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Cover: Town plan from Leon Krier's Poundbury Development in England and wall section from Kentucky house by Quinlan Terry (p.36). Cover design by Julie Anne Yee.

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Editorial Systems of (Professional) Survival

Jane Jacobs set this profession on its ear with her book, *The Death and Life of Great American Cities.* Thirty years later, she brings us a different but no less important message.

> In her new book, *Systems of Survival*, Jane Jacobs hardly mentions architects. And yet the issues she raises in the book seem directly relevant to the problems this profession faces.

> Jacobs identifies two ways of looking at the world, two "moral syndromes" – the commercial and the guardian – that she sees underlying all work. The commercial syndrome of the business world values competition, collaboration, innovation, efficiency, thrift, comfort, convenience, and productivity. The guardian syndrome of government, sports, and the military embraces a very different set of values: obedience, discipline, tradition, hierarchy, leisure, ostentation, loyalty, exclusivity, and honor.

> Most of us would probably place architecture in the commercial category. After all, the practice of architecture involves competition among firms for work, collaboration among consultants on a job, thrift in running a business, and efficiency and productivity in the office. Likewise, architecture depends on innovations in design and technology and the promotion of the comfort and convenience of clients.

> But Jacobs suggests that architecture is part of the guardian syndrome. Like all the arts, she says, it stems from the guardian desire to "make rich use of leisure" and to "be ostentatious." "Modern capitols," she writes "much like old royal or ducal palaces, or like cathedrals, make statements about hierarchy as well – how firmly established authority is, how dignified, how impregnable, how worthy of obedience and loyalty."

> At first, her association of architecture and guardianship seems hardly credible. What do cathedrals and palaces have to do with the problems of today? Isn't there more to architecture than expressing hierarchy and authority? And isn't architectural practice still primarily a commercial activity? The answer to all of those questions is yes. But we have learned from her previous books that when Jane Jacobs says something that goes against conventional wisdom, we should not just brush it aside.

> A key point of hers is that every type of work has its appropriate syndrome, and that problems arise when the two syndromes become conflated: when government becomes too involved in commerce, say, or when someone tries to run a country like a business. The architectural profession, I think, has

been conflating the two syndromes for much of this century.

Architecture, like most of the leading professions, was established in the 19th Century as a counterforce to commerce, as a public trust that would attend to matters the business world ignored for their lack of profitability. So, while the art of architecture traditionally glorified the public's guardians – the princes and popes – the profession of architecture was founded to guard the public, not just the public's health and safety through building and zoning codes, but the public realm and the public interest broadly defined.

In this century, the architectural profession has strayed far from that original purpose. Although architects must daily confront the problems of working in or running small businesses, we too often let that commercial frame of mind dominate the profession's guardian role. Evidence of that exists wherever architects let the self-interest of clients run counter to the best interests of the public: wherever a building destroys its site, ignores its context, offends its neighbors, wastes limited resources, or neglects user needs. There are plenty of excuses for such negligence. But every time it happens, the public's trust in the profession erodes, to the point where architects are now dismissed by too many people as hired guns for anyone who will pay.

The irony is that that perception also influences clients, who, of course, are part of the public. If the profession is no longer seen as the guardian of anything, then we will be judged according to commercial values. And we will never do well. It is not just that we are notoriously bad business people (guardians usually are), but that there are so many other groups – developers, construction managers, design/build firms – who are so much more competitive, efficient, and productive than we are.

Jacobs is a master at finding local, communitybased solutions to big intractable problems: showing how vital streets can revive decaying cities and how healthy urban economies can make nations wealthy. Here, she offers similar, seemingly paradoxical insights into the problems of work. We, as a profession, might appeal more to private clients if we paid more attention to local public needs. We might be more successful commercially if we acted more as guardians of community interests. And we might be more powerful if we became more proactive, more prosperous if we did more that was *pro bono*. **Thomas Fisher** 7

ditorial



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Nîmes Carré d'Art

Having worked for 2¹/₂ years on Norman Foster's recently completed Carré d'Art in Nîmes, I was eager to read what the American architectural press had to report on the building, largely acclaimed all over Europe, with cover stories in all the top magazines.

Much to my dismay, Mr. Thomas Vonier's all too short piece (P/A, July, p. 21), was not only uninformed, but obviously compiled from a summary of French newspaper clippings. Not actually having visited the building or spoken to any of the architects involved, the author makes several mistakes in discussing the three technical aspects of the project he has rather oddly chosen to focus on:

1) In discussing the galleries, Mr Vonier writes that "they must function virtually on an industrial scale ... a fact expressed most clearly in a gear-driven crane that rolls on heavy beams above the atrium to hoist artwork in and out." But the crane in question is no industrial metaphor, but simply a cleaning gantry destined towards the atrium's maintenance, not for lifting Oldenburgs. There is a service elevator for that purpose.

2) Furthermore, there is nothing "industrial" about the raised floor system in the galleries. Made of smooth Italian marble tiles, it provides easy access to the service ducts, cabling, and security mechanisms below, as a plenum system is used throughout the building.

3) The façade's portico is not made up of "movable louvers," but of white, folded aluminum blades set at a calculated angle to provide shade for the terrace café, supported by five thin metal columns. It echoes the Classical vocabulary of the Maison Carrée across the street. There *are* automatic louvers in the rooftop *brisesoleil* located above each skylight meant for controlling the natural light in each gallery.

Although P/A's coverage of European architecture is always appreciated, your readers might be better informed in the presentation of Foster's long-awaited project if the author had actually told us what he thought of the building instead of zeroing in on a few (erroneous) technicalities and merely quoting what some critic from Le Monde had to say. Kriti Siderakis Nîmes, France

Thomas Vonier Replies:

I regret having passed along apparently erroneous information about the purpose of the crane and the nature of the louvers. This information was provided during a lengthy tour of the Carré d'Art, a building I liked very much. Art objects installed for the opening show were connected through the smooth Italian marble tiles. It seems that the mayor of Nîmes didn't have it quite right when he proclaimed during the dedication speech, that his city no longer had anything to fear from the critics in Paris.

Kahn and Computers

In the article "A Virtual Landmark" by Kent Larson, (P/A, Sept., p. 80) there was a debate about the use of computers and a quotation from page 217 of *What will be has always been*; on page 216 of the same book there is a reference to the use of computer while designing the shape of the vault at the Kimbell Art Museum in Forth Worth, Texas.

Nguyen-Kien-Quoc, R.A. South Orange, New Jersey

NCARB Design Exam

The September News Report item on the redesign of the NCARB Design Exam caught my attention, particularly in regard to future plans for this exam to be administered and graded by computer. Such grading "will remove the current element of human interpretation of the design solution."

Although the relevance of the Design Exam and its grading have

been topics that elicit strong opinions pro and con, there has rarely been much question regarding the practice of established licensed architects' reviewing and passing judgment on the candidates' solutions. This element of human interpretation is as crucial to evaluating architecture as it is to creating architecture. In the final analysis, what is the result of a design process if not what it means to somebody else?

When I was a candidate, the Exam was viewed as a comprehensive exercise. My colleagues and I were notified of the building type approximately six weeks prior to the test and used that time to research historical precedents, case studies, and imagery that might better prepare us to address unique design issues posed by the problem. Most of us knew the exam itself was more an exercise in time management and graphic communication than in design skills or creativity, but we also knew that the solutions had to represent our impression of appropriate architectural imagery for the design problem. There was an inherent sense of fairness in the knowledge that our work would be evaluated by three licensed architects, who would determine if our submissions represented sufficient knowledge and design skill to meet accepted levels of performance within the profession. The present format of one design problem for 12 hours may or may not represent the best testing procedure for evaluating the design abilities of candidate architects, but eliminating live architects from its grading seems wrong-minded and contrary to the larger concept and spirit of the exam. Let's not bend over backwards under the guise of "fairness" and in the process lose sight of one of the most important and distinguishing characteristics of our profession. Alan Horwitz, AIA Mancini Duffy Associates Parsippany, New Jersey

Frankfurt Tower in Context

I applaud the implied conceptual direction in KPF's DC Bank building (P/A, Sept., p. 52), specifically its composite character that depicts what I have termed "Extended Architecture" (Ph.D. dissertation, *Towards Achieving a Sense of Place*, 1989), one whose form derives equally from imposed High Art aesthetic considerations for the object per se and contextual demands.

If we define the latter as comprising historical, social, and climatic meanings, we have an opportunity to create an architecture that is not only visually dynamic as form, but that can contribute to the elucidation, and, thereby, to the reinforcement of the particular socio-cultural and natural meanings of place, and thereby, to sense of place. *Valeriano C. Zarro Pittsburgh*

Political Issues

I am behind in my reading and just now made it to the August issue of P/A.

I am surprised and pleased by the content of the magazine: your editorial on the possible irrelevance of the architectural avantgarde, commentary on sustainable design discussions at the AIA convention, the poignant photographs of homeless people's shelters, and Philip Arcidi's article on the boycott of Colorado.

The practice of architecture is in many ways an inherently political act. It is heartening to find that P/A is discussing these politics. More more more! *Scott Neeley San Francisco*

You obviously feel that we, as architects, should take strong stands for what we believe to be right and against what we believe to be wrong. Your article, "Why Boycott Colorado?" is a testimony of how strongly you feel.

Well, I too have strong beliefs about this issue. I'm sure that, by your standards, they are politically incorrect, but I don't seek approval of my personal values from P/A or any other trade publication or professional organization.

I'm willing to take a stand. Please discontinue my subscription. Larry Sones, Architect Brandon, Mississippi 9



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Moneo's Davis Museum, with new piazza in foreground.

Moneo's First U.S. Building Opens at Wellesley

Jose Rafael Moneo recalls his early admiration for Paul Rudolph's Jewett Arts Center at Wellesley College (1958), which broke strictly Modernist ranks by harmonizing with the college's Neo-Gothic quadrangle. Thirty-five years after completion of the influential Rudolph building outside Boston, Moneo has used it as the point of departure for his first U.S. commission.

The Davis Museum and Cultural Center at Wellesley, dedicated on October 21, has a spare vaultlike exterior that conceals what Moneo calls a "celebration of light" inside. The \$11.7-million museum, which reflects both Moneo's Mediterranean roots and his Scandinavian experience, is a simple cube with four levels of gallery space, a cinema, and a café. It opens onto a piazza that successfully links the new museum with the rear of Rudolph's building.

Built of uniform red brick and sandblasted concrete on a tight site that previously served as a faculty parking lot, Moneo's design has enhanced Jewett without being subservient to its Wright-inspired arrangement of mottled brick, clustered concrete shafts, prismatic skylights, and sun screens. Rudolph's fan-shaped staircase underneath Jewett has long formed a dramatic gateway to the quadrangle. Now it spills exuberantly out in the opposite direction, onto the piazza fronting the museum.

The angles and careful positioning of the Davis Museum pay subtle homage to Jewett, while a series of white-painted steel beams decorating the new façade provides the sole allusion to the Neo-Gothic gestures of its envelope. Inside, a stone-floored lobby gives onto an intimate scissor staircase that lures visitors through the galleries. Recessed lights and maple-paneled walls lend this enclosed space a honeycomb glow. The narrow stairs of polished concrete

^{12.93} News Report



P.12 A new Barnes/Lee addition for a reorganized Dallas Museum of Art (above: entrance to the new wing).



P.16 Projects: British architects offer unsolicited advice to the Queen on the rebuilding of Windsor Castle (above).

P.15 Help Wanted: As the AIA's chief executive prepares to depart, Thomas Vonier's Washington Report asks if an architect should run the AIA.



P.23 The Heinz Architectural Center, devoted to the exhibition and study of architecture, opens in Pittsburgh. (above: entry hall of the Center.)

Pencil Points

The 1993 Prince of Wales Prize in Urban Design has been awarded to Fumihiko Maki for Hillside Terrace, a complex of mixed-use buildings and public spaces along a major street in Tokyo, and to Luigi Snozzi for a master plan and four civic buildings for Monte Carasso, a small village in Switzerland. The Prize, established in 1986, is awarded periodically by the Harvard Graduate School of Design.

Winners of the fourth edition of the International Andrea **Palladio Architectural Prize are** David Chipperfield of England, for a commercial building in Kyoto, Japan, and Alberto **Martinez Castillo and Beatriz** Matos Castaño of Spain, for a factory in Oñate, Spain. The Palladio Prize is awarded biennially and is sponsored by Caoduro SpA. of Italy.

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12 by calling (800) 365-ARCH.

> Design Quarterly will no longer be published by the Walker Art Center, where it was founded in 1946. The MIT Press will become the journal's sole publisher. Design consultant Robert Jensen will replace Martin Filler as its editor.

> **Top Honors in the Waterfront** Center's seventh annual **Excellence on the Waterfront** competition have been awarded to Duluth, Minnesota, for its Downtown Waterfront, and Winnepeg, Manitoba, for the **Assiniboine Riverwalk and** Bonnycastle Park project. The City of San Antonio, Texas, won the Top Honor Award in the historic category for River Walk.

are spaced and proportioned so as to discourage a hurried pace, inviting visitors to linger and experience a secluded transition from gallery to gallery.

Landings, in contrast, offer panoramic views of the wide-ranging collection. The scissor form of the staircase zig-zagging through the cube allows visitors to choose their own course within the exhibit. Light streams into the galleries through clerestory windows at the top of the cube, softening as it reaches lower levels. Visitors ascend as if drawn to a summit by the illumination from the five ranks of monitors on the uppermost floor, where Greek and Roman sculptures are bathed in natural light. "The mystery of the building, the key to the building, is given only at the end when you reach the top," Moneo says.

He has further connected the museum with the Jewett with an overhead bridge that allows students and professors easy access between gallery spaces and art studios, a link necessitated by the so-called Wellesley Method of teaching art history, where instruction in drawing, painting, and sculpting is combined with the study of original art objects.

Moneo, currently the Josep Lluis Sert Professor at Harvard, also oversaw a \$5-million restoration of Jewett. Payette Associates, Inc. served as associate architects for both projects. Michael Z. Wise

The author, a freelance journalist based in New York, has written about architecture for The New York Observer, The Washington Post, and The Independent of London.

Dallas Museum Addition Marks Reorganization

The new wing of the Dallas Museum of Art, designed by the museum's original architects, Edward Larrabee Barnes/John M.Y. Lee Architects of New York, blends in well with its mother institution. So well that, for the first-time visitor, the new \$30-million wing looks from the outside like a mere extension of one of the museum's gallery blocks, just another in "the group of background structures" that John Morris Dixon described when he wrote about the newly opened museum in these pages (P/A, April 1984, p. 127).

Behind the exquisitely matched façades of minimalist limestone and glass, however, the new Nancy and Jake Hamon Building marks an attempt to restructure the way the museum relates to its physical and social roles in the city.

The 210,000-square-foot Dallas Museum of Art, which cost just under \$30 million almost 10 years ago, was a leisurely building, organized around a central spine along a slightly unsettling north-south slope. The austere galleries housing the museum's permanent collections were tied together into flowing spaces that stepped up half a floor at a time. Within this overall scheme, the architects did their best to present the art works as individual masterpieces, with the most significant of them in set-piece positions generated by the plan.

The 140,000-square-foot Hamon Building, with its large ground-floor atrium, its second floor of offices and classrooms, and its third floor of galleries, changes that. Arriving through an automobile court from a new parking garage, patrons face a quick choice instead of a long amble: they can turn into the new 15,000-square-foot warehouse-like space for traveling exhibitions (which doubles the space that had been allotted in the early 1980s to this increasingly crucial purpose). They can walk across the high, imposingly empty atrium (intended as space for 1,000-person museum parties) to a new café and gift shop. Or they can take the elevators - or one of Barnes/Lee's elegantly detailed glass-railed staircases - to the third floor, where a significant change in the museum's organization becomes apparent.

With the opening of the Hamon Building, the DMA has officially reorganized itself into five submuseums: the Museum of the Americas, the



Atrium of new Hamon Building at Dallas Museum of Art.

Museum of Europe, the Museum of Africa, the Museum of Asia, and the Museum of Contemporary Art, each intended to provide more information about the cultural contexts from which the objects arise. This reorganization is the brainchild of Richard Brettell, the DMA's director until mid-1993, who says he wanted to end the usual physical and intellectual inflection toward European art.

The galleries of the Museum of the Americas, on the third floor of the Hamon Building (designed by DMA staff, rather than by Barnes/Lee), make this proposition work, showcasing 6,000 works that range from pre-Columbian to early-20th-Century art. The exhibitions help establish connections, often startling ones, between art, culture, and daily life, standing the usual Eurocentric display strategy on its head. Large study/storage spaces are unusually prominent in the third-floor plan, underscoring the DMA's intent to treat the art works as keys to learning. The second floor includes 32,000 square feet of educational space along with new offices for curators.

Until the DMA's other new sub-museums are all in operation, it may not be possible to say whether the museums-in-a-museum scheme can be carried through consistently, or whether the overall complex can be rescued from its own hugeness. But the Museum of the Americas marks an auspicious start, and the Hamon Building, quietly supporting the museum's new mission, is a welcome addition to downtown Dallas. Joel Warren Barna

World Congress Uncovers Pacific Art Deco

When the first World Congress on Art Deco, conceived by the late Barbara Capitman, convened in Miami Beach in 1991, no one could question the location. The famously whimsical hotels, the pastelcolored sidewalks, the streamlined curves and flamingos by the sea – where else? But Western Australia? Do they have any Deco there?

In fact, they do. And it's not just Australia. Delegates to the second World Congress, held October 1–5 in Perth, were treated to presentations on not just New York, Los Angeles, Seattle and Atlanta, but also Canada, Great Britain, New Zealand, France, and even Indonesia. In short, of the two major modernist movements during the interwar years, perhaps the wrong one got called the "international style."

Most speakers focused on architecture, but others discussed jewelry, painting, sculpture, and the work of Erté. Chief among the themes that emerged was the continuing popularity of the style. Not only is Art Deco apparently ubiquitous, but so also are its admirers. According to Alastair Duncan, formerly of Christie's, some Deco pieces now fetch millions of dollars, competing directly with Old Masters, because young American buyers identify better with what they see as a piece of their own history.

The Congress was organized by Vyonne Geneve of the Art Deco Society of Western Australia, thanks to whom several of Perth's Art Deco cinemas have been rescued from dereliction and returned to a useful life. Geneve parlayed the Congress into a suc-

Heinz Architectural Center Opens in Pittsburgh

With the November 7th opening of the Heinz Architectural Center, Pittsburgh is the home of a new facility devoted to the exhibition and study of architecture. Designed by Cicognani Kalla Architects of New York, the three-level, 17,000-square-foot center comprises exhibition spaces, a study room, collection storage, and curatorial offices. It was founded in 1990 with a \$10-million grant from the Drue Heinz Foundation.

The Center is part of the Carnegie Museum of Art, which is itself part of Pittsburgh's "palace of culture," The Carnegie. Founded in 1895 by steel magnate Andrew Carnegie, the institution occupies a multiacre site, with buildings of 1895 and 1907 designed by Longfellow, Alden & Harlow in robberbaron Renaissance style joined by Edward Larrabee Barnes's modern museum wing of 1974.

Within this complex, the Heinz Center is located at the top of the Carnegie's grand staircase, near the junction of the original building and the Barnes wing. Inside, a three-story entry hall features copper dormer window surrounds and balcony crossings at two levels – a play on interior and exterior finishes in a facility with no exterior façade. In gallery spaces, details are classicizing but restrained, with dark wood moldings offset by a bright palette.

Under Curator Christopher Monkhouse and Assistant Curator Dennis McFadden, the collection



Robin Hood Hotel, a Deco landmark in Sydney.

cessful media blitz on endangered local treasures.

Among the congress's surprising revelations: the town of Napier, New Zealand, destroyed in a 1931 earthquake, was completely rebuilt in Art Deco – a Miami Beach in the South Pacific. The city of Bandung, called the "Paris of Java," has Art Deco and Dutch Expressionist and De Stijl buildings mingling with traditional Indonesian architecture. Life in Sydney's working-class suburban neighborhoods revolves around Art Deco pubs – all painstakingly documented by Roy Lumby of the Art Deco Society of New South Wales.

The third World Congress is scheduled for July 1995 in Great Britain. Anthony Robins

The author, who is Director of Special Projects at the New York City Landmarks Preservation Commission, is currently at work on a book on New York Art Deco architecture.

has grown to more than 3,000 objects, including drawings, models, artifacts, prints, books, and photographs that will be featured in thematic exhibitions. A German altarpiece from the 18th Century is the oldest work, while Paul Rudolph's 1958 drawing of the Yale Art and Architecture is the newest. Architects such as Richardson, Viollet-le-Duc, Lutyens, Soane, and Adam are also represented. The Center's collection also includes engineering, landscape, furniture, and interior design.

A special feature of the new collection is Frank Lloyd Wright's San Francisco office, installed as a permanent exhibit. Designed by Wright and used in association with former Taliesin Fellow Aaron Green, the office opened in 1951. After Wright's death in 1959, Green maintained the office as part of his own until his recent move enabled its transfer here. At 900 square feet, the three-room, furnished office shows Wright's deftness with 120-degree spatial divisions and slatted screens.

The Carnegie has had a distinguished but sporadic record of architectural exhibitions. The new Center, with an exhibit schedule that features original and traveling shows of both international and regional focus, reflects a permanent and much broader commitment. **Charles Rosenblum**

The author is an architectural historian and freelance writer based in Pittsburgh.

Obituaries

Robert Allan Jacobs New York architect Robert Allan Jacobs died of heart failure on November 4 at his home in Pawling, New York.

Jacobs, 88, was noted for his work in partnership with Ely Jacques Kahn, including the distinctive parabolic profile of New York's Municipal Asphalt Plant (1944), later reused as a recreation center (P/A, Nov. 1985, p. 100). The firm also designed the American Airlines terminal at New York's Kennedy Airport.

Jacobs, a Columbia graduate who in his youth worked for Le Corbusier and Wallace K. Harrison, was an AIA Fellow.

Norman Jaffe

The death of Norman Jaffe a Bridgehampton, New York, architect who was known for his houses on Long Island and elsewhere, was confirmed late in September. Jaffe had been missing since August 19; officials say he drowned during an early morning swim.

Jaffe, who was 61, studied at the Art Institute of Chicago and the Art Students League of New York, and received his architectural training at Berkeley. He had maintained his own practice since 1964, first in Manhattan and later in Bridgehampton. He became a Fellow of the AIA in 1991.

Among his noted nonresidential works are the Gates of the Grove synagogue in East Hampton, New York (P/A, Dec. 1990, p. 83) and a recent office building at 565 Fifth Avenue in New York.

A. Edwin Kendrew

A. Edwin Kendrew, who helped oversee the restoration of Colonial Williamsburg, Virginia, died on August 22. Kendrew, who was 90, had retired from Colonial Williamsburg as senior vicepresident in 1968.

Kendrew was involved with Williamsburg from the project's beginnings in 1926, first as a draftsman in the Boston firm of Perry Shaw & Hepburn, then later as Colonial Williamsburg's resident architect. He authored a master plan for the site in 1937.

Rai Y. Okamoto

Architect and urban designer Rai Yukio Okamoto died in his San Francisco home on July 7. Okamoto, 64, had suffered from diabetes and cardiovascular disease.

As San Francisco's director of city planning from 1976 to 1981, Okamoto encouraged community participation in the planning process. Among the projects he helped plan were the Civic Center in Oakland and the Yerba Buena Center redevelopment project in San Francisco.

A native of Philadelphia, Okamoto studied architecture at Penn and MIT, then city planning at Yale. He taught at several Eastern and foreign schools before accepting a faculty position at Berkeley in 1961. He maintained a private practice for most of his career. He was a Fellow of the AIA, and served as a juror in the 1973 P/AAwards program.

Ladislav L. Rado Czech-born architect

Ladislav Leland Rado died on October 26 at his home in Biscayne Beach, Florida. He was 84. Rado had been a partner, with fellow Czech Antonin Raymond, in the firm of Raymond & Rado; their farflung projects included the Reader's Digest Building in Tokyo, the U.S. Embassy in Jakarta, and the Federal Office Building in Albany, New York.

Rado graduated from the University of Prague and from Harvard. In 1945, he teamed up with Raymond, who moved to Japan shortly thereafter. Rado ran the New York office until retiring. He was a Fellow of the AIA.

Aalto's Drawings in Helsinki Exhibition

The advent of computer graphics and CAD systems in architectural practice has cast a threatening shadow over the long traditions of graphite and brush. While some have argued that electronics will replace the hand, others have countered that direct human involvement with the page dies hard. An inspiring exhibition of drawings from the hand and office of Alvar Aalto provides an arsenal to bolster the humanist position.

The exhibition, titled "Viiva – Linjen – The Line," was mounted this summer at the Museum of Finnish Architecture in Helsinki to mark the purchase of Aalto's 100,000-drawing archive by the Alvar Aalto Foundation. Curators Elina Standertskjöld and Kristiina Paatero selected 300 drawings for their representation of key Aalto projects and for their graphic merit. One can hardly fault their choices.

Aalto's early exercises in Neo-Classicism were studied in a soft graphite that today seems more quaint than masterful. His interest in Italy in general, and Tuscany in particular, is most apparent in the massing studies of his early churches for central Finland. The leap to Functionalism and the depth of the architect's study are well represented in the drawings for the Paimio Sanatorium (1929–1933). Here, Aalto's drawing style – like his architecture – became more factual, with little emphasis brought to the quality of the line itself and more attention given to the architectural condition.

To single out specific drawings that grasp the essence of architecture – unrealized or constructed – is a difficult task. Virtually every item in the exhibition emphatically condensed thought and/or study. The sinuous line of Baker House at MIT (1946–1948) and the dense strokes of the studies for the Kiruna

Minority Architects Meet, Present Awards

The 23rd Annual Conference of the National Organization of Minority Architects took place in New York, October 7 through 10. Of the 450 professionals and students who attended the three-day event, the great majority were African-Americans.

Some of the program covered subjects one might find at any gathering of architects: there were meetings on international practice, on the impact of ADA requirements, and a rather vivid, personal presentation by architect Andrew Heard of Chicago on the power of Total Quality Management to improve a practice. The interests of minority architects were addressed more directly in presentations on Afrocentric architecture, on African cities, on our own national urban policy, and on summer workshops for minority students. A panel of African-American women architects led by Roberta Washington (P/A, Oct. 1993, p. 54) testified to the perseverance and good humor of these architects in the face of sometimes flagrant discrimination of two distinct kinds.

The keynote speaker, Olukemi Majekodunmi of Nigeria, President of the International Union of Architects (UIA), questioned the current interest in Afrocentricity among African-American architects. African-Americans, he asserted, have become a dis-



Aalto's sketch of his Vuoksenniska church (1956–1958).

Town Hall (1958) or the Shiraz Art Museum (1970) revealed in their distillation the architect's grasp of site and building form. Disappointments were rare: perhaps only the studies for the façades of the Helsinki projects such as the Rautatalo (1951–1954) failed to capture the subtle play of the building's external layers of bronze and glass. Complementing the drawings were a number of sectional models for works such as the Finlandia Hall, Säynätsalo Town Hall, and Riola church, a specific study genre confirming Aalto's preoccupation with space rather than with graphic exercises in plan.

The exhibit will appear again at next summer's Aalto symposium in Jyväskylä, and plans for foreign display are under negotiation. Marc Treib

The author, who is Professor of Architecture at the University of California at Berkeley, is currently in Paris studying modern landscape architecture in Europe.

tinct group over the past 300 years, "inextricably part of America." He urged those present to design for America and the world: "If the buildings you design today don't look African, I wouldn't worry about it."

Winners of Awards for Excellence in NOMA's annual architectural awards competition included:

- Lufthansa German Airlines cargo facility, O'Hare International Airport, Chicago, by William E. Brazley & Associates, Matteson, Illinois;
- townhomes, Dorchester, Massachusetts, by Chisholm Washington Architects, Cambridge;
- Murray Education Center, Los Angeles, by KDG Architecture and Planning, Los Angeles;
- Tai Pan Restaurant, Cambridge, Massachusetts, by Lawrence Man Architect, Cambridge;
- Ti Sales Office, Sudbury, Massachusetts, also by Lawrence Man Architect;
- Kroch Library, Cornell University, Ithaca, New York, by Shepley Bulfinch Richardson & Abbott, Boston (Ralph T. Jackson, design principal);
- proposed African American Memorial Museum, New York, by Frank Denner Architects, New York (P/A, July 1993, p. 85).

