arch in Urban Design, Harvard, 1985.

James P. Doolin, AICP, M Regional Planning, U. Penn, 1978.

David M. Hirzel, MBA, Harvard, 1969; B Arch Eng., Washington State U., 1963.



Tanaka, Sorkin, Hikiida

Michael Sorkin Studio, New York. Founded 1990; 2 professionals.

Michael Sorkin, M Arch, MIT; Professor, Yale; Visiting Professor, Cooper Union.

Kent Hikiida, M Arch, Columbia, 1990.

Tomoaki Tanaka, B Arch and M Arch, Waseda U.; M Arch, Yale, 1991.



Mangurian

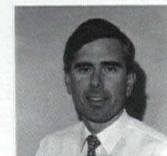


Ray

Studio Works, Venice, Calif.; other office in New York. Founded 1969 (previously Works); 4 professionals, 1 registered. P/A Award, 1986, Gilcrest, Hollywood, Calif.; P/A Citation, 1982, Venice InterArts Center, Venice, Calif.

Robert Mangurian, B Arch, U.C. Berkeley, 1967; Director, Graduate Program, SCI-Arch.

Mary-Ann Ray, M Arch, Princeton, 1987; Instructor, SCI-Arch.



Sanchez

Texas Historical Commission, Austin, Texas.

Founded 1953; State agency for historic preservation with staff in the fields of architecture, history, archeology, and science.

Mario L. Sanchez, PhD, RA, M Arch, U. Texas, Austin, 1982; PhD, History, Notre Dame, 1976.

Aura Nell Ranzau, B Journalism, U. Texas, 1966.

Kitty Henderson, BA, Anthropology, U. Texas, Austin, 1976; MA Philosophy, Southern Illinois, 1991; Professor, Austin Community College.



Trivers



Morrissey

Trivers Associates, St. Louis. Founded 1975; 13 Professionals, 8 registered; other office in New Haven.

Andrew Trivers, AIA, B Arch, Tulane, 1969; M Arch, Washington U., 1971.

Jeff Morrissey, AIA, BS Arch, 1979, and M Arch, 1981, U. Illinois, Urbana/Champaign.

The ideas of famous architects are often at odds with

their construction methods, as revealed in a book reviewed by **Tom F. Peters**.

Books of Note

Cesar Pelli: Buildings and Projects 1965–1990 with introduction by Paul Goldberger, Rizzoli, 1990, 288 pp., illus., \$50, cloth, \$35, paper.

Essays by Mario Gandelsonas and John Pastier, and Goldberger's introduction thoughtfully illuminate the work of this clear-thinking Modernist.

Team 10 Meetings: 1953–1984 edited by Alison Smithson, Rizzoli, New York, 1991, 148 pp., illus., \$29.95, paper.

Personal remembrances and architectural work of this circle of European Modernists are gathered by one of the group's founding members. Records of all meetings and excerpts from two, Royaumont (1962) and Rotterdam (1974), are included.

Frank Lloyd Wright versus America: The 1930s by Donald Leslie Johnson, MIT Press, Cambridge, Mass., 1990, 436 pp., illus., \$39.95.

The author draws correspondences between Wright's tumultuous personal life and his architectural design.

Time-Saver Standards for Interior Design and Space Planning edited by Joseph De Chiara, Julius Panero, and Martin Zelnik, McGraw-Hill, New York, 1991, 1160 pp., illus., \$95.

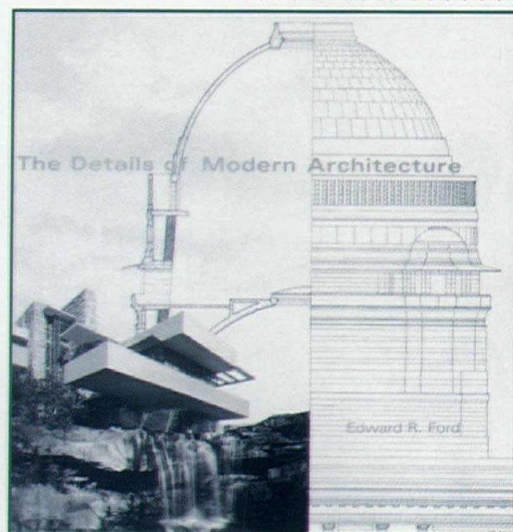
This comprehensive single-volume reference includes planning data, technical details, and decorative elements for commercial and residential interiors.

A book that makes one think is rare, and this one certainly does. Ford dares to cross borders, the borders between history, theory, design, and construction; and border-crossing ideas like his refresh the scholar's relevance to the profession of building. Books of this nature are also difficult to review, because all of us are encapsulated within our own domains, looking through small windows, easily irritated by what we perceive as lacunae or misconceptions. Misunderstandings they may well be from a narrow standpoint, but how refreshing it is to attempt to misunderstand something creatively, leading perhaps to something novel.

The book (conceived as one of two volumes) deals chronologically with an eclectic sampling of Western architecture from 1877 to 1939 and discusses problems relating to detail form. One of these, which permeates the book, is the contrast between the formal implications of skin-and-skeleton construction and those of massive structure. The thoughts Ford expresses on these contrasting approaches to building are variations on the traditional discussion of "Classic versus Gothic," which preoccupied many 19th-Century theoreticians.

