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This large, beautiful room is the centerpiece of what was once an exclusive hunting lodge. Built in 1930, the property was converted to a single family residence in the early Fifties. But 40 years of paint, plasterboard and paneling had all but hidden its original elegance.

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The results of that meeting are pictured above. The Marvin Sliding French Doors add light and open the room to the panorama of woods and hills

TART FIRING QUESTIONS.



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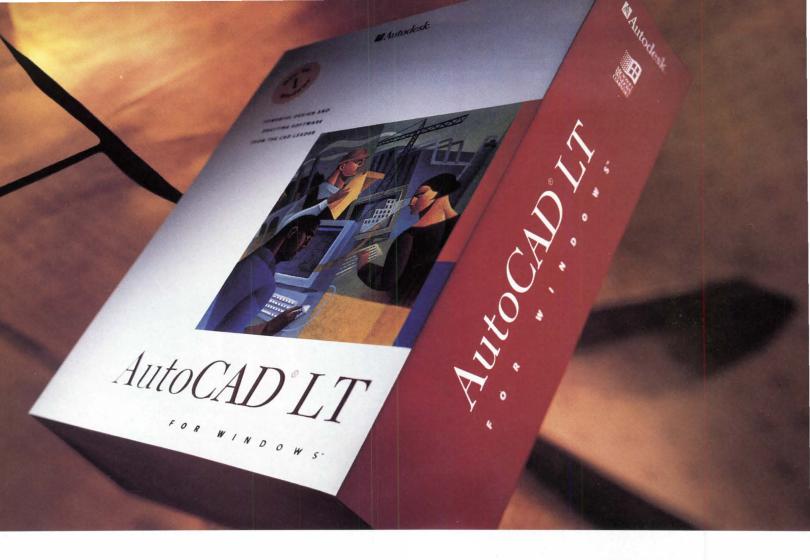


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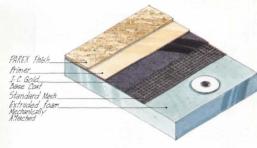
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Cover: Vignettes of this year's eleven citation winners (p. 29). Cover design by Julie Anne Yee.

Progressive Architecture January 1994



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41st Annual P/A Awards

Editor in charge: John Morris Dixon

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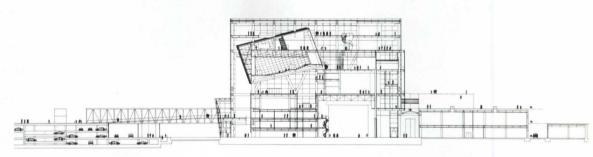
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Next Month in P/A

Can This Profession Be Saved? will be the title of the cover story that introduces a much altered P/A. revised in format and content to meet the needs of today's architectural professionals.

For more information on next month's subjects, see page 94.

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Editorial Awards Criteria Reconsidered

This year's P/A Awards, along with the latest AlA Honor Awards, stress that the cutting edge in architecture is not now a matter of form making alone.

The report on this year's P/A Awards program, introduced on page 29, spells out changes we have made in the categories of the entries and in the structure of the jury. This year's results frankly reflect a growing view on the part of P/A's editors and the professionals we invite to judge that architecture cannot be measured strictly by formal results.

The P/A Awards have evolved continuously over the past four decades. And, looking back, it is reassuring to see how shifts in our jury selections and comments have tended to lead - or at least coincide with - shifts in the profession's self-perception. A 1981 clipping in our files reveals Joseph Giovannini, then architecture critic for the Los Angeles Herald Examiner, heading his analysis of the P/A Awards with the phrase, "Magazine awards reject avantgarde." He explained that the "Eastern salon architects," Meier, Graves, et al., who had been annointed in the 1980 program, suffered a "conspicuous absence" from the 1981 winners' list. Instead, that year's jurors honored projects such as an energyconscious California state office building by ELS of Berkeley and condominiums in Edmonton, Alberta, by John and Patricia Patkau. Such was the influence of the P/A Awards, Giovannini observed, that "the avant-garde's case of January laryngitis silences, or at least quiets, its voice.

We know that the virtuoso form makers recovered strength in subsequent P/A programs, their representation changing from year to year, their "Eastern" tilt increasingly inclined toward California. But as the cold light of the 1990s dawned over the profession, formal issues again began receding in importance, compared to the profession's potential contribution in the broader social, economic, and ecological arenas in which it operates.

This year, we find P/A juror William Mitchell saying, of the inner-city Sheenway School in Los Angeles: "There are imperfections in this, but at the same time I think there is a clear, passionate social vision in it. There's a very intelligent understanding of how you might build in that kind of context – with the low bidder." Juror Andres Duany praises the project as "resilient." Although doubts about other aspects of this scheme left it in the ranks of the almost-won (see page 74), the discussion characterizes this jury's pervasive awareness that architecture is not a paper art, but must perform in the real world.

These sentiments are apparent in the schools of architecture: Harvard's Graduate School of Design,

for instance, held two day-long symposiums this fall on the subjectof architectural practice.

It is no mere coincidence that AIA's Honor Awards program this year shows a similar adjustment toward socially constructive work, as against bravura handling of form. As with the P/A program, the shift in jury outlook is closely related to the jury membership: this year's Honor Awards panel was chaired by Donlyn Lyndon, a professor-practitioner as well known for urban design as for building design, and his seven fellow judges included architects specializing in urban design and preservation as well as in new buildings, an arts administrator, and a sociology professor. And AIA, like P/A, is encouraging entries with qualities beyond the purely visual: entry forms ask competing firms to cite "technical advancement," "societal advancement," or "historic preservation" aspects of the work that might be weighed by the jury. For a full list of the jurors and the winners (which are not to be made public before February 1) see next month's P/Anews pages.

It is also notable that this year AIA is instituting full-fledged Honor Awards in urban design and in interior design. Separate juries have selected these.

Judging by these 1990s rules is more difficult than jurying an architectural beauty pageant. For virtually any juror, it is easier to evaluate the formal qualities of a vacation house than advances in, say, low-income housing. The vacation house requires no special expertise, no great familiarity with precedents and alternatives. Inevitably, fewer honors are going to the established stars of recent years, since they are distinguished mainly by formal accomplishments.

It seems essential right now to reduce the gaps between what the public needs, what the conscientious professional can accomplish, and what the profession rewards. These two most important national awards programs are moving – not rashly but deliberately – to narrow these rifts.

John Wari Dife

Not found among this year's P/A winners are the research projects that deal with generic standards and guidelines. The P/A staff has concluded that such essential work can better be judged in a separate awards program, and the AIA/ACSA Council on Architectural Research is collaborating with us in establishing such a program. See page 15 for details.

adaptability beauty longevity

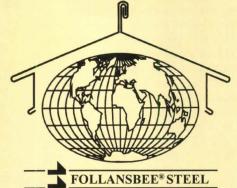
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Views

Salk Institute Expansion

Michael J. Crosbie proves the old adage, as if proof were needed, "No generalization is any good, including this one." In reviewing the Salk Institute expansion he writes that "In a region that's trying to move its defense-based economy to biotech and medical research, no one objects to a new lab building." He asserts that "San Diego's architects support Salk and his plan." These generalizations are factually incorrect and absurdly silly.

San Diego's architects, like architects elsewhere, are sharply divided on the merits of the Anshen + Allen addition. The San Diego Chapter of the AIA (unlike Romaldo Giurgola, Moshe Safdie, and many other Kahn disciples) refused to support the project when asked to do so by Anshen + Allen in 1991.

In order to foster debate about this project, AIA San Diego nominated the Salk Institute for the AIA's 25-Year Award in 1992. The award provoked widespread discussion of the proposed addition in the architectural press. In 1993 the project received an "Onion" award in the 1993 "Orchids and Onions" program cosponsored by the AIA San Diego, ASLA, APA, ASID, and others.

An examination of the history of this issue would lead a more objective observer to conclude simply that San Diego architects are less prone than East Coast journalists to reduce complex questions to pompous sermons about good and evil. James Robbins, AIA Robbins Combs Jorgensoen Christopher San Diego, California

Michael J. Crosbie replies: My description of the San Diego architectural community's stance on the Salk addition was based on conversations I had with Ann Jarmusch, an architecture critic with the San Diego Union Tribune, and an article by architecture critic Kay Kaiser of the same

paper. Jarmusch described the local architects as being "quiet" about the addition. Kaiser noted that in the two years since the addition's design was made public, "the local AIA Board stood by silently while news of the Salk was reported in every professional journal and many newspapers in the country."

These observations were confirmed in an article by Chris Allen, President of the San Diego chapter, in the August-September 1993 issue of its newsletter, where he states that "AIA San Diego has no position on the expansion" (original emphasis). To have "no position" on such a hotly debated issue in one's own backyard, even if it reflects a lack of consensus in the chapter membership, is to defer to the status quo. In fact, Allen expresses support for the addition elsewhere in his article, when he questions whether the eucalyptus grove should stand in the way of scientific research: "When this kind of social value conflicts with private aesthetics ... our profession must accept change for the 'greater' good."

In light of such evidence, I don't think my generalization is inaccurate. My comment about no one objecting to a new lab building was in reference to the local business and political climate.

Roberta Washington

I want to commend you for giving substantial exposure to the community revitalization work of Roberta Washington in the October 1993 issue of P/A It is important for readers to see women, and African-American women in particular, working in the profession and bringing positive change to their communities. Emanuel Kelly, AIA Principal, Kelly/Maiello Inc. Philadelphia

Kahn's Unbuilt Synagogue

This letter is in appreciation for the coverage of Kahn's unbuilt Hurva synagogue project in Jerusalem, published in your September issue. As an architecture student, I found this project not only informative, but extremely inspirational.

It is striking how a project of

such simplicity, elegance and control can be so powerful and clear to transcend the limitation of being represented two-dimensionally. This structure is not only reflective of the religion and culture it embodies, but in spirit it breathes an air of sacredness and timelessness. The relationship of the building components to one another and their configuration is critical of the traditional processes of space conception. Simultaneously, this allows for a direct and unpretentious relationship to the natural elements. Clearly, this direct relationship is the most explicit means to experience divinity.

Very commendable is the excellent quality of representation. Computer technology is a very faithful means of illustration. Having personally experienced other of Kahn's buildings, I must confess that these images carry the power real photographs would.

How then, can so few images evoke so much? The inability of photographs to replicate the experience of walking through one of Kahn's buildings is not a shortfall of representation. It is by nature that architecture escapes description. On the other hand, architecture production and the dissemination of ideas through professional journals has always been a fact. How then, are we to value publications for their relevance and realize their shortfalls?

Sadly enough, it is clearly evident that many buildings today are created from conception with the predetermined intention to be portrayed in two dimensions, in a way a self-perpetuating phenomenon. This does not explain our present condition but it perhaps illustrates that architecture of clarity and significance is selective and needs no excessive narrations, justifications, explanations, or exhausting numbers of illustrations to be understood.

Through Kahn's unbuilt
Hurva project we begin to realize,
though we may never assimilate a
a building physically in its totality,
architecture has the obligation to
evoke in the reader a perception
of all that is not visible.

Lorenzo Molina
San Diego

Design To Go

Michael J. Crosbie's "One House at a Time" editorial (P/A, Nov. 1993) struck a resonant chord with me. While living in St. Louis, I daily passed an abandoned drive-in restaurant on the edge of a redeveloping neighborhood. I began fantasizing about opening it as "drive-in architecture," where clients could get an hour or two of professional consultation and a few sketches for a modest fee. This strikes me as remarkably similar to Mr. Crosbie's "Home Depot" professional services.

Working with developers makes revolution slow and difficult since their ideas of marketability include numerous sacred cows designed to improve curb appeal. With the developer market so conservative, architects are forced to go to the individual homeowners to have any effect. This is a positive move since the final occupants are, in fact, individuals. This can only lead to happier clients and more productive architects. This letter is treading dangerously close to the sort of grass-roots tone that got Ross Perot so many votes. However, we must remember that "the public" is simply a large group of individuals. Reaching these people effectively should be one of the profession's priorities.

Duke Wilford, Intern Architect Edward C. Derby Architects, AIA Newark, Delaware

Airline Terminal Credit Correction

The new Eastern Airlines Terminal at Logan Airport in Boston is to be designed by HNTB, Boston, Massachusetts, and Alexandria, Virginia. Leers, Weinzapfel, Boston, is not the architect of the project, as was reported in the Pencil Points column of our November 1993 issue, (p. 22); the firm is one of 18 subconsultants for the project.

P/A Plans Correction

The plan and photo shown with the Gig Harbor Extended Care Center by Merritt + Pardini, Tacoma, Washington, on page 39 of our August 1993 P/A Plans (Long-Term Care Facilities) were those of another of the firm's projects, University Care Center.

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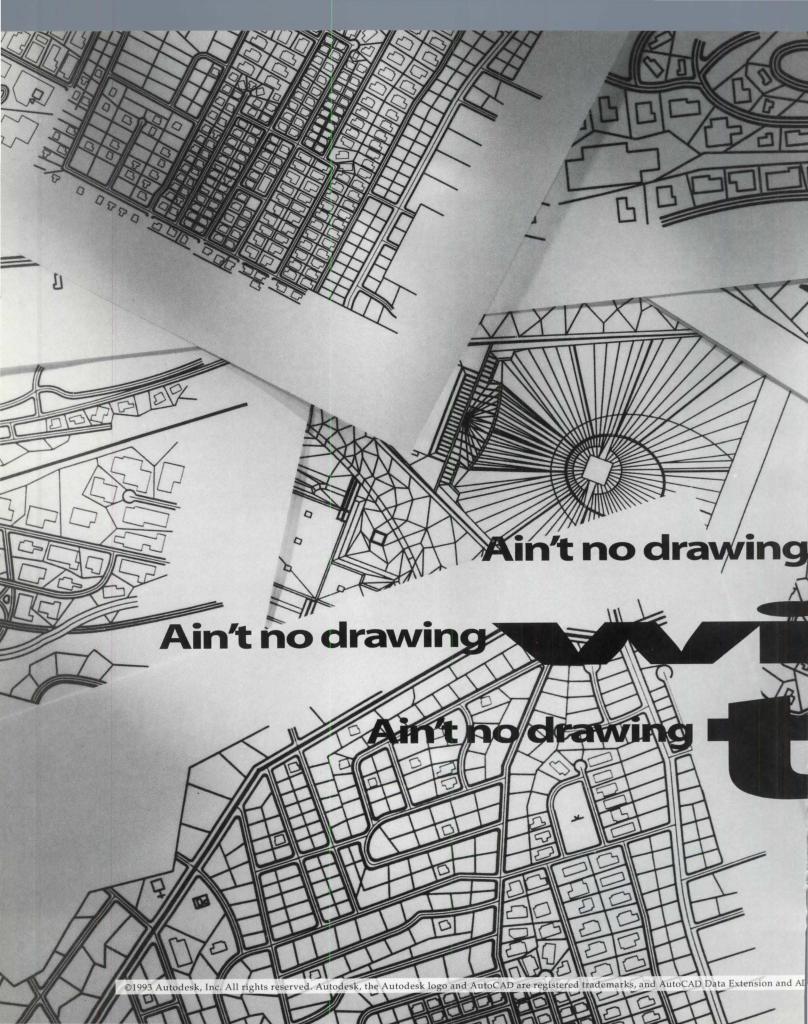
Entries for this prestigious international competition will be accepted directly from architects or indirectly by nomination from profilers and contractors. Closing date: March 31st, 1994. To obtain entry forms, please write to the HYLAR Award Bureau, PO Box 300, B -1050 Brussels 5, Belgium, or fax requests to +32.2.660.58.72.