This year's three awards for student projects all went to students at Southern University, Baton Rouge, Louisiana. John Morris Dixon Now in his sixth year as chief executive officer of the American Institute of Architects, James P. Cramer has announced he will not seek renewal of his contract when it expires next summer. Having agreed at the outset to stay for six years, he said recently he believed it was time for change and renewal – both for himself and for the Institute.

As a committee prepares to seek a successor, discussions have begun on what kind of person would best serve next in the position.

While the AIA elects a president and other officers from among its ranks every year, the Institute's

operations are overseen by a paid chief executive. Defining the distinction today between the CEO and the top elected officer, an AIA staffer said: "Officers and board members are short-term volunteers who make policy and

aren't here full-time. Like the staff in general, the chief executive is here long-term, gets paid to work full-time, and implements policy."

While the CEO's position offers prestige, money, and desirable perks, it is a "grueling" job, according to a veteran AIA staffer who has worked under the past three chief executives. He cited frequent travel,

long hours, regular crises, personnel issues, nerve-shattering financial pressures, and a board of directors that is at least as unwieldy as any client group.

This may sound a bit like architectural practice, but at least one very large difference remains: the annual change in the Institute's top elected officers. "Getting a new president every year can be, well, tough," says one former AIA board member. "When their turn arrives, new presidents want what they want, immediately, even when that runs counter to management's best judgment."

Critical of an annual change in elected officers and a system they

see as fostering confusion between the roles of CEO and president, some AIA members hope a change in the top position will also occasion reconsideration of basic organizational issues. Others, critical of large-scale public relations initiatives in recent years, believe the position should involve less glitz and more grit.

The organization's most recent CEOs have reflected an emphasis on management skills. These men (no woman or member of an ethnic minority has ever served in the position) came from outside the profession. They were not architects, but instead had backgrounds in association management and management consulting.

Before joining the national AIA in 1982, Cramer

ran a state chapter. His immediate predecessor, Lou Marines, was the Institute's first professionally trained manager, coming from a firm that advised architects on marketing and management issues.

Most previous AIA chief executives were architects, or had been trained in architecture. (The AIA has had a chief executive, under a variety of titles, virtually since it moved to Washington from New York in 1898.) For a time, it seemed almost an inevitability: who else *but* an architect can or should run an architects' professional society? But in the early 1980s, AIA's board heeded increasingly urgent

> calls for infusing "real" management skill – arguably for the better.

Much has changed during the intervening years, of course, and not least the scale and nature of the AIA's operations. Today it has well above 200 full-time

employees and operates on a 35-million-dollar annual budget.

Besides numerous membership fulfillment programs, the Institute runs publishing operations, several subsidiary organizations, lobbying and public communications activities, real estate enterprises in its own buildings, a large annual convention, and



As of March 1993, the AIA had 54,000 members (including associate and emeritus members), all but 800 of them within the continental United States. It had 301 component organizations, including recently formed overseas chapters in Europe (and one planned in Asia). The organization has become so large and complex that, today, the inverse of the past formulation seems the more apt question: What architect could possibly serve?

Still, the times may suggest that the AIA return to its ranks in search of paid, full-time leadership. If architecture is indeed a profession at a crossroads (as the 1993

convention had it), who *better* than an architect to help decide how and where to direct the traffic?

The right architect can be a booster, a manager, a worker, a negotiator, a seller, a speaker, and a creator (ingredients that anyone with a successful practice must possess in some measure). An architect would also have a direct and – in the right circumstances – inspiring sense of what it's like out there and where we should try to go from here.

Whatever the outcome, the vacancy is attracting many applicants. Directorship of the National Trust for Historic Preservation – a post regarded in this city as comparable in at least some respects – was reliably reported to have drawn nearly a thousand plausible candidates.

PCI Awards to Ten Buildings

The Precast/Prestressed Concrete Institute has recognized ten buildings in its annual PCI Awards program, which honors "excellence in design using precast/prestressed concrete."

Nine winners were chosen by jurors Susan A. Maxman, president of the AIA; Joseph A. Gonzales, Skidmore, Owings & Merrill, Chicago; Leslie D. Martin, Consulting Engineers Group, Chicago; Brian Sim, president-elect, Royal Architectural Institute of Canada; and Stanley Tigerman, Tigerman McCurry Architects, Chicago. Winners are:

James River Technology and Business Center, Milford, Ohio, by Baxter Hodell Donnelly Preston, Cincinnati;



Charles Schwab & Co.

- Charles Schwab & Co., Phoenix, by Carlson Associates, Cochituate, Massachusetts;
- Carillon Parking Deck, Charlotte, North Carolina, by Thompson, Ventulett, Stainback & Associates, Atlanta;



Cornerstone office building.

Cornerstone office building, Plantation, Florida, also by Thompson, Ventulett, Stainback & Associates; (continued on page 19)





AIA chief executive James P.

Cramer, who will leave this year.

Projects

Royal Remodels

The \$80-million restoration Windsor Castle, in the wake its November 20 fire, is a job at contemporary architects ve not a hope in Hell of winng. The castle was a fake vion of the past even when it was t rebuilt in Gothic mode by e architect Sir Jeffrey vatville in the early 19th entury, and the people who cide these things in Britain ve agreed that Windsor stle's long history of change Il finish with Wyatville. instaking recreation of the e-damaged original is therere already under way. But this d not prevent many architects d designers from putting forrd proposals for the rebuildg of Windsor in a ntemporary vein.

For my money, the architect to best captured the idea of e fire in his alternative reilding plans was Will Alsop. I ked him, on behalf of the nday Times, to sketch a possie new future for this gutted rt of the complex. His heme (1), which was pubhed in the immediate afterath of the fire, involved wing St. George's Hall as a rnt-out shell, but roofing it in iss and running a visitors llery through it diagonally. A w corner tower, replacing the moverian Brunswick Tower, s to be timber-framed and ized (but of handcrafted, ther than high-tech, componts), and would contain a cording studio for the onarch's messages to the nan as well as a public lookout llery on top.

Nothing that emerged later, nen people had had too much ne to think, was quite as fresh this. Among the most interestg were the ideas of an invited nel of ten architects and demers, set up by the architec-

2











tural historian Mark Girouard. Their ideas were exhibited at the Architecture Foundation in London this summer.

Girouard invited an eclectic crowd to take part. The old Modernist master Sir Denys Lasdun, collaborating with the sculptor Eduardo Paolozzi, suggested a new glazed roof for St. George's Hall (2), with a belvedere overlooking the castle's courtyard, retaining the three central fire-scarred windows.

Richard MacCormac, who has a talent for complex structural roofs, suggested replacing the hall's roof with vaulting derived from medieval Gothic, to be built in timber and bronze alloy (3). Ron Herron, a founding member of the Archigram Group, created a number of "sets" as interiors for various state functions (4). Like Alsop, he proposed replacing the burnt-out Brunswick Tower, in his case with a "soft" fabric structure.

Architect Mark Fisher, who designs large-scale rock shows, teamed up with American engineer Stuart Hopps for a scheme that set out to expose false notions of "heritage," preserving the ruined hall but creating a shimmering gold Mylar roof with a one-meter-wide slot running down its center, exposing the endless stream of airliners overhead on their climb up out of nearby Heathrow airport (5).

All such projects were interesting but, in the end, pointless. The decision to opt for slavish restoration of Windsor Castle is not only an opportunity lost, but a direct defiance of a famous principle of the Society for the **Protection of Ancient Buildings** (SPAB), founded at the end of the 19th Century by William Morris. Repair, says the SPAB, should always be "honest repair." One should be able to distinguish the new from the old. The restored Windsor may be glorious to those who liked the original sham Gothic, but it will henceforth be a double sham. Hugh Pearman

The author is architecture and design correspondent of the Sunday Times.

Jurors included architects ered, curving planes (5). signed a helmetlike roof of lay-Vashville, and HKS, Dallas, de-

Mark Alden Branch Knicks forward Anthony Mason. singer Vince Gill and New York New York. Also on the jury were Atlanta; and Bill Lacy, Purchase, Jones, Atlanta; Merrill Elam, Hugh Hardy, New York; D. Scott

problem. took varying approaches to the which were judged in September, one building. The five finalists, a city's urban aspirations all in ments of a 20,000-seat hall, and context, the functional requiredifficulty of addressing urban Nashville demonstrates the concert arena for downtown bus stroqs noillim-0018 wan s The recent competition for Nashville Arena Competition

"a concert hall that they also tects said the space will be like the competition brief, the archiin portance of concert use in transmission tower. Noting the oiber boqadern-shaped radio for its acoustically inspired curv-Roberts, Vashville, won praise Kansas City, and Hart Freeland HOK Sport Facilities Group, Yd ,(1) ngisəb gninniw ədT

Swensson Architects and The all-Vashville team of Earl equally memorable forms. Other competitors proposed ".ni lladısıked yalq

with Orr/Houk & Associates, Hickerson-Foulkes, Nashville, by a glass-roofed lobby. And shaped design (4) relieved only abstract with a tough wedge-International of Atlanta went Nashville with Rosser Fabrap **Gobbell Hays Partners of** fill the civic icon function (3). adding a 600-foot tower to fulslanted top – atop a square base, offered a drum - with a rakish Ellerbe Becket, Kansas City, Askew Architects, Vashville, with porch ever." Everton-Oglesby-Scene called "the biggest front to create what the local Mashville trance, and a striped brick base vaults, a glass-walled front enlised a series of asymmetrical Gresham-Smith & Partners (2)











PCI Awards (continued from page 15)

 Glaxo research and development facilities, Research Triangle Park, North Carolina, by Kling-Lundquist Partnership, Philadelphia;



Pittsburgh Landside Terminal.

- Landside Terminal, Pittsburgh International Airport, by Tasso Katselas Associates, Pittsburgh;
- Latter Day Saints Temple, Lake Oswego, Oregon, by Leland A. Gray Architect, Salt Lake City;



Bullfighting arena.

- bullfighting arena, Aguascalientes, Mexico, by Ignacio Rivera Rio, Aguascalientes;
- Mary Birch Hospital, San Diego, by The Stichler Design Group, San Diego.

A separate jury gave the Harry H. Edwards Industry Advancement Award to the Connecticut Tennis Center, New Haven, Connecticut, by Edward Larrabee Barnes/ John M.Y. Lee Architects, New York.



Calendar

	Exhibitions	P/A's New Public Realm December 8–January 14, 1994	New York. This traveling exhibition of visionary pub- lic works proposals submitted to P/A's ideas competi-
' s Monticello anuary 8, 1994	New York. Jefferson's original surveys, drawings, and notes on Monticello's design and construction are on view. Equitable Tower Atrium.		tion (Oct. 1992, p. 73) is supplemented by photos of neglected spaces, substandard housing, and decrepit infrastructure. The opening reception is December 7, from 6:00 to 8:00 p.m. Parsons School of Design.
eri anuary 9, 1994	Scottsdale, Arizona. The Italian architect's otherworld- ly imagery is documented in "Soleri's Cities: Architec- ture for the Planet Earth and Beyond," an interna- tional traveling exhibition. Center for the Arts.	John Lautner December 10– February 9, 1994	Princeton, New Jersey. Drawings, photos, and models of projects by John Lautner will be on view (see Per- spectives for an interview with Lautner, p. 65). Princeton University, School of Architecture Gallery.
anuary 23, 1994	Columbus , Ohio . Often cited as the creator of but one great work (the Vietnam Veterans Memorial), sculp-	•••••	Competitions
	tor/architect Maya Lin, has quietly produced a rich and diverse portfolio. Wexner Center.	Kitchen Design Submission deadline	Madison, Wisconsin. The Sub-Zero Freezer Company is sponsoring a kitchen design contest. Kitchens com-
:k anuary 23, 1994	San Francisco. "The Color of Elements: The Architec- ture of Mark Mack" covers two decades of the archi- tect's work. Museum of Modern Art.	December 31, 1993	pleted between April 1 and December 31, 1993, that include any of the company's full-size, built-in units are eligible. Contact Sub-Zero (800) 222-7820.
e Heinz iral Center abruary 13, 1994	Pittsburgh. The new Heinz Architectural Center (see p. 13) has two concurrent opening exhibitions: "The Shock of the Old: Architectural Drawings from Frank Lloyd Wright to Robert Adam" and "Aedificare: The Work of Cicognani Kalla Architects, 1985–1993" (designers of the new Heinz galleries).	Innovations in Housing Submission deadline January 4, 1994	Tacoma, Washington. Plans for a 2,800-square-foot move-up house with a flexible floor plan for a single family may be entered in the annual Innovations in Housing competition, sponsored by <i>Better Homes and</i> <i>Gardens, Builder,</i> P/A, American Plywood Association, and American Wood Council. Top prize is \$10,000. Contact Innovations in Housing, PO Box 11700,
aki Retrospective 3– 7, 1994	Brooklyn, New York. This 30-year retrospective (P/A, May 1991, p. 28) is installed in the Brooklyn Muse- um's newly renovated West Wing, part of a master plan developed by Isozaki's firm in association with James Stewart Polshek & Partners. Brooklyn Museum.	African Burial Ground Submission deadline January 14, 1994	Tacoma, WA 98411 (206) 565-6600, ext. 172. New York. The African Burial Ground Coalition seeks visionary proposals for a memorial to commemorate New York City's 18th-Century African Burial Ground,



Jefferson's Through Jar

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Calendar

Paolo Soler Through Jar

Maya Lin Through Jar

Mark Mack Through Jan

Two at the l Architectura Through Febr

Arata Isozal December 3-February 27,

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Progressive Architecture 12.93

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Calendar



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There are important lessons to be learned from pre-Modern towns and buildings – lessons that are explored in the first three feature articles.

There are also useful comparisons to be made in the design of public daycare centers in the U.S. and Germany, the subject of another feature in this issue.

Closing out the issue is P/A's annual information sources, containing design-, practice- and technics-related information as well as listings of the best manufacturers' literature. The annual index of articles in 1993 issues of P/A follow.

TRADITIONAL TOWNS, TRADITIONAL BUILDINGS

Street view in Leon Krier's Poundbury Development in England

Architecture 12.93

Do the Suburbs Have a Future?

The "new urbanists" argue that future suburbs will look a lot like the towns of the past.

But the social and economic structure may be totally different.

Architects rarely get a chance to design suburbs, but that may be quickly changing. Until now, the standard suburban development of single-family houses on large lots strung along winding streets has been so determined by market forces and zoning requirements that any effort at fundamental reform has been futile.

But the typical subdivision appears increasingly ill-suited to the times. Escalating land costs, growing traffic congestion, rising suburban crime rates, and the rapid disappearance of high-wage blue-collar and middlemanagement white-collar jobs have all placed severe pressure on the standard development model, which was based on the assumption that there would always be cheap land, rising standards of living, and everwidening roads. And this comes at a time when the census shows more people living in suburbs than in either the city or the country.

The suburbs, in other words, have become a problem of public policy as well as design. And a small but growing number of architects is seeking solutions to it. These so-called "new urbanists" have begun to revise the suburban development model, basing their ideas on the traditional small town.

Benefits of the New Urbanism

This new suburban model combines the physical characteristics of traditional towns – intimate scale, through streets, varied housing types, a mixed-use center within walking distance, clearly defined public space – with the social and environmental concerns of the last few decades, such as reducing the use of automobiles, increasing the use of public transportation, creating a more diverse mix of residents, and respecting the natural environment and the historic character of a place. And vet despite this respect for the

local context, the new towns have certain physical traits in common. All have rectangular and radial street grids, avoiding the inefficient branching street systems of today's suburbs. All have houses arranged in tighter configurations and oriented toward the street, countering the waste of land and the isolation of people in most current developments. And all have public open space (and the beginnings of commercial districts and transit links) within walking distance of every residence, reducing people's dependence upon the car and the backyard swingset.

These new towns offer developers several advantages over the existing suburban model, including higher housing densities, shorter utility runs, and a distinctive

marketing image. And the provision of

more public open space

Progressive Architecture 12.93

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and public facilities offers residents a greater sense of community and the option of a less expensive lifestyle. A poll conducted by Sacramento real estate analyst John Schleimer, published in the August issue of *Builder* magazine, showed that 72 percent of the residents in four of these developments paid a premium to live there and 84 percent would make the same choice if they had to make it again. One of the benefits most often mentioned by the poll's respondents was the sense of community in their neighborhoods.

This new urbanism has won converts even in what may be its most skeptical audience: the architectural community. Ever since Duany & Plater-Zyberk's design for Seaside in Florida was cited in the P/A Awards Program (Jan. 1984, pp. 138–139), the number of urban design entries in this vein has increased to the point where they now dominate the submissions. And Awards jurors have long noted the difference between

the diversity of current architecture and the growing consensus within urban design.

What the Critics Say

The popular success and professional following of this movement do not mean that it is above criticism or that it has gone unchallenged by architects. One of the most forceful critiques was made in New York earlier this year, when the Anyone Corporation staged a debate at the Guggenheim Museum entitled, "Seaside and the Real World, A Debate on American Urbanism," the transcripts of which were published in the July/August issue of ANY.

The criticism of the new urbanism was of two types. Some saw it as a nostalgic escape from the modern world, "a paradigm of retrenchment" as Peter Eisenman put it. Others argued that it perpetuates social, economic, and racial divisions. As the geographer Neil Smith argued, Seaside exemplifies "a physical expulsion along lines of class, race, and gender that makes it quite possible to indulge in the fantasy of resolving urban problems in this urbanized suburb."

Andres Duany and Elizabeth Plater-Zyberk, whose firm designed the plan for Seaside, argued that the movement should not be judged solely by that Florida resort town, and pointed out that subsequent projects by their firm and others have been in inner cities and downtowns.

> The critic Diane Ghirardo added that those who oppose the new urbanism have no viable alternative to offer and are just as guilty of "object fetish" as those they criticize.

Phase One of Leon Krier's Poundbury development in Dorchester, England, for the Duchy of Cornwall, will contain 250 dwelling units and offices, shops, and public buildings. The town has a number of small public open spaces and a central area that includes a community building, a library, and a park. Houses in the development will be given credits on their assessments according to their energy efficiency. Still, questions remain. What kind of community is being created here? Can these towns accommodate an increasingly diverse population or do they assume (perhaps unconsciously) that residents will behave in a certain middleor upper-class manner, being willing, for example, to keep the most prized possession – the car – parked out of sight? How much, in other words, is this new urbanism a response to changing social and economic conditions and how much is simply a reflection of architects' taste?

The Congress for a New Urbanism

The Congress for a New Urbanism, the first of four such gatherings scheduled over the next two years, was held in Alexandria, Virginia, this October. The event was a cross between a working seminar, with talks and studio crits going from 8:00 a.m. to 10:00 p.m., and an evangelical meeting. "The movement to reform American urbanism is prevailing," said the congress brochure, with a straight face. "The victory of the New Urbanism is at hand."

There also was an "eat your spinach" quality to some of the talks, as if to fortify the audience against the movement's "hollow imitations." As the organizers of the congress argued, "The commercial success of projects designed according to these principles has resulted in superficial emulations for marketing purposes As a result, the public can now buy conventional suburbia styled as 'villages' or 'neighborhoods' which the press proclaims are representative of the new movement The situation requires that standards be set, so that those who insist on producing the ersatz are marginalized." No Learning from Las Vegas going on here.

Yet if it was a meeting of true-believers, some of whom have a touch of paranoia, the congress was also surprisingly diverse, including public officials, economists, developers, lawyers, and historians, as well as architects and urban designers. Such an array of participants shows that this new urbanism, if not yet triumphant, certainly appeals to a range of interests. That diversity also suggests that there is more to the movement than architects simply designing communities that they themselves would like to live in.

Against Romanticism

One of the larger issues raised by this work emerges in the claims of critics that this movement is romantic and reactionary. It may, in fact, be the other way around. Those arguing against Seaside at the Anyone debate, for example, balked at the idea that cities can be reformed or that social change can be achieved through design. "The notion that architecture remedies anything has been proven false," asserted Eisenman. Meanwhile the supposed conservatives at the debate argued that urban reform is necessary and social change possible. "Look," said Duany, "design does affect behavior! We have drawn the wrong lessons from Pruitt-Igoe! It was, in fact, the power of design that caused communities to become barbaric."

If nothing else, such differences reveal a split within the Modern tradition, with formalists such as Eisenman walking away from the Modernist belief in social reform and reformers such as Duany discounting the Modernist belief in aesthetic experimentation. Why has that happened? One answer lies in the form of these new towns, based on Classical models of urban design, with axial arrangement of buildings, grids of streets, and radiating boulevards. As Vincent Scully observed at the congress, there are really two traditions of suburban design: one that is romantically inspired, with winding streets, large lots, and abundant landscaping, and another that is Classically inspired, with street grids, small lots, and figural public space. The romantic version has clearly prevailed in the post-World-War-II suburb, and for that reason, one might assume that the Classical model would appeal to reformers because it represents the opposition. But there is more to it than that.

The new urbanists seem to embrace Classical urban design as part of a larger stance against the entire romantic tradition – not just the winding streets and broad lawns of the romantic landscape, but the nihilistic individualism of the romantic rebellion, which characterizes much of the current architectural avant-garde. That nihilism, which has always been a part of the





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This new neighborhood in Cleveland's inner city, designed by Andres Duany and Elizabeth Plater-Zyberk for the Nehemiah Development Partnership, will provide affordable housing and central community space in an area of the city that is now largely vacant (right). The houses will continue the pattern of housing in the area, with front porches, small front yards, and garages in the area (inset). Modern movement, has led many architects to dismiss any effort at social reform and progress as naive or futile. The new urbanists, in contrast, occupy the idealistic wing of Modernism. Their towns may not look Modern, but the motives behind them – improved living and working environments, a viable public realm, a creation of community through physical means – are not too different from those of the CIAM.

The Classical design of these new towns also seems to reflect a belief in Enlightenment principles among at least some of the new urbanists. Those principles, again often dismissed by nihilists as naive, value such things as democratic participation, rational argument, and the rule of law, which helps explain why the new urbanists put so much emphasis upon community charrettes, working congresses, and design codes. This is Classicism not as an architectural style, but as a progressive political idea.

Social and Economic Implications

Indeed, the new urbanists' vision may be more progressive than even they know. For example, the design codes they write for these communities generally avoid the legalistic wording and exact dimensions of current zoning codes in favor of statements in plain English, with qualitative measures: "there shall be a proper balance between pedestrians and automobiles ... appropriate street widths ... significant public gardens." Such statements are not things that the typical zoning official can easily enforce. Instead, they seem to assume the existence of a stable community of long-term residents who trust each other to know what constitutes a "proper balance" or an "appropriate width," just as current zoning codes assume, with their precise definitions and legalistic language, that no such community exists. As I have written elsewhere (P/A, June 1992, pp. 102-107), these design codes also assume that the appearance of one's property is something over which the community has legitimate control, a "conventional" view of property that has risen in favor in recent decades, with the spread of landmark districts, design review boards, and the like.

This gets at an even more fundamental assumption behind these new towns. Just as the historic cores of cities allowed for efficient trade, and the industrial sectors of cities (now depopulated as blue collar work moves overseas) enabled the efficient production of goods, the modern suburb, whatever its flaws, has been efficient in promoting consumption. The ability of people to have access, via the automobile, to a shopping mall or strip retail center at a moment's notice day or night was an important element of a post-World-War-II economy that was fueled by ever expanding levels of personal consumption. (Inefficient consumers such as the poor were left behind, kept out of the suburbs for lack of cars or money to buy or rent the housing.)

The new towns place a premium on community rather than on efficient consumption. They encourage walking to stores rather than driving, thus limiting the variety of retail one has access to. And they prompt people to use public transit rather than automobiles, which limits the times one can come and go. Some developer critics see these as liabilities, arguing that people won't give up their cars or accept constraints on their mobility.

But such criticism assumes that efficient consumption and physical mobility will remain central to our economy – a questionable assumption at best. Consider the rapid growth of "home shopping" by catalog, television, and even computer. How much will the delivery of goods by mail (which used to be common in the days of poor transportation) replace the need for unlimited access to stores? A more fundamental question is whether the level of consumption that has characterized suburban life up to now can be sustained. As our standard of living in this global economy continues to stagnate, at what point will the suburban lifestyle of ample land and lots of cars be beyond the financial reach of too many people?

What the new towns offer is thus not just a new kind of suburban development, but a form for a new kind of social and economic structure. If we will have to live more frugally as high-wage jobs continue to disappear, if we have to depend more upon family and friends as job security becomes a thing of the past, if information highways and interactive computer and television networks turn the home into a place to work and shop as well as to live, then the new towns seem better suited to our needs than the old suburbs they seek to replace.

What is important about the new towns is not the style of their architecture, but the quality of life they offer. As both production and consumption become less and less dependent upon the physical proximity of coworkers or merchandise, people will become increasingly free to live anywhere along the information highway. And as that freedom becomes more prevalent, the quality of life in a place, rather than its location or convenience, may become the dominant criterion for choosing one's residence.

To see the new urbanism simply as a return to the past is to be fooled by appearances. The new towns may look old-fashioned, but they may be better tuned than any other urban-design model to the coming electronically driven global economy. Ironically, as the computer eliminates barriers of time and space, the need for rootedness in a place seems to grow.

The question that remains is how that rootedness relates to other goals, such as social equality and economic opportunity. The new towns may eventually succeed the existing suburbs. But it is still not clear whether they will succeed in integrating people of different ethnic backgrounds or social classes. That is an Enlightenment ideal that still seems to elude us. **Thomas Fisher**

Learning by the Rules

Traditionalists in England and in America believe that the tried-and-true will never be obsolete.

We present twofold testimony - their buildings and their words.

The traditional architecture being built these days is Modernism's alter ego. The two are constant but barely conversational companions, locked in a standoff for decades, to the detriment of both. Each has overlooked a cause they hold in common: both see design as a moral effort, a remedy for the failings of the status quo, a mission many of today's avant-garde have abandoned.

Ironically, the status quo has been, in turn, traditionalism and Modernism, each vilifying the other. They argued about style, the obvious contrast between the two. But aesthetics is an intractable topic of debate; neither side has convinced the other. Indeed, they have bypassed a deeper dispute about the importance of creative genius. Modernists venerate the architect's power to visualize the unprecedented, but traditionalists are skeptical of untried solutions. They've seen that for every inspired building, Modernism spawns dozens of mediocrities and failures. Instead of promising Utopia and building something worse than the status quo, traditionalists play it safe and imitate buildings and cities with proven success.

You could say that today's traditionalists are our profession's counterculture, renegade students of orthodox Modernists. But they're rebels out to restore norms, rather than violate them – restorationists, perhaps. Initially, they wanted to save Modernism, not to bury it: in the 1960s and 1970s a broad cross section of British architects – some of whom later became Classicists – enlisted in the Neo-Rationalist movement. As the architect and historian Alan Colquhoun has written, they believed that Modernism had been co-opted: new building forms, once emblems of a new society, had become cheap gestures. In response, the Neo-Rationalists resurrected typology, a centuries-old way of coordinating predictable forms with building programs. They designed buildings whose sections and plans evoked traditional solutions, but stopped short of imitating figurative façades. They favored generic design solutions, a sober and urbane counterproposal to the mannerisms of late Modernism.

Leon Krier, Demetri Porphyrios, and several other British Neo-Rationalists found literal Classicism a logical sequel, a fully developed language whose fluency doesn't depend on the designer's creative genius. When these born-again traditionalists left the Modernist fold, they won public support that few Modernists ever enjoyed. Their buildings, though few in number, were like those the British loved. But traditional design wasn't merely of antiquarian or sentimental value: Demetri Porphyrios, one of the most articulate of the traditionalists, says that he turned to figurative architecture because it connotes eternal values and rationality. Over the centuries, it has accrued resonances that Modernism can't match; in more ways than one, it has more substance than abstract Modernism. Porphyrios upholds universal truths in these relativistic times. He continues, "Through ... imitation architecture raises itself above the mere contingencies of building and sets symbols for recognition Artistic imitation discloses the way by which the world is true for us."

Traditional architects are in the minority, but they are a steadfast and growing brigade, garnering an increasing share of our profession's commissions. They won't supplant Modernists – few architects would surrender the freedom it provides – but both camps would benefit by focusing on their common ground instead of their differences. To this end, I asked Porphyrios what his load-bearing masonry buildings could offer architects who will never win commissions like his. He replied that his designs are a polemic to be scrutinized, a critique of the exaggerated importance given to the decorated shed in the past couple of decades. He asks us to consider traditional buildings a counterproposal where symbolism and structural logic are integral, and where the architect is not reduced to being a "mere decorator."

