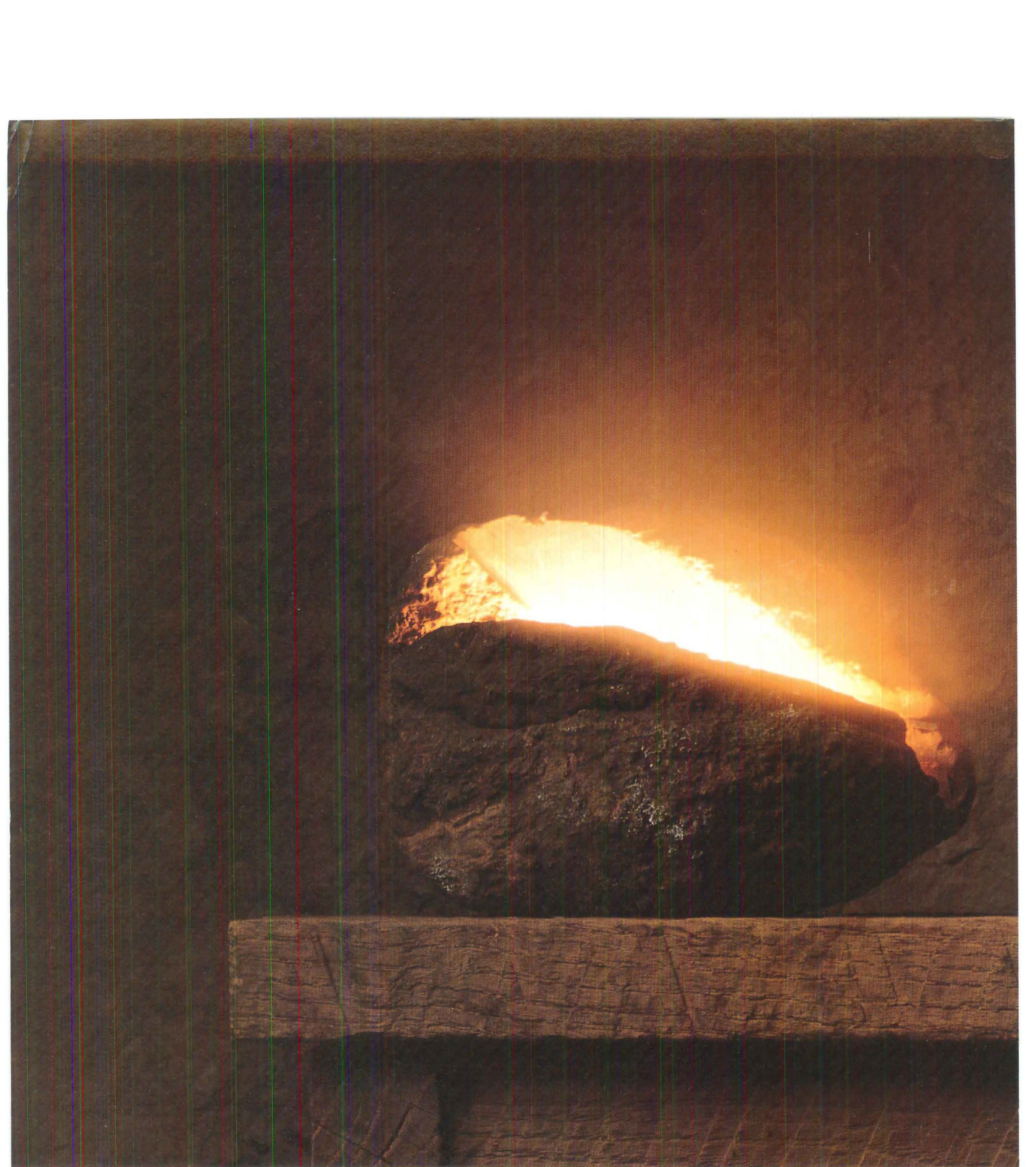


An abstract architectural photograph featuring a complex arrangement of geometric forms. A prominent white beam of light cuts diagonally across the upper left. Below it, a series of overlapping planes in shades of blue, green, and brown create a sense of depth and movement. The lighting is dramatic, with strong highlights and deep shadows, emphasizing the three-dimensional quality of the structures.

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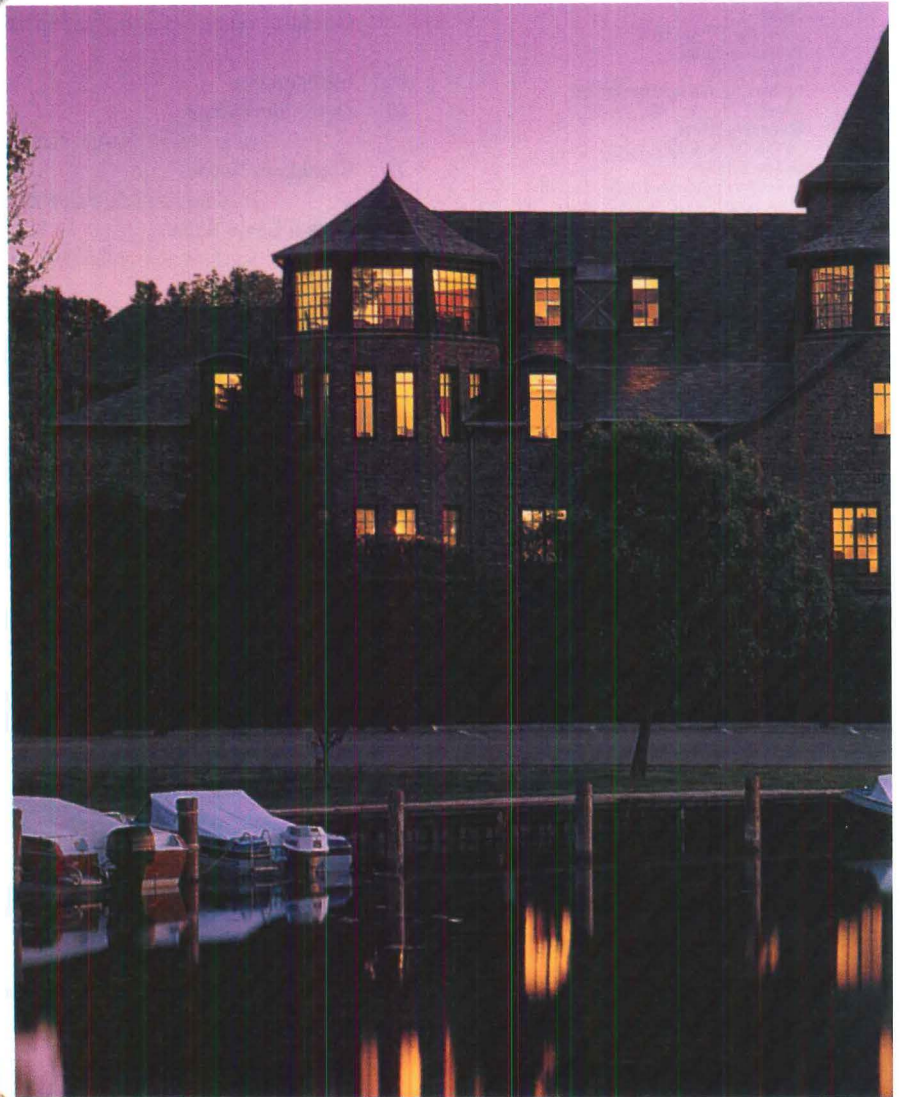
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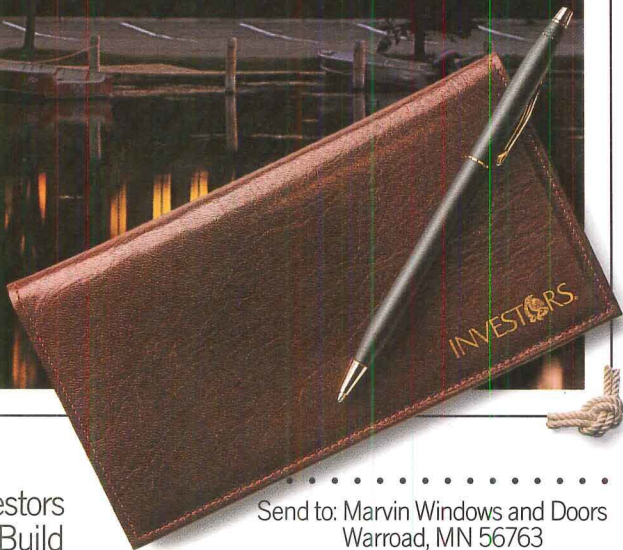


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Editorial

Architects for a Sustainable Future

New environmental programs AIA is developing, in the spirit of the Rio summit, stand a good chance of improving the way we build.

"Sustainability means satisfying the needs of the present generation without jeopardizing the needs of future generations. The sustainable design approach utilizes technology, creativity, and strategic planning to restore diversity and conserve non-renewable resources." So states the summary of the Environmental Action Project being launched by AIA's new Center for the Environment.

Opinions differ widely on the extent and timing of the ongoing ecological degradation – and even more widely on what to do about it now – but the seriousness of the underlying situation cannot be denied. Many of us are already breathing dangerously polluted air; manmade chemicals are destroying our protective ozone layer; we are rapidly reducing the world's acreage of good farmland; we have only a few decades' supply of petroleum and some minerals on which our mechanized world depends.

The international Earth Summit that took place in Rio de Janeiro this June focused worldwide attention on the crucial choices we face; and our government's reluctance to attend and refusal to sign a biodiversity treaty cast doubt on U.S. willingness to deal with them. Our perceived ambiguity is particularly unfortunate, since we have been world leaders in such government efforts as reducing air- and water-borne pollution and minimizing exposure to carcinogens.

One of the products of the summit was a declaration on "Ecopolis – City of the Future," which supports sustainable development, deplores military destruction, and stresses "the participation of the community in establishing the economic, social, and cultural priorities." While all of these goals are unquestionably valid, there should be no illusion that community priorities are necessarily going to align with global objectives.

Meanwhile, here at home in June, the AIA's Boston convention was passing a resolution urging "each elected official and each candidate for public office, especially for the office of President of the United States and members of Congress, to pledge that, if elected, she or he will ... make all deliberate effort to support the concept of Sustainable Development in all major decisions affecting the built and natural environment." Candidates are being asked to help reduce carbon dioxide and CFC emissions, conserve energy, harness renewable energy sources, conserve forests, reduce "toxic and benign"

wastes, encourage recycling, conserve water, and decrease air and water pollution.

Following up on those concerns, the AIA's new Environmental Action Project will embrace a series of video teleconferences, an "ideas exploration" (cosponsored with UIA), and a "strategic partnership" with other professional and trade organizations. The teleconferences, to take place in January, March, and April, 1993, will cover energy, building ecology, and land/natural resources; the "exploration" will take the form of an international competition, the reward being selection for exhibition and discussion at the 1993 AIA Convention and UIA World Congress in Chicago.

AIA First Vice President Susan Maxman, who will be at AIA's helm next year, was part of AIA's delegation at the Rio meeting. She is strongly dedicated to the idea of sustainability, not just as a theme of her year, but as "the way the profession has to move. By taking a leadership role on environmental issues, architects can say something to the public about the quality of life and our ability to affect it." Much of the technical knowledge required to back up this elevated consciousness is, she points out, readily available; one basic source is the AIA's Environmental Resource Guide, which includes "cradle-to-grave" analyses of the environmental impact of materials choices, as well as information on energy and land use. While most architects still have a lot to learn in this area, Maxman points out that this is an area where "anything you do is better than doing nothing."

If these AIA efforts are effective, they will not only highlight the most important environmental problems, but reveal applicable solutions and communicate these strategies to the public in such a way as to influence governmental and private decisions. This is a tall order, and the combined clout of the "strategic partnership" would be valuable, though it will be difficult to reconcile the interests of other trades and professions in a unified strategy. With capable and committed people spearheading these efforts – and with public attitudes finally focusing on preserving this planet – there is a chance that real progress can be made.



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Views

A Breed Apart

I found "A Breed Apart" (P/A, June 1992, pages 68-91) an article on recent work by organic architects, to be somewhat curious. The comparison of Wright and Goff is of course ridiculous. Wright's search for form was an orderly one. It was a largely orthogonal search with a simple palette. His use of the grid indicates his desire for order. One module of the grid tells us instantly about the entire house - this is especially so of the Usonian.

Goff, on the other hand, abandoned a search for order in favor of a flamboyant breed of chaos. The restraint evidenced in Wright's work never inhibited it, but rather clarified it. Sadly, restraint was not part of the Goffian vocabulary. His bizarre form and material juxtapositions are a great source of pride and inspiration to his followers. Take for example the Chapel by James Hubbell. For all its "natural" inflections, its imagery is one of fairy tales (where are the little people?). This is a chapel, a place of quiet reflection. But there is little or no resolution of the many parts - therefore no peace - how can this be organic? Inside there is a large plaster "thing" hanging over our heads. Precisely where the chapel should be its lightest, it is its most threatening - overhead. This chapel is nothing more than a study in unrestrained, misdirected energy.

Much the same can be said about the work of Bart Prince. A curious sentence on page 80 tells us: "... his search for optimal proportion, materials, and spatial strategies is wrapped in a design process that eludes explication." Translation: his work escapes explanation! Of course it does

since there are no proportions, too many materials, and far too many spatial strategies. His Spence House, like Hubbell's chapel, is at war with itself. Each part becomes a form unto itself with little or no concern for the whole.

These two men as well as many other radical organic architects have chosen to follow the easy path of Goffian dissonance rather than the difficult path of Wrightian harmony. Anyone who seriously believes Goff went beyond Wright is surely inhabiting the fringes of reality.

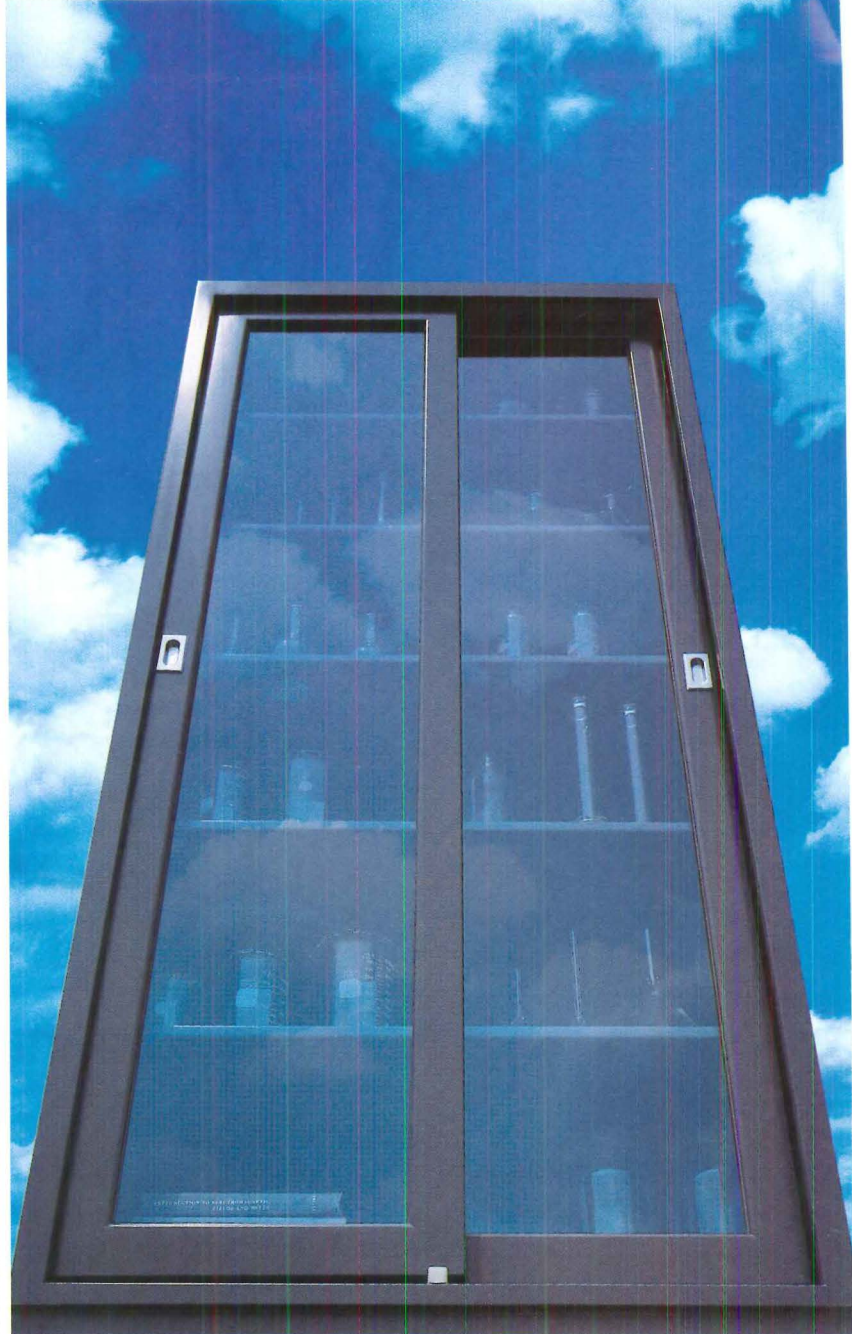
*Frank L. Irete, AIA
Charlotte, North Carolina*

Social Messages of Architecture

This is the first instance in 30 years of reading P/A that I've been prompted to respond to an editorial. Your July 1992 message relating the L.A. riots to the symbolic role architecture plays within society's underclass gives those of us who concentrate on the design of affordable housing an enlarged appreciation of its value.

To those whose interests and skills focus on major commercial complexes, your writing may have broadened an understanding of the social messages radiating from their work. For all of us, it was a sober reminder of how crucial it is to make political choices favoring policies that tend to defuse the need to burn a vital segment of the built environment.

*Robert Herman
Herman Stoller Coliver
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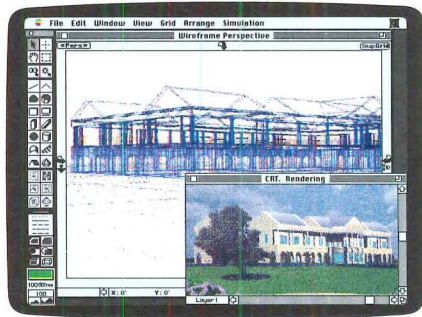
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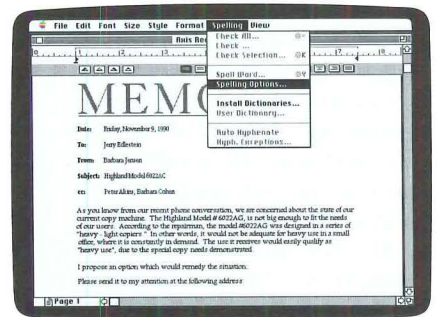
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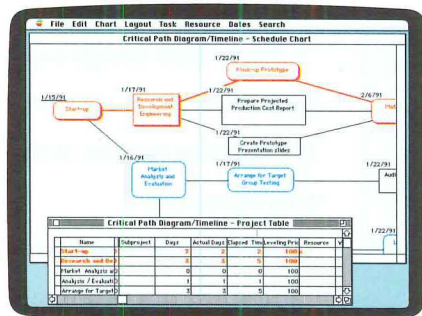
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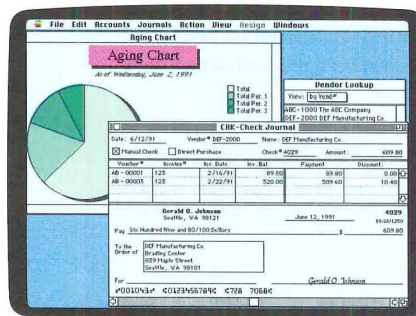
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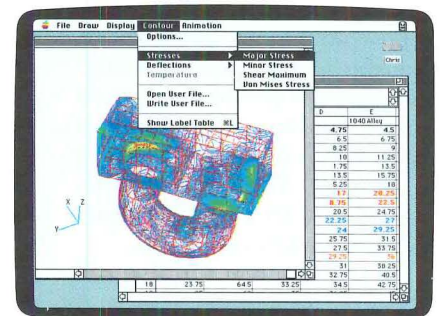
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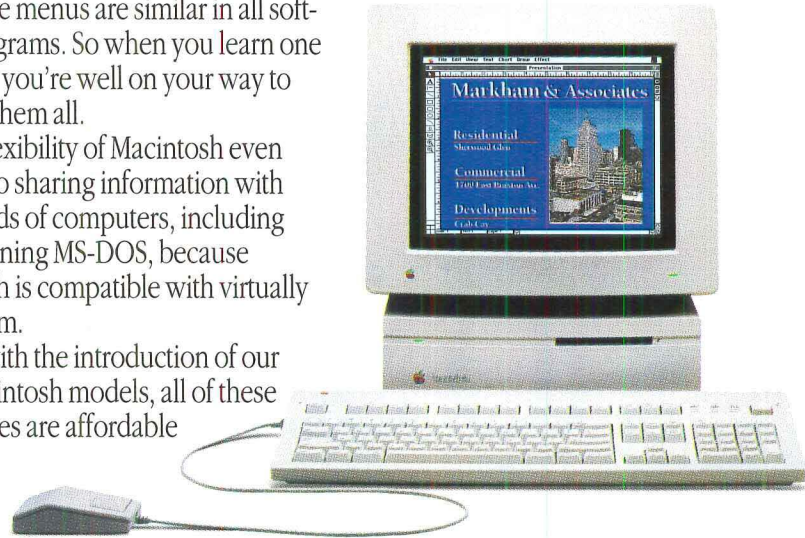
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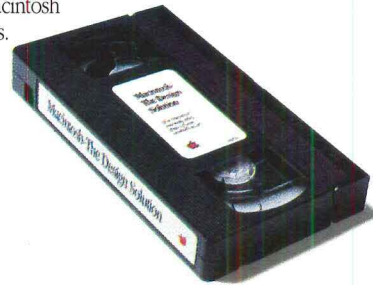
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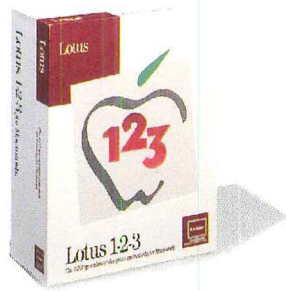


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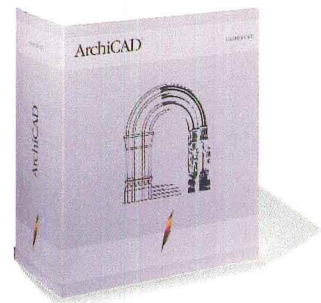
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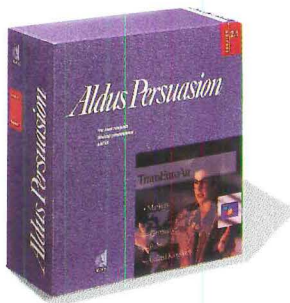
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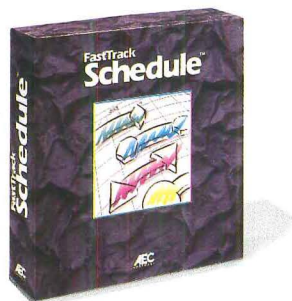
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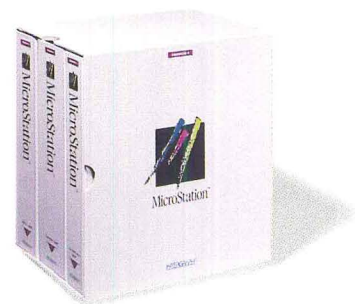
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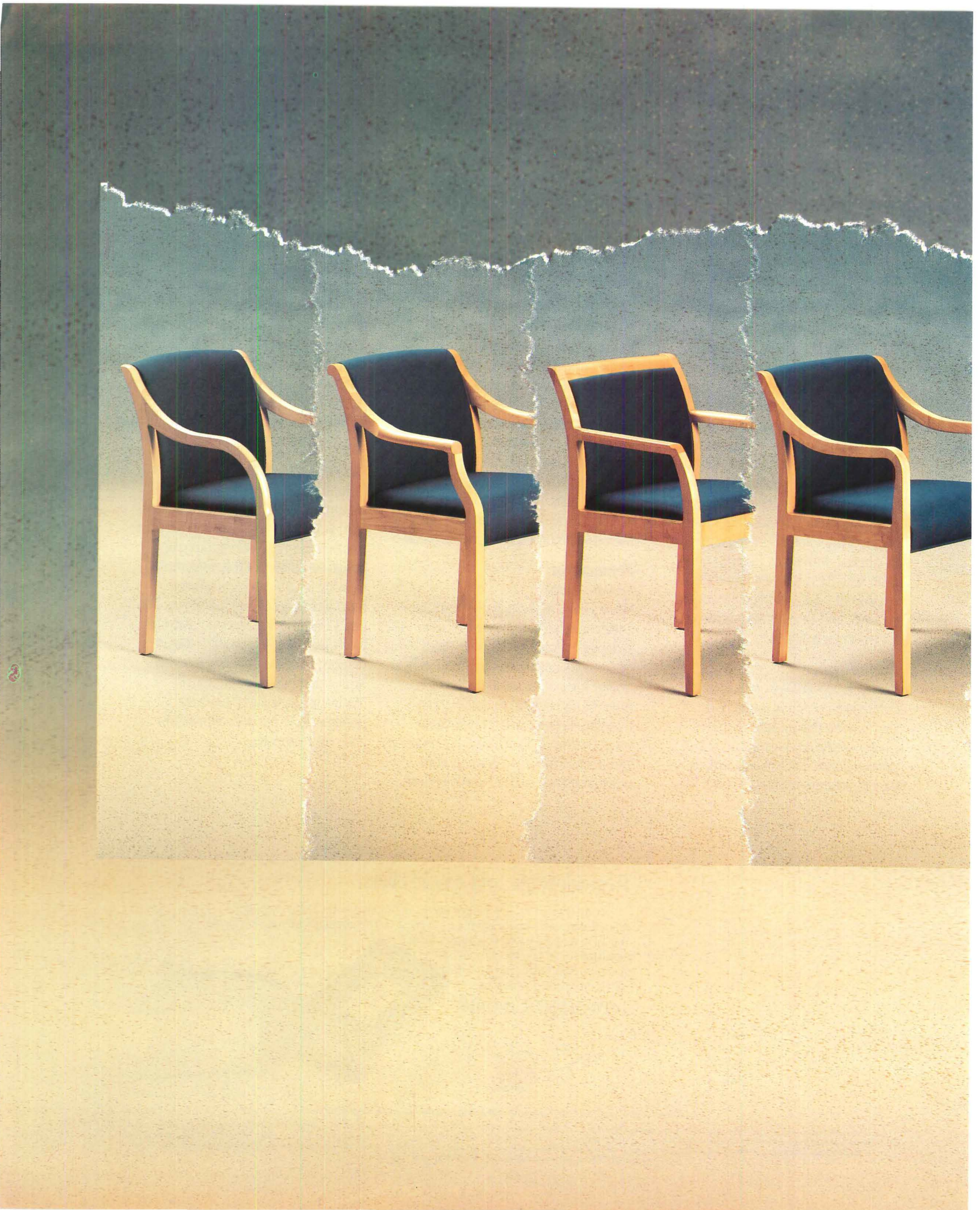
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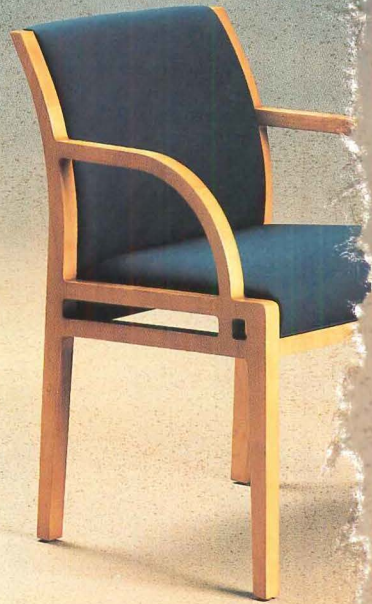
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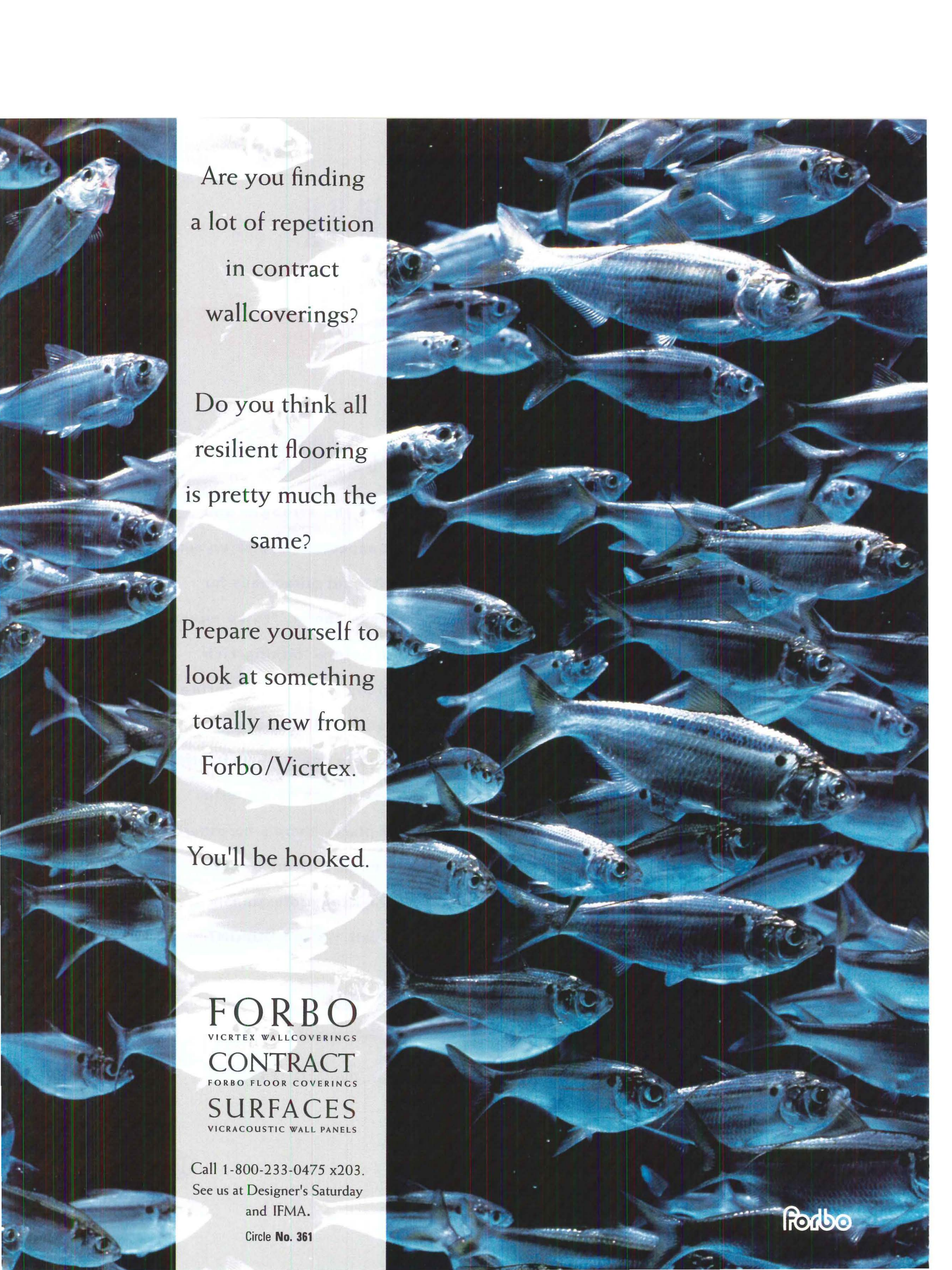
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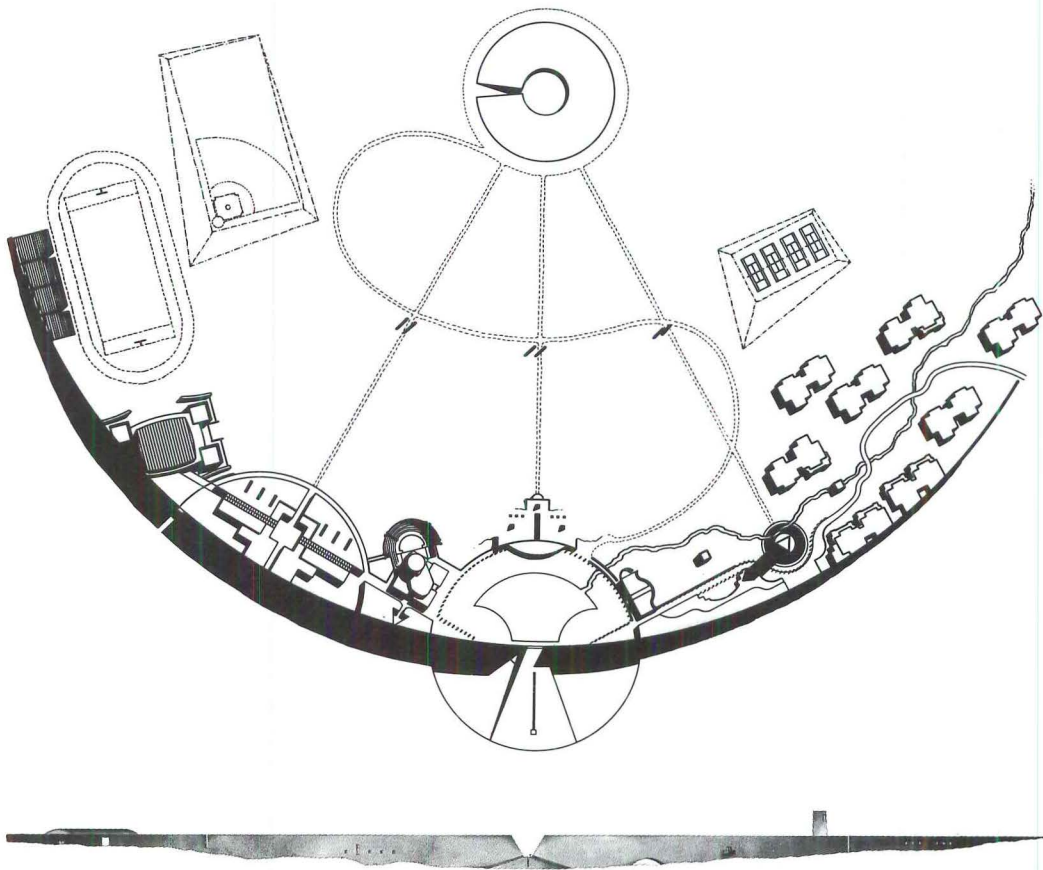
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The Vienna Succession: Ziva Freiman reports on an Austrian conference facing "The End of Architecture." Perspectives, page 106.

Site plan and elevation of Native American Preparatory School by Richard Yates Architects.

A "Great Wall" for Native American School

Seeking a design that could "be considered part of Native American heritage or tradition," a jury has selected a design by Richard Yates Architects, Santa Fe, for the new Native American Preparatory School in Rowe, New Mexico. The private boarding school has been created to prepare qualified Native American students for college while celebrating "the enduring qualities of Native American culture and art." The school will draw from many tribes. The competition program called for 200,000 square feet of buildings serving 340 students on a 600-acre site 30 miles east of Santa Fe.

Yates's design, which was selected from among 16 entries in a statewide open competition, is built around a 2500-foot curving wall of rammed earth. The campus buildings are lined up along the south side of the wall, in a scheme that the architects say "reflects the centuries-old southwestern Pueblo system of building against a south-facing mesa."

The wall shelters the school from the north wind, and from a nearby freeway and railroad, but cuts in the wall allow views of mountains to the north.

The second-place winner was a radially ordered scheme by Ellis/Browning Architects, Santa Fe, and Barton Myers Associates, Los Angeles. Third place was awarded to Waggoner Architecture, Roswell, New Mexico, and Donald B. Genasci & Associates, Portland, Oregon, for a scheme in the form of a Native American village.

The nine-member jury included four architects: George Anselevicus, Dean of Architecture at the University of New Mexico; Jeffrey Cook, Regent's Professor at Arizona State University; William Cowles, Rowe, New Mexico; and Peter Dominick of Urban Design Group, Denver.

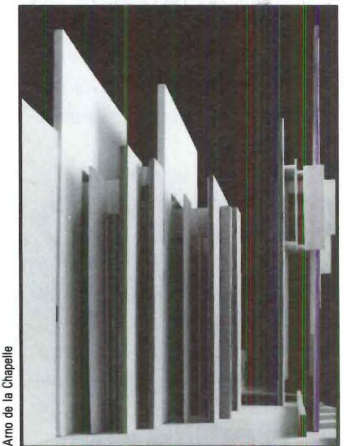
The school is scheduled to open in 1994; its board of directors is currently trying to raise \$75 million for construction costs and an endowment.
Mark Alden Branch ■

An Exhibition Chronicles the Politics of Building

The Municipal Art Society's "Steel, Stone, and Backbone: New York Builds in Hard Times," on display at the Urban Center Galleries in New York through September 19, is a timely survey of public works projects built during economic crises from 1837 to 1976. The MAS's resurrection of successful public works projects, which opened alongside the Democratic convention in July, is an acute

reminder that boom days are not the only time for major capital investment; tight budgets and tough times often make for creative solutions.

During the Panic of 1837, for example, the city was in the process of financing the Croton Aqueduct and Reservoir, a desperately needed source and receptacle for drinking water. Its 40-mile route from upstate and its fortress-like destination (a reservoir covering the full square block now



Arno de la Chapelle

In Projects (page 112), work by three contemporary Expressionists. (Above: Mäntistö Church, Kuopio, Finland, by Juha Leiviskä.)

Pencil Points

The AIA has passed a resolution to urge elected officials and candidates for public office "to support the concept of Sustainable Development in all major decisions affecting the built and natural environment." The AIA will present the resolution and a list of Environmental Policy Action Items to all candidates for national public office (see Editorial, p. 9).

A fund-raising campaign to realize Louis Kahn's scheme for the Franklin D. Roosevelt Memorial and Park on Roosevelt Island in New York has been initiated. Contact Roosevelt Institute, 711 Fifth Ave., Ste. 900, New York, NY 10022.

The proposed redevelopment of New York's Times Square, anchored by four office towers by Philip Johnson and John Burgee (P/A, Oct. 1989, p. 25), is on indefinite hold, according to city and state officials. Rather than construct new office space in a glutted market, officials have asked developers of Times Square Center to revitalize existing buildings with retail and entertainment tenants.

Robert Venturi and Denise Scott Brown received the National Medal of Arts at the White House this summer; they were among 12 recipients honored by the government for "outstanding contributions to the cultural life of the country."

Velocity: The Journal of Space, Time, and Architecture is a new quarterly published by the Chicago Institute for Architecture and Urbanism. Contact CIAU (312) 951-8006 or FAX (312) 951-8034.

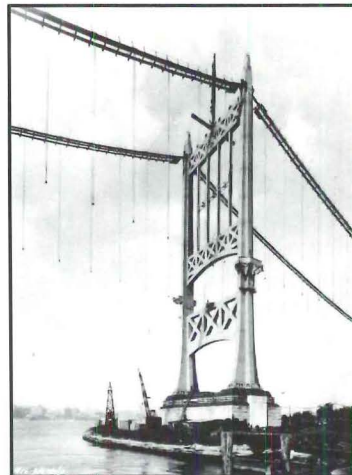
James Stewart Polshek & Partners, New York, Metcalf, Tobey & Partners, Reston, Virginia, and the Native American Design Collaborative, have been selected to provide architectural and engineering services for the National Museum of the American Indian's collections research center in Suitland, Maryland.



George P. Hall

occupied by the New York Public Library and Bryant Park) was achieved despite what is considered to be the second most debilitating depression in U.S. history, according to exhibition organizers.

The political potency of this exhibition makes up for its less than provocative physicality. Public works projects (ranging from infrastructure to housing and recreational facilities) are illustrated and described in six wall-mounted groupings, each focusing on a major Panic or Depression. An all too orderly placement of orange roadway cones, hard hats, and lanterns dots the galleries. That said, the exhibition's curator Laura Rosen, Administrator, Special Archive, at the Triborough Bridge and Tunnel Authority, and the MAS deserve high marks for pursuing a political agenda with conno-



Croton Reservoir (far left) and 1935 Triborough Bridge under construction, from the exhibit "Steel, Stone, & Backbone."

tations reaching far beyond New York's city limits. (For more on public efforts, see results of the Public Realm competition in next month's P/A.)

The realization of the projects presented depended on the fortitude of policy makers, public and private sectors, inventive architects, designers, and engineers, and talented construction workers and craftspeople. The exhibition suggests that such collaboration need not be a thing of the past. **Abby Bussel**



David Zlotky

Aerial view of new Job Corps center.

Job Corps Builds in Kansas

What can be done to help this country's disadvantaged youth? The Federal Job Corps program is a well-kept secret that offers 16- to 21-year-old high-school dropouts a chance to earn a degree, learn a trade, and gain the social skills needed to keep a job. This May, the first new Job Corps center to be built in 13 years opened just outside of Manhattan, Kansas. Hailed by officials as the "best physical facility in the Job Corps system," the Flint Hills Center reflects the skills of two local architectural firms and the lessons learned in the Federal program's nearly three decades of experience.

The \$9.9-million project was initiated by Congress, funded by the U.S. Department of Labor, and administered by the Management & Training Corporation (MTC), a private venture that administers Job Corps Centers throughout the country. The Manhattan site was chosen because of strong local support and because of the opportunity to reuse two existing buildings. The facil-

ity, designed to accommodate 250 students at a time, comprises six structures that house vocational training facilities, classrooms, administration offices, a gymnasium, a student dormitory, a dining hall, and a single parent dormitory/child development center.

The two existing buildings, built around 1919, were originally part of a river retreat for the International Order of Odd Fellows. The preservation architects, Brent Bowman & Associates, faithfully restored historic elements, such as an impressive three-story concrete portico and a dining hall deck. As a result, the campus seems more like a country resort than an institution for troubled youth.

Four new buildings, designed by the Ken Ebert Design Group, echoed some of the forms of the historic buildings, but also worked with vernacular traditions such as bungalow-style porticos (ubiquitous in that part of Kansas) and farm-building imagery. The interiors are finished with bright colors and high-quality durable finishes that create cheerful learning and living environments. Michael Mayo of the Ken Ebert Design Group says that the clients' expectations for the project were very low, "but we were able to get much higher quality materials than they expected within their budget."

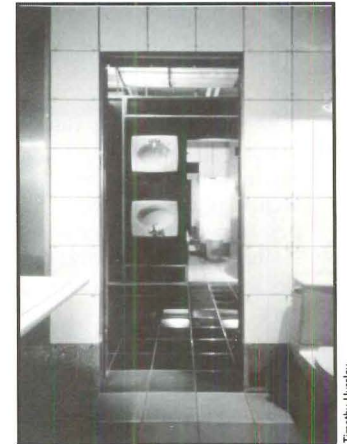
Like Job Corps programs across the nation, the Flint Hills Center will provide vocational training in business administration, plumbing, finish carpentry, culinary arts, building maintenance, and basic skills leading to a GED. **Julie M. Trelstad**

The author, formerly an assistant editor of P/A, is an associate editor of ID magazine.

Interior Architecture Awards from the AIA

The AIA has recognized eight projects in its first Interior Architecture Awards of Excellence. The awards were presented at the AIA Convention in June. Winners are:

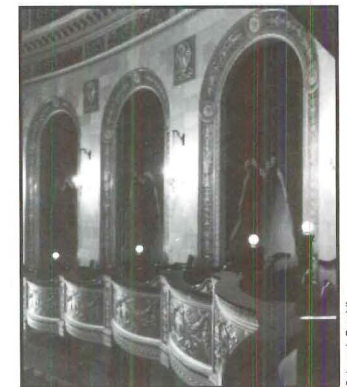
- American Standard Showplace, Long Island City, New York, by Tigerman McCurry Architects, Chicago;



Timothy Hursley

American Standard Showplace.

- Gary Group, Culver City, California, by Eric Owen Moss Architects, Culver City;
- Renovation of the Detroit Symphony Hall by Richard Frank, Saline, Michigan, and Diehl & Diehl Architects, Detroit;



Robert J. Ewald

Detroit Symphony Hall.

- Renovations to the Museum of Fine Arts, Houston, by Pope Sherman Architects, Houston;
- Deloitte & Touche headquarters, Wilton, Connecticut, by Ellerbe Becket, New York;

(continued on next page)

Winner in Perspectivists' Competition

Douglas Jamieson, Pacific Palisades, California, has won the Hugh Ferriss Memorial Prize, the annual award for "excellence in architectural delineation" sponsored by the American Society of Architectural Perspectivists (ASAP) and Van Nostrand Reinhold publishers. The jury also selected 59 works from among nearly 400 entries for inclusion in Architecture in Perspective VII, the ASAP's annual touring exhibition.

Jamieson's winning entry is an ink, airbrush, and wash rendering of the BMC Software headquarters, Houston, designed by Keating Mann Jernigan Rottet, Los Angeles. The building is seen in perspective, with a large-scale elevation serving as a background.

Also recognized in the competition were Vladislav Yeliseyev, New York; Rael Slutsky, Chicago; Richard Baehr, Great Neck, New York; Paul Lukez, Boston; and Michael Sechman, Oakland, California.

Jurors were motion picture designer Syd Mead, Los Angeles; architect Donald Schmitt of A.J. Diamond, Donald Schmitt & Co., Toronto; and Ronald Soskolne, vice-president for planning and development, Olympia & York, Toronto. The exhibition will open on September 28 at the Design Exchange, Toronto, where it will be on view through November 6.



Ferriss Prize-winning rendering by Douglas Jamieson.

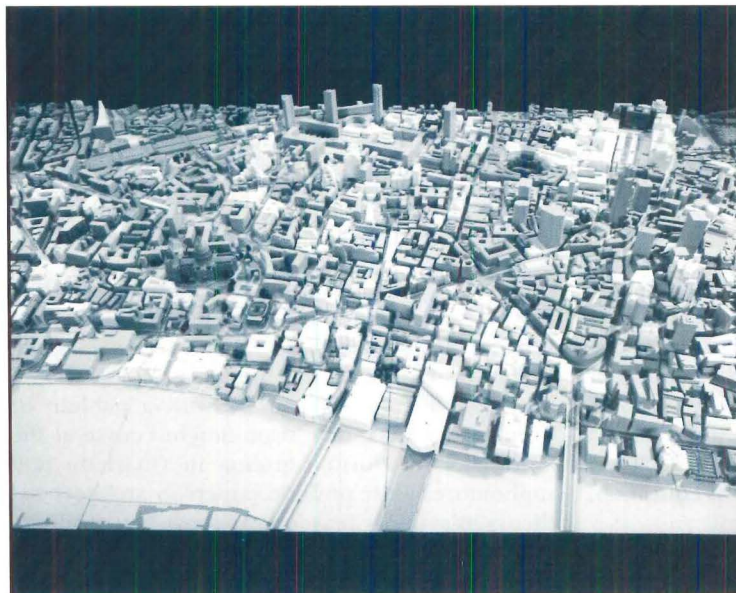
London Exhibit Highlights Commercial Boom

The centerpiece of "City Changes: Architecture in the City of London 1985-1995" is an extensive model of London's central business district, the "City." It is home to fewer than 10,000 people but more than a thousand banks and financial institutions, which boomed following deregulation of the stock exchange (the "Big Bang") in 1985 and 1986.