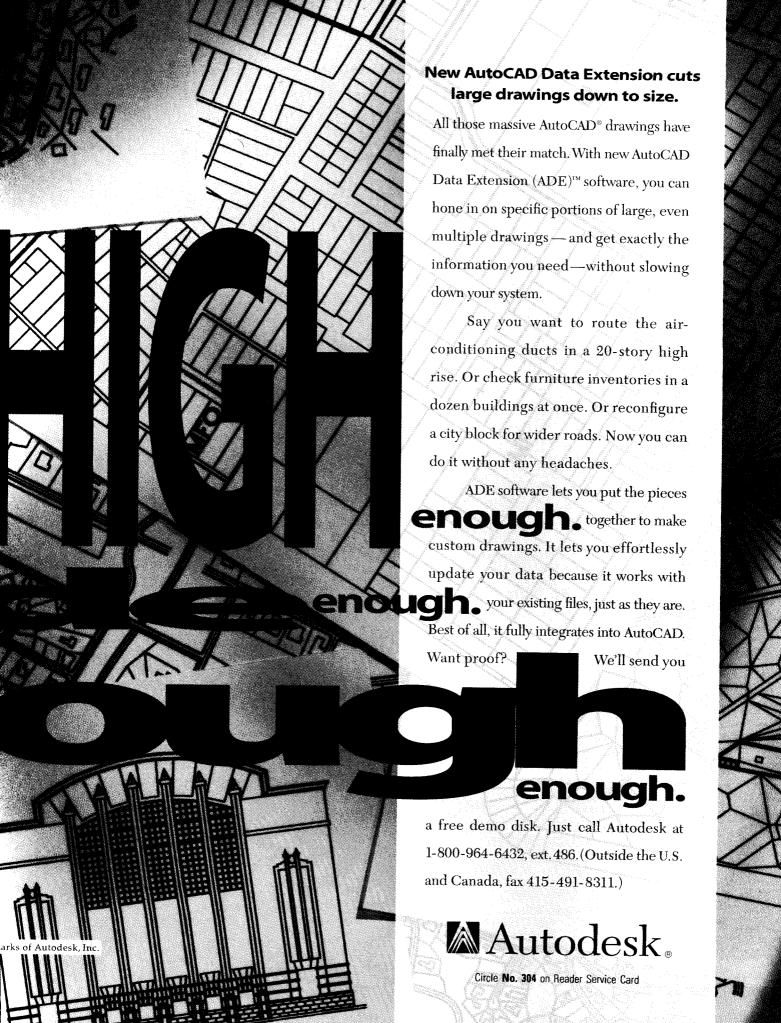
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1st Annual P/A Awards for Architectural Research

Progressive Architecture announces its first annual P/A Awards Program for Architectural Research, in collaboration with the AlA/ACSA Council on Architectural Research. The Council is composed of a balance of practitioners and academics. It advocates and disseminates research that supports the design and construction of inspiring buildings and sustainable communities. The purpose of this awards competition is to recognize outstanding research in architecture and urban design, and to help disseminate it for use by the profession.

Awards and citations will be designated by a jury drawn from the Board of the Council on Architectural Research and leading researchers in the field, and will be ratified by the entire Council Board. Decisions will be based on the overall excellence, innovation, and rigor of the study, as

well as its usefulness to the practice of architecture and urban design. The jury will consider the degree to which the research addresses compelling social needs, extends traditional architectural expertise, demonstrates ways to integrate research and design, or utilizes multidisciplinary problem solving. Research methodology appropriate to the nature of the inquiry should be made explicit, as should the application or applicability of the research.

Entrants will be judged in one of three broad categories of research: Energy and Sustainable Design, Behavioral and Social Science, or Technology and Materials. Entrants are urged to interpret the call for outstanding research as broadly as possible to include the diverse subdisciplines of architects as well as diverse modes of inquiry.

Judging will take place in April 1994 and winners will be notified confidentially. Public announcement of the winners will be made in July 1994 and winning entries will be featured in the July issue of P/A. Clients and supporters of the research, as well as the researchers, will be recognized. P/A and the Council will distribute information on winning entries to national, local, and specialized media.

Jury

Sharon Sutton, AIA, Ph.D., Chair Associate Professor of Architecture and Urban Planning The University of Michigan Ann Arbor, Michigan

Randolph R. Croxton, AIA Croxton Collaborative, Architects New York, New York

Jay Farbstein, AIA, Ph.D. Jay Farbstein & Associates San Luis Obispo, California

Donald Watson, FAIA

Dean, Professor of Architecture Rensselaer Polytechnic Institute Troy, New York

Julia Robinson, AIA Professor of Architecture University of Minnesota Minneapolis, Minnesota

Invited experts in the three research categories, to be announced.

Eligibility

1 Who Can Enter: Architects, environmental design professionals, and academics conducting research and working in the U.S., Mexico, or Canada may enter one or more submissions. Research may be focused on any location, but the study must have been directed and substantially executed in the U.S., Mexico, or Canada not more than five years ago.

2 Substantive Projects: Entries may include only funded research, reports accepted by clients for implementation, or studies undertaken by entrants who have (rules and entry form on following page)

Deadline for Submissions: March 18, 1994

P/A Research Awards Program

entry (see paragraph 9 of instructions). Copies of this form may be used. Address: Credit(s) for publication (attach additional sheet if necessary) Entrant phone number: Client/Funding Agency: Phone number: Category: Address: I certify that the submitted research was done by the parties credited and meets all Eligibility Requirements. I understand that any entry that fails to meet Submission Requirements may be disqualified. Signer must be authorized to represent those credited. Name (typed or printed): Fees: \$100 per entry Research Awards Editor/Progressive Architecture 600 Summer Street, P.O. Box 1361, Stamford, CT 06904 Your submission has been received and assigned number ____ Address: (Receipt:) Research Awards Editor/Progressive Architecture 600 Summer Street, P.O. Box 1361, Stamford, CT 06904 Entrant: Address:

Entry form Please fill out all parts and submit, intact, with each

marketed or applied their results. Basis of eligibility as well as the date of the study should be explained in the submission. P/A may contact any of the parties involved to verify eligibility.

Publication Agreement

- **3 Providing Additional Materials:** If the submission should win, the entrant agrees to make available further information and graphic material as needed by P/A.
- **4 Publication:** P/A is granted the first opportunity among U.S. architecture magazines for publication of the study. However, prior publication does not affect eligibility. The Council reserves the right to publish entries that are not premiated and published by P/A.

Submission Requirements

5 Project Facts Page: To assure clear communication to the jury, each entry must contain a page that lists, in English, the research project facts under the following headings: Project Title; Research Category; Source of Funding; Total Budget; Start and Finish Date; Name and Location of Client; Research Setting; Form of Final Products; Basis of Eligibility; Bibliographic References. Ten copies of this page must be submitted.

6 Narrative: Entries must contain a threeto-five-page synopsis of the project that includes the following section headings: Purpose/Objectives of the Project; Research Design and Methods Used in Research; Data and Analysis Procedures; Major Findings and Results; Significance and Uses of Results. Eight copies of the Narrative must be submitted.

7 Additional Materials: One copy of supplementary graphic or written material may be submitted in 8 ½" by 11" format, and all these materials must be firmly bound in binders. No slides, original drawings, video tapes, or unbound materials will be reviewed.

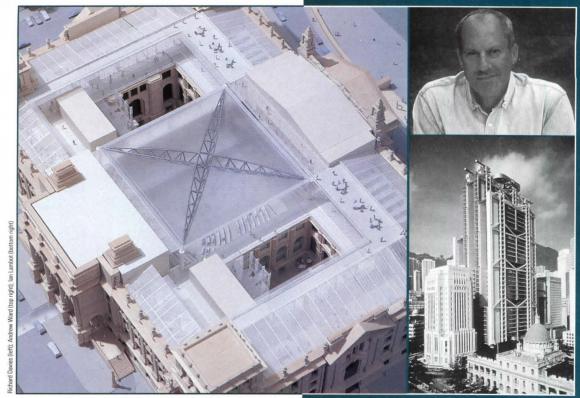
- **8 Anonymity:** To maintain anonymity in judging, no names of entrants or collaborating parties may appear on any part of the submission, except on entry forms. Credits may be concealed by tape or any simple means.
- **9 Entry Forms:** Each submission must be accompanied by a signed entry form, to be found on this page. Reproductions of the form are acceptable. Fill out the entry form and insert it, intact, into an unsealed envelope labeled "Entry Form"
- **10 Entry Fees:** Entry fees must accompany each submission. Fee is \$100. Make check or money order payable to Progressive Architecture. Canadian and Mexican entrants must send drafts in U.S. dollars. Fee must be inserted in unsealed envelope with entry form (see 9 above).
- **11 Entry Receipts:** P/A will send a receipt by April 1, which will indicate an entry number to save for your reference.
- 12 Return of Entries: Entrants wishing return of submission materials should include a self-addressed, stamped envelope. Copies of Project Facts and Narrative may not be returned.
- 13 Entry Deadline: Deadline for sending entries is March 18, 1994. All entries must show some date marking as evidence of being in the carrier's hands by March 18. Hand-delivered entries must arrive at P/A's offices (address below, 6th Floor reception desk) by 5 p.m., March 18. In order to assure arrival in time for the jury, P/A recommends using a carrier that guarantees delivery within a few days.

Address Entries to:

P/A Awards Program for Architectural Research Progressive Architecture P.O. Box 1361 600 Summer Street Stamford, CT 06904

(For carriers other than mail, delete P.O. Box)

Deadline: March 18 Strictly Enforced



Norman Foster (top right), his HongkongBank (right), and his competition-winning Reichstag scheme (above).

Norman Foster to Receive AIA Gold Medal

Citing his "thoroughly elegant" body of work, the AIA announced last month that Sir Norman Foster of London will be the 52nd recipient of the Institute's highest honor, the Gold Medal. Foster, 58, is the first architect practicing primarily outside North America to be chosen for the honor since Kenzo Tange in 1966. He is also the youngest Gold Medalist since Tange, who was 53.

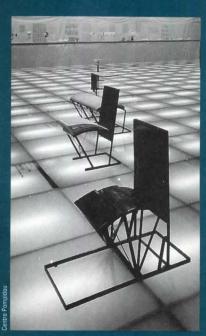
In choosing Foster, the AIA's Board of Directors seems to have overcome its recent bias against high-design architects. (Also under consideration this year were Fumihiko Maki and Cesar Pelli.) But while Foster is acclaimed for the elegance of his buildings, he is no mere High Tech formalist. His best works – including the HongkongBank, a 47-story tower that garnered an entire issue of P/A in March 1986 – use technology in a way that is thoroughly sensible. "High technology is not an end in itself, but rather a means to social goals and wider possibilities," he says.

Foster, born in 1935 in Manchester, England, studied architecture at the University of Manchester and at Yale. With Yale classmate Richard Rogers, he then formed a partnership known as Team Four, which produced the Reliance Controls Factory (1965), a low-lying box in Swindon, England, with exposed, white-painted steel structure.

When Team Four dissolved in 1967, Foster started his own firm, Foster Associates (now Sir Norman Foster & Partners). During the 1970s and 1980s, Foster's reputation grew in tandem with Rogers's, and the two were celebrated as the leaders of the High Tech movement.

In addition to the HongkongBank, Foster's major works include the Willis Faber Dumas Country Head Office, Ipswich, England (1975); the

1.94 News Report



P.18 The Centre Pompidou displays the elegant furniture and architecture of French Modernist Pierre Chareau.

P.19 An addition to the Los Angeles Convention Center contributes to the downtown skyline.

P.21 After 40 years in limbo, San Francisco's Yerba Buena Gardens is dedicated.

Pencil Points

American and Americaneducated architects from all over Europe gathered in Paris last October to establish the **Continental European Chapter** of the American Institute of Architects. The chapter will have direct ties with national AIA to meet the needs of European members.

Stateside, the AIA Board took several actions at its annual meeting in Colorado last October to "highlight the AIA's national policy supporting equal rights for homosexuals" and its opposition to Colorado's Amendment Two. In addition to presenting citations to Coloradans who have opposed the law, the AIA made a contribution to the **Colorado Legal Initiatives** Project, which is fighting the law politically and in the courts.

According to a survey conducted by the Professional Services Management Journal last fall, design firms are experiencing the "first broad-based upturn in revenues" since the recession hit in 1989; 58 percent of the 230 firms surveyed indicated higher revenues than the year before.

The firm James Stirling Michael Wilford & Associates has been renamed Michael Wilford & Partners Ltd., following the June 1992 death of James Stirling.

Charles Gwathmey has given a \$625,000 matching grant to Cooper Union to support the **Robert Gwathmey Chair, honoring** his father, a painter who was a professor of art there from 1942 to 1968. The chair is a rotating professorship in art and architecture.

Ball State University says it plans a "basic change in architectural education," with a new initiative called "Educating Architects for a Sustainable Environment." The school, with the help of a \$57,000 grant from the Environmental Protection Agency, plans to develop "a more knowledge-based curriculum" that will teach "architecSainsbury Center for the Visual Arts, University of East Anglia, Norwich, England (P/A, Feb. 1979, p. 49); and Stansted Airport, London (P/A, Dec. 1991, p. 53). Last year, Foster won a competition to adapt the Reichstag in Berlin for the German Parliament.

Foster can display this Gold Medal next to those

of the Royal Institute of British Architects (1983) and the French Academy of Architecture (1991). His many honors also include a knighthood granted in 1990. He will receive the AIA medal on February 1 at the Accent on Architecture celebration in Washington, D.C. Mark Alden Branch

Charles Moore 1925-1993

Just as this issue went to press, P/A learned of the death of Charles Moore on December 16. Moore, an acclaimed architect, teacher, and writer whose many honors included the AIA Gold Medal, was 68 years old. He apparently died of a heart attack at his home in Austin, Texas, where he had been teaching at the University of Texas and practicing since 1985. Moore's ashes were to be spread over Sea Ranch, California, where he had planned to take a sabbatical this semester.

Next month's issue will include a remembrance of Moore by P/Acorrespondent Sally Woodbridge.



Charles Moore.





Bordeaux native Pierre Chareau (1883-1950) failed as a young man to gain entrance to the school of architecture at the École des Beaux-Arts. Selftaught, he made a prolific and influential Paris career in the 1920s and 1930s designing furniture and interiors - as well as seven acclaimed houses - before dying in relative obscurity in New York.

The first posthumous show of Chareau's work (at the Centre Georges Pompidou through January 17) suggests a man skilled at employing semi-industrial methods to fashion quotidian objects and environments through daringly unorthodox uses of color, materials, and form. Sixty years and more after their creation, many of Chareau's small, angular furniture pieces would hold their own in today's interior and industrial design scenes.

The show displays a collection of diverse and remarkably well-preserved items, including metal-andwood desks, chairs, chests, and metal-and-alabaster lamps. These pieces, mainstays of the show, are arrayed coolly over a bottom-lit glass floor intended to evoke the quality of Chareau's interiors.

Also on hand is a large and edifying model of Chareau's well-known maison de verre (glass house)



Chareau exhibit with bottom-lit glass floor (far left); Chareau's maison de verre (left).

for a physician and his family in Paris (1931), which remains in private hands and is today not easily viewed. The model is oddly placed in a dark area of the show, where it conveys little of the maison's internal translucence. But the model underscores Chareau's preoccupation with industrial motifs and humble building materials, as well as his view of structural and service systems as elements that could be exposed and seen to have beauty - ideas and concerns that undoubtedly laid groundwork for the Centre Pompidou itself.

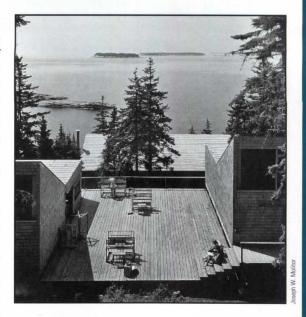
Recreated for the exhibit is Chareau's conception of a study and library for a French Embassy, which drew wide attention when displayed at the 1925 Art Deco exposition. The library - a cylindrical, flowing space-structure covered in palmwood and filled with ingenious functional devices - shows how Chareau's best work blurred distinctions between architecture, industrial design, and interior decoration (despite his crude and unpromising drawings, a few of which are displayed in the show). If the show does not do justice to Chareau's oeuvre, it is because, as the catalog notes, most records of Chareau's work were lost when he left France for the United States at the outbreak of World War II. Thomas Vonier

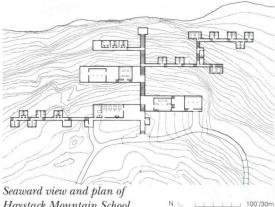
Barnes's Haystack Mountain Wins 25-Year Award

A complex of small shingled structures on the coast of Maine has won this year's 25-Year Award of the AIA, presented annually to a building between 25 and 35 years old that "exemplifies design of enduring significance." At this time of stressful change in the profession, it may be salutary to consider the simple eloquence of the Haystack Mountain School of Crafts in Deer Isle, completed in 1962 to designs of Edward Larrabee Barnes.

At the time of its design, this summer crafts school represented an alternative to the monumentality and structural gymnastics then prevalent even in small-scaled work. Like his contemporaries in the Bay Area, Barnes took his cue from vernacular sheds and outbuildings, letting native materials weather and making details even more minimal than the originals. The simple but brilliant formal move here was to place the minimal sheds on wooden walkways branching out from a central stair that plunges dramatically down the slope toward the sea. The integration of elements here - buildings, boardwalks, and tall trees, stairs, bluff, and seaward views - produces an unforgettable experience.

In the 25 years that this award has been made, most of the winners have been large commercial or institutional projects (and 13 of them have gone to works of Wright, Mies, and one or both of the Saarinens). This recognition of a modest-scaled, if no less ambitious, design recalls the 1991 award to the Sea Ranch Condominiums of Moore Lyndon Turnbull Whitaker and the 1989 award to the Vanna Venturi house by Robert Venturi. The challenge of choosing a single 25-Year Award winner per year falls to the AIA Honor Awards jury, chaired this year by Donlyn Lyndon. John Morris Dixon









One of the convention center's two towers.