Ironically, the American traditionalists presented here could be targets of that epithet; they make wall sections like those of their Modernist colleagues, but their imagery is retrospective. Are compromises like these untenable? Anyone who has designed buildings with steel structure and masonry veneer (that includes McKim, Meade & White) would say that Classicism, to cite the most common traditional mode, has always exploited new building technology. Allan Greenberg, the American traditionalist (see P/A, November 1993, p. 70), would agree that there's no need to evoke an archaic age of Classicism; each generation can adapt it to the means at hand.

Andres Duany, one of the most vocal of American traditionalists, says that we live in a country where pragmatism takes precedence over the realm of ideas. Everything here is a hybrid, including its architecture. Modernists and traditionalists alike are accustomed to a loose fit between structure and enclosure; design metaphors are loosely related to the way a building is constructed. (It's not by chance that Robert Venturi's *Complexity and Contradiction* is the work of an American.) But architecture has always been an impure medium; that's the source of its richness. Consider the veneers of dressed stone on Tuscany's churches, Sir Christopher Wren's three-layered dome wrapped by an iron chain at St. Paul's, and America's Georgian houses clad in rusticated wood to resemble masonry precursors in England.

If we describe architectural design as an act of interpreting rules, we could say that traditionalists deal with a twin set: those of precedent and those of contemporary building technology. They won't create revolutionary buildings, because they've taken it upon themselves to adapt, rather than discard, convention. But Modernists, more inclined to invent than to imitate, ought not dismiss traditionalists' preference for rules and precedent: it is an insurance against the banalities that make up most of the Modern *oeuvre*. Let's not forget that most of the Modern Movement's leaders began as students of traditional architecture; they assimilated its lessons before they radicalized it. It's not coincidental that most of the best Modern buildings were designed by those pioneers. Maybe learning the rules is a prerequisite for knowing how to break them. **Philip Arcidi**



LIBRARY 2 KITCHEN 3 DRESSING ROOM Paired columns in antis mark the axis that leads to the fireplace.

Scholar's Library, New Milford, Connecticut Ernesto Buch, Architect, New Haven

A hilltop temple to scholarship, this library is an art historian's retreat: it commands the grounds of a country estate while furnishing a workplace with Classical allusions. Ernesto Buch's scheme distills the building to the fundamentals of wall, beam, and column. He cites Ledoux for lessons in compressing the cornice and Schinkel for showing how to reduce the east façade to a row of piers and glass.

The library's reductive form seems inevitable. In fact, the final design followed a variety of alternatives – testimony to Classicism's flexibility. Buch finds its rules no less inhibiting than those of any language. They are a tool for making articulate architecture, a structure to manipulate once you've mastered its syntax.

Ernesto Buch's View

I never asked "Why make this Classical?" Both the client and I thought it was the only way to build. In the years since architecture school I have evolved into a Classicist, project by project; each commission has been a lesson in the language of the Orders.

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This library is built with stuccoed walls of concrete block surmounted by a wooden entablature. A 24-inch-high stud wall atop the concrete block aligns with the architrave and supports the wooden roof truss. The builder, Marc Olivieri, welcomed the chance to learn Classical detailing and mastered it quickly. A Modernist library wouldn't have cost any less; we saved money by conforming to standard building methods.

N 7 101/3m





The Dana Center, a new Central Park building on the Harlem Meer.

1 20'/3m

0

Dana Discovery Center, New York Buttrick White & Burtis, New York

The Dana Center was built in the Stick Style with an ulterior motive. Its 19th-Century imagery is intended to attract New Yorkers to the upper reaches of Central Park, in the midst of Spanish Harlem. But Romantic imagery has always been endemic to Central Park, a seemingly rural landscape in the midst of Manhattan's gridiron.

Designed as a place to learn about the environment, the Dana Center is more utilitarian than it looks. The lantern is an exhaust vent for the HVAC system, the brick is a veneer for a cavity wall, and the structure is steel. Michael Duyer, the design architect, explained that his Classical antecedents – American buildings of the interwar years – have comparable wall sections. To build modern beneath a Classical façade has been the norm here for generations.

Michael Dwyer's View

This is a straightforward building, two masonry rectangles with pitched roofs and a lantern at the intersection. The roof extends beyond the masonry walls to create porches and to keep rainwater off the walls. These overhangs are supported by a variety of verge-boards, arches, pendants, and brackets, which give the building its picturesque character and reinforce the romantic landscape design.

For appearance and durability, the visible materials are those found in nature. Materials hidden from view were chosen pragmatically: CMU back-up blocks, steel beams, and light-gauge metal joists can be quickly erected. The architectural expression is traditional, but the means and methods of construction are conventional.



The Tower Studio, an office/residence overlooking Seaside's Motel Court.

Studio Tower, Seaside, Florida Scott Merrill, Architect, Vero Beach, Florida

Sited between Seaside's retail core and its residential periphery, this small tower commands the parking lot of a small motel. Scott Merrill says that this tower and his other houses in Seaside and Windsor, Florida (see P/A, June, 1992, p. 102) "hold down the vernacular end of the Classical ladder."

Like the local builders who preceded him, Merrill alters Classical norms when it's sensible to do so; the results are neither pedantic nor selfconscious. Each of his buildings is a "dumb box," as simple and as flexible as its vernacular antecedents. Merrill adapts modern construction techniques without worrying about the theoretical ramifications. The deep eaves, for instance, are climactically prudent, with brackets reinforced by a 4 x 6 member that keeps the roof from waving in hurricane winds.

Scott Merrill's View

Most of our projects are "fabric" buildings. They address recurring problems rather than singular ones. They stress the prosaic aspects of the program, rather than the poetic ones. These buildings are economical. They have simple foundations, roofs, and wall sections. They avail themselves more of plan conceits than sectional conceits. They are laconic, rather than frenetic. They look moronic in model. They accrue to form streets of repose.

Much of a town's residential fabric will fall to production builders. Builders need examples that address economy, simplicity, and repetition with an unapologetic directness. They would profit from the discipline of the Classical plan.



SECTION A-A ____ 10'/3m



Motel court seen from walkway.





WOOD TRUSS JOISTS



45

Traditional Buildings



SECOND

FLOOR PLAN

_1 10'/3m



N K 1 40'/12m



Main barn and dovecote (above); the hall (below); model of Belvedere Village (left).





Photos: Leigh Simpson



WORM'S-EYE AXONOMETRIC, MAIN BARN





Stables and dovecote.

Belvedere Village, Ascot, England Demetri Porphyrios Associates, London

Asked to design a compound of stables, cottages, and an estate office, Porphyrios took cues from the villages that were once the norm in England. A deceptively casual array of courtyards creates three zones: guests gather in front of the main barn with its columnar façade; an elliptical court just beyond is lined with stables and quarters for jockeys; freestanding houses and cottages form a residential courtyard. Designed to create interesting perspectives, rather than Platonic plan geometries, the village is romantic, but not saccharin. The buildings are substantial and austere, built of secondhand red Surrey and yellow London bricks, and roofed with red tiles. Exposed oak trusses spring from load-bearing walls. What's seen is what holds the building together.

Demetri Porphyrios's View

We are denied the simple pleasures of life today. Whenever something is beautiful or agreeable we assume it must be expensive because beautiful places are all the more rare to find today. A beautiful wall, however, need not be expensive.

But mind you; I don't think you can build with saliva. Tents are cheaper than buildings, but then they don't add up to anything. I stress this only because professionals say "make the building cheaper." And what they mean is, "Let the building disintegrate after five years; who cares?"

My view is that buildings are there to stay and in that sense they are more expensive than those which will disappear in five years.... [Suppose] you have given me a brief and a budget. My role is to establish design priorities and show that it would be to your advantage as a developer to build solid buildings, beautifully proportioned buildings, by eliminating all useless gadgets.

People are not idiots. They see what they buy and they can see through the smoke you may want to sell them – you must build a house in such a way that you yourself would be happy to live in it. Whatever you build must not be a throwaway. Better build less than bad.

Excerpted from Architectural Design: New Practice in Urban Design, Academy Group Ltd., London, 1993. Progressive Architecture 12.93



The front entry leads to the piano nobile; garage and service spaces are on the ground floor.



Detail; handcarved cornices and capitals are solid limestone.





WEST ELEVATION



Quinlan Terry's rendering of the garden façade.

Abercrombie House, Versailles, Kentucky Erith & Terry Architects, Colchester, England

Palladian villas for well-to-do clients have been – and will continue to be – fixtures in our profession. But Palladian estates are rarely built like this one: the limestone and Kasota stone walls are 12 inches thick, the cornice and capitals handcarved from solid blocks of stone.

Quinlan Terry, the architect, presumes that Classicism mandates a degree of orthodoxy seldom seen in the past century or so, with load-bearing walls, timber roof trusses, natural materials, and handcarved ornament. He says that this is the best way to build, on moral and pragmatic terms. The Modern Movement's revolt against traditional values renders its formal innovations suspect. Besides, Modern buildings leak and fall apart. Better to build with solid pieces of stone and natural finishes, and use steel and concrete sparingly, if at all.

Quinlan Terry's View

A popular misconception is that Classical architecture is pastiche. It is often said that it is a simple matter of cribbing from the pattern books. I notice that many art historians are full of this and like all people who are protected from reality they will never learn until they start to practise.... It is only in the doing that we learn.

For instance, say you are asked to design a door in the Palladian manner. You turn to Palladio's *Quattro Libri* and you find that you are only given the profile of the moulding. No guidance is given on size, scale, materials or methods of construction. Even if you can decide on a door three feet six inches wide by seven feet high, with architraves one-sixth of the opening and an entablature above, how do you relate it to the wall? How do you convert these lines of an engraving into building materials?

You are now faced with decisions about the lining, frame, door and its paneling, not to mention the treatment of the surround on the other side of the wall. To do this you have to draw on your knowledge and experience and the result will express a number of architectural subtleties. If you are not careful, you may also express your own shortcomings and lack of skill!

Excerpted from Quinlan Terry: Selected Works, Academy Group Ltd., London, 1993.



WALL SECTION THROUGH GARDEN FACADE

12%6m

n a deteriorated section of Bridgeport, Connecticut, two housing complexes stand on opposite sides of a street called Iranistan Avenue. On the west side of Iranistan is Seaside Village, a community of co-op apartments built during World War I; east is Marina Village, a public housing community built just before World War II. Both were built with government funds, primarily to house workers

during wartime production efforts. Both have modestsized units. Both were considered "model" projects in their day. So why has Seaside Village remained a stable community known to local police as "the oasis," while parts of Marina Vil-

lage are too dangerous for the complex's manager to show to a visiting reporter?

There is no one answer for that question – management, government policy, and economics all are factors – but the architecture and urban design of each "village" make a clear difference. Seaside Village's 257 small apartments are distributed in houselike Georgian buildings on curving, tree-lined streets. The 408 apartments of Marina Village are arranged in rows of spare, linear buildings with ill-defined open space.

The two communities sit just south of Interstate 95 and the Northeast Corridor railroad tracks, with industrial buildings to the west and a low-income neighborhood to the east. To the south, beyond the University of Bridgeport, are Long Island Sound and a public beach.

Seaside Village

Charles Brilvich, a Bridgeport environmentalist who makes an avocation of the study of places like Seaside Village, is adamant in pointing out that the community predates Sunnyside Gardens in Queens and was thus the "first planned garden community in the United States." The village was one of a number of housing communities built in Bridgeport and neighboring Fairfield by the Bridgeport Housing Company, a private corporation. Designed by R. Clipson Sturges, Seaside Village was built in 1918 (ten years before the completion of Sunnyside Gardens) with funding appropriated by Congress. The village, erected in 90 days, was to house immigrant workers engaged in wartime manufacturing. (Ironically, the Armistice was signed before the make up a big part of Seaside Village's population.

Physically, Seaside Village has aged well. With its brick façades, slate roofs, and large trees, it looks as good as any number of upper-middle-class suburbs of the day, even though there are subtle signs that it was built hastily and cheaply. Fazekas diligently points out some of the buildings' flaws and cut corners: the extremely short oak floorboards on the seced there in 1992 consisted mostly of auto thefts, which are an enormous problem throughout Bridgeport.

The changing living standards for middle-class families have also played a role in a decline in property values, in that the small units tend to deprive the village of children. Dick O'Donnell was born in Seaside Village 68 years ago, and still lives there after raising five children in one of the

C R I T I Q U E TWO VILLAGES, TWO WORLDS TRADITIONAL AND MODERN PLANNING, SIDE BY SIDE IN BRIDGEPORT, CONNECTICUT

by Mark Alden Branch

project was completed.)

The units, mostly four rooms on two stories (although there are some two-room flats) are arranged in small, attached groups. They seem to have been grouped to resemble a neighborhood of larger houses, and they do. Each resident has a front and a back door opening onto yards of various sizes. The irregular plan provides a level of differenti-

66 The units of Seaside Village seem to have been arranged to resemble a neighborhood of larger houses, and they do. **99**

ation amid the stylistic continuity, and allows a few common open spaces – including a square with a spruce tree that residents decorate every Christmas. On the whole, the feel is pleasantly suburban – especially on a crisp, leafy autumn day. On such a day, Ron Fazekas, president of the coop board, took me on a leisurely walk to see the village and to visit other residents. There were many other walkers out that day, many of them elderly people, who ond floor of his unit, the cracks in the brick façades above the basement windows, where tooshallow brick arches were used instead of angle irons, and, most seriously, a few units that are visibly listing above an underground river that apparently runs through this seaside site. But visits to two apartments revealed that these are comfortable places to live, built in the traditional language that most people identify with a home.

Today, Seaside Village has a large elderly population, many of whom have owned their homes there since the village became a co-op in 1954. A few residents, like Ron Fazekas, who heads the co-op association, were part of an "urban homesteading" effort a decade ago, when young professionals rediscovered the city. "Some of my friends thought I was almost a wimp for buying in an established community" says Fazekas.

But recently, houses have not been selling well; from a high in the \$70,000 range a few years ago, prices have dropped to around \$30,000. Fazekas says the main problem is the proximity of Marina Village and the perception of danger. In fact, the crime rate within Seaside Village is comparable to higher-rent areas. A one-page list of crimes reporttiny apartments. He says that "love of the neighborhood" kept him there. "When I was growing up, it was one big community affair here. There were hundreds of kids here; every family had two or three kids." (It should be noted

that, as a co-op, this community has long been an exclusive one, with no African-Americans or Hispanics until recently.)

Now, Fazekas says, the village functions either for old people or as "an alternative to paying rent" for young singles and couples. With less of a stake in the community, he maintains, some of these newer arrivals are less apt to keep up with their common charges (about \$170 per month for most units) and their yards. "We are all very concerned about the future of this place," he adds.

Marina Village

Ileana Velez, who manages Marina Village, also has fond memories of the past. She raised her children there in the 1960s, "when working people lived here. Now the working people have gone on to better themselves."

Like Seaside Village, Marina Village was built to house defense workers. It was planned as part of a slum clearance project in 1939, but political disputes kept its fate up in the air until 1940, when the coming war gave the project a sense of urgency. Designed by Toby Vece, an architect with the Connecticut Public Works Department, the project was built by the Bridgeport Housing Authority under the 1937 Federal

Progressive Architecture 12.93



Perhaps the most serious physical problem at Seaside Village is the settling of some units over an underground river.



The two- and four-room apartments of Seaside Village are grouped to suggest larger houses.

TREE

COLE STREET

OREST STREE

FOREST COURT

200'/60m

SOUTH AVENUE

ALBERT

N

FLANDERS STREET

SITE PLAN, SEASIDE VILLAGE



Among the village's many green spaces is a central square, with a spruce tree that residents decorate every Christmas.

IRANISTAN AVENUE

Progressive Architecture 12.93



Progressive Architecture 12.93

Critique: Two Housing Projects, Bridgeport, Connecticut



Drug dealers sell their products to passing motorists from the open space along Ridge Avenue (left).

Progressive Architecture 12.93

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Housing Act. As in most Federal housing, rent is subsidized; residents pay 30 percent of their income in rent.

A look through local newspaper archives documents a history of vandalism, rats, and crime beginning in the 1960s, along with a number of failed attempts at modernization and co-op conversion.

But in sheer physical terms, Marina Village, like Seaside Village, has performed reasonably well. "Most public housing built in the 1940s has held up extremely well. The construction is very good," says Hamden, Connecticut, architect Edward Cherry, who is

66 Velez would not take me to the east side

of Marina Village, because, she said, it is populated

with drug dealers.

working on a rehabilitation plan for the project. The major exceptions are the project's flat roofs, which have been resurfaced twice and will be replaced with hipped roofs as part of Cherry's plan. (The plan will also enlarge unit kitchens and provide barrier-free units as required by the Americans with Disabilities Act.) Perennial problems with the project's central heating system were corrected a few years ago by installing a gas boiler in each unit.

Interestingly, the unit plans here are not much different from those of Seaside Village. The larger units (four and a half rooms and up) are laid out as two-story row houses, while the smaller ones are flats.

Reluctantly, Ileana Velez took me on a brief tour of Marina Village one afternoon, showing me the project's numbered buildings divided by lettered alleyways. (You won't find names like Seaside Village's "Forest Court" or "Albert Square" on anything here.) Marina Village's apartments, which range from three to six rooms, are arranged in a series of parallel rows of units on either side of a central playground and community building. Whatever the rationale behind this plan, it yields a confusing,

ambiguous outdoor space.

We walked briskly around the west side of the complex, but Velez would not take me to the east side, because, she said, it is populated with drug dealers who might be "suspicious" at the sight of a "young man in a suit with a camera." Drivers frequently slow down and pull over alongside the open space along Ridge Avenue to buy drugs from young men standing there.

Despite these dangers, Marina Village is, in the hierarchy of Bridgeport's public housing stock, a desirable place to live. Former Bridgeport state representative Joe Grabarz says that "people fight to get in" to the complex, unlike the infamous Father Panik Village, a complex in east Bridgeport built at the same time. One of the problems at Father Panik Village, which is now being torn down, was that residents had to use dangerous public stairwells - havens for drug dealers - to reach their apartments. Despite its barrackslike anonymity, Marina Village at least offers its residents their own front and back doors, with small yards lining the pedestrian alleys.

But these yards and alleys are desolate, and seem all but ignored by residents, who The individual yards will remain, separated by low wrought iron fences, with meandering walks replacing the current straightshot sidewalks.

Perhaps such interventions could help imbue these yards with the individual identity that is in evidence at Seaside Village. There, where residents carefully tend their vards, defensible space is an important part of the community's success. There, the streets are open to cars, but some streets are designated one-way so as to limit the number of entrance points. The streets are owned and maintained by the city (and well maintained, says Grabarz, since the village's older residents are dependable voters); Fazekas says that any security advantages that would come from private streets would be outweighed by maintenance costs.

Above all else, urban design is the biggest physical difference between Seaside Village and Marina Village, and therein lies not only another indictment of "rational" Modern planning (which has become a rather easy target), but also an endorsement of a prototype – the planned garden community – that was forgotten too fast after its heyday in the 1920s and 1930s.

We have figured out by now that the Marina Villages don't work. Now it is time to take a good look at the Seaside Villages and why they do work.

congregate around the outer edges of the complex, on the auto throughways, as if to confirm what every critic of Modern planning since Jane Jacobs has been saying about the life of city streets.

A Sense of Ownership

Could Marina Village's individual yards make a difference if residents had a greater sense of ownership? Cherry's rehabilitation plan calls for closing off the ends of the pedestrian alleys with locked gates, creating secure courtyards. This, Cherry says, will give residents protection from drugs and guns, and push such illegal activity out to the streets.

One can say that Marina Village's physical characteristics have little to do with its problems, that public housing must deal with social problems that Seaside Village can avoid, that using such a comparison to promote traditional urbanism is unfair. But when we strip away the 50 or 75 years of history that have touched both places, we are left with two communities that were built by the government for essentially the same purpose - to house workingclass people. We have figured out by now that the Marina Villages don't work. Now it is time to take a good look at the Seaside Villages and why they do work.

Gardens of Children

The city of Frankfurt ennobles child care with an ambitious program to build quality daycare centers.

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October 1991, page 61). The city has been building a series of daycare centers that are remarkable for their generous budgets and their architectural quality. Authorities envision 50 centers (known by their German acronym, KITA), of which 18 are now complete and 10 under construction. Limited competitions are held for each site, and while most of the participating architects are German, several are not. The latter include Toyo Ito of Japan, Bolles/Wilson & Partner of London, and Hundertwasser of Austria.

Over the last eight years, Frankfurt am Main,

Germany, has been carrying out an architectural

program of impressive dimensions, though one with less flash and a far lower international profile

than its 13-strong museum development (P/A

The sites are generally in working-class districts. One of the laudable aims of the program is to create the best example of architecture in each area and thus to plant an inspirational seed in the minds of those who use the centers. The budgets are quite bountiful - about \$200 per square foot for construction, not including site work, for the latest competition projects - because, says Roland Burgard, Frankfurt's Chief Architect, "We have relatively few children; we want to give them the best we can." The children, 100 per center, both preschoolers and, in the afternoons, elementary school pupils, seem to respect good quality materials, says Burgard. They take better care of these facilities than of earlier Frankfurt ones, in particular 28 prefabricated concrete daycare centers built in 1976 that are resented for their unsympathetic presence in city parks and greenbelts. The building programs have increased in size over the last few years to about 10,000 square feet for the current centers.

Families currently pay about \$60 per month per child, but the new city parliament elected in March is working out a new rate structure based on income. The city-subsidized centers are open to all Frankfurt children, though lower-middle-class German parents tend to avoid them because of the predominance there of children of foreign-born parents. (Working- and upper-middle-class families seem not to be so xenophobic.) Alternatives to the city-run daycare centers are few: only about half a dozen private, generally parochial, centers exist.

The program has been popular with all political parties, and if the plans to build the remainder of the 50 centers are delayed, it will be for economic reasons only. Even beyond their social benefits, recent centers satisfy the vocal Green party's platform by incorporating energy-conscious design to an increasingly thorough degree. Three of the most recently designed centers were required to be energy-efficient in their operation, to employ construction materials using limited energy in their production, and to be recyclable if and when they are demolished. Almost all the centers are on two floors, with preschool classrooms on one level, rooms for older children on the other. Within those two categories, ages are mixed in each class. Each center has a large multipurpose room that also serves as a nap room; in a number of the schemes, this room takes on a distinctive form. All have kitchens to provide meals, served for a small additional charge.

Corridors are wide, almost roomlike in proportion, permitting great freedom of movement for the children even when inclement weather keeps them indoors. In several cases, a second "corridor" is provided through the classrooms themselves, which are organized in a shotgun plan. All the centers have outdoor play space, usually landscaped by designers other than (and not necessarily sympathetic to) the building architects; a number have covered outdoor spaces as well. Stylistically, the centers run the gamut of contemporary approaches, with one exception: no Post-Modernism is seen, in keeping with the skepticism of young German architects regarding that style. **Susan Doubilet**

The author, a former Senior Editor of P/A, works as a freelance journalist and architect in New Jersey. She has often covered German and Austrian subjects for P/A.



This long narrow building stretches east to west, taking its proportions from those of its small lot. The north wall is its back side and provides a barrier against noise from the nearby highway, while the south wall, along which the classrooms are organized, opens up towards the playground. Older children's facilities are on the ground floor, small children's rooms on the upper floor, and the roof serves as a terrace. The multipurpose room is a freestanding structure placed in front of the south façade, and is raised above the playground to provide a covered outdoor space.







FIRST FLOOR PLAN



The building's south face (1) is a long, gently curved wall that might suggest a whale. The windows are playful in shape and composition, including one that marks the building as a Kindergarten with a huge K. Other lighthearted details include a swooping leader pipe and a ducklike roof-top monitor (3) that can be appreciated from the roof terrace. The interior's generous corridors (2) are punctuated by built-in furnishings and pools of natural light.



KITA-Sossenheim C.H. Mackler, Frankfurt

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This is the first of the daycare centers, and one of the most charming. Little brick houses are lined up like a heavily textured Aldo Rossi building or, in an alternate reading, like a 19th-Century industrial building. The architect's idea was to create a little town for the children, with houses, streets, bridges, and a central square. The interior, like the exterior, is clad largely in brick, a little dark and rather rough on shins, but exuding a warm atmosphere.

A wide corridor with a two-story glass wall (4) slices into the plan, with classrooms on one side and workrooms on the other, which appears as a tiny streetscape.





AXONOMETRIC



40'/12m

I I I

NKH



FIRST FLOOR PLAN

KITA-Rodelheim A.J. Keller, Frankfurt

This clean, neatly organized pavilion has an aluminum-clad concrete butterfly roof and aluminum-clad wood windows, and its southwest façade is largely transparent to minimize the barrier between the interior and the expansive meadow it faces. Plastic louvers between the glass panes reflect light into the rooms, though heat gain remains a problem. A section of the ground floor is left open to provide covered play space.

Taking full advantage of generous natural light, the building's southwest side (5) faces open space and contains classrooms, while support spaces and storage are found along the northeast wall.



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KITA-Eckenheim Toyo Ito, Tokyo

This one-story daycare center, surrounded by residential buildings of various heights, is built into the earth on its entrance side. The berm rests on a curved retaining wall and is pierced by a seemingly narrow entrance passage. Inside, however, the space is open and playful. The classrooms are lined up against the retaining wall and open onto a bright wide hall, which in turn opens onto a playground. The bathrooms are designed in form and color to suggest flowers within the playground. Within the earth berm, at the northeast corner of the site, is a round, glass-covered multipurpose room.

The faceted wall (6) that opens onto the playground is sheltered by a folded-plate roof that looks like a tent with angled staffs. The circular pods on the plan were eliminated in the final design. The classrooms face a generous hallway (7) that can also double as recreation space during inclement weather.







KITA-Sachsenhausen Uwe Laske, Darmstadt

This modular, structurally expressive building was designed by a student of the Darmstadt Professor Behnisch (P/A, October 1991, page 74). A playful air is established by its geometrical components: a glass block stair tower, expansive terraces and screens with geometric cutouts, a long ramp over the garden, a floating roof, and little lean-tos off the playground.



The expressiveness of the façade that faces the street (8) owes a debt to the Organic School, particularly the bow-shaped roof. Views into the building from this tightly closed end are minimal, while the classroom spaces open up on the building's long side (9) to a playground area.

AXONOMETRIC



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Daycare Centers, Frankfurt am Main

Daycare on a Shoestring

How architects can beat tight budgets and meet demanding programs in designing publicly funded daycare.

Unlike Frankfurt (whose public daycare program is discussed on the preceding pages), the U.S. has yet to provide a comprehensive Federal construction program for daycare centers. Such public facilities are being built, however, through a variety of avenues. As is true here for most government projects, architects designing daycare centers for public agencies should be prepared for tight budgets, small to nonexistent profits, swift construction schedules, slow agency approvals, lots of paperwork, and long meetings. But the professional challenges of designing public daycare include innovative programs, showing clients how to stretch their meager dollars, and creating centers that offer hope to families in need.

Low fees should be expected, according to the architects interviewed for this article, and one should be prepared to be creative with the public daycare center's small budget. This may include some innovative adaptive use, such as the transformation of a former supermarket into a daycare facility in East St. Louis, Illinois (page 63), by Boyer/Hoppe & Associates of Chicago, at a cost of \$55 per square foot. The facility was completed under a program by the Illinois Facilities Fund, in a partnership with the state and Federal governments and various nonprofit agencies. The \$13-million construction program is developing seven centers in Illinois for more than 1,500 children of lowincome, working families. Boyer/Hoppe is the architect for all seven centers.

Lean budgets might be overcome with frank discussion with the client about how little can realistically be achieved. Jonathan Kirschenfeld of the New York firm Architrope, designers of the Brooklyn Army Terminal Daycare Center, says that the initial \$350,000 budget increased to \$490,000 over the course of the project. Architrope prepared an initial design study that demonstrated for the city the stark reality of what could be accomplished in renovating an existing 5,200-square-foot space. The architects also persuaded the client to add 1,000 square feet to the project by preparing a model, pro bono, of the potential for the center of this added space. "They appreciated the initiative we took," says Kirschenfeld, "and we helped with the funding by doing pro bono work."