Michael Cassidy of the Corporation of London (public authority for the City) points out in his preface to the exhibition catalog that "in the eight

years ending in December 1993, the equivalent of half of the entire stock of the offices in and around the City will have been built." In fact, Cassidy's boast may be exaggerated; with the London property market glutted with enough commercial space to meet demand for another six years, some of the yet-unstarted schemes in this show may never break ground.

That would be a pity, for some of the best of the 20 projects exhibited are still to come, and without *(continued on next page)*



John Barlow

Model of the City of London by Pipers Modelmaker for the exhibition "City Changes."

Interior Architecture Awards

(continued from previous page)

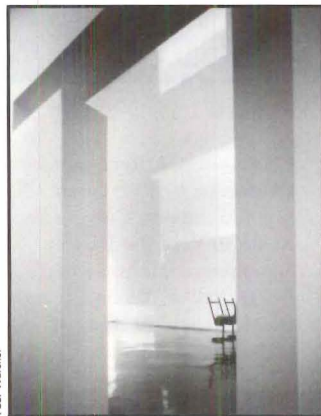
- Loft, New York, by Tod Williams Billie Tsien Architects, New York;



Peter Paige

Loft by Williams & Tsien.

- 8522 National, Culver City, California (P/A, May 1991, p. 98), by Eric Owen Moss Architects, Culver City;
- D.E. Shaw & Co. Office and Trading Area, New York, by Steven Holl Architects, New York.



Paul Warchol

D.E. Shaw & Co.

Thom Mayne of Morphosis, Santa Monica, California, chaired the jury. Other jurors were Tina Beebe, Santa Monica, California; Patricia Conway, dean of the Graduate School of Fine Arts, University of Pennsylvania; Paul Florian of Florian-Wiersbowski Architecture, Chicago; and Charles Gwathmey of Gwathmey Siegel & Associates, New York. ■

London (continued from previous page)

their completion, the rise to excellence of corporate architecture in London will fail fulfillment. Among the unstarted are designs by Sir Norman Foster and Richard Rogers, not to mention Sir James Stirling's No. 1 Poultry, drawn up for developer Peter Palumbo after the refusal of planning permission for a tower by Mies van der Rohe.

Some of the most successful works are refurbishments, including the transformation of the Royal Exchange itself. Not for the first time, the English show themselves happiest in adapting old structures to new uses, and often this demand has led to the most creative invention and technique.

That this exhibition is happening at all indicates changing attitudes in business. For decades, British architecture was associated with housing and schools, but it now looks as if the cult of design that infected office interiors during the 1980s may be reaching some public maturity. Yet the perennial complaint against private enterprise in architecture – that it is incapable of configuring urban

space beyond the individual building – is not altogether banished. Meanwhile, the most important ambient site now under review, the Paternoster precinct around St. Paul's, has been dogged by Prince Charles's calls for Georgian revivals, which resulted in a remaking of the original scheme (P/A, June 1990, p. 115).

This is where the curators of "City Changes," the Architecture Foundation, and the great model come in. The Foundation's premises in the Economist Building in St. James have been given over for this occasion to represent the City to its occupants, heralding the foundation's new intention to become a public forum for architectural and urban issues. The Foundation people include some of the most influential presences around, but they will have their work cut out to raise the lamentably low level of public architectural debate in Britain.

Brian Hatton

The author is a lecturer in history and theory at the Architectural Association in London.

Update: Deconstructing the Piazza d'Italia

Although the plan to construct a luxury hotel around the Piazza d'Italia in New Orleans, which caused concern in the architectural community when announced last year (P/A, June 1991, p. 30), was thwarted for economic reasons, the Post-Modern icon's future is still threatened, both by lack of maintenance and by new proposals for the site.

Last year's plan, advanced by local developer Joe Canizaro, called for the reconfiguration of the piazza to serve as a vehicular drive for an awkwardly massed luxury hotel better suited to Mizner's Florida than to Charles Moore's Italy.

In lieu of the developer's changes, general neglect is taking its toll. The tower at the site's pivotal corner – slated for removal under the hotel plan – is rapidly crumbling. Large chunks of plaster have fallen off, leaving the structure's frame exposed, and a plywood barrier has been erected to protect the public from falling debris. It is doubtful that the structure will be repaired.

Canizaro has also recently reactivated plans to subdivide the site for lease from the city. Sources in City Hall indicate that the preliminary plans still contain elements that raised concerns last year; at this writing, any revisions have not been made public. But the fact that the city-owned Rivergate



William Lake Douglas

Crumbling tower at the Piazza d'Italia.

building across the street is slated for newly-legal casino gambling – combined with the availability of the piazza site for development and Canizaro's status as a major development player – points to the inevitable reconfiguration of the Piazza d'Italia. **William Lake Douglas**

The author is a Ph.D. candidate in Urban Studies at the University of New Orleans.

AIA Honors 12 Pace-Setting Architecture Courses

We assume that the architecture studio teaches critical thinking in tandem with design skills. Unfortunately, it's not always so: students can graduate with impressive abilities as designers, but lacking in logical and reasoning skills. To help correct this deficit, the AIA's Education Honors Program recognizes innovations in architectural education, both in and beyond the design studio.

Last year's fourth annual jury, composed of teaching and practicing architects, cited 12 courses

that are summarized in a monograph distributed by the AIA. (This year's jury results will be published in several months.) The four courses given honor awards prove that undergraduates should not settle for survey courses with a pablum of predigested facts. One team-taught course at the University of North Carolina in Charlotte had sophomores write position papers in architectural theory as soundly reasoned as those in a graduate seminar. Bradford Grant, formerly at the Univer-

(continued on page 26)

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AIA Honors (continued from page 24)

sity of Cincinnati and now at California Polytechnic in San Luis Obispo, asked upper-level undergraduates to experience and write about the perspective of minority cultures. At the University of Tennessee, Michael Kaplan had students scrutinize the built environment as a tool of political and economic manipulation (an approach inspired, no doubt, by Post-Structuralist academics). Tim McGinty and Mary Hardin at Arizona State coordinated freshman design courses in tandem

with the entire curriculum for the first year, so that they see architecture in a broader context of abstract design, psychology, and history.

The quality of entries has improved steadily over the past four years, according to Joseph Bilello, the AIA's Director of Education Programs (who also noted that teachers themselves are learning to write more clearly). Educators with exemplary courses are welcome to enter next year's competition, to be announced this fall; entries will be judged in the winter. **Philip Arcidi** ■

Melnikov House, Roofless, Awaits Attention

As Konstantin Melnikov's son Viktor toasted his father's 101st birthday last year, it was hard not to regret the fact that the architect's centenary year had ended without delivery of the long-promised comprehensive exhibition (only a small, disappointing show was mounted at the Pushkin Museum in 1990) and without even an inkling of when (or if) the restoration work on his famous 1927 house would ever be done.

Plans to restore the Melnikov house date back to about 1981. But then, as now, funding the project was a problem, and for many years, the plans languished on the Mossoviet's drawing board. In 1988, German interests donated the first funds for the restoration, garnered from profits on museum exhibition catalogs. (In Germany, the

house is regarded as a masterpiece.) Soon thereafter, the Bank of West Germany offered Moscow's Kiev District (the city district where the house is located) a gift of five million marks to restore the house as a museum, archive, and library. In return, the Kiev District would lease to the bank a number of neighboring buildings for use as its Moscow headquarters. The bank's restoration architect, Wolfgang Doring, devised a plan entailing considerable modification of the house's original interior spaces.

The restoration architect earlier appointed by the Mossoviet, V. Rezvin, balked at this proposal, suggesting that the German restoration plan was more adaptive reuse and that it defiled Melnikov's intentions. Rezvin also expressed resentment toward the Kiev District for permitting Russian art



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Richard Becherer

Scaffolding-shrouded Melnikov House in Moscow.

and architecture to be held captive to Western profit motives.

Michael Geissmeier, the bank's coordinator for the project, tells a different story. He reportedly claims that the Mossoviet resisted the bank's restoration because the project involved the somewhat suspect architecture of Melnikov, whose aesthetic significance was only begrudgingly acknowledged.

The Melnikov House now stands shrouded in scaffolding, not a sign of restoration but merely the remains of the Mossoviet's interest in stabilizing the house after storm damage two years ago. This limited work, funded by the first German money, involved primarily a section of the roof blown off during the storm. What the wind left behind, though, the stabilization project, under Revzin's supervision, took away. Today, the house stands without any roof at all, covered "temporarily" by plastic sheets attached to the scaffolding above. Because of disputes among various restoration agencies, the restoration continues to be delayed, and the West watches on the sidelines as one of the masterpieces of Russian Modernism slowly slips away. **Richard Becherer, Charlene Castellano** ■

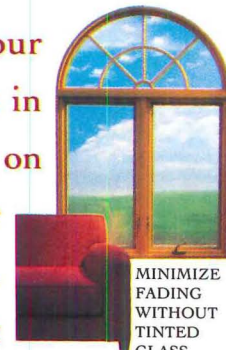
The authors are, respectively, Associate Professor of Architecture and Assistant Professor of Russian at Carnegie Mellon University.



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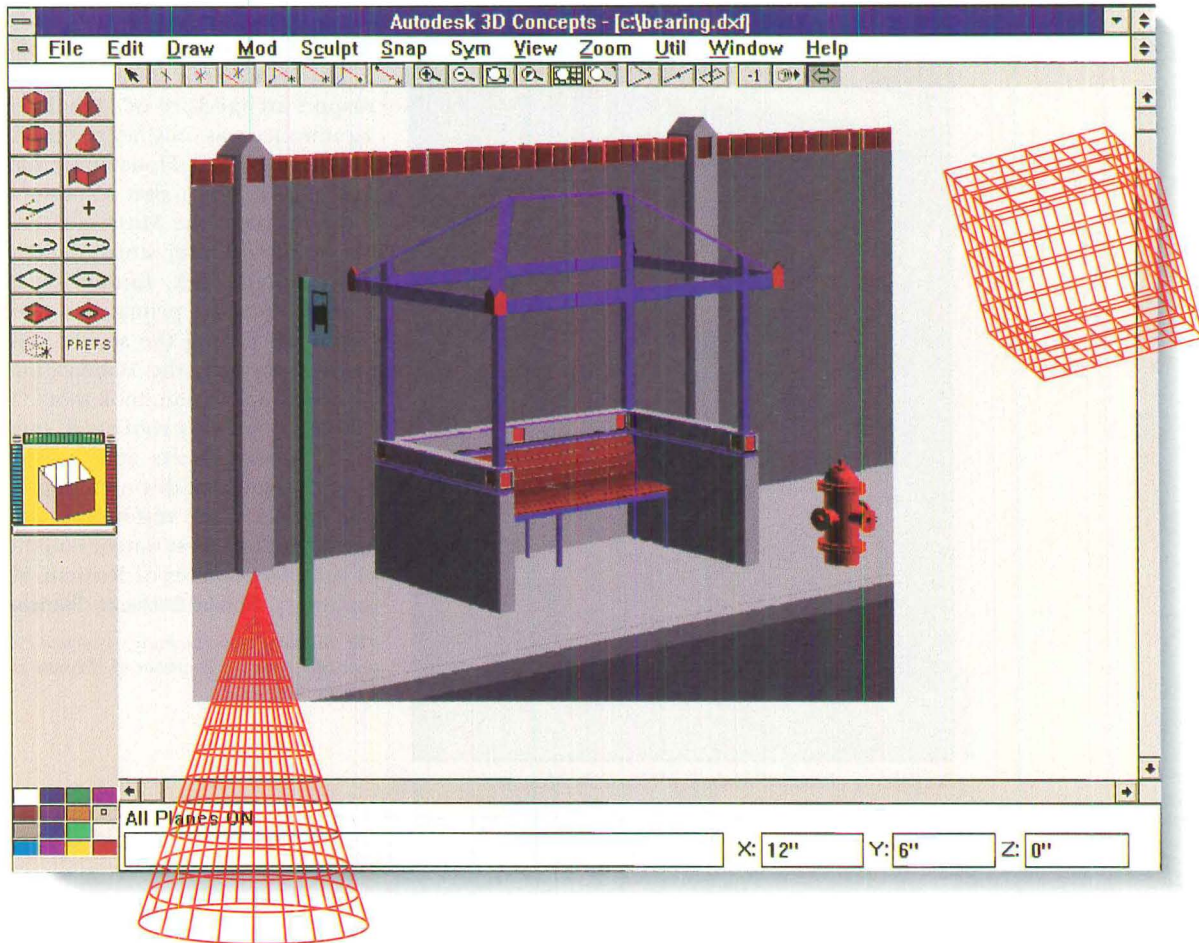
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Calendar

Exhibitions

Wright in Wisconsin
September 11–November 8

Milwaukee. "The Wright State: Frank Lloyd Wright in Wisconsin" is organized in honor of the master's 125th birthday. Milwaukee Art Museum.

Herbert W. Tullgren
September 20–October 25

Milwaukee. "The Architecture of Herbert W. Tullgren: Progressivism and Pragmatism in Depression-Era Milwaukee," presented by the School of Architecture and Urban Planning of the University of Wisconsin at Milwaukee with the Wisconsin Humanities Committee, is a timely look back at the Wisconsin Modernist, whose career was "dominated by the search for residential prototypes in response to the urban housing crisis of the 1930s." Charles Allis Art Museum.

Gehry's Disciples
September 26–November 7

New York. "Angels & Franciscans: Innovative Architecture from Los Angeles and San Francisco" chronicles the work of Frank Gehry and those for whom he opened the door. 65 Thompson Street Gallery.

P/A's The New Public Realm
October 24–December 12

Washington, D.C. This traveling exhibition of public works proposals submitted to P/A's The New Public Realm ideas competition is organized in collaboration with Architects, Designers, and Planners for Social Responsibility. An opening reception will be held October 23 at 6:00 p.m. at the exhibition space. A symposium will be held October 24, 425 Seventh Street, N.W.

Competitions

Three Charrettes
Dates Vary

New York. Designing New York and the National Institute for Architectural Education have organized three weekend design competitions, each focusing on neglected public spaces. Project types include: New York's Water Ways (September 11–12); Pavilions in the Park (October 23–24); and Underground New York (November 13–14). Students and professionals are invited to participate. Contact NIAE, 30 W. 22nd St., New York, NY 10010 (212) 924-7000.

Town Center, Public Library
Registration deadline
September 18,
Submission deadline
December 1

Blacksburg, Virginia. "A Center for Civic Activity" is a national design competition sponsored by the Town of Blacksburg, Virginia. The program calls for the development of a town center and a new public library. Contact Competition, Town of Blacksburg, P.O. Box 90003, Blacksburg, VA 24062-9003 (703) 961-1114.

Hermann Park
Registration deadline
October 1,
Entry deadline November 6

Houston, Texas. The "O. Jack Mitchell Design Competition for the Heart of Hermann Park, Houston, Texas" is a national call for entries to update landscape architect George E. Kessler's 1915 master plan. Contact Joan Reid, Rice Design Alliance, P.O. Box 1892, Houston, Texas 77251 (713) RDA-1992 or FAX (713) 285-5277.

Wood Council Design Awards
Submission deadline
October 15

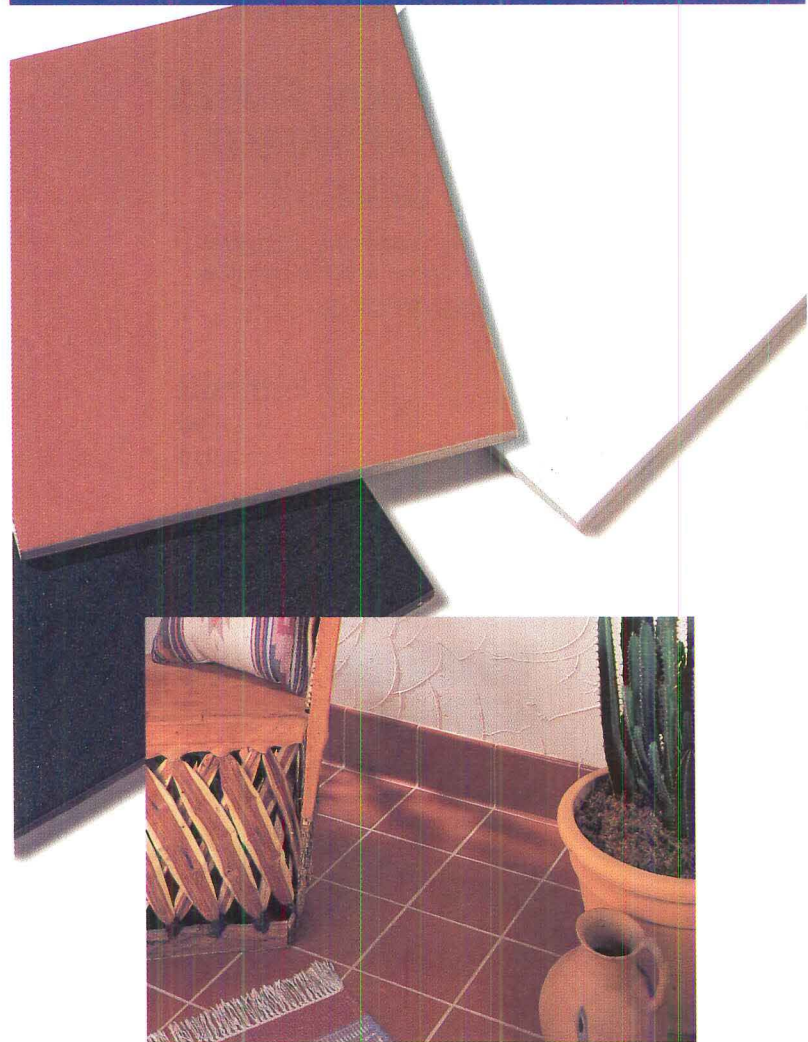
Washington, D.C. The American Wood Council's 1992 Wood Design Awards Program honors new and remodeled residential and nonresidential projects completed since January 1989 that "exhibit a defined, dominant wood character." Contact American Wood Council, 1250 Connecticut Ave., N.W., Suite 300, Washington, D.C. 20036 (202) 463-2761.

CRSI Software Awards
Entry deadline October 31

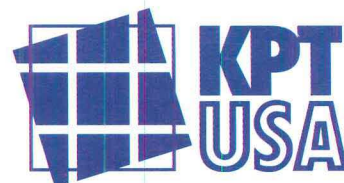
Schaumburg, Illinois. The Concrete Reinforcing Steel Institute has announced its fourth biennial software awards program. Contact CRSI, 933 N.

(continued on page 30)

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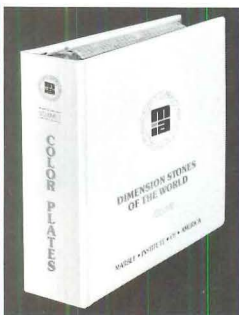
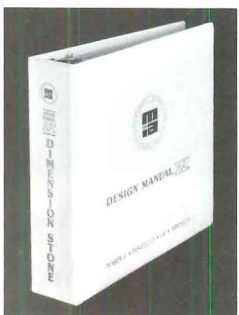


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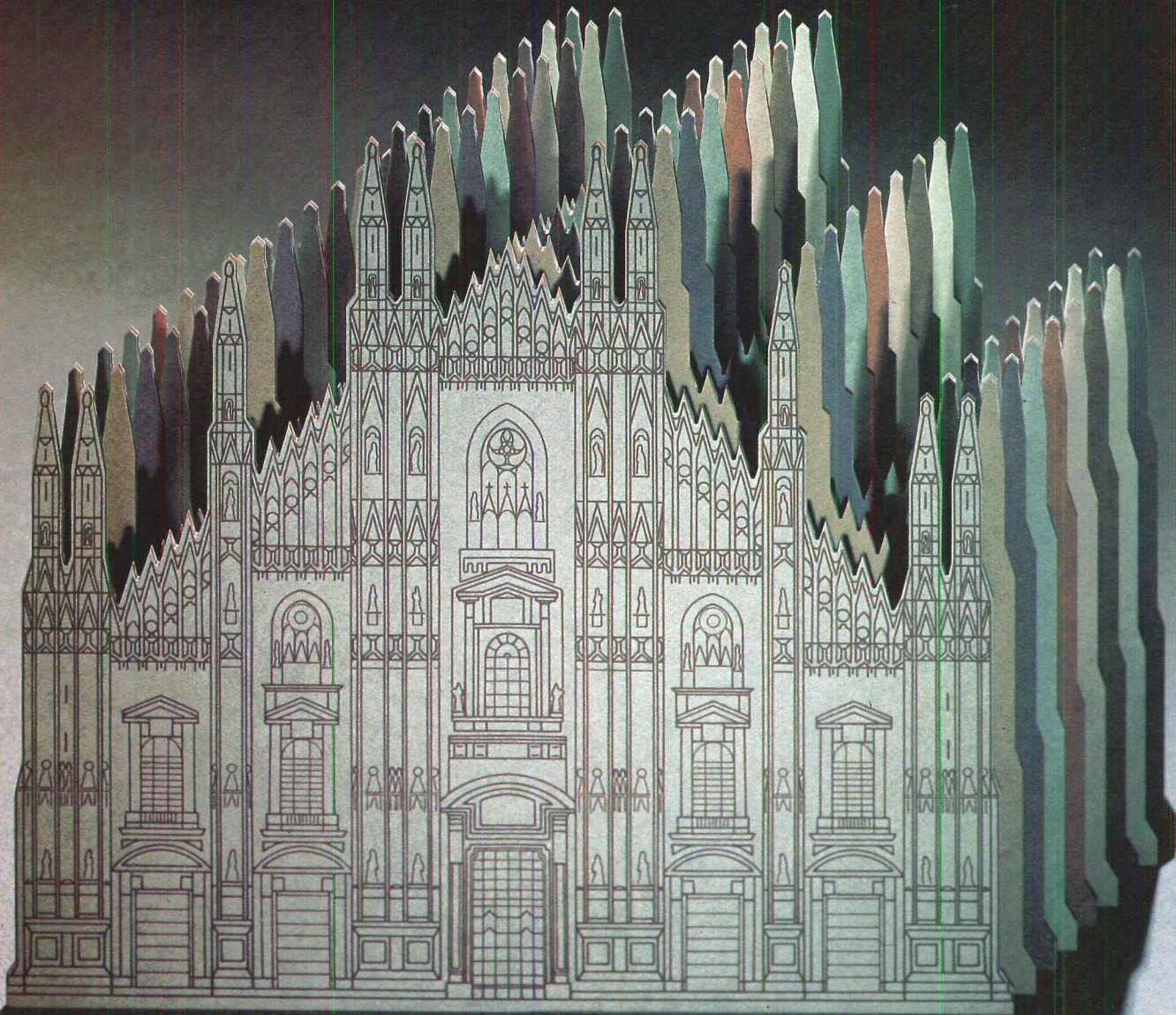
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517-1200 or FAX (708) 517 1206.**House with No Style**
entry deadline November 6**Tokyo.** "Is it utopian to imagine a 'designer-free' zone?" asks competition judge Rem Koolhaas in his brief for the 1992 Shinken-chiku Residential Design Competition. Contact Entries Committee, Shinken-chiku Residential Design Competition 1992, Shinken-chiku-sha Co., Ltd., 31-2 Yushima 2-chome, Bunkyo-ku, Tokyo 113, Japan.**Rome Prize**
Application deadline
November 15**Rome, Italy.** The American Academy in Rome has announced its 97th Rome Prize Fellowship Competition. Contact American Academy in Rome, Program Department, 41 E. 65th St., New York, NY 10021-6508 (212) 517-4200 or FAX (212) 517-4893.**New Housing,
Urban Master Plan**
First stage submission
deadline December 16**Rancho Cucamonga, California.** The City of Rancho Cucamonga, California, has announced an open, two-stage design competition for a master plan and a mixed-income family housing project. Construction is scheduled to begin in 1993. Contact William H. Liskamm, P.O. Box 807, Rancho Cucamonga, CA 91729 or call Lynda Thompson, Competition Secretary at (714) 989-1851 ext. 2153.**Conferences****Architecture and Culture**
September 24-27**Ottawa.** Recent developments in the interrelationship between architecture and regional and world societies will be discussed at the "International Symposium on Current Research in Architecture and Culture. Contact Professor Trevor Boddy, Carleton University (613) 788-2855.**Design Review Debate**
October 8-11**Cincinnati.** "International Symposium on Design Review: Debating Practices and Issues," sponsored by the University of Cincinnati College of Design, Art, Architecture, and Planning and the National Endowment of the Arts, will be attended by urban planners, design reviewers, architects, attorneys, developers, and community groups. Contact Wolfgang Preiser or Brenda Lightner, College of DAAP, University of Cincinnati, Cincinnati, OH (513) 556-4943 or FAX (513) 556-3288**AEC Expo**
October 19-21**San Francisco.** The annual National AEC Expo is a trade show and conference focusing on automation, management, and reprographic systems for building design, construction, and facilities management professionals. Contact (800) 766-EXPO.**Intelligent Buildings**
October 20-22**Washington, D.C.** "Future/Build 2002: Capture the Competitive Edge" is the theme of the third annual international conference and trade show sponsored by the Intelligent Buildings Institute Foundation. Contact IBI Foundation, 2101 L St., N.W., Suite 300, Washington, D.C. 20037 (202) 457-1988 or FAX (202) 457-1989.**Housing Workshop**
October 26-November 6**Cambridge, Massachusetts.** "Rethinking Development: Paradigms and Practices" is the theme of the Biennial International Housing Workshop sponsored by MIT and Oxford Polytechnic. Contact Reinhard Goethert, SIGUS Group, School of Architecture and Planning, MIT, Room 5-416, Cambridge, MA 02139 FAX (617) 253-8993**Classical Architecture**
October 30-31**Alexandria, Virginia.** The Classical Architectural League has organized a conference and exhibition. American architects Thomas Gordon Smith and Allan Greenberg, and Dr. Brian Hanson, Secretary of the Prince of Wales Institute of Architecture, and Colin Amery, architectural critic of the *Financial Times* in London are among the participants. Contact Classical Architectural League, P.O. Box 18323, 20th St. Station, Washington, D.C. 20036 or Michael Lykoudis (219) 239-6168, FAX (219) 239-8486.

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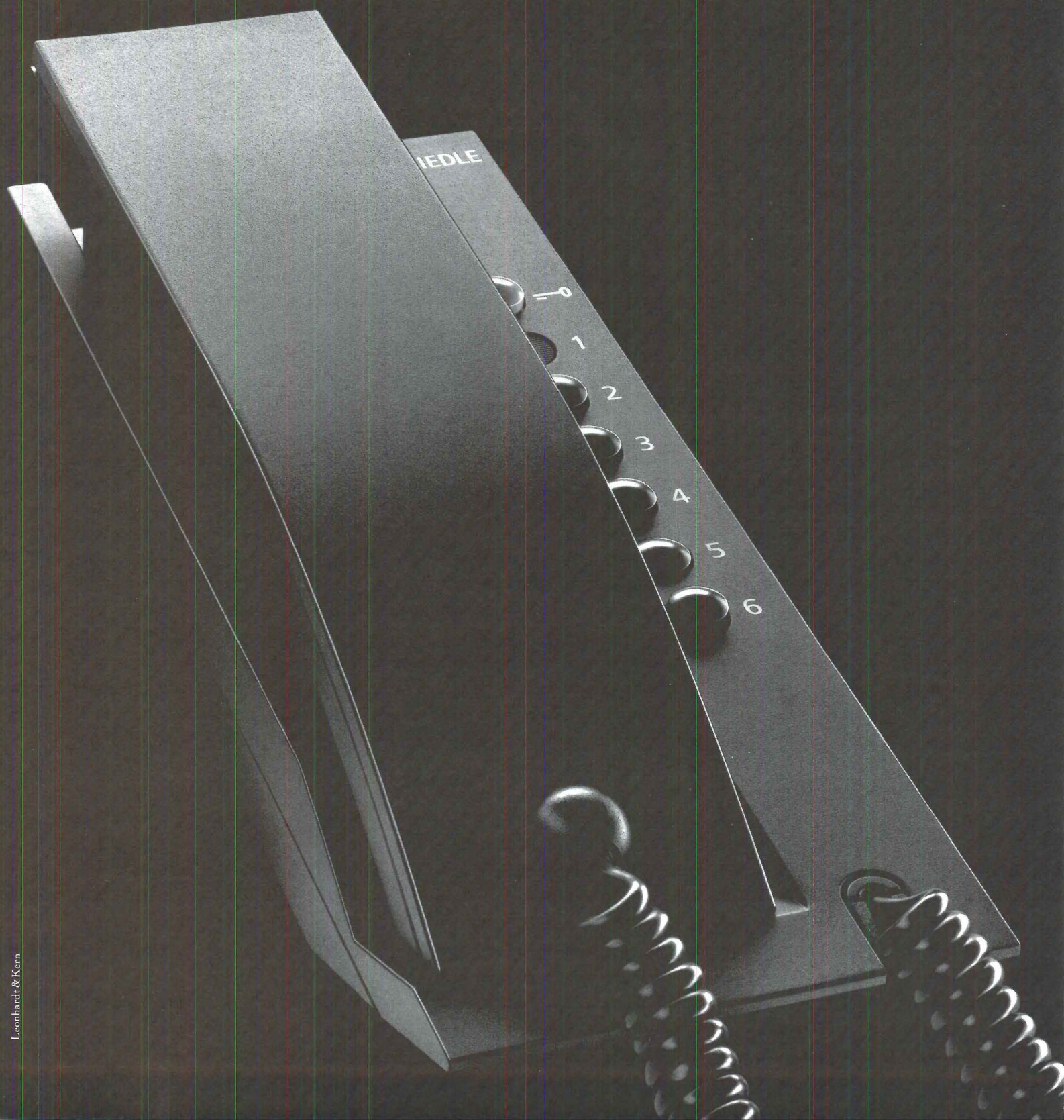
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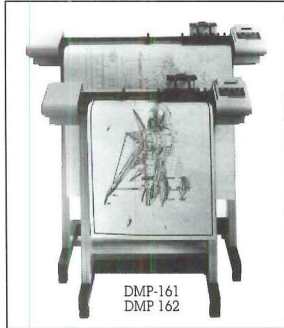
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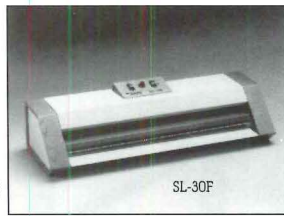


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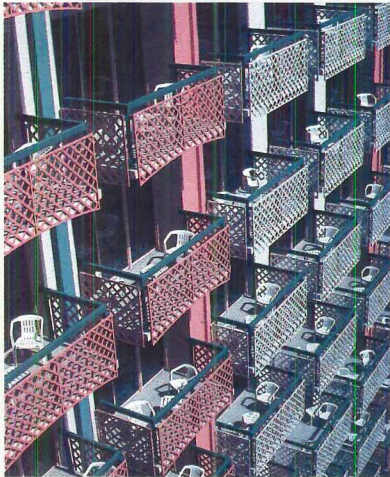
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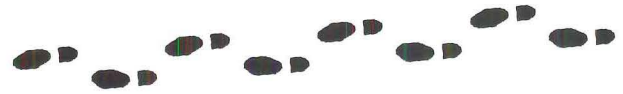
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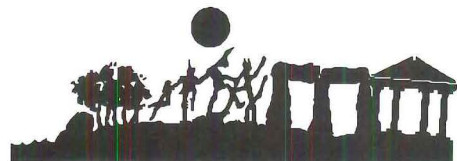
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Copper's beauty speaks for itself. But...

HERE'S WHAT BUILDING PROFESSIONALS SAY ABOUT COPPER'S AFFORDABILITY.

Barnett Tower Bank Building
St. Petersburg, Florida
Architect: Jung-Brannen Associates, Boston, Mass.

“Copper’s classic look was a natural for the clerestory roofs, window mullion cladding and high mansard roof. We also looked at painted aluminum. But since the aluminum offered no cost savings, *copper was the obvious choice for both the architect and owner.*”

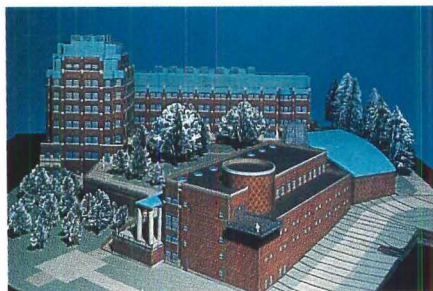
—Richard Hometchko, Crockett & Associates
(owners’ representative)
St. Petersburg, Florida



Vermont Air National Guard Fire Station and Gate House
Burlington, Vermont
Architect: Northern Architects, Burlington, Vt.

“We chose copper for the curved roofs — not only because of its beauty and durability, but also because *copper was more economical than stainless steel.* Other standing-seam metal roofing materials we considered were ruled out because of projected maintenance costs.”

—Steve Smith, Northern Architects
Burlington, Vermont



University of Washington
Physics/Astronomy Building
Seattle, Washington
Architects: Cesar Pelli & Associates,
New Haven, Conn.;
NBBJ, Seattle, Wash.

“We had to choose a siding and roofing material that met aesthetic requirements and represented a good investment of taxpayer dollars. Copper was the natural choice for aesthetics. *A life-cycle cost comparison with painted steel showed copper to be the best buy, as well.*”

—Janet Donelson, Facility Management Office
University of Washington, Seattle, Washington

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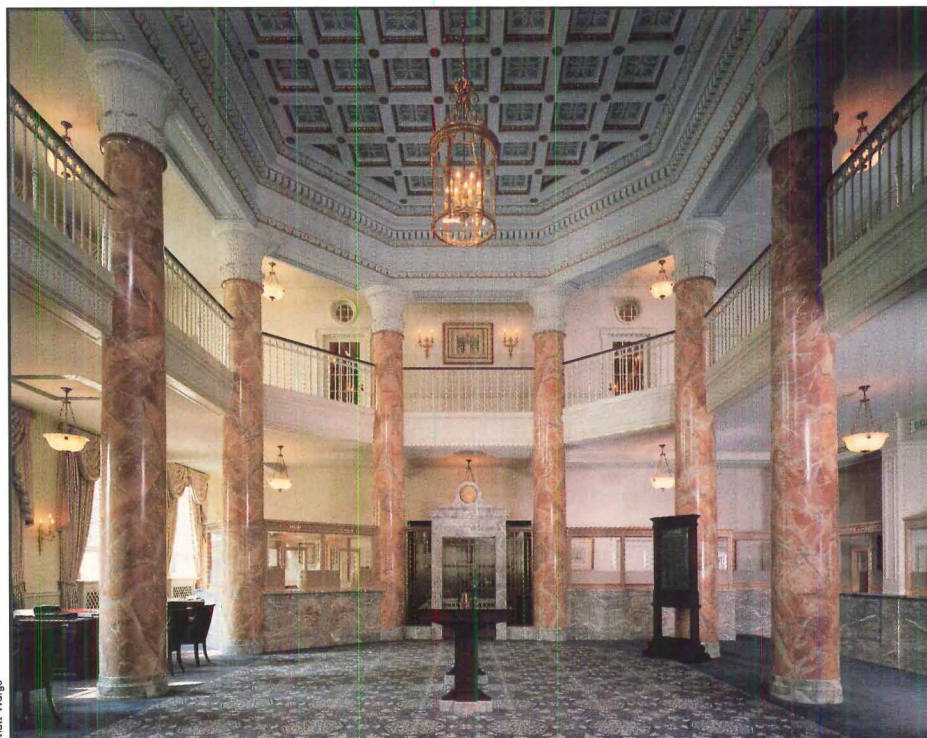
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Technics: Office Acoustics

Acoustical consultant **Timothy J. Foulkes** of Cavanaugh Tocci Associates

discusses issues, materials, and alternate solutions relating to acoustical privacy in the workplace.



Mark Wargo

1 This Classical bank lobby provides good acoustical privacy for the loan officers without using acoustical tile ceilings, privacy screens, or electronic sound masking. What is the secret? A high ceiling, plenty of distance between desks, and sound masking created by the activities of dozens of people working in the same space.

For many owners, office acoustics is a low priority: simply install an acoustic tile ceiling (with lights), roll out a carpet, and move in the desks. Some owners believe they are providing the ultimate in acoustical design by adding privacy screens between the desks. Those with a longer view realize the connection between good acoustics and productivity: how many times per day is each of us distracted by a nearby conversation, or do we have our thoughts interrupted by the sudden onset of a telephone, printer, or copy machine?

If we consider a 30,000 ft² office space with 150 employees, the total annual salary expense might be in the range of \$5 million. If just 3 percent of employee time wasted is due to avoidable distractions, the annual loss would be \$150,000. The price for good acoustics is very obvious in construction estimates, but the cost of poor acoustics is like an invisible tax, reducing productivity year after year.

Most users are looking for two things in office acoustics – suitable background noise and good acoustical privacy. In brief, the space should be reasonably quiet, and sounds from adjacent offices or work stations should be controlled to a level that

doesn't disturb or disrupt the user. For some clients such as psychiatrists, this means no audible sound from next door. At the other end of the spectrum, stock traders have learned to work the telephone even when surrounded by unrelated conversations.

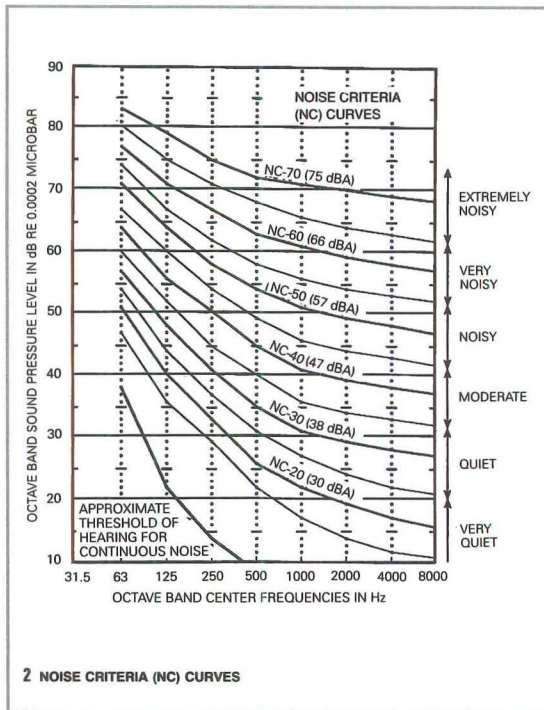
Background Noise

Background noise includes all quasi-continuous sounds within the office. Typical sources include mechanical systems, desktop computers, traffic noise from outside, and background music. In large open offices, the activities of dozens of workers in the same space combine to create a fairly constant background sound (1). If the background noise is too loud, it begins to interfere with conversational speech and telephone use. If the background noise is too low, distracting sounds are more obvious, and privacy is compromised.

The *quality* of the background noise is just as important as the *quantity* or sound pressure level. Pure tones make continuous sounds more annoying than they may already be. Fluctuations in loudness over time also add to annoyance. The ideal background noise is smooth in character and constant in level, such as the gentle whoosh of air through a vent or the sound of a shower heard through a closed door.

In most office designs, the mechanical system is the only background noise source the architect can control, and the primary objective is to avoid the excessive noise and vibration that are all too common in modern buildings. Noise from mechanical systems is rated on the NC (noise criterion) scale (2). The RC (room criterion) is a similar scale used by some consultants. The primary difference between the two methods is that the NC scale is more lenient in the lowest frequency bands.

There are published guidelines for acceptable NC levels in different types of office space. The unofficial real estate industry standard for "First Class" office space is NC-35, and this will satisfy almost any user. Keep in mind that even the most exclusive office buildings have areas of higher sound levels adjacent to mechanical rooms or below rooftop units. The office layout should allow for this by putting storage space, copy rooms, or computer rooms in these noisier areas.



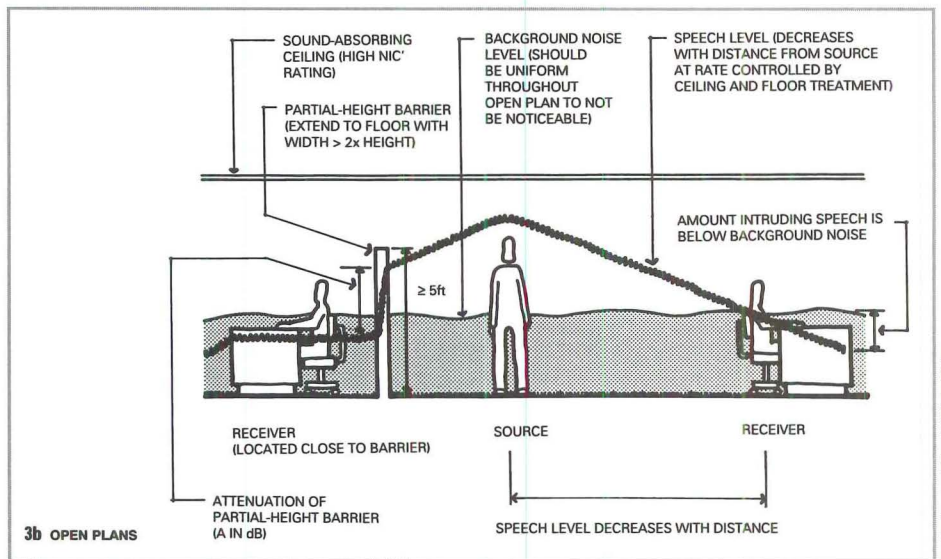
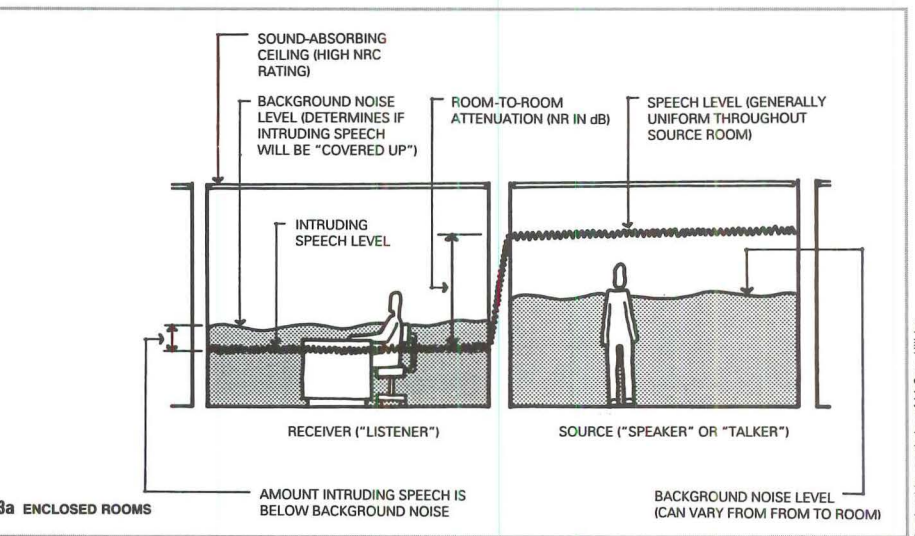
Acoustical Privacy

Acoustical privacy is related to the amount of sound we perceive from sources outside our own space. In closed offices, the sound originates in a separate room on the other side of a solid partition (3). In open offices, the sound originates a few feet away in the same space. In either case, the intruding sound is audible when it exceeds the continuous background sound level, or “noise floor” of the listening space.

Speech privacy can be quantified by the percentage of words that can be understood from an adjacent conversation. Other intrusive sounds such as telephones and office equipment are more difficult to analyze, but a design that provides good speech privacy usually provides good control for these sounds as well.

Acoustical consultants are well aware of the relationship between acoustical privacy, sound isolation, and background noise. This relationship seems obvious, yet some designers still struggle with the concept. In the early days of open office design, designers eagerly sought to identify design features that were important for acoustics while researchers tried to find correlations between user satisfaction and many different acoustical variables. Gradually they learned how different design features contribute to open office sound isolation. Only when the parameters of sound isolation and background noise were added together did they finally establish good correlation with perceived privacy and satisfaction.

Eventually, the General Services Administration sponsored research in this area that resulted in the publication of two important documents (PBS C.1 and C.2) that serve as handbooks for open office acoustic design. The most significant concept from these publications is the equation,



$$SPP = NIC' + NC$$

SPP stands for Speech Privacy Potential (in decibels), which is directly proportional to user satisfaction. The GSA recommends a minimum value of 60dB for *SPP* in open offices.

NIC' represents speech privacy Noise Isolation Class Prime (in decibels), or the sound isolation between two work stations in an open office. Similar to sound transmission class (*STC*), this can be predicted during design and measured as built. The GSA recommends a minimum *NIC'* of 20dB for open plan offices.

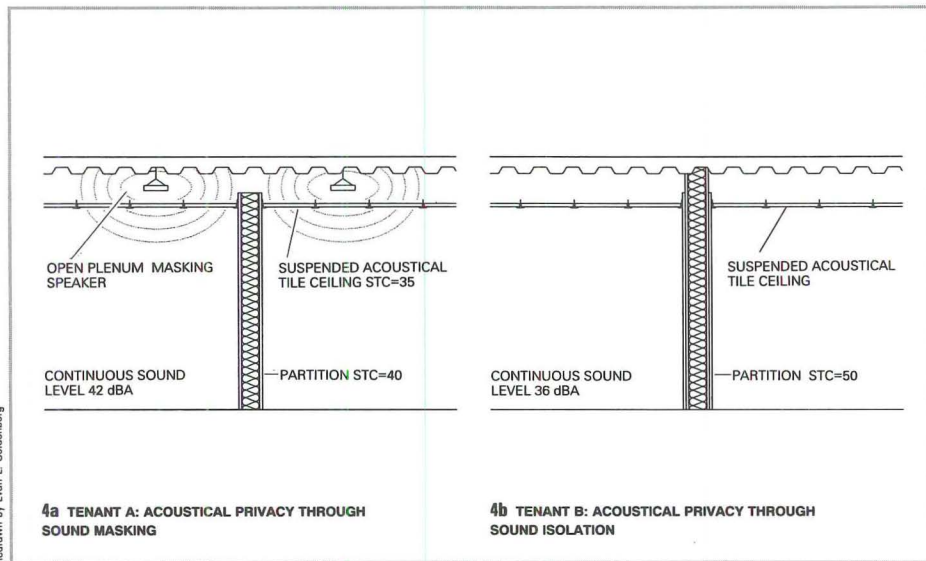
NC is the continuous background noise (in decibels), measured using the Noise Criterion rating method. The GSA recommends a maximum of NC-40. Above NC-40, people begin to raise their voices to compensate for the background noise, thereby defeating any further improvement in privacy.

For our purposes here, the application of the equation is not as important as the interrelationships it reveals. Most important, it shows that speech privacy can be improved either by increasing the attenuation or by increasing the back-

2 Continuous background sound can be described in NC (noise criterion) and/or dBA. There is no direct conversion, but for typical HVAC system noise, the dBA approximations on this graph are reasonable. Also shown are subjective descriptions of the various NC ranges. Note that the OSHA guideline for hearing damage is a continuous sound level of 85 dBA or higher, well above the range of these curves.

3a, 3b Schematic illustration of the relative similarities and differences between enclosed and open plan arrangements. (Reprinted from M.D. Egan's Architectural Acoustics.)