Expansion for Los Angeles Convention Center

A two-million-square-foot expansion of the Los Angeles Convention Center reached completion in November, giving L.A. an up-to-date meeting place for national conventions, as well as a set of unusual towers on its downtown skyline. Most notably, the new building redefines convention centers as a building type, demonstrating that they need not be dark, windowless boxes. The \$500-million project was designed by Gruen Associates of Los Angeles and Pei Cobb

Freed & Partners of New York, with James Ingo Freed serving as partner in charge of design and Gruen's Ki Suh Park as partner in charge of the project.

The architects chose not to let the boxy form of the exhibit hall generate the building's form. Instead, they disguised the front elevation with two towers - 150 and 125 feet tall - joined by two levels of walkways. The towers add vertical prominence to the sprawling complex while providing useful landmarks for visitors. At the rear, an immense drum of green glass echoes the curve of the neighboring freeway.

From a purely visual standpoint, the high points of the new project are the sunny interiors of the towers, enclosed by a lively structural frame of steel tubing clad in clear and fritted glass. The design reminds some visitors of Gothic architecture, particularly the way the wall system bends inward at the top of the towers to form the roofs. Although the architects disavow any medievalism, a third, shorter tower reiterates the medieval device of using a round space to resolve different axes.

High-spirited design moves aside, both the architects and convention officials are trying to direct attention to the functional and logistical aspects of project. The 345,000-square-foot exhibit hall is a 40foot-high clear-span space designed to accommo-

Ten Named Honorary Members of AIA

An AIA jury has selected ten men and women as honorary members of the Institute. Honorary membership is awarded annually to nonarchitects who have "rendered service to the architectural profession or the allied arts and sciences." This year's recipients are:

- Janice Axon, former executive director of AIA Los Angeles and a founder of the Architectural Foundation of Los Angeles;
- Rolaine V. Copeland, director of education at the Foundation for Architecture, Philadelphia;
- Kathleen Daileda, product marketing and delivery manager for the AIA, for work with AIA documents and the AIA Bookstore:
- Joan Davidson, president of the J.M. Kaplan Fund, a New York foundation that supports design, planning, and preservation initiatives;
- Fred DeLuca, chief financial officer and chief operating officer of the AIA;
- Elaine Sewell Jones, public relations counselor, Los Angeles, for "communicating the architect's vision to the lay community";
- Robert Kapsch, head of the **Historic American Buildings Survey (HABS)** and the Historic American **Engineering Record**;
- the late Carolyn Riche, former executive director of the AIA San Joaquin (California) Chapter;
- John Skilling, structural engineer, Seattle, for solutions that "blend the disciplines of architecture and engineering";
- Emmet Wemple, landscape architect and professor emeritus at the University of Southern California, Los Angeles.

This year's recipients were chosen by Lenore Lucey, New York; John Mott, Fort Smith, Arkansas; and Christopher Smith, Honolulu.

Honors for School Design

A high school in California and three elementary schools in Indiana were selected to receive the 1993 James D. McDonnell Award for educational facility planning and design. A jury of architects and educators convened by the Council of Educational Facility Planners International, Scottsdale, Arizona, selected the winners.

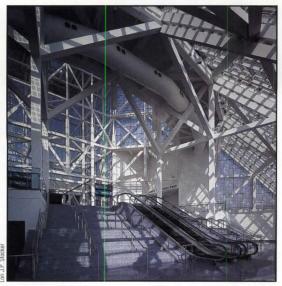
Wolff/Lang/Christopher Architects, Rancho Cucamonga, California, won for the design of the Peter W. Johansen High School, Modesto, California. The Michigan City, Indiana, office of Fanning/Howey Architects won for its work on three schools in Hammond, Indiana.



Peter W. Johansen High School.

The jury also selected 15 schools as Projects of Distinction. They are:

- Champlin Park High School, Brooklyn Park, Minnesota, by Armstrong Torseth Skold & Rydeen, Minneapolis;
- Goodman Middle School, Gig Harbor, Washington, by Burr Lawrence Rising Bates, Tacoma, Washington;
- Herbert Spencer Elementary School, New Westminster, British Columbia, by CJP Architects, New Westminster;
- Thomas Haney Centre, Maple Ridge, British Columbia, also by CJP Architects;

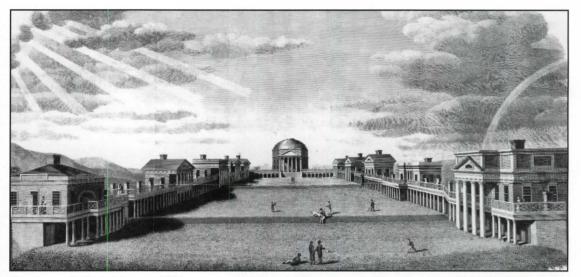


Entry Hall of convention center addition.

date national political conventions and similar gatherings. Immediately behind the hall are 34 loading docks, which promoters hope will ease the most difficult logistical problem of convention centers: hauling crates in and out of the exhibition hall.

Though the convention center's interior is satisfying, the behemoth building does not fit smoothly into its context. The structure looks incongruous in the South Park area, a district of parking lots and light industrial buildings – like an ocean liner in dry dock. Its vast frontage lined with grassy mounds and wide plazas, the convention center does little to encourage pedestrian activity in a part of downtown that has been targeted for housing development. The center could, however, benefit the city's efforts to create a residential downtown community by helping to support service businesses and restaurants in the immediate area. City officials have their eyes on a bigger prize: the promise of \$504 million annually in economic benefits. Morris Newman

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On view at the Bayly Museum: 1826 engraving of Jefferson's UVA campus by Benjamin Tanner.

Symposium Examines Jefferson the Architect

As President, Thomas Jefferson doubled the size of his country; as Ambassador to France, he absorbed Enlightenment theory and fueled his ideas about the meaning and representation of democracy. "Thomas Jefferson: Architect," a symposium held November 4–6 at the University of Virginia, examined Jefferson's role not as the architect of the political state but of the American landscape.

In a broad-reaching keynote address, Vincent Scully, professor emeritus at Yale University, dramatized Jefferson's architectural "dialogue between the head and the heart." Scully promoted a formal lineage from Jefferson to Robert Venturi that foreshadows today's "revival of the vernacular and Classical traditions and their reintegration into the mainstream of American architecture."

During the succeeding two days, Jefferson scholars scrutinized their subject – addressing the signs of "low" and "high" architectural traditions in Jefferson's work, his contributions to the public landscape and public buildings, his site planning, his

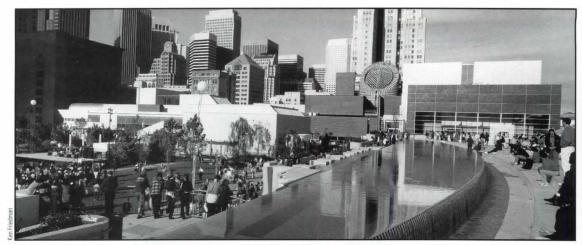
construction engineering, and his influence on the architecture of his region.

Although an outsider to the closely focused architectural discussion, Robert Ferguson, professor of English and Law at Columbia University, sketched an innovative description of Jefferson's vision; Ferguson read in Monticello a tale of Jefferson's relationship to the Enlightenment and the Sublime. While the formal presentations opened many doors for Jefferson scholarship, the lack of public discussion between the speakers or response from the audience limited the conference's research value.

Concurrent with the symposium, the university's Bayly Museum presented the exhibition, "Thomas Jefferson's Academical Village," which allows viewers to study Jefferson's original drawings and specifications for the University. The exhibition may travel to New York and Chicago, though plans are not yet firm.

Amy S. Weisser

The author is a doctoral candidate in the History of Art at Yale University.



Yerba Buena Gardens, with buildings (left to right) by Maki, Botta, and Polshek, gardens by MGA/Giurgola.

Yerba Buena Gardens Opens in San Francisco

After 40 years in limbo as San Francisco's most troubled redevelopment area, the desolate south-of-Market block between Mission and Howard and Third and Fourth Streets has become the Yerba Buena Gardens and Center for the Arts. The Center's history has been so star-crossed that its opening in October (even then with projects not quite finished) seemed miraculous.

The Center for the Arts is actually two buildings: the Galleries and Forum building, designed by Fumihiko Maki/Robinson Mills & Williams, and the theater building, by James Stewart Polshek & Partners. Yerba Buena Gardens, designed by MGA/Romaldo Giurgola, is a 5.5-acre urban park that occupies the esplanade between the Center's buildings on 4th Street and the as yet unbuilt commercial spaces on 3rd Street.

The 55,000-square-foot Galleries and Forum Building has three galleries of graduated sizes, two outdoor courts, a 100-seat film and video screening room, and a 7,500-square-foot multi-use space called the Forum. With its ribbed aluminum-panel cladding, the building expresses both its necessary lightness (the entire block sits atop an expansion of the Moscone Center) and its function as a temporary exhibition and performance space. The cladding was custom-made to Maki's design and painted a color now called "Maki silver." A five-foot-high granite base suggests durability. Overall, the low-riding two-story building has an inviting transparency, particularly from the garden side. Inside, circulation flows effort-

lessly through easily comprehended spaces.

Polshek's 46,800-square-foot theater next door is a collage of Cubistic forms with two principal volumes – a silvery trapezoidal stage house and a gunmetal-gray auditorium cube – rising above support spaces, stair towers, and the glazed entrance lobbies. Yellow walls warm the interior public circulation areas, and a red marquee marks the main entrance on Howard Street. The 755-seat proscenium theater, designed by consultants S. Leonard Auerbach & Associates, expresses its advanced technology and gives audiences the best sight and sound experience to be had in Northern California.

The Gardens, largely taken up by an undulating greensward that rests on a polystyrene bed to reduce its weight, have been a great boon in this parkstarved part of the city. The fountain on the south side, designed by Houston Conwill as a memorial to Martin Luther King, Jr., consists of a waterfall and quotations etched in glass panels. The East Garden on Third Street, designed by Omi Lang, features a series of jets that, to some extent, relieve a street frontage deadened by service entrances, but more needs to be done. Exterior night lighting, particularly for the theater stage house, would help, but so far none is in place. After a wait of 40 years, an additional delay for finishing and fine-tuning should be worthwhile.

In January 1995, the Gardens and Center for the Arts will be joined by Mario Botta's San Francisco Museum of Modern Art, now taking shape across 3rd Street. Sally Woodbridge

Staff Changes at P/A

As part of the evolution of *Progressive Architecture* into a magazine geared to the concerns of architects in the 1990s (see next month's issue for more in this regard), Thomas Fisher has been promoted to the position of Editorial Director of P/A John Morris Dixon continues as Editor, and both will continue to guide the magazine in its new editorial course.

On the publishing side, Philip Hubbard, Jr., has been named Publisher of P/A and President, within Penton Publishing, of the Progressive Architecture Group, which includes P/A, P/A Plans, and the quar-

terly *Building Renovation* magazine. Robert Osborn, P/A's previous publisher, has become Vice President for Marketing, and Gloria Adams continues as Publisher of *Building Renovation* and Associate Publisher of P/A Fisher, Dixon, Hubbard, Osborn, and Adams will serve as an executive committee for the Progressive Architecture Group.

Other staff changes at P/A include the promotion of Julie Anne Yee to the position of Art Director, and the addition of Susan Chop as Associate Art Director. Also, Derek Trelstad has been promoted to Senior Editor of *Building Renovation*.

- Milliken Mills High School, Markham, Ontario, by Carruthers Shaw & Partners, Toronto;
- Range Lake North
 Elementary School,
 Yellowknife, Northwest
 Territories, by Comarc
 Architects, Toronto, with
 Ferguson Simek Clark
 Engineers & Architects,
 Toronto;
- Stanley M. Makowski Early Childhood Center, Buffalo, New York, by Foit-Albert Associates, Buffalo, with LEA/Passantino + Bavier, Arlington, Virginia;
- Brookside Elementary
 School, Surrey, British
 Columbia, by Grant
 Sinclair Architects,
 Vancouver, British
 Columbia;
- Woodland Park Middle School, Woodland Park, Colorado, by LKA Partners, Colorado Springs;
- Gulf Islands Secondary School, Ganges, British Columbia, by Marshall & Garyali Architects, Victoria, British Columbia;
- York Humber High School, York, Ontario, by Nowski Partners Architects, Willowdale, Ontario;
- Woodrow Wilson
 Elementary School,
 South Bend, Indiana, by
 Odle McGuire Shook,
 Indianapolis;
- Barrhaven Middle School, Nepean, Ontario, by
 Pye & Richards Architects, Ottawa, Ontario;
- Chapel Hill Carrboro
 Middle & Elementary
 School, Carrboro, North
 Carolina, by The Roberts
 Stacy Group, Raleigh,
 North Carolina, with
 Pearce Brinkley Cease &
 Lee, Raleigh;
- Alberta College, Edmonton, by Wensley Spotowski Architectural Group, Calgary.



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C R P R A T I N N

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Calendar

Exhibitions

Eisenman's Center for the Arts Through January 28

Cambridge, Massachusetts. Models and drawings of Eisenman Associates' new Center for the Arts at Emory University are on display. Harvard GSD, Gund Hall Gallery.

P/A's New Public Realm

New York, Cosponsored by ADPSR/NY, this traveling Through February 10 exhibition of visionary public works proposals submitted to P/A's ideas competition (Oct. 1992, p. 73) is (extended run) supplemented by photos of neglected spaces and decrepit infrastructure. See Conferences for a related symposium. Parsons School of Design, main gallery.

ADPSR/NY Awards

January 10 - 24

Brooklyn. On view are winning entries in the first annual awards program sponsored by Architects, Designers, and Planners for Social Responsibility/ New York honoring socially responsible work. Pratt, Higgins Hall, Gallery 104.

P/A's Affordable **Housing Initiative**

February 2 - March 16

Bristol, Rhode Island. Seventy entries from P/A's Affordable Housing Initiative (Aug. 1992, p. 44) will be on view. Roger Williams College, School of Architecture.

Competitions

Cardiff Bay Opera House

Registration deadline January 24, first stage submission deadline April 20 Cardiff, Wales. This two-stage international architectural competition calls for the design of a new, 2,000 seat opera house a permanent home for the Welsh National Opera and a symbol of the city as a European cultural and economic center. Jan Billington, Cardiff Bay Opera House Trust, Crichton House, 11-12 Mount Stuart Sq., Cardiff CF1 6QU, Wales tel. 222 458 255 or FAX 222 458 244.

I.D. Annual Design Review

Entry deadline February 1

New York. Projects and products introduced to or intended for the American market in 1993 may be entered in I.D.'s Annual Design Review. The categories are: environments, consumer products, graphics, furniture, packaging, surfaces, and concepts and student work. Contact Design Review Editor, I.D. Magazine, 250 W. 57th St., Ste. 215, New York, NY 10107 (212) 956-0535 or FAX (212) 246-3891.

Columbus, Ohio. The Columbus Neighborhood Design

Assistance Center (CNDAC) is sponsoring a national

ideas competition for innovative housing solutions that

address the issues of building affordable, architecturaly

compatible, owner-occupied, infill housing in the city's historic Near East Side. Contact CNDAC, 1273 W.

New York. "High Definition" is the theme of the 13th

annual Young Architects Competition sponsored by

the Architectural League of New York. Participants

must be ten years or less out of architecture school.

proposed) may be submitted. Contact Architectural

League of New York, 457 Madison Ave., New York,

Projects of any type (theoretical or real, built or

NY 10022 (212) 753-1722.

Broad St., Columbus, OH 43222 (614) 274-4141.

Urban Infill Housing

Registration deadline February 2.

entry deadline March 23

Young Architects

February 14

Submission deadline

Home of the Year

Submission deadline February 14

Palatine, Illinois. The American Hardboard Association's annual "Home of the Year" award program now includes a multifamily category. Eligible are projects built in the U.S. that incorporate hardboard siding and were ready for occupancy between January 1, 1992, and December 31, 1993. Contact AHA, "Home of the Year," 1210 W. Northwest Hwy., Palatine, IL 60067 (708) 934-8800 or FAX (708) 934-8803.

Architectural Drawing

Submission deadline February 15

Boston. The American Society of Architectural Perspectivists (ASAP) welcomes entries in the ninth annual Architecture in Perspective. There are two categories: informal sketches and formal presentation drawings. In addition, the Hugh Ferriss Memorial Prize will be awarded to the author of the work that exemplifies "superior achievement in the field of architectural representation." Contact ASAP, 320 Newbury St., Boston, MA 02115 (617) 846-4766 or (312) 580-1995.