Because public daycare centers must be fiscally frugal, architects are limited as to the types of materials that can be specified. Rachelle R. Bennett of Bennett Metzner Sowinski Architects, New York, relates that some of the 21 daycare centers her firm designed in existing high schools for the city's

Board of Education/School Construction Authority employ existing materials to cut costs. The centers serve students with children so they can complete their education. New materials and fixtures have to be vandal-proof because of the abuse these public facilities take. And as is true in most public daycare centers, materials and fixtures must require low or no maintenance, because money for upkeep in such facilities is often meager.

To get the most out of their funding, some public clients for daycare are willing to stretch the building program to accommodate new strategies in care, according to architect Elizabeth Lee of Los Angeles, who with her husband, Charles, has designed a number of daycare centers for the University of California. "The centers' direc-

tors have a lot more of the public to think about, as the clientele for these centers, than directors of private daycare programs," says Lee, "and they may be more innovative in their programs. The building is a tool that supports them in these efforts."

Heidi Hoppe, whose firm designs daycare centers for the Illinois Facilities Fund, explains that, because the users of public daycare are essentially unknown, program spaces must be flexible to accommodate a variety of needs, many spaces often serving two or three uses. And because they often serve dysfunctional families, according to Hoppe, these centers must focus on family development. "They may have evening programs to teach parenting skills," she says. "The entire building serves as a community center, so parts of it may need to be closed off after hours. The centers are probably the best buildings in such a community." Hoppe adds that, in embattled neighborhoods, a new daycare center can serve as a catalyst for improvement, providing a safe haven because the center becomes a locus of human activity. "A food store might open up next door, or a laundry," she says. "The daycare center can become an incubator of new development and neighborhood renewal." Michael J. Crosbie

Early Childhood Education Center, University of California, San Diego The Office of Charles and Elizabeth Lee, Los Angeles

In this center the architects explore a contrast of the natural and the man-made, balancing the two by developing only 50 percent of the site. Rooms with large windows, under a mechanistic roof, look out onto the surrounding landscape. The warm climate allowed the center to be built with virtually no interior circulation space; users circulate between the pavilions outside, protected by the sheltering roofs. The architects chose to express the building's structure and materials to educate the users about how it is made.







The humanly scaled, one-story buildings open onto a courtyard (1), which serves as circulation space. Interiors (2) exhibit the structure and views of the landscape to teach children about how the building is supported and how this man-made object contrasts with nature.







COMPONENT AXONOMETRIC



A garbage-strewn loading dock (4) in the old terminal was transformed into an indoor play area (3) at the suggestion of the architect, who persuaded the client to include this space in the daycare program after building a model of the designed space on a pro bono basis. The building forms a backdrop for a new exterior play area (5) on the terminal's south side.



Brooklyn Army Terminal Daycare Center Architrope, New York

3

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This 75-year-old terminal is being renovated by the city to house light manufacturing and offices. The 290,000-squarefoot facility includes an onsite daycare center to serve up to 55 children of employees. The highlight of the 5,200square-foot center, a 1,000square-foot play area with 24foot-high ceilings, has been decorated to appear as a "subaqueous environment." A 3,200-square-foot play area is found outdoors. The facility is one of the city's first on-site daycare centers, and there are plans to expand it to serve up to 95 children.



1 CLASSROOM 2 OFFICE 3 LOUNGE 4 INDOOR PLAY AREA 5 STORAGE 6 OUTDOOR PLAY AREA

Glass block and landscaping (6) soften the architecture of an existing supermarket building that is now a daycare center. Bright colors and crisp geometric shapes give the play area (7) and lobby (8) punch at low cost. The glass block allows sunlight in while maintaining privacy.

AND DO

East St. Louis (Illinois) Family Development Center Boyer/ Hoppe & Associates, Chicago

Built for the Illinois Facilities Fund, a consortium of state, Federal, and nonprofit agencies, this project is one of the first of seven planned for depressed, low-income neighborhoods throughout the state. An existing supermarket building was adapted for the 18,000-square-foot center, which serves 150 children and their parents with daycare and various programs to counsel families. Glass block is used for security at the building's entrance in this distressed neighborhood. Existing 18foot-high ceilings allow new ceilings to vary in height, while the landscaping of the parking lot into garden and play areas turns this eyesore into a community asset.







Perspectives Interview: John Lautner

With the long perspective gained over 50 years in his visionary California practice, architect John Lautner offers a merciless view of the profession.

At the age of 82, John Lautner may take a bittersweet satisfaction in having been right: for decades, his was a voice in the desert, berating the vanity and inanity he found characteristic of the production of his fellow architects. In the fat years, Lautner's talk of a fundamentally humanist architecture, of "timeless, meaningful space," seemed unfashionably unsavvy. Now that we are well into the lean years, Lautner's warnings about a profession diminished in its authority, paltry in its contributions to the quality of life in our homes and cities, and neglectful of its environmental stewardship, have the grim ring of truth.



There is much in Lautner's background that went into the making of a loner: born and raised in Marquette, Michigan, amid the uncoddling, lovely pinewoods near Lake Superior, he developed a healthy and refreshingly unsentimental respect for nature. Shortly after earning a bachelor of science degree from Northern Michigan University, Lautner happened upon the newly published autobiography of Frank Lloyd Wright and, dreading the rut of "a repetitive lifework," set out for Taliesin. He apprenticed there for six years, before moving in 1939 to Los Angeles to supervise the construction of Wright's Sturges House.

Most critics agree that while Lautner is undoubtedly a disciple of Wright in his mind, his more than 80 built works are hardly derivative; indeed, regarding structural and spatial *tours de force* such as the Arango, Elrod, and Silvertop houses, many acknowledge that the apprentice transcended the master.

Residences make up the bulk of Lautner's construction, with exceptions such as the Speer Contractors Office Building; Midtown School; Alto Capistrano Headquarters; Desert Hot Springs Motel; and two Henry's Restaurants, in Glendale and Pomona.

The architect's "total" approach to design, integrating a hands-on understanding of materials and construction, a sensitive approach to the landscape, and an uncanny intuition in the shaping of deeply affecting spaces, earned him the title of "lyrical technologist," coined by Esther McCoy in a 1965 article in Arts & Architecture.

The Malin residence of 1960 (better known as "Chemosphere"), though uncharacteristic of Lautner's *oeuvre* in its symmetry, exemplifies his ingenuity. Reminiscent of a flying saucer, the house perches on a single concrete column, which minimizes the structure's impact on its steeply sloping site, and affords an unobstructed interior of 1300 square feet, with a stunning 300-degree view of the valley floor.

In discussing Lautner's transition from the use of wood to concrete, and the fluid form-making it allowed, McCoy emphasized that space, not style, has ever been the architect's primary concern. "His spaces are strong and democratic, never precious, and there is an idealism at work that conceives of man in a happy relationship with nature," she wrote. "There is nothing to suggest the artist isolated from society." His unselfconscious employment of "gadgets ... under the hegemony of architecture" and his avid use of the industrial process did not arise from mere infatuation with brilliant engineering, she suggested, but from "a search for certain universal answers."

Now, after too many decades of unheeding neglect (for which this magazine is in part responsible) it would seem that Lautner's indignant, skeptical message may fall on ears opened by adversity; most timely, perhaps, in the face of the latest prattle about our "posthumanist age," is Lautner's extraordinarily idealistic vision of the architect as humanist and generalist. "In this age of the specialist a generalist is considered incompetent, but to create or build anything worthwhile one must proceed from generals to particulars," Lautner asserted in comments published some 30 years ago. "It is up to the generalist to search, create, and give direction so that there may be a human society worth preserving." Ziva Freiman

Ziva Freiman: Do you keep up with what is happening in architecture? John Lautner: Well, to quite an extent, because I get a whole lot of architectural magazines and I skim through them, and I occasionally see something interesting ... [laughs] ...

Freiman: What picture do you have of what is going on?

Lautner: Well, naturally, I like L'Architettura because Bruno Zevi is the only one I know who is not afraid to come out and say how it is really. And even though he has to publish some stuff he may not like particularly, because it happens to be "going," generally he publishes something with some meaning, and some concern about human architecture and real ideas. Architectural Review used to be that way but they're succumbing to the merchandising world too. Most of the magazines are just exhibiting the latest superficial merchandise, as far as I can see. Freiman: Do you think this superficial fashion is all there is today?

Lautner: That's about all I see. I think most of it shouldn't even be called architecture, it just should be called "facilities," which is some kind of shell that might be used for something inside, but hardly ever for people, and then decorated one way or another on the outside ... Freiman: What sets "human architecture" apart? What qualities are you

talking about?

Lautner: It has to be something that improves human life, with some spirit, some feeling, some real ideas contributing to human welfare: joyful; with light, air, free spaces; things that are alive, that are art. Almost all of the values of enduring space, and charm, and delight all of the intangible human essentials - are ignored in favor of the bottom line or the media-made merchandise.

Freiman: What do you mean by "media-made merchandise?" Lautner: It seems to me there's no chance for individual talent in this country because the good jobs go to some media-made architect.

Freiman: What importance do you attach to the socially aware work that some architects are beginning to engage in around the country?

Lautner: There might be a few getting into more basic things, or something related to people - that's another point I have: a great percentage of what is built ignores people. And architecture is for people, it's not for displaying a wry sense of humor, or startling, ugly façades, you know. That doesn't help people at all.

Freiman: Do you think the recession might be partly responsible for a different sensibility?

Lautner: Oh, I don't know. I would hope that it would force more basic thinking. But in a society completely run by merchandising, it seems as though architects all succumb to some superficial business answer.

Freiman: I'm not sure the picture is as grim as you suggest, but even if it were, how does one make things begin to change? For example, how do you persuade a client to believe in more than the bottom line? Lautner: Well, I point out all of the human values that a particular design is achieving, and clients are amazed because they don't know that these values are available at all. All they know are boxes and façades. In the whole society, unless there's some interest in reality and beauty and contributing to human welfare, as opposed to being entirely based on greed, nothing's going to happen.

The 1973 Arango House in Acapulco (photographed under construction, near

and far left) is one of John Lautner's acknowledged masterpieces. Capitalizing on the mild climate, the architect created on the upper level an open-air living area that commands a sweeping vista of the bay. Sheltered by a vast concrete roof, this seemingly boundless "room" is encircled by a shallow moat in lieu of railings; its overflow lip effects a visual "merging" of the moat water with the sea beyond. In the catalogue of an exhibition mounted two years ago in Vienna, Lautner commented on the building's fluid form: "I have heard criticism that the lines of this house are arbitrary, but in fact it took me over 35 years to develop this level of precision."

UPPER LEVEL

20'/6

Progressive Architecture 12.93

65





ARANGO HOUSE LOWER LEVEL

40'/12m





Freiman: What are the ways to move away from greed? What sorts of things are possible for architects to do, not only as individuals but as a group? Are there things the profession should be doing, ways it should be organizing itself?

Lautner: Sure. For instance, the AIA should have been trying to get something about architecture into the educational system for the past hundred years and they haven't done a goddamn thing. People can go through high school and college and never even hear of architecture. **Freiman:** You have to train the public's expectations.

Lautner: Well, they have to understand something besides the superficial stuff that they see. It has to evolve from some kind of change in the whole society. There's no magic way to achieve that. It should be pushed from every possible angle.

Freiman: You've worked primarily on houses, with some exceptions like small office buildings. Are you interested in the urban scale?

Lautner: Sure, I'm interested in everything to do with architecture, but I haven't had a chance in hell with anything bigger because commercial stuff is just repeat, repeat; and government stuff is all politically controlled, so if you hear about a job you find out that so-and-so got it five years ago. I would like to do a civic center, a museum, but I haven't a chance in hell of getting any of those jobs. I've never been invited to a competition, and I don't believe in them really. But even if I were, with the status-quo controls I wouldn't be on the inside shortlist and all that sort of bullshit that goes on.

Freiman: Why don't you believe in competitions?

Lautner: I have to quote from Frank Lloyd Wright. What they do is guarantee mediocrity. And I don't like to promote that.

Freiman: You know some people claim that competitions are the only way for young people to break through.

Lautner: They are in Europe, where competitions are legitimately run, where there's more of a commitment to give it to somebody who's really got an idea for it, rather than a name.

Freiman: What is the role of architects on the urban scale?

Lautner: I don't think they have any real force at all. The money decides everything. I mean city planning is a complete farce, at least it is in Los Angeles. If they have the vaguest idea about anything beautiful, or human, or delightful, or reasonable, then the big money comes in and says, "I wanna build a big son-of-a-bitch right here and I got the money" and they say, "Go ahead and do it."

Freiman: Not everybody in the planning department is stupid or ignorant. **Lautner:** Well, no, I don't assume that. But they don't have any power. If the planning department says no, the money goes to the city council or somebody and they override the planning department and there it is.

Freiman: Was there a time when this was different in this country and if so, when, and how? And what can be done?

Lautner: I think it was different in the 1890s when they just built according to what they needed. It was not so much for speculation or for grabbing everything, but more individual-owned – more individually designed and maintained things that had legitimate reasons to exist. Now it seems mostly for speculation. Everything is for sale.

Freiman: So it's the accumulation of property in a few rich hands that's causing the problem.

Lautner: Yeah, sure.

Freiman: Are there ways around this that are still democratic?

Lautner: The ways around it are for the people to have some understanding and refuse some of these things that go on. When people find out what they might have had in a building, they say to me, "Well, why can't we have anything like that?" And I say, "You're buying the crap. You have to stop buying the crap."

Freiman: This brings me back to young architects, who look to somebody like you with astonishment for how you've managed to keep to your way through the years. What are the basic characteristics an architect must have, and what would you suggest to young architects as a way to school themselves in what you consider real architecture?

Lautner: You have to try and find and attract rugged individuals as clients. That's the only way I've done it. Out of 10 million people in

The Malin Residence of 1960 (far left), and the Stevens House of 1968 (left), epitomize Lautner's "total" approach: in both works, the structure, spatial character, and visage of the building are inextricably linked. In a current project for a ridgetop Malibu residence (below), developed in collaboration with longtime associate Helena Arahuete, Lautner accommodates the client's wish "to live outside" with a concrete-frame greenhouse as the main living space; a pool forming one edge of the room overlooks the ocean; likewise, the bedroom wing follows the ridge contours with a glazed façade toward the view. Similarly sensitive to its steep hillside site, the studio addition to the Johns Residence (right), was conceived as a "free space, providing physical and mental elbow room." The unfettered sense of the space, explains project architect Julia Strickland, is promoted by a canted ceiling plane that guides the eye "up and out," and by a continuous frameless glazed band inserted between the walls and the roof.



this area, I find maybe five or six a year with some independent thinking and concern for architecture. Also, it's by example. I never compromised. I always did something that contributed something, and made durable architecture. People come to me when they want to build because they saw this meaningful thing of mine ten years before. But it's a long, long process.

Freiman: You say "durable," and "meaningful," and I want to hear what's hiding behind those words.

Lautner: You can tell when you're in architecture and when you're not. The public recognizes it immediately; it's just the status-quo "financing" who don't recognize it.

Freiman: What have you been working on recently?

Lautner: Well, continuing on Goldstein's estate. He's going to do a tennis court and a guest house. It's going to be one of the most unbelievable total estates anywhere.

Freiman: What else?

MALIBU RESIDENCE WEST ELEVATION

Lautner: Several additions and alterations on jobs I did in the past and then I had a new job which I loved, a studio [addition to the Johns residence], where I had what I thought was a great design for an unbelievable free space, but they haven't decided to build it yet.

Freiman: In your houses you have come up with amazing technological solutions by customizing certain aspects of the construction. For example, the chain mechanism you developed for the movable glass walls in the addition to the Goldstein/Sheats House (P/A, Nov. 1991, p. 88), or the air-barrier wall you used to have in the main house. What do you consider is the place of technology in architecture? Are there people you admire working in this sphere?

Lautner: As far as I'm concerned that's been sort of a farce too. When they first started talking about high tech architecture what they meant was blue- and red-painted exposed air-conditioning ducts. That's a lot of bullshit, you know. It's a matter of thinking. I've been thinking hard about what could be the best possible solution for whatever it is. In practicing that way with my imagination and my education, I come up MALIBU RESIDENCE PLAN SKETCH

with what I think are really completely original [solutions]. The number one thing is not to be original, but to have a valid idea. Of course I partly learned that from Frank Lloyd Wright, that if you don't have an idea you don't have anything. My designs all stem from an internal, total idea.

Freiman: Do you place more value on architecture that uses the tools of its times –

Lautner: Oh, of course!

Freiman: - or do you think an "old-fashioned" way of building is equally valid?

Lautner: No, no, I believe in using everything possible. But I find that it's too expensive generally. For instance, there's a lot of crappy hardware on the market, whatever turns over the fastest, and there's nothing else, while in 1890, there might have been 500 choices of quality hardware.

Freiman: It's ironic, because supposedly we're so advanced we should have any number of choices.

Lautner: Sure. They talk about "advanced, high-tech society," and the "information age." To me none of that exists. That's just advertising.

Perspectives Ville Odieuse: Corbu In New York

In an excerpt from his recently published memoir, *No Place Like Utopia*, editor/author **Peter Blake** recalls Le Corbusier's "paranoid anti-Americanism."

There was an occasion, in the early 1950s, when I met the vice president of a New York insurance company, which was building enormous housing projects in Manhattan and elsewhere. He told me that he had recently seen Le Corbusier's Unité d'Habitation in Marseilles, and was greatly impressed. He had heard that Corbu was in New York, and he wondered if I could arrange an introduction.

I called Corbu at Tino Nivola's studio, where he was staying, and explained to him that this man was a potential client, apparently very enthusiastic, and that it might be a good idea for Corbu to meet him

for a drink. The response was typically grumpy – some words about "American gangsters who are always trying to steal my ideas" – but he finally agreed. A couple of days later, I picked him up at the studio to take him over to a bar down the block, at Number One Fifth Avenue. The Master was in blue jeans and a checkered lumberjack's flannel shirt – no tie. His boots, as I discovered as we marched down 8th Street, were hobnailed. He looked ready for combat. It was not a propitious beginning.

Things did not improve when the maitre d'hôtel stopped us at the entrance to the bar announcing that Corbu would have to wear a tie and a jacket. Since the maitre d' pretended to speak French, Corbu responded in that language, starting with *merde*, after which it was all downhill. Fortunately, the vice president had arrived earlier and intervened when he observed the contretemps, and the crisis was temporarily averted. We sat down, Corbu refusing to speak English (which he actually spoke

quite well), and I attempting to act as an interpreter. The conversation was brief and unproductive. We adjourned after one drink, as I recall. On our walk back to Tino's studio, the Master told me – having suddenly regained his command of the English language – that things had gone just as he had anticipated: the "American gangster" had wanted to copy the Unité – probably without paying a fee, needless to say.

A few years after Corbu had permanently returned to France from his work in New York, a very interesting man by the name of Eddie Swayduck called me to ask who was the greatest living architect, in my view, to design and build a "City of the Future" on the West Side of Manhattan. Swayduck was not trying to be funny: he was president of the New York branch of the Lithographers' Union, and his union had managed to gain control of a large expanse of above-the-tracks real estate on Manhattan's West Side. This was the same expanse that has, in recent years, tempted real estate operators to propose vast and profitable developments of luxury housing and luxury offices to be built on so-called "air rights" above the West Side tracks; and Swayduck, who was the first to grasp the potential of this large expanse of real estate, wanted to build a "Litho City" on a platform above these tracks. He wanted to know whom he should hire to do the job.

I had no doubts at all, and told him that he simply had to go and talk to Le Corbusier – that it would be quite wonderful, Jane Jacobs notwithstanding, to realize something like Corbu's Ville Radieuse in New York City. Swayduck agreed; and without a moment's delay, he and his staff (most of them bodyguards, I suspected) took off for Paris to meet the Master. Shadrach Woods, an American architect who had been working for Le Corbusier since the end of World War II and had become one of his closest friends, was still living in Paris and practic-

ing there with two other Corbu disciples, and so I called him to see if he could arrange a meeting. Shad told me that Corbu was spending much of his time now in semi-retirement, painting at Cap Martin in the South of France and cursing Americans; but that he, Shad, would try to get the old man to meet Swayduck nonetheless.

Alas, it was really too late: Corbu refused to see the American delegation, assuming once again that the Americans were solely interested in "stealing" his ideas and transplanting them to New York. So the plans came to naught; Swayduck and his bodyguards returned to New York; and a rather wonderful opportunity was missed.

Still, there was another reason, I suspect, why architects like Le Corbusier felt distinctly uneasy about working for the kinds of private developers who were building more and more in the capitalist world. They

felt, and many of us agreed, that the kinds of cities they dreamed of building could not be realized if private profit was to be the prime criterion of success. Corbu and others probably sensed long before their American admirers did that free enterprise would never build truly humane and civilized communities – that the only motivation for building communities in a capitalist society was greed.

Admittedly, some housing and even some "mixed use communities" were being built in the U.S. and in other capitalist nations with some public funds; but even when the financing came from local, state, or federal agencies, and even when some of the financing came from labor unions, the basic philosophic attitudes long bred into the process in a capitalist society were the attitudes of mortgage bankers, and of private developers who worked hand in glove with mortgage bankers much of the time. The sort of idealism that motivated the likes of Le Corbusier was, quite simply, incomprehensible to people whose sole criterion of performance was maximum profit; and Corbu, I believe, could smell a rat from as far away as Cap Martin.

From the book No Place Like Utopia by Peter Blake. Copyright © 1993 by Peter Blake. Reprinted by permission of Alfred A. Knopf, Inc.



ALBUM



Proposed design (above) completed bridge (inset) and a photo of bridge bays (below).

EASTERN CANAL BRIDGE

Lowell, Massachusetts, its fall from grace as a manufacturing center cushioned somewhat by its tourist appeal as an industrial national park, embodies a certain romance of the machine. "Lowell is patterned and powered by its canals," says architect Deborah Fennick of the Boston firm TAMS, who designed a new bridge across the city's Eastern Canal. "It's an American industrial Venice." Fennick leaned heavily on the detritus of Lowell's golden age in the bridge's design. Abstracted images of gears, locks, gates, and steel trusses, with every element exposed, are found in the bridge, which holds trolley tracks and a pedestrian way. The tracks form a sinuous curve, while pedestrians traverse a wooden plank walk not unlike the wood floors in the old mills at either end of the bridge. The deep welded-plate beams supporting the bridge contrast with the taut, galvanized steel railings and thin diagonal struts. The design also expresses the bridge's substructure, reflected in the canal's still water. "We wanted it to appear as light as possible," says Fennick, "like a dancer coming down on a single pointe." Michael J. Crosbie





EXPLODED AXONOMETRIC OF BRIDGE BAY FROM UNDERSIDE

70





LOFT APARTMENT

When Fred Wilmers renovated loft space for his family, a tight budget became his design editor. It spurred him to make the closets do triple duty: the storage space, a buffer between public and private, is enclosed in three units whose proportions are those of a musical progression. Built of birch plywood, they line the passage from kitchen to living area with walls of integrally colored plaster; this space is the best part of the house. The closets are cranked in plan so that the hall doesn't feel as long as it is. Bathrooms and kitchen are grouped at the front of the apartment, a cost-driven compromise typical of loft renovations in Manhattan. Wilmers's detailing turned the budget to advantage: he framed the clerestories with wood molding that resembles steel. Some may question his sleight of hand, but the minimalist detailing is successful; Wilmers's pieces seem like factory-made objects in a hundred-year-old building. Philip Arcidi



The hallway (top) is lighted by clerestories above freestanding closets. The guest bedroom's pivoting doors (above) open to the dining room.


A mylar screen separates the work zone from the conference zone (above); photo looking from reception (below); partner's office (below left).



ARCHITECTS' STUDIO

Constructed and furnished for \$40 a square foot, the studio of Parsons + Fernandez-Casteleiro Architects in Lower Manhattan is a fine example of low-budget creativity. Partners Manuel Fernandez-Casteleiro and John Parsons designed a partition system using off-the-shelf materials that never touch the existing walls of this former industrial space. Metal shelving, unfinished plywood insets, and threaded rods for lateral bracing are all set on a framework of steel angle brackets. The brackets, carrying data and power conduits, set off-axis in a curved configuration, demarcate the studio's "zones": reception; circulation and display; work tables; and partners' offices and library. This multipurpose strategy is also applied to the studio's lighting: fluorescent tubes, mounted along the vertical edge of the steel angle brackets, bounce light off the northern wall, dramatically illuminating the display wall while depositing a warm glow back across the drafting tables. Abby Bussel



Progressive Architecture 12.93

A Forum for Answers to your Technical Questions

Expert advice on the design and construction of acoustically controlled spaces and an addendum on alternative woods.

Alternative Woods Update

The response to a query on alternatives to pressure-treated woods and tropical woods (September 1993, page 91) failed to mention a number of other possibilities that are environmentally friendly.

One is to replace pressuretreated wood with 100-percentrecycled plastic lumber, made of post-consumer waste plastic (right). One manufacturer makes this lumber from used photographic film, which is not otherwise recyclable. These woods come in all the standard lumber sizes. We recommend them for fencing, decks, docks, boardwalks, porches, and play equipment. Their cost is higher than conventional pressure-treated wood, but their life-cycle is longer.

Another solution is to use woods from sustainable, salvaged, and secondary sources and treat them with natural preservative, fungicide, and pesticide treatments. These natural treatments have low toxicity to humans and animals and do not pollute the ground water through chemical leaching. In most cases, wood with natural treatments will last considerably longer than their pressure-treated counterparts.

Paul T. Novak, Vice President, Environmental Construction Outfitters, New York

Acoustical Construction

Why is the ratio of gross to net square footage so high for music facilities?

> Steven Risting Ratio Architects Indianapolis, Indiana

The ratio for such facilities, typically 1.6 to 1.7 compared to 1.2 to 1.3 for commercial uses, is



higher for several reasons. Thick, complex wall construction is required to isolate sounds from room to room; ducts in the corridors need to be larger so that air flow is slow and quiet; and corridors need to be wide to accommodate the movement of large musical instruments.

The complex construction consists of a room within a room, whereby a solid concrete masonry unit wall is built to give support and separation to metal stud and gypsum board walls, which are built on both sides of the CMU. Typical wall thicknesses range from 14 ¹/₂ inches for practice rooms and studios to as much as 27 inches for adjacent rehearsal or concert hall spaces. Often, storage rooms can be placed between rehearsal rooms to act as sound buffers. If this type of creative space planning is utilized, the amount of complex wall construction can be reduced, lowering the ratio, saving costs, and still achieving the acoustic and requirements.

Russell Cooper, Sr., an acoustical engineering consultant with Jaffee Holden Scarbrough Acoustics in Norwalk, Connecticut

Readers are invited to submit their questions regarding technical issues. You can mail, phone, or fax your questions to the attention of Michael J. Crosbie, Senior Editor, Technics. The answers are presented in good faith, but P/A does not warrant, and assumes no liability for, their accuracy, completeness, or fitness for any particular purpose.

Tech Notes

A new handbook, Repair and **Protection of Concrete Structures** by Noel P. Mailvaganam, presents the latest information regarding the durability and repair of concrete structures. Among the topics discussed are the properties of new products, various materials in use for repair work, selection criteria, behavior of concrete under various environmental conditions, nondestructive evaluation methods for detecting deterioration of structures, and basic repair principles applicable to a range of buildings. The 316-page handbook is available for \$169.95 from CRC Press, 2000 Corporate Blvd., NW, Boca Raton, FL 33431 1-800-272-7737.

The Advisory Council on **Corrections and Acoustics has** released a new publication, The Acoustics Desian Guide for Corrections. Reducing noise levels in correctional institutions, which have many hard surfaces, helps to reduce staff and inmate stress. The guide has chapters on basic acoustical control, problem definition and analysis, acoustical material selection, a typical dayroom design example, case studies of 17 correctional facilities around the country, and a listing of acoustical consultants. The publication is available free from the Advisory **Council on Corrections and** Acoustics, 655 15th St., NW, Suite 200, Washington, DC 20005-5701 202-638-4600, FAX: 202-639-8618.

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Information Sources: Design and Practice

There are three parts to this, the eighth annual publication of Information Sources in P/A. The first section, covering design and practice, identifies organizations that offer information about various building types, practice-related topics, design tools and specialties, and disciplines allied to the field. Reference to recent P/A Plans issues are also included.

Subsequent sections list technical information and the newest and most informative manufacturers' literature.