Redrawn by Evan L. Goldenberg



5 "SOURCE/PATH/RECEIVER" DIAGRAM

	OPEN PLAN	CLOSED OFFICE
SOURCE FACTORS	<ul style="list-style-type: none"> • SPEECH EFFORT¹ • TALKER'S DIRECTIONAL ORIENTATION 	<ul style="list-style-type: none"> • SPEECH EFFORT • SOURCE ROOM SIZE • SOURCE ROOM FINISHES
PATH FACTORS²	<ul style="list-style-type: none"> • FINISH MATERIALS (ABSORBING/REFLECTING) • DISTANCE BETWEEN WORKSTATIONS • SCREEN HEIGHT BETWEEN WORKSTATIONS 	<ul style="list-style-type: none"> • PARTITION STC • CEILING/PLENUM FLANKING THROUGH DUCTS • LEAKAGE AT PARTITION JOINTS • SHARED PARTITION AREA • RECEIVING ROOM SOUND ABSORPTION
RECEIVE FACTORS	<ul style="list-style-type: none"> • OCCUPANT SENSITIVITY/ EXPECTATIONS • BACKGROUND NOISE 	<ul style="list-style-type: none"> • OCCUPANT SENSITIVITY/ EXPECTATIONS • BACKGROUND NOISE

1. THERE IS SOME EVIDENCE THAT PEOPLE REDUCE THEIR VOICE LEVEL IN OPEN PLANS.
 2. SOUND ISOLATION IS EXPRESSED AS *NIC* OR *IZA* IN OPEN PLANS AND *NIC* BETWEEN CLOSED OFFICES.

Acoustical Privacy Needs

Most office projects must accommodate a range of different workers and departments. Rarely does the client have any firm criteria for acoustics. The following list highlights some common privacy requirements.

Executive officers. Some of them need privacy; some of them think they need privacy. It's a good idea to spend some extra money to make sure these decision makers are satisfied.

Conference rooms. Conference rooms require special attention because people talk louder in a group than they do one-on-one (and because of the nature of some conferences).

The personnel department. Hiring, firing, salary negotiations, and employee grievances call for confidential privacy.

Attorneys. Because some of their telephone conversations are confidential and because they meet clients in their offices as well as in conference rooms, attorneys' offices need privacy.

Psychiatrists. Patients need to feel secure before they will tell their problems. Psychiatrists and counselors are among the most sensitive clients in their acoustic privacy requirements.

Open plan offices. People who use the telephone a lot need more privacy than those who do paperwork or data entry.

Group meetings within open offices can be very distracting to surrounding workers. It is important to provide accessible, closed conference rooms for spontaneous group discussions.

ground noise. The unexpected implication of this equation is that increasing the background noise can be just as effective as improving the attenuation. For many existing offices, the architectural factors that determine noise isolation class (desk spacing, screen height, finish materials) cannot be changed. Background noise – assuming it is not too loud to start with – can be increased with a masking sound system.

Sound Masking

In acoustics, *masking* refers to the effect of one sound covering up another sound. For masking speech sounds, the masking sound must be continuous (at a constant level) and cover the entire speech frequency range, 250 Hz to 4,000 Hz. It is generally not practical to design an HVAC system to provide ideal sound masking. Where masking is important, a dedicated electronic sound system should be installed. These systems usually take the form of loudspeakers concealed in the plenum (4). Normal acoustic ceiling panels allow the sound to leak down to the offices below.

The loudspeakers are driven by amplifiers in a central equipment rack located in a closet on the floor served by the system. Controls at the rack allow precise tuning of the sound level and frequency balance to provide optimal speech masking. The cost of these systems is roughly \$1.00/ft² for areas of 60,000 ft² or more.

Electronic sound-masking systems have gained wide acceptance in open plan offices. In some cases, they can also be useful in closed offices. When background noise from the mechanical system is lower than normal, a sound masking system is often less expensive and less disruptive than construction to upgrade the sound isolation.

A Systematic Method

The key to understanding office privacy (and many other problems in architectural acoustics) is the source-path-receiver method. Separating the variables provides a framework for analysis (5). Using this framework, open and closed offices are actually variations of the same problem.

The value of these parameters varies with frequency. In laboratory tests, analysis is done in 1/3-octave bands, that is, 18 different values for each parameter. In practice, a single number A-weight analysis is often used to get an indication of the relative acceptability of a design.

Good acoustical design requires understanding how the various parameters work together, and the relative importance of each one. This knowledge is critical in establishing priorities for different acoustical design strategies in both new and remedial work. There are often as many different opinions as there are participants in the discussion, and while most of these opinions (use a more absorbent ceiling; provide sound-absorbing privacy screens; provide electronic sound masking, for example) are correct in that they will improve the situation, the key problem is to identify the most significant issues for the project at hand.

How to Read Acoustical Data for Ceilings

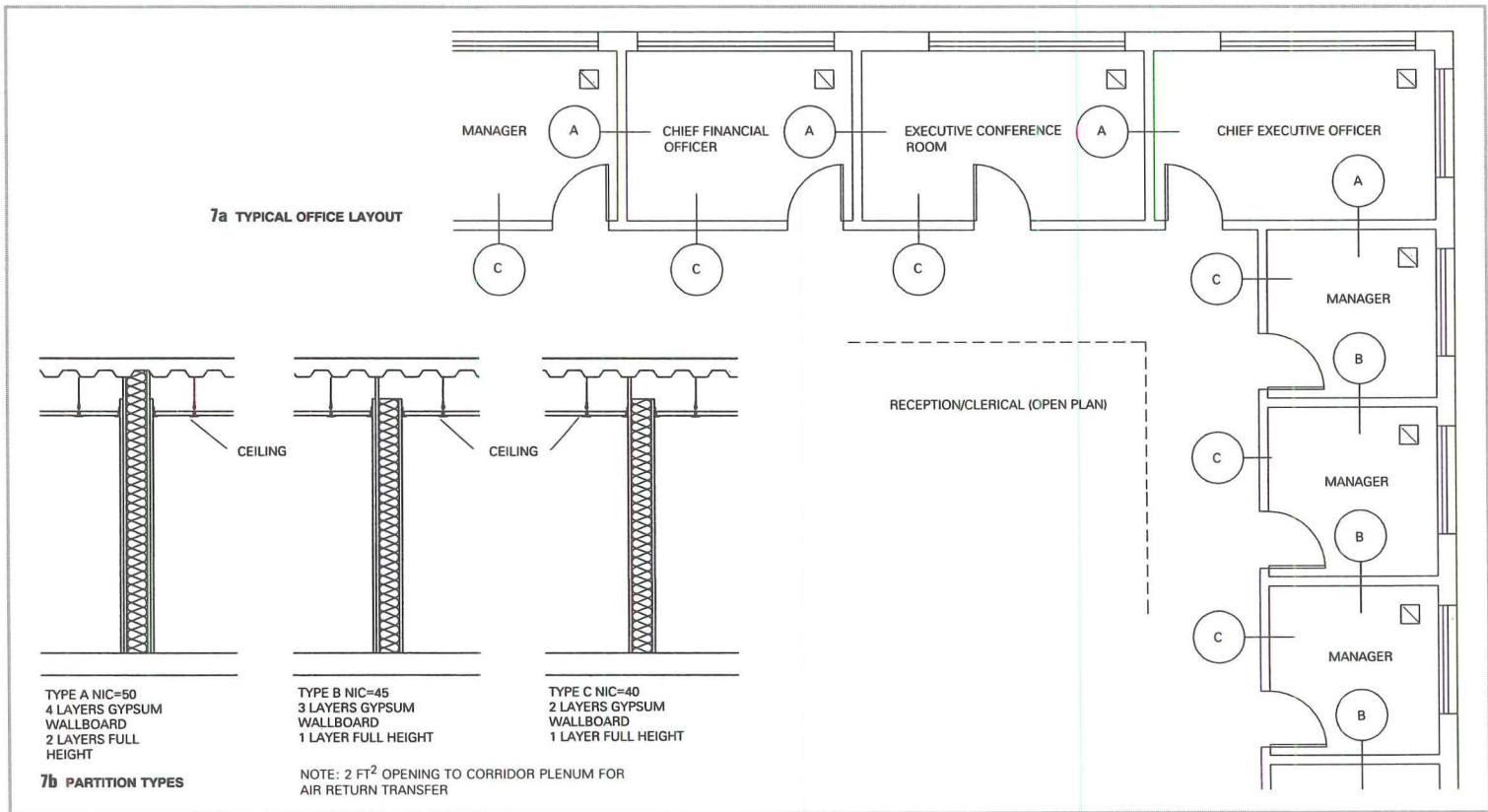
Ceiling selection has a major effect on acoustics. The *noise reduction coefficient* (NRC) is the single-number rating for overall sound absorption. NRC is the average of the octave band absorption coefficients at 250, 500, 1000, and 2000 hertz (Hz). Open plan offices need the highest possible NRC rating for maximum sound attenuation with distance between source and receiver.

The octave band *absorption coefficient* is the fraction of incident sound absorbed. The theoretical maximum is 1.0, but some test results are slightly higher, because of details of the test method. The octave bands at 1000, 2000, and 4000 Hz are most important for open plan speech privacy. Two ceilings may show the same NRC rating but the one with better absorption in the higher frequencies is better suited to open offices. Ceiling height is important for sound-reflective ceilings and less important as the ceiling's absorption increases.

Sound transmission class (STC) is the sound isolation measured in the laboratory between two rooms with open plenum above the ceiling. The published STC of different ceilings is determined

6 ACOUSTIC CEILING CATALOG EXTRACT

REFERENCE NUMBER	DESCRIPTION	WEIGHT LB/FT ²	OCTAVE BAND ABSORPTION COEFFICIENTS (Hz)					2000	4000	NRC RANGE	STC RANGE
			125	250	500	1000					
1	ECONOMY FISSURED MINERAL TILE	.90	.41	.30	.44	.65	.79	.85	.50–.60	35–39	
2	HIGH NRC GLASS FIBER PANEL WITH GLASS CLOTH FACING	.50	.78	.92	.79	1.00	1.03	1.10	.90–1.00	—	
3	PREMIUM FISSURED MINERAL TILE	1.25	.60	.61	.67	.89	.98	1.02	.75–.85	30–34	
4	DESIGNER GRID TEXTURE MINERAL TILE	1.00	.59	.45	.48	.60	.72	.77	.55–.65	25–29	
5	PREMIUM MINERAL WOOL PANEL WITH GLASS CLOTH FACING	1.00	.55	.65	1.02	1.13	1.10	1.06	.95–1.05	30–34	



4 Acoustical privacy may be obtained through different means, as portrayed in the following real-world scenario. Two tenants in the same office building chose the same design team for fit up services. The accounting firm (Tenant A) decided to use sound masking to enhance the privacy between partners' offices. This allowed them to use the base building partitions and ceiling offered by the developer. The law firm (Tenant B) elected to upgrade the partitions, providing comparable acoustical privacy with a lower

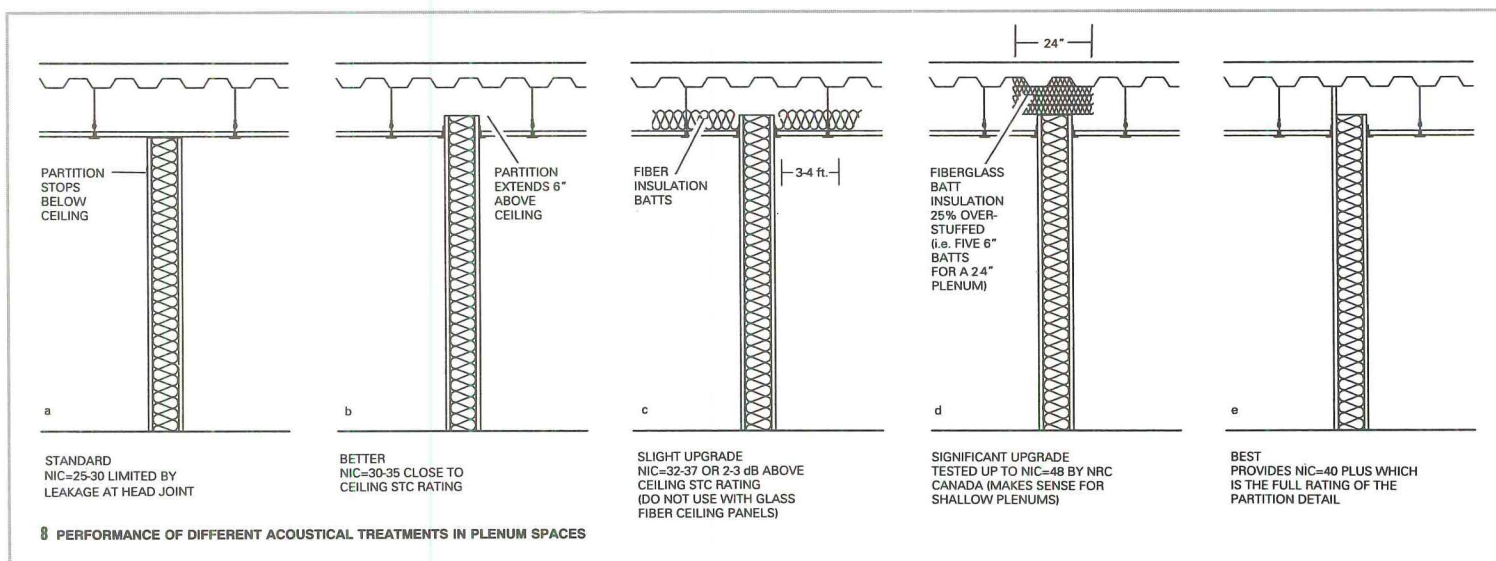
continuous background sound – a more luxurious (and more expensive) solution.

5 Separating the variables determining acoustical privacy into source, path, and receiver categories provides a systematic framework for analysis. The table shows that the factors governing acoustical privacy are largely the same for both open and closed offices.

6 For an open plan office, NRC – an index of sound absorption – is the prime consideration in selecting a ceiling product. Ceilings 2

and 5 would be the best choices for an open plan, while ceilings 1 and 4 would be poor choices. In private offices with open plenums, STC – an index of sound transmission – is the more important rating. Ceiling 1 would be the best choice from this table. Ceiling 4 does not perform well in any of the tests, and is not a good choice for either open or closed offices. Ceilings 3 and 5 will provide good performance in both NRC and STC, and are appropriate for both open plan and closed offices.

7a, 7b Because acoustical privacy is obtained at a price, partitions offering different levels of acoustical performance are often found within the same office. Given the same ceiling system throughout the space, the number of layers of gypsum board and its extent above the ceiling can yield NIC values of 40 to 50. For buildings where the plenum is used for air return, a 1–2 ft² transfer opening above the ceiling will allow air to flow to the corridor or open office area without seriously compromising the office/corridor sound isolation.



Redrawn by Evan L. Goldenberg

In many office designs, the plenum space is left open above the finish ceiling. This practice reduces construction cost, but limits sound isolation. The treatment of the partition head area in the plenum space greatly influences acoustical performance. These are some commonly used details, along with their respective acoustical performance. The first three details are often compromised by open return-air grilles in the ceilings of adjacent offices.

by a “two pass” test, meaning that the sound must pass through one ceiling, through the plenum above the partition, and down through the other ceiling. In the laboratory test configuration, there are no return air grilles or other openings in the ceiling! These conditions in the field will compromise the sound isolation of the “book” values. For closed offices where partitions do not extend to the underside of structure (an open plenum), ceilings with a high STC value should be used.

In most cases, ceilings with a high NRC have a poor STC. Most projects include both open and closed office areas, and most architects prefer not to have two different ceiling panels. Few products on the market satisfy both requirements (6).

Design and Detailing Practices for Walls

Designers can take several different routes to providing acoustical privacy and to specifying and detailing different wall/ceiling assemblies for higher or lower levels of acoustical performance. In a typical situation, private offices are lined up along the exterior wall for daylight and views, leaving an open plan interior space for clerical workers (7a). Executive offices and conference rooms generally require the most sound isolation, while the offices of managers and lower level staff are usually given less expensive (and less acoustically private) treatment. The overall acoustical performance of the wall/ceiling assembly is rated by a single-number coefficient called the *noise isolation class* (NIC); it is similar to STC but differs in that it accounts for the sound leakage over the partition as well as through it and through ductwork, cracks, and other penetrations. NIC is a field test between adjacent spaces, and the measurement includes all sound transmission paths. STC is a laboratory test of one specific material or assembly. As such, NIC is a more realistic indicator of field performance than STC. Given the same ceiling over an entire office floor area, the acoustical treatment of the partitions between different individual offices may have to differ in the wall construction both below and above the ceiling in order

to obtain desirable NIC values of 50, 45, and 40 for the most to least acoustical privacy (7b).

Given the same wall construction below the ceiling, a comparison of NIC ratings shows how much the detailing of the partition and of the ceiling in its vicinity influences overall performance (8). While STC data for ceiling products and wall sections are readily available, NIC data for assemblies are not. As a result, designers must carefully consider the “flanking paths” of sound over and around partitions that may degrade hoped-for ratings based on the STC values of individual components. **Timothy J. Foulkes**

The author is a principal consultant with Cavanaugh Tocci Associates, Inc., in Sudbury, Massachusetts, where he has worked on problems of room acoustics, noise and vibration control, environmental noise studies, and electronic sound systems. He is a member of the ASA, NCAC, IEEE, and serves as secretary/treasurer of the Concert Hall Research Group.

Recommended Reading

Architectural Acoustics, M.D. Egan, McGraw-Hill, New York (800) 262-4729, 1988, 431 pp.

Ceiling Sound Transmission Test by Two-Room Method, AMA I-II, Ceiling and Interior Systems Construction Association, Elmhurst, Illinois (708) 833-1919, 52 pp.

Handbook of Architectural Acoustics and Noise Control, M. Rettinger, TAB Books, Blue Ridge Summit, Pennsylvania (800) 822-8138, 1988, 252 pp.

“Speech Privacy in Buildings,” W.J. Cavanaugh, W.R. Farrell, P.W. Hirtle, and D.G. Waters, *Journal of the Acoustical Society of America*, vol. 34, no. 4, April 1962, pp. 475–492.

ASTM Standards

ASTM Standards, available from ASTM, Philadelphia (215) 299-5585:

E 90, *Method for Laboratory Measurement of Airborne-Sound Transmission Loss of Building Partitions*.

E 336, *Method for Measurement of Airborne Sound Insulation in Buildings*.

E 413, *Classification for Rating Sound Insulation*.

E 1111, *Test Method for Measuring Interzone Attenuation of Ceiling Systems*.

E 1264, *Classification for Acoustical Ceiling Products*.

E 1374, *Guide for Open Office Acoustics and Applicable ASTM Standards*.

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Circle No. 006

Technics Topics

Access for the Disabled: Part III

Architects **Charles Kridler** and **R.K. Stewart** of Gensler & Associates conclude their discussion of

compliance with the *Americans with Disabilities Act* in the third of a series.

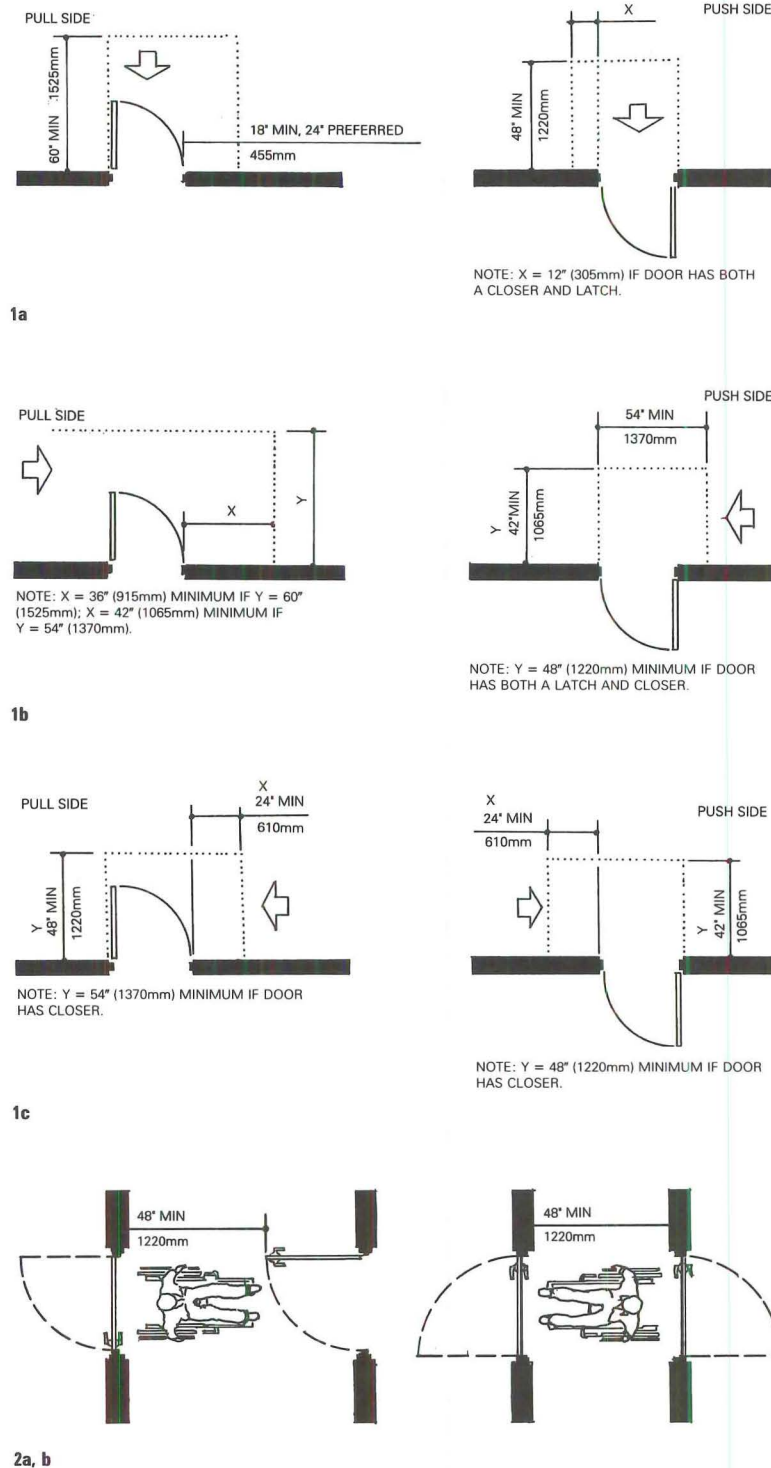
The concluding discussion of *ADA's* design implications focuses on doors and toilet rooms.

Doors

Doors must provide a minimum clear width of 32" between the stop and the door's face when it is opened 90°. Thresholds may not exceed a height of 3/4" at exterior or 1/2" at interior doors. As discussed in August, a change in level greater than 1/4" requires a bevel with a slope no greater than 1:2. Door hardware, including locks and latches, must be easily operated with one hand and must not require tight grasping, tight pinching, or twisting of the wrist to operate. The opening force required to operate interior doors may not exceed five lbs. Opening force requirements for exterior doors have not been specified at this time.

Perhaps the greatest change required by the *ADA Guidelines* involves maneuvering clearances at doors that are not automatic or power-assisted. The basic intent is to provide a clear, level space that allows accessing the door latch, manipulating the latch, opening the door, and passing through without being struck by the door as it closes. These clearances allow doors to be used by people using crutches, walkers, canes, and wheelchairs. The space required is a function of the direction of approach and the width of that approach (1a, 1b, 1c). Additional consideration needs to be given doors configured in a series (2a, 2b).

(continued on next page)



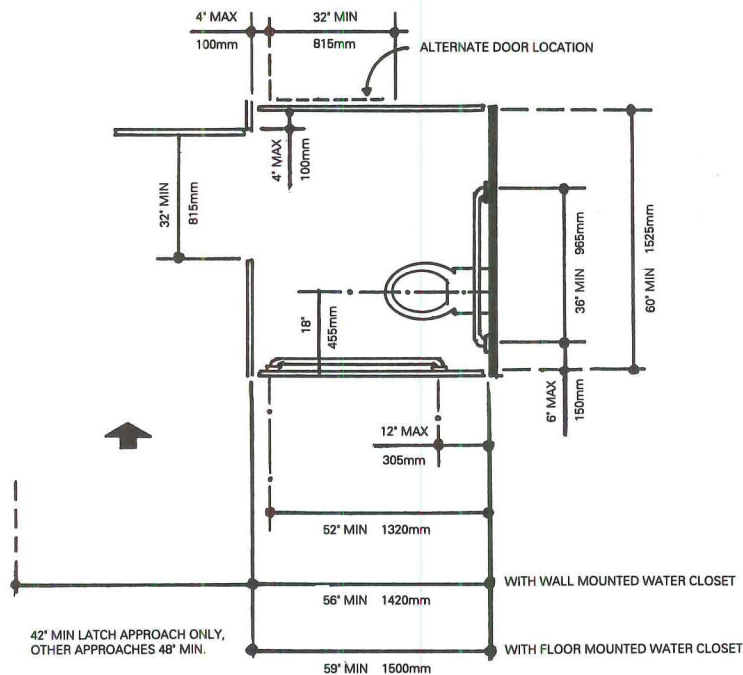
Tech Notes

A Directory of Training Opportunities in Cultural Resources Management lists workshops and short courses in historic preservation and preservation technologies by private and governmental organizations across the U.S., October 1992–December 1993. Emogene Bevitt, National Park Service (424-413), Box 37127, Washington, D.C. 20013 (202) 343-9561.

The American Concrete Institute's *State-of-the-Art Report on Anchorage to Concrete* (355.1R-91) and *Anchors in Concrete: Design and Behavior* (SP-130) discuss recent domestic and foreign research and design practices. ACI, Detroit (313) 532-2600, 71 pp., \$49.95 and 281 pp., \$65.95, respectively.

The Fair Housing Amendments Act of 1988: Accessibility Guidelines Slide Show and Script contains 80 slides highlighting the seven design requirements outlined in HUD's *Accessibility Guidelines of 1991*. Center for Accessible Housing, School of Design, North Carolina State University, Raleigh (919) 515-3082, \$150.

Small Buildings: Technology in Transition, NRCC 32333, the proceedings of Building Science '90, contains papers by staff scientists at the National Research Council Canada discussing fire protection; heat, air, and moisture transfer control; ventilation strategies; and noise control for residential and nonresidential light frame construction. NRCC, Ottawa (613) 993-2463, 1990, 58 pp.



3

Toilet Rooms

Toilet rooms must meet a number of requirements to comply with the *Guidelines*. Water closets not in stalls must have a clear floor space of 56" × 42", 60" × 48", or 66" × 48", depending on the direction of approach. The water closet may not be closer than 18" to the nearest sidewall or lavatory and the seat must be between 17" and 19" above the floor and must not be sprung to return to a lifted position. The flush valve must be oriented to the wide side of the area and positioned no more than 44" above the floor.

Where toilet stalls are provided, the minimum standard stall must be 56" × 60" when wall-hung water closets are used, and 59" × 60" with floor-mounted water closets (3). When provided at the end of a row, the length of the stall must be increased by 36" to accommodate entrance. At least one side partition and the front partition of standard stalls 60" or less in length shall provide toe clearance at least 9" above the floor. The requirements for the water closet itself previously noted apply here as well. Alternate stalls, 36" × 66" or 36" × 69", and 48" × 66" or 48" × 69", may

be used only in alteration projects where provision of the standard stall is "technically infeasible" or the plumbing code prevents combining existing stalls to provide space.

Grab bars are to be 36" long at the rear and 42" long at the side of the water closet, 33" to 36" above the floor. Toilet paper dispensers must be mounted no fewer than 19" above the floor and no more than 36" from the rear of the water closet.

Urinals must be mounted a maximum of 17" above the floor and have an elongated rim, with a clear floor space of 30" × 48" at the front of the urinal. Urinal shields that do not project beyond the front of the rim may have 29" between them.

Lavatory fixtures, vanities, and built-in lavatories must meet a number of provisions. The rim or counter surface must be no higher than 34" above the floor (4), with a minimum 29" clearance below the fixture to the apron. The knee space below the fixture must provide a clearance at least 27" high and 8" deep from the front edge. Toe space at least 9" high and 6" deep must also be provided. A clear floor space 30" wide and 48" deep must

exist at the front of the lavatory, which must adjoin or overlap an accessible route, although the overlap cannot extend more than 19" below the lavatory. The piping below the lavatory must be insulation-wrapped or configured to avoid contact, and no sharp or abrasive surfaces are permitted below the lavatories.

Faucets must be lever or push types or electronically controlled, and automatic closing valves must provide at least 10 seconds of water flow. Mirrors must be mounted with the bottom reflecting surface no more than 40" above the floor. Towel dispensers, trash receptacles, and toilet room accessories must be mounted within the reach ranges discussed earlier. Installation of those accessories below 48" and above 15" will comply with the *Guidelines*.

Summary

This discussion provides some of the basic information needed to design a commercial facility that will comply with Title III of the ADA. The specific design guidelines for site development, ramps, walks, parking, and exterior areas have not been addressed; nor have specific criteria regarding signage, auxiliary aids, telephones, fixed seating and ta-

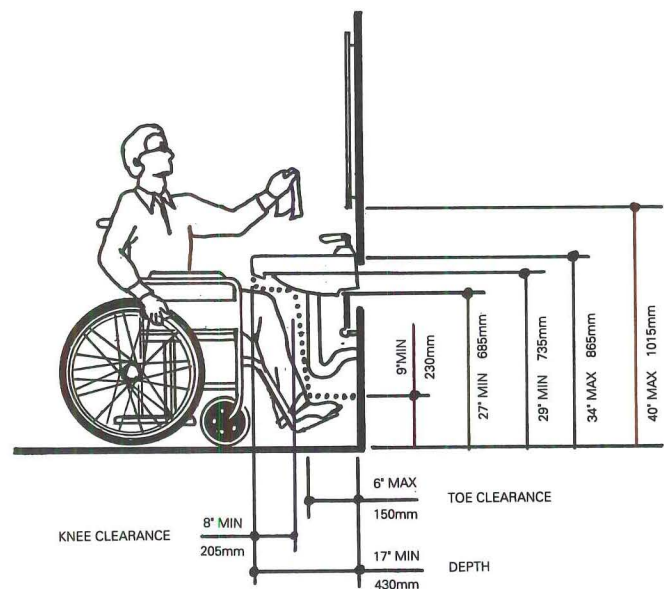
bles, automated teller machines, dressing rooms, restaurants, cafeterias, medical facilities, sales/service counters, check-out aisles, libraries, hotels, motels and other lodgings, and assembly areas been discussed. In designing and detailing any new or alteration projects, the specific guidelines should be consulted.

A number of state and local jurisdictions have enacted or will enact their own accessibility standards which may impose requirements that are more stringent than the ADA's. The Department of Justice may issue revisions to the *Guidelines* at some point as well. It is very important to monitor Federal, state, and local agencies for revisions they may issue.

Designing facilities that provide access to the disabled need not be a burden. By developing an understanding of the guidelines and their intent, designers can apply their creative skills to integrate the needs of the disabled into their projects. We can continue to achieve the aesthetic goals we desire while affording access to people to whom it has previously been denied.

Charles Kridler and R.K. Stewart ■

The authors are vice president and senior associate in the San Francisco office of Gensler and Associates, Architects.



4



The image shows a large, rectangular wall panel with a dense, speckled texture, mounted on a white, tiered base. Four people (two men and two women) are standing around the panel, looking at it. The setting is a modern interior with a dark ceiling, recessed lighting, and a large skylight. The walls are dark, and there are white architectural details like door frames and moldings.

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7. Now you can use PostScript® typefaces in AutoCAD drawings.

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9. New boundary polygon command surrounds an area with a closed polyline automatically.

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11. No Main Menu! You now enter directly into the AutoCAD drawing editor, where you can perform standard file handling and configuration operations, as well as work on your drawing.

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13. Nested entity dimensioning. Entities within blocks or external references are now easily dimensioned.

14. Locked layers feature prevents accidental modification of drawing data.

15. PostScript output feature lets you enhance AutoCAD drawings by using PostScript-compatible imaging programs.

16. Release 12 and Release 11 drawings are forward and backward compatible.

17. Support for 255 individual pen widths for laser and electrostatic plotters.

18. You can plot without leaving the drawing editor. (And without losing the UNDO file.)

19. Now you can import TIFF, GIF and PCX raster images into your drawing.

20. GripEdit feature allows interactive editing of selected entities without running a command.

21. PickFirst feature lets you select entities prior to executing a command.

22. Improved external references. You can attach, reload or bind Xref files while the "master" is being edited.

23. Enhanced hatching. Automatically hatch bounded areas with a single pick.

24. New continuous polyline line-types facilitate contour mapping and other applications.

25. Programmable dialog boxes can be customized for your particular working environment or by third-party application developers.

26. AutoCAD's new integrated calculator performs calculations based on

existing geometry and includes extensive algebraic and geometric functions.

27. New ALIGN command lets you move and rotate entities in 2D or 3D.

28. 3D ROTATE command rotates entities about an arbitrary 3D axis.

29. 3D MIRROR command mirrors entities on an arbitrary 3D plane.

30. CHANGE command enhancements simplify entity property modifications, such as elevation, color, layer, linetype and thickness.

31. Advanced, multipoint tablet calibration allows compensation for map projections or stretched drawings.

32. Platform-independent menus and dialog boxes that follow operating system standards. So AutoCAD works like other programs on your computer.

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34. Cascading pull-down menus that put more power at your fingertips.

35. Pop-up menus at the cursor location for often-used items.

36. Screen menu is automatically updated to reflect the currently running command.

37. Shift and Control key combinations allow you to invoke more commands with your mouse and digitizer buttons.

38. Single mouse click-and-release action for selecting pull-down menus.

39. Automatic Drawing Conversion. Full support for any drawing created by any version of AutoCAD.

40. Enhanced CONFIG command allows for configuring AutoCAD from the drawing editor.

41. New dialog boxes give you control of dimension variables and styles.

42. Dimension dragging feature provides visual feedback while creating dimensions.

43. RECTANGLE command now allows you to create a rectangle with just two screen picks.

44. Enhanced Write Block command helps developers maintain "smart" drawings (entity handles).

45. Enhanced command transparency lets more commands be used inside other commands.

46. Transparent "Object Filters" dialog box allows more flexible definition of selection sets.

47. ZOOM Window is now the default.

48. DXFIX utility reads R12 DXF™ files and translates them into R10 files.

49. New COMPILE command compiles shape files, font files and Type 1 PostScript fonts.

50. Now you can fill closed polylines with PostScript patterns for extremely high-quality output.

51. Network users can view and plot AutoCAD drawings without using server authorization.

52. Database-specific drivers link AutoCAD and external nongraphic databases, such as dBase®, Paradox®, Oracle® and others.

53. Create New Drawing command now allows you to start with an unnamed

New Features Release 12.

drawing or specify a prototype drawing.

54. OPEN command presents "Open File" dialog box to simplify loading of existing drawings.

55. SAVE AS command now changes the current drawing name to new name specified.

56. END and QUIT commands prompt you for a file name when exiting an unnamed drawing, to prevent you from losing data.

57. Several AutoLISP® enhancements, including much faster loading of LISP routines.

58. A wide range of new and enhanced system variables, especially created for the power user.

59. DD Modify command allows for interactive editing of entity parameters.

60. New Units Control dialog box shows all units, angles and direction values on-screen as well as precision settings.

61. New special context-sensitive help dialog boxes allow you to browse through available help files.

62. New View Control dialog box allows selecting with a pick instead of typing in view name.

63. You can plot AutoCAD drawings as bit map files in PCF, TIFF, TGA and GIF formats. You can even automatically FAX your drawings to a subcontractor or client.

64. 24-bit, true color rendering is supported by appropriate hardware.

65. PostScript files can be brought in as outlines or fully rendered images.

66. Modify Entity dialog box enables you to edit an entity's properties directly.

67. Mirrored blocks can now be exploded.

68. List and load standard AutoCAD SHX fonts as well as Adobe Type 1 PostScript fonts from dialog box.

69. New option allows a box to be drawn around dimension text automatically.

70. Insert a text string before or after dimension text automatically.

71. Configuring for ADI® drivers has never been easier, with the new feature that displays all drivers in the appropriate menu when configuring AutoCAD.

72. HP LaserJet legal-size paper output is now supported by a new, improved device driver.

73. ADS applications can now be compiled by inexpensive "real mode" compilers; no need for costly development tools.

74. AutoLISP and ADS can now be used to drive the PLOT command.

75. Linetype scaling adjusts to view scale in Paper Space.

76-174. Unfortunately, we're out of space. But you get the idea. Release 12 is the most significant enhancement of AutoCAD ever. Its improved performance will pay off for every AutoCAD user. So the cost of an upgrade can pay for itself in a couple of weeks.

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57

Architects and Power

The following letters respond to the first two articles in this series: a selection of excerpts that appeared in the February issue (p. 47) and an essay by Professor Sharon E. Sutton, published in May 1992 (p. 65). Your comments on the earlier installments or on the letters published here are welcome. The next "Architects and Power" is scheduled for December 1992.

Let's Not Talk About Power

In reviewing your article and question of power and architecture, it is certainly clear I am not in agreement with your premise nor do I approve of the direction of your discussion. Let me explain. To say "the most basic question of any profession: its power" formulates a baseless and presumptuous premise for discussion. The basis for any profession starts with service and a mental framework that pairs itself with the heart of humanity and the mover itself to build civilization for the betterment of that society, in service to mankind.

To believe that power is "the most basic question" misses totally the mark of the profession and hence reflects the plight of the profession itself. The shift from service to the struggle for power or the understanding of power, moves the focus from society to the individual and corrupts the very soul of the profession itself. It yields a fruit of individuals seeking after their own glory. The true question should be: "How should we serve?" not "Where is the power?" — a truly vain and self-glorifying position.

Michael Hupp
University of Notre Dame
South Bend, Indiana

Teach the Children Well

With regard to your article on Architects and Power, I believe that the role of the architect is definitely diminishing in the built environment. Our educational system, from the early grades, does not teach the value of Art + Building = Architecture. Until this changes, the mass population still won't be able to tell the difference between a Butler building and a Breuer building. Non-architects will continue to increase their share of buildings until this trend is reversed.

We must teach our children from an early age an appreciation for a structure that transcends just a roof and four walls. Until that happens the architect will go the way of the horse and buggy.

Wayne Ehmann, Chief Architect
Metro-North Commuter Railroad
New York

The Power of the Ph.D.

I congratulate and thank P/A for daring to shake the discipline of architecture out of its complacency vis-à-vis its declining economic prospects. The whining about adverse working conditions that we constantly hear from architects will not solve these dire expectations; thoughtful action, such as pointing out their origins, will.

I agree wholeheartedly with Professor Sutton's assessment that the discipline of architecture is "ineffectual in the larger scheme of things." She correctly blames the discrepancy between practice and theory for this situation. This discrepancy begins already in the way we educate architects. The emphasis on the design studio and the contempt with which many practitioners in

architectural schools treat researchers are just two of the many symptoms that point to the sorry state of the field.

Professor Sutton has hit the nail on the head when she describes architecture as still being taught in the medieval guild culture. Increasing the amount of knowledge alone will not remedy this situation. What is desperately needed is a change in educational focus from knowledge to critical thinking. Acknowledging the possibility of alternatives and testing accepted assumptions are much more important than reading one more book. We should finally accept that architects are more than glorified bricklayers. However, the field of architecture has not experienced the same evolution in knowledge and methodology most other disciplines have since the Middle Ages. Why has architecture missed some five centuries of scientific progress? Why do we find the best architectural theory in books on literary criticism or philosophy? Why must we wait until the works of German and French theorists are translated into English before we can learn worthwhile lessons for the present? Although we can find numerous references to the distinctions between history and architecture, ideology and building, there seems to be no effort to synthesize these contrasts into a feasible theory of action.

These complaints indicate that there is a need for more teachers in architecture who are able to research any topic objectively and independently, that is, scholars who have more than just their practical experience to guide their inquiry. Professor Sutton points the way to the satis-

Practice Points

The demand for large-scale urban office buildings is declining around the world according to the study "The Intelligent Building in Europe" conducted by DEGW and Teknibank of Italy. The study indicates that the typical new office building will have three to five stories, be near an airport, and have good road access. For a summary of the study, Fax DEWG (44) 71 278 4125.

Do you use Macintosh computers in your practice? Macintosh Construction Forum, a bimonthly 28-page journal for designers and builders, has announced expanded coverage of architectural software. Subscriptions, which include a software directory, cost \$69 per year. Call (208) 263-3078.

Black Women in Architecture (BWA), a new organization for architects, landscape architects, interior designers, engineers, planners, construction administrators, and support staff, is currently compiling a directory of black women professionals. To be included in the directory or to request more information, send a self-addressed stamped envelope to BWA, c/o Pamela Fountain, 8395 Morven Road, Baltimore, MD 21234.

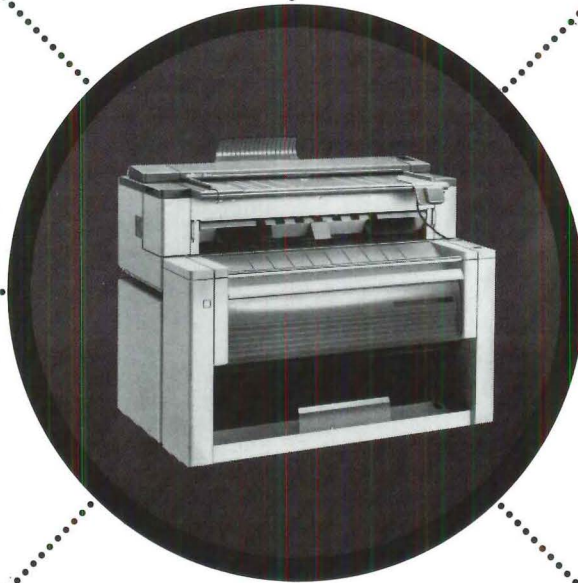
C. Jaye Berger's new book, Hazardous Substances in Buildings: Liability, Litigation and Abatement, provides an overview of legal issues relating to building environments. The book sells for \$105 from John Wiley & Son, (800) 225-5945.

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faction of this need: Take doctoral programs away from schools of architecture and put them back into the humanistic and social science disciplines. Ph.D.s in architecture simply are not sufficiently trained in the scholarly and research methodology common in the humanities and social sciences.

Architectural education does not at all prepare an architect for his/her role in the world. We trust these people with shaping our environment, but still educate them in an inadequate apprentice system. We do not sufficiently introduce them to analytical processes needed to accomplish this duty. That there is occasionally a masterful practitioner is pure chance and has nothing to do with the education he/she received. Too many indispensable aspects are taught superficially in architecture schools. Most design studios fail to bring a project to completion. While there is a form of a building at the end of the studio, any details are usually missing. Why not use alternative methods of formulating design concepts, such as through writing or the visual arts?

The power of the practitioners in education needs to be curtailed. This could be achieved by hiring more qualified experts to teach support classes, such as history, theory, structure, and mechanical systems. How many programs are there in which architects who have gone through insufficient training in these fields are teaching them as their secondary duty?

As a result, architects increasingly face being mere form designers, responding to decisions made by more powerful people in other disciplines and

needing engineers to build and equip these forms. Architecture may become dominated by exterior forces similar to the visual arts, which are now dominated more by economics than aesthetics. Professor Sutton pointedly remarks in her article that "most knowledge in architecture has been created by those with training in other fields." She is also correct in her assessment that what our children learn in school is "upstaged by what (they) learn from the built environment."

*Hans R. Morgenthaler, Ph.D.,
Art Historian
Denver*

The Danger of the Ph.D.

In her essay, "Power, Knowledge, and the Art of Leadership," Professor Sutton proposes the establishment of a knowledge base as a means of architectural empowerment. This, the Platonic ideal of leadership, is dangerously seductive because history has shown that, while eminently suited to provide prosperity and influence, such systems swiftly degenerated into self-fulfilling monsters. The benign reservoir of knowledge is bastardized by its users to provide more power. The "juice" is far more addictive than any narcotic and like a drug it never provides more than the illusion of what was promised. In the words of Stephen Vincent Benet, "We thought, because we had power, we had wisdom."

All of the professions cited by Professor Sutton suffer from such blind addiction. Their high priests of the inner sanctum are zealous in protecting the sanctity of their ossified knowledge bases; justice is suborned by attorneys who have turned the legal system into a mere maze for lawyers;

financiers have caused global economic collapse more than once; physicians with their "frightening knowledge of the human body" have resisted holistic medicine, acupuncture, chiropractics, and a host of other valid treatments, which simply contradict the established collective knowledge of medicine. Only hubris leads architects to believe we might be more noble under temptation.

Ironically it is architecture itself that best illustrates the chief pitfall of such a system. In the early decades of the 20th Century certain revolutionary architects challenged the status quo. Feeling that their social agenda (one remarkably similar to Professor Sutton's) was being thwarted, they easily exposed our priestly caste and the precious cache of historical example to be the paper lions they are. How well would the voodoo science of psychology fare under such an informed challenge? Not well. None of the professions cited by Professor Sutton would. As the information age gains speed they too are discovering that the mystique of having access to such knowledge is not enough. Any layman using a sufficiently powerful electronic memory can recall arcana as easily as, if not better than, any initiate into the closed fraternities of medicine, law, and finance. Robbed of the authority provided by their power base they will soon have to rely on their own professional skills.

This is why I feel confident of the survival of architecture. We, simply put, have almost a century's head start on every one else. Those doomsayers that litter any meeting of architects are simply nostalgic for a past age. Any prac-

tioners who insist on architecture as a gentleman's sport are already in their death throes. This is not the end of the profession but the beginning of a wonderful time when architecture will have emerged from its chrysalis new and transcendent. While the other more reactionary professions are still undergoing their inevitable change, we will be standing mature. It will be our agendas that will first take root in the new world that is coming. We will be standing first, ready to serve humankind.

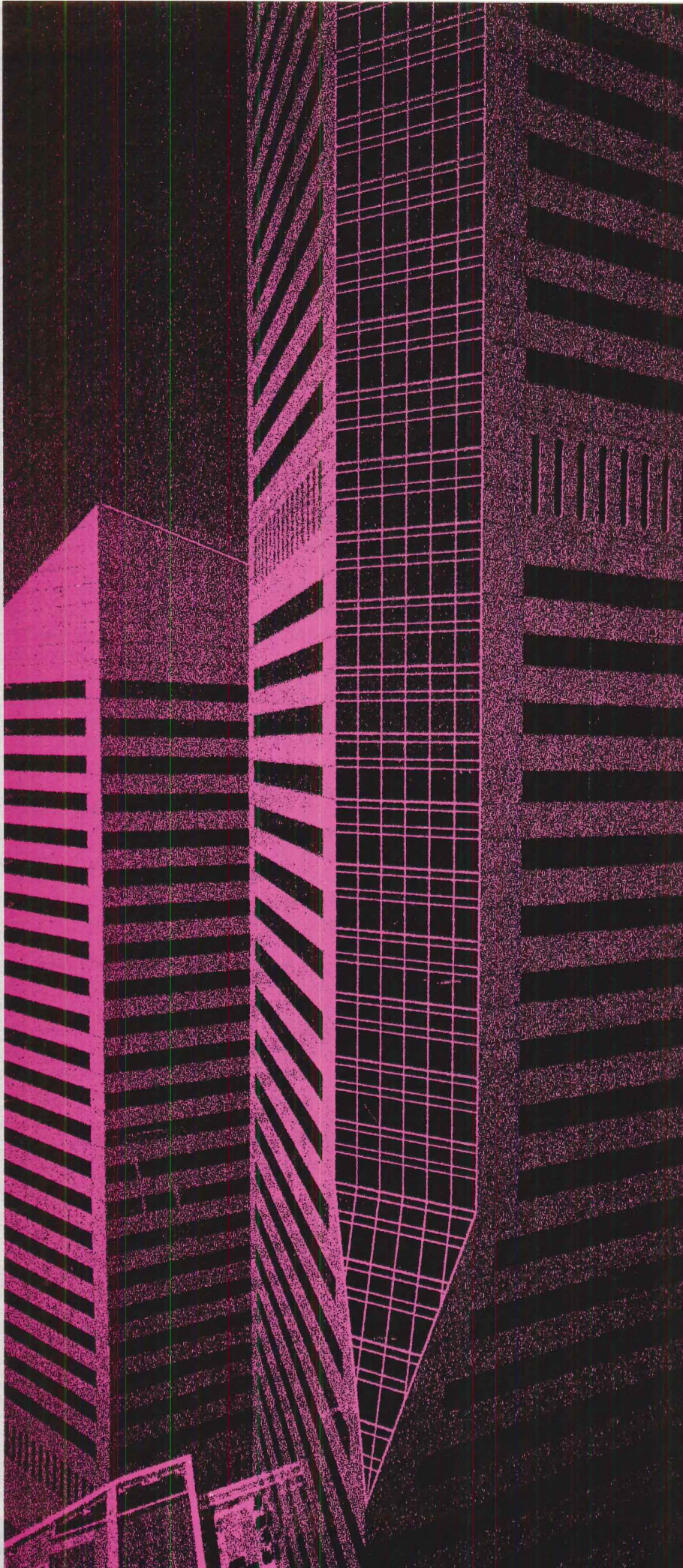
*Joseph E. Bowley
East Kingston, New Hampshire*

A Modest Proposal for Power

I read Professor Sutton's argument on "Architects and Power" with special interest focused on her comparisons of the power base that other professionals (doctors, lawyers, engineers, etc.) have established. I, too, have looked to how the efforts of other professions could be applied to the architect's plight. So I came up with the architect's P.O.O.P (Plan Of Official Power):

1. Restrict citizens from building or purchasing materials without consulting an architect (no more 2x4s from 84 Lumber without a prescription).
2. Totally mystify the profession with special jargon, Architectese. (We do this already but nowhere near as well as other professionals.)
3. Establish National Architectural Insurance to assure a constant source of revenue and deep pockets (fee structure as established by Architects).
4. Thus make appropriate compensation (lots of money).
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bies, purchase politicians, etc., and thus achieve POWER!