When I first opened Ford's book, I expected a treatise on construction detailing from a cultural standpoint. It is nothing of the sort, but instead a theoretical and historical work that looks at the formal side of detailing as design, or as a design determinant. From this standpoint it is of real value to the profession. As a "border-crossing" book it offers unexpected views of technological questions to both the practitioner and the student. If we want to find instances of the use of Guastavino's Catalan vaulting technique, we can find some here. If we need construction information on Mies's Barcelona Pavilion, I know of no better readily available source. As Ford has written, the book offers examples, not development; it is a quarry of information for the curious professional.

The material presented in both written and drawn form is rich. There is especially a wealth of written contextual information about architects and their buildings (very little, however, about the engineers or contractors). Contrasting the detailing of Lutyens and McKim, Mead & White, or of Oud, Terragni, Mies, and Le Corbusier is illuminating. Each reader will pick out one group of ideas, one standpoint to follow, fully aware that there are more. The axonometric drawing technique of Ford's details awakens the impression that compar-



The Details of Modern Architecture by Edward R. Ford, MIT Press, Cambridge, Mass., 1990, 371 pp., illus., \$60.

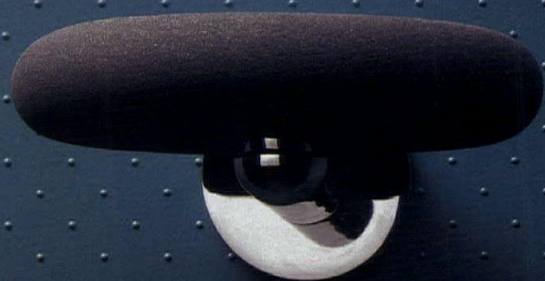
isons between the buildings can be made directly from the visual material he presents. In fact, the text is an essential linkage between the detailing "styles" of different architects. Had the author systematically included plans, sections and axonometric views of whole buildings, direct visual comparison would have been made easier.

Reading Ford's study from the standpoint of a technologist and a historian of technology, I would welcome a clearer organization of the technical material. The ideal form of such a study, pointed out by Ted Cavanagh at the Technical University of Nova Scotia in Halifax, who has used Ford's book in his construction studio, would be to combine it with David Guise's excellent *Design and Technology in Architecture* (rev. ed., Wiley, 1991), which has a standard information format that makes comparison easy. Guise's book offers thought-provoking comparisons between technological systems and details; Ford's provides a cultural and social context. It will be interesting to see if Ford's next volume discusses some of the same buildings Guise presents. If he does, we may be able to use both books to form a more comprehensive case study of architectural technology as design.

One of the real problems I have with the book is its use of terminology. On the one hand, Ford

(continued on page 120)

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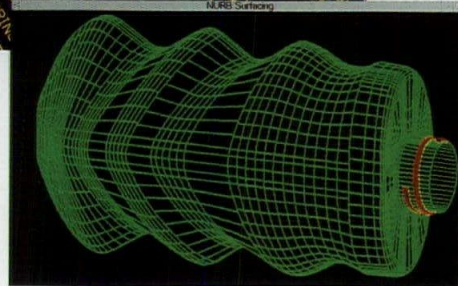
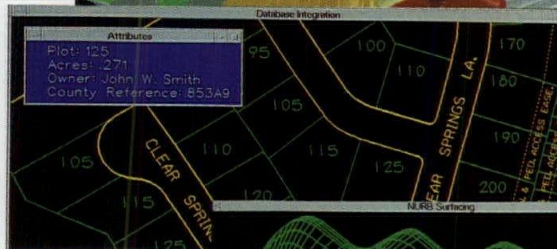
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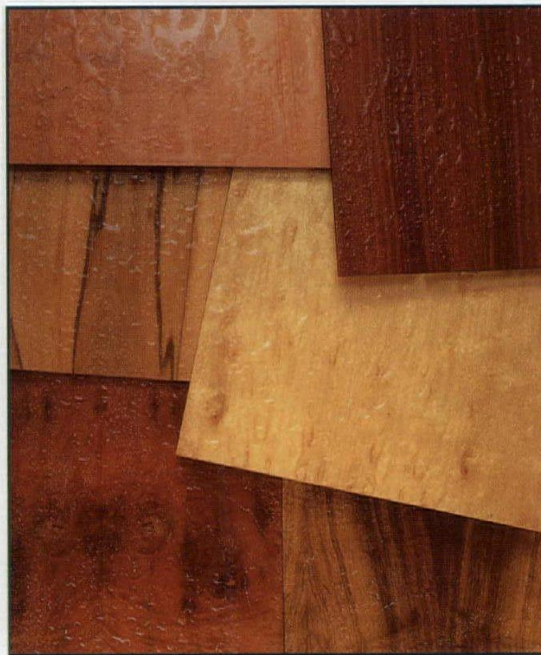
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3

(continued on page 107)

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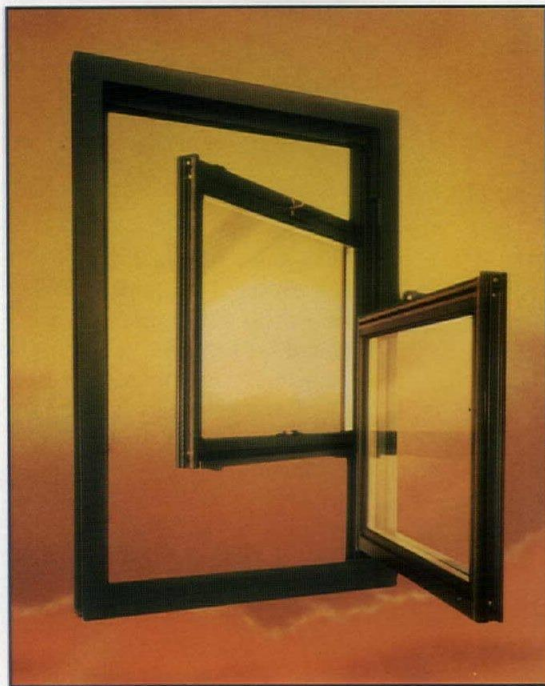
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4