Reconstructing Beirut

Registration deadline February 15, submission deadline May 16

Beirut, Lebanon. "Post-War Reconstruction of the Souks of Beirut" is an international ideas competition for the design of a major center of urban activities including new souks (retail areas) to replace the city's war-torn historic center. The program also includes commercial, recreational, residential, and cultural uses. Three prizes totaling \$150,000 will be awarded. The \$225 registration fee should be paid by bank transfer to Chemical Bank for Banque Audi SAL, Agence Principal, Ashrafieh, Beirut, account no. 902/3000/270086/31/4 in the name of "Société des Etudes et Service pour le Projet de Reconstruc-tion du Centre Ville de Beyrouth." To receive a Conditions and Program Kit, the sponsors request that a copy of the fee payment be sent by FAX to Solidere/Souks of Beirut Competition to (212) 444-8165, (212) 478-3914, or (961) 1 646133.

Atlanta Public Space **Competition Deadline** Changed

Registration deadline February 22, submission deadline April 22 Atlanta. New registration and submission deadlines have been announced for "Public Space in the New American City/Atlanta 1996." The competition is part of a design initiative for the creation of public space in Atlanta to be completed prior to the 1996 Olympic Games. Contact ASA/Competition, PO Box 19861, Atlanta, GA 30325 (404) 723-7210.

Peter Rice Prize

Submission deadline February 28

London. Ove Arup Partnership has announced the Peter Rice Prize, a biennial prize to commemorate the visionary structural engineer who died in 1992 (P/A, Dec. 1992, p. 84). The winner will be invited to spend up to one year in an Arup office and a second year in a development studio or academic institution pursuing related studies, research, ideas, forms, or systems. There is no age limit, but younger candidates are preferred. Contact Dr. Duncan Michael, Ove Arup Partnership, 13 Fitzroy St., London W1P 6 BQ tel. 44 71 465 3553 or FAX 44 71 465 3666.

Paris Prize

First stage submission deadline March 1

New York. The topic of the 1994 Lloyd Warren Fellowship/81st Paris Prize is an American Center for Architecture in Paris. Participants must have or anticipate receiving their first professional degree from a U.S. school of architecture between June 1991 and December 1994. Six finalists will be invited to the second stage of the competition in New York in April. Contact National Institute, 30 W. 22 St., New York, NY 10010 (212) 924-7000 or FAX (212) 366-5836.

Conferences

AIA Open Committee Conferences Dates Vary

Four AIA open committee conferences have been announced including the "Conference on Therapeutic Environments" in Portland, Oregon, from February 10 to 12 (contact Liz White (202) 626-7429); the "ADA and Courthouse Design" in Washington, DC, from February 25 to 26 (contact Suzanne Hofer (202) 626-7437); the "Fabric of Neighborhoods" in St. Louis from March 18 to 20; and the "Cost, Time, and Risk: Evaluating Design/Bid/Build, Design/ Build, and Construction Management" in Austin on March 25 (contact Duffy Lott (202) 626-7535.)

New York. Harvey Gantt, architect and former mayor of Charlotte, North Carolina, is the keynote speaker at "The New Public Realm: Pipe Dream or Possibility?" Panelists include Susana Torre, Michael Sorkin, Raul Rosas, Sally Siddiqi, Gilles Chabannes, and John Massengale; P/A Editorial Director Thomas Fisher is the moderator. It is free and open to the public. Contact Dept. of Environmental Design, Parsons School of Design (212) 229-8955.

New Public Realm Symposium February 7





Ironically, both are based on sand. And both were designed with GRAPHICS in mind. But similarities end there. The

Pentium offers the

million transistors. CAD™P-5 workstation,



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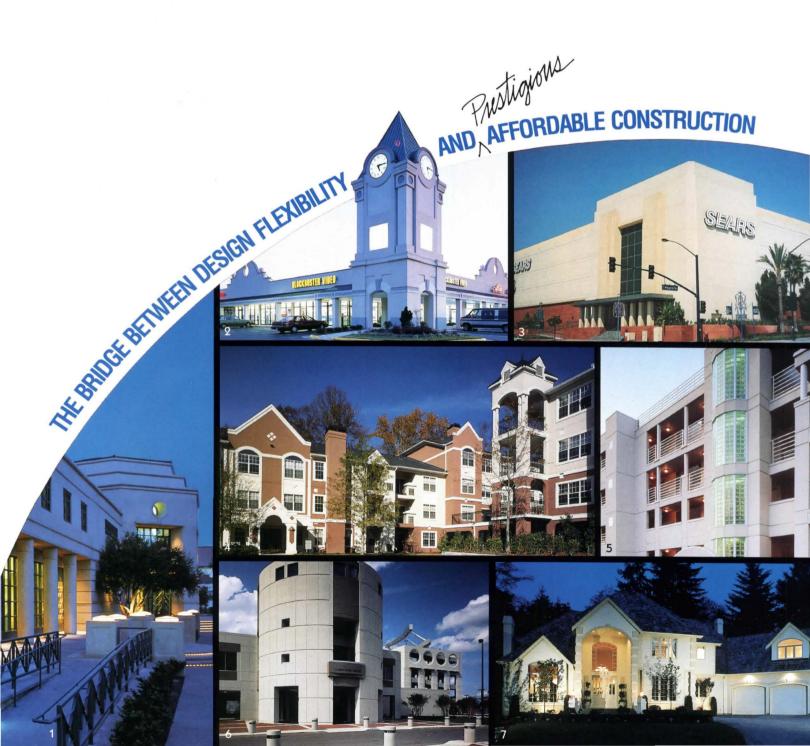
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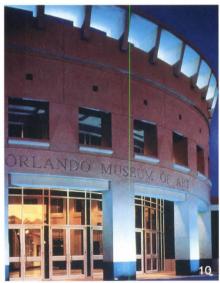
6) Citrus Bowl

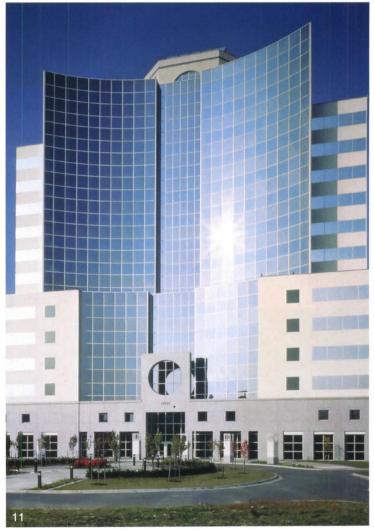
C-T-Shu & Associates, Orlando, FL

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7) Tom Braaten residence
Rich Walton & Associates,
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- AS SHOWN ABOVE:

 8) Valley International Airport Bovay-McGinty, Inc., Houston, TX

 9) Sun Bank S.O.M. Architects, Washington, D.C. ©Phil. Spears

 10) Orlando Museum of Art Morris Architects, Orlando, FL

 11) Calverton Five Walton, Madden, Cooper, Landover, MD

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This year the P/A editors decided that a change in the ground rules was in order. We wanted to clarify the competition's purpose and structure, and we wanted to broaden the judging criteria beyond form for form's sake.

41st Annual P/A Awards:

A Watershed Year

We invited jurors with a diversity of expertise and interests and explained our revised expectations to both jurors and potential entrants. As we hoped, the selection criteria expanded well beyond the formal considerations that have so dominated discussion in recent years.

With a genuinely diverse jury, there was no easy consensus. Only 11 projects were selected for citations, none for awards.

The small group of winners that survived this earnest debate embodies, we feel, some of the vital qualities architecture must have in the future. It represents, in a cross section, the objectives, the sensibilities, the priorities that the profession must adopt for the 1990s.

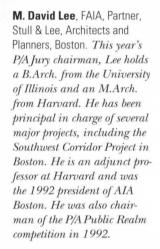
We congratulate the winners!

41st P/A Awards

Changes in rules, changes in outlook, changes in awards criteria









Andres Duany, AIA, Town Planner, Andres Duany and Elizabeth Plater-Zyberk. Architects, Miami. Founded in 1980, DPZ has drawn up plans for more than 70 localities, including the P/A -Awardwinning plan for the new town of Seaside, Florida (P/A, Jan. 1985, p. 111). He and his partner-wife (a P/A juror in 1985) were previously founding partners of Arquitectonica. Born in Cuba, Duany earned a B.A. at Princeton and an M.Arch. at Yale. He is an adjunct professor at the University of Miami.

Back to Basics: a Change in Categories

In its earlier years, the P/A Awards added categories – urban design/planning in 1971 and then research in 1974 – with teams of jurors assigned to each. While these jury extensions recognized a broadening of the profession's concerns, they also complicated the function of the jury, handicapping some of its deliberations. The diverse expertise of the three judging teams could not be brought together until the final round, after hundreds of entries had already been rejected. Concern about the complexities and limitations of this three-platoon system led P/A's editors to restore the simple pre-1971 judging structure: one jury looking at every entry from the outset. We had to limit the entries for this single jury's consideration to architectural design and urban design; there was no place in this reunified jury for the massive reports of comprehensive planning or architectural research.

A New Program for Research

Our editors had already been discussing, in fact, a new competition for architectural research, to be held in collaboration with the AIA Research Council. This new jointly sponsored awards program will, we are happy to report, be held this spring and reported in the July issue. An announcement and entry forms can be found on page 15 of this issue.

Selection of the Jury

In order to broaden the criteria by which architectural and urban design entries would be judged, we invited the jurors shown on the facing page. We made a point of including members with expertise in urban design and in research, as well as building design; we ensured experience in low- and moderate-income housing, and we brought in the perspective of an architectural historian; among the jurors who build, there was a variety of attitudes toward form.

Judging Criteria

In our solicitation of entries, we announced that we would be "encouraging the 41st P/A jury to take into account various considerations in addition to qualities of form: response to program and context; management of the design and construction process, technical solutions and details, social and economic contributions." In our letters to the prospective jurors, we expressed our hope that the simplified jury structure would result in decisions "based on deeper understanding and more probing discussion than in the past."



Christine Killory, RIBA, Principal, Davids Killory, San Diego. Born in Mount Kisco, New York, Killory obtained her first professional degree at the Architectural Association, London, followed by an M.Arch. from UCLA. She was a lecturer at the suspended School of Architecture at U.C. San Diego. Her firm won a P/A Award in 1992 and a citation in 1991, both for social housing in Escondido, California.



Mary McLeod, Associate Professor of Architecture, Columbia University, New York. Professor McLeod teaches architectural history and studio and is codirector of Columbia's Ph.D. program. She has taught previously at Harvard, U. of Miami, U. of Kentucky, and the Institute for Architecture and Urban Studies, New York. She is coeditor of Architecture, Criticism, and Ideology and is currently writing a book on LeCorbusier's architecture and politics between the wars.



William J. Mitchell, Dean. School of Architecture and Planning and Professor of Media Arts and Sciences, M.I.T., Cambridge, Mass. Before his 1992 appointment as dean at M.I.T., Mitchell had held major academic posts at Harvard and U.C.L.A. Born in Australia, he holds degrees from Melbourne, Yale, and Cambridge Universities. The most recent of his several books on architecture and computers is The Reconfigured Eye: Visual Truth in the Post-Photographic Era (MIT, 1992).



Sharon E. Sutton, AIA, Associate Professor of Architecture and Regional Planning, U. of Michigan, Ann Arbor. Dr. Sutton's degrees include a B.Music from the U. of Hartford, an M.Arch. from Columbia, an M.Philosophy from Hunter College, and an M.A. and a Ph.D. in psychology from the City U. of New York. She is a registered architect. She has published books on environmental education for children and articles in P/A on the status of the profession (Oct. 1993, p. 76).



Rafael Viñoly, FAIA/JIA/SCA, Rafael Viñoly Architects, New York. Born in Uruguay, Viñoly studied music before earning his M.Arch. at the U. of Buenos Aires. After 14 years of practice there - and some widely published buildings - he emigrated to New York in 1980, establishing his own firm. In 1989, his firm won the competition for the Tokyo International Forum, a \$1-billion arts complex to be completed in 1996. He has taught extensively in Argentina and in the U.S.

The 512 Entries

The number of entries, considerably below last year's 742, reflected in part the removal of the research category, which accounted for 43 entries last year. But entries in the remaining categories fell by more than 25 percent. Some architects who consider themselves members of the design avant-garde saw the membership of this jury as inimical to their winning, so told us they would not submit; but others who are internationally known for design did participate. The fall-off in the numbers of entries from firms that typically send in several seems to confirm that there was simply less work on the boards in the summer of 1993 than in 1992.

Although the number of entries fell, the odds of getting recognition actually became tougher: while last year's jury honored one out of every 37 entries, this year's jury selected only one in 47.

What the Jury Picked

This jury's intention to honor work that is meeting valid needs in our society is reflected in their choice of two (quite different) examples of social housing, plus an innovative private collective project. On the other hand, they were by no means indifferent to projects such as the vacation lodge or the Mississippi River bridge, distinguished primarily for their qualities of design, as against program. The inclusion of four urban design entries among only 11 winners is due in part to the strong advocacy of Andres Duany and William

Mitchell; none of the urban design entries the jury could agree on addresses disadvantaged or underused urban neighborhoods.

Of the 11 honored firms (whose identities are known to the jury only after judging is completed) six are being recognized in the P/A Awards program for the first time, and five have never before had work featured in P/A.

Not included among the winners are any works from Mexican firms, which were eligible to enter this year for the first time, or from Canadian offices, which have usually been represented in recent years. Entries from both countries were under consideration until the final round of selection, and one entry from Mexico is mentioned in the final jury discussion (page 74).

How P/A Has Reported on the Winners

In reporting on the winning project, P/A has been able to give more pages to each entry than in recent years. Included in the coverage of each project this year are client comments (solicited by P/A's editors) and a firm profile.

The Jury's General Observations

The jurors' final discussion on the state of architecture, as represented by the work they reviewed, is presented on page 74. Other excerpts from their discussion are included in this month's Editorial (p. 7).

Artists' Live/Work Housing

Joel Sanders, Architect

Project: Artists' Live/Work Housing, Peekskill, New York. Site: a sloped, 1.5-acre city-owned lot in a downtown area destroyed by urban renewal in the 1960s. Program: 23 artist's lofts, each with studio/exhibition space and separate living quarters.

Solution: The design promotes the city's campaign to attract artists to revive the lapsed downtown, and it revises the typical artist's studio/residence. The units allow artists to segregate work and family life: each studio, a workplace open to visitors, is seen as a threshold between the private and public realms.

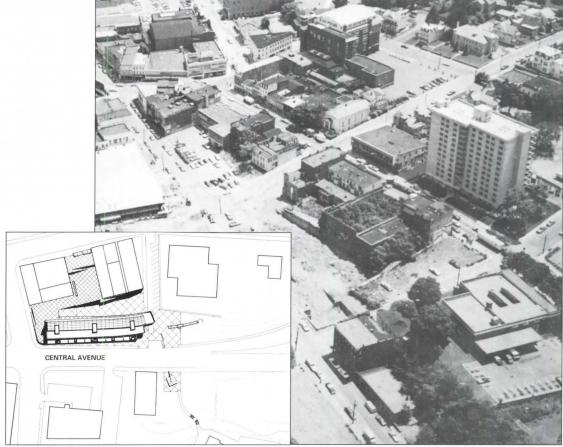
The duplex apartments on the lowest level are entered from the sidewalk. Two floors above, another tier of duplexes opens to a balcony on the opposite side of the building. Penthouse studios occupy the fifth floor.

Each of the three studio types is divided by a "live/work membrane" built of sliding translucent wall panels and installed between the living quarters and workspace. The paneling can be seen from the outside; for the penthouse studios, it becomes a skylight.

Similar sliding panels can be moved across the front glazed wall of the duplex studios. When they are open, passersby can enter.

Construction systems: masonry party wall construction; reinforced concrete floor slabs; brick veneer and aluminum and glass curtain wall; translucent plastic (Kalwall) skylight and partitions.

Schedule: The City of Peekskill approved the design and is searching for a developer to build the project. Once 50 to 60 percent of the units are presold, construction will begin, late in 1994 or early in



SITE PLAN (INSET) AERIAL VIEW OF SITE (ABOVE)

1995. Affordable housing subsidies are being sought from Federal, state, and county governments.

Architects: Joel Sanders, Architect, New York (Joel Sanders, design principal; Marc Tsurumaki, project architect; Lily Rutherford, assistant). Client: City of Peekskill, New York (Mayor Vincent C. Vesce, Deputy Mayor Frances Gibbs).