O.K., O.K., just kidding folks! But seriously, this is not intended to make a mockery of the pursuit of knowledge. Rather, I question whether the "power" achieved by the other professions is truly the result of simply "knowledge." Is this type of power something we should aspire to?

If we as architects are to make a difference in shaping our environment, I believe it will not come about from using our special knowledge to simply better our private existence. Our power will come from providing a way of building on this earth that embodies a vision based on values no more mystifying or inaccessible than common sense. People like Andrès Duany, Peter Calthorpe, Daniel Solomon, among others, are already demonstrating the power of a simple idea understood by many.

*William O. Freund, RA
Barrington, New Jersey*

Architects Out of Touch

Can it be that the problem with architects and power is simply that we as a profession are out of touch with the feelings, ideas, and desires of "Main Street America"?

We continuously tell our society how and where they should live, how and where they should work, and how and where they should play. Is it that a lot of what the profession preaches as gospel is contrary to the specific thinking of the people on "Main Street"? Is our message out of touch with our modern society? Are people tired of being told that they do not conform to the architect's ideas and ideals? We must find the answers to these

questions, for I believe (and hope) that the public is not out to shoot the messenger, only the message.

Are we trying to tamper with the "American Dream"? Are we saying that those people who have reached a level of affluence and do not want to live, work, or play in a dense urban environment with all the problems associated with urban decay are wrong? Are we to deny less fortunate people the opportunity to strive to achieve this dream of dreams along with all the amenities associated with it?

The time is now for the profession to reestablish our directions that are synchronous with the directions our society is heading. The profession must establish polices, and more important, a mind-set that puts the architect at the forefront of our development of the built environment and as a leader concerned with those issues affecting people's everyday lives. We must continue to lead in the rebuilding of our cities, first to help those less fortunate, but also to attract those people so inclined to return to the cities. Second, we must re-examine the concepts of suburb, strip, and edge city. Like it or not, they are here to stay, not because we may want or like them, but because "Main Street" epitomizes them as "home."

We may say suburbs are not real communities (too low density), are a waste of precious land and natural resources (true), a traffic nightmare (true), and a breeding ground for society's alienation (also probably true). But our fellow citizens see this life style as the American Dream. As we continue our planning and design effects, let us never forget

that the American mind-set is unique. And to gain "power" and trust from our clients and the population in general we must understand, respect, and work with this set of attitudes.

The questions we must ask, understand, and respond to are simple: Are we along for the ride or are we in the driver's seat? And, are we swimming with the tide of our society or against it?
*Michael J. LoPresti, AIA
Massapequa, New York*

Power in Political Activity

Below is a quote from the New American Desk Encyclopedia: "The architect today is both an artist and an engineer who must combine a knowledge of design and construction, and of available resources in labor, techniques, and materials to produce a harmonious, durable, and functional whole. His building must be fitted to its environment and must satisfy the social needs for which it is required.... Thus the importance of architecture in civilization is threefold: it is an art, it is made for people, and it is always a major expression of its culture."

How could such an important profession take such a low position on the sociopolitical ladder? Why is an architectural opinion of a bureaucrat so much weightier nowadays than that of an architect? How come any semi-educated moneybag of a developer, whose concern for the future of our cities is about as big as his culture, can dictate his architectural will to an architect?

The answer to these questions is not so obvious. On one hand our technology is making it easier for a layman to design and to build. So in this sense architec-

ture is partially returning to the pre-industrial status of self-service. Well, there are some self-healers in our civilization, like Christian Scientists, for example, who don't believe in doctors; but if a disease is as serious as the one of our urban infrastructure, the self-service is not going to help much.

On the other hand, because of lack of clear architectural criteria, the bureaucrats, the developers, and any interested group simply usurped the power of architectural decisions. Neighborhoods create "architectural committees" without architects, bureaucrats act as a de facto jury for architectural projects, and no one questions their authority to do so. And who would question? Architects need some entity to judge their fierce competition. The others don't qualify, or don't care.

This would be comparable to a hospital administrator's making medical decisions for the doctors. Of course, doctors are in a much better position than architects, because they are responsible for the very life of a patient, and most of patients don't want to die. Yet the life of a building depends on many parties – an architect is supposed to be the most important of them, but lately he/she has been forced to assume the lesser role of a facilitator and a liaison.

Yet I lay a part of this blame upon architects themselves. Many people in this country consider us either an extension of the bureaucratic machine, or an instrument of developers' greed. In too many instances it is true. Looks like we have to wrestle our profession back from those who stole it. One way of doing that, of

course, is to incorporate developing and building into architectural firms. But this way an architect loses his/her role of the protector of public interests, and besides, many architects simply cannot afford such an endeavor.

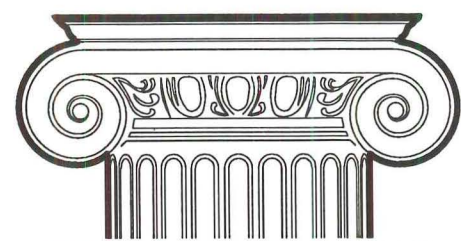
Another way is to become political activists, and I think this is a good one. The mood in the country is changing towards strengthening the new public realm. Some politicians are frantically trying to find a way to mend the urban infrastructure. In many cases that infrastructure must be created from almost zero. This is where architects can regain some of their lost power! Perhaps it's time for all of us to understand that our government can no longer "protect life, liberty, and property" of all the citizens by supporting the have-nots with the surplus production of the haves, but must involve the have-nots in that production.

Most of Western Europe and Japan have been doing this for years. Of course, this is not a new idea in this country either, and Senator Patrick Moynihan can attest to that, but perhaps it is time now for the idea to assume a new power. For years I have been asking this question: "O, beautiful America, why are your cities so ugly?" Now I can answer my own question: "Because they are sick!" They are sick with poverty, crime, greed, and urban alienation. The symptoms are: urban ghettos, urban sprawl, abandoned buildings, lack of affordable housing, skyrocketing cost and declining quality of construction, "developers' architecture," etc. Many have tried to do something about this. Committees, competitions, lectures and discussions have not achieved much over the years.

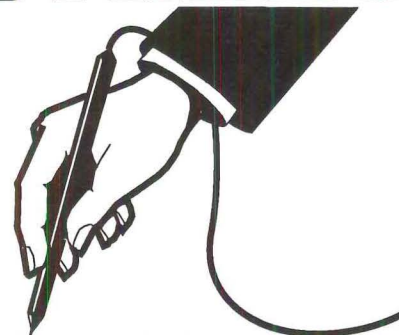
Perhaps it's time to consolidate the profession – create large architectural offices out of the great multitude of the small ones. Boring? Well, this may be the price for the coveted power, because "...the strength is in unity!" Sounds familiar? In any case, whether political changes will take place or not, we have to remind our clients and users that buildings ultimately belong to all of us, not just to owners and tenants. Our buildings make the streets, but the streets belong to everyone. Owners change; buildings stay, at least the good ones. So the taste and the vision of each owner and of each architect is passed on to the next generation of owners, tenants, and passers-by.

Architecture is a collective contribution to the commonwealth. It is a monumental message to our children. We have to think carefully what kind of message we are leaving to them. The built environment of tomorrow is being built today. It is hard to believe that some of our buildings will stand next to the space age architecture in just 50 years from now. I don't think I am saying anything new, but this is my considered opinion: in order to save the profession, we must abandon our freewheeling attitude, become politically active, create a real professional union, similar to the American Federation of Teachers (another profession in trouble), and consolidate our offices.

*Anatol Zukerman, Architect,
Newton, Massachusetts.*



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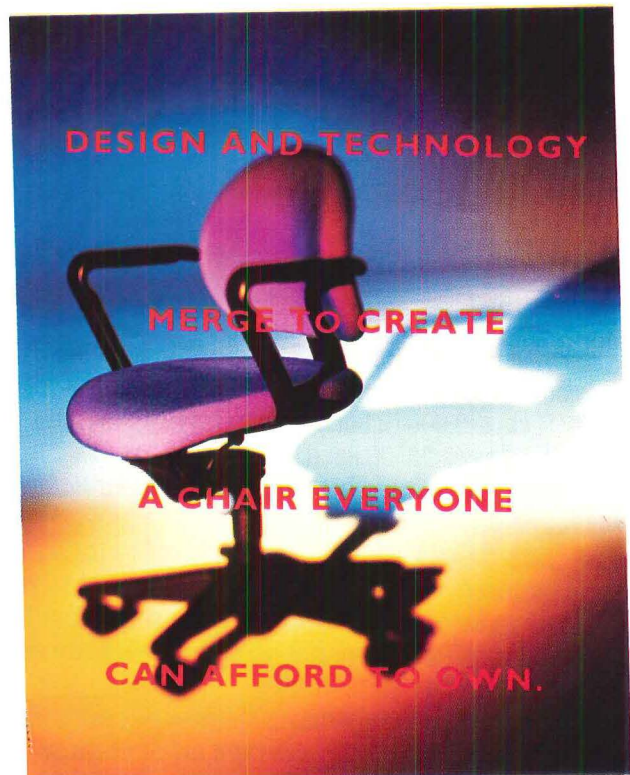
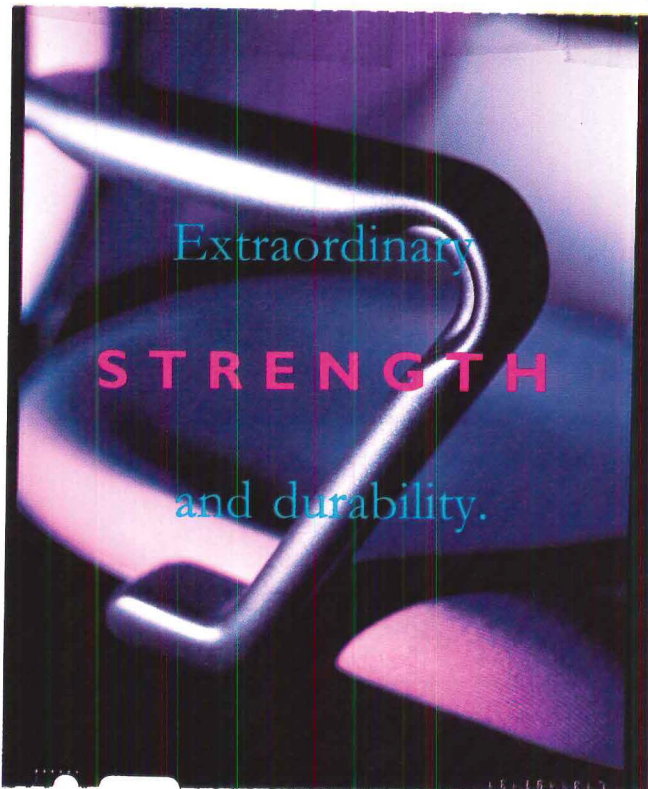
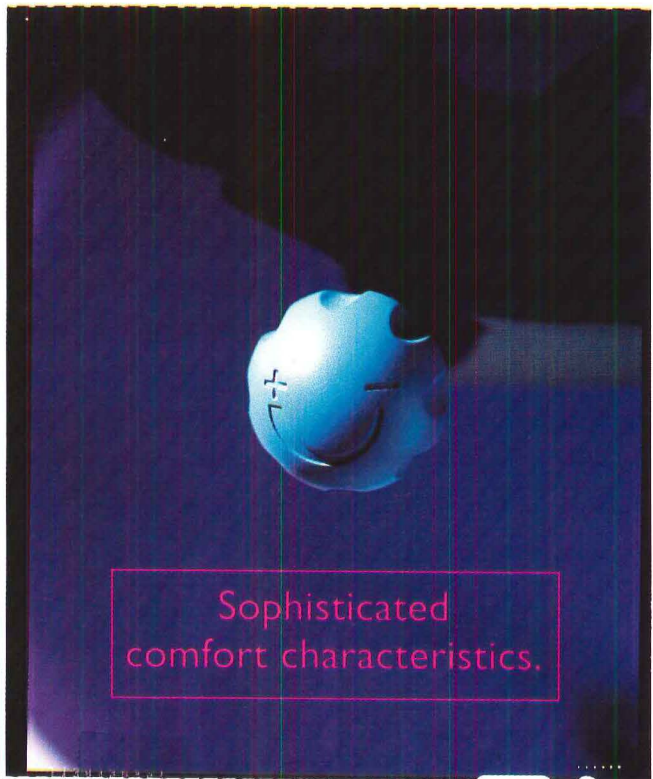
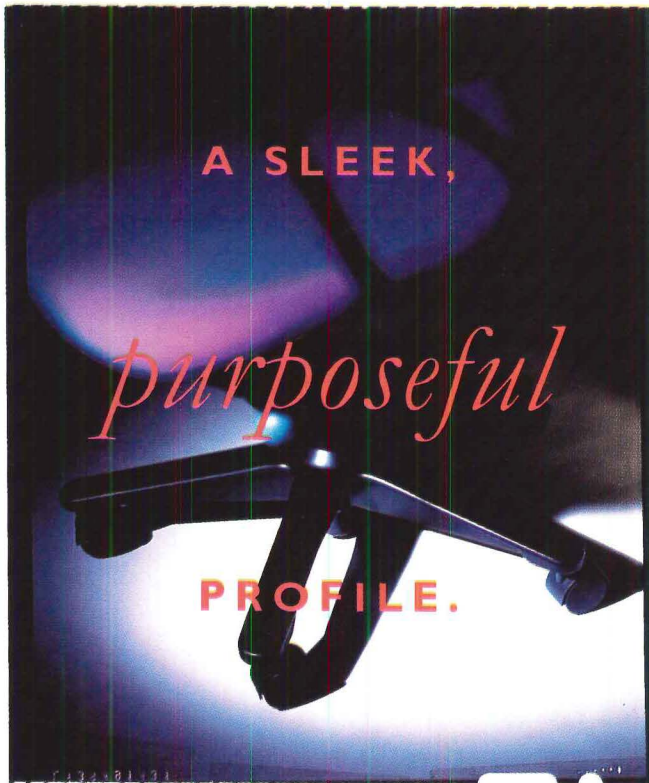
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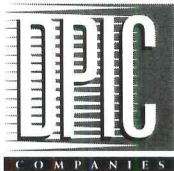
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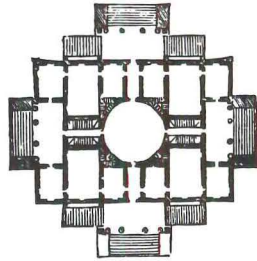
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- 2 The competition is open to registered architects and engineers of all nationalities, who have not obtained 40 years of age on January 1st, 1993. Each candidate is limited to one project.
- 3 The winner of the competition will be selected by a Jury of 4 judges appointed by the sponsors of the competition. The Jury will elect a chairman who is entitled to a double vote.
- 4 The competition is open to architectural works completed and built by January 1st, 1993.
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- 7 Each candidate must submit together with the above mentioned, a current curriculum vitae, an official birth certificate, and proof of being a registered architect or engineer.
- 8 By June 15th, the Jury will announce the names of the candidates chosen for participation in the final selection process. They will be invited to send copies of their works for final selection and the exhibition in Vicenza. The Jury will select the winner of the competition from among those candidates invited to exhibit. The decision of the Jury will be final and announced on a date no later than October 15th, 1993.
- 9 The candidates selected to participate in the final exhibition must send all material at their own expense and risk, limited to 20 pieces whose dimensions should not exceed cm 70 vertically x 100 horizontally and mounted on rigid frames. Models and relief models may be submitted. All material used in the exhibition will be returned to the candidate at the candidate's own expense and risk at the conclusion of the show.
- 10 A catalogue of all entries in the exhibition will be published through the Electa Publishing Company, Milano.
- 11 The prize will be awarded at a ceremony to be held in Vicenza at the Olympic Theatre at a date to be announced.
- 12 The Jury of the fourth edition of the «Andrea Palladio» International Architectural Competition for 1993 will be composed of:
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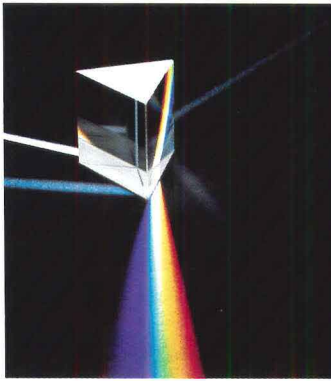


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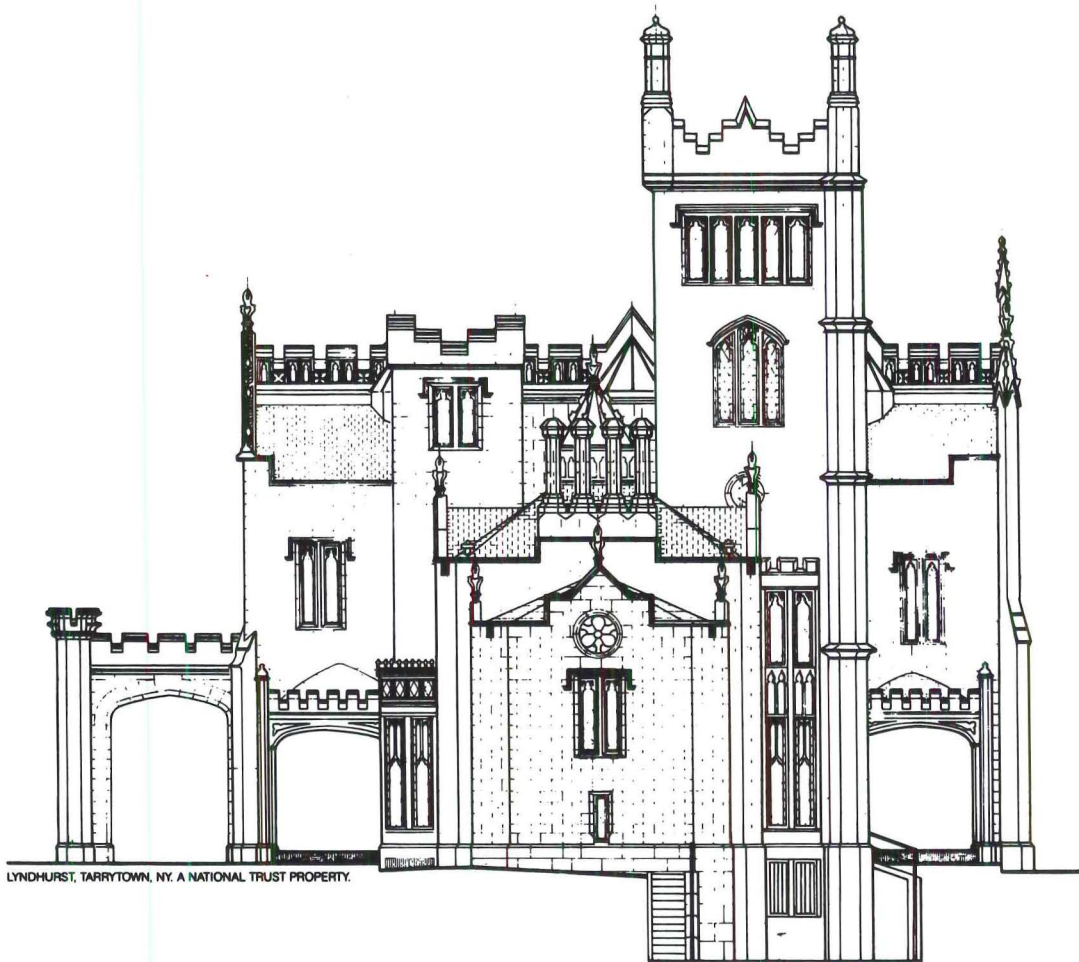


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However diverse in program and aesthetic,
the interiors featured in the following pages
share an architectural sensibility.

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.....

DESIGN

INTERIOR

As evidence of their architectural affinities, many of the works display inventive material applications and structural ideas brought indoors from the construction site. In others, designers have “reinvented” the spatial qualities of the host building. On the whole, the projects present a welcome challenge to the notion of interior design as confined within predetermined limits.

THE FREE PLAN IDEA

In this showroom for Esprit, David Piscuskas and Juergen Riehm of 1100 Architect explore the tension between order and flexibility.

Historicism is a term we commonly apply to architecture that has the look of the past. But looks can be deceiving. In this New York showroom for the clothing manufacturer Esprit, David Piscuskas and Juergen Riehm of 1100 Architect have designed a space that may visually echo some of the work of earlier Modernists – the hanging partitions of Mies van der Rohe’s National Gallery in Berlin, for example, or the repetitive vaults of Louis Kahn’s Kimbell Museum. But what I think is most interesting about this showroom is not its superficial likeness to past work, but its application of Modernist planning ideas to current – and very pragmatic – problems.

The Esprit showroom occupies the top two floors of a 1920s commercial building, roughly trapezoidal in plan. Visitors enter on the lower floor into an expansive waiting area, which features a dynamically curved reception desk and a slightly curved steel stair in the corner. Behind the desk hang two sinuous partitions that lead visitors to a showroom for a new line of Esprit clothing. This reception and display space is surrounded on two sides by offices and on the other two sides by service facilities – elevators, toilets, and storage and mechanical rooms. Nevertheless, the architects have managed to bring natural light into this central space with translucent glass transoms, borrowing light from the perimeter windows, and with laylights in the ceiling, borrowing light from the skylights on the floor above.

In contrast to the luxurious character of the downstairs public spaces, the perimeter offices have a spartan, back-stage quality: plain built-in desks and shelves, simple hanging globe lights, and an exposed structure. What saves this space from drabness is the ample daylight that streams through large windows and continuous office transoms into the staff areas.

The sparseness of the offices is continued upstairs. This top floor contains “stations” where buyers examine Esprit’s various lines of clothing and accessories. Each station consists of a table, a movable three-part display screen, and two movable clothing racks, all custom designed by 1100. The stations are arranged in a grid, through which run “avenues,” “side streets,” and “cul-de-sacs.” A perimeter circulation path extends along the window walls.

Among the more memorable aspects of this showroom are the shallow ceiling vaults, which

give the public space on both floors a definite grain and a formal language that reappears in the various custom-designed elements: the curved reception desk, the curved fronts of the clothing display cabinets, even the slight curve of the steel stair. These vaults also have several pragmatic functions, concealing the dropped slabs at each column head, the mechanical and electrical distribution systems, the recessed display lighting over each station, and the skylights and laylights that bring natural illumination to the center of both floors. The vaults are even light sources themselves, serving as reflectors for the suspended fluorescent uplights, and as sound-deadening devices, with their coating of acoustical plaster.

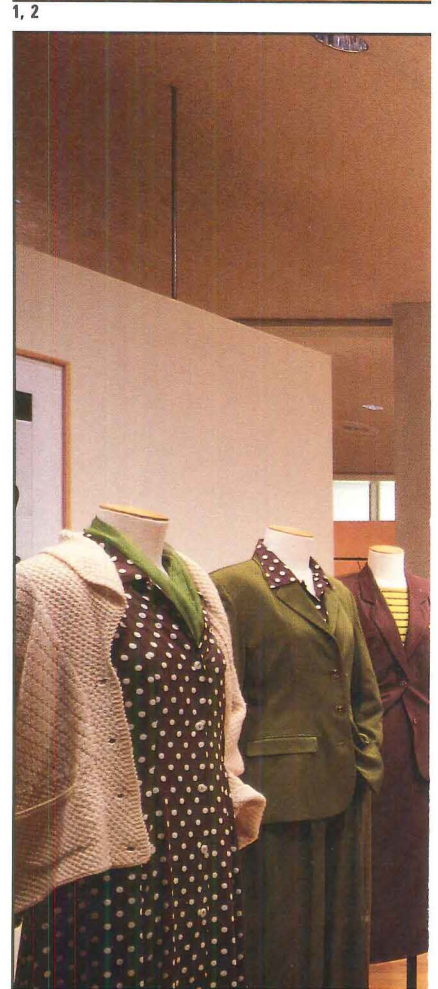
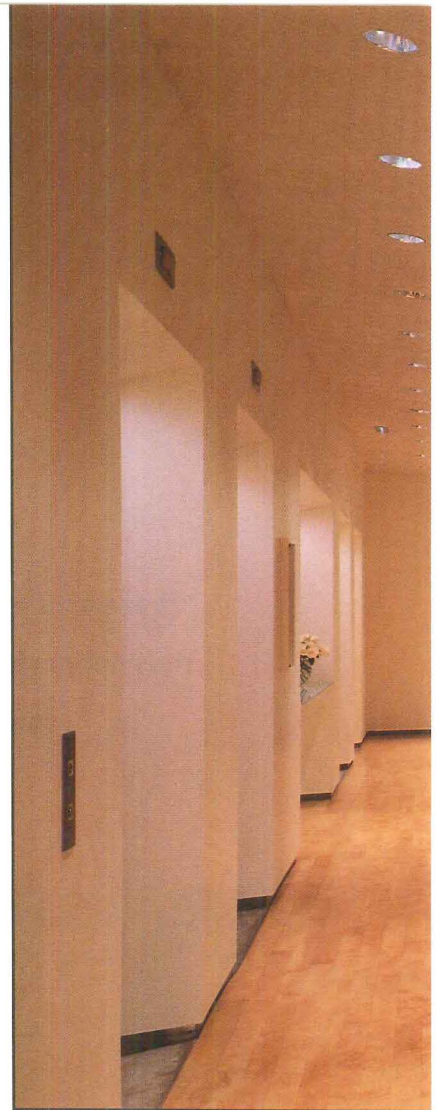
Modernism for the 1990s

When Piscuskas and Riehm talk about earlier Modernist work, they seem to admire not the ideology behind it, but its simplicity and straightforwardness. Those values seemed to work well with Esprit’s modest budget and wish that this design be environmentally responsible. The architects responded sensibly to those requirements by specifying the most basic materials – maple, concrete, plaster, steel – and by leaving them generally uncovered, uncoated, and minimally detailed.

Piscuskas and Riehm are not uncritical of Modernism, however, especially its unrelenting character. In this showroom, they have leavened its overall Modernist character with some effective whimsy. The employee lounge, for example, has custom-designed tables with tops made of boldly patterned linoleum as relief from the more monochromatic main spaces. And to vary the overall rectilinearity, the architects have used curls of cold-rolled steel to support the display screens and clothes racks and to serve as the stair railing, which erupts on the top floor in a broad, kidney-shaped curve, reminiscent of the best 1950s Miami Beach Baroque.

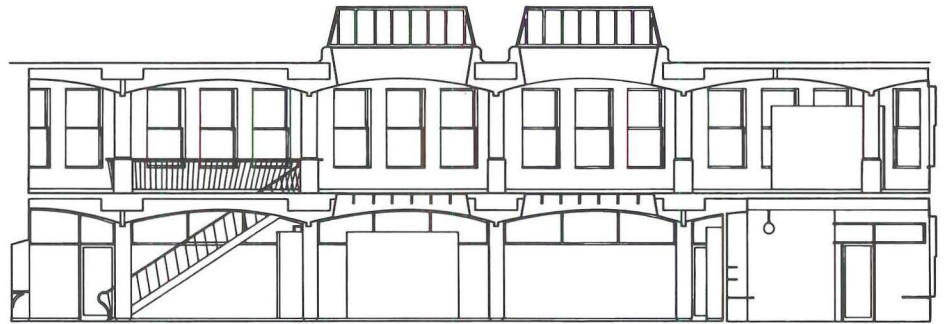
(continued on page 70)

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From the showroom entry (1), the visitor gets a panoramic view of the curved reception desk beneath a glass floor, a display space accessible between two hanging partitions, and the reception area, with its curved steel stair and office entrance beyond. The downstairs display space (2) features a prototype Esprit shop whose layout and fixtures were designed by 1100. This space, too, receives daylight from the space above through glass floors.





On the top floor, the curving stair rail and a few curved partitions contrast with the grid of display stations (3 and top plan). This grid is analogous to a city, with wide, light-filled "avenues" (4) and narrower, darker "side streets" and "cul-de-sacs." In contrast to the spartan quality of this floor, with its exposed concrete and plaster surfaces, are the custom screens and carts with their curving steel supports.



SECTION AA

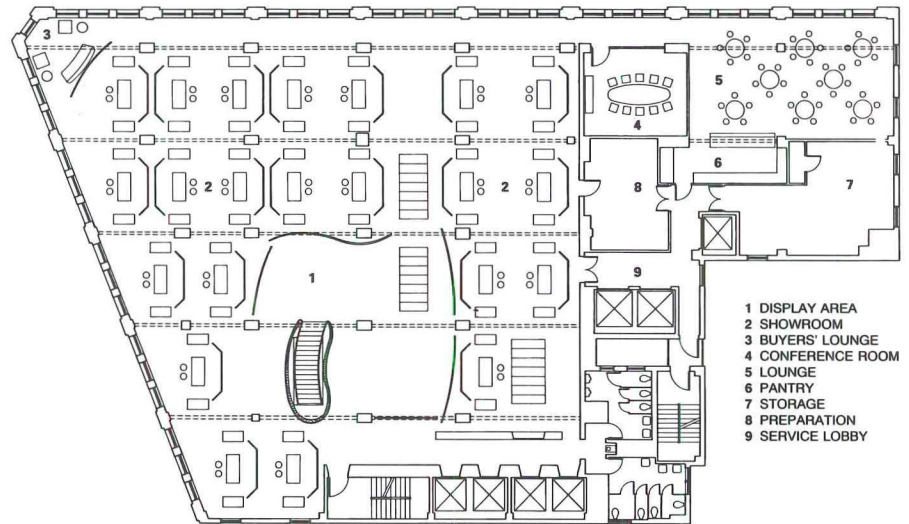
Freedom and the Free Plan

The free plan, as originally envisioned by architects such as Mies and Le Corbusier, embodied what the British philosopher Isaiah Berlin calls "positive freedom." The basis of such freedom – living according to reason and controlling irrational desires – is evident in the rational order of the early free plans, arranged according to various geometric or proportional systems, and in their ascetic quality, eschewing the sentiment and the other irrational human traits that traditional buildings represented.

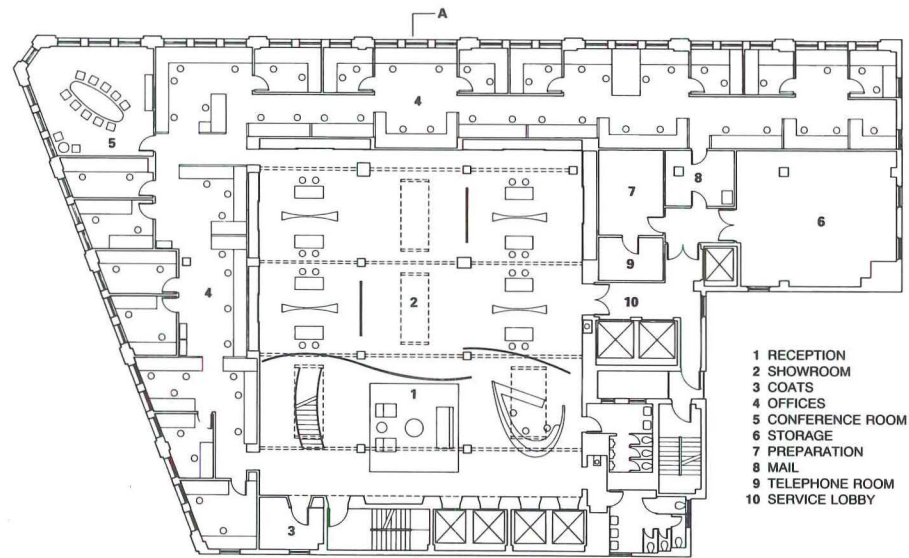
The free plan, however, was first realized on a large scale in the U.S., which since its founding has been a great experiment in what Berlin calls "negative freedom." Such freedom involves being able to do what we want unconstrained by outside forces or uncoerced by other people and it assumes that every individual can best determine how to handle his or her own liberty. Thus the free plan, envisioned by proponents of positive freedom and carried out in a country founded on the ideal of negative freedom, was slowly transformed from a means by which architects could compose space into a mechanism by which the inhabitants or owners of buildings could rearrange their interiors at will.

One irony here is that, while the free plan was invented by architects, it has had the effect of relegating the architects of most commercial and industrial buildings to being the designers of a shell around open floor space. Another irony is that, while we in the U.S. did not accept the idea of a composed free plan at the level of individual buildings, we did embrace it in our city planning: witness the highly composed and yet freely arranged towers-in-the-park that characterized many urban renewal schemes from the 1950s and 1960s.

Berlin notes that while positive freedom has advantages at the level of the individual or small group, it has been used at the political level by dictators on both the left and the right to justify repression. The opposite argument might be made about negative freedom: it seems to work at the political level, but in the guise of the open office landscape, it produces a less-than-desirable working environment for individuals. Architecture, in other words, might be a more effective means of achieving positive freedom, and urban design a more effective means of achieving negative freedom.



TOP FLOOR PLAN



ENTRY FLOOR PLAN



3, 4



.....

Skylights bring daylight into the center of the deep space, which helps draw visitors through the grid of stations (5). Each station (6) consists of a three-part display screen and rack, two movable carts with rods for hanging clothing and boxes for accessories, and a table and two chairs for visiting buyers. In one corner of the top floor is an employee lounge, which, like the showroom as a whole, is a mix of rather severe Modernist detail and a somewhat wackier 1950s take on that aesthetic, such as the boldly patterned linoleum tops on the tables (7).

(continued from page 66)

But the showroom's greatest interest, I think, lies not in its handling of Modernist aesthetics, but in its treatment of the free plan. Piscuskas criticizes those who see the free plan, with its non-structural partitions and wide column bays, as a way of achieving almost infinite flexibility. "A plan can't be all things to all people," he says, "without turning into nothing at all." Instead, he adds, "there is such a thing as conceptual flexibility. At Esprit, we tried to find the best layout for the stations, some or all of which can be used at any one time."

There is a certain conflict here between the architects' apparent desire for order and the client's need for flexibility: the custom-designed display screens and carts, for example, are on wheels, but because the architects have fixed the location of lighting for each station, those elements must be wheeled back into essentially the same layout. This tension between order and flexibility, however, was built into the original conception of the free plan (see sidebar, p. 68). Early Modernists, such as Mies and Le Corbusier, saw this plan type as a carefully composed set of elements that could, in theory, be rearranged, but that were, in fact, rather fixed and fully determined by the architect. This, of course, is quite different from the typical free plan of today: the undivided factory floor, the partition-free retail space, the open office landscape. This plan type has become not so much a compositional device for the architect, but a means by which building owners and tenants can rearrange interior space as they see fit, often with little or no design input.

It may be that this battle has long ago been lost, that the free plan idea as originally conceived simply cannot meet the demands of the commercial world, which thrives (for better or worse) on increasingly rapid and often unpredictable change. But in raising the issue here, Piscuskas and Riehm pose questions that perhaps more of us should ask. Is the freedom of action implicit in the free plan the same as a lack of constraint or limitless mobility or constant variation? And is it possible to have greater freedom and more flexibility when given a smaller number of roughly equivalent options? For these two architects, the answers are clear. **Thomas Fisher** ■

.....

Project: Esprit showroom, New York.

Interior Architects: 1100 Architect, New York (David Piscuskas, Juergen Riehm, architects; Gwendolyn Conners, project captain; Mary Heath Carpenter, Noel Clarke, Laurence Jaquet, Anne Nixon, Marianne Shin, Mark Smith, Jayne Whitford, project team).

Client: Esprit de Corp.

Program: 28,000-square-foot wholesale showroom and office space on the top two floors of a 1920s office and showroom building in the Garment District of Manhattan.

Structural system: steel and reinforced concrete.

Major materials: beech veneer plywood, maple floor, sand-blasted glass, acoustical plaster, hot-rolled steel, shot-blasted concrete, canvas (see *Building Materials*, p. 136).

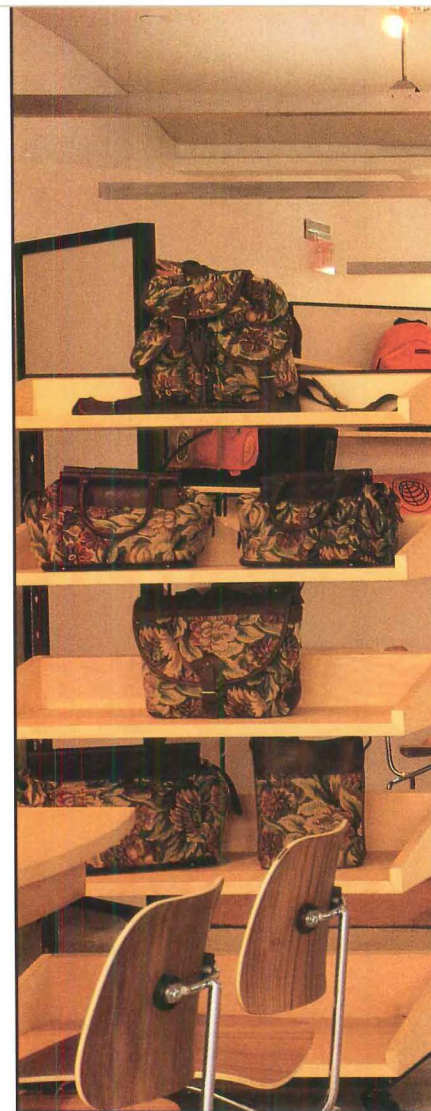
Mechanical system: cooling: supply and return plenums with constant air volume and multiple-zone roof-top units (CFC free); heating: gas-fired roof-top units and cooling distribution system.

Consultants: Greg Turpan, Esprit de Corp, design; Robert Silman Associates, structural; I.P. Group, mechanical and electrical; Claude Engle, lighting; Milsom & Wilke, acoustics; Donald Kaufman, color; Taylor Associates, roofing; Sam Gavish, owner's representative.

Contractors: Wildman & Bernhard.

Costs: approx. \$100 per sq ft.

Photos: Michael Moran.





London Divertimento

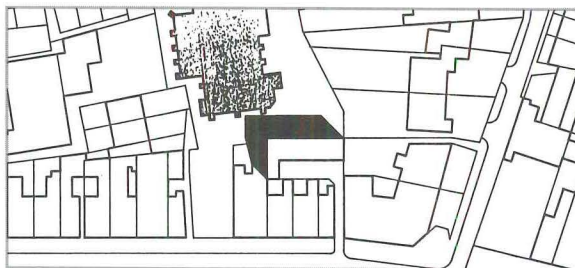
Bolles-Wilson & Partner's London mews house is a latter-day collector's cabinet, where the container holds its own.

I didn't go to the Blackburn House, as we must misleadingly call the building in question here (which is after all not a house) expecting to *hate* it. Nor did I hope to love it. I expected it to be well made. I expected it to be interesting. But what I also expected was to find a fragment of late-1980s designer decadence. I thought I would find a certain set of recognizable signs that would identify the building and the aspirations of its owners, probably within seconds of my walking in. Let's be honest; I had it down as being terminally Hampstead, which (if you don't know the place) is a lofty and picturesque part of London where wealthy people with cultural ambitions congregate and sometimes show off a little. Maybe I was right. But in the end, the architecture made all such social nuances seem unimportant.

The story of the Blackburn non-house is the story of an architecture in search of a purpose. David Blackburn, an English developer, and his wife Janice (publicity director for London's Saatchi Gallery) wanted an office near their Hampstead home. Initially, he bought the tail-end of a lease on two rooms in a shabby mews and had them converted by David Davies, one of the brightest English interior designers of that retail-led boom period of the late 1980s. Then came the chance to buy the whole building and convert it radically to hold the couple's enviable collection of contemporary art and furniture. The Blackburns had no pressing need for the space, but it gave them the chance to commission a piece of contemporary architecture to go with their collection, which apparently didn't look right in their period home.

They chose a promising but largely untried architect, Peter Wilson, and teamed him with

Built in a mews away from the street, Blackburn House (1) is a Modern building that "floats" like an alien object in its Georgian context. (It is Wilson's rejoinder to Neotraditionalism.) The façade is understated, yet animated, like the living area on the third floor (3) – a space whose impact is strong, yet compatible with the Blackburn's furniture collection. The balcony railing and junction box for light switches (2) were designed by Wilson from structural steel.

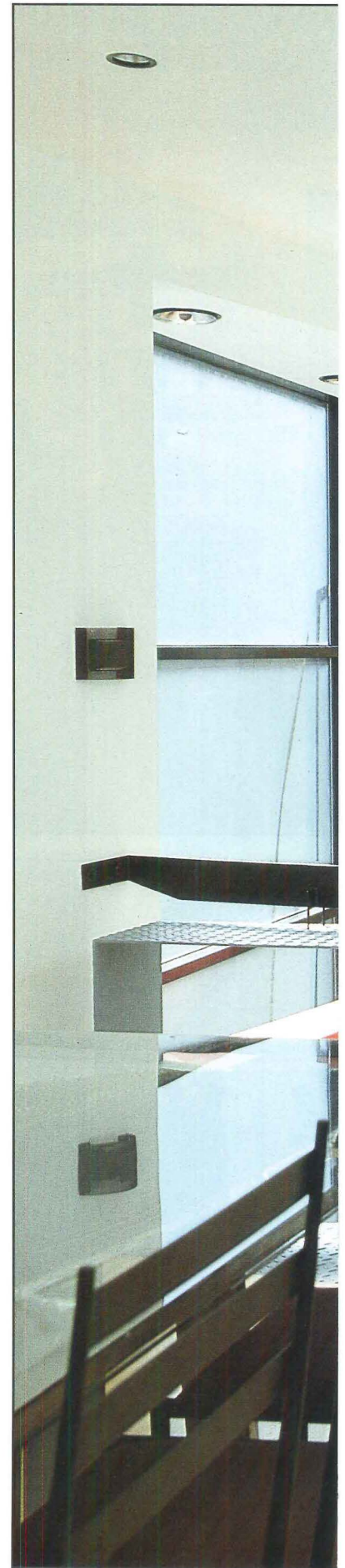


SITE PLAN

N ← 100/30m

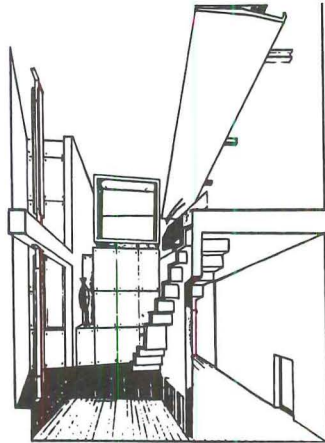


2



3





SECTION THROUGH 2-FLOOR SPACE WITH STAIR

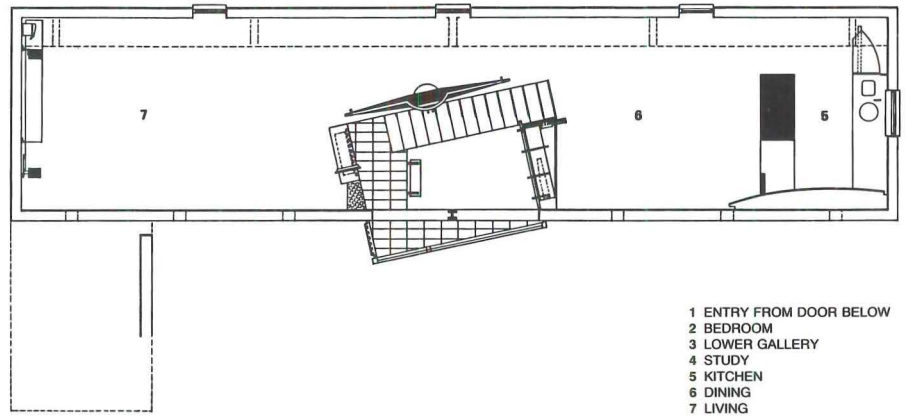
Chassay Wright's proven expertise in designing fashionable interiors. Wilson was given an extraordinary degree of freedom. For this building was to be, in effect, an end in itself. Oh yes, it was to have a *function*: a receptacle for valuable objects, some specially commissioned, such as a Ron Arad dining table or a Bruce McLean sideboard or some Elizabeth Browning-Jackson rugs. A place for entertaining friends, with a kitchen and a bathroom. A study for Janice. A bedroom for whoever. But no one was going to live there.

It has turned out to be the urban equivalent of the summerhouses found on some English country estates: small, exquisite, held in readiness for fine occasions, a *jeu d'esprit* that nonetheless has that slightly eerie quality that stems from lack of use. It is a house that is not a home, a public gallery seen by very few, a place for temporary gatherings that is nonetheless permanent. A statement of taste, with all the dangers inherent in that. It is aesthetically *loaded*.

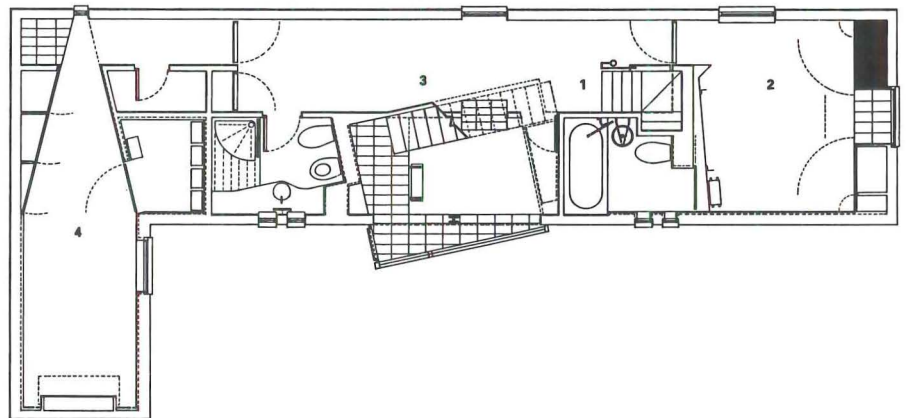
From outside, it is a little baffling. Very plain, in places rather crude, with a series of patinated copper-sheathed doors, plain fenestration, a highly mannered branching duct for rainwater pipes in polished stainless steel. A double-height window bay with patterned acid-etched glass, supported on a red and a black steel I-beam, focuses the elevation. One of the doors leads to David Blackburn's four-room office on the first floor, still as it was left by David Davies – good yet not exceptional, and not connected to the floors above.