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6

(continued from page 105)

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6 New Air Barrier System

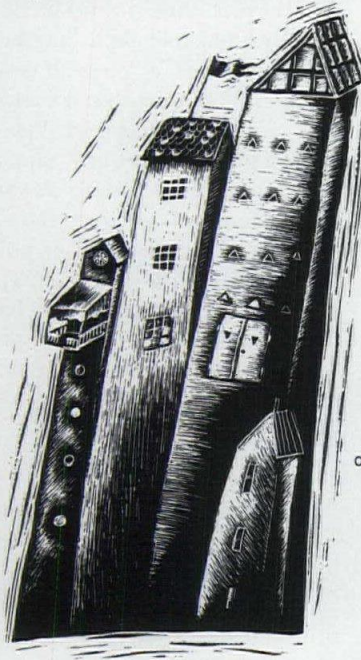
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(continued on page 108)

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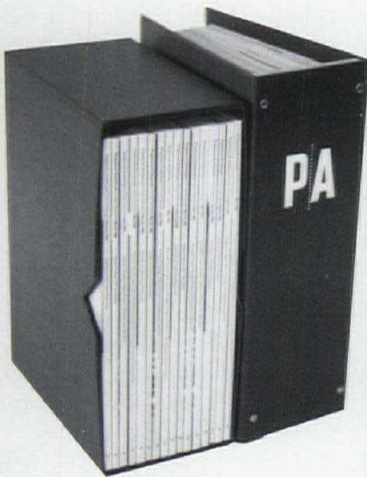
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Products and Literature

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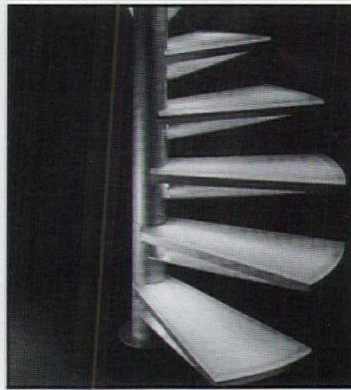
"Model P" is a rigid polyurethane plastic diffuser with five octaves of response in two dimensions (dispersing sound in two axes from one point). It can be mounted on surfaces with construction adhesive. Systems Development Group.

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Silicone Brochure

This literature documents the performance of silicone in terms of UV- and weather-resistance, life expectancy, unprimed adhesion, service temperature range, and shrinkage. Silicone sealant characteristics, physical properties, and color choices are included. Dow Corning Corporation.

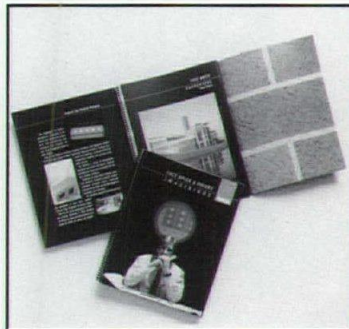
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Illuminated Spiral Stair

The "Helixstair"® line of circular and spiral stairs has been expanded. Spiral stairs are now available with dual low-voltage light sources in the column to illuminate treads: "Model FL" has a flat strip of light on the front of each tread; "Model TL" diffuses light from the center column across the top surface of the tread; and "Model GT" beams light up through frosted, tempered glass treads. Boston Design Corporation.

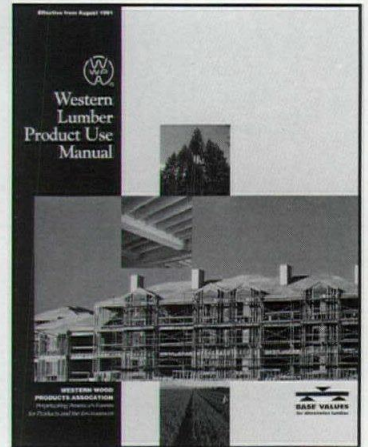
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Brick and Paver Catalog

The *Imaginings* catalog includes information on Ironspot face brick, 12 face brick colors, pavers, and face brick and paver textures. Endicott Clay Products.

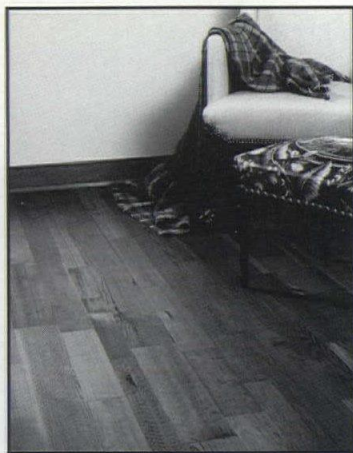
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Wood Product Manual

The *Product Use Manual* has been revised and updated. It includes: new Base Values and Adjustment Factors for dimension lumber; end-use recommendations and specification guidelines; section properties; relative mechanical properties; lumber, grades, sizes, and species information. The manual is color coded into three categories: framing (or structural) lumber; appearance lumber; and industrial (or factory) lumber. Western Wood Products Association.

Circle 201 on reader service card



Reclaimed Wood Flooring

Crown Pattern-End Matched flooring is produced from 100-percent dense-grained boards of reclaimed wood; the face of the boards is 100-percent Heartwood, free of loose or unsound knots, rot, bolt holes, and other imperfections. The tongue-and-grooved, end-matched boards are available in random widths of 2 to 5 inches and in lengths of 10 to 48 inches. Mountain Lumber Company.