CODES

Organizations

AIA Building Performance and Regulations Committee (AIA/BPRC) 1735 New York Ave. NW Washington, DC 20006 (202) 626-7448

Building Officials and Code Administrators International (BOCA) 4051 West Fossmoor Rd. Country Club Hills, IL 60478 (708) 799-2300

Council of American Building Officials (CABO) 5203 Leesburg Pike, Suite 708 Falls Church, VA 22041 (703) 931-4533

International Conference of Building Officials (ICBO)

5360 Workmen Mill Rd. Whittier, CA 90601-2298 (310) 699-0541

National Conference of States on Building Codes and Standards (NCSBCS) 505 Huntmar Park Dr., Suite 210 Herndon, VA 22070 (703) 437-0100

Southern Building Code Congress International (SBCC) 900 Montclair Rd. Birmingham, AL 35213-1206 (205) 591-1853

COMPUTERS

Organizations

Association of Computer Machinery (ACM) 1515 Broadway, 17th Floor New York, NY 10036 (212) 869-7440

Association of Computer-Aided Design in Architecture (ACADIA) c/o Larry Degelman Associate Dean for Computing College of Architecture Texas A & M University College Station, Texas 77843-3137 (409) 845-1221

Independent Computer Consultants Association (ICCA) 933 Gardenview Office Parkway

St. Louis, MO 63141 (314) 997-4633

National Computer Graphics Association (NCGA) 2722 Merrilee Dr., Suite 200 Fairfax, VA 22031 (703) 698-9600

International Reprographic Association (IRGA) 2000 York Rd., Suite 125 Oak Brook, IL 60521 (708) 571-4685

CONSTRUCTION MANAGEMENT

Organization

Construction Management Association of America (CMAA) 1893 Preston White Dr., Suite 130 Reston, VA 22091 (703) 391-1200

CULTURAL FACILITIES

Organizations

American Association of Museums (AAM) 1225 Eye St. NW, Suite 200 Washington, DC 20005 (202) 289-1818

League of Historic American Theaters (LHAT) 1511 K St. NW. Suite 923 Washington, DC 20005 (202) 783-6966

National Endowment for the Arts 1100 Pennsylvania Ave. NW Washington, DC 20506 (202) 682-5400

US Institute for Theater Technology (USITT) 10 West 19th St., Suite 5A New York, NY 10011-4206 (212) 924-9088

DESIGN AND PLANNING EDUCATION

Organizations

AIA Architects in Education Committee (AIA/AEC) 1735 New York Ave. NW Washington, DC 20006 (202) 626-7358

AIA Professional Development Programs

(AIA/PDP) 1735 New York Ave. NW Washington, DC 20006 (202) 626-7348

American Institute of Architecture Students (AIAS) 1735 New York Ave, NW

Washington, DC 20006 (202) 626-7472

American Society of Engineering Education (ASEE) 11 Dupont Circle NW, Suite 200 Washington, DC 20036 (202) 986-8500

Association of Collegiate Schools of Architecture (ACSA) 1735 New York Ave. NW

Washington, DC 20006 (202) 785-2324

Association of Collegiate Schools of Planning (ACSP)

c/o lerome L. Kaufman Department of Urban and Regional Planning University of Wisconsin, Madison 925 Bascom Mall, Music Hall Madison WI 53706 (608) 262-1004

Canadian Council of University Schools of Architecture (CCUSA) c/o Eric Haldenby

School of Architecture University of Waterloo Waterloo, Ontario Canada N2L 3G1 (519) 888-4544

Commonwealth Board of Architectural Education (CBAE)

c/o Commonwealth Association of Architects 66 Portland Place London, England W1N 4AD 011-44-71-636-8276

Foundation for Interior Design Education Research (FIDER) 60 Monroe Center NW, 3rd Floor

Grand Rapids, MI 49503 (616) 458-0400

National Architectural Accrediting Board (NAAB) 1735 New York Ave. NW Washington, DC 20006 (202) 783-2007

National Institute for Architectural Education (NIAF)

30 West 22nd Street, 6th Floor New York, NY 10010 (212) 924-7000

EDUCATIONAL FACILITIES

Organizations

AIA Committee on Architecture for Education (AIA/CAE) 1735 New York Ave, NW Washington, DC 20006 (202) 626-7360

American Library Association (ALA) Library and Information Center 50 East Huron St. Chicago, IL 60611-2795 (312) 944-6780

Association of University Architects (AUA) c/o Augustus G. Kellogg, AIA Yale University School of Medicine 333 Cedar St. - L211 New Haven, CT 06510 (203) 785-4667

Council of Educational Facility Planners (CEFP) 5880 Sawmill Road, Suite 200 Dublin, OH 43017 (614) 792-8103

References P/A Plans, March 1992.

ELDERLY DESIGN

Organization

American Association of Homes for the Aging (AAHA) 901 F.St. NW. Suite 500 Washington, DC 20004-2037 (202) 783-9949

References P/A Plans, August 1993.

ENVIRONMENT

Organizations

Architects, Designers, and Planners for Social Responsibility (ADPSR) c/o Lynne Bayless Eos Institute 580 Broadway, Suite 200 Laguna Beach, CA 92651 (714) 497-1896

Center for Resourceful Building Technology (CRBT) P.O. Box 3866 Missoula, MT 59806 (406) 549-7678

Rocky Mountain Institute (RMI)

1739 Snowmass Creek Rd. Snowmass, CO 81654-9199 (303) 997-3198

Trust for the Future 2704 Twelfth Ave., South Nashville, TN 37204 (615) 297-2269

Underground Space Center, University of Minnesota (USC / UMN) 500 Pillsbury Drive, SE Minneapolis, MN 55455 (612) 624-0066

ENVIRONMENTAL PSYCHOLOGY

Organization

Environment Design Research Association (EDRA) P.O. Box 24083 Oklahoma City, OK 73124 (405) 843-4863

FACILITY MANAGEMENT

Organizations

Association of Higher Education Facilities Officers (AHEFO) 1446 Duke St. Alexandria, VA 22314 (703) 684-1446

Building Owners and Managers Association International (BOMA) 1901 New York Ave NW Suite 300 Washington, DC 20005 (202) 408-2662

International Facility Management Association (IFMA)

1 East Greenway Plaza, 11th Floor Houston, TX 77046-0194 (713) 623-4362

GRAPHIC DESIGN

Organizations

American Center for Design (ACD) 233 East Ontario, Suite 500 Chicago, IL 60611 (312) 787-2018

P/A Annual Information Sources, 1993–1994

Design and Practice

American Institute of Graphic Artists (AIGA) 1059 Third Ave. New York, NY 10021 (212) 752-0813

International Graphic Arts Education Association (IGAEA) 4615 Forbes Ave. Pittsburg, PA 15213 (412) 682-5170

Society of Environmental Graphic Designers (SEGD) 1 Story St. Cambridge, MA 02138 (617) 868-3381

HEALTH CARE FACILITIES

Organizations

AlA Architecture for Health Committee (AIA/CAH) 1735 New York Ave. NW Washington, DC 20006 (202) 626-7366

American Hospital Association (AHA) 840 North Lake Shore Dr. Chicago, IL 60611 (312) 280-6000

Forum for Health Care Planning (FHCP) 2111 Wilson Blvd., Suite 850 Arlington, VA 22201 (202) 857-1162

US Department of Health and Human Services/ Division of Health Facilities Planning (HHS/DHFP) 5600 Fishers Lane, Room 17A10 Parklawn Building Rockville, MD 20857 (301) 443-2265

US Veterans Administration Architectural Service Department of Architecture (088B2) 811 Vermont Ave. NW Washington, DC 20420 (202) 233-2688

References P/A Plans, August 1992.

HOTELS

(See Restsaurants and Hotels)

HOUSING

Organizations

AIA Housing Committee (AIA/HC) 1735 New York Ave. NW Washington, DC 20006 (202) 626-7529

American Association of Housing Educators

(AAHE) c/o Dr. Paul Woods College of Architecture Texas A & M University College Station, TX 77843-3137 (409) 845-0986

American Society of Home Inspectors (ASHI) 1735 North Lynn St., Suite 950 Arlington, VA 22209-2022 (703) 524-2008

Department of Housing and Urban Development (HUD) 451 7th St. SW Washington, DC 20410 (202) 708-1422

National Association of Home Builders (NAHB) 1201 15th St. NW Washington, DC 20005-2800 (202) 822-0254 National Association of Housing and Redevelopment Officials (NAHRO) 1320 18th St. NW, Suite 500 Washington, DC 20036 (202) 429-2960

National Housing Conference (NHC) 1126 16th St. NW, Suite 211 Washington, DC 20036 (202) 223-4844

National Housing and Rehabilitation Association

(NHRA) 1726 18th St. NW Washington, DC 20009 (202) 328-9171

References P/A Plans, August 1993.

INDUSTRIAL DESIGN

Organizations

Industrial Designers Society of America (IDSA) 1142 Walker Rd., Suite E Great Falls, VA 22066 (703) 759-0100

Human Factors and Ergonomics Society PO Box 1369 Santa Monica, CA 90406 (310) 394-1811

INDUSTRIAL FACILITIES

Organizations

American Institute of Plant Engineers (AIPE) 8180 Corporate Park Drive, Suite 305 Cincinnati, OH 45242 (513) 489-2473

Industrial Development Research Council (IDRC) 40 Technology Park/ Atlanta, Suite 200 Norcross, GA 30092 (404) 446-6996

National Association of Industrial and Office Parks (NAIOP) 2201 Cooperative Way, 3rd Floor Herndon, VA. 22071 (703) 904-7100

INTERIOR DESIGN

Organizations

AIA Interiors Committee (AIA/IC) 1735 New York Ave. NW Washington, DC 20006 (202) 626-7589

American Society of Interior Designers (ASID) 608 Massachusetts Ave. NE Washington, DC 20002 (202) 546-5480

Institute of Business Designers (IBD) 341 Merchandise Mart Chicago, IL 60654 (312) 467-1950

International Society of Interior Designers (ISID) 1933 South Broadway, Suite 138 Los Angeles, CA 90007 (213) 744-1313

JUSTICE FACILITIES

Organizations

AIA Committee on Architecture for Justice (AIA/CAJ) 1735 New York Ave. NW Washington, DC, 20006 American Correctional Association (ACA) 8025 Laurel Lake Court Laurel, MD 20707 (301) 206-5100

American Jail Association (AJA) 1000 Day Rd., Suite 100 Hagerstown, MD 21740 (301) 790-3930

Federal Bureau of Prisons, Facilities Development Division (FBP/FDD) Design & Construction Branch 500 First St. NW, Room 800 Washington, DC 20534 (202) 514-6460

National Criminal Justice Reference Service P.O. Box 6000 Rockville, MD 20850 (800) 851-3420

National Institute of Corrections, US Department of Justice (NIC/USDJ) 1860 Industrial Circle, Suite A Longmont, CO 80501 (303) 682-0213

References Correctional Facilities, P/A, Feb. 1993, p.51.

LANDSCAPE ARCHITECTURE

Organizations

(312) 372-7090

American Society of Golf Course Architects (ASG-CA) 221 North LaSalle St., Suite 3500 Chicago, IL 60601

American Society of Landscape Architects (ASLA) 4401 Connecticut Ave. NW, 5th Floor Washington, DC 20008-2302 (202) 686-2752

Canadian Society of Landscape Architects (CSLA) 1339 15th Ave. SW, Apt. 310 Calgary, Alberta Canada T3C 3V3 (613) 232-6342

Concrete Paver Institute (CPI) NCMA 2302 Horse Pen Rd. Herndon, VA 22071-3406 (703) 713-1900

LAW

Organizations

American Arbitration Association (AAA) 140 West 51st St. New York, NY 10020 (212) 484-4000

Chicago Kent Construction Institute c/o Steven Stein Stein, Ray & Conway 225 West Washington St., Suite 800 Chicago, IL 60606 (312) 641-3700

MARKETING

Organization

Society for Marketing Professional Services 99 Canal Center Plaza, Suite 250 Alexandria, VA 22314 (703) 549-6117

MINORITIES IN ARCHI-Tecture

Organizations

AIA Minority Resources Committee 1735 New York Ave. NW Washington, DC 20006 (202) 626-7305

Howard University Women in Architecture and Planning (HUWIAP) c/o Katheryn T. Prigmore

Howard University School of Architecture and Planning Washington, DC 20059 (202) 806-7420

National Organization of Minority Architects (NOMA)

c/o Robert Easter 101 West Broad St. Suite 101B Richmond, VA 23220 (804) 788-0338

OFFICES/OFFICE BUILDINGS

Organizations

Council on Tall Buildings and Urban Habitat (CTBUH) Lehigh University, Fritz Laboratory 13 East Packer Ave. Bethlehem, PA 18015 (215) 758-3515

Office Planners and Users Group (OPUG) Box 11182 Philadelphia, PA 19136 (215) 335-9400

Office Systems Research Association (OSRA)

c/o Heidi Perrault Southwest Missouri State University 901 South National Ave. Springfield, MO 65804 (417) 836-6319

References P/A Plans, TK

PHOTOGRAPHY

Organization

Professional Photographers of America (PPA) 1090 Executive Way Des Plaines, IL 60018 (708) 299-8161

PLANNING

Organization

American Institute of Certified Planners/American Planning Association (AICP/APA) 1776 Massachusetts Ave. NW, Suite 400

Washington, DC 20036 (202) 872-0611

American Society of Consulting Planners (ASCP) c/o Jim Ferro

50 Monroe Place Grand Rapids, MI 49503 (616) 235-6000

Canadian Institute of Planners (CIP) 126 York St., Suite 404

Ottawa, Ont. Canada K1N 5T5 (613) 233-2105

Center for Design Planning (CDP) 2300 East Mallory St. Pensacola, FL 32503 (904) 432-8478

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Design and Practice

Downtown Research and Development Center (DRDC) 215 Park Ave. South, Suite 1301 New York, NY 10003 (212) 228-0246

Partners for Livable Places (PLP) 1429 21st Street NW Washington, DC 20036 (202) 887-5990

Urban Land Institute (ULI) 625 Indiana Ave. NW, Suite 400 Washington, DC 20004 (202) 624-7000

PRACTICE MANAGMENT

Organizations

National Association of Financial Managers in Design Professions (NAFMDP) 425 West Wilshire Oklahoma City, OK 73116 (405) 848-1111

Professional Services Management Association (PSMA) 4726 Park Rd., Suite A Charlotte, NC 28209 (704) 521-8890

Society of Architectural Administrators (AIA/SAA) 1735 New York Ave. NW Washington, DC 20006 (202) 626-7300

PRESENTATIONS

Organizations

American Engineering Model Society (AEMS) 1 Walnut St. Boston, MA 02108 (617) 248-1928

American Design Drafting Association P.O. Box 799 Rockville, MD 20848-0799 (301) 460-6875

American Society of Architectural Perspectivists (ASAP) 320 Newbury St.

Boston, MA 02115 (617) 846-4766

Architectural Models and Interiors c/o Patrick Sherwood 44 Maple Ave. Madison, NJ 07940 (212) 226-2404

PRESERVATION AND RESTORATION

Organizations

AIA Committee on Historic Resources (AIA/CHR) 1735 New York Ave. NW Washington, DC 20006 (202) 626-7515

American Institute for Conservation (AIC) 1717 K St. NW, Suite 301 Washington, DC 20006 (202) 452-9545

Association for Preservation Technology (APT) PO Box 8178 Fredricksburg, VA 22404 (703) 373-1621

Campbell Center for Historic Preservation Studies 203 E. Seminary St., Box 66 Mt. Carroll, IL. 61053 (815) 244-1173 Center for Architectural Conservation Georgia Institute of Technology 245 4th St., Rm. 225 Atlanta, GA 30332-0155 (404) 894-3390

Heritage Canada Foundation (HCF) P.O. Box 1358, Station B Ottawa, Ont. Canada K1P 5R4 (613) 237-1066

Historic Preservation Education Foundation

(HPEF) Box 77160, Central Station Washington, DC 20013-7160

National Preservation Institute (NPI) 401 F St. NW, Suite 301 Washington, DC 20001 (202) 393-0038

National Trust for Historic Preservation (NTHP) 1785 Massachusetts Ave. NW Washington, DC 20036 (202) 6724000

National Trust for Historic Preservation Library McKeldin Library/University of Maryland College Park, MD 20742 (301) 405-6319

Office of Park Historic Architecture/ National Park Service (OPHA/NPS) - 422 P.O. Box 37127

Washington, DC 20013-7127 (202) 343-8153

Preservation Action 1350 Connecticut Ave. NW, Suite 401 Washington, DC 20036 (202) 659-0915

PROJECT MANAGEMENT

Project Management Institute (PMI) 4104 Woodland Ave. Drexel Hill, PA 19026 (215) 622-1796

RECREATIONAL FACILITIES

Organization

Organization

National Recreation and Park Association (NRPA) 2775 South Quincy St., Suite 300 Arlington, VA 22206 (703) 890-4040

REGISTRATION

Organizations

Arcade Publishers P.O. Box 5365 Berkeley, CA 94705 (510) 763-3346

Architectural License Seminar (ALS) Box 64188 Los Angeles, CA 90064 (310) 208-7112

Council of Landscape Architectural Registration Boards (CLARB) 12700 Fair Lake Circle, Suite 110 Fairfax, VA 22033 (703) 818-1300

Institute of Design and Construction (IDC) 141 Willoughby St. Brooklyn, NY 11201-5380 (718) 855-3661 National Council of Architectural Registration Boards (NCARB) 1735 New York Ave. NW, Suite 700 Washington, DC 20006 (202) 783-6500

National Council for Interior Design Qualification (NCID0) 50 Main St. White Plains, NY 10606-1920 (914) 948-9100

The Registration Institute 2600 Bantry Bay Dr. Tallahassee, FL 32308-2202 (904) 668-2040

RELIGIOUS BUILDINGS

Organization

(202) 387-8333

Interfaith Forum on Religion, Art and Architecture (IFRAA) 1777 Church St. NW Washington, DC 20036

RESTAURANTS AND HOTELS

Organizations

American Hotel and Motel Association (AHMA) 1201 New York Ave. NW, Suite 600 Washington, DC 20005-3931 (202) 280-3100

National Restaurant Association (NRA) 1200 17th St. NW Washington, DC 20036 (202) 331-5900

TRANSPORTATION FACILITIES

Organizations

American Public Transit Association (APTA) 1201 New York Ave. NW, Suite 400 Washington, DC 20005 (202) 898-4000

American Road and Transportation Builders Association (ARTBA) 501 School St. SW, 8th Floor Washington, DC 20024 (202) 488-2722

Eno Foundation for Transportation (EFT) 44211 Slate Stone Ct. Landowne, VA 22075 (703) 729-7200

Federal Aviation Administration (FAA) 800 Independence Ave. SW Washington, DC 20591 (202) 267-3111

Federal Railroad Administration (FRA) 400 7th St. SW Washington, DC 20590 (202) 366-0881

Institute of Transportation Engineers (ITE) 525 School St. SW, Suite 410 Washington, DC 20024 (202) 554-8050

National Parking Association (NPA) 1112 16th St. NW, Suite 300 Washington, DC 20036 (202) 296-4336

Transportation Research Board (TRB) 2101 Constitution Ave. NW Washington, DC 20418 (202) 334-2934

URBAN DESIGN

Organizations

AIA Regional and Urban Design Committee (AIA/RUDC) 1735 New York Ave. NW Washington, DC. 20006 (202) 626-7358

Institute for Urban Design (IUD)

c/o Ann Ferebee 4253 Karensue Ave. San Diego, CA 92122 (619) 455-1251

Waterfront Center (WC) 1536 44th St. NW Washington, DC 20007 (202) 337-0356

WOMEN IN ARCHITECTURE

Organizations

AlA Women in Architecture Program (AIA/WIA) 1735 New York Ave. NW Washington, DC 20006 (202) 626-7305

Association for Women in Architecture (AWIA) 2550 Beverly Blvd. Los Angeles, CA 90057 (213) 389-6490

California Women in Environmental Design (CAWED) c/o Sigrid Rupp

P.O. Box 163676 Sacramento, CA 95816 (800) 963-2933 or (415) 599-5869

Collaboration of Women in Architecture (C-WIA) c/o Nan Josephson

Frewen Architects 115 East Gregory Blvd. Kansas City, MO 64114 (816) 444-2955

Howard University Women in Architecture and Planning (HUWIAP) c/o Katheryn T. Prigmore

Howard University School of Architecture and Planning Washington, DC 20059 (202) 806-7420

Organization of Women Architects and Design Professionals (OWADP)

c/o Mui Ho PO Box 26570 San Francisco, CA 94126 (510) 644-2600

Union Internationale des Femmes Architectes (UIFA)

c/o Fani Hansen, AIA P.O. Box 868 Tiburon, CA 94920 (415) 435-5767

Women and Architecture Association (WAA)

c/o Sherry Ahrentzen School of Architecture and Urban Planning University of Wisconsin, Milwaukee P.O. Box 413 Milwaukee, WI 53201 (414) 229-4014

Women in Design (WID)

c/o Dr. Vivian Paul, Mail Stop 3137 Texas A&M University Department of Architecture College Station, TX 77843 (409) 845-1015 77

Design and Practice

WE WERE LOOKING FOR A WINDOW COMPANY THAT WOULD HELP THE GOVERNMENT RESIST LEAKS AND INFILTRATION.



General Services Administration Building, Oakland, CA. Architect: Kaplan, McLaughlin & Diaz. General Contractor: Walsh Construction Co. Products: Custom 5600 Curtain Wall, Series D-500 Entrance, Series 2000 Sliding Glass Doors, Custom Series 890 Equa-Vu[™] and System II[™] Windows.

The GSA contract called for random testing to verify the air infiltration and water resistance specifications of the building's glazing systems. The curtain wall, storefront, doors, and windows all had to perform to spec or they would be rejected. We wanted to work with a manufacturer that could give us the kind of products and performance we needed to keep the job moving on time and on budget.

We awarded the job to EFCO.



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Information Sources: Technics

The technics section lists organizations alphabetically by topics, then under the 16 CSI divisions. Relevant articles that have appeared in P/A's Technics section over the last few years are also listed as references in many of the categories.

ACCESSIBILITY

Organizations

Americans with Disabilities Act Information Office U.S. Department of Justice

Civil Rights Division P.O. Box 66738 Washington, DC 20035-6738 (202) 514-0301

The Center for Accessible Housing (CAH) North Carolina State University Box 8613 Raleigh, NC 27695-8613

(919) 515-3082

Institute for Technology Development Advanced Living Systems Division 428 N. Lamar Blvd. Oxford, MS 38655 (601) 234-0158

Office of Fair Housing and Equal Opportunity (FHEO/HUD)/U.S. Department of Housing and Urban Development

Accessibility Guidelines Staff 451 7th St. SW Washington, DC 20410 (202) 401-1247

References

"Accessible Bathroom Facilities in Guest Rooms," P/A, Feb. 1993, pp. 39-40. "Access for the Disabled, Part I, II, III, "P/A, July 1992, pp. 41-42; Aug. 1992, pp. 35-36; Sept. 1992, pp. 45-46.

ACOUSTICS

Organizations

Acoustical Society of America (ASA) 500 Sunnyside Blvd. Woodbury, NY 11797 (516) 576-2360

Audio Engineering Society (AES) 60 East 42nd St. Rm. 2520 New York, NY 10165 (212) 661-8528

Concert Hall Research Group c/o Timothy J. Foulkes 327F Boston Post Road Sudbury, MA 01776 (508) 443-7871

National Council of Acoustical Consultants (NCAC)

66 Morris Ave., Suite 1A Springfield, NJ 07081-1409 (201) 564-5859 References: Room Acoustics Three articles on room acoustics, P/A, Apr.

1991, p. 36-48. References: Sound Isolation "Sound Isolation in Floors," P/A, Mar. 1991, pp. 121-124.

References: Building Types "Office Acoustics," P/A, Sept. 1992, pp. 38-42.

B U I L D I N G D O C U M E N T A T I O N

Reference

"Measuring and Documenting Buildings," P/A, Jun 1992, pp. 39-44. "Restoring with CAD and Camera," P/A, Aug. 1993. p. 64.

BUILDING ECONOMICS

Reference

"Cost-Effective Building through Life-Cycle Costing," P/A, May 1992, pp. 47-52.

B U I L D I N G S A F E T Y

Organizations

American Society of Safety Engineers (ASSE) 1800 E. Oakton St. Des Plaines, IL. 60018 (708) 692-4121

Board of Certified Safety Professionals 208 Burwash Ave.

Savoy, IL 61874 (217) 359-9263

Institute for Technology Development 428 N. Lamar Blvd. Oxford, MS 38655 (601) 234-0158

National Safety Council (NSC) 1121 Spring Lake Drive Itasca, IL 60143 (708) 285-1121

Occupational Safety and Health Administration (OSHA)

200 Constitution Ave. NW Washington, DC 20210 (202) 219-8031 References "Controlled Slip Resistance," P/A, Mar. 1991, pp. 112-116. "Slip Resistance and the Designer," P/A, July 1991, pp. 45-48.

B U I L D I N G S C I E N C E

Organizations

AIA/ACSA Council on Architectural Research (AIA/ACSA) c/o Association of Collegiate Schools of Architecture 1735 New York Ave. NW Washington, DC 20006 (202) 785-5912

Canada Mortgage and Housing Corporation (CMHC) Canadian Housing Information Centre

700 Montreal Road Ottawa, Ont. Canada KIA 0P7 (613) 748-2367

Institute for Research in Construction/National Research Council Canada (NRCC) Ottawa, Ont. Canada K1A 0R6 (613) 993-2463

National Institute of Standards and Technology (NIST) Gaithersburg, MD 20899 (301) 975-2000

National Institute of Building Sciences (NIBS) 1201 L Street NW Washington, DC 20005 (202) 289-7800

References "Envelope Design Guidelines for Federal Office Buildings," P/A, Mar. 1992, pp. 39-45.

CLADDING

References "Building Facade Watertightness," P/A, Nov. 1991, pp. 113-119. "Exterior Wall Sealant Joint Design," P/A,

Texterior Wall Sealant Joint Design," P/A, Nov. 1991, pp. 121-125.
"The Rain Screen Wall," P/A, Aug. 1990, pp. 47-52.
"Repairing Early Curtain Walls," P/A, Feb. 1992, pp. 123-126.

FIRE PROTECTION

Organizations

Fire Equipment Manufacturers' Association (FEMA) 1300 Summer Avenue

Cleveland, OH 44115 (216) 241-7333

National Fire Laboratory Institute for Research in Construction Ottawa, Ont. Canada KIA 0R6 (613) 993-2204

National Fire Protection Association 1 Batterymarch Park Quincy, MA 02269 (800) 344-3555 (617) 770-3000

Society of Fire Protection Engineers (SFPE) One Liberty Square Boston, MA 02109-4825 (617) 482-0686

Building and Fire Research Laboratory (NIST) Bldg 226 Rm B216 Gaithersburg, MD 20899 (301) 975-6850 Factory Mutual Engineering Corp. (FM) 1151 Boston-Providence Turnpike Norwood, MA 02062 (617) 762-4300

Underwriters Laboratory (UL)

333 Pfingsten Road Northbrook, IL 60062 (708) 272-8800

Underwriters Laboratories of Canada (ULC)

7 Crouse Rd. Scarborough, Ont. Canada MIR 3A9 (416) 757-3611

FOUNDATIONS

Organizations

ASFE/The Association of Engineering Firms Practicing in the Geosciences (ASFE) 8811 Colesville RD Suite G106 Silver Spring, MD 20910 (301) 565-2733

Deep Foundations Institute (DFI)

Box 281 Sparta, NJ 07871 (201) 729-9679

Underground Space Center (UGSC) University of Minnesota 500 Pillsbury Drive SE Minneapolis, MN 55455 (612) 624-0066

References "High-grade Subgrades," P/A, Mar. 1990, pp. 43-49. "Slabs for All Seasons," P/A, Feb. 1991, pp. 30-36.

HIGH-RISE CONSTRUCTION

Organizations

Chicago Committee on High Rise Buildings c/o Ian Chin Wiss, Janney, Elstner Associates, Inc.