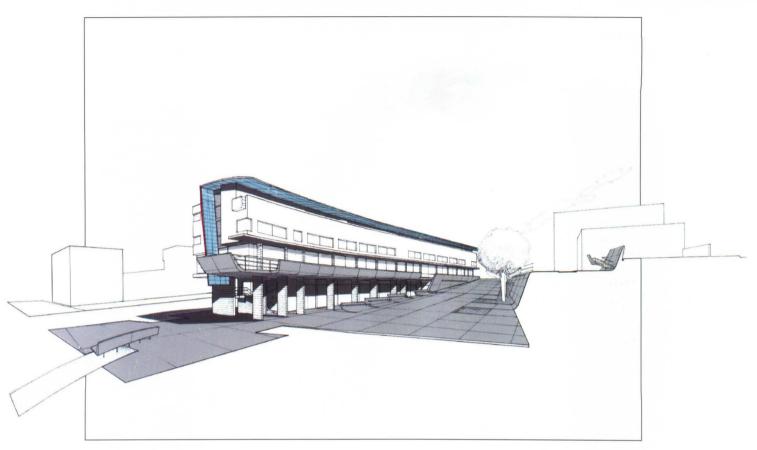
Consultant: Ralph DiBart and Associates, planning and development; Brian Havranek, building inspector; Saavedra Limb & Associates, cost estimator.

Client Comments

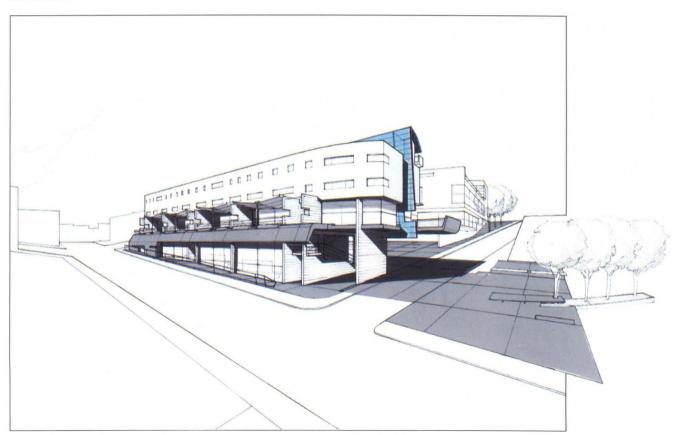
Peekskill's City Council applauded (literally) this building when Sanders presented it as a mediation between the 19th-Century downtown and bulky 20th-Century structures nearby. Council members consider it an investment in the city; they believe that a community of artists is their best response to shopping malls in neighboring towns.

The studios respond to comments artists made when they looked at lofts in Peekskill's old buildings. Instead of asking for

large, undivided spaces, they wanted apartments that accommodate children and working spouses, and walls to separate them from toxic materials in the studio.



MAIN COURTYARD



CENTRAL AVENUE FAÇADE

Jury Discussion

The jurors commended this scheme for its urbanistic agenda and for its alternative housing program. Paraphrasing the text in the portfolio, Mary McLeod explained that "It came out of a process of working with the townspeople, a pro bono project that got NEA funding to study it."

McLeod and some colleagues scrutinized the design of the studios, particularly the translucent wall; though they were not entirely certain how it would relate to the studios, their support remained steadfast. Rafael Viñoly asked "Does the wall actually separate the two kinds of programmatic conditions?" William Mitchell followed, "What does the wall mean?" McLeod noted that "It's rather schematically represented. I like the idea, but it needs more study." Later she said, "I'm perhaps least convinced about this membrane wall, although I find it aesthetically an interesting proposition."

Christine Killory observed that the architect didn't rely "on a haphazard process of design by accretion over time. I think this is a much stronger, more confident gesture."



SANDERS

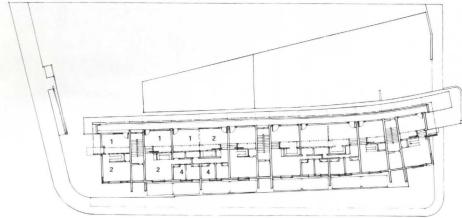


TSURUMAKI

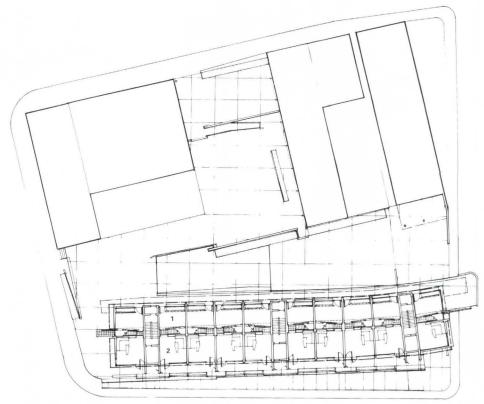
Firm Profile Joel Sanders, Architect,

New York. Founded 1987 (previously Sanders/Guenzburger Architects); 3 professionals, 1 registered architect. P/A Citation, 1993, Kyle Residence; I. D. Award, Environments, 1993, "Sighting the Gallery"; The Architectural League, Emerging Voices, 1993; ACSA Design Award, 1992, "Framing the Gallery"; First Prize, East Hampton Airport Competition, 1989.

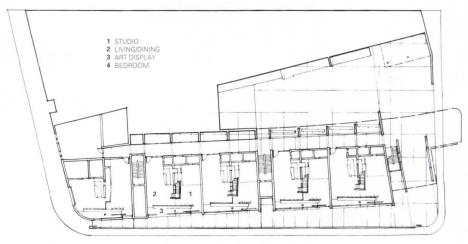
Joel Sanders, B.A., Columbia, 1978; M. Arch., Columbia, 1981; Assistant Professor of Architecture, Princeton.



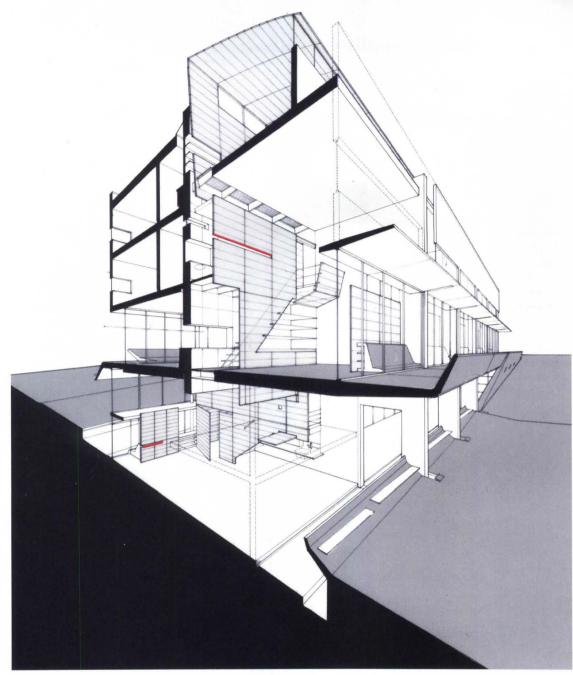
FIFTH FLOOR PLAN (PENTHOUSE LOFTS)



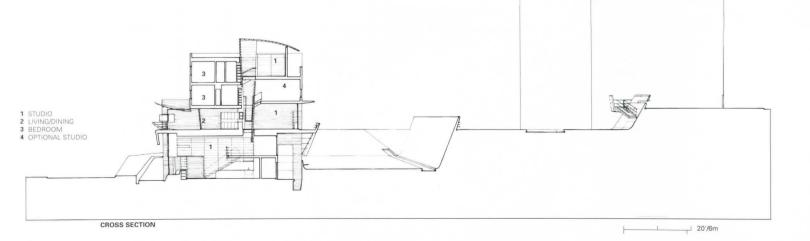
THIRD FLOOR PLAN (DUPLEXES ENTERED FROM COURTYARD BALCONY)



FIRST FLOOR PLAN (DUPLEXES ENTERED FROM CENTRAL AVENUE)



SECTIONAL PERSPECTIVE

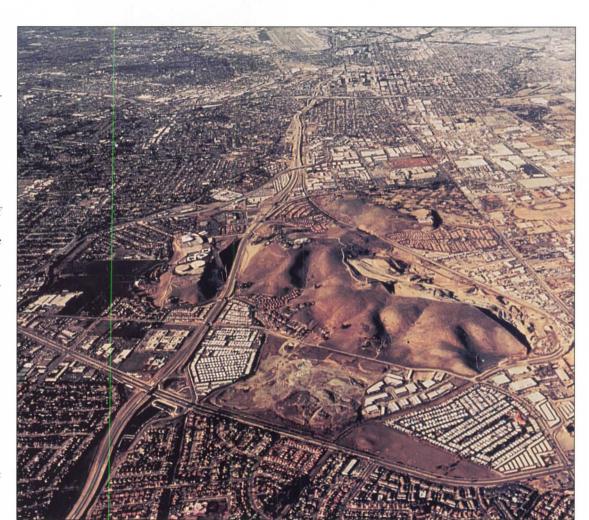


Communications Hill

Project: Communications Hill Specific Plan and the Curtner Neighborhood, San Jose. Site: 500-acre hill near downtown San Jose. The hill contains a communications tower and a water tower, as well as an abandoned quarry. It is surrounded by lowdensity residential, commercial, and industrial development, with a freeway and rail lines nearby. Program: The Specific Plan for the entire site, prepared for the City of San Jose, will accommodate up to 4,000 dwelling units, 50,000 square feet of retail space and civic facilities, and 43 acres of parkland. The Curtner Neighborhood plan, commissioned by the landowners, will contain up to 450 dwelling units, 8,000 square feet of retail space, and recreational facilities. Solution: The urban designers have placed a grid of residential streets, oriented north/south, along the ridge of the hill. An arterial road, Vistapark Drive, runs along one side of this residential grid and is connected to it in only eight places to prevent excessive concentrations of traffic within the neighborhoods. In 28 locations where the terrain is too steep for vehicular traffic, the designers have interrupted the

Two blocks of shops, civic facilities, and a daycare center, adjacent to a central park, form the heart of Communications Hill. Down the hill from the central park is space for playing fields and a school. The residential blocks will contain a diversity of housing types to accommodate households of differing income, age, and ethnic background, as well as a mix of ownership and rental units. The typical blocks have wood-framed townhouses and apartments perched above enclosed garages,

street grid with public stairs.



AERIAL VIEW OF COMMUNICATIONS HILL IN SAN JOSE

with alleys and a minimum of street-side curb cuts. Access to the units from the garages is from public sidewalks. All the blocks have common central garden courts for use by residents.

Schedule: The urban design team is about to begin detailed plans of the Curtner Neighborhood, while private financing for the infrastructure on the larger development is being sought.

Architects: Solomon Architecture & Planning, San Francisco (Daniel

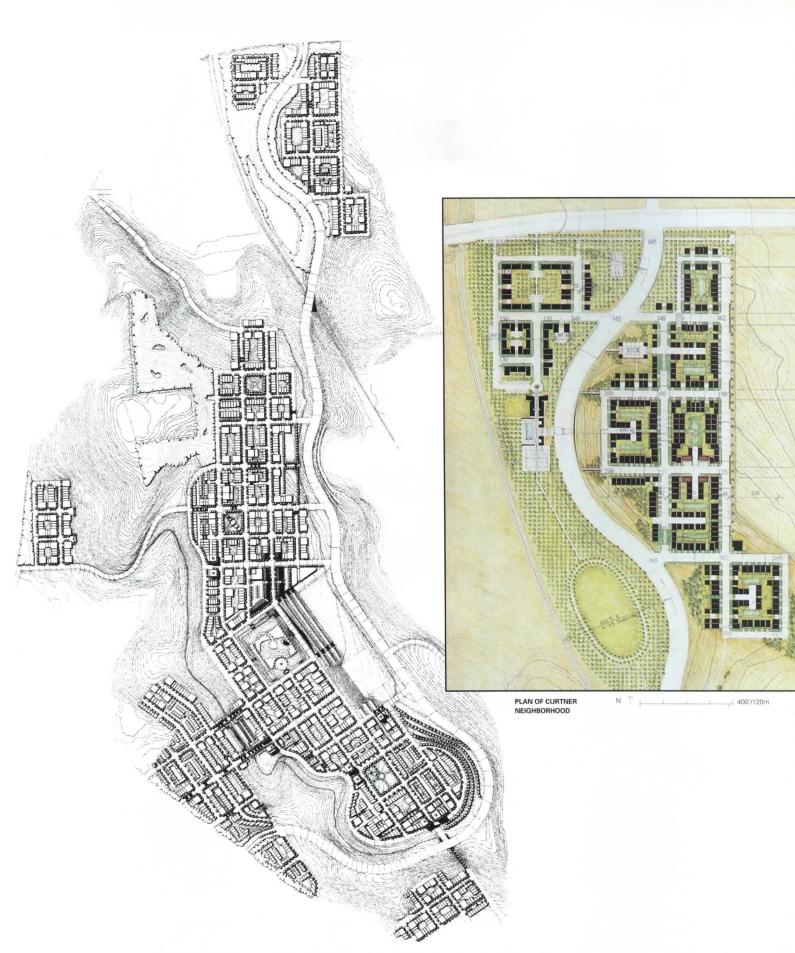
Solomon, Kathryn Clarke, project principals; David Horsley, project planner; Elisabeth Hartmann, Thai Nguyen, Philip C. Rossington, project assistants). Associated planners: Department of City Planning, San Jose.

Consultants: Richard Zlatunich, consulting architect; Nolte & Associates, civil engineers; Deakin, Harvey & Skabodonis, traffic engineers.

Additional consultants: PBR, marketing/implementation; SWA, horticulture. Client: Department of City Planning & Building, San Jose; Rob Bettencourt, Curtner Neighborhood.

Client Comments

Patricia Colombe, principal planner with the City of San Jose, strongly supports the Communications Hill project. "We're delighted with what Solomon did. He and his colleagues came up with a dynamite plan." The initial public reaction to the idea of placing housing on the hill, she says, was skepticism. "But when they saw the plan, with its compact net of development and its hard edges, people seemed to understand it intuitively."



Jury Comments

The jury split over this project. Rafael Viñoly disliked the way the grid was handled. "Why do the street grades have to be so steep?" he asked. Sharon Sutton questioned the accessibility problems created by the steep grades. "All the public spaces are very stair and level dependent." And Mary McLeod gave it only guarded praise. "It has a high quality of

design, in its genre, but there's nothing that sparks new possibilities of urban settlement." But other jurors argued strongly for its recognition. William Mitchell praised the idea

"that when you put a grid on a hill, you get a complexity of conditions, which is where the quality of the place comes. They've worked those conditions out with a great deal of sensitivity. It's a clear, strong, different way of dealing with California territory." David Lee agreed that "It's well resolved." But the most vocal advocate was Andres Duany. "The typologies are thoroughly ana-

lyzed and presented. It's a thoroughly Modern project in that all of the cars are accounted for and handled a positive social way: you

have to go out to the sidewalk to go from your car to your unit. And all of the technical problems are resolved. This is something

that hasn't been seen in 75 years."

TOWNHOUSE 2 CAR SIDE-BY-SIDE W/SINGLE-WIDTH GARAGE DOOR

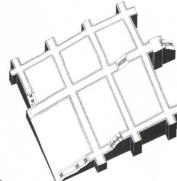
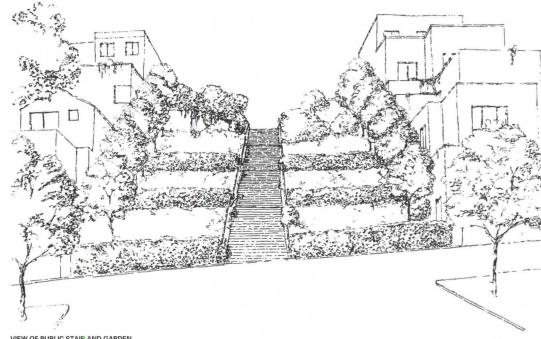


DIAGRAM OF STREET AND STAIR TYPES



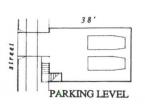
VIEW OF PUBLIC STAIR AND GARDEN

Unit shown:

2 car garage 1200 SF

2 living levels over parking

2 bedroom, 1-1/2 bath





LIVING LEVEL

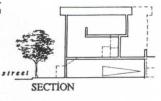


UPPER LEVEL

Because the two cars enter through a single-width garage door and driveway, this building may be used on the cross-sloping sites along steeply sloping streets. This building also works well on an uphill site. The larger garage level can accommodate entry stairs and additional utility or storage areas.

Variations:

1250 SF 2 bedroom, 2-1/2 bath



B1



SKETCH SHOWING CHARACTER OF STREETSCAPE



MODEL OF CURTNER NEIGHBORHOOD







Solomon, Inc. Architecture & Planning, San Francisco, CA. Founded as Daniel Solomon & Associates in 1967; 5 professionals, 3 registered. Three previous P/A Citations in 1987 and 1988, for the City of Gardens Multi-family Design Ordinance, the Mission Bay Plan (with EDAW and ELS), and the Residential Design Guidelines for the City of San Jose. A P/A Award was received in 1979 for the San Francisco Residential Study. Dan Solomon, FAIA, President, Solomon, Inc., B.A., Stanford, 1962; B.Arch., Columbia, 1963; M.Arch., UC Berkeley, 1966; Professor, UC Berkeley; author, ReBuilding, 1992, coauthor, The Pedestrian Pocket Book, 1990. Kathryn Clarke, Principal,

Solomon Inc., B.Arch., VPI, 1982.