Circle 109 on reader service card

Wood Site Furniture Book

The 1992 *Idea Book* describes and illustrates this collection of California redwood planters, planter benches, and benches. Sitecraft.

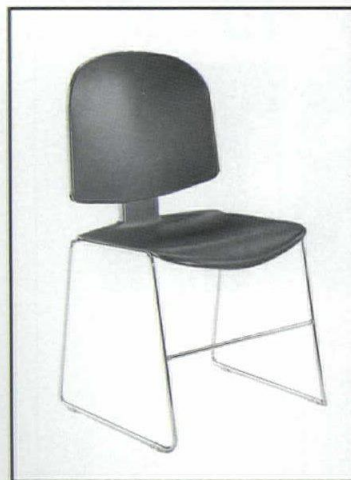
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Stone-Face EIFS

"Thermalbar" is a new stone series exterior finishing system for new construction and renovation projects. Panels are "identical" and can be cut to fit on site. Nine standard colors and 153 custom color surfaces are available. Watson Bowman Acme.

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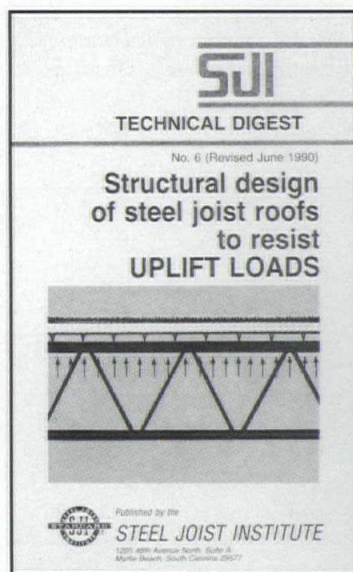


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(continued on page 110)

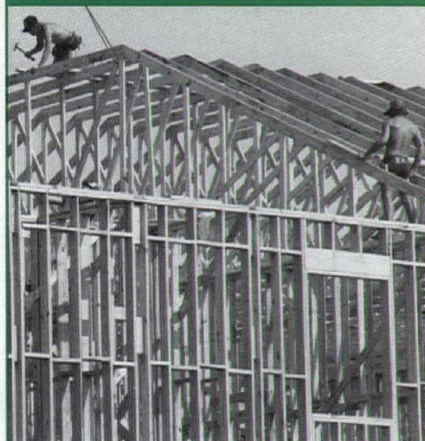


Steel Joists Guide

The Steel Joist Institute has published its *Technical Digest* #6. Vertical wind force on open web steel joists is discussed, using both a K-Series joist and an LH-Series joist. Steel Joist Institute.

Circle 202 on reader service card

New Test Results Confirm Southern Pine's Strength



Designers, builders, retailers and truss manufacturers are beginning to use new, Empirical Design Values based on the 13-year In-Grade testing program for U.S. and Canadian lumber. Nearly 70,000 full-size pieces of dimension lumber—enough to build 100 single-family homes—were tested to the breaking point to determine the performance of a wide range of species, grades and sizes.

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(continued from page 109)

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Circle 112 on reader service card

Bathroom Mirror/Cabinet Catalog

The "Mirror Plus"™ system of modular cabinet and lighting components is illustrated in a new catalog; dimensions, finishes, and materials are included. Robern.

Circle 204 on reader service card

Roofing Systems Catalog

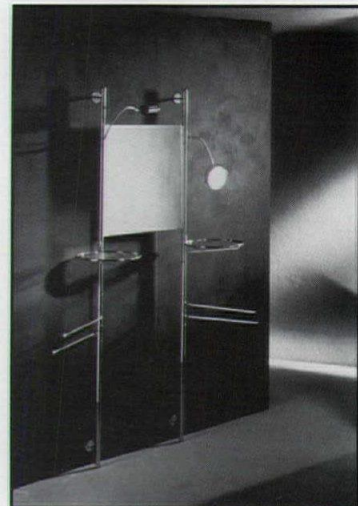
The 1992 *Black Armor® Coal Tar Roofing Systems Products and Specifications Catalog* is available. Information on coal tar membrane products, roof insulation products, waterproofing systems, "CompuSpec™ Electronic CADalog™," and warranty programs is included. Allied-Signal.

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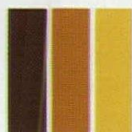
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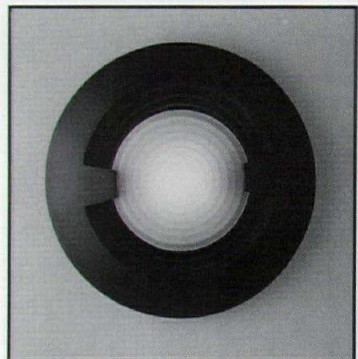
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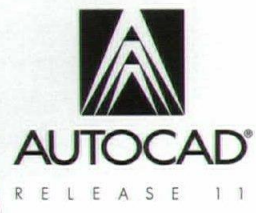
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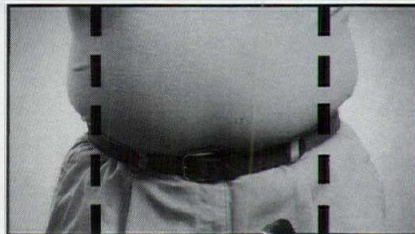
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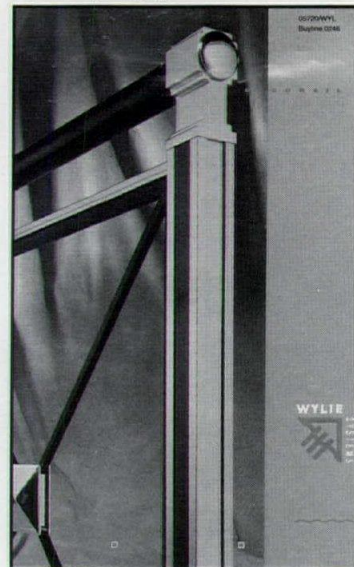
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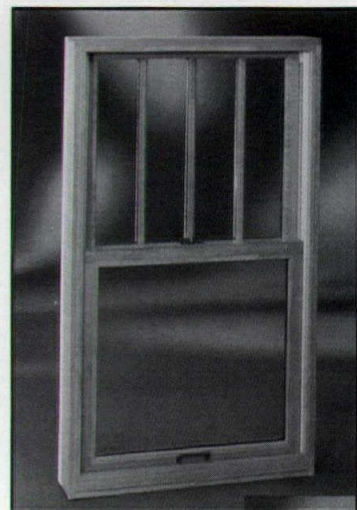
(continued from page 110)