29 N. Wacker Drive, Suite 555 Chicago, IL 60606 (312) 372-0555

Council on Tall Buildings and Urban Habitat (CTBUH)

Lehigh University 13 E. Packer Avenue Bethlehem, PA 18015 (215) 758-4602

American Society of Civil Engineers (ASCE)

345 E. 47th St. New York, NY 10017 (212) 705-7229

INDOOR AIR QUALITY

Organizations

Environmental Protection Agency

401 M Street SW Washington, DC 20460 Public Info. (document sales): (202) 260-7751 Indoor Air Division: (202) 233-9030 Radon Division: (202) 233-9370 Toxic Materials Hotline: (202) 554-1404

International Society of Indoor Air Quality and Climate (ISIAQ) Box 22038, Sub 32

Ottawa, Ont. Canada KIV 0W2 (613) 737-2005 P/A Annual Information Sources, 1993–1994

References

"The Myths of Indoor Air Pollution," P/A, Mar. 1993, pp. 33-37.

INTELLIGENT BUILDINGS

Organizations

Center for Building Performance and Diagnostics (CBPD) Carnegie Mellon University

Department of Architecture 5000 Forbes Avenue Pittsburgh, PA 15213-3890 (412) 268-2350

Intelligent Buildings Institute (IBI) 2101 L Street NW Washington, DC 20037 (202) 457-1988

References "The Intelligent Office," P/A, Sep. 1990, pp.

LIGHT FRAME CONSTRUCTION

Organizations

Canada Mortgage and Housing Corporation (CMHC) Housing Information Center

700 Montreal Road Ottawa, Ont. Canada KIA 0P7 (613) 748-2367

Canadian Home Builders' Association (CHBA) 150 Laurier Ave. West, Suite 200 Ottawa, Ont. Canada K1P 5J4 (613) 230-3060

National Association of Home Builders (NAHB) Home Builder Press/NAHB Bookstore 1201 15th St. NW Washington, DC 20005 (800) 223-2665

National Research Center, National Association of Home Builders (NRC/NAHB) 400 Prince Georges Center Blvd. Upper Marlboro, MD 20772-8731 (301) 249-4000

Small Homes Council-Building Research Council (SHC-BRC) University of Illinois 1 East St. Mary's Road Champaign, IL 61820

Structural Insulated Panel Association (SIPA) 1511 K St. NW, Suite 600 Washington, DC 20005 (202) 408-5003

References "Wood Protection Detailing," P/A, Aug. 1992, pp. 30-34.

LIGHTING

Organizations

(217) 333-1801

Commission Internationale de L'Eclairage (CIE) U.S. Nat'l Committee, c/o TLA Consultants 7 Pond St. Salem, MA 01970 (508) 745-6870

Illuminating Engineering Society of North America (IES) 120 Wall St., 17th floor New York, NY 10005 (212) 248-5000

International Association of Lighting Designers (IALD)

18 E. 16th St., Suite 208 New York, NY 10003 (212) 206-1281

Lawrence Berkeley Laboratory (LBL)

Lighting Systems, Mail Stop 46-125 Windows and Daylighting Group, Mail Stop 90-31-11 1 Cvclotron Road Berkeley, CA 94720 (510) 486-5388 and 486-5605

Lighting Research Center (LRC) Rensselaer Polytechnic Institute Greene Bldg., #115 Troy, NY 12180-3590 (518) 276-8716

Lighting Research Institute (LRI) 120 Wall St., 17th floor New York, NY 10005 (212) 248-5014

National Lighting Bureau (NLB) 2101 L St. NW Washington, DC 20037 (202) 457-8437

References "Color Temperature," P/A, Aug. 1990, p. 59. "Solving the Problem of VDT Reflections," P/A, Oct. 1991, pp. 35-40.

MATERIALS AND MATERIAL STANDARDS

Organizations

American National Standards Institute (ANSI) 11 W. 42nd St. New York, NY 10036 (212) 642-4900

American Society for Testing and Materials (ASTM) 1916 Race St.

Philadelphia, PA 19103 (215) 299-5400

Canadian Construction Materials Centre (CCMC) Institute for Research in Construction National Research Council Canada

Ottawa, Ont. Canada K1A 0R6 (613) 993-2463

Canadian Standards Association (CSA) 178 Rexdale Blvd. Rexdale, Ont. Canada M9W 1R3 (416) 747-4000

MOISTURE PROBLEMS AND CONTROL

Reference "Corrosion of Anchors in Cavity Walls," P/A, Sep. 1991, p. 53.

PASSIVE HEATING AND COOLING

Organizations

Alliance to Save Energy (ASE) 1725 K Street NW Suite 509 Washington, DC 20006 (202) 857-0666

American Solar Energy Society (ASES) 2400 Central Avenue, Suite G-1 Boulder, CO 80301 (303) 443-3130

Conservation and Renewable Energy Inquiry and Referral Service (CAREIRS) 8260 Greensboro Drive, Suite 400 McLean, VA 22102 (800) 523-2929

Energy Efficient Building Association (EEBA) Northcentral Technical College 1000 W. Campus Drive Wausau, WI 54401-1899 (715) 675-6331

Florida Solar Energy Center (FSEC) 300 State Road 401 Cape Canaveral, FL 32920 (407) 783-0300

National Renewable Energy Laboratory (NREL) (formerly the Solar Energy Research Institute) 1617 Cole Blvd. Golden, CO 80401-3393 (303) 231-7000

Northeast Sustainable Energy Association (NSEA) 23 Ames St. Greenfield, MA 01301 (413) 774-6051

SECURITY

Organizations

American Society for Industrial Security (ASIS) 1655 N. Fort Meyer Dr., Suite 1200 Arlington, VA 22209 (703) 522-5800

National Burglar and Fire Alarm Association (NBFAA) 7101 Wisconsin Ave., Suite 1390 Bethesda, MD 20814 (301) 907-3202

National Crime Prevention Council (NCPC) 1700 K Street 2nd Floor Washington, DC 20006-3817 (202) 466-6272

National Crime Prevention Institute (NCPI) University of Louisville, Belknap Campus **Burhans Hall** Louisville, Kentucky 40292-0001 (502) 588-6987

National Criminal Justice Reference Service (NCJRC) National Institute of Justice Box 6000 Rockville, MD 20850 (800) 851-3420 or (301) 251-5500

Security Industry Association (SIA) 1801 K St. NW, Suite 1203L Washington, DC 20006-1301 (202) 466-7420

SEISMIC DESIGN

Organizations

Building Seismic Safety Council (BSSC)

National Institute of Building Sciences 1201 L Street NW, Suite 400 Washington, DC 20005 (202) 289-7800 Federal Emergency Management Agency (FEMA) 500 C St. SW Washington, DC 20472 (202) 646-2500

References

"Earthquake Resistant Interior Details," P/A, September 1990, pp. 55-56. "Bracing with Muscle," P/A, March 1993, pp. 38.40

SITE DESIGN

Organizations

American Planning Association (APA) Planners Bookstore/Planners Press 1313 East 60th St. Chicago, IL 60637 (312) 955-9100

American Society of Landscape Architects (ASLA)

4401 Connecticut Ave. NW Washington, DC 20008 (202) 686-2752 ASLA Bookstore (800) 787-2665

Urban Land Institute (ULI) 624 Indiana Ave. NW, Suite 400 Washington, DC 20004 (202) 624-7000

DIVISION 2 -SITEWORK

Organizations

American Society of Civil Engineers (ASCE) 345 E. 47th St. New York, NY 10017 (212) 705-7496

Concrete Paver Institute/National Concrete Masonry Association (CPI/NCMA) 2302 Horsepen Rd. Herndon, VA 22071 (703) 713-1900

DIVISION 3 - CONCRETE

Organizations

American Concrete Institute (ACI) P.O. Box 19150, 22400 W. Seven Mile Rd. Detroit, MI 48219-0150 (313) 532-2600

American Society of Concrete Construction (ASCC) 1902 Techny Ct. Northbrook, IL 60062 (708) 291-0270

Portland Cement Association (PCA) 5420 Old Orchard Rd. Skokie, IL 60077-1083 (708) 966-6200

03200 - Concrete Reinforcement and Accessories

Organizations

Wire Reinforcement Institute (WRI) 1101 Connecticut Ave. NW, Suite 700 Washington, DC 20036-4303 (202) 429-5125

Concrete Reinforcing Steel Institute (CRSI) 933 North Plum Grove Rd. Schaumberg, IL 60173 (708) 517-1200

03400 - Precast Concrete

Organizations

Architectural Precast Association (APA) 1850 Lee Road, Suite 230 Winter Park, FL 32789 (407) 740-7201

National Precast Concrete Association (NPCA) 10333 N. Meridian St., Suite 272 Indianapolis, IN 46290 (317) 571-9500

Precast/Prestressed Concrete Institute (PCI) 175 W. Jackson Blvd., Suite 1859 Chicago, IL 60604 (312) 786-0300

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Fechnics

Post-Tensioning Institute (PTI) 1717 W Northern Ave., Suite 114 Phoenix, AZ 85021-5471 (602) 870-7540

Tilt-Up Concrete Association (TCA) P.O. Box 204 Mt. Vernon, IA 52310 (319) 895-6911

DIVISION 4 -MASONRY

Organizations

International Masonry Institute (IMI) 823 15th St. NW, Suite 1001 Washington, DC 20005 (202) 783-3908

Masonry Institute of America (MasIA) 2550 Beverly Blvd. Los Angeles, CA 90057 (213) 388-0472

The Masonry Society (TMS) 2619 Spruce St. Boulder, CO 80302 (303) 939-9700

National Lime Association (NLA) 200 N. Glebe Rd., Suite 800 Arlington, VA 22203 (703) 243-LIME

04200 - Unit Masonry

Organizations

Brick Institute of America (BIA) 11490 Commerce Park Dr. Reston, VA 22091-1525 (703) 620-0010

National Concrete Masonry Association (NCMA) 2302 Horse Pen Rd. Herndon, VA 22071 (703) 713-1900

References

"Brick Institute Recommendations," P/A, Feb. 1992, pp. 117-118. "Steel Stud/Brick Veneer Walls," P/A, Feb. 1992, pp. 113-116. "SS/BV Walls: Discussion," P/A, Jun. 1992, pp. 47-50.

04400 - Stone

Organizations

Building Stone Institute (BSI) Box 507 Purdys, NY 10578 (914) 232-5725

Indiana Limestone Institute of America (ILIA) Stone City Bank Bldg., Suite 400 Bedford, IN 47421 (812) 275-4426

Marble Institute of America (MIA) 33505 State St.

Farmington, MI 48335 (313) 476-5558

References

"Veneer Stone Adhesives," P/A, April 1993, pp. 51-53. "Anchored Thin Stone Veneer Systems," P/A, Nov. 1991, pp. 127-129. "Quality from the Quarry," P/A, Aug. 1991, pp. 45-47.

04500 - Masonry Restoration and Cleaning

Organization

International Association of Stone Restoration & Conservation (IASRC) 36 W. Gay St., Suite 304 Columbus, OH 43215 (614) 461-5852

References "Masonry Crack Control Design Check List,"

P/A, Dec. 1992, pp. 34-35. 04700 - Simulated Stone and Cast Stone

Organization

Cast Stone Institute (CastSI) 1850 Lee Road, Suite 230 Winter Park, FL 32789 (407) 740-7721

DIVISION 5 - METALS

Organizations

Aluminum Association (AA) 900 19th St. NW, Suite 300 Washington, DC 20006 (202) 862-5100

American Institute of Steel Construction (AISC) 1 E. Wacker Dr., Suite 3100 Chicago, IL. 60601-2001 (312) 670-2400

American Iron and Steel Institute (AISI) 1101 17th St. NW, Suite 1300 Washington, DC 20036 (202) 452-7100

Copper Development Association (CDA) 260 Madison Avenue New York, NY 10016 (212) 251-7200

Industrial Perforators Association 710 North Plankinton Avenue Milwaukee, WI 53203 (414) 271-2263

Lead Industries Association (LIA) 295 Madison Ave. New York, NY 10017 (212) 578-4750

National Association of Architectural Metal Manufacturers (NAAMM) 600 S. Federal St., Suite 400 Chicago, IL 60605 (312) 922-6222

Nickel Development Institute (NDI) 15 Toronto St., Suite 402 Toronto, Ont. Canada M5C 2E3

05030 - Metal Coatings

Organizations

(416) 591-7999

Aluminum Anodizers Council (AAC) 1000 N. Rand, Suite 214 Wauconda, IL. 60084 (708) 526-2010

Steel Structures Painting Council (SSPC) 4516 Henry St. Pittsburgh, PA 15213-3728 (412) 687-1113

05100 - Structural Metal Framing

Organizations

American Institute for Hollow Structural Sections (AIHSS) 929 McLaughin Run Road, Suite 8 Pittsburgh, PA 15017 (412) 221-8880 Metal Lath/Steel Framing Association Division of NAMM (ML/SFA) 600 S. Federal St., Suite 400 Chicago, IL 60605 (312) 922-6222

05200 - Metal Joists

Organization

Steel Joist Institute (SJI) 1205 48th Ave. N, Suite A Myrtle Beach, SC 29577 (803) 449-0487

05300 – Metal Decks

Organization

Steel Deck Institute (SDI) Box 9506 Canton, OH 44711 (216) 493-7886

05500 - Metal Fabrications

Organization

Sheet Metal and Air-Conditioning Contractors National Association (SMACNA) Box 221230 Chantilly, VA 22022-1230 (703) 803-2980

05700 – Ornamental Metal

Organization

National Ornamental and Miscellaneous Metals Association (NOMMA) 804-10 Main St., Suite E Forest Park, GA 30050 (404) 363-4009

DIVISION 6 -WOOD & PLASTICS

Organizations

American Forest and Paper Association 1250 Connecticut Ave. NW, Suite 200 Washington, DC 20036 (202) 463-2700

American Plywood Association (APA) Box 11700 Tacoma, WA 98411 (206) 565-6600

American Wood Council (AWC) 1250 Connecticut Ave. NW, Suite 200 Washington, DC 20036 (202) 463-2769

California Redwood Association (CRA) 405 Enfrente Dr., Suite 200 Novato, CA 94949 (415) 382-0662

Canadian Wood Council (CWC) P.O. Box 4166 Seattle, WA 98104 (800) 795-4966

Plastics Institute of America (PIA) 227 Fairfield Road Fairfield, NJ 07004 (201) 808-5950

Southern Forest Products Association (SFPA) Box 641700 Kenner, LA 70064-1700 (504) 443-4464

Western Wood Products Association (WWPA) Yeon Building 522 SW 5th Ave. Portland, OR 97204 (503) 224-3930 Wood Products Center/World Forest Institute (WPC/WFI) 4033 SW Canyon Rd. Portland, OR 97221 (503) 228-0819

06100 - Rough Carpentry

Reference "Wood Frame Construction," P/A, Aug. 1991, pp. 37-40.

06130 - Heavy Timber Construction

Organizations

American Institute of Timber Construction (AITC) 11818 SE Mill Plain Blvd., Suite 407 Vancouver, WA 98684-5092 (206) 254-9132

American Lumber Standards Committee (ALSC) Box 210 Germantown, MD 20875-0210 (301) 972-1700

06150 / 06170 – Wood and Metal Systems / Prefabricated Structural Wood

References "Seasoned Ideas, New Technologies," P/A, Dec. 1990, pp. 31-33. "Structural Composite Lumber," P/A, Dec. 1990, pp. 34-36.

06200 - Finish Carpentry

Organizations

Decorative Laminate Products Association (DLPA) 600 S. Federal St., Suite 400 Chicago, IL 60605 (312) 922-6222

Fine Hardwood Veneer Association (FHVA) 5603 West Raymond St., Suite O Indianapolis, IN 46241 (317) 244-3312

Hardwood Plywood Manufacturers Association (HPMA) Box 2789 Reston, VA 22090-2789 (703) 435-2900

National Particleboard Association (NPA) 18928 Premiere Ct. Gaithersburg, MD 20879 (301) 670-0604

06300 - Wood Treatment

Organization

Wood Protection Council, NIBS 1201 L Street NW, Suite 400 Washington, DC 20005 (202) 289-7800

06400 - Architectural Woodwork

Organizations

Architectural Woodwork Institute (AWI) 13924 Braddock, Box 1550 Centreville, VA 22020-8550 (703) 222-1100

National Hardwood Lumber Association (NHLA) Box 34518 Memphis, TN 38184-0518 (901) 377-1818

06600 - Plastic Fabrications

Organizations

Cultured Marble Institute (CMI) 1735 N. Lynn St., Suite 950 Arlington, VA 22209 (703) 276-2644 P/A Annual Information Sources, 1993–1994

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Technics

DIVISION 7 -THERMAL & MOISTURE PROTECTION

Organizations

Technics

American Society of Heating, Refrigerating, and Air Conditioning Engineers (ASHRAE) 1791 Tullie Circle, NE Atlanta, GA 30329 (404) 636-8400

Institute of Roofing and Waterproofing Consultants (IRWC) 4242 Kirchoff Rd. Rolling Meadows, IL 60008 (708) 991-9292

Sealant, Waterproofing, and Restoration Institute (SWRI)

3101 Broadway, Suite 585 Kansas City, MO 64111 (816) 561-8230

References "Buried Buildings," P/A, Jun. 1993, pp. 31-35.

07190 / 07195 - Vapor Retarders / Air Barriers

References

"Air and Vapor Barriers," P/A, Sept. 1991, pp. 45-51. "Air and Vapor Barriers: Are They of Any Use

in Low-Slope Roofs?" P/A, Aug. 1990, pp. 137-143. "Rain Screen Principles in Practice," P/A, Aug. 1993, pp. 33-37.

07200 - Insulation

Organizations

Mineral Insulation Manufacturers Association (MIMA) 44 Canal Center Plaza, Suite 310 Alexandria, VA 22314

(703) 684-0084 Perlite Institute (PI) 88 New Dorp Plaza

88 New Dorp Plaza Staten Island, NY 10306-2994 (718) 351-5723

Polyisocyanurate Insulation Manufacturers Association (PIMA) 1001 Pennsylvania Ave. NW, 5th floor Washington, DC 20004 (202) 624-2709

Society of the Plastics Industry (SPI) 1275 K St. NW, Suite 400 Washington, DC 20005 (202) 371-5200

Vermiculite Association (VA) 600 S. Federal St., Suite 400 Chicago, IL 60605 (312) 922-6222

References "Thermal Bridges in Buildings," P/A, Dec. 1992, pp. 27-33.

07240 - Exterior Insulation and Finish Systems

Organizations

Exterior Insulation Manufacturers Association (EIMA) 2759 State Road 580, Suite 112

Clearwater, FL 34621 (813) 726-6477

References

"Ensuring Good EIFS Performance," P/A, Apr. 1993, pp. 45-49. "Inside EIF Systems," P/A, Oct. 1989, pp. 100-106.

"Use of Sealant in EIFS," P/A, Oct. 1989, pp. 107-108.

07300 / 07400 / 07500 - Roofing

Organizations

Asphalt Roofing Manufacturers Association (ARMA) 6000 Executive Blvd., Suite 201

Rockville, MD 20852 (301) 231-9050

Cedar Shake and Shingle Bureau (CSSB) 515 116th Ave. NE, Suite 275 Bellevue, WA 98004 (206) 453-1323

National Roofing Contractors Association (NRCA) O'Hare International Center 10255 W. Higgins Rd., Suite 600 Rosemont, IL 60018

National Tile Roofing Manufacturers Association (NTRMA) P.O. Box 947 Eugene, OR 97440 (503) 689-0366

Roof Consultants Institute (RCI)

(708) 299-9070

7424 Chapel Hill Rd. Raleigh, NC 27607 (919) 859-0742

Roofing Communications Network (RCN) 3690 Bohicket Rd., Suite 1D John's Island, SC 29455 (803) 522-7663

Roofing Industry Committee on Wind Issues (RICOWI)

c/o Chuck Goldsmith 13303 U.S. 19 North Clearwater, FL 34624 (813) 536-0456

Roofing Industry Educational Institute (RIEI) 14 Inverness Dr. E., Bldg. H, Suite 110 Englewood, CO 80112-5608 (303) 790-7200

Roofing Products Division/Rubber Manufacturers Association (RPD/RMA) 1400 K St. NW Washington, DC 20005 (202) 682-1338

References "Asphalt-Glass Shingle Splitting," P/A, Oct. 1992, pp. 57-58.

07400 – Manufactured Roofing and Siding

References "Preformed Metal Roofing Systems," P/A, July 1992, pp. 33-38.

07600 – Flashing and Sheet Metal (Field-fabricated)

References "Where Roofs Meet Walls," P/A, Feb. 1993, pp. 31-35. "Window Sill Flashings: The Why and How," P/A, Jun. 1990, pp. 41-43.

07900 - Joint Sealers

Organizations

Adhesive and Sealant Council (ASC) 1627 K St. NW, Suite 1000 Washington, DC 20006-1707 (202) 452-1500

References "Specifying Weather Sealants," P/A, Apr. 1993, pp. 39-42.

DIVISION 8 -DOORS & WINDOWS

Organizations

American Architectural Manufacturers Association (AAMA) 1540 E. Dundee Rd., Suite 310 Palatine, IL 60067 (708) 202-1350

National Fenestration Rating Council (NFRC) 962 Wayne Ave., Suite 750 Silver Spring, MD 20910 (301) 589-6372

National Wood Window & Door Association (NWWDA) 1400 E. Touhy Ave. Des Plaines, IL 60018 (708) 299-5200

Vinyl Window and Door Institute (VWDI) 355 Lexington Ave. New York, NY 10017 (212) 351-5400

08100 / 08200 / 08300 - Doors and Frames

Organizations

Steel Door Institute (SDI) 30200 Detroit Rd. Cleveland, OH 44145 (216) 899-0010

08500 / 08600 – Metal Windows/Wood and Plastic Windows

Organizations

Aluminum Extruders Council (AEC) 1000 N. Rand Rd., Suite 214 Wauconda, IL. 60084 (708) 526-2010

Steel Window Institute 1300 Sumner Avenue Cleveland, OH 44115 (216) 241-7333

Vinyl Window and Door Institute (VWDI) 355 Lexington Ave., 4th Floor New York, NY 10017 (212) 351-5400

References "Windows to the Future," P/A, June 1990, pp. 47-51.

08650 - Special Windows

References "Designing Replacement Window Systems," P/A, Oct. 1992, pp.42-48. "Acoustical Performance of Windows," P/A, Aug. 1991, pp. 115-120.

08700 – Hardware

Organizations

Builders Hardware Manufacturers Association (BHMA) 355 Lexington Ave., 17th Fl. New York, NY 10017 (212) 661-4261 08800 / 08900 – Glazing / Glazed Curtain Walls

Organizations

Architectural Translucent Skylight and Curtain Wall Association 7120 Stewart Avenue Wassau, WI 54401 (715) 842-4616

Flat Glass Marketing Association (FGMA) Glass Tempering Association (GTA) Laminators Safety Glass Association (LSGA) 3310 SW Harrison St. Topeka, KS 66611-2279 (913) 266-7013

National Glass Association (NGA)

8200 Greensboro Dr., Suite 302 McLean, VA 22102 (703) 442-4890

Sealed Insulating Glass Manufacturers Association (SIGMA) 401 N. Michigan Ave. Chicago, IL. 60611 (312) 644-6610

References

"Architectural Glass: Strengths, Selection, Sizes," P/A, April 1990, pp. 47-49.
"Condensation on Windows," P/A, Sep. 1990, p. 59.
"Cool Daylight," P/A, Apr. 1992, pp. 136-141.
"Coolness Performance of Glazings," P/A, Oct. 1991, p. 41.
"Distortion in Sealed Glazing Units," P/A, Oct. 1991, pp. 43-45.
"Fire Rated Glazing," P/A, Apr. 1992, pp. 143-146.
"Thermal Performance Factor," P/A, Jun. 1990, p. 45.
"Wind Does Not Break Glass," P/A, Apr. 1992, pp. 148-152.

DIVISION 9 - FINISHES

Organizations

Foundation of the Wall and Ceiling Industry (FWCI) 307 E. Annandale, Suite 200 Falls Church, VA 22042

09200 - Lath and Plaster

Organizations

(703) 584-1703

Gypsum Association (GA) 810 1st St. NE, Suite 510 Washington, DC 20002 (202) 289-5440

International Institute of Lath and Plaster 820 Transfer Rd. St. Paul, MN 55114 (612) 645-0208

References "Repairing Historic Stucco," P/A, Feb. 1992, pp. 119-122.

09300 - Tile

Organizations

Materials and Methods Standards Association (MMSA) c/o Harvey Powell, Noble Co. Box 350 Grand Haven, MI 49417 (616) 842-7844

Tile Council of America (TCA) Box 326 Princeton, NJ 08542 (609) 921-7050

References "Selecting and Specifying Ceramic Tile," P/A, Apr. 1992, pp. 41-44. "Technics Focus: Ceramic Tile," P/A, Apr. 1990, pp. 131-157.

09400 - Terrazzo

Organization

National Terrazzo and Mosaic Association (NTMA) 3166 Des Plaines Ave., Suite 132

3166 Des Plaines Ave., Suite 132 Des Plaines, IL 60018 (708) 635-7744

Annual Information Sources, 1993–1994

P/A

09500 - Acoustical Treatment

Reference

"Acoustics for Small Spaces," P/A, Ap.r 1991, pp. 36-40.

09545 - Special Ceiling Surfaces

Organizations

Ceilings and Interior Systems Construction Association (CISCA) 579 W. North Ave., Suite 301 Elmhurst, IL 60126 (708) 833-1919

09550 / 09780 - Flooring

Organizations

Maple Flooring Manufacturers Association (MFMA) 60 Revere Dr., Suite 500 Northbrook, IL 60062 (708) 480-9138

National Oak Flooring Manufacturers Association (NOFMA) P.O. Box 3009 Memphis, TN 38173-0009 (901) 526-5016

National Wood Flooring Association (NWFA) 233 Old Meramec Station Rd. Manchester, MO 63021 (800) 422-4556

Resilient Floor Covering Institute (RFCI) 966 Hungerford Dr., Suite 12B Rockville, MD 20850 (301) 340-8580

Wood and Synthetic Flooring Institute (WSFI) 4415 W. Harrison St., Suite 242C Hillside, IL 60162 (708) 449-2933

Reference "Preview Testing for Stone Flooring," P/A, Feb. 1993, p. 36.

09800 / 09900 - Special Coatings, Painting

Organizations

Architectural Spray Coaters Association (ASCA) 230 W. Wells, Suite 311 Milwaukee, WI 53203 (414) 273-3430

Forest Products Laboratory (FPL) 1 Gifford Pinchot Dr. Madison, WI 53705-2398 (608) 231-9467

National Paint and Coatings Association (NPCA) 1500 Rhode Island Ave. NW Washington, DC 20005 (202) 462-6272

Painting and Decorating Contractors of America (PDCA) 3913 Old Lee Highway, Suite 33B Fairfax, VA 22030 (703) 359-0826

09800 / 09900 - Special Coatings, Painting

References "Painting and Finishing Exterior Wood," P/A, Dec. 1991, pp. 29-34.

09950 - Wallcovering

Organizations

Wallcovering Manufacturers Association and Wallcovering Information Bureau (WMA and WIB) 401 N. Michigan Avenue, Suite 2200 Chicago, IL. 60611 (312) 644-6610

DIVISION 12 -FURNISHINGS

Organizations

American Society of Furniture Designers (ASFD) 521 S. Hamilton St. Box 2688 High Point, NC 27261 (919) 884-4074

Business and Institutional Furniture Manufacturers Association (BIFMA) 2335 Burton St. SE Grand Rapids, MI 49506 (616) 243-1681

Contract Furnishings Council (CFC) 1190 Merchandise Mart Chicago, IL 60654 (312) 321-0563

FORMA, Center for Italian Furniture, Lighting, and Decorative Accessories. Box 56689

Atlanta, GA 30343 (404) 525-0660

DIVISION 13 - SPECIAL CONSTRUCTION

13120 - Pre-Engineered Structures

Organizations

Industrial Fabrics Association International (IFAI) 345 Cedar St., Suite 800 St. Paul, MN 55101-1088 (612) 222-2508

Metal Building Manufacturers Association (MBMA) 1300 Sumner Avenue Cleveland, OH 44115 (216) 241-7333

13150 - Aquatic Facilities

Organization

National Pool and Spa Institute 2111 Eisenhower Avenue Alexandria, VA 22314 (703) 838-0083

DIVISION 14 -CONVEYING SYSTEMS

Organization

National Association of Elevator Contractors (NAEC) 1298 Wellbrook Circle NE Conyers, GA 30207 (404) 760-9660

DIVISION 15 -MECHANICAL

15400 - Plumbing

Organizations

American Society of Plumbing Engineers 3617 Thousand Oaks Blvd, Suite 210 Westlake Village, CA 91362 (805) 495-7120

American Society of Sanitary Engineering Box 40362 Bay Village, OH 44140 (216) 835-3040

National Association of Plumbing, Heating & **Cooling Contractors** 180 S. Washington Falls Church, VA 22040 (703) 237-8100

References

Should Know," P/A, Aug. 1992 pp. 89-92. "The High-Frequency Fluorescent Lamp System, " P/A, Aug. 1992, pp. 97-100.
 "Labs for Light," P/A, Jul. 1993, pp. 35-37.
 "Smart Switches," P/A, Jul. 1993, pp. 43-46.
 "This Way Out," P/A, Jul. 1993, pp. 39-42.