40

Ontario Bible Church

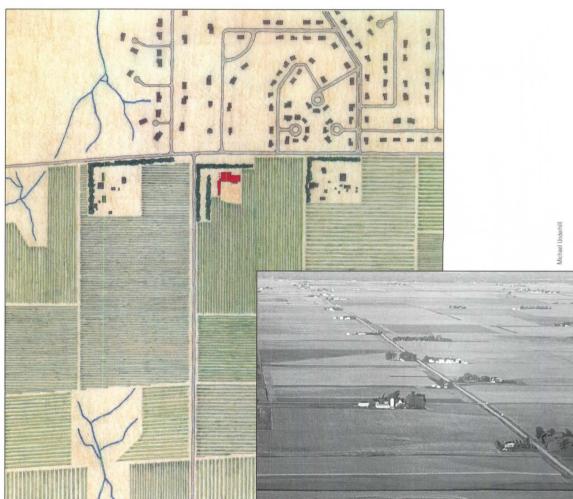
Michael Underhill, David Heymann, and Laura J. Miller, Architects

Project: Ontario Bible Church and BILD Ministry Complex, Ames, Iowa.

Site: a six-acre corner lot in a large cornfield, with working farms to the east and west and

tract houses to the north. Program: sanctuary for 600 with kitchen for conferences and parish gatherings, eight classrooms, library, office and meeting space. Solution: The site plan and building take cues from the farm buildings typical of Iowa. Like most settlements on the edge of a cornfield, this one will have a hedgerow of trees to buffer the wind on the north and west sides, parallel to the two wings of the church. Gently sloping roofs will cover the sanctuary, classrooms, and offices, arranged to create a protected lawn, which could become a courtyard when the church expands in years to come. In the meantime, the building will be a landmark on the edge of the cornfields, designed in the spirit of Asplund and Aalto felicitous references, given the large number of parishioners of

Scandinavian descent. The nondenominational evangelical parish considers its communal role as important as liturgical worship. Accordingly, the sanctuary doubles as a hall for seminars and socials. At the congregation's request, the architects looked beyond traditional church types for models to emulate. They focused on the parish's convocational nature, and found design inspiration in the agrarian vernacular. Construction systems: Given a tight budget, the architects opted for the simplest of structural systems: a rigid steel frame with a manu-



factured steel wall system and ground-face concrete block. Sunscreen and canopy louvers will be naturally weathered oak; the interior will be finished in concrete block, gypsum board, and maple plywood paneling. In the sanctuary, the south row of columns will be rotated so that the ceiling will seem warped. **Schedule:** The land for the church was donated to the parish, which is raising funds for construction. Groundbreaking is a couple of years away.

Clients: Ontario Bible Church Board of Elders and the BILD (Biblical Institute of Leadership Development) International Board of Directors (Don Erickson and Jeff Reed).

Consultants: James Wilson, P.E., structural engineer; ACI Mechanical

IOWA LANDSCAPE

Architects: Michael Underhill,

David Heymann, and Laura J.

Miller, Architects, Tempe, Arizona

(Michael Underhill, designer and

designer; Douglas Brimhall and

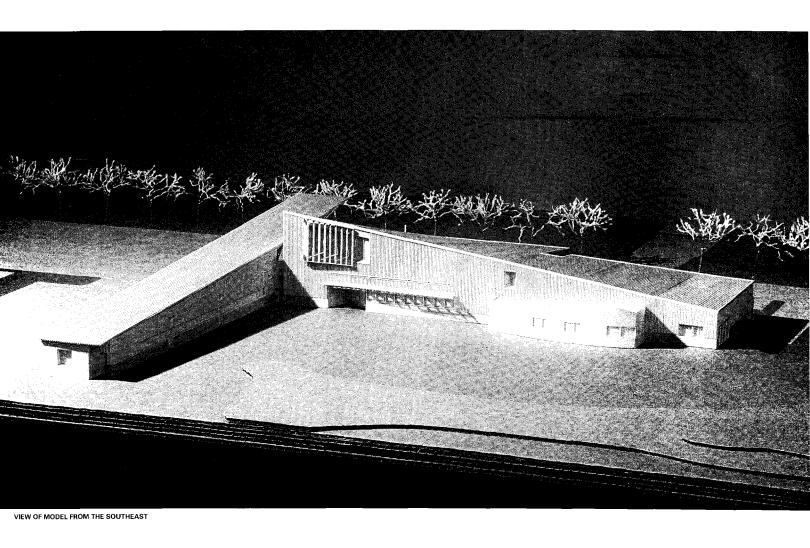
Heymann, designer; Laura J. Miller,

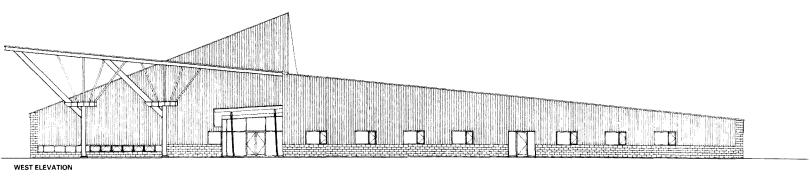
principal in charge; David

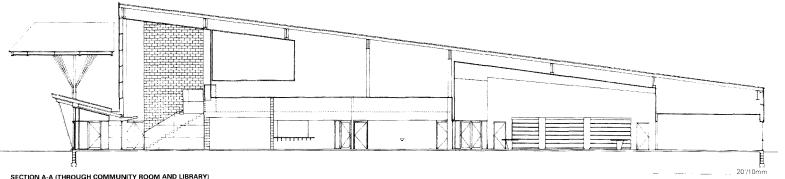
Byron Blattel, assistants).

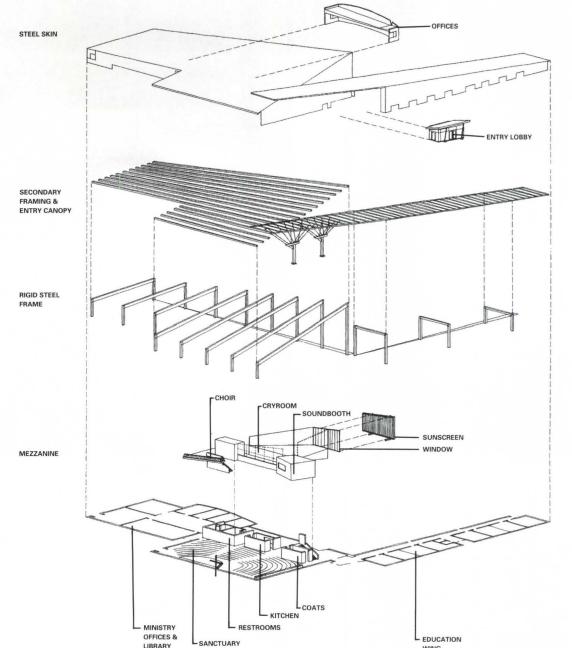
Corporation, mechanical engineers; Clapsaddle-Garber Associates, civil engineers; Stecker-Harmsen, cost estimators; Story Construction, contractor; Varco-Pruden, metal building manufacturer.

Model photographer: ISU Photo Service.









EXPLODED ISOMETRIC OF CHURCH COMPONENTS

Client Comments

The parishioners were proud to hear the architects praise their utilitarian farm structures, but many were surprised by the design of the church. At first they asked "This isn't going to look like a corn bin, is it?" but they soon grew comfortable with the design. Most consider the complex attractive, unique, and well suited to their three-part program of worship, teaching, and ministry. The neighbors, most of whom don't belong to the church, were invited to comment on the design; their response was surprisingly positive. Like the parishioners, they agree with the architects: the church pays homage to the Modern architecture they have been living with for generations.

Jury Discussion

This year's jury was heartened to cite a good church project, a rarity in the P/A awards program. They were also intrigued by the architects' response to the rural site. William Mitchell said that "This is the corner of a cornfield in Iowa. The scheme does what you do in that kind of context. It makes the windbreak in the right place. It carves out a bit of the corn, quite literally. It makes the space enclosed, just in the hand of the building there." Andres Duany liked the warped roof: "This is a minimal operation that makes it a civic building. It's a very economical move."

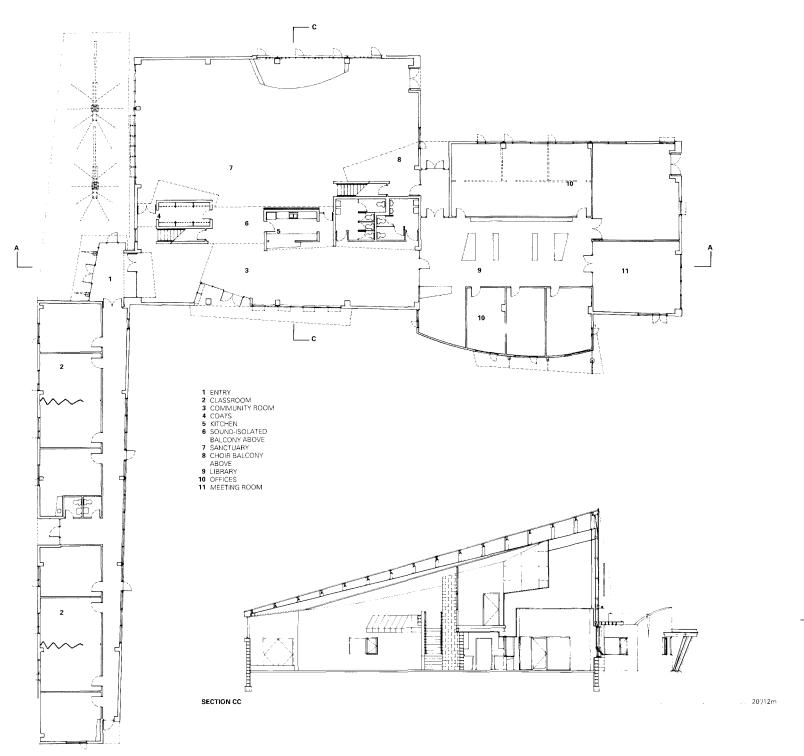
Mary McLeod and Christine Killory raised questions about the interior. McLeod said, "We saw no real drawing of the interior. I have trouble with the proportions of the community room and the library, which become both corridors and rooms. In religious buildings you need a real place to gather, not just a linear passage."

Flexibility and the location of the kitchen were points of contention. Sharon Sutton observed, "I feel a very important part for a small church would be a sanctuary that's expandable. There are things that happen on special occasions with a larger crowd than usual, and this doesn't allow for that kind of expandability. Also, putting the kitchen next to the sanctuary is a faux pas that cannot be tolerated; that is where all the noise is going to be. The kitchen

should be with the classrooms." Christine Killory concurred: "The kitchen is in the middle of the building, which seems unnecessary given such a large perimeter."

Duany contended that worship is only one use of the sanctuary. "It might be used for all sorts of community gatherings, banquets and so forth, several times a week, in which case the proximity of the kitchen is important." He went on to observe "I like the way this design makes a rural civic build-

ing. There are so few of these. People either give up and just buy a Butler building or they do something absurd and vulgar. We need models for rural civic buildings."



FLOOR PLAN

20⁻/12m







Firm Profile

Michael Underhill, David Heymann, and Laura J. Miller, Architects, Tempe, Arizona. Founded 1987; 5 professionals, 2 registered architects. Precursor firm won Houston Chapter AIA Design Award, 1989. Michael Underhill, AIA, B.Arch., MIT, 1970; MCPUD, Harvard,

1974; Professor and Director, School of Architecture, Arizona State U.

David Heymann, AIA, B.Arch., Cooper Union, 1984; M.Arch., Harvard, 1988; Assistant Professor, U Texas, Austin. Laura J. Miller, B.Arch., Iowa State, 1981; M.Arch. Harvard, 1988; Visiting Critic, SCI Arch.

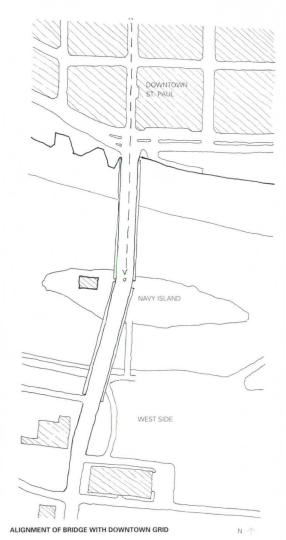
Wabasha Street Bridge

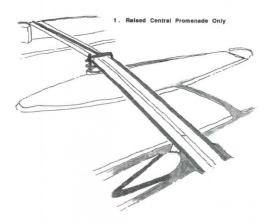
James Carpenter Design Associates

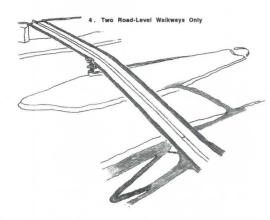
Project: Wabasha Street Bridge Replacement, St. Paul, Minnesota.

Site: The existing Wabasha Street Bridge connects downtown St. Paul, situated on 100-foot sandstone bluffs on the north bank of the Mississippi, over the mid-river Navy Island, to the 10-foot flood plain on the south side. This bank, known as West Side, contains various low industrial buildings, abandoned industrial land, and Harriet Island Park, one component of a much larger Great River Park, a focus of city efforts to revitalize its waterfront. Chief among the zoning and engineering constraints are railway tracks and a major road at the foot of the north bluffs, which prevent construction along this strip; the need to accommodate barge traffic in the navigation channel under the north half of the bridge; and flight paths to St. Paul's downtown airport that limit the bridge structure's height.

Program: to design a replacement for the existing structurally inadequate bridge, incorporating four 12-foot-wide traffic lanes, two bicycle lanes, and two 12-footwide sidewalks for pedestrians. **Solution:** The designers proposed three alternatives, of which the Vmast solution is their favorite. The others consist of less costly twin-arch and haunched-girder bridges. To capitalize on the dramatic "gateway" effect afforded by tall buildings on the north bluffs, the bridge is cranked in plan to align with downtown's Wabasha Street. Besides providing a strong visual and civic symbol, the twinmast structure has the added attribute of emphasizing Navy







STUDIES OF PEDESTRIAN ROUTES

Island, a target for future recreational development. Its transparent central truss is intended to allow light through the bridge deck to the island below, which is accessible to pedestrians via a stair tower and a glass elevator.

Construction systems: The V-Mast bridge, approximately 1,200 feet long, is divided into two roughly equal spans. The deck structure consists of a 20-foot-wide, 12-foot-deep steel-truss box flanked by two concrete roadway slabs that are supported by steel truss cross

girders at 13-foot spacing. Two semi-fanned rows of stay cables support the deck structure, and lead to the tops of two inclined masts located above the island. The masts are hinged at their base and held in position by three groups of cables: two sets connect the mast tops and balance the horizontal components of the deck-supporting cables; backstay cables, leading from mast tops to the north and south abutments, stabilize the masts in the direction of the bridge; two

sets of cables, strung from mast tops to a common foundation on the island, transfer lateral forces. **Schedule:** Pending approval of one of the three bridge alternatives, funds will be raised from Federal, state, and private sources. (Alternatives range in cost from \$32 million to \$55 million, including 20 percent contingencies). Construction is to begin in October 1994 and be completed around January 1997.



COMPUTER IMAGE OF V-MAST BRIDGE AS SEEN FROM DOWNTOWN

Designers: James Carpenter Design Associates, New York (James Carpenter, president; Luke Lowings, Richard Kress, Janet Fink, design team). Design engineers: Schlaich Bergermann & Partners, Stuttgart, Germany (Jörg Schlaich, president). Engineers: Toltz, King, Duvall,

Engineers: Toltz, King, Duvall, Andersen, St. Paul (Darrel Berkowitz, engineer).

Client: Department of Public Works, City of St. Paul (Honorable James Scheibel, mayor; Thomas Eggum, city engineer and Director of Public Works; Art Werthauser, City Bridge engineer; Christine Podas-Larsen, director, Public Arts St. Paul).

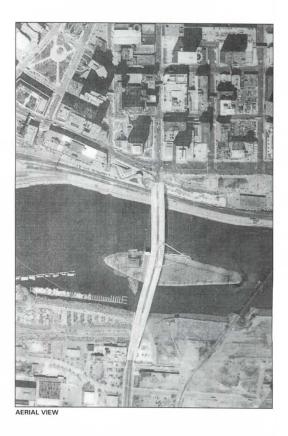
Consultants: Gerhard Joehnk and Ernest Petzold, Sverdrup Corporation, engineering.

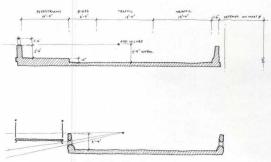
Model maker: Richard Kress Model photographer: David Sundberg

Computer imaging: Macromedia Technologies Incorporated.