The next door along is the entry to the main event. A typical London stair, narrow and steep, it gives nothing away as it rises to a long narrow hall. You have choices here, like Alice in Wonderland. At one end of the hall is the bedroom, with bed by Freddie Baier and sculpture by Barry Flanagan. At the other end is Janice's study, a throne-room if

.....
The lower gallery on the second floor (accessed from an entrance below) has windows placed high and low – for daylight, but not for views. An enigmatic stair folds out from the wall (4). Its utility becomes clear when one enters the double-height volume on the other side of the wall (5). There, the red "barge seat" by Wilson marks the center-point of the house and the cranked axis of the stair.



THIRD FLOOR PLAN



SECOND FLOOR PLAN

N ← 10/3m



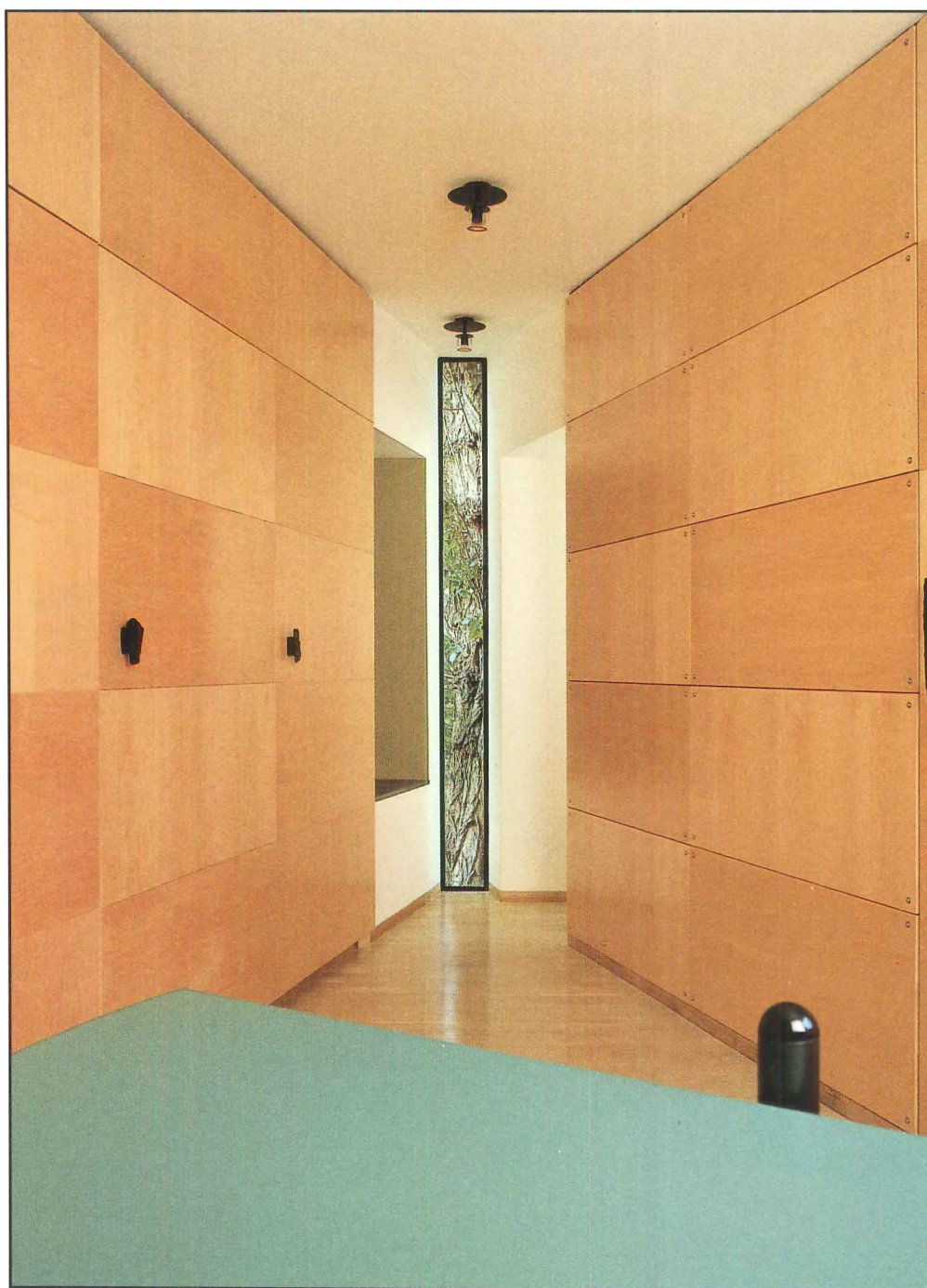


ever there was one, its desk by Floris van der Broecke, complete with overhead canopy. It dominates the room, whose sides curve gently towards a tall narrow slot of window that reveals an ivy-clad tree trunk outside, a natural found object. But out in the hall, you are intrigued by the pink-plastered underside of a staircase that protrudes from the wall. You pass through the wall and emerge into a looking-glass kingdom, as light as the previous space was dim. Moving from oak floor to steelplate step to rough slate plinth to big-jointed maple stair, you rise through a cubic volume set at 15 degrees to the axis of the long, narrow building. It is a space defined by the vast angled window on one side and the parallel stair on the other.

So you arrive in the doubt-dispelling main room. That double-height grand entrance gesture wrenches a huge chunk out of the usable space, and it's all worth it. Cooking and dining take place at one end, sitting and music the other. Between the two, built into the balustrade, is Wilson's "barge seat." The Arad table makes a sandwich of glass and honeycomb aluminum appear like snakeskin. Jasper Morrison's understated furniture at the other end has never seemed more appropriate. The white ceiling curves down at the edge to admit a slot of light, either natural or artificial. Every detail is just as perfect as it could be made. Relatively cheap materials – steelplate or slate for instance – take on a semiprecious quality. Even when something is, really, ludicrously overdone – such as Wilson's tape/CD cupboard, which verges on bathos – it works anyway, like the fine craft object it is. Even Wilson's stove hood, for God's sake, is as good a piece of architecture as many overpraised buildings.

The achievement of Wilson and the Blackburns, I reflect as I drive away, is to have created a building that transcends the fact that it is completely of its time. More: an endeavor that could have seemed absurd succeeds in convincing you, finally, of its absolute necessity. Such things are rare. **Hugh Pearman** ■

The author is architecture correspondent of London's Sunday Times and the author of Urban Approaches, a forthcoming monograph on the architect Rick Mather, to be published in February 1993 by Wordsearch/Fourth Estate.



Project: Blackburn House, London.

Architects: Wilson Partnership, subsequently named Architekturbüro Bolles-Wilson & Partner (London, England, and Münster, Germany) in collaboration with Chassay Wright, Architects, London.

Client: David and Janice Blackburn.

Site: 19th-Century news house in Hampstead.

Program: 1292-sq-ft, 2-floor apartment/guest house (above first-floor office) for display of contemporary furniture collection.

Structural system: steel beams and steel-framed walls and roof for third floor, added to brick 2-floor building.

Major materials: plaster; gypsum board; birch paneling; maple, slate, terrazzo floors; structural steel for fittings and furniture.

Mechanical system: central heat with industrial radiators.

Costs: \$609,120; \$471 per sq ft (excluding fees).

Photos: Richard Davis.

Janice Blackburn's study – a figural space tucked into the second floor – has paneled walls that converge towards a narrow window (6). This false perspective adds a note of drama while integrating an existing ell to the adjacent lower gallery. The study widens to accommodate a desk by Floris van der Broecke, a functional work of art given an honorific position (7).



CVSTOM TAILORED

Mark Jensen and Mark Macy update the traditional haberdashery with an elegant custom display system.



Owner Zaino Mizani wanted a traditional but contemporary image for his Mizani Uomo shop in San Francisco's Crocker Galleria, in keeping with the select lines of Italian and French men's clothing he sells, as well as the custom-tailored clothing marketed under the Mizani label. To reconcile these objectives, San Francisco architects Mark Macy and Mark Jensen developed a custom display and wall system that strikes an effective balance between the established and the innovative.

"He came to us and essentially wanted stucco Corinthian capitals and the whole Classical thing – a traditional English haberdashery," says Macy. Avoiding a literal use of historic styles, the architects created rooms that recall the pure geometry of Roman plans, rendered in the traditional materials of the haberdashery: maple, cherry, and brass. Distilled Classical forms are inserted free-standing into the raw space. The result is an intimate, richly detailed environment in which the fit and finish of the insertion, itself a kind of

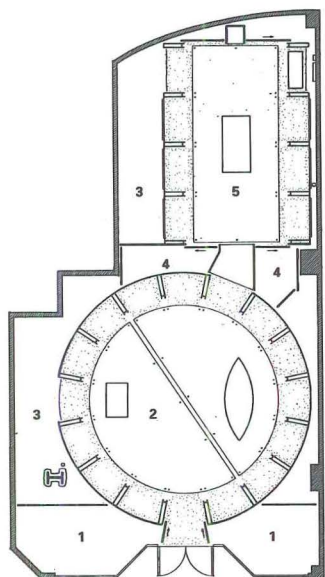
customized skin, set off the exclusive, customized nature of the clothing.

The same modular system, fabricated off-site and then assembled in place, is used for both the large round room (for off-the-rack items) and the more private rectangular room in the rear (for custom-made garments). All of the elements are exposed to view and work together to achieve an economy of design. The primary components of this system are a pilaster unit, made of plywood sandwich panels, and a multifunctional brass armature. The alternation of bay and pilaster creates a strong rhythm that unifies the design. A skin of brass sheets joined with aluminum extrusions run-

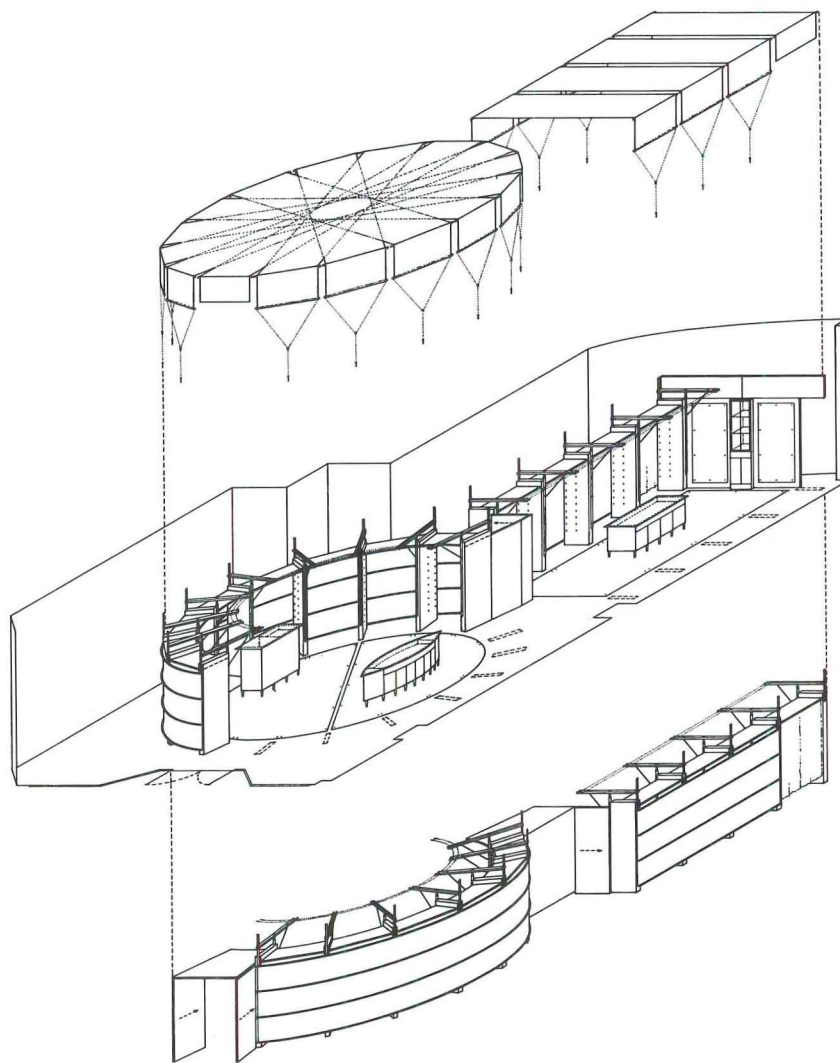
The figural geometry of the inserted circle peeks out from behind fiberglass panels in the front window display area (1). Piercing the metal skin, the low entry leads to the large round room (2) for off-the-rack merchandise. Bays created by the plywood pilaster units allow flexible space for shelving and display.



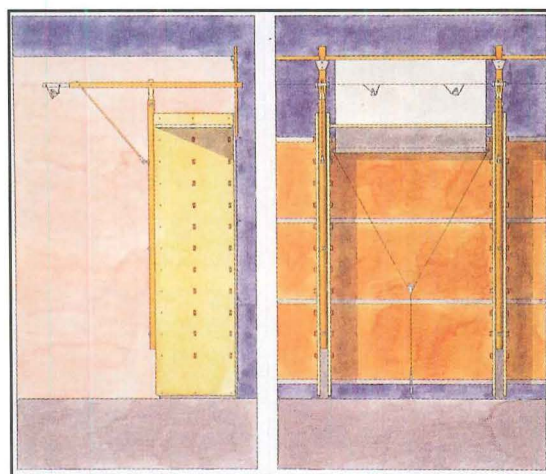
- 1 DISPLAY WINDOW
- 2 OFF-THE-RACK SUITS
- 3 STORAGE
- 4 DRESSING ROOM
- 5 CUSTOM SUITS



FLOOR PLAN 10/3m



EXPLODED AXONOMETRIC



ELEVATIONS OF DISPLAY SYSTEM

ning horizontally encircles the whole ensemble and is visible from inside and outside.

Residual spaces outside the circle and rectangle contain the front window display areas as well as the back-room functions of storage, office, and dressing rooms. Unfortunately, there is no place – other than the dressing rooms – where one can stand outside the object and understand its geometry. One wishes more of the circle were visible from the front, where the view is diminished by the presence of some dense faux stone bas-relief panels in the windows.

The Mizani Uomo store is one in a series of store designs Macy and Jensen have done since 1988. The manageable scale of the store interior is part of what draws them to this type of work. “We essentially prefer doing stores in that you can experiment with any number of schemes very quickly,” says Macy. “Also we can control the process more and often get a better result.”



3

For Jensen and Macy, design and construction are aspects of the same process. "Every step of the way, from the very first sketch, we are thinking in terms of how it is going to be built," says Jensen. The architects oversee the fabrication and installation of the work themselves. "The motivation for eliminating the general contractor was primarily to save the client some money," says Jensen. "It has turned out to be preferable to work that way, because it forces us to examine all the different trades that are going to be involved on a job and design with that in mind. The whole design becomes self-organized." **Kyle Thayer** ■

The author, an architect living in Marin County, writes frequently about architecture.

.....
Project: Mizani Uomo clothing store, San Francisco.

Architects: Mark Macy and Mark Jensen, San Francisco.

Client: Zaino Mizani.

Program: 1208-sq-ft men's clothing store in the Crocker Galleria, a downtown shopping mall.

Major materials: maple and stained cherry, brass and bronze sections and sheet, aluminum extrusions, cotton broadcloth, edgebound carpet over exposed concrete slab.

Contractors: Jan Pearce and Bob Coleman, (woodwork/metalwork); Design Electric, (electrical).

Costs: \$63,250 (excluding architectural fees); \$52.36/sq ft.

Photos: Alan Weintraub.

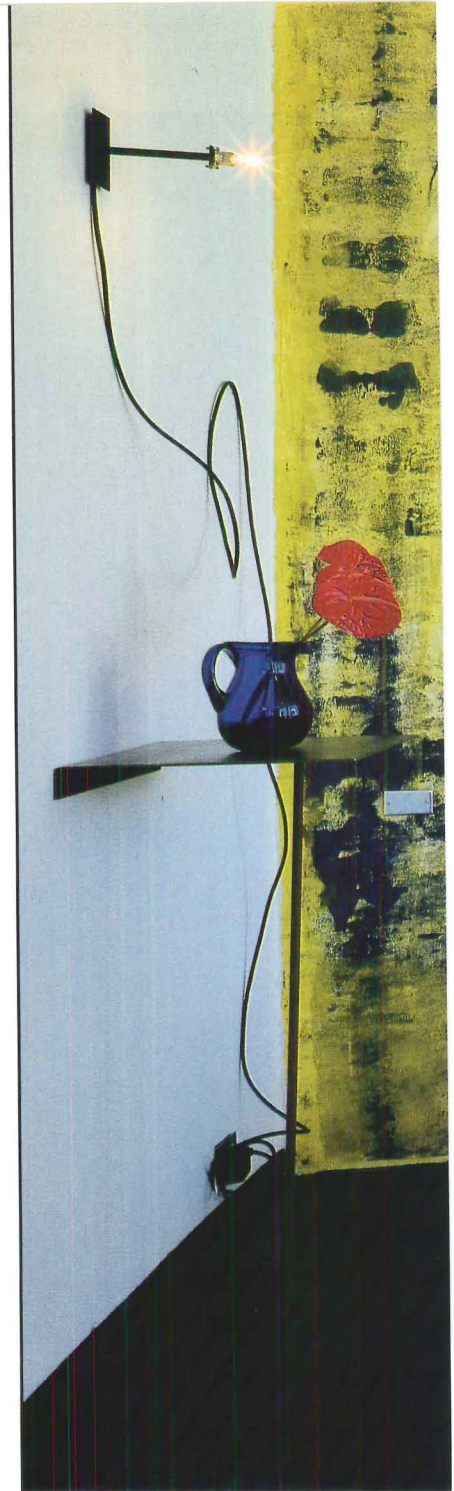
The more intimate rectangular room to the rear (3) is composed of the same modular system as the front room, here in stained cherry instead of maple. The brass armature supports the halogen display lighting and transmits the necessary low-voltage power. The fabric ceiling is made of standard widths of cotton broadcloth (commonly used for lining suits) stretched down over the armature and attached to the raw, bead-blasted concrete floor with cable and eyebolts, all exposed to view.

SECOND NATURE

A small office in Venice by O'Herlihy + Warner Architects personifies a spirited construction of Modernism.



1



2

No matter what the architects say, the video production office by Lorcan O'Herlihy and Richard Warner is not purist in the least. While the designers speak of "integrity," and of creating forms attuned to "the nature of materials," their work actually turns early Modern morality on its ear. This is not a case of insincerity or ignorance; rather, the discrepancy between the architects' words and actions stems from a curious mutation of Modernist values.

In part, this has to do with current perceptions of mass manufacture: industrialization no longer holds in our minds the heroic promise of world-sweeping progress, but is discredited with profit-driven decline in quality and widespread environmental harm. Accordingly, early Modern design

aspirations toward a noble kind of standardization – an elegant, industrialized objectivity – have by now evolved into fundamentally opposite leanings – toward subjectivity and artistic expression – within an industrial aesthetic.

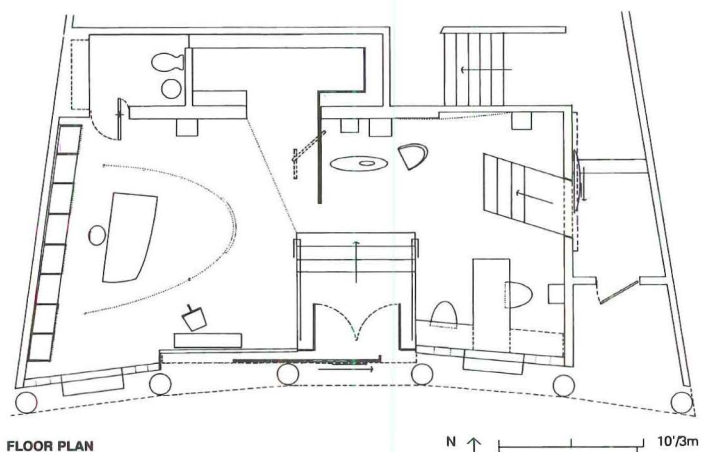
In this respect O'Herlihy and Warner seem to have assimilated and "historicized" Modern principles, beginning with their metaphorical response to the program. Charged with renovating a 350-square-foot storefront space in Venice to house a video-production office on a shoestring budget of \$6500, the partners sought an architectural interpretation of the two-dimensional nature of film, the circumscribed vision of the camera, and the frame-by-frame possibilities of the editing process. The design, described by both architects as a



“landscape of singular elements” emphasizes surface treatments and sets up disparate “scenes” on opposite sides of the space.

But the symbolism is only a small part of this Modernist reformation. In a further departure, O’Herlihy and Warner aimed to “rethink” certain building components, the furniture, and all finishes, to come up with solutions that, however mindful of the materials’ industrial origins and

The sliding front door (1) was inserted between existing concrete columns and the storefront’s original façade of glass brick and clear panes. A second door (2) leads to the building stairwell, affording the client separate access to living quarters above. Folded steel plate, cut on the bias, forms a small stair to foyer level.



FLOOR PLAN



William Nerittes

3



4



5

properties, nonetheless tend to be one of a kind.

The front door, for example, installed to answer a security demand, is made of sheet steel, whose hot rolled, standard-width plates were allowed to weather individually before sealer was applied, rendering a variegated surface. The bent rod handrail was tailored to the two-handed tugging motion required by the door's weight.

Another example of customizing the ready-made may be found in the enhancement of the existing recessed can lights, which the architects shaded with new, 18-inch cylinders of aluminum mesh. The ceiling fixtures are complemented by custom-designed tables and lamps of brass, glass, and steel. In fact, the furniture was O'Herlihy and Warner's entrée to the project: the client had seen

several pieces exhibited at the Gallery of Functional Art in Santa Monica.

Consistent with the overall emphasis on crafted treatments, the vivid, painterly wall on one side of the office was conceived as a canvas: a slightly dry roller supplied uneven densities of paint as it revolved, applying a first coat of blue, followed by a single coat of yellow.

In speaking of their designs the architects invoke early Modern precursors; Pierre Chareau's "acceptance of the intensity of a raw material" is cited as part of their own ethic to express the intrinsic of materials and construction. Except that now rigor is tempered by poetic license. Eccentricity is accepted too; you could say it has become second nature. **Ziva Freiman** ■



Project: Video production office, Venice, California.
Architects: O'Herlihy + Warner Architects, Venice (Lorcan O'Herlihy, Richard Warner, principals).
Client: developer, Perloff & Webster.
Site: storefront on Venice Square.
Program: 350-sq-ft production office with small library/storage and bathroom.
Major materials: mill finish steel, paint, painted concrete floors, nylon fabric, birch plywood, sandblasted glass.
General contractor: O'Herlihy + Warner Architects. Steel: American Metal Door Co. Inc.
Custom fabrications: Michael Warner Design.
Costs: \$6500 (\$18/sq ft).
Photos: Tom Bonner, except as noted.

Besides elegant custom furniture like the folded steel plate chair (3), which is supported on an arc of brass, the office is full of ingenious improvisations, which arose from a near-empty purse: a transparent nylon curtain, for instance, met the client's demand for a semi-private work area (5). Most of the light fixtures in the office were designed by the architects, except for the paper-shade lamp by Brent Markee. A custom screen, made of hinged plywood and sandblasted glass, is lined up with the existing stair from street level to effectively bisect the space. Corrugated plexiglass (fixed, unfortunately, in place) reconfigures an otherwise bland wall of shelving (4).

SERIOUS FUN

Rick Mather's Now and Zen restaurant transcends the trendy with a cool Modern interior – and a few surprises.

Restaurants present architects with much the same problem as the one faced by actors who get typecast. If you design one that turns out to be a success, you are likely to be asked to repeat the performance over and over. Fun though it may be for a while, is the creation of a fashionable setting for power lunchers really a task fit for a grown designer?

For the American-born, London-based architect Rick Mather, whose work retains both the purist aesthetics and the social mission of the early Modernists, it is a particularly pressing question. He has done more than his share of bars and restaurants, but he has always seen himself as an architect with a wider mission, concerned with the urban world as much as the precious interior. Yet for most of his career, he has been better known for the latter, most notably in his long relationship with the restaurateur Lawrence Leung, for whom he has designed chic Chinese brasseries under the Zen name in London, Hong Kong, and Montreal.

Zen is based, like all successful restaurant chains, on the repetition of a formula. In the case of Zen, it is the use of a cool Modern design vocabulary to overcome the perception of Chinese food as a cheap and cheerful ethnic meal. The architecture tells you that this is a place that takes food seriously, that offers a sense of occasion. And, of course, that the prices charged are more substantial than those the lacquer-and-paper-lantern school of Chinese dining can command.

In each restaurant, the only concession to Chinese tradition has been the incorporation of running water, symbolic of good fortune, a motif that has been dealt with differently each time. In Now and Zen, which opened last year in London's theater district, it trickles into a cascade of glass bowls that spirals down through the double-height space into the basement.

Now and Zen is in the base of Orion House, a once distinguished 1960s office tower, crudely facelifted two years ago and given a hackneyed Post-Modern skin. Restaurants are, of course, about display, and Mather has chosen to put the

.....
Architect Rick Mather inserted a mezzanine (1) into an existing two-story space and threaded a cascade of glass bowls through to the basement. The restaurant is visible to the street through a large expanse of glass (2); to enter, patrons pass over a glass pavement that provides light to the basement.





Near the entrance, the bar (3) continues the interior's palette of steel and glass. An opening in the floor (4) accommodates the bowls; water trickles down from one to another before being pumped back up behind the scenes.

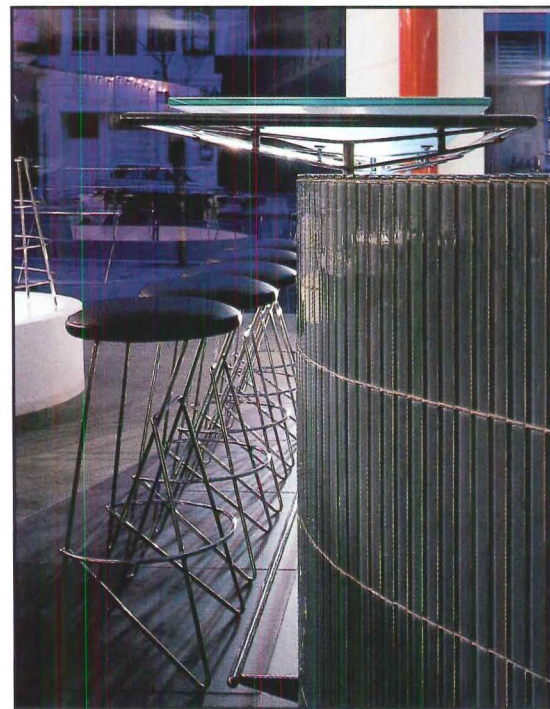
whole restaurant on show by making the entire frontage of glass; it serves as an instant advertisement to passersby of the conviviality and glitter inside, and makes the restaurant a genuine piece of urban theater. Together with the restricted palette of finishes, the bold front window gives Now and Zen a toughness that has withstood subsequent tinkering by the client.

Mather took the raw shell of the rental unit and turned it into a three-level restaurant by making full use of the basement. To ensure that daylight reaches it, the pavement fronting the building has been replaced with thick clear glass that gives arriving customers a dizzying glimpse of diners beneath their feet as they enter. A steel bridge takes them to the revolving door entrance. Inside, they are directed to seats below, to the entrance level, or up to the mezzanine, created by the insertion of a wave-fronted deck.

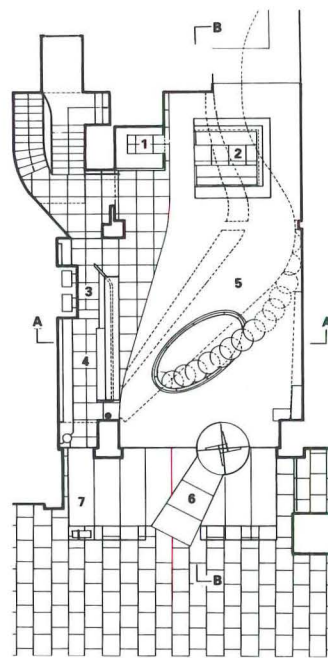
Mather, despite the rigor of his precise, taut geometry, has a weakness for allusions and illusions. Only the occasional visiting astronomer will be aware that the cluster of spotlights in the ceiling of the upper level corresponds to the pattern of the constellation of Orion. As for illusion, Mather has doubled the apparent size of the space by lining the rear walls with mirrors from top to bottom. This intriguing subversion of the apparent certainties of Modernism by the elements of theatricality gives Now and Zen a complexity that redeems it from the drawbacks of the restaurant genre. **Deyan Sudjic**

The author is editor of *Blueprint*, a monthly published in London, and has written several books on design.

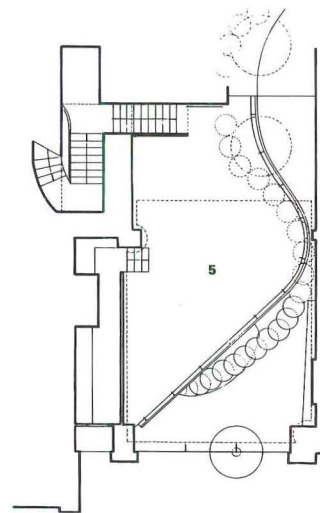
Project: Now and Zen Chinese restaurant, London.
Architects: Rick Mather Architects, London (Rick Mather, principal; Ian Hay, associate and project architect; Michael Delaney, Tim Dodd, Glyn Emrys, Rebekah Staveley, project team).
Client: Blaidwood, Ltd.
Program: 5966-sq-ft restaurant on three levels in an existing building in London's West End.
Major materials: painted plaster walls, gypsum board ceilings, carpet and slate floors, frameless clear glass storefront.
Consultants: Andy Ford, Fulcrum Engineering, services; Dewhurst Macfarlane/Tim Macfarlane, Pell Frishmann/Peter Main, structural; Peter Henderson, quantity surveyor; Howard Waller, graphics.
Contractors: Pat Carter Contracts, general; Metainy Building Services, air conditioning; Inner City Electrical Co., lighting.
Costs: \$340/sq ft excluding fees and furniture.
Photos: Richard Bryant, except as noted.



3



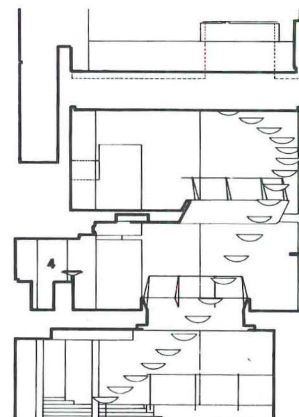
FIRST FLOOR PLAN



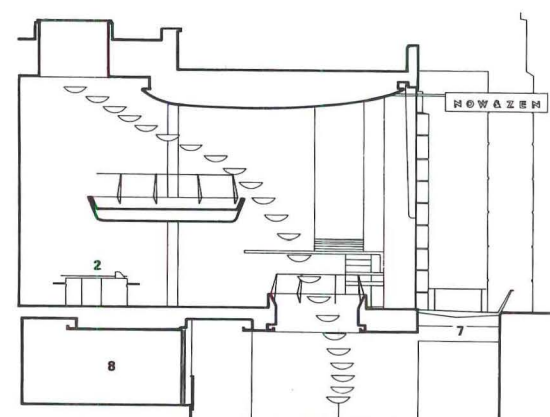
MEZZANINE FLOOR PLAN

- 1 PANTRY
- 2 SUSHI BAR
- 3 SERVERY
- 4 COCKTAIL BAR
- 5 DINING
- 6 BRIDGE
- 7 GLASS PAVEMENT
- 8 PRIVATE DINING

N → 20/6m



SECTION A-A



SECTION B-B



THE ArT OF THE PiTCH

In the first of two works, a showroom by The Moderns employs a Miesian aesthetic to complement classic Modern furniture.

The strength of a small interior lies not in its breadth, but in its focus. Accordingly, this portfolio of compact retail spaces addresses a specific issue: how to infuse a quotient of architecture into tight quarters. With ingenuity and modesty, a designer can speak eloquently, if briefly, as the following interiors – one for furniture, the other for jewelry – illustrate.

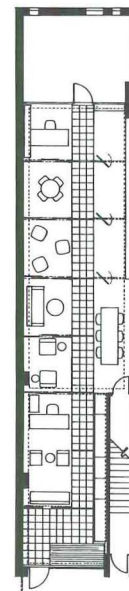
The new San Francisco showroom for International Contract Furnishings (ICF) is a sensuous space, with sandblasted brick walls, a ceiling grid of airplane cable, sisal carpeting, and translucent metal screens. This storefront departs from the austerity typical of ICF showrooms; seen from the sidewalk, it is chock-full of merchandise, open to customers at large, as well as to the design trade. But the rich textures are more than window dressing: Janine L. James, co-designer of the showroom, says the eclectic palette is testimony that Modernism is an evolving sensibility, rather than a movement with an ossified aesthetic. "Classic" Modern need not be a relic of history.

In harmony with the refined furniture offered by ICF, the showroom features a suite of trabeated alcoves with a Miesian syntax. Tables and chairs occupy eddies of space: sliding screen panels organize the interior without dividing it into discrete cells. It is a prudent intervention and the detailing is sharp, but not extroverted. The highlights are on the furniture. According to James and her partner, Jon P. Otis, the understatement is intentional: they are wary of trendy settings destined for obsolescence – these would flout the design longevity that is ICF's aspiration. The virtues of James and Otis's aesthetic come into focus at close range: the screens are sheer curtains of metal, fabric woven of steel. Like the other surfaces in the showroom, they are industrial materials re-presented in a tactile and engaging ensemble.

The ICF showroom's walkway of cast aluminum tiles is flanked by a wall of chairs on suspended glass shelves (2). The screen panels on the opposite side (1) provide a warm yet neutral backdrop to the furniture settings.



Project: International Contract Furnishings showroom, San Francisco.
Designers: The Moderns, New York (Jon P. Otis, Janine L. James, design principals).
Client: International Contract Furnishings.
Site: streetfront in a 100-year-old, 3-floor brick building.
Program: a 1100-sq-ft showroom (1600 sq ft gross) for classic modern furniture and textiles.
Structural system: existing load-bearing brick walls.
Major materials: aluminum panels and tiles, cherry columns, stainless steel screens and cables (see *Building Materials*, p. 136).
Consultants: Picschoff Graphics/Printing.
Contractors: Ryan Associates (Jim Friedman, principal-in-charge); Joseph Farais Studio, metalwork.
Costs: \$160,000/\$100 per sq ft (including fees).
Photos: Abby Sadin.



FLOOR PLAN N 7 20'/6m



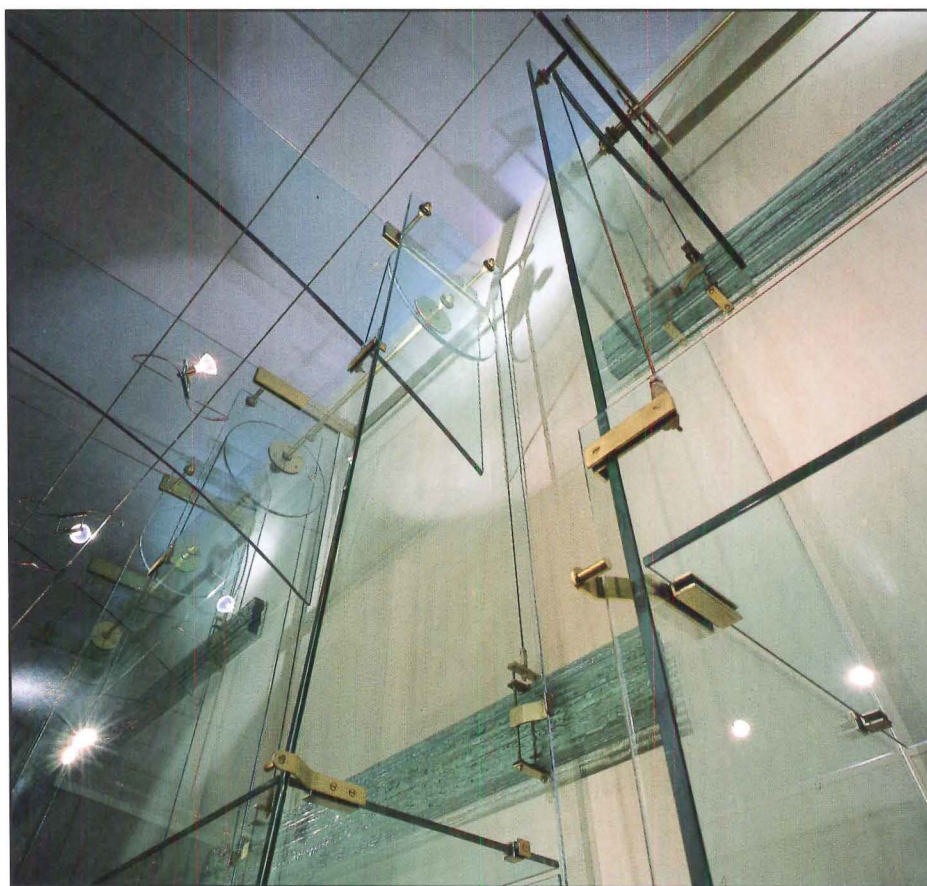
Kiss & Zwigard's sleek cabinets of glass render a jewelry store as a room-size vitrine.

The display of necklaces and bracelets – less cumbersome than furniture – entails a different challenge: how to present delicate items in a setting with large-scale impact. At Jaded, the problem was compounded; the space, once an escalator hall, was only nine feet wide, tiny even by Manhattan standards. It compelled Laszlo Kiss and Todd Zwigard (formerly of UKZ Architects; see P/A April 1987, p. 102) to condense their architectural statement within the display cabinetry that lines the walls. Pared to the essentials, Jaded has the most basic of plans, with a sales counter opposite the front door. But the space gleams like crystal. Twin banks of vitrines are spanned by scalloped glass panels, as if the store were a chapel with a vitreous structure. This is a sleek space, Modern and Classical at once. The inserted glazing, an apparatus for display, doubles as a spatial enclosure, abstract, yet evocative.

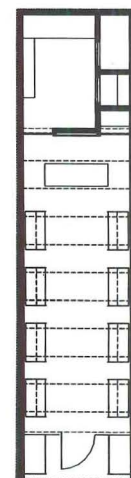
The design of the cabinetry (one unit repeated eight times) was the focus of Kiss & Zwigard's efforts: they built a full-size prototype in their studio with hardly any drawings and then refined the brass axle, wall brackets, and connections to the front panel that moves like a sash. En masse, the units become a pair of dematerialized colonnades (with rotors in lieu of capitals) that line a nave. The nautical origins of this term are in sync with the architects' concept of "the ship in the bottle" executed in reverse: the plaster walls form a solid envelope around the vitrines, a glass object contained by the room. To extend the analogy, the vitrines are, in turn, a modular container for jewelry on display.

Asked to relate the spatial strategy in Jaded to the balance of their work, Kiss and Zwigard observe that it is infeasible to build the thick walls that we continue to find impressive in PreModern architecture. Nonetheless, the transparent liner of cabinets furnishes a sense of enclosure without resorting to faux poché – an optimal strategy when every inch counts. **Philip Arcidi**

Jaded's vitrines, as precisely designed as the jewelry they display, make a nine-foot-wide store seem expansive (2). Counterweights of stacked glass are suspended from the rotors (1), framed by piers that bear a compressive load.



Project: Jaded Jewelry store, New York.
Architects: Kiss & Zwigard, New York (Laszlo Kiss, Todd Zwigard, partners-in-charge; Antoine Khoury, assistant).
Client: Jaded 57 (Joseph Curto, Giuseppe D'Arcangelo).
Site: a 354-sq-ft store front in midtown Manhattan.
Program: costume jewelry store.
Major materials: clear tempered and laminated plate glass, stained ash veneer, brass hardware (see *Building Materials*, p. 136).
Consultants: Brad Burkhardt Contracting, case installation; Fresco Decorative Painting, plaster wall finish; Tom Wolf, mural artist.
General contractor: Almerico Construction.
Costs: withheld.
Photos: Kloubec/Rogers.



FLOOR PLAN N ↓ 10'/3m



Street Beat

Hariri & Hariri pump up the volume for a recording studio's new stomping grounds in New York.

Conceived as a metaphor for the physical and creative production of music, Hariri & Hariri's design for JSM Music Studios engages its inhabitants on their own terms. Like a microcosm of the music world, JSM is a many-layered composition, reproducing the manners and labyrinthine layout of a Downtown nightclub. The Hariris mined the architectonics of light, space, and form, and looked to the work of their counterparts in the arts to shape JSM's plan and articulate its structure.

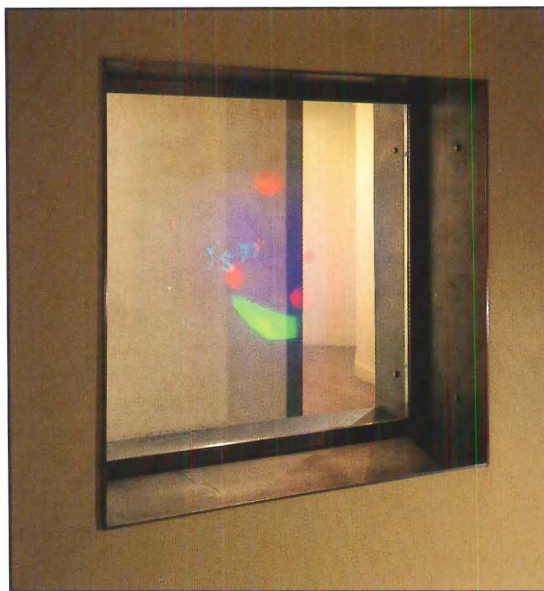
The irregular interior walls of the recording studios (mapped out by an acoustician) left the Hariris with 4500 of the 10,000 square feet of original space. Rather than wrestle its awkward footprint into an orderly format, the Hariris responded with a curvilinear plan. The hybrid solution, including offices and a lounge for staff and visiting artists, seizes upon the 24-hour lifestyle of musicians and the serendipitous creative forces they rely on.

The 120-foot-long passage from reception to lounge gives three dimensions to beat and melody, producing a Fred-and-Ginger number in plaster and metal. Office cubes along the south wall are cranked outward to produce a rhythmic beat, forming a Donald Judd-inspired syncopated procession. The musical metaphor continues on the northern, "melodic wall," where hand-rubbed plaster planes dip and curve in an artful response to their geometric counterparts across the corridor.

Mojgan Hariri likens the design of JSM to the "movement of breath through a trumpet." Taken a step further, the flow of activity and interaction of musicians, office staff, and auditioners at JSM is not dissimilar to the cacophony of city streets, where chance meetings, traffic horns, and calm mix.

The Hariris' composition continues to expand and contract with the orchestration of custom furniture, strategically positioned service spaces, and existing structural elements. Mojgan Hariri equates the celebration of the latter to the work of choreographer Mark Morris, whose direction cap-

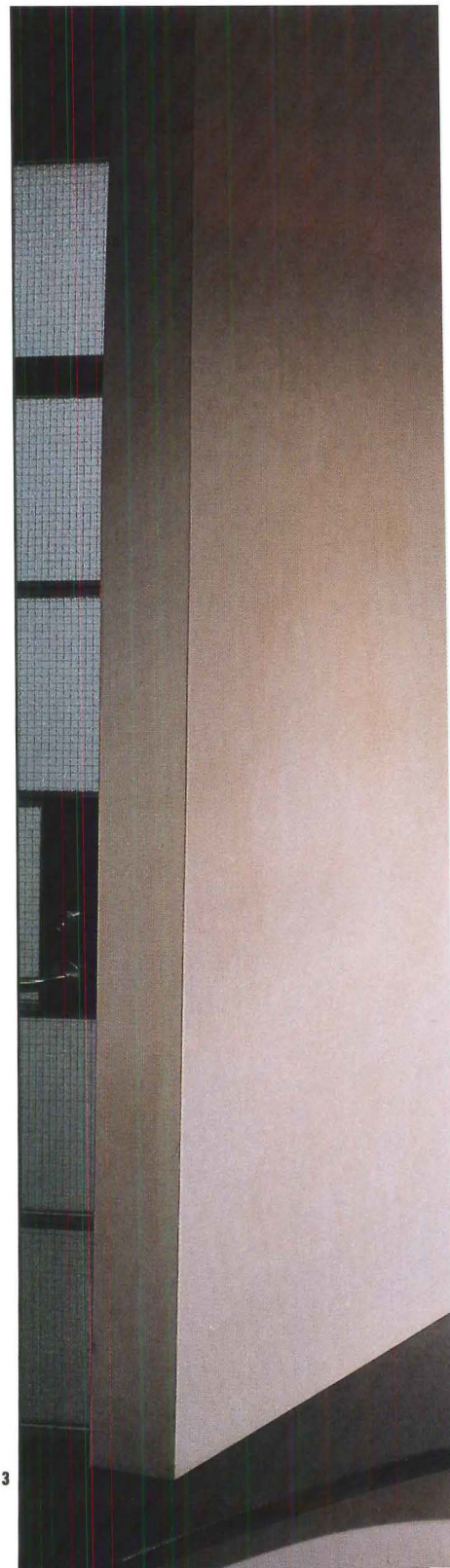
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Music, space, and light are "recorded" at JSM: the company logo, designed by artist Rudie Berkhout, is a hologram of floating letters and geometric forms (1). The curtain wall entry suggests the opening bars of the Hariris' composition, where reception desk, swivel-base lounge seats, unaltered structural columns, and exposed ducts act as "articulated moments" (3). Steel clad protrusions set the "beat" on one side of the main corridor (2).



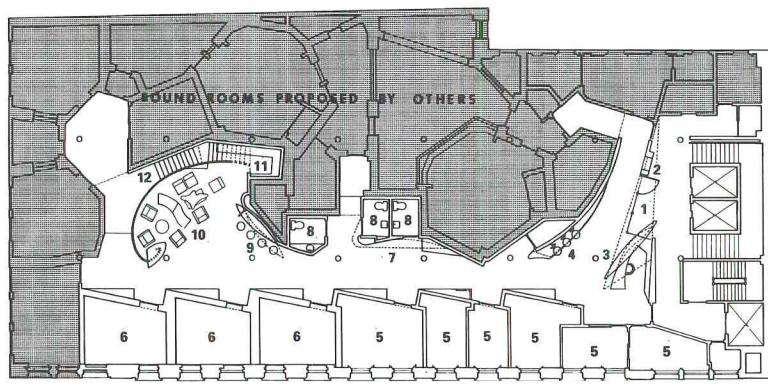
1



2



3

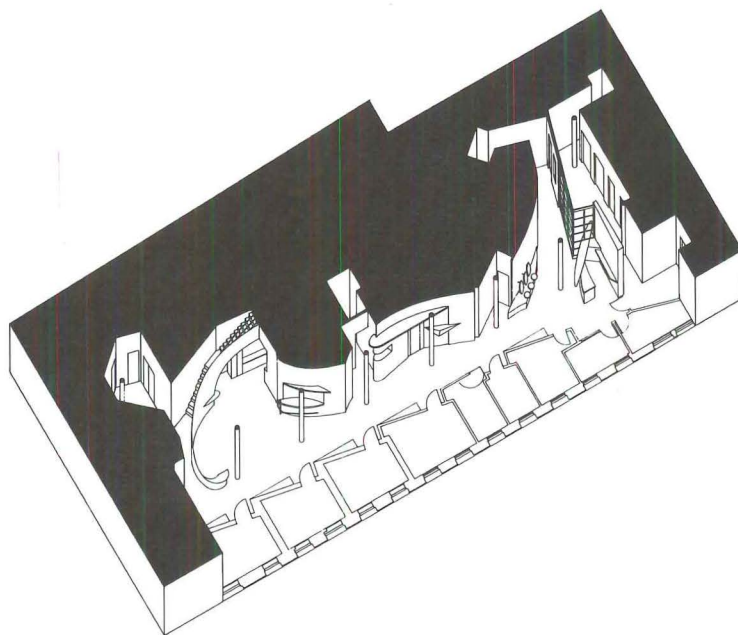


FLOOR PLAN

N ↑ 20/6m



The subtly illuminated metal staircase wall helps to shape the experiential qualities of the “club”; the custom-designed “Cloud Light” – paying homage to the musician’s improvisational talents – and the “Galileo” stools are not unlike well-dressed barflies (4). Low-voltage lighting plays off the textural surfaces of the “melodic wall” (5).