Rail Component System

“Decorail” is a new component rail system suitable for stairs, bank customer control systems, bar trim, booth dividers, store displays, sign frames, and office partitions. Six standard colors are offered; custom anodized colors may be ordered. Wylie Systems.

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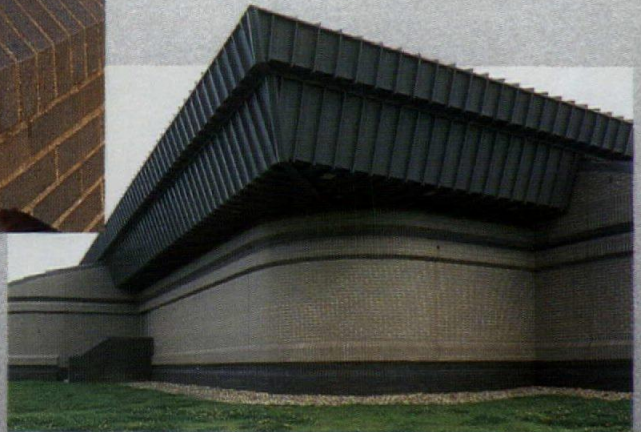
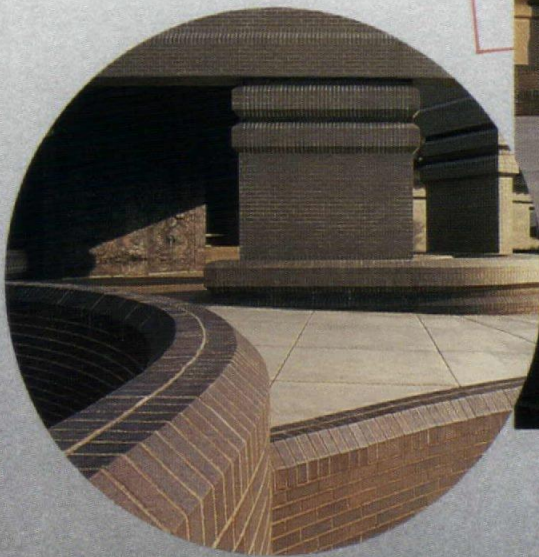
New Windows

“Modern Divided Lights”™ windows are available in “Colonial Revival” (above) or “Traditional Style,” each with two panes of insulated glass. Exterior muntins are unfinished wood. Eagle.

Circle 117 on reader service card

(continued on page 114)

imagine



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Circle No. 315

Computer Products



Pentop Computer

The screen/digitizer and pen of the Momena Pentop computer was designed to provide the sensation of writing on paper; the screen is slightly textured, and it responds instantly to the pen's touch. It is the first personal computer that can be controlled either with a pen on its digitizing screen or with a keyboard. Handwritten notes and free-hand sketches can be saved and indexed or con-

verted to typed text or hard-line drawings with the machine's recognition capabilities. The DOS-based computer, which weighs only six pounds, has a 20 megahertz 386sx microprocessor, a fax and data modem, and a liquid crystal display screen. It runs DOS- and Windows-based software. CAD software will be available later this year. Momena.

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Microstation Sparc

MicroStation Sparc™ software for Sun® Sparc-Station® systems offers a new UNIX platform that is comparable in price to a PC, but offers greater speed and networking (Sun, *Circle 119 on reader service card*). MicroStation Sparc is compatible with MicroStation running on a PC, Macintosh, and Intergraph UNIX™ workstation. MicroStation features a customized graphical user interface, relational databases, reference files, built-in rendering, surfacing tools, and associative dimensioning on all platforms (MicroStation, *Circle 120 on reader service card*). Third-party software, which includes Idea-Graphix's "MicroArchitect" and Auto-Scan's "Retreeve" drawing management, is also available on the Sparc platform. "MicroArchitect" includes an architectural object library, dialog boxes for stair and grid placement, 3D capabilities, and accounting and scheduling software (Idea Graphix, *Circle 121 on reader service card*). "Retreeve" is a drawing database that allows users to access all of their drawings in either raster or vector formats (Auto Scan, *Circle 122 on reader service card*).



MicroStation SPARC is a new release for Sun Microsystem's SPARC line of RISC-based personal graphics workstations and compatibles.

Windows Software

Items in this section complement the Practice article on Windows-based software (p. 37).