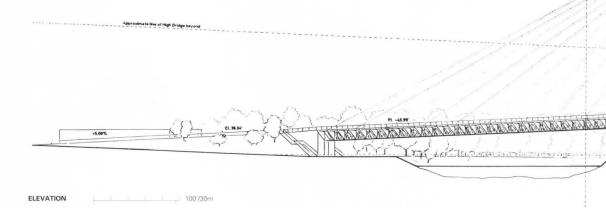
Client Comments

"The new bridge represents a unique opportunity to create a symbol of St. Paul as a River City, thus catalyzing development of the riverfront," stated Bob Frame, former chair of the Wabasha Bridge Task Force, a 14-member advisory board representing the immediate neighborhoods, business, labor, architectural and arts groups, the Parks, Recreation, and Preservation commissions, and the public at large. "The Task Force decided to establish a central role for an artist who would create a strong form in response to the bridge's civic, functional, and technological requirements. From over 60 applicants, the Task Force unanimously chose James Carpenter, an acclaimed sculptor with significant engineering experience."



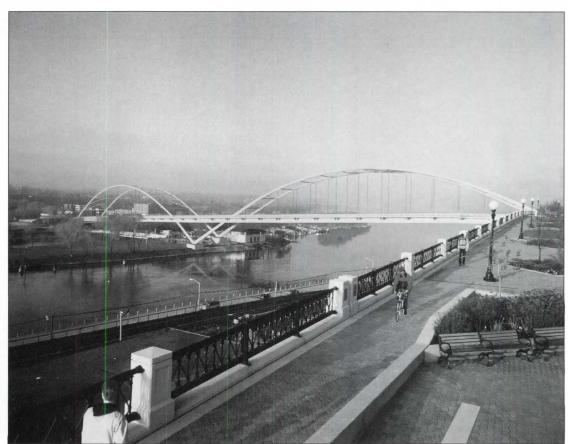


CHANGES TO STANDARD SIDEWALK ARRANGEMENT (TOP)
IMPROVE MOTORIST SIGHTLINES (ABOVE)

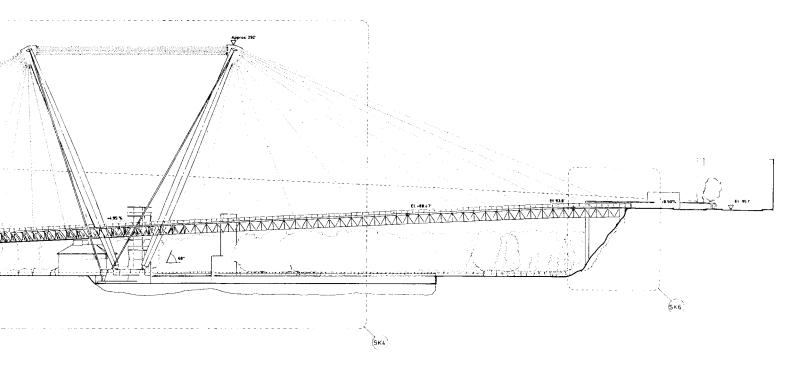


Jury Discussion

The jury's approval of the bridge design (almost entirely focused on the twin-mast alternative) stemmed in large part from its perceived contextual sensitivity. "It's a very carefully conceived urban bridge, a fine piece of engineering that responds rather elegantly to the urban conditions," observed William Mitchell. Christine Killory considered the design "one of the best things we've seen." David Lee expressed some reservations: "I bet if we had more bridges to look at we would be more critical," he said. "We're struggling with this in Boston right now: the problem with a lot of bridge designers is that they care more about the technology of the bridge than the appropriateness of its location." Praising the bridge as "a pretty spectacular piece of work," Rafael Viñoly and other jurors challenged Lee's criticism, lauding the design's effective alignment with the downtown grid, its emphasis on enjoyable pedestrian routes and improved motorist sightlines, and the efforts, through the light-conducting bridge deck and its ancillary structures, to make Navy Island accessible and secure.



ALTERNATIVE DESIGN PROPOSAL FOR TWIN-ARCH BRIDGE





ALTERNATIVE HAUNCHED-GIRDER DESIGN



LOWINGS, CARPENTER, KRESS

James Carpenter, B.F.A. Sculpture, Rhode Island School of Design, 1972. Fellowship, New York Foundation for the Arts, 1990; Loeb Fellow, Harvard, 1989; Design Arts Fellowship, NEA, 1985. Associate Lecturer, Royal College of Art, London 1982-present; Associate Professor, RISD, 1973-77; Instructor, sculpture, U. of California, Berkeley, 1972. Luke Lowings, M.A., Royal College of Art, London, 1987; B.A., Kingston Polytechnic, London, 1983; Registered Architect UK 1991. Richard Kress, B.S. (Arch.) Washington U., 1985. Janet Fink, M.A., Columbia, 1988; B.A. (Arch), U. of California, Berkeley, 1983.

Family & Senior Housing



RESIDENTS USING PLANNING KITS AT A COMMUNITY DESIGN WORKSHOP

Pyatok Associates The Ratcliff Architects

Project: San Antonio Family & Senior Housing, Oakland, California.

Site: 1.6-acre lot extending one full block along East 14th Street, a four-lane thoroughfare.

Program: 92 residential rental units (one-, two-, three-, and fourbedroom) for low-income families and senior citizens; 15,000-sq-ft retail space for low-overhead vendors; 3,300-sq-ft community/child care center; 83 parking spaces. Solution: Developed through a series of community design workshops coordinated by the architects in 1991, the design attempts to reestablish the neighborhood's dense pattern of low-rise, mixeduse buildings (replaced by single-

purpose, car-oriented commercial buildings after World War II). All of the family dwellings are designed as townhomes and are located on rear courtyards with no more than 20 families per court. Smaller units for people without families are arranged as flats along corridors in a four-story elevator building facing the main boulevard. The ground floor along East 14th Street contains a double-height market for lowoverhead vendors, a childcare center and a community center, and shops. Very-low-overhead vendors have stalls outdoors in front of the market hall to activate street life and meet the needs of incubator businesses.

The design is an amalgamation of local (the California Mission style) and ethnic influences (roof tiles, deep bracketed overhangs, and trellised outdoor living spaces all exist in some form in the traditions of the residents). Permanent and temporary public art designed by artists from each of the ethnic groups represented in the building will be installed on public façades and near entry areas. The artwork will be financed by an NEA grant, for which architect Michael Pyatok applied. In addition, an ongoing arts program created and managed by the tenants for other public spaces in the building is meant to encourage a feeling of pride and independence in publicly assisted housing. Construction systems: concrete

slab on grade and columns and masonry unit walls for the garage; steel framing with wood infill for the commercial spaces; wood framing for the residential units; stucco and hardboard siding exteriors.

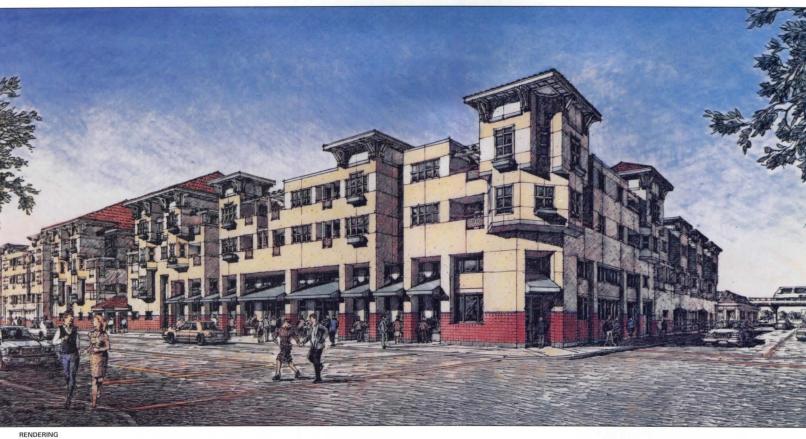
Schedule: November 1994 completion.

Architects: Pyatok Associates (Associate Architect for Design), Oakland, California, (Michael Pyatok, principal designer; Daniel Koch, Rosa De La Sota, William Pettus, Elizabeth Yost, project designers) and The Ratcliff Architects (Architect of Record), Emeryville, California (Donald Kasamoto, principal in charge; James E. Vann, project manager/project architect; John Sargent, job captain; Kyle Hicks, junior project designer; Donald J. Rudy, construction administration). Client: San Antonio Community Development Corporation and East Bay Asian Local Development Corporation. Consultants: Ackland International Inc., structural; JYA Consulting Engineers, mechanical; Pete O. Lapid & Associates, electrical; Spinardi Associates, civil; Chris Pattillo & Associates, landscape; Gabel-Dodd Associates, energy conservation; Walsh Renderer: Thomas Prosek.

Norris & Associates, acoustical.

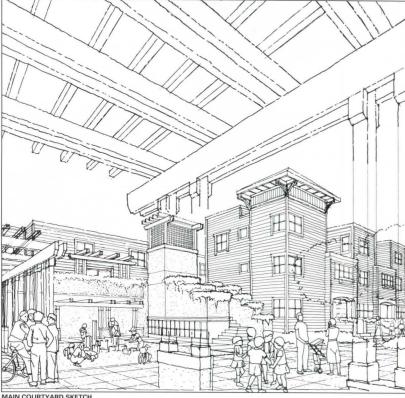
Client comments

According to Thomas Lauderbach, senior project manager at the San Antonio Community Development Corporation, Michael Pyatok was hired because of his commitment to community development and his national reputation for highquality affordable housing. Lauderbach was particularly impressed with Pyatok's ability to bring an understanding of design to laypeople. Pyatok alleviated the residents' initial concern about the project's density at the first community design workshop: he divided the attendees into three groups, and asked each to do a massing study with styrofoam blocks. By the workshop's end, the people thought "Wow, look how much open space."





MARKET AND STREET SKETCH



MAIN COURTYARD SKETCH

Jury Discussion

The jury admired the project's participatory process, its effort to return the street to pedestrians, and its contextual response. Both Lee and Sutton were particularly impressed by the tying together of retail with elderly and low-income people "in a vernacular that they understand." It has "the kind of mix I think neighborhoods should have," said Lee. Sutton was also pleased by the effort to combine low-income and senior housing, "so that it's not a senior ghetto."

Viñoly acknowledged the validity of the program, but voted against the project, arguing that the programmatic requirements were set before the intervention of the architect. "From the point of view of the design itself," he said, it's "just poor." Sutton countered that the design is the program and that it was developed out of the participatory process.



PYATOK, DE LA SOTA, VANN, YOST, PETTUS

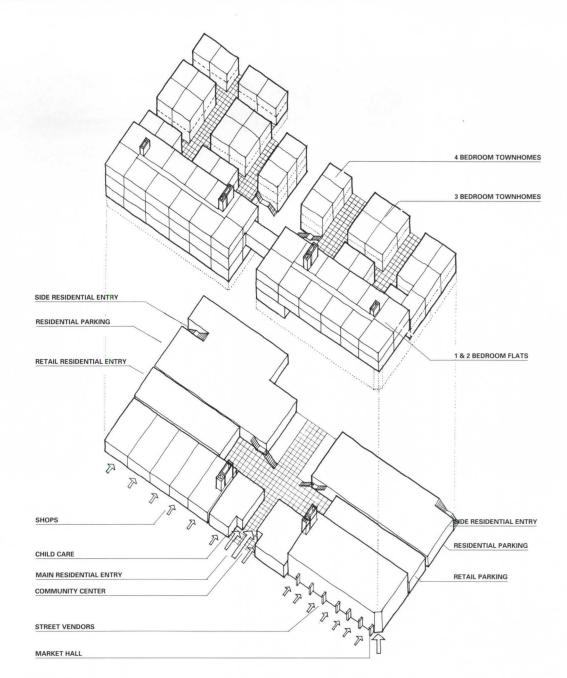
Firm Profiles

Pyatok Associates, Oakland, California. Founded 1984; 7 professionals, 4 registered.

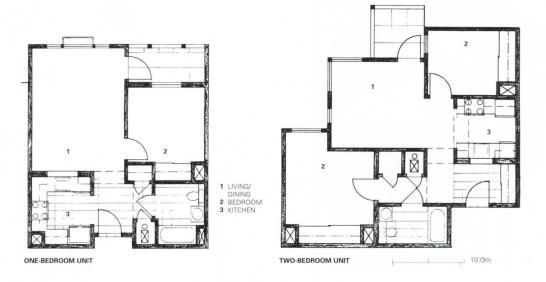
Michael Pyatok, AIA, B.Arch., Pratt, 1966; M.Arch., Harvard, 1967. Associate Professor, U. of Washington-Seattle, 1990–1993.

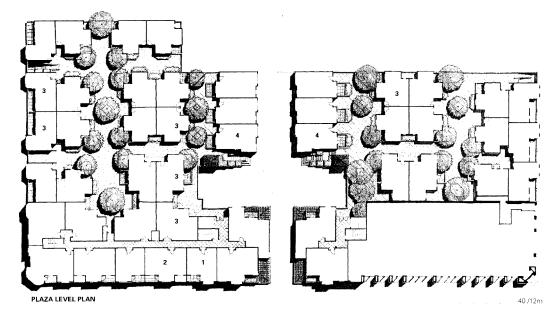
The Ratcliff Architects, Emeryville, California. Founded 1906. 50 professionals; 34 registered. California Council AIA Award of Merit, 1993, Foothill Student Housing; San Francisco AIA Award of Merit, 1993, Foothill Student Housing, Award of Merit, 1992, Children's Hospital Oakland Primary Care Unit; East Bay AIA Award of Merit, 1990, Children's Hospital Oakland; Award of Merit, 1986, Metropolitan Oakland International Airport Terminal II. Donald Kasamoto, AIA, B.Arch., U.C. Berkeley, 1956. James E. Vann, AIA, B.Arch., U.C. Berkeley, 1963. Instructor, U.C.

Berkeley, 1981-1986, 1988.

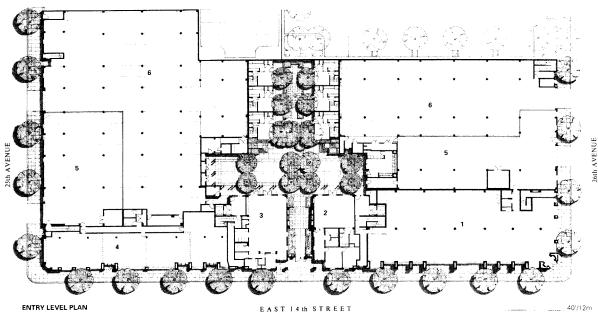


PROJECT ORGANIZATION

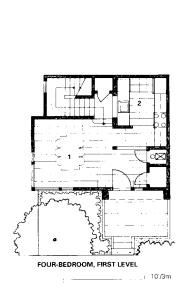


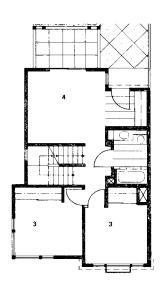


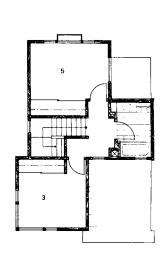
- 1 ONE-BEDROOM 2 IWO-BEDROOM 3 THREE-BEDROOM 4 FOUR-BEDROOM



- 1 MARKET HALL
 2 COMMUNITY CENTER
 3 CHILD CARE CENTER
 4 RETAL
 5 RETAL PARKING
 6 RESIDENTIAL PARKING







- 1 DINING
 2 KITCHEN
 3 BEDROOM
 4 LIVING ROON
 5 MASTER BEDROOM

Library/Town and Gown Precinct Plan

Michael Dennis & Associates

Project: Library/Town and Gown Precinct Plan, University of Southern California, Los Angeles. Site: the area surrounding Hoover Boulevard, a diagonal street running through the southeast end of the USC campus. Program: "precinct plans" for two adjacent sectors of the campus, including the design of new public open space and proposals for future buildings and a new formal entrance to the campus. **Solution**: The plan calls for the removal of Hoover Boulevard, which the architects call "an isolated remnant ... no longer connected to the surrounding fabric," allowing the reintegration of the triangular area to the east. New buildings would define a series of three quadrangles; the largest one, known as the Library Quadrangle, would stretch between the existing university library and a new undergraduate library. A new building that would act as a formal campus entrance is proposed at the corner of the campus, opposite Exposition Park and a new subway stop.

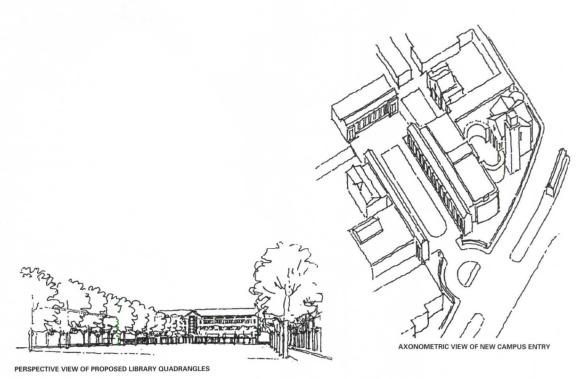
Schedule: A new undergraduate library, the project's first phase, is under construction; subsequent phases are unscheduled, but officials hope to begin work on the library quadrangle next year.