MELODIC WALL, AXONOMETRIC

italizes on the awkward moves our bodies make instead of smoothing them over with gestures more swan-like than human. The rough-edged textures and sculptural volumes, says her sister Gisue Hariri, are a reaction to a current tendency to over-detail at the expense of the whole.

JSM’s crescendo, a monumentally scaled metal staircase walling in the “club,” personifies the Hariris’ brand of experiential architecture, where the peculiarities of client and program set the tone. **Abby Bussel**

Project: JSM Music Studios, New York.

Architects: Hariri & Hariri, New York (Gisue Hariri, Mojgan Hariri, principals-in-charge; Gisue Hariri, Mojgan Hariri, Paul Baird, Martha Skinner, Harry Zernike, design team; John Bennett, Sigrid Geerlings, Brigid Hogan, interns).

Architect of Record: Michael Berzak.

Client: John Silbermann.

Site: 4500-square-feet of a 10,000-square-foot floor in a pre-war commercial building.

Program: reception, lounge, and offices.

Structural system: existing steel columns and beams.

Major materials: steel and glass curtain wall, colored plaster, steel lighting coves, stainless steel cabinets, granite, wood flooring, upholstered seating. (see *Building Materials*, p. 136).

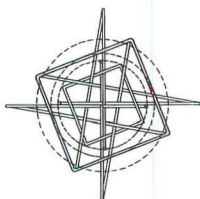
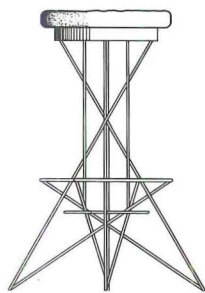
Mechanical system: central air duct system for heating and cooling.

Consultants: Marcy Ramos, mechanical; Robert Silman Associates, structural; Rudie Berkhout, hologram artist.

Contractors/Craftsmen: Kern/Rockenfield, metal work; Dunsmore, carpentry; A&S Windows, curtainwall; Stefan Rhoner, millwork; Manhattan Marble, stone work; Halton Hall, color plaster; Brian Grood, floor finishes.

Costs: not available.

Photos: Paul Warchol.



GALILEO STOOL, ELEVATION AND PLAN

1/3m



The Curvature of Space

A dental clinic in Beverly Hills by Michele Saeë employs voluptuous form in the service of light and calm.

Michele Saeë's interior design for the Beverly Hills Cosmetic Dental Center demolishes the traditional concept of dentists' offices. The designer has largely done away with orthogonal walls and ceilings, re-forming both as plastic modulators of light; indeed, the entire project could be described as an "essay in light," but that would shortchange Saeë's surprisingly resourceful response to a demanding program.

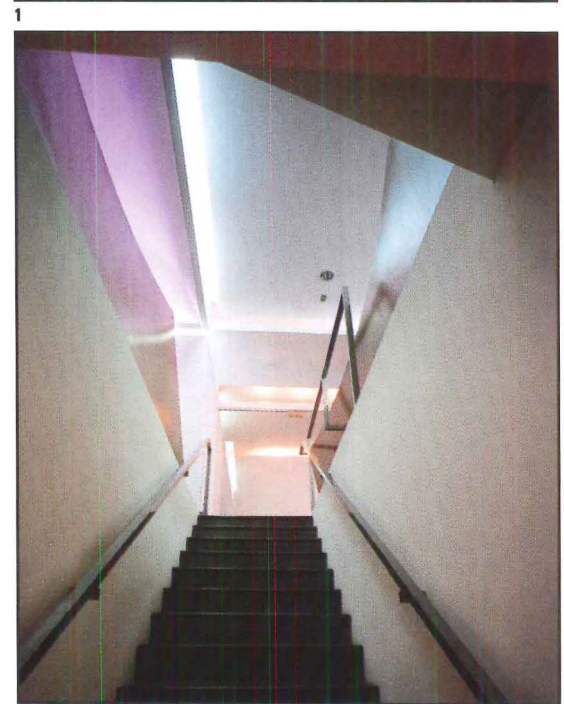
The clinic occupies 4,000 square feet in a converted apartment building overlooking a small mews (an orientation Saeë used to advantage in siting the treatment rooms along a window wall). Its function imposed non-negotiable demands for specialized equipment and mechanical services at each dental station; in addition, reception and waiting areas, patient files, x-ray room, and photo lab had to be located within a few feet of the treatment areas.

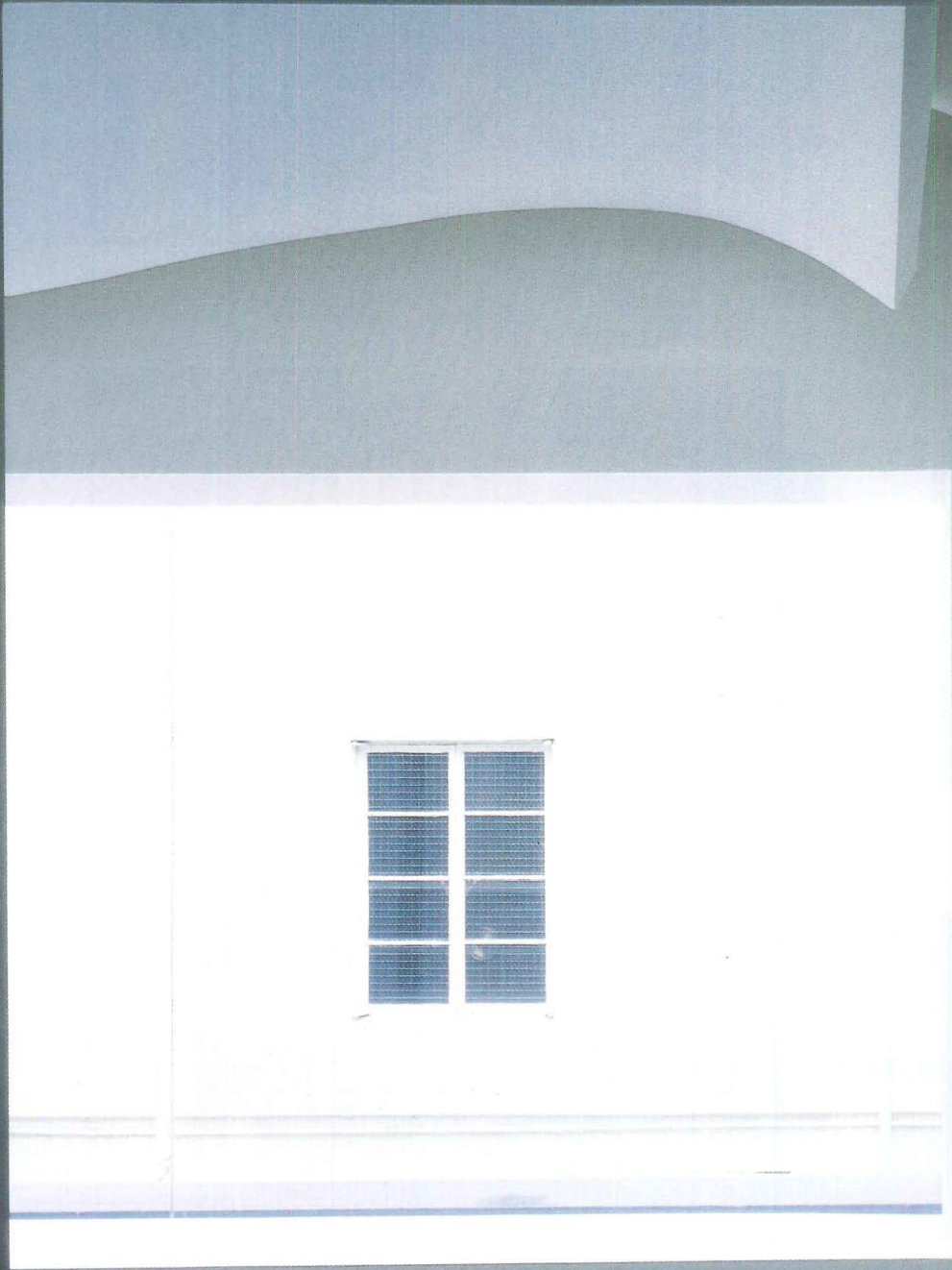
Saeë's solution is an abstracted "free plan," in which sculptural objects define space and order circulation. As is fitting for a place where people spend most of the time on their backs, the architect has focused much of his ingenuity on the ceiling; it is a mysterious construct of floating forms, recessed planes, acute reveals, and unexpected fissures, lighted by unseen windows; splashes of sunlight interrupt fields of gentle, diffused light.

The bright sunshine of Southern California is powerful enough to be filtered and funneled in a variety of ways, and in the clinic Saeë seems determined to exploit every possible nuance of luminosity and shadow. He pierced the roof to install multiple skylights and thickened the walls to create recesses for existing windows. In some areas, walls are used as "baffles" that shield windows from view and reflect their light onto other surfaces. Where necessary, recessed fluorescent bulbs and halogen spots provide ambient lighting.

Visitors enter the clinic up a single flight of wooden stairs; these are stained a translucent, aniline-dyed green, a color continued through the lobby to the inner hallway, creating a cool, shade-
(continued on page 102)

.....
A single flight of stairs (2) leads from the building foyer (also designed by Saeë) to the reception desk (1). The suspended ceiling-scape in the front office (3), as elsewhere, is made of plywood forms, clad with molded gypsumboard. Lateral connections add stability to the hung structures.

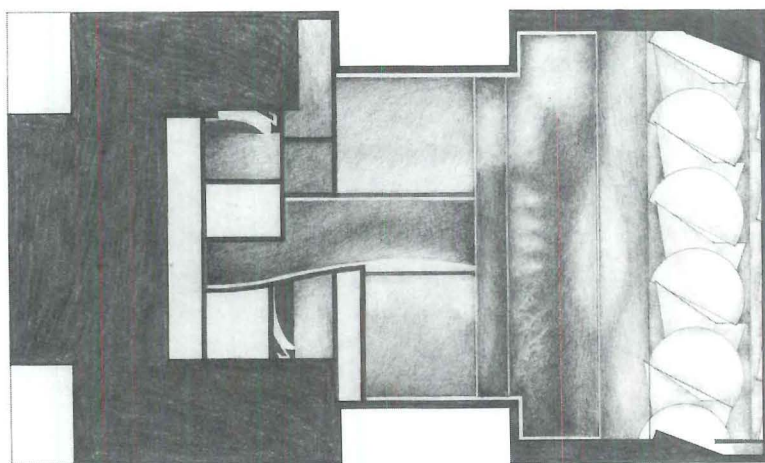




To ensure smooth circulation in the small, former apartment, the designer ordered the plan around a one-directional loop, linking all parts of the clinic. After checking in at the reception desk, patients enter the treatment area through glass doors to the left, turning beyond a boat-shaped pavilion housing x-ray and darkroom, to reach the treatment row (5). To exit they continue along the path, which leads back to the rear reception desk (4). Sae's ceiling plan anticipates the natural and artificial lighting effects yielded by diverse openings and reflective surfaces.

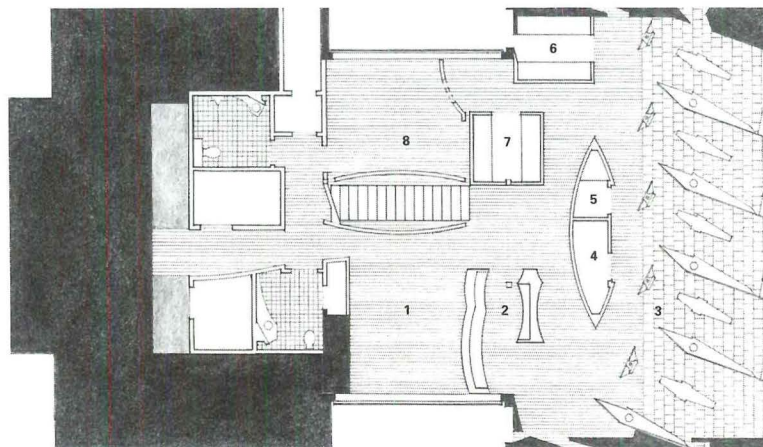


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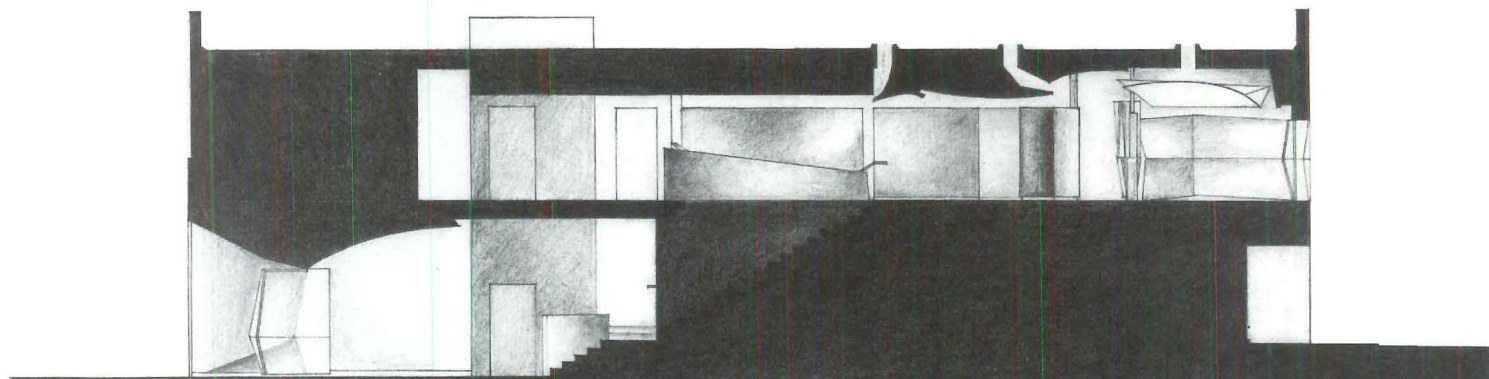
CEILING PLAN

- 1 WAITING ROOM
- 2 RECEPTION
- 3 TREATMENT STATIONS
- 4 X-RAY
- 5 DARKROOM
- 6 LAB
- 7 STERILIZATION
- 8 FRONT OFFICE



FLOOR PLAN

N ↓ 20'/6m



SECTION AA

10'/3m



Arrayed in parallel "carrels," the dental stations are marked by shieldlike plywood constructions (6) that house electrical lines, plumbing, and anaesthesia delivery. To accommodate a fifth station comfortably, Saeë tweaked the first one out of line, and allowed one of its partitions to pierce through a window in the side of the building. The partitions dividing the cubicles are made of steel, for thinness and strength, since these angled screens must support laminated cabinets and a wet counter (7). The strip of operating rooms is differentiated with floors of granite tile. Translucent fiberglass baffles, designed to be suspended above the dental stations (see section below) were never installed.

(continued from page 98)

dappled field. Patients arriving for their appointments may well become absorbed in Saeë's shadow play, which does not soon exhaust its interest. The waiting area is moody and engaging, if not entirely serene: Saeë's rejection of rectilinear spaces has resulted in a dynamic composition that some people may find disquieting, especially those who face dental work with dread.

Saeë believes breaking the box is more benign than not. "I feel more comfortable in a space where I can completely replace all the corners and make the surfaces flow into one another," he says, pointing to an affinity with the body, "which does not have any angles to it, and has connections which run smoothly into one another."

The openness of the plan makes possible what is likely the most innovative part of the scheme: the location of five dental stations in the same room, separated from one another only by tall partitions. The designer acknowledges that the semi-openness of the "operating rooms," in contrast to the absolute privacy normally afforded, was a hard sell to his clients. By now, though, the vote is in from patients: several have remarked that they feel better not being isolated.

To its advantage, the semi-open plan allowed Saeë to shoehorn five treatment areas into a space that would have accommodated only two or three conventional rooms. It's a felicitous case of design that manages to enhance the program while still favoring the experience.

Within each cubicle, recumbent patients may enjoy a vista across the mews, thanks to Saeë's generous glazing of the exterior wall: the tile roofs and gardens of the surrounding neighborhood ease the sense of confinement usually induced by the dentist's chair.

For Saeë, trained in Italy as an architect, the dental clinic represents an advance from previous projects in which anthropomorphic form appeared to be of primary value (the Ecrú boutique and Angeli Mare restaurant, P/A, April 1990, p. 108). In this design, sculptural structure has been yoked to the inflection of light. Saeë's achievement is also a pointed reminder of opportunities missed by architects who are oblivious to local conditions.

Morris Newman

The author is P/A's correspondent in Los Angeles and a senior editor of California Planning and Development Report.

Project: Beverly Hills Cosmetic Dental Center.

Designer: Building, Los Angeles (Michele Saeë, designer; Eric Rosen, Yasmin Vafai, assistants).

Clients: Drs. Okhovat and Rofua.

Program: 4000-sq-ft dental clinic

Site: second floor of 1950s brick and concrete building.

Major materials: drywall, glass, wood, steel, granite.

Consultants: Dehbibi & Associates, designers, mechanical system; Saul Goldin, lighting; Miguel Castillo, structural.

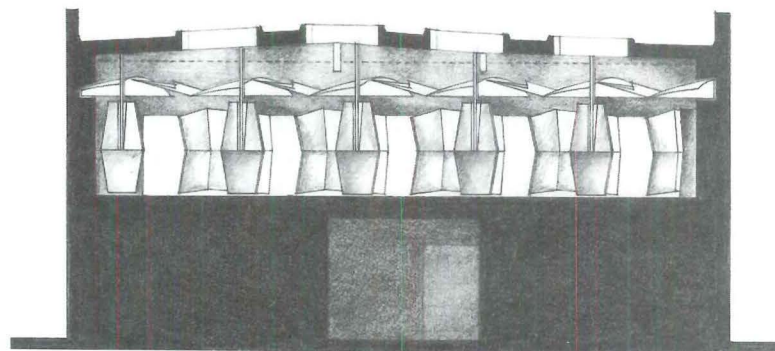
Contractors: Begl Construction (Parviz Khaki, supervisor); McCoy John, steel fabrication; Serop Zagarian, installation.

Costs: \$350,000 total.

Photos: Marvin Rand.



6



SECTION BB

10'3m



Extra TERRESTRIAL

A temporary installation in the Austrian Museum of Applied Arts reveals a heap more than it hides.

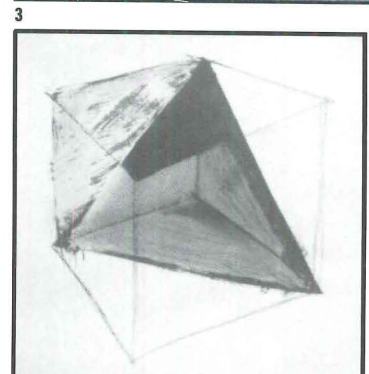
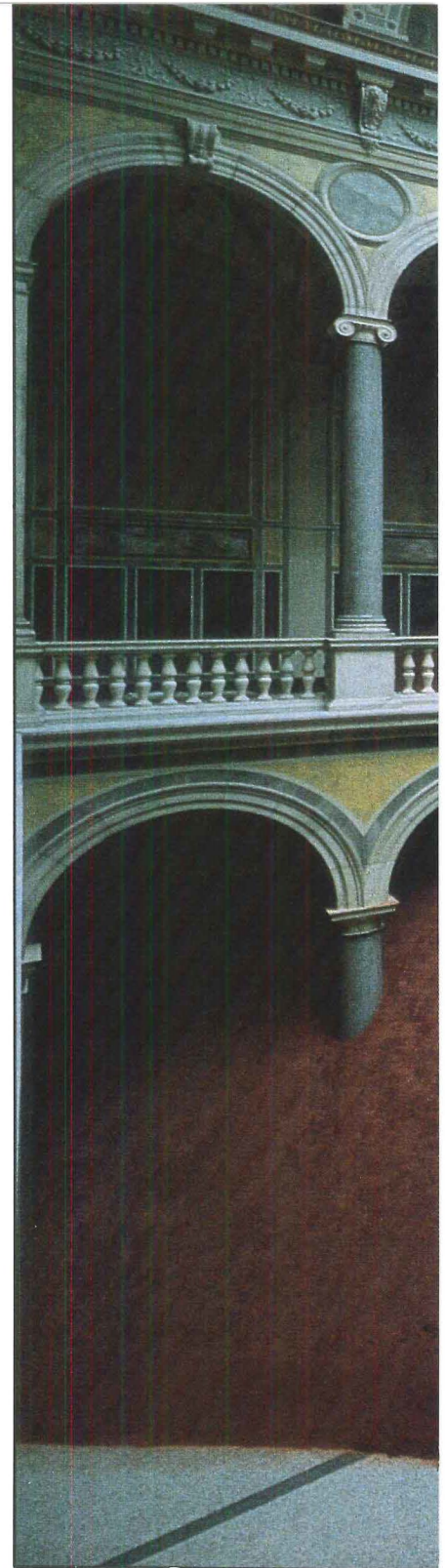
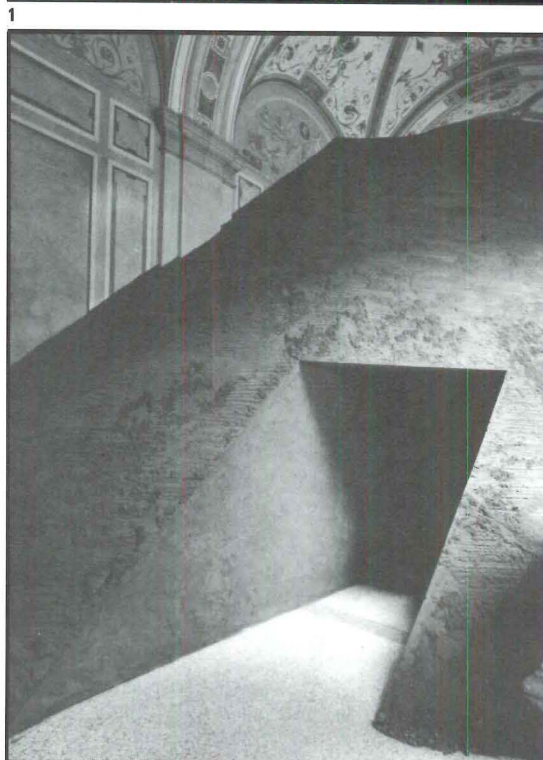
We at P/A are not in the habit of publishing art works, but Magdalena Jetelova's eye-opening "Domesticated Pyramid" begged the exception: "poured" into the restored Neoclassical atrium of Vienna's Museum für angewandte Kunst (MAK), the vast sand pile is wholly engaged with architecture. Its gut impact relies on unbridled physical contact – an intimate joining, at once aggressive and delicate, with the historic structure. On a polemical level, its boldness (aided by impermanence) has implications for architects confronting our era's dilemma between old and new.

Demystifying the makings of the art work itself does little to tame its effect: the pyramid is actually a thin layer of unpigmented earth affixed to a sloping wood form, exactly cut along a nightmare of multiple penetration lines with the atrium's coved walls, vaulted arcades, and balustraded galleries. In fact, the pyramid's gloomy, hollow underside and scaffolding are the first things a visitor sees upon entering the museum. A small earthen tunnel, built in one corner of the slope, leads into the skylighted atrium. Once inside, illusion reigns, with the sand's troweled surface emulating a shifting dune's precarious stasis.

Jetelova's installation is part of an ambitious program being enacted at the state-funded MAK (see Perspectives, p. 106). When appointed in 1986, director Peter Noever announced his intention "to create a dynamic place for the confrontation between the unique collection of the museum, its spatial conditions, and the challenges posed by new art movements." Since then, he has undertaken the restoration of the main building of 1871, designed by Heinrich von Ferstel (a teacher of Camillo Sitte's better known for his Renaissance-style University fronting the Ringstrasse). The adjacent School of Arts and Crafts, completed in 1877, has largely been given over to exhibition spaces.

The renovated complex of buildings will reopen in the spring with permanent displays conceived along radical lines: Noever invited contemporary artists and architects, Donald Judd and Jenny Holzer among them, to collaborate with curators on selecting and installing the exhibits representing MAK's formidable collection – a fundamentally interpretive approach that challenges museum orthodoxy. In that spirit, Jetelova's pyramid fearlessly confronts the venerable structure, making us see the old architecture with new eyes.

Ziva Freiman





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The structural underside of the pyramid (1) is visible from the darkened museum foyer; visitors pass through a compressive tunnel, "burrowed" through one corner (2), to emerge in the light-filled atrium (3). Crafted details of the architecture come into sharp focus just before they are stifled by the sand; likewise, the court's platonic volume is underscored by the earth slope's invasive geometry (4).

Perspectives

A recent architectural conference occasioned a **visit to Vienna**.

Senior editor **Ziva Freiman reports** on efforts to break new ground.

The Vienna Succession

Like a summons, the invitation to Vienna came at short notice: the Austrian Museum of Applied Arts was hosting a conference on architecture with the participation of Coop Himmelblau, Zaha Hadid, Steven Holl, Thom Mayne, Eric Moss, Carme Pinós, and Lebbeus Woods. Journalists would not be allowed to attend the session itself, but the museum would hold a two-hour press conference at the end of the day.

A theme entitled "The End of Architecture?" upped the ante. As conceived by Peter Noever, the maverick director of the Museum für angewandte Kunst (MAK), and coming on the heels of a series of lectures by the likes of Frank Gehry, Bernard Tschumi, and Michael Sorkin, the conference intended to explore a crisis of meaning and purpose in contemporary architecture. "The demand for understanding architecture as the metaphor of space, time, and body [no longer predominates], but it now seems that only fashion is being rewarded," read Noever's positioning paper. "Those (few) architects who are concerned with universal character, with complex interpretations, and therefore with the experimental, receive less and less consideration, and are increasingly pushed into the role of 'exotic project-makers.' Specific, very concrete projects often fail due to lack of comprehension from clients or politicians, who as a last resort emphasize economic arguments."

While we might have used different terms to describe it, the crisis Noever pointed to had been on the minds of the P/A editors for some time. We decided to accept the invitation to the mid-June event. Exclusion from the conference could be turned to advantage in allowing time to make the rounds, to try and get a Viennese perspective on this *fin de siècle*. The following report came out of that two-and-a-half-day immersion.

Bearing in mind Vienna's argumentative history, its insurgencies and secessions, it should probably come as no surprise that today, too, its design community is propelled by vociferous factions. The alliances are heartfelt and consistent; the feuds, as in the days of Loos and Wagner, remain prolonged and bitter. Nowhere else had so much attention been paid to my hastily planned doings. As I came and went among the camps, the slightest mention of another architect or project frequently solicited vehement opinion. Perhaps this very aversion to neutrality made Vienna the most appropriate place to speak of a new life for architecture after the *laissez-faire* pluralism of the last two decades.

Certainly MAK, with Peter Noever at its helm, demonstrates the power of having a strong point of view. Though employed by the government, Noever, in the six years of his directorship, has managed to

steer the museum out of the safe, academic mainstream and into fruitful controversy – pulling off a remarkable succession of convention-challenging exhibitions, lectures, and books, focused on art and architecture as much as on MAK's traditional domain of the applied arts. The provocative juxtaposition of art and architecture evident in Magdalena Jetelova's installation of a monumental sand pile in the museum's hallowed atrium is a case in point (see p. 104). Other displays, like the 1989 reconstruction of Carlo Scarpa's "La Poesia" installation for Expo '67 in Montreal, have been equally intent on "total experience." In this portion of a vast exhibit examining Scarpa's work, a stonemason who had originally worked for the architect was commis-

sioned by MAK to reproduce the stone floor Scarpa had derived from Piero della Francesca's "Flagellation of Christ," and on which he had originally placed a bronze copy of Donatello's "David." At MAK the reproduced floor and sculpture, as viewed from a coarse wooden gallery, seemed to levitate above a field of raked gravel.

The first afternoon in Vienna, a group of us was invited to visit Gottfried Semper's depot, which had once held some of the MAK storage but which now stood in magnificent dereliction. Most memorable were its towering halls and an egg-shaped atrium, supported by attenuated cast iron columns and rife with fine, early industrial detailing. The

delicacy of the building's iron and wood architecture is largely responsible for its abandonment; current fire codes all but prohibit occupation without boxing out the columns and beams.

The next day, as the conferees huddled behind closed doors, word of mouth led me to the office of Eichinger oder Knechtl, a partnership of two young architects now running an alternative, multidisciplinary practice encompassing architecture and interiors, graphic design, exhibition installations, video production, and other assorted spectacles. (During the summer, for instance, the pair is known for staging parties in various public places, in which they orchestrate everything from special lighting effects to the soundtrack.) Also, in a tradition not very common in the United States, Gregor Eichinger and Christian Knechtl have kept in touch with a group of young European architects and designers – Jasper Morrison and Massimo Iosa Ghini among them – with whom they have periodically collaborated on self-initiated projects. The original Rastlos (meaning restless) group first gathered some ten years ago at a desolate motel on the Hungarian border, which Eichinger and Knechtl, not quite out of school, had adapted as a coffee house. In 1989 twelve of them reconvened in Vienna to take on a series of urban studies in the Mariahilf district, including the reclamation of one of the abandoned anti-aircraft towers of World War II. None of it was built, but the work – a collection of intriguing proposals for public urban space – can be found in *Rastlos – The Project*, published by Prodomo.



A portion of Carlo Scarpa's "La Poesia" installation, as reproduced at the MAK.

Gerald Zugmann

“The most compelling aspect of the conference, as described to me, was the possibility that architects may again seek a common sense of purpose.”

One of Eichinger oder Knechtl’s realized projects, the Wrenkh restaurant and bar, is located just a few steps from St. Stephan’s Cathedral. The interior, completed about three years ago, has considerable finesse: behind a street facade of steel and angled glass, broad-grained terrazzo floors provide most of the ornament; glowing wood panels covering the walls bump out to allow recessed lighting. A floor-to-ceiling sheet of glass, mounted on tracks in front of the bar, and delicate plywood chairs by Jasper Morrison have a similarly tasty, light-handed quality.

Minutes away from Wrenkh, and yet worlds apart, is Loos’s American Bar, which was rescued from a seedy end by Burkhardt Rukschcio, an architect who has all but cornered the market on Loos restorations. Rukschcio’s efforts approach heroic proportions – and in true Viennese fashion, his feats of reconstruction rouse heated opposition in some quarters. To his critics, he represents a peculiarly Viennese compulsion to make the old new, and in so doing wipe out whole chapters of authentic – if unsavory – history. The refurbished American (or Kärntner) Bar, for instance, is now a high-priced hangout for the slick set. But not too many years ago it was a stripper joint, its original coffered marble ceiling turned brown from decades of cigar smoke.

However crass the clientele, bringing back Loos is a labor of love for Rukschcio. After visiting his tiny office (shelves sagging with Wittgenstein) I accompanied him to Looshaus on Michaelerplatz. Here, among other things, he had completed the restoration of the ground and mezzanine floors, which originally housed the Goldman & Salatsch gentleman’s store and tailor shop and was now the seat of the Raiffeisenbank.

Judging by Rukschcio’s war stories, reconstruction is very much about dogged sleuthing, combined with some amazing strokes of luck: for example, the Loos scholar discovered that the turbulently veined gray marble cladding the building’s base came from a long-abandoned Greek quarry. He located the quarry and managed to extract from it enough matching marble to renew portions of the arcade. Inside, extensive wood paneling was invisibly patched; fabric wall coverings were reproduced from postage-stamp-size samples found beneath latterday paneling. Similarly, brass chain-mail covers for the mezzanine fireplaces were custom fabricated after Loos’s original designs. Even the old four-faced clock that hung above the main stair was found and brought back. The bank manages to function within the original floor plan, and it has maintained Loos’s ground floor vitrines.

On the other side of Michaelerplatz, facing Looshaus, is one of the Baroque gates of the Hofburg. (An apocryphal story has it that

this gate was Franz Josef’s favorite entrance to the imperial compound, but Looshaus so offended royal sensibilities that the old emperor found another way in.) One has to wonder what the monarch’s reaction might have been to the latest development in Michaelerplatz. By some chance, Roman ruins were discovered right in the middle of it – an archeological find derided by many locals as virtually worthless. Nonetheless, following a municipal competition, Hans Hollein won the commission to incorporate the ruins into the circular platz. The result I initially welcomed but on reflection found quite hideous: the ancient walls, partially reconstructed with new brick, are splayed in a depression hemmed by squat, bullnosed granite walls that gratuitously disrupt movement around the square and seem inimical to its Baroque geometry.

The misguided effort at Michaelerplatz may supply ammo for the argument against mindless conservation. But such objections are much harder to sustain when applied to more significant milestones: Loos’s Strasser and Steiner houses, for example. Rukschcio had just completed the restoration of the first, and was about to embark on a rescue of the latter. I arranged to meet him in the 13th District, a leafy well-to-do Viennese suburb, to see them.

At the appointed time, he roared up to the Strasser house on the biggest Harley Davidson I’d ever seen. “Dr. Rukschcio, you surprise me,” I said. “It’s the most practical way to get around town,” he replied, dismounting from the beast. “I used to drive a BMW, but I prefer this. It has more torque.”

While not originally built by Loos, in 1919 the Strasser house was reconfigured by him from within, and is cited as one of the first instances of the *Raumplan*. Now, reading about Loos’s concept of interlocking spaces is one thing; experiencing it quite another – and here lies my defense of such restoration. True, soon the house would become the owner’s private domain, and there would be no public access to its intimately scaled, inventively connected volumes, nor to its color-saturated ground floor rooms, including a dining room clad with vivid, book-matched onyx. (Stone rumored to have been cut from a single block given to the Emperor of Austria by the Khedive of Egypt, no less.) But at least Loos’s creation exists again, and I was lucky enough to see it.

Earlier that day, I had visited Hollein’s office, where preparations were under way for an exhibit in New York of the architect’s controversial, troglodytic scheme for the Guggenheim Museum in Salzburg. In conversation, he was clearly unhappy about the architecture conference, which had ended the evening before, and questioned its exclusion of many important local architects. To be sure, if the Vienna conference triggers further meetings, the dialogue can only be enriched



Bird's-eye view of Hollein's intervention at Michaelerplatz.

Courtesy: Hans Hollein, Architect

"Any talk of reestablishing the relevance of architecture is not going to take us very far unless architects resolve to communicate better among themselves, and with the world at large. The jabberwocky has got to stop."

by additional voices and viewpoints. But as for the original quorum, well, the field has been wide open for any initiative. Noever happened to take it.

On the Conference

By the end of the year, Noever expects to publish the conference proceedings through Prestel Verlag. Until then, an evaluation of its staging and substance can be had only from the participants. Many of them, interviewed some weeks later, made valid points about the meeting's circumstances and concerns. For one thing, most of the architects involved felt that an audience (and particularly media attendance) would have resulted in less candid talk and a good deal more posturing. Also, almost all felt that the basic affinity they shared was most productive for an initial meeting, which otherwise might have disintegrated into fruitless contention.

The problem of program-making cropped up in several architects' recollections as an important part of the conference. "We brought up notions of a new experience of space, intertwined with hybrid or otherwise rethought programs," Holl says. Pressed for an example, he illustrates with a project he is now working on, an expansion to the Institute of Science at Cranbrook, where he is contemplating a "garden of sounds," and another area devoted to "the phenomenon of water." This kind of "program" is more experiential than functional (a distinction Eliel Saarinen was clearly on to there). Viewed in the context of the past decade's mega-development schemes, it is an approach that draws deeply on the architect's vision, without demanding the arbitrary invention of a place's cultural or economic life (a determinism, one can argue, that has been the downfall of many large-scale urban works).

The idea is not new; Wolf Prix and Helmut Swiczinsky of Coop Himmelblau have been talking for years about a different concept of the "open plan" for buildings and public places, in which the spatial, "emotional" experience is imagined and defined, while its specific functions are concertedly left for "real life" to determine.

"Questions such as what role does the architect take, and what authority – what power – does the architect try to seize in the making of program were for me one very powerful part of our dialogue today," said Woods at the press conference that followed the day-long session. "There's the recognition that those who have the money to

build have their own agenda, which does not necessarily serve the idea of architecture that certain architects might have, and in fact may not be serving the larger agenda of society as we see it."

Not having attended the conference itself, it is hard to judge the various architects' positions in a broader economical context – barring the occasional sniping at "commercialism" that surfaced during the press conference and in subsequent interviews. But this much seems clear to me: world economies are headed toward increasing privatization, not towards extending the mandate of the public sector. And so, however promising on a creative level, the reformulated stance towards program raised by Holl, Coop Himmelblau, and Woods will amount to little more than a protest if it is not astute in its assessment of incentive and viability; for implicit in these architects' proposition of "new programs" is a corollary idea of a new kind of client, who would have to view the returns on building in radically different terms. Certainly our profession would be well on the way to recovering its own lost ground in the economy if we could advance a cogent argument for the heightened dividends good architecture may yield, beyond its commonly perceived boost to an investor's image.

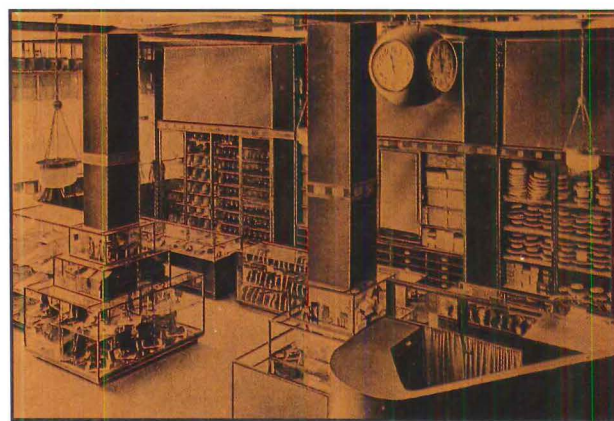
The complexities of program aside, the most compelling aspect of the conference, as described to me, was the possibility that architects may again seek a common sense of purpose. After all, to paraphrase Michael Sorkin, wasn't an underlying social program – the baby – thrown out with the bathwater of failed Modernism?

"I would say that the discussion today, in fact, had to do with the irrelevance of the formal discourse to the political structure, and the fact that we're sensing that disconnection," said Thom Mayne at the press conference.

"Within a climate in architecture predicated on personal world views, there was an attempt to define some common agenda," he continued. "It is a discussion that has the potential to deal with the marginalization that I think has taken place within architecture, especially within the last 25 years. It has become more and more esoteric and less responsive to the very straightforward social, human issues of our time." Holl and Hadid echoed Mayne's call for broader engagement. "It might take a long time, and it might be naive, but I think that it's our duty to return to a political agenda that could coincide with architecture," Hadid declared, "whatever it may mean in terms of program."



Looshaus on Michaelerplatz.



Loos's original interior of the Goldman & Salatsch store in the ground floor of Looshaus.

Photos: courtesy Burkhardt Rutschko

“These kinds of conclaves, mediated by responsible journalism, may well be a way to make the star system work.”

Political awareness, and how it may be brought to bear on architecture, is an issue of daunting complexity. It has been taken up in academia, but in terms so distant that little of it trickles back into actual construction. For a start it may suffice to say that architecture should move on, beyond the *formal* expression of the ruptured state of the world, towards less narcissistic design that begins to alleviate the condition. It is safe to assume that, however fragmented the knowledge base of our discipline, we’ve learned enough from the mistakes of past decades to be able to positively influence the efforts to reconstruct crumbling social and physical infrastructures.

The conferees’ perception of a need to extend the concerns of the profession was particularly heartening, coming as it did from the very “circle” of architects most commonly associated with the pursuit of individual, “artistic” visions. The architects readily acknowledged this attitudinal shift. Woods, for one, contrasted the conference to the “careerist mentality” of the Post-Modern era. “In the Eighties it was very much about independently developing one’s own idea of architecture,” he says. “This was something new. For the first time in my memory there was some sense of needing to address broader issues other than purely parochial architectural issues.” Wolf Prix spoke of a kind of “moral institution.” “If we (and other architects) claim that something has to be changed maybe we could be successful, which is a very positive aspect in the negative context of the [conference’s theme of] ‘the End of Architecture’,” said Prix. “Architecture is dead; long live architecture, but we have to transform it.” Moss, perhaps, summed up the impulse best. “I think there’s some sensibility here that our [architectural] aspirations shouldn’t be so narrow,” he said. “We need to be more ambitious [in our conception] of what architecture can really do.”

I could not agree more. But any talk of reestablishing a relevance for architecture is not going to take us very far unless architects resolve to communicate better among themselves, and with the world at large. The jaberwocky has got to stop.

It is equally crucial that architects be prepared to suspend the intolerance that perpetuates rival factions within the profession. Let’s face it, the creative freedom that supposedly followed the toppling of Modernist and Classicist dogmas is but a pretty veneer over an awful lot of intramural distrust and preconception. If

the conversation begun in Vienna is to have any impact, then it must be brought into the mainstream, and made sound enough to sway the unconverted. And it cannot stop there, but must be opened to other disciplines, whose contributions are essential to addressing the societal and environmental challenges at hand. (If it’s adversity we need to impel us, there’s plenty of it just outside our doors. We need not manufacture more.)

To give credit where it is due, the participants of the Vienna conference seemed as willing to judge themselves as others. Alongside their condemnation of greed-driven development, there was the admission that “idiosyncratic world views” make poor foundations for substantive, altruistic architecture; in the same spirit, Holl and Hadid, both teachers, observed during the press conference that the “self-indulgence imposed on students” has hobbled architectural education.

In fairness, the participants of the Vienna conference cannot be expected to come up with all the answers, but subsequent forums must be prepared to confront the questions if there is to be any progress. Which raises the thorny issue of who should take part in future agenda-setting discussions. The sequestered format of the Vienna conference is bound to antagonize those who regularly rail against the cult of celebrity in architecture. But I would suggest that these kinds of conclaves, mediated by responsible journalism, may well be a way to make the star system work. With this in mind, we might rightfully expect prominent practitioners to pick up the mantle of leadership, and to use their credibility to further interests vital to the profession and to society at large. It follows that such leadership would make great strides in restoring the tarnished reputation of contemporary architecture, as evident in the groundswell of agreement that greeted its censure by Prince Charles.

I would like to hope that the Vienna initiative was but the first installment in a discourse that will grow wider in its constituency and deeper in its understanding of what needs to be done. But meaningful dialogue can only occur in a climate of good will. At its best, as Moss put it, “this kind of event reinvigorates or reinforces the energy, however diverse, in the people. To move forward, or upward, to keep

swinging away at all the demons.” If you choose to believe in the effort (and I do) then the Vienna Architecture Conference may mark a rallying point for our calling at a time of great confusion – and even greater opportunity. **Ziva Freiman** ■



Street façade of the Wrenkh bar by Eichinger oder Knechtl.



Wrenkh interior.

Photos: Margherita Kischantze

Even as architects explore new roles, photographer **Pedro Guerrero** reminisces on the old, heroic mold.

Frank Lloyd Wright, Philip Johnson, and God

Early in the spring of 1958 I received a telephone call from Frank Lloyd Wright. He announced that he was in New Canaan, Connecticut, visiting Joyce and John Rayward, for whom he had designed a house. Remembering that I too lived in New Canaan, he invited me to meet him there for lunch. Mr. Wright was 89 years old at the time and even though ours was a relationship of long standing, I took it as a great compliment that he would remember me on a purely social occasion. I had been an apprentice in his Taliesin Fellowship many years earlier.

I joined the party as the group was finishing and was pleased to see Mr. Wright looking so well. We talked and drank coffee and were strolling around the grounds when Mr. Wright suddenly declared that he would like to pay a visit to his old friend, Philip Johnson, who also lived in New Canaan. Besides, he had never seen Johnson's widely publicized Glass House. A call was made. Johnson was in, and would be delighted to have all of us come over right away.

The day, though overcast, was bright and shadowless. Moisture from recent showers helped intensify the stark color of the setting – the brilliant green of a perfectly manicured lawn and the tender yellow-green of newly sprouted leaves against the black trunks of recently dormant trees. We walked single file, Mr. Wright heading the procession, up a pebble path so white it hurt the eyes.

The Johnson house, a nearly perfect cube of glass, acted as both a window and a mirror. I saw not only the scene inside, but also a reflection of the scene outside. Sandwiched between these images were the accoutrements of reality – tables, chairs, and people. It seemed a surrealistic stage setting for an unbelievable drama. But then we had an unbelievable cast.

Johnson appeared from behind a solid wooden door and extended his hand to Mr. Wright.

"Welcome to the monkey house!" he said.

"But why monkey house?" Mr. Wright asked.

"That's what you called it," was the reply.

"Now, now, Philip, I said nothing of the kind. I merely said that you were quite capable of designing one, not that you had. Philip, do you know all these people?"

We milled around and looked the place over. Although I had met Philip Johnson years before on one of his many visits to Taliesin, this was my first visit to his famous house. Johnson had a guest of his own, Alfred Barr, then director of New York City's Museum of Modern Art.

After some congenial amenities the afternoon settled down to ample scotch and a three-way discussion of the history of architecture. Johnson, still riding a high crest of public adulation over his triumph as collaborator with Mies van der Rohe on the Seagram building in New York City, was proud and expansive. Mr. Wright was friendly, but indulgent. Good-natured gibes were batted back and forth, and then the conversation gave way to a lecture on the birth of architecture and

how far it had not gone, rendered by the inimitable Wright. In this anti-house, picked by destiny to be the stage for this drama, we were as raptly involved in the demonstration as if we had been watching an intense theatrical production.

Mr. Wright was at the time bringing his own genius to the city. The Guggenheim Museum was winding its way upward against its perpendicular backdrop on Fifth Avenue. The contrast between the Seagram and the Guggenheim buildings piqued Mr. Wright into an illustrated

lesson on the history of architecture going back, it seemed, to beyond the caves. Crayon in hand, and using a large drawing pad on Philip's drawing table, Mr. Wright guided us from the early use of bamboo, to marble, to steel. He demonstrated how the fluted columns of the Parthenon were but stylized carvings, in marble, of clusters of bamboo bound together with ropes of vines. And on and on with time out only for replenishing his scotch.

At that time also, Philip had a scaled-down model of one of Elie Nadelsen's figures that adorn the lobby of the Johnson-designed State Theater at Lincoln Center. The model was grandly placed on a large pedestal that occupied the very center of one end of the living room. The placement of that art piece obviously annoyed Mr. Wright, a notorious furniture rearranger, since he found it necessary to push the pedestal/statue off center on his way back to his illustrated tirade, scotch in hand. Although appearing not to notice Mr. Wright's little act of rearrangement, Philip pushed it back into position as soon as he could. This went on throughout the hour or so that we were held in Mr. Wright's thrall. But not just Mr. Wright. The three men kept the air alive with their philosophical differences: Alfred Barr on Philip Johnson's side more often than not, though he spoke for the Classical, Johnson for the Modernist, and Wright, of course, for his Usonian-Organic credo.

In the end, having held forth for a very long time on the failure of modern architects to use steel in a new and daring fashion, Mr. Wright concluded his monologue and lecture with the perfect example: his detailed drawing of what looked suspiciously like the Seagram Building. And just as he was about to toss down his crayon and bow to the applause, he caught sight of Philip returning the statue – once again – to dead center. "Philip, such symmetry is reserved only for God!" Mr. Wright said with obvious impatience.