Network CAD

CADVANCE® Version 5.0 for Windows offers "full implementation of the Windows graphical users interface" as well as other Windows features: "Clipboard," "Dynamic Data Exchange," and "Object Linking and Embedding." ISICAD.

Circle 123 on reader service card

New Windows Version

Drafix Windows CAD 2.0 is the second Windows version offered by the manufacturer. New features include a "CAD Edit Bar™" that displays and allows interactive editing of all geometric information and a "Macro Editor" with 50 sample macros. Foresight Resources.

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Windows Design Tools

Upfront for Windows is an interactive 3D design tool. Alias.

Circle 125 on reader service card

Database CAD

DRAWBASE for Windows integrates CAD Drawings with database. CADWorks.

Circle 126 on reader service card

Windows Software

Microsoft offers Windows software and a variety of business applications including word-processing, spread sheets, and project management software. Microsoft.

Circle 127 on reader service card

(continued on page 119)

(continued from page 114)

Window Software (continued)

Catalogs

Eclat offers manufacturers' catalogs on CD-ROM diskettes for PCs. Eclat.

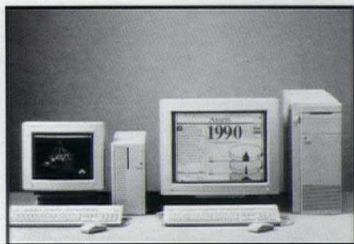
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Financial Software

A line of financial software for design firms runs in Windows. Wind-2.

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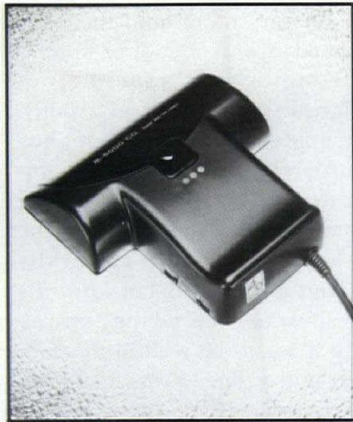
New Hardware Releases



Faster Macintosh

The new Macintosh Quadra™ line of personal computers is based on a Motorola 68040 co-processor, which offers "twice the speed" of previous Macintosh computers. The Quadra 700 is a desktop model, and the Quadra 900 is a "high-performance tower" that offers expandibility. Both feature built-in Ethernet networking capability. A Quadra 700 upgrade is available for Macintosh IIcx and IIci users. Apple.

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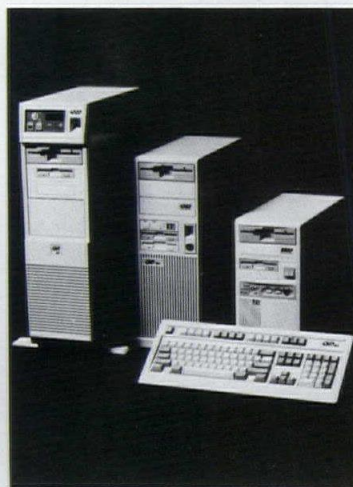
The new "ColorArtist" hand-held gray-scale/18-bit true color scanner can digitize images for use with Windows, DOS, and Macintosh. Marstek.

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D-Size FAX

WIDEfax can copy or send and receive any document up to 24 inches wide. Drawings can be reduced to letter-size to be sent as an ordinary fax, or can be transmitted at full size in three 8-inch-wide strips. Widecom.

Circle 132 on reader service card



Workstations

The new SMF series of computers offer workstations that provide a platform for OS/2, Novell, Xenix, and UNIX-based systems. A catalog describes the computers and peripheral products. CAD/Pro.

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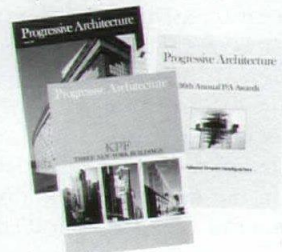
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Books (continued from page 102)

speaks frequently of construction problems and materials; on the other, his language is that of the architectural historian, trained to be analytical and art-oriented, not to be a practitioner. Detailing and material use were hitherto the purview of the practitioner, the synthesizer of architectural form, not of the analyst. Ford wants to change this, but in order to do so, the language of the technologist and practitioner needs to be taken into consideration so that we can understand the mindset that leads to certain solutions.

The concept of "detail" is central to the book. In his use of this term Ford is subtle, employing it in its technological sense of a "small-scale problem" in contrast to large-scale ones like plan, space, structure, or volume. However the book treats details primarily as formal elements, and the whole problematic design area concerning the dialectic relationship between construction and form seems to receive short shrift – except, implicitly, where the discussion is whether to show or hide materials or structure. This bias is borne out by the diagrams of sections and details, in which connections are not shown. The "joints," which are the breaks in continuity of material, function, or structure, are discussed and shown, but the "connections," which guarantee continuity of function, are not. The question is avoided by calling "connectors" "fasteners," reducing them to their formal role as mediators between two materials or components and neglecting their structural, that is, their "behavioral" context.

In conjunction with this question, another basic theme, the juxtaposition of "monolithic" and "layered" construction is confusing, if we are looking for a technological understanding of detail. "Monolithic" in Ford's terms means consistently constructed of a single material, visible on the outside as well as on the interior. The theoretical context of this definition is "honesty" in the 19th-Century understanding of Viollet-le-Duc, Ruskin, and

others. This is perfectly adequate as a visual term, and it expresses clearly what we see. But a mutation in building terminology occurred with the introduction of steel and reinforced concrete in the last century. The term "monolithic" changed to denote the ability of a structure to transmit stresses undiminished from one part to another and to resist forces as an integrated unit. It no longer mattered what one saw, but how a structure behaved.