Organizations

(708) 858-9172

Air Diffusion Council (ADC) 111 E. Wacker Dr., Suite 200 Chicago, IL 60601 (312) 616-0800

Plumbing Manufacturers Institute

800 Roosevelt Rd, Bldg C, Suite 20 Glen Ellyn, IL 60137

Air Movement and Control Association (AMCA)

15500 - Heating, Ventilating, and Air Conditioning

30 W. University Dr. Arlington Heights, IL 60004 (708) 394-0150

American Gas Association (AGA) 1515 Wilson Blvd.

Arlington, VA 22209 (703) 841-8400

American Society of Heating, Refrigerating, and Air Conditioning Engineers (ASHRAE)

1791 Tullie Circle NE Atlanta, GA 30329 (404) 636-8400

American Society of Mechanical Engineers (ASME) 345 E. 47th St. New York, NY 10017 (212) 705-7722

Cooling Tower Institute (EEI)

Box 73383 Houston, TX 77273 (713) 583-4087

Hydronics Institute (HI)

35 Russo Pl. Box 218 Berkeley Heights, NJ 07922 (908) 464-8200

Institute of Heating and Air Conditioning

Industries (IHACI) 606 N. Larchmont Blvd., Suite 4A Los Angeles, CA 90004 (213) 467-1158

15880 - Air Distribution

Organizations

Sheet Metal and Air Conditioning Contractors' Association International (SMACNA) 4201 Lafayette Center Drive Chantilly, VA 22022-1209 (703) 803-9980

DIVISION 16 -ELECTRICAL

Organizations

American Council for an Energy-Efficient

Economy (ACEEE) 2140 Shattuck Ave., Suite 202 Berkeley, CA 94704 (510) 549-9914

Edison Electric Institute (EEI)

701 Pennsylvania Ave. NW Washington, DC 20004 (202) 508-5000

National Electrical Manufacturers Association (NEMA) 2000 L St. NW Washington, DC 20036 (202) 457-8800

Underwriters Laboratories (UL) 333 Pfingsten Rd. Northbrook, IL 60062 (708) 272-8800

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01970

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S / Harper and Shuman 106

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SAGA's 1993 mail-order catalog lists CAD supplies, drafting supplies, and design office furniture. Bulk orders are discounted

S/SAGA 102

01970

Land Planning

AutoCAD.

CADD tool for land planning

and design. Civil, terrain, and

site modules come with detail

libraries. Installs within



01019 **Insurance Services**

DPIC's introduction to better contracts is a 16 page, quickreferral guide to help architects and engineers draft contracts that minimize liabilities.

S / DPIC Companies 103



01970 Modelina

Catalog describes the ModelShopII architectural modeling package for the Macintosh, and other design and presentation programs for Mac/Windows. S/Macromedia 108





02980 Landscape Accessories This catalog from Neenah presents a large array of tree grates for urban and mall landscaping. Over 100 options.

CDIS/Neenah 117



01920

Reference Publications Index to 30 periodicals in architecture, building, and interior design. Listings by designer, building type, and subject. Annual, from 1988. Computer version also. S/SEARCH 104



01970 **Diverse Software**

Softdesk's Auto-Architect module makes AutoCAD more useful to designers. Other modules: HVAC, Plumbing, Electric, Details, and Estimating. S/Softdesk 109



Gladding, McBean. Bearing strength data and connector application methods are specified.

CDIST/Gladding, McBean 113



02980 Landscape Accessories The W.A.N.E. 3000 tree unit is designed to feed, water, and aerate trees that are surrounded by pavement.

DIS/W.A.N.E. 118



Computer Software DesignCAD 3D offers rendering, Boolean operations, freeform surface creation, drawing rotation, and animation capabilities.

S / Am. Sm. Bus. Computers 105

Division 02 -Sitework

02870 Site Furnishings

fountains.

Dura Art Stone offers a wide selection of landscape furnish-

bollards, tree grates, benches

and tables, ballustrades, and

ings, including planters,

DS/Dura Art Stone 114



Geotextiles Synthetic, permanent erosion control mat. Facilitates natural revegetation in high shear stress areas. Testing data and installation instructions listed.

CDT/GREENSTREAK 110



02870 Site Furnishings Brochure profiles garden and park furniture by Kroin. Chairs, lounges, tables and modular seating. Lists details of construction and finish information.



S/LANDCADD 107

02276 **Earth Retainage** Brochure from Keystone **Retaining Walls provides** detailed installation information and specifications.

CDIST/KEYSTONE 111



Footbridges Manual from Continental Bridge lists design criteria and typical details for prefabricated steel bridges. Includes anchor bolt spacing and bridge reaction tables. CDS/Continental Bridge 116



Brochure describes Bomanite's colored, imprinted, and textured architectural concrete paving. Available in more than 50 patterns and in



02520 Paving





Manufacturers' Literature

02610 **Utility Pipe**

Brochure presents a line of clay pipe and fittings from

DS/Kroin 115



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Gordon Inc. Circle No. 892

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Gordon's 120 page catalog details Gordon Final Form I and II, extruded aluminum drywall & plaster details. Over 300 shapes in stock plus Gordon's ability to custom design ceiling grid, baffle, curtain pocket and column ring products, 800-877-8746

Abraham Zabludovsky Architect : 1979-1993

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Domtar Gypsum Circle No. 890

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Division 03 -Concrete



03000 Concrete

Guide to the Quikrete line of packaged concretes, cements, and masonry products. Physical properties and test data. Division 7 (EIFS) info. also.

IST/Quikrete 119



03100 **Concrete Formwork** Brochure presents MFG's line of fiberglass concrete forms along with their complete

DS/MFG 123

04200

Brick

details.

Technical Manual from

design tables, and typical

CDST/Interstate Brick 132

Interstate Brick lists physical

properties data, specifications,

specifications.

Division 04 -Masonry



03125 Formliners

Greenstreak offers over 32 standard formliner patterns. Physical properties and installation instructions are available.

DS/GREENSTREAK 124

Spectra-Glaze factory-glazed

concrete masonry units for

interior and exterior walls.

and construction details.

Brochure lists specifications



03010 **Concrete Materials** Data on Larsen concrete and plaster bonding agents for exterior and interior use. Detailed specifications.

IS/Larsen 120



03200 **Concrete Reinforcement** Brochure explains benefits of fibermesh fibers for concrete

reinforcement. Test results and physical properties data.

ST/FIBERMESH 125



04200 Thin Brick

Brochure from Endicott Clay Products shows color and texture choices for the company's thin brick.

D / Endicott Clay Products 129



Insulated Block ThermaLock insulated blocks insulate both the vertical and horizontal mortar joints, reducing energy loss. Brochure lists R-values and strength test results.



03010

Concrete Materials Seven brochures describe the use of white cement in precast concrete, cast-in-place concrete, CMU, stucco, terrazzo floors, and pools. Shown here: precast concrete. ST/Lehigh 121



Concrete Accessories

"Syndecrete" is a precast concrete used for architectural surfacing, with half the weight and twice the compressive strength of conventional concrete. ST/Syndesis 126



04200 Foam Blocks

Concrete block substitute made of rigid polyurethane foam; blocks are strong, lightweight, and require no mortar. Good thermal and sound absorption qualities. CDIS/Featherlite 130



Georgia Marble brochure lists

marble varieties and finishes,

specifications, and typical

CST/Georgia Marble 135

04400 Stone

details.



03010

Concrete Repair Materials Self-curing, quick-setting concrete repair mortars from Thoro. Test data on the materials' strength provided.

ST/Thoro 122



03450 **Architectural Precast Concrete**

Lightweight building panel system, plant-built to job requirements. Brochure stresses system efficiency and gives typical details and Rvalues.

CDS/SMITH-MIDLAND 127



04200 Brick

H.C. Muddox brochure lists dimensions and color choices for thin brick, standard brick, brick pavers, and brick block.

D/H.C. Muddox 131



Masonry Restoration

Literature from ProSoCo provides extensive specifications and product data for the Sure Klean line of masonry restoration products.

IS/ProSoCo 136



04200 **Glazed Block**

04200 **Acoustic Block**

DiffusorBlox disperse sonic reflections uniformly over a range of frequencies and provide extended low-frequency absorption, controlling reflection and reverberation. **IST/RPG** 133



04200

CDT/ThermaLock Products 134





P/A Annual Information Sources, 1993–1994

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Manufacturers' Literature

NICKEL-SILVER HANDRAILS Julius Blum & Co. Creates a New Look With A Time-Honored Alloy

Julius Blum is pleased to announce the arrival of a new line of handrail sections crafted in the timeless beauty of Nickel-Silver. Often referred to as White Bronze, Nickel-Silver is a copper alloy with a warm silver color. When polished, it has the appearance of stainless steel with a trace of gold. Left unprotected, it will tarnish from a gray-brown to a finely mottled gray-green. If the patina is undesired, the finish can be protected by applying either a high quality lacquer or wax.

For literature and samples, contact Julius Blum & Co., Inc.

Julius Blum & Co., Inc. is the industry's most complete source for architectural metals. For our complete catalog of Stock Components for Architectural Metal Works, request our Catalog 15. Julius Blum & Co., Inc., Carlstadt, New Jersey.

JULIUS BLUM & CO., INC. P.O. BOX 816, CARLSTADT, NEW JERSEY 07072-0816 800-526-6293 • (201) 438-4600 • FAX (201) 438-6003

Division 05 -Metals



05000 **Metal Components** Georgia-Pacific catalog

includes screws, strapping, rebar, remesh, block mesh, structural wood connectors, farm and ranch wire, and metal roofing and siding.

DS/Georgia-Pacific 137

05720

06010

Lumber

vided

Railings & Handrails

Catalog 15 describes the com-

plete line of railings and orna-

mental metal components by

Julius Blum. Thoroughly

CDIST/Julius Blum 142

Guide to southern pine

dimension lumber for joists

and rafters. Details, framing

codes, fire performance, and

sound transmission values pro-

dimensioned and specified.



05720 **Railings & Handrails**

Nylon-covered steel handrails with concealed fastenings. Four types of ballustrades are available. Details of construction, dimensions, and colors.

DS/HEWI 141

Division 06 -Wood & **Plastics**



06300 Wood Treatment

Guide to DRICON fire retardant treated wood includes product details, performance characteristics, strength design factors, code references, and a sample specification. ST/Hickson 150



06300 Wood Treatment

Fire retardant treated lumber and plywood, strength-tested at high temperatures for structural applications. Brochure lists strength adjustments and use recommendations. ST/Hoover Treated Wood 151





05160

Structural Framing Systems MERO Spaceframes brochure features photos of completed installations, with some construction details and finish information.

C D / MERO Structures 138



05720 **Railings & Handrails** Stainless steel, brass, wood and aluminum glass rail systems for stairs, ramps, balconies, and atriums. Specifications, and some details.

DS/Newman Brothers 143



Laminated & Processed Sheets S/Wilsonart 147



Architectural Woodwork Custom hardwood and softwood moldings, doors, windows, tongue and groove paneling, siding and flooring, stair



05600 **Architectural Metalwork**

Cast metal ornament brochure features a portfolio of custom work in aluminum and bronze alloys. Storefronts, railings, gates, lanterns, chandeliers, and fountains. S / Historical Arts & Casting 139



05800 **Expansion Control**

Joint covers by C/S feature a thermoplastic colored gasket set in a thinline extruded aluminum frame. Dimensions, specifications, and construction details.

C D S / The C/S Group 144



05720 **Railings & Handrails**

Aluminum frames, rails, and latticework, custom-designed to suit the architect's own specifications.

DS/Cross Industries 140



05800 **Expansion Control**

JointMaster floor, wall, and ceiling joint covers by Pawling. Systems meet newest fire barrier acceptance criteria. Lists constuction details and specifications. CDS/Pawling 145



06124 **Fiberboard Sheets**

Overview of Homasote fiberboard products made of recycled newsprint. Suggested uses, dimensions, and flame spread classifications.

S/Homasote 149



06610 **Glass Fiber Fabrications**

Literature from MFG on fiberglass for architectural detailing. Spec Data sheet shows sections of details. Brochure shows application photos and lists physical properties. CDST/MFG 154

Contents Codes: C Construction Details D Dimensions I Installation Instructions S Specifications T Test Results.



06020

Collection of decorative laminates by Wilsonart, with patterns and solid colors, textured finish options, and performance options. Technical data and specifications.



parts, mantels, and cabinetry.

D/Boise Moulding 152

Manufacturers' Literature

89



06124 **Fiberboard Sheets**

1993 Georgia-Pacific catalog featuring particleboard, medium-density fiberboard, hardboard and Industrapanel panelboard products. Lists distribution center locations. DST/Georgia-Pacific 148



06430 Wood Stairs

Brochure presents circular and spiral stairs (and stair parts) by Arcways, and offers Arcitext, a CAD software program for circular stair design.

D / Arcways 153

"We chose G-P Dens-Glass Gold to protect the project from moisture. We were not expecting a hurricane."



Architect: Group 70 International, Inc./ General Contractor: Fletcher Pacific Construction Company

G-P: You figured you'd use Dens-Glass[®] Gold to keep moisture out of the condos, and it ends up ...

ARCH: ...helping the condos stand up to hurricane force winds as well. The combination of the synthetic plaster we used and the Dens-Glass Gold gave the condos more structural stability than regular gypsum board could have.

G-P: You counted on Dens-Glass Gold for protection from sea spray, right?

ARCH: Yeah, constant sea spray riding in on lovely breezes up to 42 knots. That was a key reason we specified Dens-Glass Gold-paper-face can't touch it for moisture protection.

G-P: So when Iniki arrived, the condos survived the winds *and* the rain.

ARCH: Frankly, we were astonished. You know, over 85% of the buildings on the island were damaged. No one would have expected Dens-Glass Gold to withstand that kind of storm. But it <u>is</u> made for high performance. Its construction is totally unique. Silicone and fiberglass, right?

G-P: Silicone-treated core and embedded fiberglass mats front and back, with the gold-colored alkali-resistant coating.

ARCH: And it's those fiberglass mats that make it more stable than paper-face.

G-P: By the way, G-P backs Dens-Glass Gold with a sixmonth limited warranty against moisture deterioration when it's fully exposed to the weather. It's also warranted for 5 years against manufacturer defects.*

G-P: So, you're a pretty satisfied customer?

ARCH: And you're a master of understatement.

*For a free brochure on Dens-Glass Gold including warranty information, call 1-800-BUILD GP (284-5347), Operator 737. For technical assistance, call 1-800-225-6119. (In Georgia, call (404) 987-5190.) Look for us in Sweets, Section #09250/GEN.



SOLVE IT WITH G-P. is a service mark and DENS-GLASS is a registered trademark of Georgia-Pacific Corporation. ©1993 Georgia-Pacific Corporation. All rights reserved.

Division 07 -**Thermal &** Moisture Protection



07240 EIFS

Specifications and details for the Parex System R exterior insulation and finish system. Other brochures from Parex give color choices and test results.

CS/Parex 159



07270 Firestopping USG system blocks smoke and flames from passing through openings in fire-rated floor and wall assemblies. Lists construction details and specifications. CDIS/USG 164



07410 Preformed Roof & Wall Panels Specifications and construc-

tion details for ASC Pacific's line of preformed metal roof and wall panels. CADalog generates specifications and detail drawings.

CDS/ASC Pacific 169



07100 Waterproofing

Pecora sealants include oneand two-part elastomeric urethanes, sheet and liquid waterproofing membranes, urethane deck coatings, and clear penetrating sealers. CT/Pecora 155



07240 EIFS

Architectural Coating & Veneer Systems Manual features Sto's line of synthetic finishes, paints, one-coat stucco products, and other non-EIFS systems.

CDIST/Sto Industries 160



07310 Shingles Panelized exterior siding system. Specifications, application, and finishing information.

DS/Cedar Valley Shingle 165



Preformed Roof & Wall Panels Curveline's crimp-curving process molds metal facade panels to specifications. Single, double, and triple radius curves, and S-shaped curves.

DS/Curveline 170



07100 Waterproofing Cement-based coatings from

Thoro, for below-grade waterproofing of concrete and masonry.

ST/Thoro 156



07240 FIFS

Brochure features the Ful-O-Mite exterior insulation and finish system for residential or commercial application. Thermal resistance values and test results. DST/TEC 161



07310 Shingles

CertainTeed asphalt roofing for residential and light commercial applications. Fire ratings and ASTM/ CSA specifications included.

DS/CertainTeed 166



Preformed Roof and Wall Panels Metal roofing and wall components from N.A.T. Exposed fastener, concealed fastener, and standing seam panels. Specifications, installation, and technical information. CDIS/N.A.T. Industries 171



07200 Insulation

Brochure lists specifications for company's commercial insulations, including the Curtain Wall, Sound Batts, Safing, Fireboard, and Firebatt product lines. DT/Partek 157

07250 Fireproofing

Lightweight, cementitious fireproofing product. No combustible polystyrene or acidforming additives. Quick drying. Physical and thermal properties listed. ST/ISOLATEK 162



07310 Shinales

Brochure provides detailed specifications and dimensions for PABCO's line of roofing shingles

DS/PABCO 167



07410

Preformed Roof & Wall Panels Catalog of curtain walls, insulated and uninsulated wall and roof panels, standing seam roofs, and sound absorption and fire walls. Integrated window option.

CDST/E.G. Smith 172



Roof & Deck Insulation Expanded polystyrene (EPS) insulation for roofing applications. Available in a regular (flat) series, or as sloped panels for better roof drainage. Lists R-values DIST/AFM 158



07270 Firestopping

Technical bulletin from Domtar lists fire-tested details for firestopping one-, two-, and three-hour walls and floors for pipes, conduits, cables, and steel deck flutes. CDIT/Domtar Gypsum 163



07320 **Roofing Tiles**

Booklet provides installation details and specifications for clay roofing tiles manufactured by Gladding, McBean.

CDIS/Gladding, McBean 168



07410 **Preformed Roof & Wall Panels** Overview of preformed metal roof and wall systems from MBCI. Materials and finishes information.

DS/MBCI 173

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Manufacturers' Literature



Composite Building Panels

Alucobond Material (aluminum composite) and Alucobond 21 Material for curtain walls and cladding. Technical specs and finish information.

ST/Alucobond 174



07500 **Membrane Roofing**

Technical manual for Dibiten modified bitumen roofing membrane contains construction details, specifications, and installation information.

CDIS/Dibiten USA 179





07555

Roof Ballast Materials Brochure describes Roofblok's ballast systems, which protect roofs from wind, membrane punctures, and deterioration resulting from UV exposure.

DST/Roofblok 184



07810 **Unit Skylights**

Thermo-Vu skylights, in insulated flat glass or insulated double-dome acrylic. Vinyl or copper flashing.

CDS/Thermo-Vu 189



07420

Composite Building Panels REYNOBOND aluminum composite panels from Reynolds are for cladding, soffits, fascias, column covers, and beam wrap. Available with a fire-resistant core.

DST/Reynolds 175

Membrane Roofing

CS/Hydrotech 180

173

Brochure covers Monolithic

Membrane 6125 - a 180-mil-

thick, fully adhered, rubber-

ized asphalt membrane for

waterproofing and roofing.

07500



07460

Siding Alcoa's 1993 general Sweet's catalog describes vinyl, aluminum, and steel exterior sidings. New sidings have Kynar finishes. Gutters, soffits, and accessories.

CDS/Alcoa 176



07500 **Membrane Roofing**

Brochure provides information on the Hi-Tuff single-ply, 45-mil roofing membrane based on Hypalon, a chlorosulfonated polyethylene (CSPE) synthetic rubber. CDST/JPS Elastomerics 181



07650 **Flexible Flashing**

Nervastral offers thru-wall flashing and membrane waterproofing for both concealed and exposed applications. New: Bitu-Mem preformed membrane.

DS/Nervastral 186



07820 **Skylight Structures**

Brochure features Skywall custom translucent skylight and curtain wall systems. Heat and light transmission values, physical properties, and test data.

DT/Skywall 191



07460 Siding

A look at Wolverine's vinyl sidings and accessories. Material specifications plus test data, ASTM tolerances and requirements, and specifications.

CDST/Wolverine 177



07500

Membrane Roofing Catalog covers built-up roofing, modified bitumen roofing, single-ply roofing, and roof insulations and accessories. Technical data, details, and specifications. CDIS/Manville Roofing 182



07720 **Roof Accessories**

Installation guide to Cor-A-Vent ridge and soffit ventilation systems for shingle, shake, tile, or slate roofs. Brochure explains balanced vent system design.

CDI/Cor-A-Vent 187



07820 **Skylight Structures** Sunglo skylights come in structural and non-structural varieties, as well as in standard or

CDS/Sunglo 192

custom sizes.



07500 Membrane Roofing

Technical Manual for BondCote mechanicallyattached, ballasted, and fully adhered roofing. Includes installation guidelines, typical details, and warranties. CDIS/BondCote 178



07510 **Built-Up Bituminous Roofing** Complete modified asphalt roofing systems handbook from Nord Bitumi covers APP and SBS systems as well as Duo-Ply Systems. Specs and installation information. CDI/Nord Bitumi 183



07810 **Unit Skylights**

Bristolite catalog features roof windows, skylights, smoke vents, and access hatches. Specifications and details of each. Custom structural skylighting also. CDS/Bristolite 188



07920 Sealants

Basic features, specifications, and compatibility data on Dow Corning silicone sealants and structural adhesives for window glazing, weatherproofing, and joint sealing applications. ST/Dow Corning 193

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07610 **Metal Roofing**

Brochure from Metal Sales provides details and specifications for standing-seam roofing, and for a roof/wall batten system with concealed fasteners

CDST/Metal Sales 185



07810 **Unit Skylights** VELUX roof windows, skylights, sunscreening accessories, and electric/ manual controls. Flashing information, glazing types, and R-values. DT/VELUX 190



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Manufacturer's Literature

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D

APPROVED TITE-LOC COPING

C

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U

Whatever the weather, this coping stays put.

deally suited for use on industrial plants, schools, hospitals and other types of commercial construction, the Petersen TITE-LOC Coping System features a built-in sealing mechanism incorporated into the splice plate. This proprietary feature serves to add rigidity and insure a weathertight joint.

And now TITE-LOC Coping is available with a reinforced hold down cleat that has been Factory Mutual tested to meet the rigid requirements of the FM I-90 test for wind uplift. Specify TITE-LOC Coping and you can rest assured... whatever the weather, this coping stays put!



NEOPRENE

4295 Hayes Avenue Tyler, TX 75707 FAX: 1-903-581-8592 1-800-441-8661

Circle No. 880

NEOPRENE SEALANT STRIP (factory applied) **Doration** Other Plant Locations: <u>Annapolis Junction</u>, MD: 1-800-344-1400

Annapolis Junction, MD: 1-800-344-1400 Elk Grove Village, IL: 1-800-PAC-CLAD

> SNAP-ON COPING

Features

- Innovative new gutter splice plate
- •Available in .040 .125 aluminum and 24 ga. steel
- •Finishes include Kynar 500,[®] anodized coatings and a wide variety of custom post-finished options
- •Available in up to 14 foot lengths
- •Also available with metal compression strip
- •Produced at all three Petersen locations
- •Available with reinforced hold down cleat for FM I-60 and I-90 approval

STRENGTHENING BEAD

ROOFING

PATENT PENDING

Proven solutions for your passive fireproofing situations

For more than 40 years, we have been working closely with architects, engineers and contractors to provide just the right fireproofing for every project. And that's why CAFCO[®] products are the world's best-selling sprayed fireproofing.

Designed to meet rigid standards, perfect for new or retrofit applications, CAFCO products are easy to apply and quick-drying. Perfect passive protection for floor and roof assemblies, steel beams, columns, joists, walls and partitions — with the added benefit of thermal and acoustical properties. For interior steel, for impact-prone areas, for exterior exposures — CAFCO fireproofing gives you product choice, tested performance and compliance with major codes and specifications.

At ISOLATEK INTERNATIONAL, we are committed to providing cost-effective solutions for each of your passive fireproofing needs. Think of us as part of your building team. For complete information call us at 800 631-9600.

Characteristic	ASTM Method	BLAZE-SHIELD DC/F	BLAZE-SHIELD II	DECK-SHIELD I	CAFCO 280	CAFCO 300	CAFCO 800
Surface Burning	E84	Flame: 0 Smoke: 0					
Combustibility	E136	Noncombustible	Noncombustible	Noncombustible	Noncombustible	Noncombustible	Noncombustible
Density	E605	13 lb/ft ³ (208 kg/m ³)	16.5 lb/ft ³ (264 kg/m ³)	22 lb/ft ³ (352 kg/m ³)	17.5 lb/ft ³ (280 kg/m ³)	19 lb/ft ³ (304 kg/m ³)	40 lb/ft ³ (640 kg/m ³)
Cohesion/ Adhesion	E736	295 lb/ft ² (14.2 kPa)	399 lb/ft ² (19.1 kPa)	1146 lb/ft ² (54.9 kPa)	399 lb/ft ² (19.1 kPa)	333 lb/ft ² (15.9 kPa)	1300 lb/ft ² (62.2 kPa)
Deflection	E759	No Cracks or Delaminations	NA				
Bond Impact	E760	No Cracks or Delaminations	NA				
Compressive Strength	E761	828 lb/ft ² (39.6 kPa)	1700 lb/ft ² (81.4 kPa)	7340 lb/ft ² (351 kPa)	959 lb/ft ² (46 kPa)	1790 lb/ft ² (85.7 kPa)	58,500 lb/ft ² (2801 kPa)
Air Erosion Resistance	E859	0.000 g/ft ² (0.000 g/m ²)					
Corrosion Resistance	E937	Does Not Promote Corrosion of Steel					
Sound Absorption	C423	0.85 NRC	0.75 NRC	0.65 NRC	0.50 NRC	NA	NA
Thermal Conductivity	C518	3.45 R Value	3.23 R Value	NA	2.33 R Value	1.85 R Value	NA

PHYSICAL PROPERTIES OF SIX PROVEN SOLUTIONS

Values represent laboratory tests on CAFCO Products. NA = Not Applicable





INTERNATIONAL

Division 08 -**Doors &** Windows



08000 **Door & Windows** This guide to EFCO's line of **Division 8 products lists** details, specifications, performance ratings, test results, and finish options.

CDT/EFCO 194



Wood Doors

Architectural wood doors for commercial applications from Weyerhaeuser. Lists dimensions and specifications.

CD/Weyerhaeuser 198



08305 **Access Doors**

J.L. Industries catalog features an expanded range of options for the Model FD fire-rated panel, and introduces the Model CP panel for plaster ceilings. CDS/J.L. Industries 203



08380 **Traffic/ Impact Doors** ELIASON "Easy Swing" double action doors and door accessories. Models for light, medium, or heavy traffic.

DS/ELIASON 208



08275 **Door Louvers & Vision Lights** Brochure details a range of fixed blade and adjustable door louvers, as well as rectangular, round, and oval UL-listed vision lite frames.

CD/Air Louvers 199



08330 **Coiling Doors & Grilles**

Atlas Roll-lite brochure lists rolling service doors, insulated doors, counter shutters, grilles, sectional and insulated steel doors. Detail drawings, specifications.

CDS/Atlas Roll-lite 204



Entrances & Storefronts

Catalog includes photos, specification information, and test results for Kawneer's line of framing, facing and entrance products, and Brite Vue Glass Systems. DT/Kawneer 209



08100 **Metal Doors & Frames**

Fire-rated commercial steel doors and frames, replacement steel doors and frames, and residential steel entrance doors. Specs and test data.