It was time to go. I regret that I had neither the camera nor tape recorder to capture the drama of that magic afternoon. And I have often wondered what, or whom, Mr. Wright had in mind when he alluded to perfect symmetry and to God. **Pedro E. Guerrero**

The author, a photographer, for many years focused on Frank Lloyd Wright and Taliesins east and west.



On site at the Guggenheim Pavilion, 1953.



Tea break at the Guggenheim Pavilion FLW Retrospective, 1953.

Photos: Pedro E. Guerrero



Picnic, Taliesin Wisconsin, 1940.



Taliesin Wisconsin, 1947.

Photos: Pedro E. Guerrero

Projects

Latter-Day Expressionists

A vibrant, if unexamined tradition continues in the work of **Reima Pietilä**, **Gunnar Birkerts**, and **Juha Leiviskä**.

Expressionist architecture is a tributary of Modernism that few know how to navigate. More intuitive than cerebral, it is an approach to design that infrequently appears in theoretical writing. Some call it formalist architecture – an epithet that falls away when one visits the best Expressionist works. While they may not have the intellectual density of some Modern buildings, these are compelling structures to experience; their strength does not depend on an academic pedigree.

Expressionists consider each commission a problem awaiting a unique solution; historical precedent and Platonic geometry are resources to be used sparingly, if at all. Their buildings are open-ended, built analogies to the design process, and potentially liberating to the user. While one could argue that a generic structure is more flexible, Expressionist buildings can be welcome disruptions to the norm. And if their eccentricities have a clear contextual or programmatic rationale – like the four shown in this portfolio – the design's validity becomes self-evident.

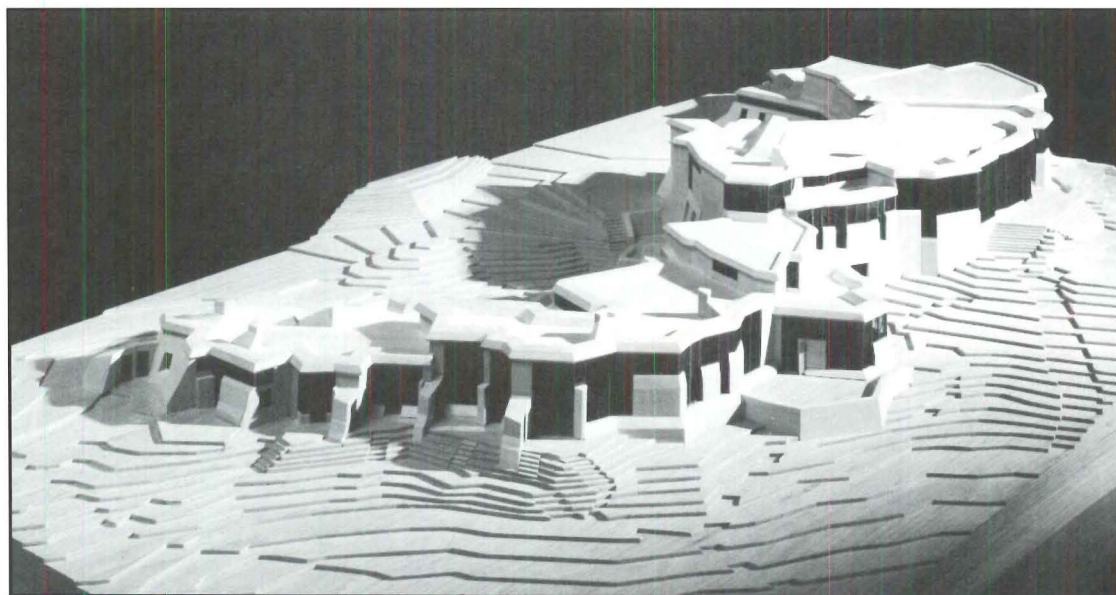
Reima Pietilä

Perhaps the dean of European Expressionists, Reima Pietilä has established a solid reputation with a dozen or so buildings over a 32-year career. They are strong and simple, designed to work in concert with nature, not in contrast to it.

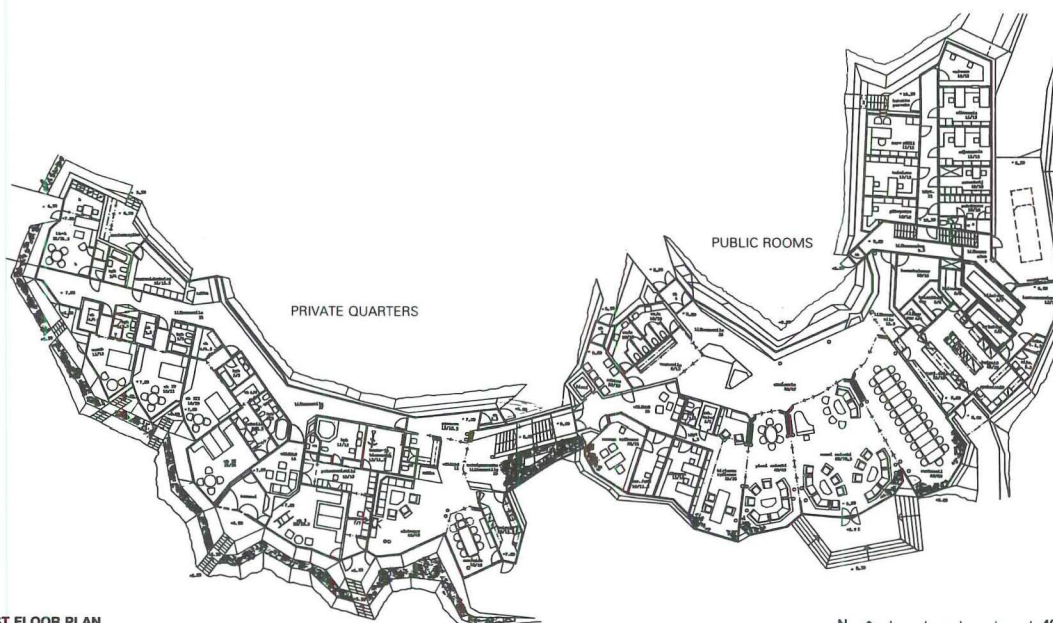
Mica Moraine, the official residence of the President of Finland, is under construction on a wooded peninsula in Helsinki. Unanimously awarded first place in a competition nine years ago, it comprises two fan-shaped volumes with façades of glass and granite, a metaphor of Finland's seaside rock forma-



MICA MORAINÉ BY REIMA PIETILÄ, CONCEPT SKETCH, SEASIDE FAÇADE



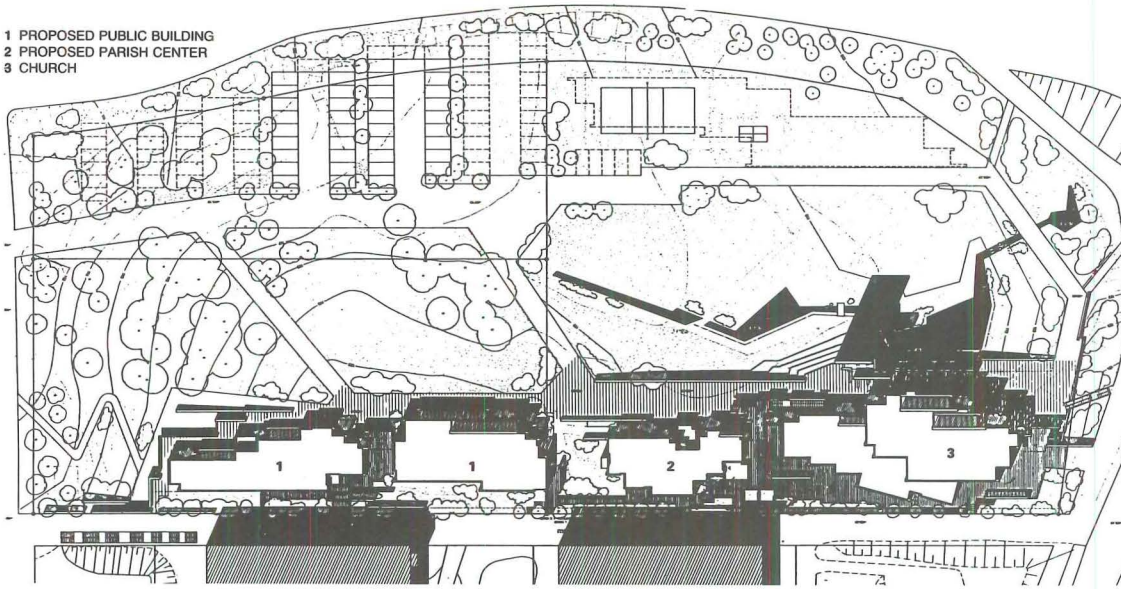
MODEL (REVISED IN 1988)



FIRST FLOOR PLAN

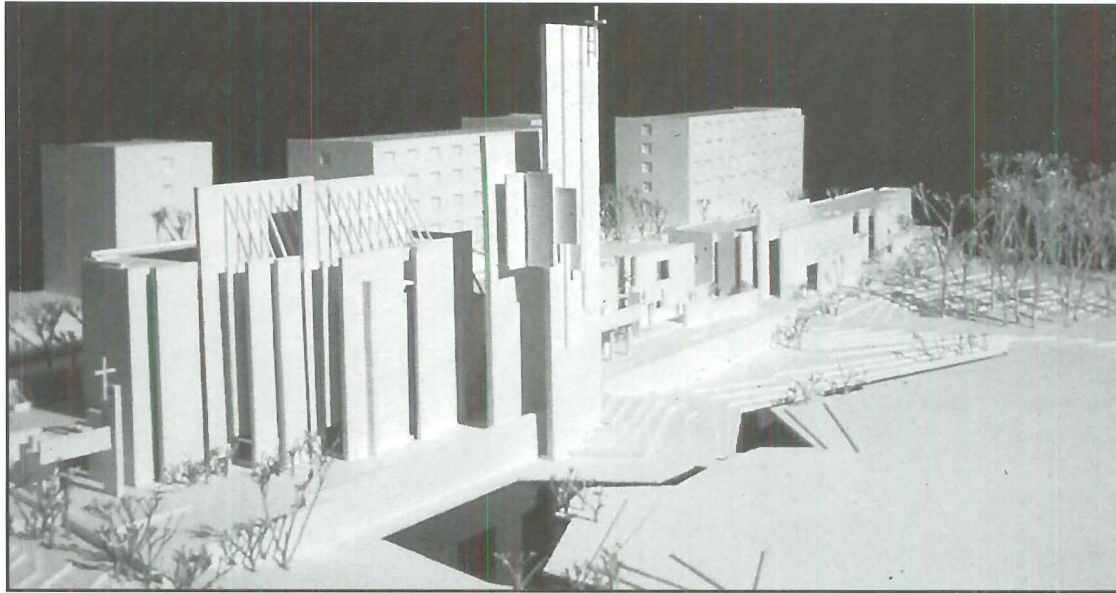
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- 1 PROPOSED PUBLIC BUILDING
- 2 PROPOSED PARISH CENTER
- 3 CHURCH

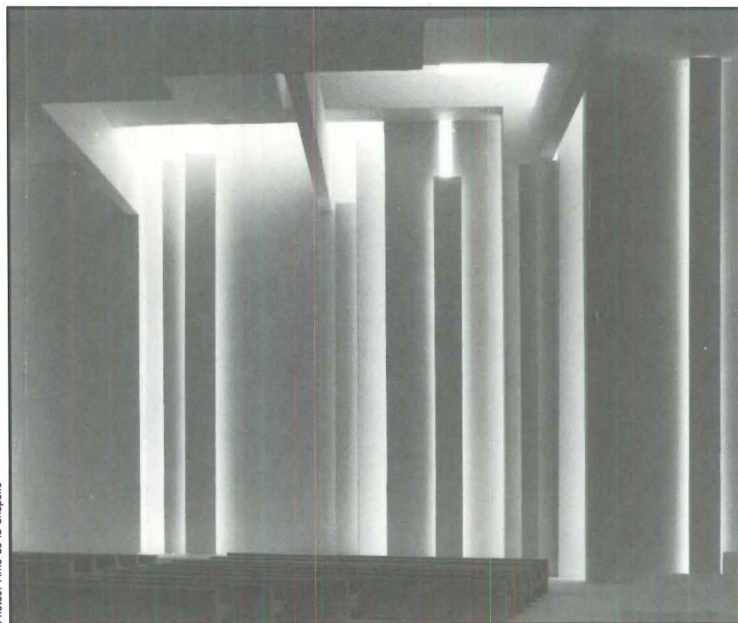


MÄNISTÖ CHURCH BY JUHA LEIVISKÄ, SITE PLAN

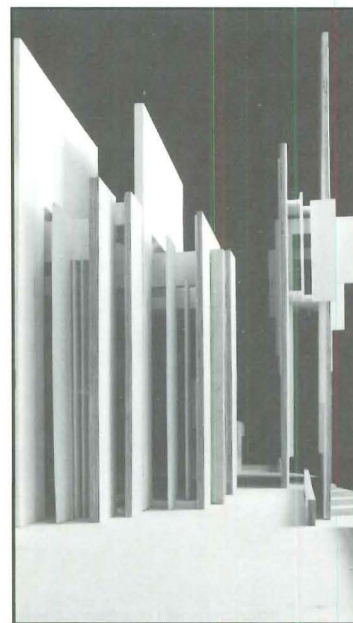
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MODEL SEEN FROM EAST



MODEL, INTERIOR, FACING ALTAR



MODEL, EXTERIOR, FACING SANCTUARY

Photos: Arno de la Chapelle

tions. Brass window frames, by virtue of their branched profiles, will create a silhouette patterned on a birch forest.

Designed for state functions as well as for family life, the residence has cellular spaces – bedrooms and the like – in one semicircular volume; a stairway links this to a more public counterpart, where salons are separated by movable walls. The plan of the private quarters conform to an irregular enclosure. It lacks the clarity and largesse of the other half, where flowing spaces are in harmony with the free-form building. While the residence is nonhierarchical, it is nonetheless monumental, a man-made precipice. Its grandeur – and its modesty – lies in its references to nature, an exceptional allusion for the home of a head of state.

Juha Leiviskä

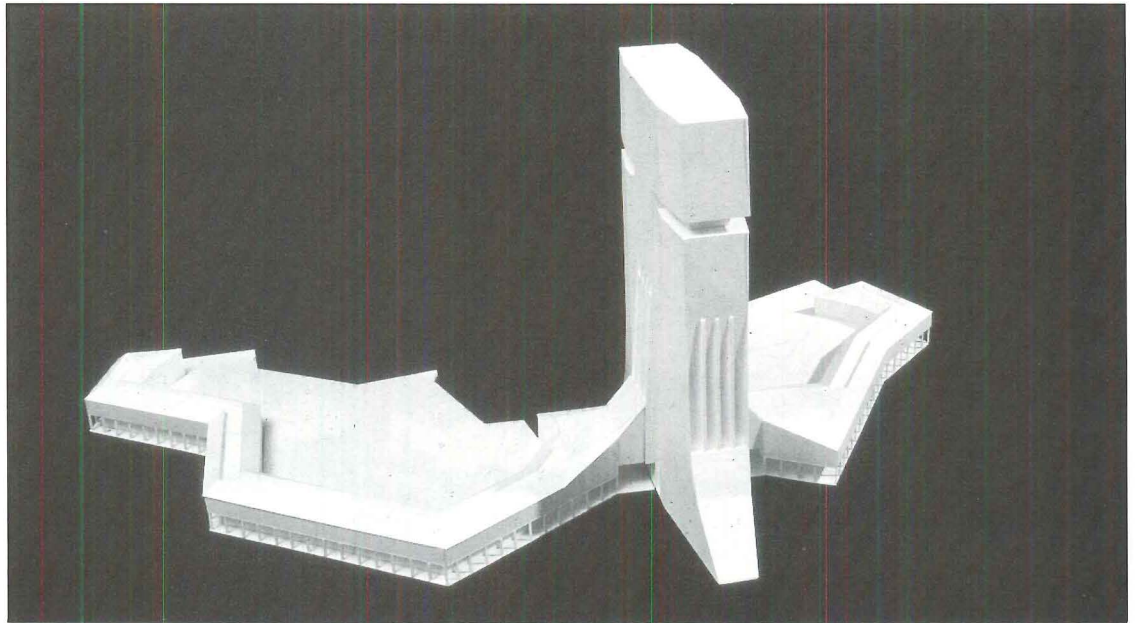
The Finnish churches designed by Juha Leiviskä over the past 24 years seem to mold – and be molded by – daylight. Like Alvar Aalto, he configures deceptively casual buildings that capture the light of the sun, a precious resource in Scandinavian latitudes. Leiviskä's Mänistö church in Kuopio, for a Lutheran parish, (construction is nearly complete) will be a structure of layered brick and concrete walls with glazed infill. As his model shows, Leiviskä's forte is to render a space sacred with little more than light and shadow: the nave, bathed in an aura of daylight, will be a protected yet uplifting place of worship. Its understatement evokes the austere whitewashed naves of Dutch cathedrals. The plied façade of sheer brick is elongated to a precipitous extreme. One senses that the walls' essence is not a structural one; they seem to be built to channel daylight. This is an architecture of immanence, with light that bespeaks a realm just beyond our reach.

Gunnar Birkerts

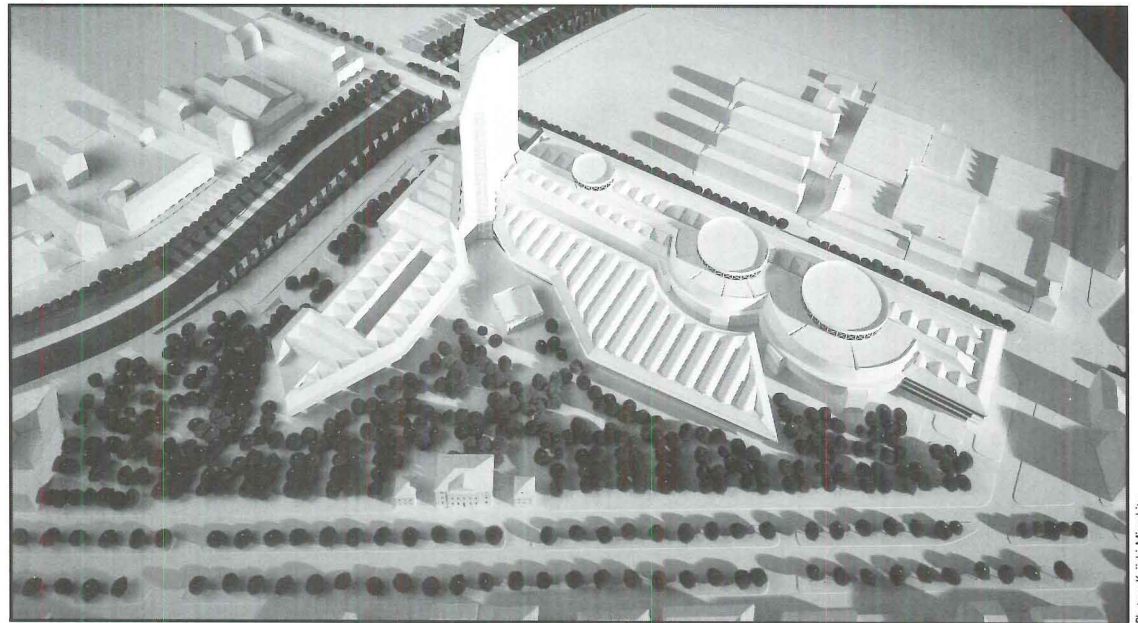
While few Expressionists build skyscrapers, they design with a lyrical sensibility that is arguably apt for this building type: architects since Louis Sullivan have envisioned towers as a balance of the utilitarian and the emotive. This duality is implicit in Gunnar Birkerts's two proposals for a skyscraper on a site in Turin, Italy. Both projects – one primarily for office space, the other for the Behavioral Science Faculty at the University of Turin – would give the city its first tall building. Their iconographic power is clear to Birkerts, who says that the buildings' height is a legitimate tradeoff for the generous park created in both schemes. He surrounds the towers with low-rise structures compatible with the neighboring buildings. To make a transition to the highrise in the commercial scheme, he opts for the most visually direct solution – a multistory battered base that renders the tower a Modern pylon. Birkerts's design sketches (the most vibrant part of the presentation), illustrate a T-shaped glazed crown for the skyscraper. It delineates three stacks of space within, each with its own service core; three tenants can each make a claim to the top floor.

In the second scheme, cylinders in the lowrise buildings (foyers for lecture auditoriums) mark the site of gas tanks formerly on the site. In Birkerts's early sketches, the foyers were nodes in a gridded polygon, a clear diagram only vaguely evident in the final plan. The skyscraper was simpler to resolve; its faceted profile alludes to the Alps that are visible from Turin.

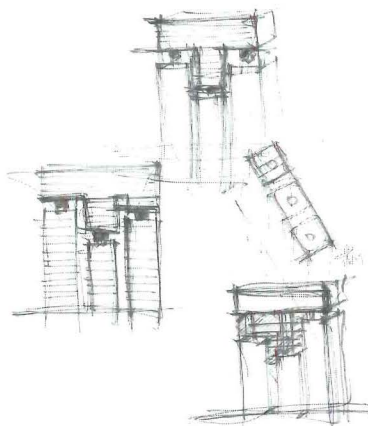
Philip Arcidi



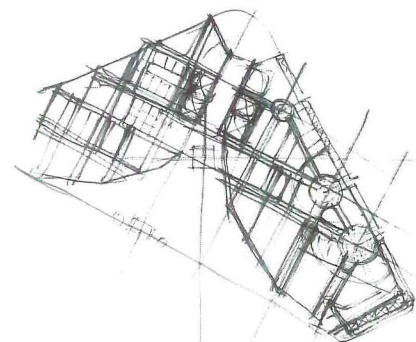
COMMERCIAL DEVELOPMENT FOR TORINO SVILUPPO BY GUNNAR BIRKERTS, MODEL



BEHAVIORAL SCIENCES FACULTY, UNIVERSITY OF TURIN BY GUNNAR BIRKERTS, MODEL



STUDY SKETCHES FOR TOWER, COMMERCIAL DEVELOPMENT

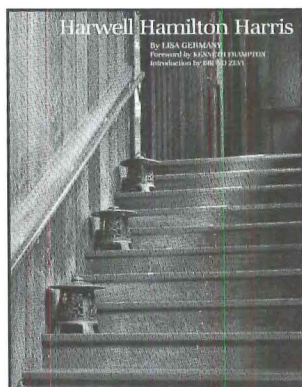


PLAN SKETCH, BEHAVIORAL SCIENCES FACULTY

The Life and Times of a Non-Ideologue

Books

A new biography of Harwell Hamilton Harris revives the career of an architect who balanced Modernism and regionalism.



.....
Harwell Hamilton Harris by Lisa Germany, foreword by Kenneth Frampton, introduction by Bruno Zevi, University of Texas Press, Austin, 1991, 252 pp., \$65.

What becomes of the non-ideologues, those architects who produce fine buildings but seek no fame, espouse no great cause? Like Harwell Hamilton Harris, who lived from 1903 to 1990, they fall between the cracks. This was the man whom Alvar Aalto introduced to his Finnish colleagues as “the second greatest architect in America” (after Wright), and to whom the great man himself said “Harwell, you’re a great artist, and when your hair is as gray as mine” – Wright was about 70 at the time – “you’ll be a great architect.”

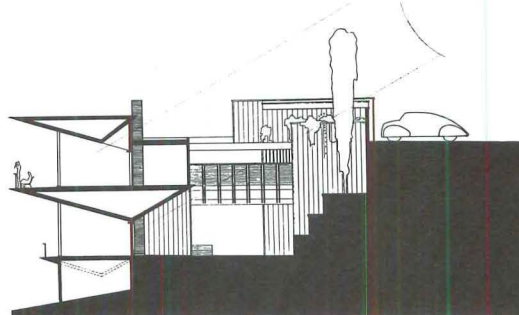
In his heyday, the 1930s and 1940s, Harwell Harris found himself at the heart of American architecture’s immersion in Modernism. He was fêted by the Museum of Modern Art and commissioned by John Entenza, the influential editor of *Arts and Architecture*, to design a Case Study House and a house for Entenza himself (only the latter was built); his buildings were photographed by Man Ray, and Harris himself by the celebrity portraitist Yousuf Karsh. As late as 1956, when the American Institute of Architects surveyed the best American buildings of the last hundred years, Harris’s extraordinary Weston Havens house (1941) in Berkeley, California, tied Neutra’s Lovell Health House (1927) for ninth place among the houses selected. But the more polemical Lovell Health House has become canonical, while the quirky Havens House has not. Who now remembers Harwell Harris?

Harris’s work is important. Consider the Havens House. Seen in Harris’s crisply rendered plans and sections, it appears unabashedly Modernist. Constructed on a module three feet square, its organization is governed by shifting axes that separate served and service spaces and by three dramatically cantilevering floor slabs that fly off the hillside and

.....
reveal an expansive view of San Francisco Bay through floor-to-ceiling glass.

In person, the house tells a different story. Without sacrificing the drama achieved by its use of modern construction, the house is altogether softer and warmer than one would have imagined. Walls of seasoned redwood, a hand-crafted wooden balustrade sweeping down a curved stair, and Japanese metal lanterns marking the rhythmic descent of the entry steps (illustrated here) remind the visitor of the house’s California heritage. A protective court backed by retaining walls and gardens contrasts with the drama of forward motion and the vertiginous overhang of the valley below.

The Havens House embodies the best of what Harris had to offer, combining his sensitivity to natural materials, climate, and the needs of his clients with his love of dynamic pinwheel plans, adventurous clerestories and skylights, and boldly cantilevered roof overhangs. (“He wooed me with a cantilever,” Harris’s wife once slyly observed.) Over the course of a 50-year career, Harris produced dozens of fine buildings in California, Texas, and North Carolina, some of them, like the Havens House or Harris’s own house in Los Angeles, truly



Section, Havens House.

extraordinary. His house is an elegant, wood-framed glass box whose Zen-like simplicity and refined detailing hark back to the California craftsmanship and Japanese aesthetic Harris admired in his youth. In its almost machine-like modularity and use of floor-to-ceiling glass, however, it predates the canonical house and studio of Charles Eames and Mies van der Rohe’s Farnsworth House by 14 and 16 years, respectively.

Harris believed that every house should be a discovery: if it gave its soul away from the outset, all meaning was lost. The path to the front door of a
(continued on page 138)

Books of Note

People, Plans, and Policies: Essays on Poverty, Racism, and Other National Urban Problems by Herbert J. Gans, Columbia University Press and the Russell Sage Foundation, New York, 1991, 383 pp., \$46.

Reprinted and revised essays from Gans’s *People and Plans*, (1968), are accompanied by new chapters on the economic, political, and social policies that shape our landscape.

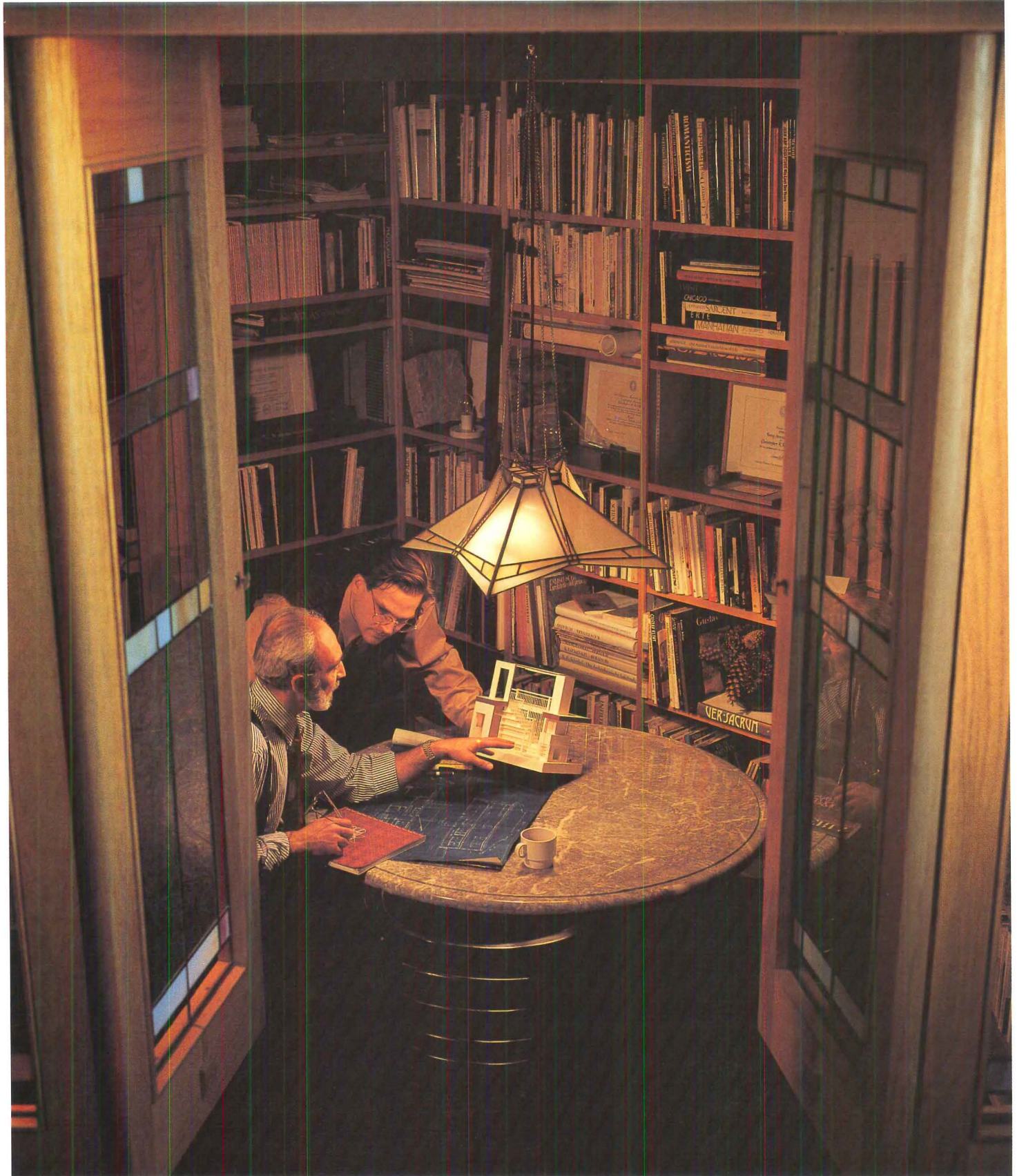
The Artless World: Mies van der Rohe on the Building Art by Fritz Neumeyer, MIT Press, Cambridge, Mass., 1991, 386 pp., \$50.

Professor Neumeyer proposes that Mies’s “philosophical foundation” is best understood through the architect’s own words and thoughts. Essays, lecture notes, and passages underlined from books in Mies’s library are included.


The Politics of Design in French Colonial Urbanism by Gwendolyn Wright, University of Chicago Press, Chicago, 1991, 389 pp., \$65 cloth, \$24.95 paper.

Wright mines the peculiarities of French imperialism and the architecture it generated – in Indochina, Morocco, and Madagascar – and uncovers a multifaceted strain of Modernism.

The Architectural Index for 1991 edited by Ervin J. Bell, *The Architectural Index*, Boulder, Colorado, 1992, 129 pp., \$24. Articles from nine American architecture and design magazines are indexed in the 42nd edition of this useful series.



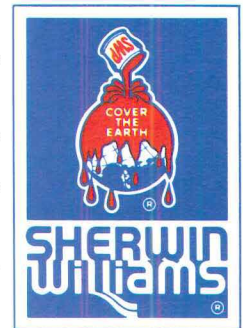
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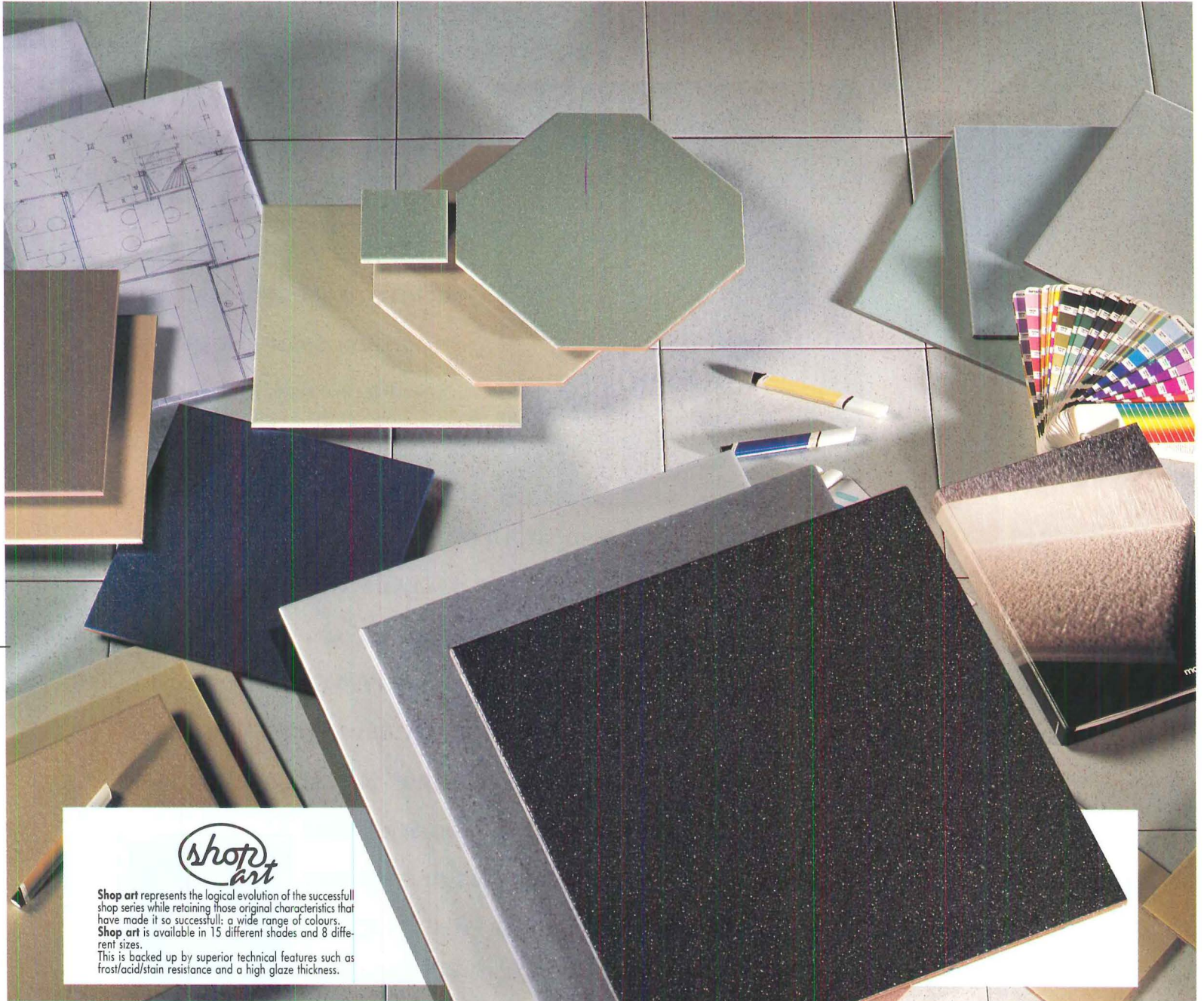
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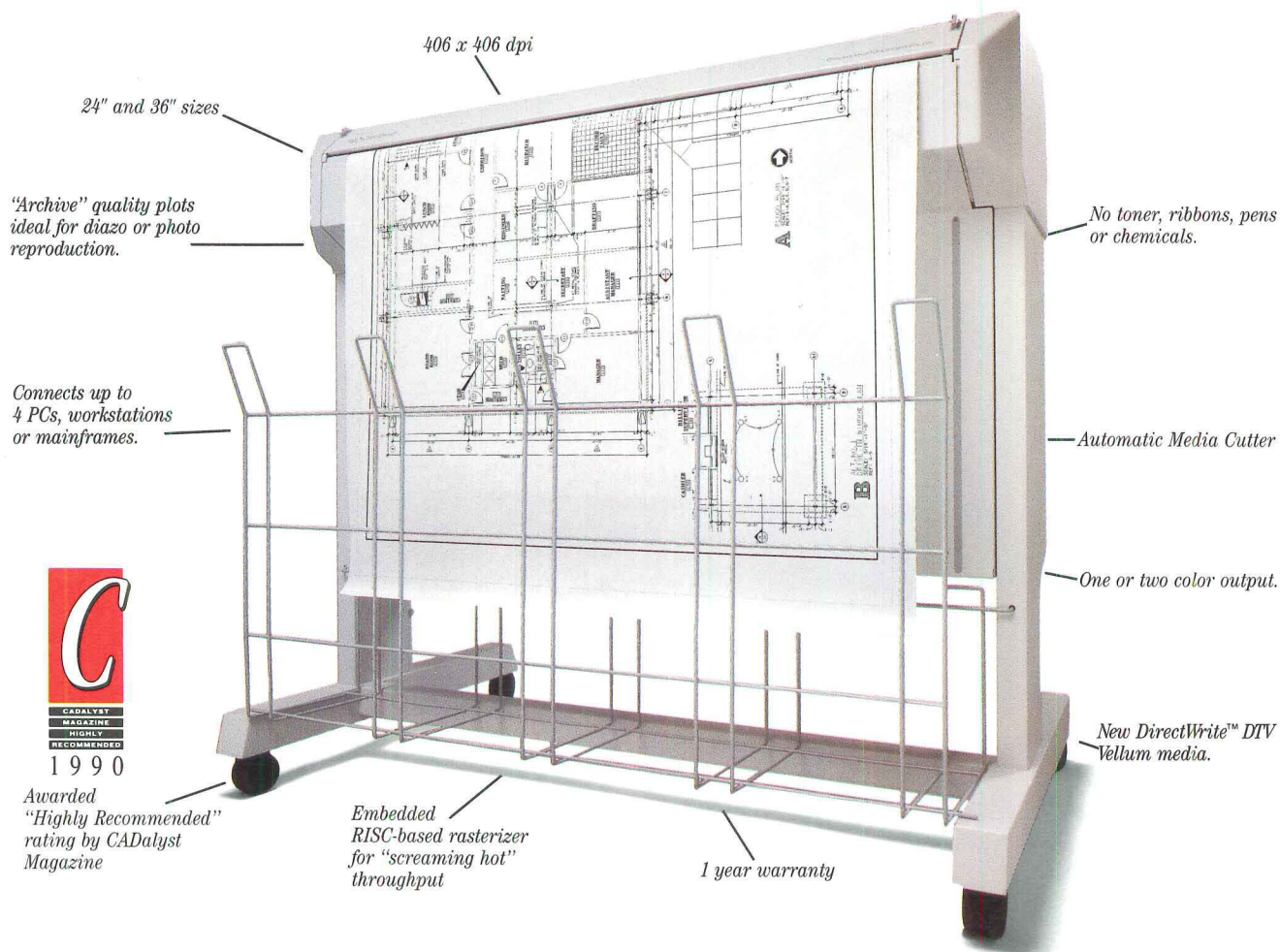
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New Products and Literature

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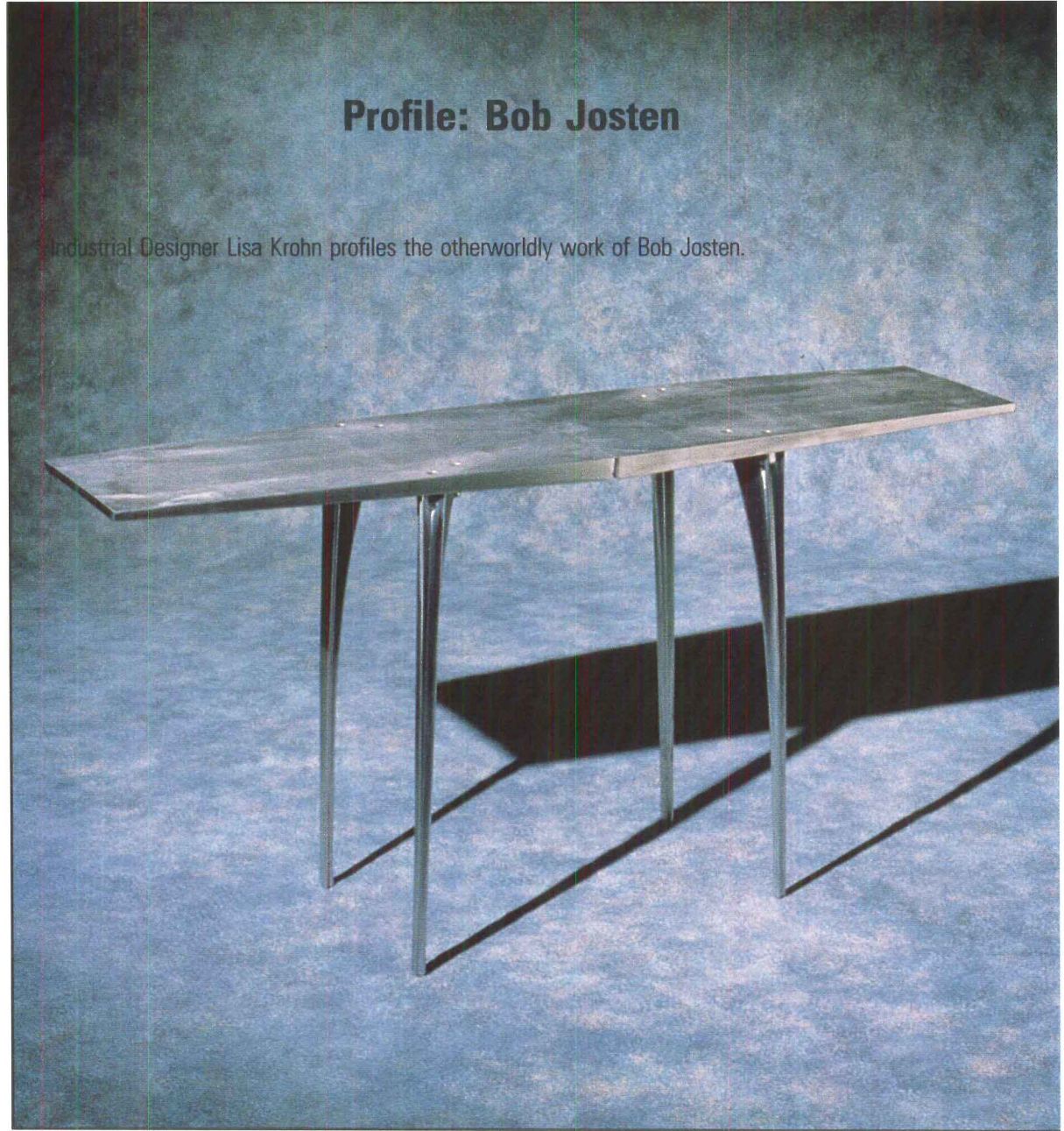
The hardest thing to get Bob Josten to do is speak about his work. A self-styled member of the West Coast's "anti-intellectual" camp, the 33-year-old native Californian has been producing singular furniture since 1989 – and doing it in the mainstream. In an industry clogged with hastily conceived and redundant products, Josten's chairs and tables are original and well-crafted. In contrast to many designers working in isolation, he established his career by casting his lot with ICF, thus making his work widely accessible to the design community.

The furniture, priced from \$200 to \$1300, is built predominantly of sandcast aluminum, combined with welded steel and carved hardwood. Josten seldom paints or alters a material beyond its raw, fabricated state; he capitalizes on the fact that sandcasting yields subtle variations from day to day and from pour to pour. Ever mindful of what the industrial process might offer, he stays close to the making of the objects, overseeing the initial sandcastings, as well as carving the mahogany molds himself. His two-man shop does most of the machining, assembly, and finish work, producing an average of three pieces a day, or about 800 a year.

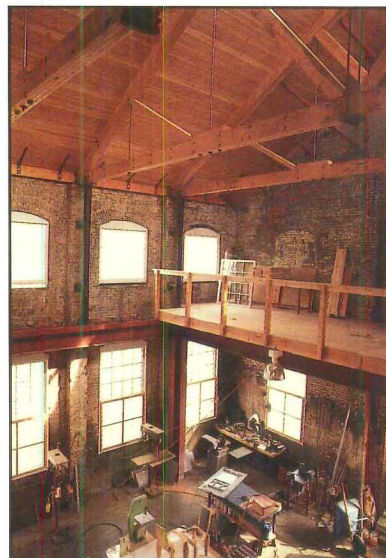
Josten's vaguely biomorphic forms, blended with machine-age toughness, garnered attention early. His first chair, on show at the Gallery of Functional Art in Santa Monica, was purchased in 1989 by the Museum of Modern Art in San Francisco. Similarly evocative pieces appear in the films *Total*

Profile: Bob Josten

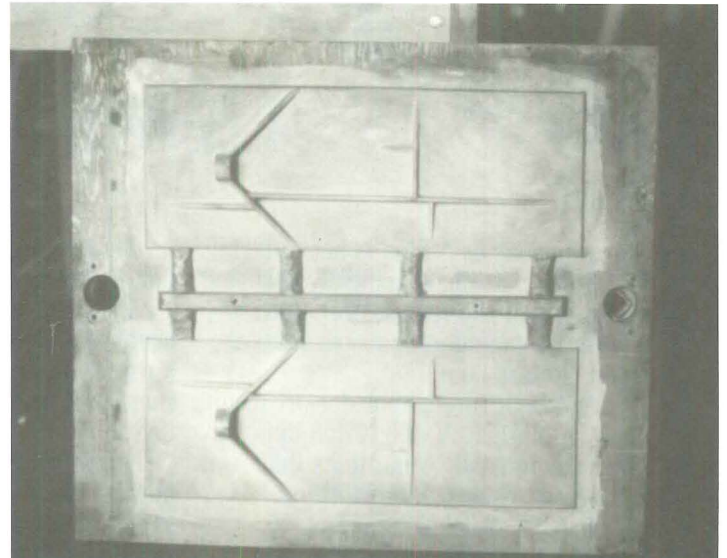
Industrial Designer Lisa Krohn profiles the otherworldly work of Bob Josten.



1



4



5

Recall, Lawnmower Man, Sleeping with the Enemy, and Fisher King.

Josten does not expect strokes of genius: his design process is one of trial and error. Using sketches and full-size models, he moves quickly from one design iteration to the next. If the design is improving, he builds on it; if not, he shelves it for a while. He sees the process as one of slowly shaping and subtracting, and even finished pieces get reworked from time to time.

His workshop occupies a former electrical substation of L.A.'s trolley system, circa 1904. The impressive brick building, washed by clerestory light and spanned by massive timber trusses, has the feeling of an early New England mill. In 1990, Josten suffered a setback when a fire destroyed the shop and all its contents, leaving only the brick shell standing. Using pieces salvaged from the wreckage, he resurrected building and shop almost single-handedly, adding a wraparound timber mezzanine and a great wooden staircase.