Since then, a reinforced concrete frame is called monolithic, whereas a Gothic stone one is not. Neither is a brick wall "monolithic" unless it is appropriately reinforced with steel. And "layered" construction can be

"...when we talk about modern architecture, the traditionally visual distinction between 'layered' and 'monolithic' construction breaks down."

structurally monolithic if its components are really "connected." The appropriate choice of terms is crucial when we talk about Modern architecture; the traditional visual distinction between "layered" and "monolithic" construction breaks down. This may indeed mark the point at which a real "Modern" architecture, the substance as opposed to the "style," begins: today technological concepts determine building forms and detail solutions, unless we are merely discussing its most superficial attributes – and Ford is not, as he gives us cuts through the skin and bones.

The book treats details in their ornamental characteristic, and herein lies one of its major strengths. Although he does not express it unequivocally, Ford frequently differentiates between ornament and decoration, one related to technological solution and the other related to the expression of cultural intention. I feel that the two aspects could be more clearly distinguished. Extrapolating from Pugin, whom Ford quotes, "ornament" can be defined as the programmatic enhancement of structural or functional reading, legible across cultures and epochs.

We can understand the ornamental aspects of door or window surrounds, of paneling, of triglyphs and guttae, of axiality, or grids. We know what they imply about construction, no matter what culture or epoch we come from. "Decoration" on the other hand, is the culturally bound aspect of detail form. Its meaning lies beyond the physical, and it has to be read in the context of the time in which and the place where it was made. Allusions to mythology, political or social representation are decorative aspects of detail. Adolf Loos's stripes on the house for Josephine Baker, the "transportation" forms of the Modern Movement – rounded shapes, ship railings, portholes, and the like, the pennants of Aldo Rossi, or the hole at the top of the AT&T Building are extreme examples; they have no functional or structural meaning, but they do have cultural connotations in their time, and we have to learn to read them in order to appreciate their meaning.

Usually, of course, detail forms display both aspects in complex relationships. It will be interesting to see how this dialectic is treated (and whether or not it will raise a controversy) in volume two, which will come chronologically closer to us.

Ford's beautifully produced book raises many compelling questions, some perhaps outside the scope the author envisioned. In fact, the questions it begs urgently need to be raised if our profession is to survive and develop. Ford bucks current trends that abdicate content for vacuous discourse. He introduces content into the examination of form and contributes thereby to the role of architectural history as a design tool. My thoughts strain at the leash of Ford's book. I would like to see volume two go much further. **Tom F. Peters** ■

The author is Professor of Architecture and History and the Director of the Institute for the Study of the Highrise Habitat at Lehigh University. He is a juror for this year's P/A Awards competition (see p. 45).

"Art is the image that persists after the
spectator is no longer in the presence
of the work...therefore, Afterimage."

Philip di Giacomo



Model, Entry Fountain
Kinojo Golf Club, Okayama Japan

Di Giacomo constructs Art/Rock formations
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The University of California, Berkeley, Department of Architecture, seeks candidates at the Assistant (tenure track), Associate or Full Professor (tenured) level for research and instruction in computing in architecture. Salary commensurate with qualifications and experience according to the University of California pay scale. The appointment begins Fall semester 1992.

Preference will be given to candidates with a Ph.D. and a previous degree in architecture; other comparable educational qualifications, however, will be considered. Candidates are expected to have an active research interest in the computing needs of the profession, such as the management of large scale databases, the integration of informal systems with spatial modelling techniques, and in the application of computers to design. The position entails teaching both undergraduate and graduate level courses, participation in design studios, and supervision of doctoral students' research. Candidates should have a demonstrated understanding of architectural practice as well as of design theory. Tenured appointments require a strong record of publication and creative contributions of national and international distinction. Tenure track appointments require evidence of the potential for distinguished contributions and publications. Candidates should have a record of teaching consistent with the level of their appointment.

The Berkeley campus offers a stimulating, intellectual environment. Architecture faculty have applied computers in original ways to building science, structures, environmental modelling, information systems, etc., and developed novel computer supported design methods; college faculty have pioneered developments in spatial modelling and information management tools in urban, regional and environmental planning; the campus is internationally known for contributions to computing theory ranging from artificial intelligence to robotics to problem solving techniques.

Application forms are available from the Secretary to the Search Committee, Department of Architecture, 232 Wurster Hall, University of California, Berkeley, CA 94720. Completed applications must be postmarked no later than February 15, 1992.

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The UNC Charlotte's College of Architecture, announces the following visiting/non-tenure and tenure track positions:

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Resumes and three references to Professor Leon Groisser, Room 7-303, MIT, Cambridge, MA 02139. Consideration of applications will begin on February 1, 1992, but applications will be accepted until position is filled no later than August 1, 1992.

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SYRACUSE UNIVERSITY - School of Architecture is conducting a search for the following expected full-time positions beginning Fall 1992:

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Interested candidates should send curriculum vitae, selected photocopies examples of design work (not to be returned), a statement of interest and goals, and the names of at least three references, by Friday, February 15, 1992, to: **Evelyn McFarlane, Chair, Faculty Search Committee, 103 Slocum Hall, School of Architecture, SYRACUSE UNIVERSITY, Syracuse, NY 13244-1250.** AA/EOE.