DS/General Products 195



08300 **Special Doors** Bilco catalog features roof scuttles, fire vents, floor, vault and sidewalk doors, basement doors, and the LadderUP Safety Post. Details, specifica-



This brochure contains specification details on the complete line of Raynor commercial/ industrial sectional garage doors, including the Tri-Core super-insulated door. CDS/Raynor Garage Doors 205



08455

Entrances & Storefronts GPX fire-rated door and wall assemblies offer wireless vision, and meet both fire and safety requirements with ratings of 20, 45, 60 and 90 minutes.

CDST/O'Keefe's 210



08200 Wood Doors

Marquis interior and insulated exterior French doors from Morgan are detailed in this brochure. Available in fir, pine, or oak.

DS/Morgan Manufacturing 196



08305 Access Doors

Fire-rated access doors for walls and ceilings, universal flush access doors, access doors for drywall and plaster, plus the first uninsulated firerated access door. CDS/ACUDOR 201



Guide to Windsor Door's line of commercial/ industrial sectional doors in steel, wood, and aluminum. Insulated doors, and full view sections.

DS/Windsor Door 206



08500 **Metal Windows**

EXTECH systems using glass, fiberglass, or polycarbonate glazings. Framing systems are rigid aluminum extrusions in top-hinged, sliding, and fixed configurations. CDST/EXTECH 211



08200 Wood Doors

Standards and specifications for architectural wood flush doors, from the National Wood Window and Door Association. Installation and care information CDS/NWWDA 197



08305 Access Doors

Prefabricated floor hatch and trench components for slabon-grade construction. Cover is filled on site to match the surrounding floor. Security and water seal features. CDS/Arden Architectural 202



08380 **Traffic/ Impact Doors**

Brochure lists specifications and details for RubbAir double-acting traffic doors.

CDS/Eckel Industries 207



Metal Windows

Heavy custom steel windows and doors for institutional, monumental, and commercial construction.

CDST/Hope's 212

Manufacturers' Literature

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08360 **Sectional Doors**







08360

Sectional Doors



Brochure illustrates custom window series by J. Sussman. Windows can be produced in virtually any shape or size, with or without thermal breaks, and with true muntins. CDS/J. Sussman 213



08610 Wood Windows

08640

is standard.

CDST/Skytech 219

Catalog of windows and doors by Kolbe & Kolbe. Includes standard rough opening sizes, clear openings, R- and U- values and section details.

CDST/Kolbe & Kolbe 214

Bi-Folding Glazed Patio Doors

The Mirage glass wall folds

leaving a 92 percent opening.

Fourteen standard sizes avail-

able in widths up to 20' and

heights of 813/4". Low-E glass



08610 Wood Windows

SealRite brochure gives basic information and specifications, with air infiltration and R-values, and introduces the KLEER ENERGY system with low-E glass.

CDS/SealRite Windows 215



08710

DORMA brochure describes fire safety items, including automatic door closers for fire doors that hold doors open until signaled by the fire alarm system to close.





08716 **Exit Devices**

American Device Series 4000 (narrow stile) and Series 6000 (architectural) exit devices. Optional electronic functions.

CDS/American Device 225



Prefabricated glass block pan-



08610 Wood Windows

Guide to the WENCO JX-7 clad wood window and patio door line, with natural wood interiors and maintenancefree aluminum clad exteriors. Specs and energy data. CDST/WENCO 216



08710 **Finish Hardware** Brochure features architectural door pulls and shower door hinges.

CD/Hiawatha 221



08718 **Sliding Door Hardware** Sliding and folding door hardware from L.E. Johnson, for interior applications. Lists

CD/L.E. Johnson 226



08810 Glass

Laminated security and fireresistant glass and glazing; zoo, aquarium, and stadia glass laminates. Sound and energy control glass. Test data and applicable standards. D S T / Globe Amerada Glass 231



08630 **Plastic Windows**

Spectus casements are vinyl for low maintenance, and feature devices for easy installation and energy efficiency. Spectus also makes doublehungs, tilt-turns, and sliders. S/Spectus 217



08710 **Finish Hardware** Architectural grade door controls. Concealed and surfacemounted closers are offered with models to meet ADA requirements. High security

and life safety controls.

D S/LCN Closers 222

08720 **Door Operators**

Brochure from Horton offers specifications and details for its line of sliding and swinging doors and operators. Doors activated by overhead photoelectric detector or floor mat. CDS/Horton Automatics 227



08810

Glass Laminated, insulating, heatstrengthened, and tempered glass products. Security glazings, bullet-resistant glass, anti-lacerative, and anti-spall

laminates. D ST/Laminated Glass 232



08640

Bi-Folding Glazed Patio Doors

French door system made of select grade Douglas Fir allows openings up to 18 feet wide. Engineered for weathertightness, security, and ease of operation.





Finish Hardware

NT Falcon Lock catalog features a full line of cylindrical and mortise locks and highsecurity deadlocks. Specifications and function charts included. DS/NT Falcon Lock 223

08742 **Electrical Locking Systems** Security and access control systems by Asterix. Magnetic locks, power distribution units and accessories, and heavyduty electric strikes.

CD/ZERO 224

08710

Finish Hardware

high-traffic areas.

Heavy-duty, integrated door

and impact shock; good for

hinges help dissipate kick-back

08810 Glass

Brochure presents Asahi interior glass products - for wall coverings, windows, doors, partitions, displays, and screens. Wide variety of colors and finishes. DS/Asahi Glass 229



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Manufacturer's Literature

08710





DS/Asterix 228

08810 Glass

els for skylights, skybridges, floor and deck lights, stair treads, and wall panels. Structurally engineered, preglazed, and fully waterproof. CDS/Circle Redmont 230





Contents Codes: C Construction Details D Dimensions I Installation Instructions S Specifications T Test Results.









The verdict is in. The complete line of Chase-Durus traffic doors is judged to be of the very highest quality, reliability and aesthetic appeal. In reality, there is no *"or equal"* for this wide range of doors:

- · Speedor® automated high-speed roll-up doors
- · Quicky[®] automated high-speed horizontal doors
- Durulite® insulated impact traffic doors in various configurations and full range of colors
- Durulite® corrosion-resistant personnel doors
- Chase-Durus solid core doors, service doors, flexible doors and a whole lot more

No matter what application you have, we can speed your selection and specification process. We offer more choices, more options, more solutions to problem doorways...in commercial, institutional, consumer and industrial doors. Judge for yourself why Chase-Durus doors are seen in all the best locations. Refer to our full line catalog in Sweet's...or call toll-free 1-800-543-4455 (Ohio 513-860-5565), or Fax 1-800-245-7045.

Circle No. 857 on Reader Service Card

Cincinnati Ohio 45246

Make a beautiful opening statement, with Designer Line/real oak doors from Karona.

10021 Commerce



ASE-DUR

CASE

OPEN &

Every Karona interior door is meticulously crafted with rich oak veneer surfaces that can be beautifully finished to match any decor. And they are available in several panel styles as well as French, louvered or bi-fold doors.





or mullions.

Finishes

Manufacturer's Literature

Literature from Pilkington Glass supplies details and test data for the Planar System, which provides a complete glass envelope without frames

CDST/Pilkington Glass 233

Division 09-



08810 Glass

Saint-Gobain glass block is available in over two dozen patterns and sizes, and in more than eight colors. Brochure lists specifications and technical data.

DIST/Saint-Gobain 234



08810 Glass

09120

Ceiling Systems

Armstrong.

Performance information and

specifications for 17 new sus-

pension ceiling systems from

Heat Mirror and Superglass insulated glass systems, and California Series laminated glass. Glass is reflective, vet has high light transparency.

DST/Southwall 235



08810 Glass

Wireless fire-rated glass, for uncompromised aethetics. Physical characteristics and ratings information.

DS/Technical Glass 236



09120 **Ceiling Systems** Extruded aluminum grid, cus-

tom grid profiles, decorative ceilings, clean room grids, environmental aluminum grid, and curtain pockets and column collars. DS/Gordon 240



09250 **Gypsum Board**

Complete reference guide to Gold Bond building products. Technical data, detail drawings, specifications, and installation recommendations.

CDIST/National Gypsum 245



09300 Tile

Bisazza Venetian glass mosaics, in a variety of patterns and colors. Tiles are square and smooth-surfaced, suited for both commercial and residential applications. DST/NemoTile 250



08840 **Plastic Glazing**

Polygal PCSS is a tough, lightweight, insulating glazing extruded from high performance polycarbonate. Brochure lists specifications and performance data. DST/POLYGAL 237



09200 Lath & Plaster

Catalog contains Fry Reglet's complete line of extruded aluminum reveal moldings for use with plaster, drywall, acoustical, EIFS, and hardboard systems. CDS/Fry Reglet 241



09270 **Gypsum Board Accessories**

Fine English ornamental plasterwork. Center pieces, panel moldings, cornices, archways, corbels, fire surrounds, porticos, door surrounds, and columns.

D / Aristocrat 246



09310 **Ceramic** Tile Tile finish, color, and size information from Crossville Ceramics. Specifications and performance test results. Also available: "How to Care for Porcelain Tile."

D ST/Crossville Ceramics 251



09000 **Finishes**

Overview of USG's wall and ceiling products - specifications keyed to brochures with more in-depth information. Also: Division 5,7,10, & 11 products.

CDT/USG 238



09200 Lath & Plaster

Catalog of PVC stucco, plaster, applied accessories. Rustproof tive to metal.

C D / Plastic Components 243



DIST/American Olean 248



CDST/Armstrong 239

09250 **Gypsum Board** Catalog features gypsum product information including Dens-Glass Gold, Dens-Shield and Dens-Deck. Gypsum board, finishes, construction

details, and specifications. CDST/Georgia-Pacific 244



09300 Tile

Catalog presents DAL-TILE's line of glazed wall tile, ceramic mosaics, glazed and unglazed floor tile, stone tile, and specialty tile.

DST/DAL-TILE 249

09200

09290

Gypsum Fabrications

specifications.

Glass fiber reinforced gypsum

coffered ceilings, capitals, and

light shelves. Brochure gives

technical information and

ST/PLASTRGLAS 247

products. Columns, domes,

Lath & Plaster

Folder describes two-coat stuc-

co walls with accordion-folded

the construction time of three-

coat walls. ICBO evaluations.

CDIST/Monsanto 242

Fome-Cor board. One-third



drywall, EIFS, and directand damage-resistant alterna-



09300



Contents Codes: C Construction Details D Dimensions I Installation Instructions S Specifications T Test Results

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Circle No. 884 on Reader Service Card



Circle No. 851 on Reader Service Card



Manufacturer's Literature



Catalog from Florida Tile features expanded product lines and new color palettes. New: metric measurements, trim tile section, specifications, list

of distributors. DT/Florida Tile 252



Complete information on

ceramic tile, as well as data on

Summitville's 23 lines of

09310 **Ceramic Tile**

102





09500

Acoustical Treatment

Noise control products and systems from Eckel, for correctional institutions and highsecurity facilities. Lists sound absorption values.

DST/ECKEL 262



Resilient Flooring

Brochure features the Coloright system of colormatching across all product lines of rubber and vinyl wall base, stair treads, rubber tile, and transition accessories. DST/Johnsonite 267



09310 **Ceramic Tile**

09330

results.

Overview of glazed ceramic floor tile and natural stone tile from Interceramic. 24 different lines. Lists specifications and test data.

DST / Interceramic 253

le



09310 **Ceramic** Tile

Color brochure from Latco lists ceramic tile sizes and colors. Specifier's Guide gives installation and maintenance information, and test results.

DST/Latco 254



09360 **Plastic Tile**

Catalog of vinyl tile and accessories, rubber tile, stair treads, and installation materials by Azrock. Physical characteristics, testing, and installation costs provided. DST/Azrock 259



09540 **Special Wall Surfaces**

National Products' line of decorative tambour for walls and doors, in wood veneers, solid woods, high pressure laminates, metals, mylars, and paint grades. DIS/National Products 264



09650 **Resilient Flooring**

Mannington inlaid sheet vinyl in 52 colors. Thirty percent thicker than the industry standard; sheets can be welded for a continuous, nonporous surface.

DIST/Mannington 269



09310 **Ceramic Tile**

Marazzi now offers 13 lines of glazed and unglazed ceramic tile, in a variety of patterns, colors, and textures. Friction coefficients, maintenance, and specifications included. DST/Marazzi Tile 255



Tile Setting Materials

Guide to MAPEI's line of surface preparation products, mortars and additives, mastics, and grouting. Includes physical properties and surface coverage information. CDST/MAPEI 260



Pressed tin ceilings and cornices, in Art Deco and Victorian designs. Brochure lists sizes and gives detailed installation instructions.

DI/Chelsea 265

Resilient Flooring Mercer wallbase, stair treads, ings, and adhesives. Unicoordination.

DS/Mercer Products 270



09310 **Ceramic Tile**

Vitreous unglazed indoor/ outdoor ceramic tile from Metropolitan Ceramics. Featured are new METRO accent tiles. Colors, performance testing, and specs. DST/Metropolitan 256



09400 Terrazzo

Introduction to TUFF-LITE epoxy terrazzo flooring from TEC. Product testing results compared with ASTM standards for strength, expansion and flammability. T/TEC 261



09550 Wood Flooring

Brochure features specifications for several hardwood flooring systems providing cushioning and shock absorption, uniform resiliency, and low sound transmission. CDS/Action Floor Systems 266



09650 **Resilient Flooring**

Brochure provides specifications for rubber and vinyl stair treads and risers, rubber flooring tile, landings, nosings, corner guards, and rubber-fabric carpet.



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DST / Florida Brick & Clay 258



09500 **Acoustical Treatment**

VARITONE system from Industrial Acoustics consists of wall- or ceiling-mounted sound absorption modules. Acoustical absorption tables and specifications given. CDST/IAC 263



09650 **Resilient Flooring** Vinyl sheet flooring for commercial and institutional "Lonfloor" plus specialty face patterns. Test data.

installation. Smooth surface flooring with embossed sur-DST/Lonseal 268







09545 **Special Ceiling Panels**





stair nosings, rubber flooring, rubber stair treads, vinyl mold-Color system facilitates color



Progressive Architecture 12.93

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and when the tenor player cuts loose he spins a tale of tears shed and laughter and of the energy and brutality of big city life and somehow his fleeting improvised story contains equally balanced doses of elegance and passion.

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ng new solutions to the surface



00200 **Special Coatings**

Vapor permeable, washable interior coating for walls in heavy traffic areas. Plain or speckled and textured finishes; custom colors. Lists testing information.

ST/Parex 272



09950 Wall Coverings

High impact wall covering and prelaminated panels, offered in 11 new stone patterns, 72 solid colors, and 16 textures. Also acoustical panels, and door and frame protection. CDST/ The C/S Group 277





00200 **Special Coatings**

Thoro architectural coatings are designed to work together to seal water out, while permitting walls to "breathe," preventing water vapor buildup and damage.

ST/Thoro 273



09950 Wall Coverings

Photos, specifications, physical properties, and patterns of Forbo's Vicrtex vinyl wallcoverings. For school, corporate, health care, hospital, or institutional settings. DST/Forbo Industries 278

BOBRIC

10155 **Toilet Compartments**

Washroom Planning Guide describes how Bobrick products may be used to meet ADA guidelines. Dimensioned bathroom plans.

D/Bobrick 282



Wall & Corner Guards Pro-Tek handrails, wall guards, corner guards, baseboards, and door protectors are described.

CDS/IPC 286

Wall and Corner Guards

wall protection systems.

Durable vinyl, in 60 colors.

High impact door, corner and

10260



nggnn Paint

Complete specifications on a full line of coating systems, including VOC compliance information, surface preparation and application, and testing data.

IST/Sherwin-Williams 274



09950 Wall Coverings

KYDEX protective wallcoverings are damage resistant, washable, fire retardant, and available in a range of colors, textures, and thicknesses. Ideal for high traffic areas. CDST/Kleerdex 279



10155 **Toilet Compartments** Full line of toilet, shower, and dressing compartments. Baked enamel, stainless steel, plastic laminate, and phenolic units.

CDS/Metpar 283



Access Floors Detailed specifications for DONN Access Floor Systems. Information on understructures, floor covering options, air and wiring distribution systems, and accessories. DST/USG Interiors 288



nggnn Paint

Product data for Zinsser's paint and wallcovering primers and specialty products. Includes low odor and mildew-proof products and wallcovering tools. IS/Zinsser 275



09950 Wall Coverings NeoClad and Neoparies glass

ceramic architectural panels from N.E.G. Brochure shows wall installations and lists physical properties.

DS/N.E.G. 280



10240 **Grilles and Screens** CROSS VINYLattice is impact resistant, never needs painting. Comes in 9 colors and 12 patterns.

DIMS/CROSS Industries 284



10300

Gas Fireplaces Gas fireplaces from Heatilator. Direct-vent and up-vent fireplaces and fireplace accessories. Dimensions and Btu ratings.

DS/Heatilator 289



09950 Wall Coverings

Xorel fabrics are stain-resistant, durable, flame-retardant, non-toxic, easy to maintain, and available in 1600 colors. Lists test results.

ST/Carnegie 276



09985 **Prefinished Panels** Data on Homasote DesignWall interior panels. Dimensions and specifications are provided as well.

DS/Homasote 281



10260 Wall and Corner Guards Acrovyn corner guards, handrails and crash rails. Available in solid colors, faux stone, and wood.

CDS/The C/S Group 285



10426 Signage

Signage in wood, Corian, Avonite, tile, stone, and other materials. Features ADA signage.

CDS/BEST 290

CDI/Pawling 287

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Manufacturer's Literature







10520 **Fire Protection**

Fire extinguishers and cabinets, and accessories. Introduces the ADAC cabinet designed for ADA compliance. Also, patented Fire-FX cabinet.

CDS/J.L. Industries 291

Division 11 -Equipment



11160 **Loading Dock Equipment** Line of inflatable dock seals, designed to reduce heat or conditioned air loss, and for protection from the elements.

S/AirLocke 300

Division 12-**Furnishings**



10520 **Fire Protection** Products that help prevent

fire, smoke, toxic fumes, and moisture from passing through penetrations in firerated walls and doors.

On-site PSA generators produce

nitrogen from compressed air

at 1/4 to 1/2 the cost of liquid

CDS/Larsen's 292

11000

Equipment

nitrogen.

11190

Detention Equipment

Security fire equipment cabi-

nets and heavy-duty security

access panels. Dimensions

and specifications provided.

DS/J.L. Industries 301

ST/Nitrotec 296



10530 **Protective Covers**

Walkway and carport covers. Span charts, canopy charts, footing charts, and loading conditions.

CDS/Royal Aluminum 293



11050 **Library Equipment** Brochure illustrates White's high-density automated filing system. 60 different workspace configurations. Computer-compatible.

S / White Office Systems 297



11190 **Detention Equipment** STRUCTOCORE security walls have continuous steel reinforcement for monolithic, high-strength, fire-resistant plaster; use instead of concrete or block. CDIS/USG 302



12621 **Office Furniture** Guide to Spec-Wall modular freestanding office furniture by Dar/Ran. Specification Guide lists dimensions and configurations.

DS/Dar/Ran 306



10800

Toilet and Bath Accessories Stainless steel washroom accessories for school, hospital, and commercial applications. Fully dimensioned and specified.

D / A&J Washroom 294



RPG modular performance shells control sound by diffusion, increasing clarity for performers and audience. Shell parts are flexible for cus-



11455 **Kitchen Cabinets** System 25 line of modern kitchen cabinets from Bulthaup of Germany. Wood, laminate, or stainless steel surfaces.

S/Bulthaup 303



12621 **Office Furniture** "Storm" tables by Howe come in stationary, folding, and flip-top models. 36 standard laminate and 14 standard vinyl edge colors.

DS/Howe 307



10800

Toilet & Bath Accessories HEWI products for universal accessibility. Grab bars, support bars, seats, plus an adjustable mirror.

D/HEWI 295



11110 Laundry Equipment Milnor laundry machinery in

varying capacities for a range of commercial and hospital uses. Dimensions and cycle capacities given.

DS/Milnor 299



11470 **Photo Equipment** Catalog of slide storage systems in a variety of configurations and capacities.

DS/Elden Enterprises 304



12621 **Office Furniture** Ergonomically designed VDT workstations and seating by Nova are described and illustrated.

D S / Nova Office Furniture 308

Manufacturers' Literature



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12170

Art Glass Work

Portfolio features architectural

installations of custom stained

glass work by Michael F. Pilla.

S / Monarch Studios 305



11060 **Theater & Stage Equipment**





12621 **Office Furniture**

Manufacturer's Literature

Brochure presents Techline cabinetry and office systems. Systems are frameless, with a modular design.

DS/Techline 309



CDS/Arden 314

Special

Division 13-

Construction

12690 Floor Mats & Frames Complete line of carpet, vinyl, abrasive, and stainless steel mats and grates is thoroughly illustrated in this brochure.



12625 **Health Care Furniture** Patient Care Furniture Collection by Adden, developed to

meet the needs of clinical care providers. Four styles, from traditional to contemporary.

DS/Adden Furniture 310



12635 **Residential Furniture** Bob Josten furniture in wood, glass, aluminum, and steel. Available with various finishes.

D / Bob Josten 311



12690 Floor Mats & Frames Complete line of mats and gratings for carpet, vinyl and abrasive treads is described and illustrated.

CDS/J.L. Industries 316



Chairs

"Multipla" modular seating system from Kron. Optional tables and armrests are also shown.

D / Kron 312



Stainless steel grating and aluminum entrance mats with carpet or vinyl inserts are described in this brochure.

CDS/Kadee Industries 317



13070 **Bullet-Resistant Protection** Bullet-resistant security equipment from National Bullet Proof. Doors, windows, frames, and pass-throughs discussed.

CST/National Bullet Proof 321



13134 **Precast Structures**

Transportable, precast concrete buildings for storage, equipment housing, and concessions. Custom ductwork or windows easily incorporated.

DS/EASI-SET 326



Tables

"Grip" tables from Atelier International. Various configurations and finishes are illustrated.

DS/Atelier International 313



12710 **Auditorium Seating** T-100 seating by JG, with a thin side profile for greater seating capacity. Variable seat

DS/JG Furniture Systems 318

⁷/A Annual Information Sources, 1993–1994

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CLEAR-Pb lead-impregnated, transparent plastic for x-ray room radiation protection. Choice of lead equivalencies.



Floor Mats & Frames

Entrance mats and foot grids

by C/S. Brochure introduces

the Pedimat II entrance mat.

CDS/ The C/S Group 315

12690

13015 Fabric Structures Coated fiberglass or polyester fabrics for use in tensile structures, by DCI. Fire- and UV-

S/DCI 319

resistant.



Glazed Structures

es, and custom window treatments are described.



including luminous skylights, and walls, and open plenum treatments.

D/USG Interiors 320



13123 **Glazed Structures** Sunbilt sunrooms feature thermally broken aluminum frames and tempered insulated glass. Roof fans, skylights

widths are available.



13074 **Pressure-Relief Panel** Assemblies

"Exployent" explosion and pressure relief system from C/S. Designed for frequent cycling; easily tested.

S / The C/S Group 322



13152 **Swimming Pools**

Recreational and competitive swimming pool equipment. Diving stands and towers, starting platforms, grab rails, and ladders.

CDS/KDI Paragon 327

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13123

Pre-engineered three-season or year-round enclosures, plus sliding doors/ windows, solariums, slope glazing, greenhous-

CDST/Patio Enclosures 324

13025

Integrated Ceilings Specialty ceiling products, fabric-wrapped ceilings



and shade systems shown.

CD/Sunbilt 325

12690 Floor Mats & Frames



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Division 14 -Conveying Systems

Division 15-**Mechanical**



14000 **Evacuation Systems** The EVAC + CHAIR allows one person to transport another down fire stairs with ease, safety and speed. Lightweight, portable design.

S / EVAC + CHAIR 328



14200

Elevators SPF pre-engineered traction elevators from Dover. Brochure lists specifications and cab dimensions.

DS/Dover 329



14205 **Passenger Cabs** Elevator cab and hoistway entrance options; modular panels can be mixed for a custom effect.

DS/Montgomery Elevator 330



15440 **Bathroom Fixtures** Commercial bathroom fixtures from Briggs. Fully dimensioned, with water usage information.

DS/Briggs Industries 335



15455 Water Coolers & Drinking Fountains

Complete line of drinking fountains and water coolers from Haws. Emergency showers and eve wash stations included. DS/Haws 340



Ductwork SuperDuct air handling system, built on fiberglass duct board. Resists dirt, microbial growth. Superior noise absorption.

DT/Schuller 345

15140 **Mechanical Supporting Devices** EZ-Wall mechanical support and spacing system for thin masonry. Dimensions and specifications.

CDS/EZWall 332



15440 **Plumbing Fixtures** Brochure from Gerber lists over 13 toilet designs, with

- vanities, bidets, urinals, and wall and pedestal sinks.
 - D / Gerber Plumbing Fixtures 337

15755 **Heat Exchangers** Counter-flow, air-to-air heat exchangers. Patented HRV system solves air quality problems.



15250 Mechanical Insulation THERMAFIBER mechanical insulation from USG, including maritime insulations, industrial bulk wool, and hightemperature insulations.

DT/USG Interiors 333



15440

D/Kallista 338

Tubs Whirlpool tubs from the Kallista Bath Collection are illustrated and dimensioned.



15835 **Convectors & Radiators** Slant/Fin hot water baseboard heaters, in a variety of outputs, heights, and colors.

DST/Slant/Fin 343



Plumbing Fixtures All-brass faucets, fixtures, washbasins, and accessories for the kitchen, lavatory



15885 **Air Cleaning** Purelite unit controls indoor air pollution. Thin profile attaches under most furniture system shelving.

S/Systematix 344



Garaventa provides specifica-

tions, lavout guides, and plat-

form loading diagrams.

CDS/Garaventa 331

15440 Sinks

Food-preparation and bar sinks, in polished brass or stainless steel, brushed stainless, or enameled steel.

D/ABBAKA 334



or bath are shown.





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15440



metering faucet. DS/Chicago Faucets 336



15710 **Cooling Towers** corrosion-resistant components. Operate at half the horsepower of rectangular towers.



Fiberglass cooling towers with

DS/Protec Cooling Towers 341



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S/RAYDOT 342



15440

DS/Kroin 339






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Collection of interior pieces.

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Division 16 – Electrical



16110 Electrical Conduits Brochure profiles ServiCenter outlets for USG's DONN Access Floors.

DS/USG Interiors 346



16150 Wiring Devices Catalog of AMP open wiring system products. Solutions to thousands of electrical connection problems. Comprehensive - 276 pages.

S/AMP 347

16510

Interior Luminaires

DS/Dazor 352

16528

Sports Lighting

Photometric data.

Task lighting for office work-

stations. Brochure features

the PC-Lite, with a parabolic

louver to eliminate glare.



16490 Switches

Product Selection Guide from Lightolier Controls. Digital, slide, and standard dimmers, with optical controls.

S / Lightolier 348



16510 Interior Luminaires Rough-service wraparound for fluorescent fixtures in public areas where impact is likely. Photometric data.

DS/Kenall 353



16535 Emergency Lighting Pathfinder series of emergency and exit lighting. Lists available lamp heads, power sources, photometric data.

DST/Hubbell Lighting 358



THE ORIGINAL ORST

Original Cast Lighting catalog features compact fluorescent lamps and HID sources. Lists photometric data.

DS/Art Directions 349



16510 Interior Luminaires Triumph I fixture from K-Lite produces an efficient square light distribution. Detailed photometric data.

DS/K-Lite 354



16700 Communications Overview of communications systems for institutional applications, including "SmartSystem" audio/digital/ video network for schools.

S / Dukane 359

Manufacturer's Literature

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16505 Lighting Louvers Guide to plastic and aluminum parabolic louvers for fluorescent fixtures. Photometric data provided.

DS/A.L.P. 350



Interior Luminaires

Brochure describes a series of direct/ indirect high efficiency (93%) luminaires. Well-balanced, visually comfortable output.

DST/Neo-Ray 355



16505

Lighting Louvers

and installation.

Parabolic lighting louvers

reduce reflections and glare

on video display terminals.

Brochure explains selection

16520 Exterior Luminaires Doral architectural floodlights. Three reflector systems; a range of mounting options. Photometric data.

D S / LSI Lighting Systems 356

CDS/ELSCO Lighting 357

Sharp cutoff luminaires

lighting for tennis courts.

designed to provide uniform



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Progressive Architecture 1993 Annual Index

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