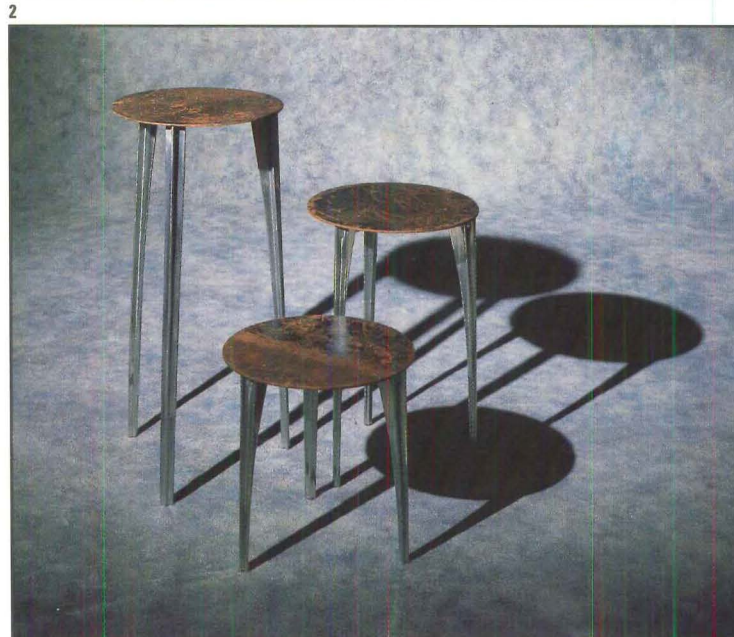
This is not the designer's first excursion into architecture. Before founding his furniture business, he studied at Sci-Arc and worked briefly for several local architects, including Morphosis. His favorite buildings have an "un-styled, un-slick" quality. Josten cites Schindler's El Pueblo Ribera apartments in San Diego, in which he sees "a meshing of modern architectural theory with very tactile material properties."

Ever the tinkerer, Josten keeps four or five cars around in various states of repair. His best designs reveal a knack for structural brevity, and a sensitive eye for coordinating materials – both parts of an aesthetic he now hopes to extend to interior design and new construction. **Lisa Krohn**

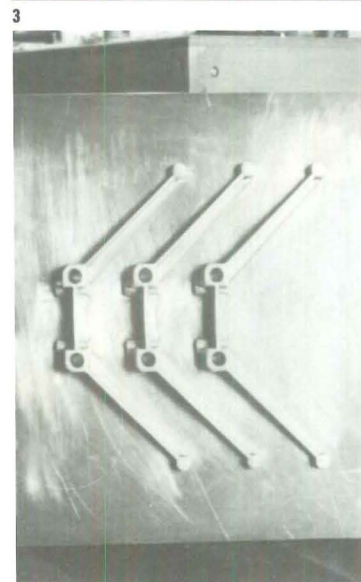
The author practices industrial design in Los Angeles and teaches at Art Center College of Design in Pasadena.



Glen Wexler



Glen Wexler



7



6

Josten has disdain for indulgent design. His cast aluminum console table (1); cast aluminum and carved maple chair (2); and steel and cast aluminum side tables (3) are suitably spare. Likewise, the detailing of his resurrected workshop (4) is unfussy, respectful of the structure's character, "just a lot of hardware." Milestones of the design process include: a prototype dresser drawer for *Total Recall* (5); an intermediate wood pattern (6); and an aluminum production plate for base castings (7).

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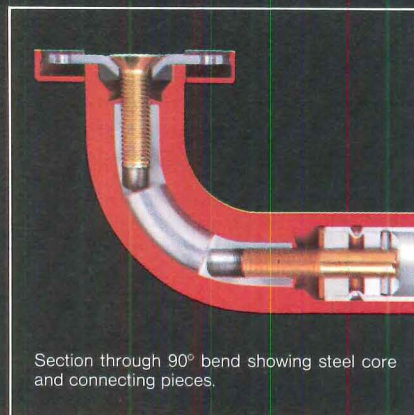
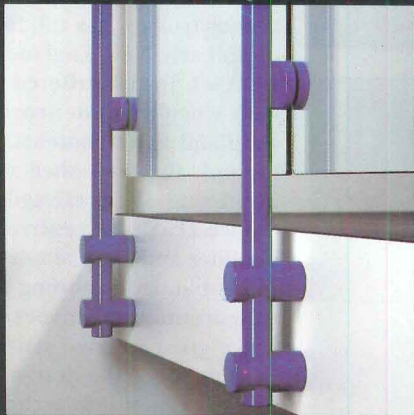
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Section through 90° bend showing steel core
and connecting pieces.



Preview: Designer's Saturday



1



2

1 Occasional Hat Boxes

"Hat Box" occasional tables, designed by Susan Frank and David Frisch, have steel supports and white birch veneer plywood tops; lids are removable for storage purposes. The tables are 20 inches in diameter and 30 inches high. Palazzetti.

Circle 101 on reader service card

2 Cafe Table

The "vik-ter" café table, designed to complement the "vik-ter" chair (P/A, August 1991, p. 110), has a steel base and cherrywood top. It has a 26-inch-square top and is 30 inches high. Dakota Jackson.

Circle 102 on reader service card

3 Swivel-Tilt Office Chair

The "Assisa Office" chair, designed by Paolo Favaretto, has



3



4

an articulating back and a patented knee-tilt mechanism. Vecta.

Circle 103 on reader service card

4 Leaf Patterned Textile

"Villandry," designed by Suzanne Tick and inspired by the French botanical garden of the same name, is constructed of wool and polyester. Unika Vaev USA.

Circle 104 on reader service card

Preview: Designer's Saturday

"Design America Now: At Home and Abroad" is the theme of this year's Designer's Saturday; October 15-17 are the dates.

A few of the programs to be held at the IDCNY in Long Island City are: "In Conversation With. . . Eric Owen Moss and Ziva Freiman," with the architect and the P/A senior editor (October 15, 4:30-5:30 p.m.); "Universal Design" moderated by Stanley Abercrombie of *Interior Design* with panelists Diane Pilgrim of the Cooper-Hewitt, New York, Dr. Deborah Kearney of Workstations Inc., Chicopee, Massachusetts, George Covington, Counselor to the White House, Washington, D.C., and Lew Davis of Davis Brody, New York (October 16, 3:00-4:00 p.m.); "What Wood You Do: Sustainable Timber Resources," moderated by P/A Senior Editor Mark Alden Branch with panelists Debbie Hammel of Green Cross, Oakland, California, George Wilmot of Knoll, New York, Patty Sullivan of the National Resources Defense Council, New York, and Andrew Fuston of IBD/NY Council on the Environment (October 17, 10:00-11:00 a.m.); "Health Design: Pro Bono for AIDS" moderated by Karin Tetlow of *Interiors* with panelists Mark Chen of Perkins & Will, New York, Leslie Kanés Weisman of the New Jersey Institute of Technology, and Claire Haaga of Housing Services, New York (October 17, 11:30 a.m.-12:30 p.m.). ■

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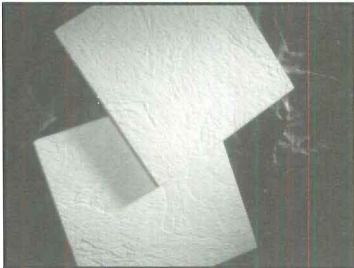
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Technics-Related Products

The products listed here complement the Technics article on acoustics in open offices, (see p. 38).

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Fabric Wallcovering

"A-Z Silence" is a new woven polyester wallcovering designed to act as a sound-absorbing surface treatment. It has an "overall NRC rating of .65" and a Class A fire rating. Twenty-four colors are available. Netwell Noise Control.

Circle 108 on reader service card



Office Wall Systems

"TrendWall"[™] floor-to-ceiling panels were designed to provide acoustical privacy and to be compatible with open plan panels. Panels have "multilayered insulation" and are available with full or partial glazing options. Trendway[™].

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(continued on page 127)

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A REQUEST FOR DESIGN PROPOSALS



This request for proposals is a one-step selection process for a designer or designers for three prominent features of the National Garden of the U. S. Botanic Garden, which is to be located on a three-acre site adjacent to the U. S. Capitol in the District of Columbia. The three features are: Environmental Learning Center, Water Garden and Rose Garden. Landscape architects and architects who are licensed in one or more jurisdictions of the United States are invited to submit a design proposal. Other designers and artisans may also participate, but only as a member of a collaborative team headed by a landscape architect or architect. Full-time landscape architecture and architecture students or student teams are eligible to submit a design proposal. To register, a non refundable registration fee (\$35.00 for professionals, \$5.00 for students) must be submitted, postmarked no later than October 16, 1992. Registration fees, made payable to the National Fund for the U.S. Botanic Garden, by check, money order or bank draft, and accompanied by the respondent's name(s), address and telephone number, must be addressed to:



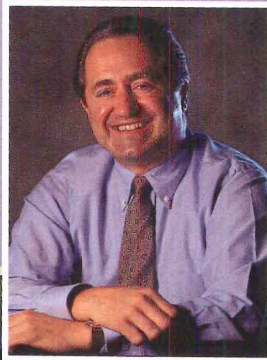
Ms. Cyndi Sherwood
The National Fund for the U.S. Botanic Garden
245 First Street, S.W.
Washington D.C. 20024

Registration packages will be distributed to registrants beginning October 1, 1992. Employees or consultants currently associated with the Architect of the Capitol, The National Fund or its Design Advisory Committee and EDAW Inc. are not eligible. The deadline for submission of design proposals on a maximum of three boards is January 12, 1993. Selections are expected to be announced in February 1993. Cash awards will be presented as follows: \$6,000 for the First Place Design for each major feature of the Garden and \$3,000 for the Second Place Design for each major feature.

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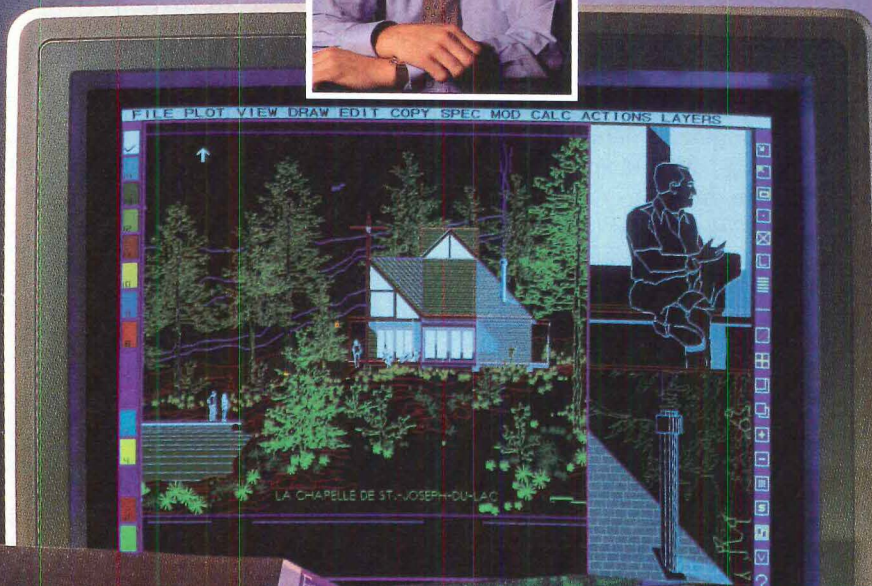
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Jim Scalise
Jim Scalise
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Plus, paper storage would be overwhelming and we'd still have 'draftsman's cramp' in our fingers and graphite on our forearms. After winning two National CAD Drawing Contests and elating our clients with FastCAD, it's as easy for me to endorse as it is to use."

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(continued from page 125)



Fabric-Wrapped Wall Panels

"Soundsoak Scores" have been added to the Soundsoak line of acoustical wall panels. The fabric-wrapped, six- to ten-foot-high panels are designed to resemble individual modules. Sixteen-inch spacing between scores is standard, though the product can be specified with scoring evenly spaced at any module between 12 and 60 inches. Armstrong.

Circle 110 on reader service card



Metal Ceiling Systems

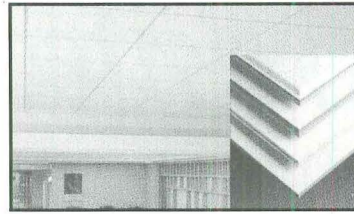
Perforated plank and tile metal ceiling systems, backed by one inch of insulation, have an NRC rating of .90. Planks and tiles are available in aluminum or electro-zinc steel. Several finish and size options are available. Hunter Douglas.

Circle 111 on reader service card

Acoustical Products

The extensive line of SONEX Acoustical Products – including sheets, tiles, and baffles – is described in this brochure. Surface shapes are based on an anechoic wedge principle to increase the area of absorption; SONEX's open-cell structure is also said to dissipate captured sound energy within its tiny air pockets. Architectural Surfaces.

Circle 112 on reader service card



Ceilings for Open Plan Interiors

"CapCore"™ ceilings, constructed of fiberglass and mineral board, have an NRC rating of .75 to .85. Panels are 2' x 2' or 2' x 4'. Capaul Architectural Acoustics.

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Metal Lay-in Ceiling Panels

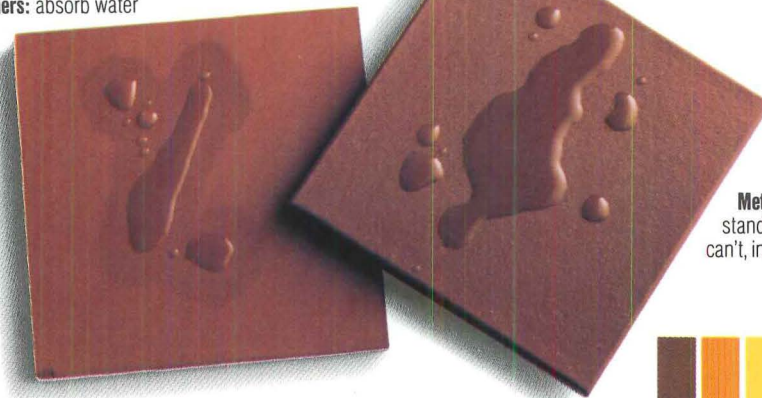
"MirrImage"™ perforated panels (with a pattern of 9/16-inch-diameter perforations on 1 5/16-inch straight centers surrounded by an unperforated border measuring 2 7/16 inches wide) has an NRC rating of .55-.65. Black-faced insulation rolls or PVC-wrapped acoustical pads for increased acoustical performance can also be ordered. The pre-formed, reflective steel panels have a chrome-coat finish. Chicago Metallic.

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HEEL DAMAGE, FREEZE/THAW, RO

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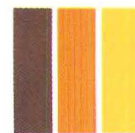
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Architectural Artistry

Design professionals who create in concrete rely on the versatility and predictability of Architectural Precast

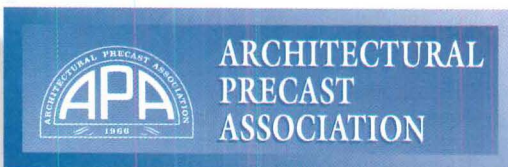
of Architectural Precast to capture the artistry of their boldest compositions.

Washington's One Franklin Square, recent recipient of the Architectural Precast Association Award of Excellence, paired flame-cut, polished granite panels with Architectural Precast to construct a magnificent office facility within a highly aggressive budget.

Three walls of red verona granite-cladding accented with rusticated detailing were precision matched by a fourth wall of Architectural Precast. This design facilitated an inexpensive and efficient installation while achieving the appearance and quality of traditional hand-set details.



One Franklin Square
Washington, D.C.
Design:
Dewberry & Davis
Manufacturing:
Arkansas Precast Corp.



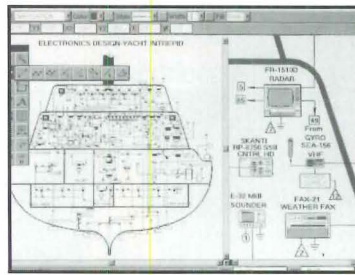
The members of APA extend to you a cordial invitation to tour their facilities and projects. The full value of their services is realized when called upon in the pre-design stages. Contact the APA office for a complimentary membership directory and other helpful literature.

Computer Products

AutoCAD Help

Electronic Courseware Systems' **TEACHING ASSISTANT** is a training package for AutoCAD. **TEACHING ASSISTANT** runs within AutoCAD, providing hands-on instruction to novice users. The program consists of a series of lessons, which are self-paced, and include practice sessions. The latest version includes instruction on the new features included in AutoCAD version 12. Electronic Courseware Systems.

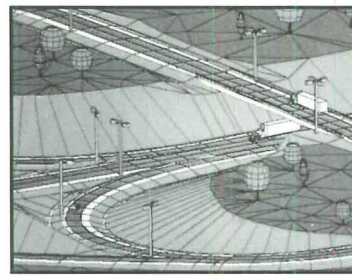
Circle 115 on reader service card



Windows CAD 2.0

Drafix has introduced an upgrade of the first Microsoft Windows-based CAD system for PC compatibles. The upgrade includes a provision for editing the last item drawn, an "intelligent cursor" which anticipates and suggests points, an extensive macro editor, and a means to allow users to determine for themselves the size of on-screen menus. Drafix claims that the new version is 50% to 100% faster than the previous one. Drafix.

Circle 116 on reader service card



Productivity Tools

Softdesk's new software product is a set of applications and enhancements to supplement AutoCAD. The package includes an integrated spreadsheet and word processor, and a pop-up scientific calculator. Among the AutoCAD enhancements are additions to the "HATCH" and "LINE" commands, allowing greater flexibility and customization. Productivity Tools can be used with AutoCAD alone, in tandem with other AutoCAD application modules. Softdesk.

Circle 117 on reader service card

WIDEfax

The world's largest format fax machine, at 36" wide by up to 38" long, also serves as copier, plotter, and scanner. The system has many of the features of conventional fax machines, including memory of frequently called numbers, the ability to send the same document to several locations, and delayed transmission. In addition, it can be fully integrated with a computer system. WIDEfax achieves a resolution of 200 dots per inch. A 24"-wide model is also available. WideCom.

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(continued on page 131)



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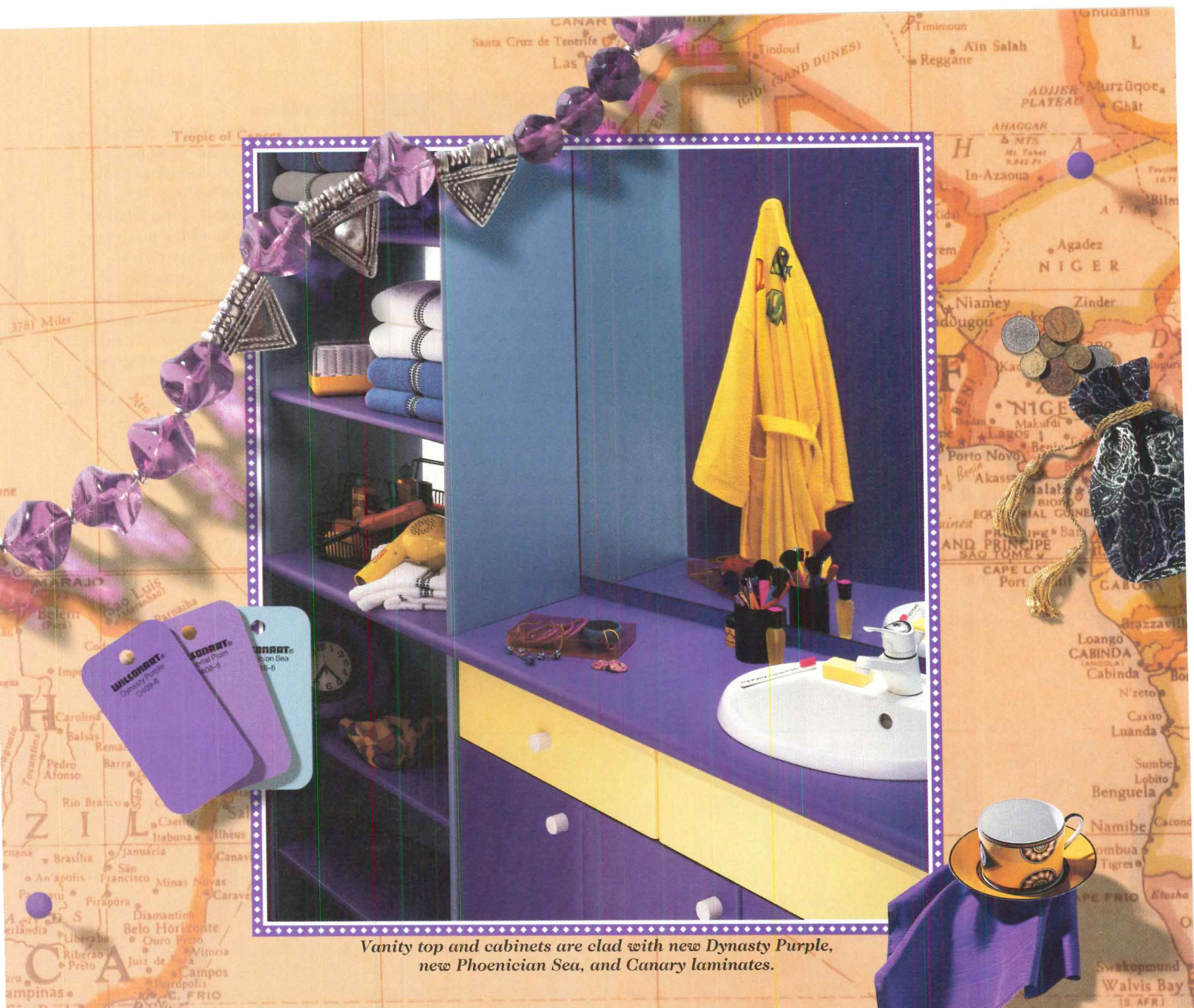
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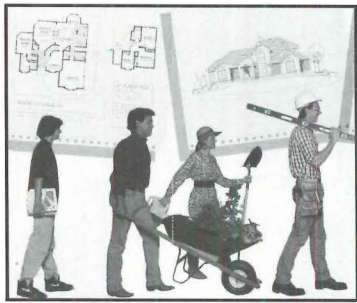
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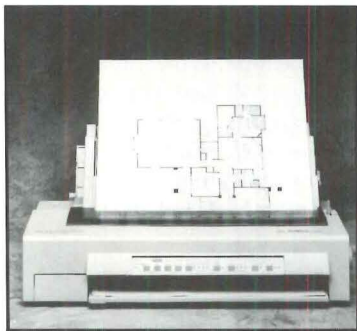
(continued from page 129)



Draft & Print

This CAD program is among the least expensive available for PC compatible computers. The manufacturer, Spirit of Discovery, claims that it has a unique user interface that allows the user to configure the program to her or his level of ability. This interface also includes a "Talking Help" feature that uses the PC's internal speaker to talk users through commands. Spirit of Discovery.

Circle 119 on reader service card



HI JetPro V100

The new Houston Instrument desktop plotter from Summagraphics produces complex, high-resolution C-size drawings in under five minutes. The company is billing the machine as ideal for review copies of CAD drawings; but the system is also able to plot fax messages, scanned images, reports, letters, spread sheets, and project management charts. The V100 has a resolution of 360 dots per inch. Summagraphics.

Circle 120 on reader service card

ARCHIBUS

ARCHIBUS/FM is an Auto-CAD based facilities management system with network connectivity for desktop computers. In its newly released version 6.0 it has been expanded to include three new modules: Real Property & Lease Management, Telecommunications & Cable Management, and Building Operations Management. ARCHIBUS.

Circle 121 on reader service card



MicroFLEX

Micro Express has introduced its new line of personal computers as the "have it your way" PC. Instead of offering choices of distinct platforms and selling

upgrades to satisfy users' needs, the MicroFlex line allows custom ordering. Buyers can choose among different disk drives, keyboards, central processing units, speeds, RAM caching, graphics cards, monitors, and hard disk drive capacities. Additionally, the company promises to allow trade-ups at no more than the difference in cost between old and new components at the time of upgrade. Micro Express.

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(continued on page 132)

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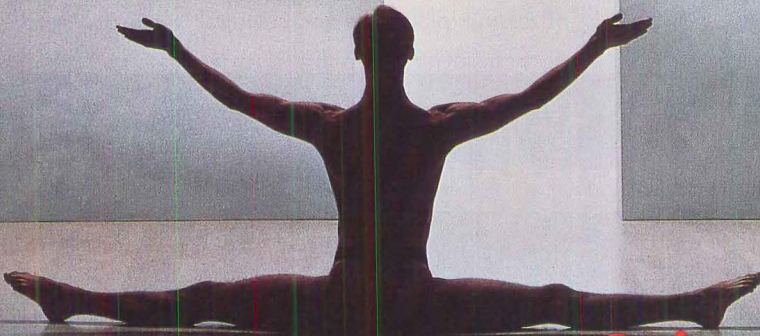
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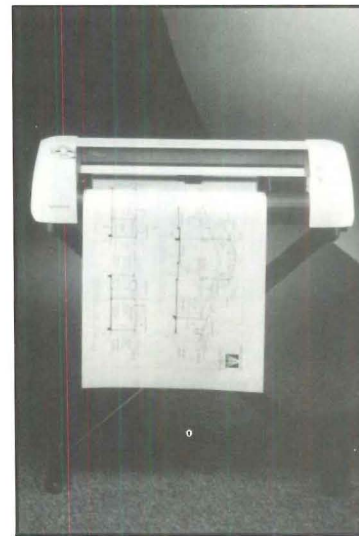
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(continued from page 131)



DesignMate

CalComp has introduced a new low-priced pen plotter that produces hardcopy in up to eight colors and in sizes A through D. The company claims that the plotter is priced in the same range as some monochrome or small-format pen plotters on the market today. As assets of the machine, CalComp is emphasizing silence, automatic pen capping, and a high average period between breakdowns. CalComp.

Circle 123 on reader service card

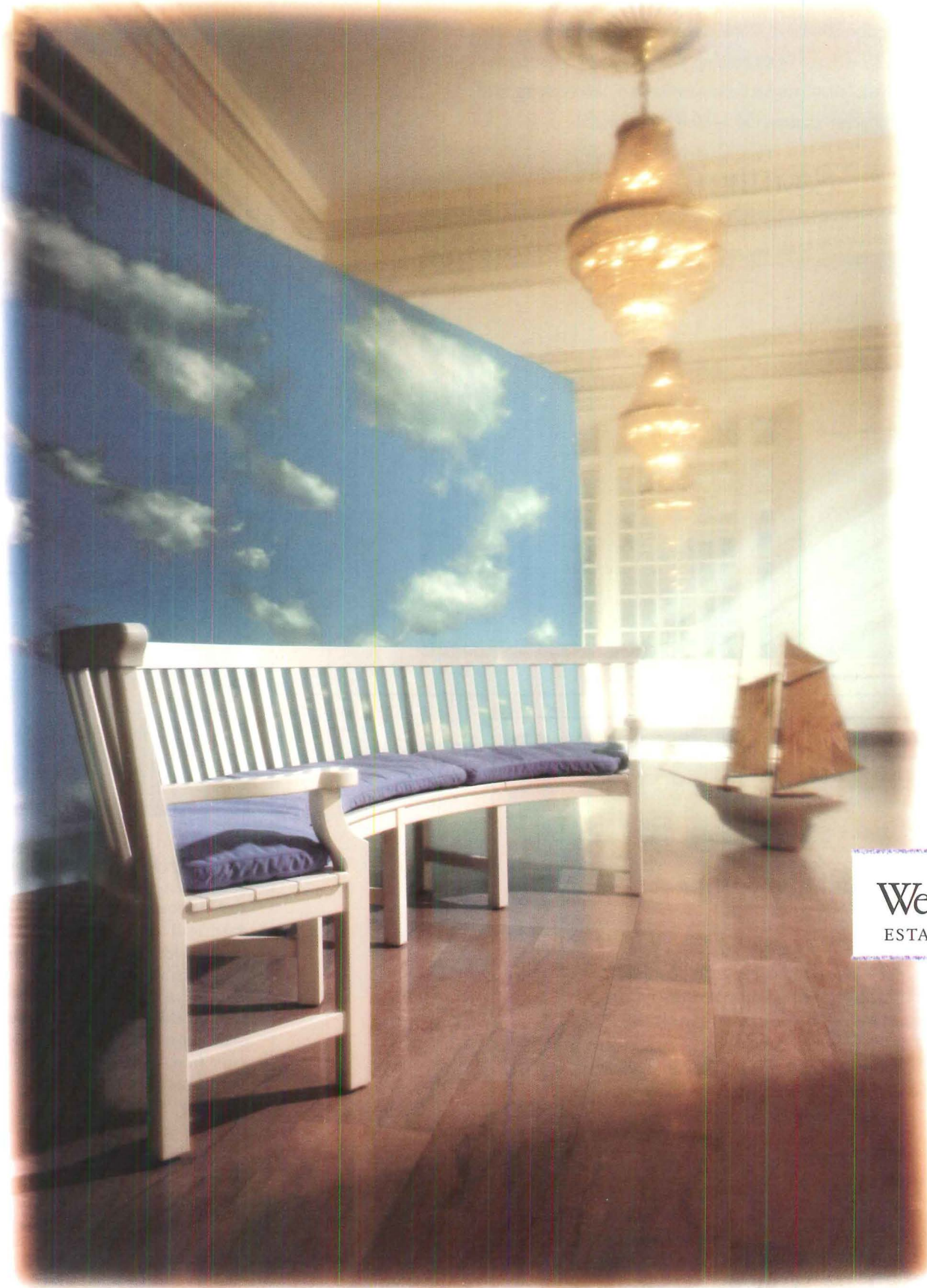
Space Software

This computer aided facilities management program (CAFM) generates layouts according to area and adjacency needs of divisions within a planning program. These layouts can be edited using interactive tools. The program is also capable of making models of forecasted space requirements over the course of occupancy. Output can be in the form of bubble, stacking, or blocking diagrams, and can be passed on to Sofdesk's design application, AutoArchitect. Sofdesk.

Circle 124 on reader service card

(continued on page 134)

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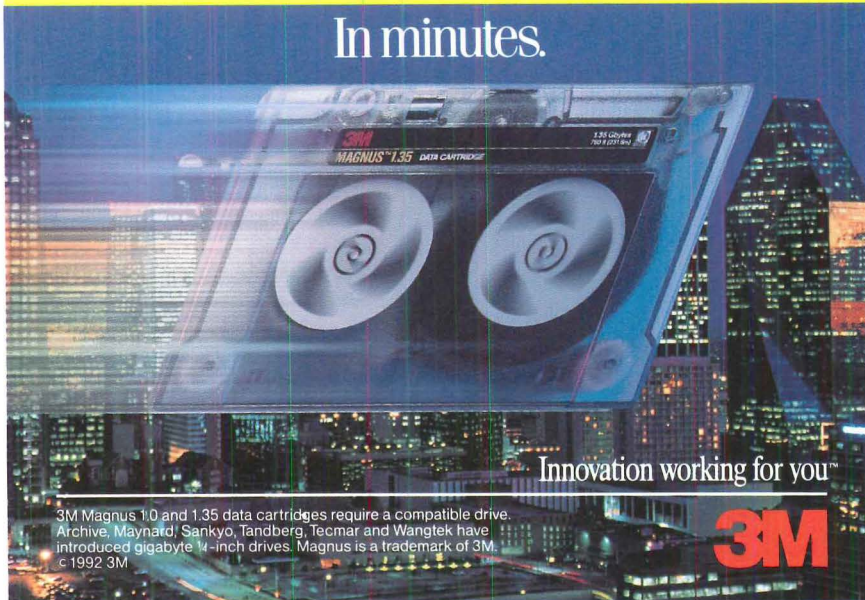
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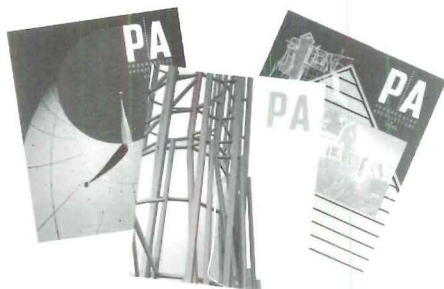
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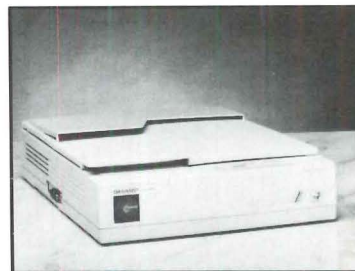
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(continued from page 132)



Color Scanner JX-320

Sharp Electronics and Apunix Computer Services have joined forces to release a low-cost color scanner for Sun workstations. The system can achieve a resolution of up to 600 dots per square inch, and can individually adjust color brightness. The system is equipped for optical character recognition and can be outfitted for scanning transparencies. Apunix.

Circle 125 on reader service card



Océ 7000

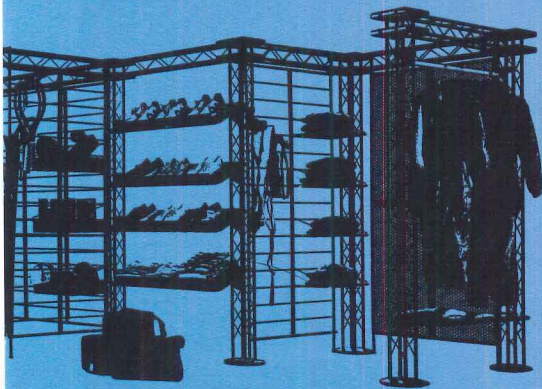
This large format photocopier takes up a minimum of space, and can be plugged into a standard wall outlet. It copies as small as letter size, and up to 36 inches wide. The copier handles originals up to 1/16 of an inch thick, and copies on to plain paper, vellum, and polyester film. Océ-Bruning.

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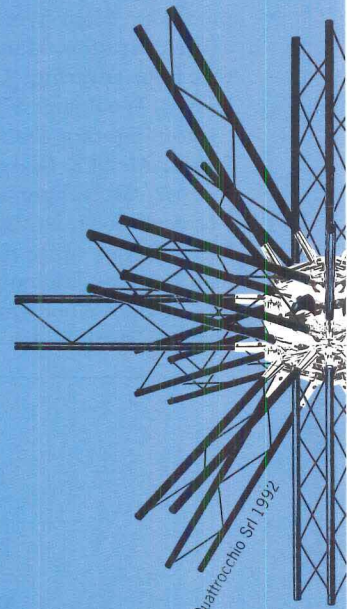
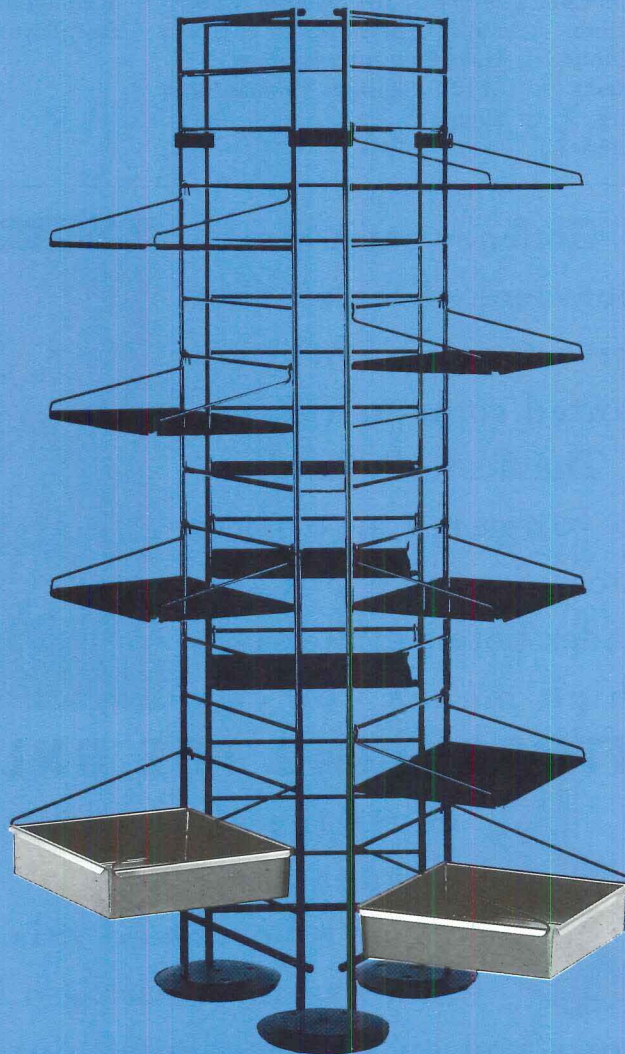
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Circle No. 316

Building Materials

Major materials suppliers as they were furnished to P/A by the architects for buildings featured this month.

Esprit de Corp showroom, New York (p. 66). Architects: 1100 Architect, New York. Paint: Eagle. Tinted cement plaster: Island Acoustics. Wood and glass partitions: Ebner Woodworking. Acoustical ceilings: Pyrok. Maple floors: Floor Works. Office carpet: Stratton. Manila Line sisal floor covering: Jack Lenor Larsen. Wool rug: V'Soske. Custom lighting channel: Lancer Metal & Glass, Call Electric. Globe lights: Primelite. Recessed down lights: Edison Price. Medex office partitions with Linoflex linoleum desks: Ebner Woodworking, Medite, Forbo-North America.

Vertical and lateral files: Steelcase. Window shades: Shading systems. Skylight shades: Mecho Shade. Wool burl fabric: Roger & Goffigon. Security system: National Guardian. Music & paging system: Altel Systems. Steel & glass stair: JLM Fabricators. Custom furniture: Ontario Store Fixtures, Edron Fixture. Other furniture: Tony DeLorenzo, Herman Miller, Knoll, Modernica, Haskell, Harvey Weiss & Associates.

Project: Mizani Uomo clothing store, San Francisco (p. 78). Architects: Mark Macy and Mark Jensen Architects, San Francisco. Paint: Fuller O'Brien. Rugs: Hollytex. Halogen display lighting: SF12V. Signage: Thomas Swan Signs.

Project: ICF Showroom, San Francisco (p. 90). Designers: The Moderns, New York. Aluminum partition frames with steel mesh paneling: McNichols. Sisal carpet: Stark. Cast aluminum floor tile: Bob Josten. Gimbel ring/track lighting and blue filters: Halo. Furniture: ICF. Upholstery: Unika Vaev.

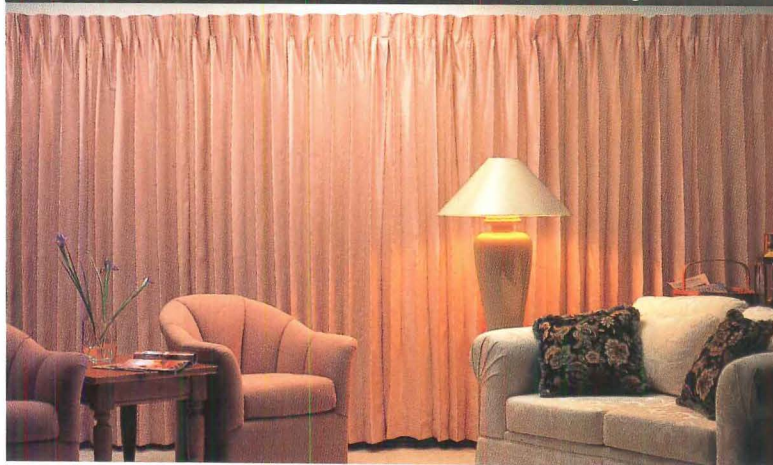
Project: Jaded Jewelry Store, New York (p. 92). Architects: Kiss & Zwigard, New York. Glass: Clifton Mirror and Glass. Wood cabinetetry: Shape + Structure. Metal hardware: Treitel-Gratz. Case lighting: Moligher. Overhead lighting: Light Solutions East; Paytex. HVAC: Skymark.

Project: JSM Music Studios, New York (p. 94). Designers: Hariri & Hariri, New York. Paint: Benjamin Moore. Oak flooring: custom stained. Soild State low-voltage fixtures: Halo. Steel mesh Cloud Lights: Hariri & Hariri. Reception desk: Hariri & Hariri. Stainless steel cabinets: Hariri & Hariri. Round table: Hariri & Hariri. Club chairs: Design America. Tolido chairs and tables: Knoll Studio. Galileo bar stools: Hariri & Hariri. S-Seat: Hariri & Hariri. Ameboid coffee table: Hariri & Hariri. Upholstery: Knoll Fabrics.

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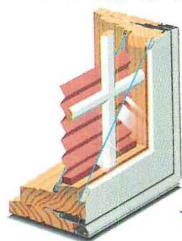


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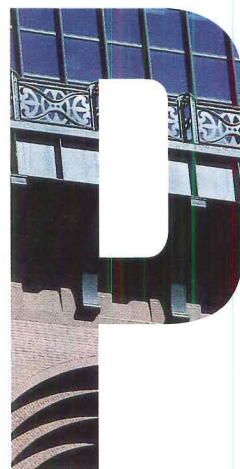
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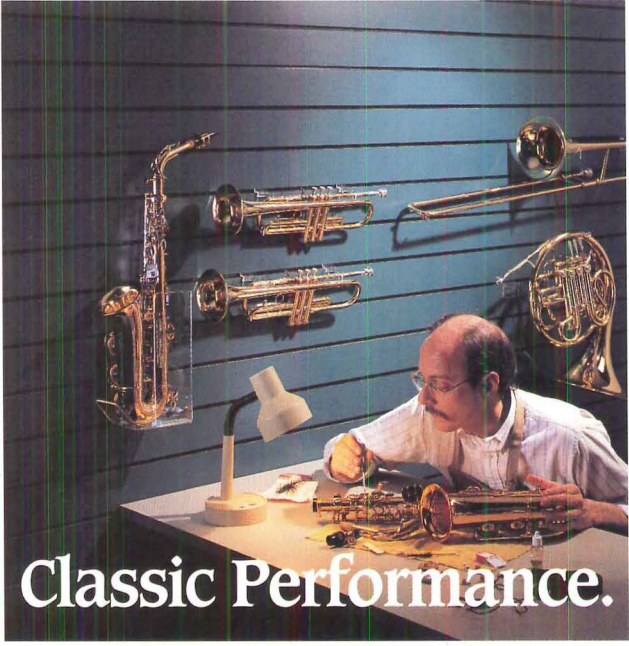
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Books (continued from page 115)

Harris house is itself a journey, skirting a garden court, passing beneath a planted trellis, descending a precipitous stair on a hillside. Something of the same approach is taken by Lisa Germany in her excellent new biography of Harris, a prodigiously researched, thoughtfully written, and beautifully and unpretentiously produced monograph. Rather than trumpet Harris's accomplishments from the start, Germany takes readers on a winding tour of his life and works and allows readers to see for themselves his place in American architecture.

Along the way, she traces his many influences: Harris's upbringing in a pioneering California family of homesteaders and goldminers; his beginnings as a sculptor, and his initiation into architecture after seeing Wright's Hollyhock House in Los Angeles; his apprenticeship to Schindler and Neutra while still in his 20s, and the beginnings of what would become a schism in American architecture between organic and machine aesthetics; and, not least, his marriage in 1937 to Jean Murray Bangs, an outspoken social reformer. She kept his books, advised him on matters of domestic efficiency, and was responsible for America's rediscovery of Greene and Greene, whose Craftsman aesthetic emerged as a major factor in Harris's work of the 1940s. By then the collection of influences was complete; for the remainder of his working life, Harris would replay the same themes in varying combinations and with varying degrees of success.

Unfortunately, in projects where neither the site nor the program offered Harris much inspiration, the twin impulses of Modernism and regionalism that so energized the Havens House and Harris's own house canceled each other and produced a building without distinction. While a more ego-driven architect might have had ideas in reserve for just such an occasion, Harris seems to have drawn all his inspiration from solving the problem that confronted him. A four-year asso-

ciation with a Texan developer of shopping malls and highrises led to debacle after debacle; an unbuilt United States Embassy in Helsinki, Finland, of 1957-1958 is almost embarrassingly boxy and mundane (all the more so given Aalto's praise of Harris 30 years earlier). To Germany's credit, she is not afraid to shake these skeletons loose from the closet and to note that at the crucial moment when Modern architects like Wright, Mies van der Rohe, Aalto, and Kahn were making the leap from houses to institutional buildings and from anonymity to celebrity, Harris's inspiration and business sense failed him. Never much of a self-promoter, he tried all his life to maintain a small, hands-on practice but eventually got in over his head. In so doing, he probably ensured his subsequent obscurity.

Long before Harris's life has played itself out in these pages, we know what the conclusion will hold, and the final pages are melancholy, even heartbreaking. Harris's beloved Southern California landscape falls prey to smog and suburban sprawl; commercialism takes hold of the construction business; imitation Harwell Harris houses begin to dot the California coast. Harris lived long enough to see his own avant-garde impulses of 50 years earlier mocked as reactionary in the face of PostModernism and Deconstructivism. And yet, by all accounts, Harris resisted becoming bitter about his fate. Germany's book allows us to see that for all the superficial changes in American housing over the past 50 years, Harris's honest attempt to combine modern construction and standardization with craft and regional character has not been improved upon. The beauty of some of his late houses in the North Carolina woods, undertaken when Harris was in his 70s, attests to the integrity, determination, and love of nature that sustained him. Those qualities will never be out of date. **Peter Engel**

The author is an architectural designer and writer in Oakland, California. He wrote Folding the Universe and is working on a book based on his architectural research in India.

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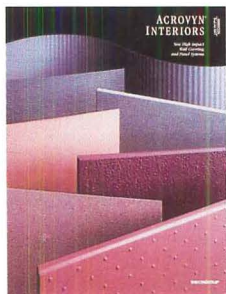
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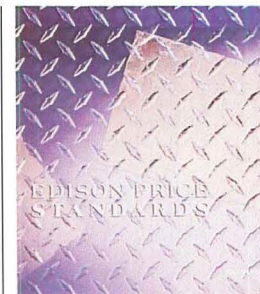
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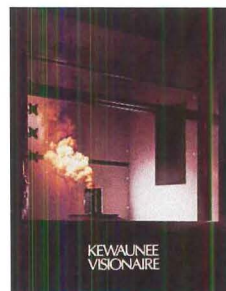
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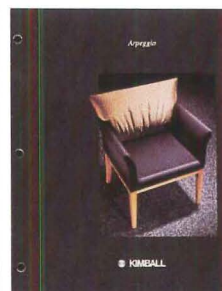
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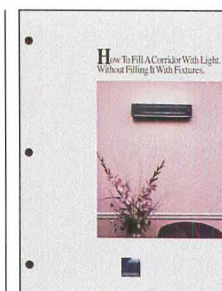
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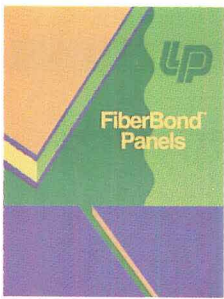
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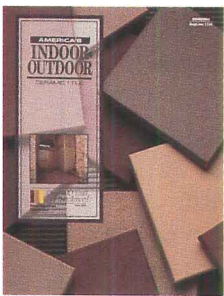
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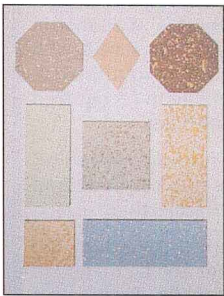
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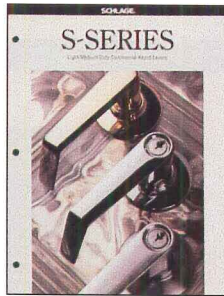
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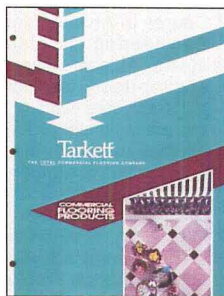
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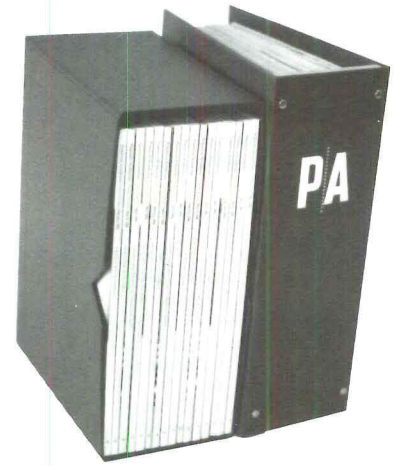
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