The University of Arizona College of Architecture seeks applications for a full-time tenure track position as Assistant or Associate Professor beginning August 1992. Women and minorities are encouraged to apply. Qualifications include strong capabilities in design, theory and practice. In addition, the applicant should have experience in one or both of the following: Design Communication (current theory and methods including graphic/video/computer); Building Technologies (materials and construction, environmental controls). Salary negotiable. Submit letter of interest, vitae, and three references (name, address and phone number) to Search Committee, College of Architecture, University of Arizona, Tucson, Arizona 85721. Screening begins immediately and will continue until the position is filled.

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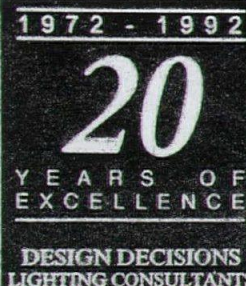
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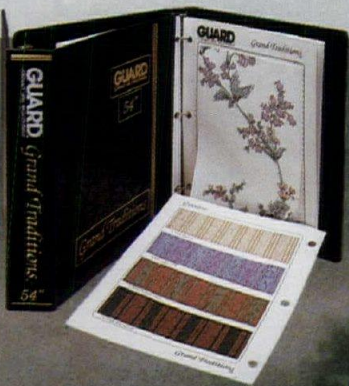
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Mowing a Classic Landscape

It has taken the pastoral landscape of Deere and Company in Moline, Illinois, more than 30 years to grow into pastoral maturity, despite its clients. The landscape, which surrounds Eero Saarinen's stark Cor-ten steel headquarters building (right) was awarded a Classic Award from the American Society of Landscape Architects this fall (see page 23) because it represented a "classic landscape that has long been a model of the genre." But it should have won an award for sheer endurance.

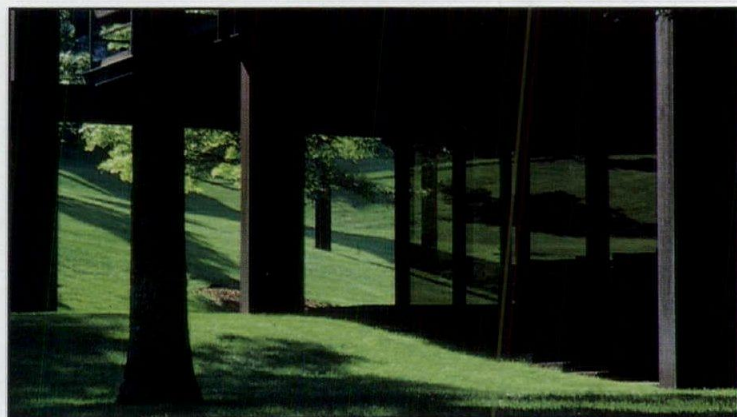
Not only has the landscape architect, Stuart O. Dawson of Sasaki Associates (who has monitored the site nearly every year since it was completed in 1959), outlasted the tenure of every John Deere executive on the board, but the landscape itself survived Deere's introduction of the riding lawnmower. In an effort to impress visiting salesmen, the maintenance crew increased the area of mowed lawn from 15 to 500 acres. But recently, nature has begun to win out: the company has decided to cut back on the lawn - in an effort to reduce maintenance.

And Why Not "The Dentist?"

"If cookies were buildings, *The Architect* would be the World Trade Center." Despite this description - on the back of a box of "The Architect" cookies from



At last, our own cookie.



Deere & Company headquarters: a sea of green.

the Venus Wafer Company of Hingham, Massachusetts - P/A's editors sampled the brown sugar-and-cinnamon cookies and found them pretty tasty.

The box also encouraged us to try "The Chairman, The Banker, The Accountant, and The Lawyer." We did, and we can say with utmost objectivity that *The Architect* is best. But just how did these cookies get their names? We called Venus Wafer Company president Ned Barmakian for the answer. "Three or four years ago I hired a marketing manager; that was his idea." The names were not necessarily chosen to reflect the characters of the cookies, although Barmakian does say that "The Lawyer" is a rum-flavored wafer. "We've had a lot of interest from professional organizations," he adds. "They think it's great. Quite frankly, though, I'm afraid with the public it hasn't gone over so well."

Maybe it's that World Trade Center thing. As far as we're concerned, the company is being too hard on itself. If cookies were buildings, *The Architect* would be at least the Humana Building.

Meanwhile, Out West ...

Was a devilish sense of irony responsible for the cover of *L.A. Architect's* otherwise admirable October issue on Women in Architecture (below), or did the editors just overlook the implications of the title "WOMEN ON THE RISE" emblazoned on a... um... strong vertical element? The cover subject is a control tower for L.A. International Airport by Siegel Diamond Architects, whose principals are women, and Holmes & Narver, Inc.



Curious L.A. Architect cover.

P/A in February ...

Next month, P/A will feature Chicago's Harold Washington Library Center, designed by a team led by Hammond Beeby & Babka. When the library won a Citation in the P/A Awards (Jan. 1989, p. 103), jurors disagreed on whether the Post-Modern block would "reflect the age in which it is built." Three years later, the library is complete, but the debate continues. Also featured:

... Colton Palms housing, Colton, California, which also won a Citation in the P/A Awards (Jan. 1991, p. 102) for Valerio-Associates.

... Philadelphia's new Institute for Contemporary Art by Adèle Naudé Santos.

... the P/A Award-winning scheme for University Park, Cambridge, Massachusetts, by Koetter, Kim & Associates (P/A, Jan. 1986, p. 114).

... an Emerging Talent portfolio on Philadelphia architect Wesley Wei.

A new, special Practice series on "Architects and Power" will also debut in February. The Technics section will examine the ASHRAE 90 energy conservation standards, while a Technics Focus will consider three aspects of building envelope renovation and restoration.