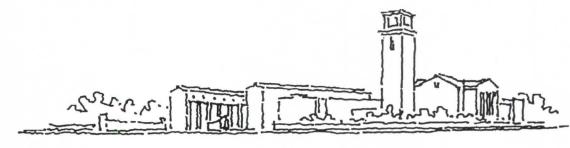
Architects: Michael Dennis & Associates, Boston (Michael Dennis, principal; Erik Thorkildsen, senior architect; David Tabenken, designer). Client: University of Southern California, Los Angeles.

Model makers: Glenn Knowles,

Model makers: Glenn Knowles, David Tabenken.

Model photographer: Darlene Oliva. Renderers: Dorothea Tabacova, Erik Thorkildsen.





PERSPECTIVE VIEW OF NEW CAMPUS ENTRY

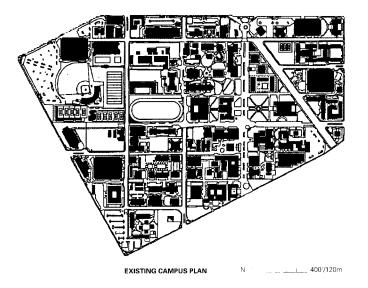
Client Comments

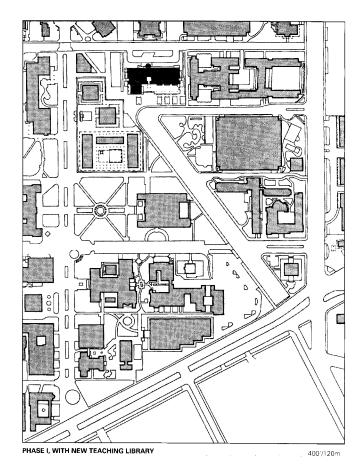
Mark Jones, USC's university architect, says that the Dennis firm won the job – in an interview process – largely on the strength of previous campus planning work at Carnegie Mellon and at the University of Virginia (both winners in the P/A Awards). Jones says the project has solid support on campus because Dennis and the university solicited opinions from "the whole community – students, faculty, staff, and alumni."

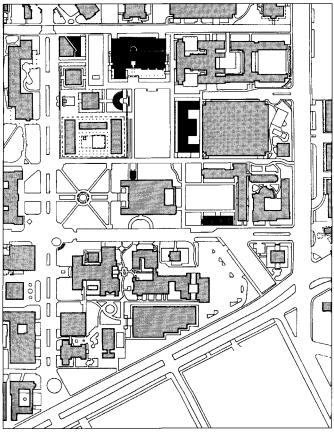
Jury Discussion

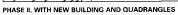
Andres Duany called the project "the most skillful of the submissions of this type," and voiced his encouragement for such remedial planning efforts on campuses, in office parks, and in suburban shopping centers. Sharon Sutton supported the project for saying "what we should be saying to automobiles: get out."

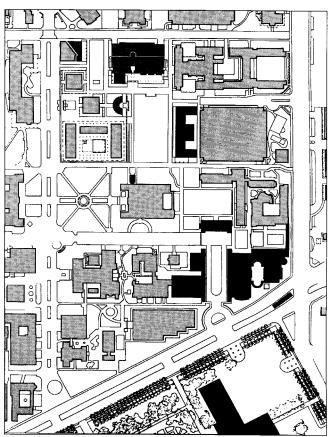
Christine Killory saw it as "a sensible, almost textbook solution to an obvious problem," but wondered about the strength of the new campus entrance. "If you want to make a clear entrance, you need a stronger figure," agreed Mary McLeod. David Lee was bothered by the "lack of clear hierarchy among the open spaces," but Rafael Viñoly disagreed on both counts, saying that the new entrance is the "best part of the project" because "it adds to the general fragmentation a clear hierarchy."



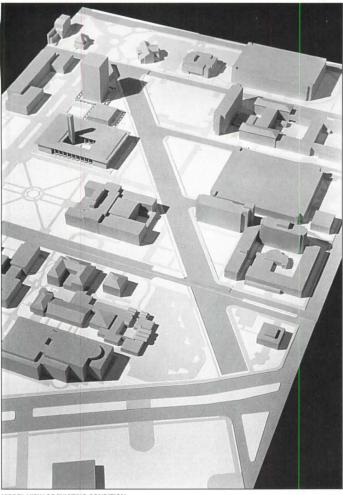




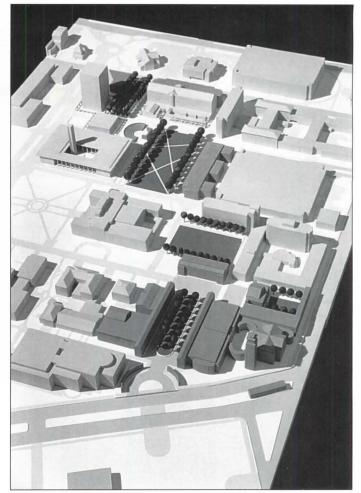




PHASE III, WITH NEW CAMPUS ENTRANCE



MODEL VIEW OF EXISTING CONDITION



MODEL VIEW AFTER PHASE III





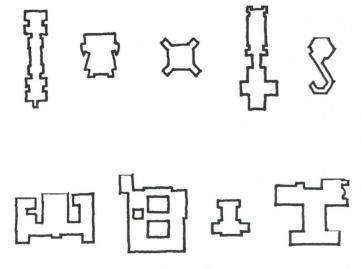


TABENKEN

Michael Dennis & Associates, Boston. Founded 1989 (previously Michael Dennis, Jeffrey Clark & Associates); eight professionals, four registered. P/A Award, 1991, Carr's Hill Precinct Plan, University of Virginia; P/A Awards Citation, 1989, Carnegie Mellon University master plan. Michael Dennis, B. Arch.,

University of Oregon, 1962; Professor of Architecture, MIT; Eero Saarinen Professor of Architecture, Yale.

Erik Thorkildsen, M. Arch., University of Virginia, 1983.



Greenway Plan for Los Angeles

Johnson Fain & Pereira Associates

Project: A Greenway Plan for Metropolitan Los Angeles.
Site: 400 miles of abandoned rail rights of way, river and flood control channels, and infrastructure rights of way throughout the Los Angeles area.

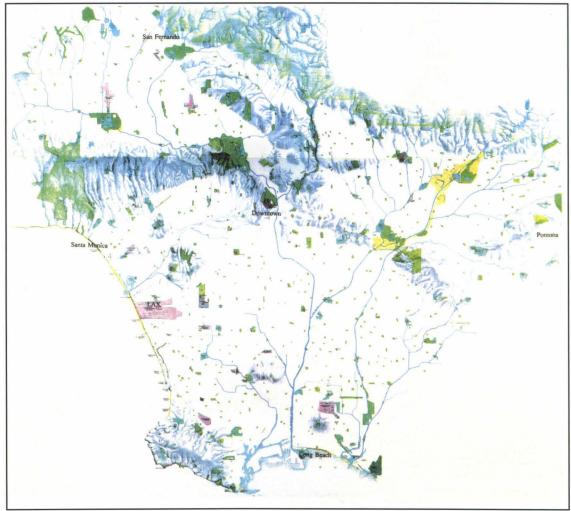
Program: a public, linear open-

space system to create recreational opportunities and link public facilities and transportation. Solution: Noting that Los Angeles has only 4 percent of its area devoted to open space, the architects propose a "grid" of open space using the linear systems "that have until now been isolators and barriers." The green corridors within the grid are to be used for walking, biking, and jogging trails connected to transportation systems throughout the county. The architects say that the plan provides the opportunity "to create a new social contract" through community involvement in the plan's execution.

Schedule: No timetable has been set, but some pieces are under way, and the plan is being incorporated into the current revision of the city's general plan.

Architects: Johnson Fain & Pereira Associates, Los Angeles (William H. Fain, Jr., managing partner and director of planning and urban design; Robert P. Shaffer, Patric B. Dawe, senior planners; Donna L. Vaccarino, director of development; Juan C. Begazo, Neil Kritzinger, senior urban designers; Mark R. Gershen, planning manager; Katherine W. Rinne, director of research; Lori Gates East, administrative assistant).

Client: Pacific Earth Resources, Camarillo, California. Sketches: William H. Fain, Jr.



MAP SHOWING EXISTING OPEN SPACE IN METROPOLITAN LOS ANGELES

Client Comments

The belief of Pacific Earth
Resources in green open space
could be described as enlightened self-interest. The company,
owned by Beth Rogers, is
California's largest turf grower.
Rogers is active in the Council for
a Green Environment, a coalition
of landscape-related companies
who lobby for greener cities (and
often fight battles over water
use). Her company funded the
Greenway Plan, which came out
of several separate efforts to

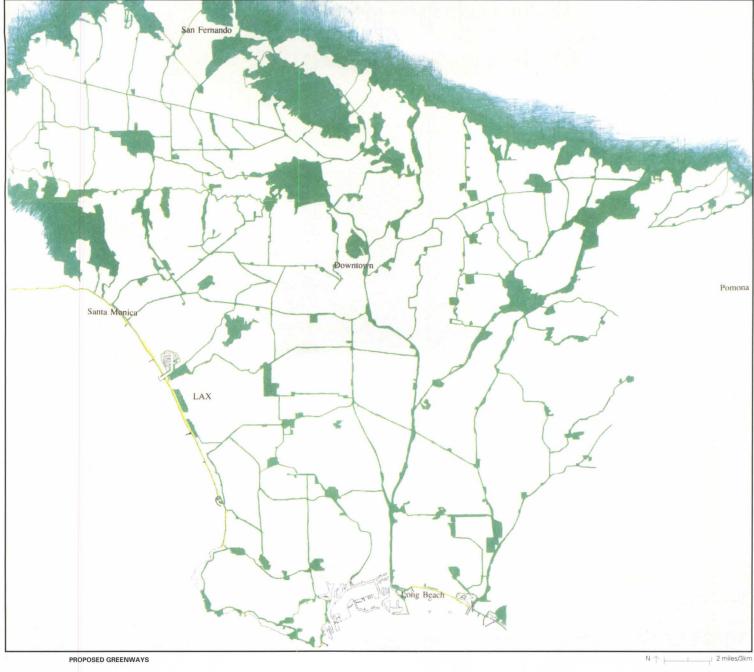
address the potential of L.A.'s linear systems. "What Beth did – through us – was develop the ideas," says William Fain.

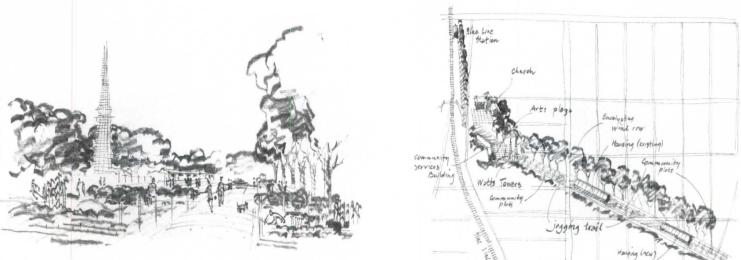
Jury Discussion

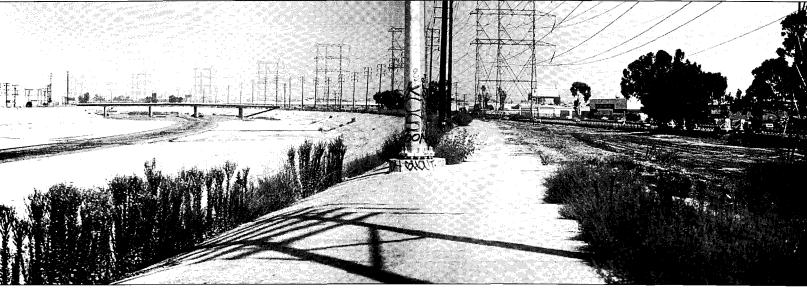
All the jurors agreed that the project was more schematic and less specific than other urban design proposals on the table. Andres Duany, the most vocal critic, called it "a cartoon" representing the "first week of work." But a majority felt that the project was, in William Mitchell's words, "a

simple vision that Los Angeles could have another system to restructure the city; it makes that simple point and does it quite convincingly."

Others, including Rafael Viñoly and Mary McLeod, argued that recognizing the project in this early stage could encourage its implementation. Sharon Sutton wondered about the "crime issue," as did Duany, who called the plan "nothing but an extended venue for crime."



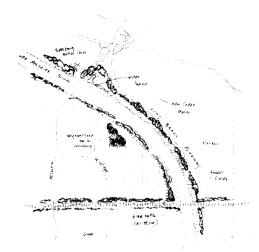




EXISTING POWER, FREEWAY AND RIVER EASEMENT



PROPOSED BIKE PATH AND LINEAR PARK FOR SITE ABOVE



PLAN FOR SITE ABOVE



BERGAZO, KNTZINGER, VACCARINO, DAWE, FAIN, RINNE, GERSHEN, SHAFFER, EAST

Johnson Fain & Pereira Associates, Los Angeles. Founded 1931 (formerly Pereira Associates); 45 professionals, 21 registered; P/A Award, 1989, Highway 111 Urban Design Plan, Indian Wells, California; P/A Award, 1988, Main Street Plan, University of California – Irvine; AIA Citation for Excellence in Urban Design, 1990, 1989. William H. Fain, Jr., FAIA, B. Arch., Berkeley, 1968; Certificate in City Planning, University of Manchester, 1970; M. Arch. and Urban Design, Harvard, 1975; adjunct faculty and member of board of directors, SCI-Arc.

Collective Housing

Fernau & Hartman Architects

Project: Collective Housing, Mendocino County, California. Site: thirteen acres, relatively flat, in second- or third-growth redwood forest.

Program: a house for congregate living for 11 people who range in age from their 40s to their 60s. The design should support collective living and working and eventual retirement of the group.

Construction Systems: wood frame on concrete piers.

Solution: The program evolved along with the design. A number of workshops took place on the site to determine the best locations for certain functions. The buildings disturb the site as little as possible and open spaces are arranged to take advantage of views and natural light.

The final form contains 5,000 square feet under roof and 3,000 square feet of exterior space, in a U-shaped "campus" arrangement of buildings that opens to the southeast. The complex includes seven private quarters contained in a "dog trot" building. This is connected by a covered porch to a "lodge" to the northwest, which holds common areas for socializing, dining, and cooking. A bath house, pool, and gardens are placed at the periphery of the site.

The building pieces are accretions of smaller elements - stairs, dormers, porches, and towers-to larger building forms such as the lodge block and the dog trot block. The materials are predominantly painted wood cladding on wood frame. Construction costs were kept to \$100 per square foot. Schedule: The lodge and dog trot have been completed, with other elements phased for completion in 1995.



Architects: Fernau & Hartman, Berkeley, California (Richard Fernau and Laura Hartman, principals-incharge; David Kau, Tim Gray, Kimberly Moses, Emily Stussi, project team). Client: seven households from

Northern and Southern California. Consultants: Dennis McCroskey, structural; William Mah, mechanical; Zieger Engineers, electrical; John Furtado, landscape.

Contractor: Jim Boudoures. Modelmaker: Susan Stoltz, Mallory Shure, Emily Stussi.

Renderer: Hugo Marrack, Patricia Cobb.



CLIENTS WALKING THE SITE DURING WORKSHOP



MODEL OF COMPOUND FROM WEST

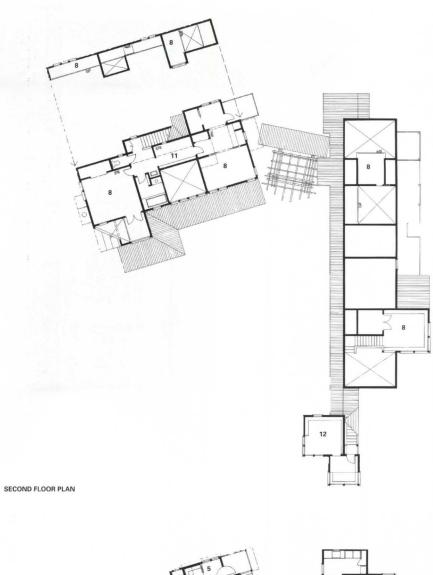


MODEL OF COMPOUND FROM NORTH

Jury Discussion

Sharon Sutton commended this project for its approach to a housing form that is still evolving. "It addresses the important problems of how single people are able to work and yet take care of aging parents," said Sutton, "and of the ease of using it as you become an older person."

Both Andres Duany and William Mitchell praised the architectural language of this solution as one that would allow the building to continue to evolve over time without sacrificing form. "It's a very intelligent relationship between a programmatic strategy and choice of architectural language," said Mitchell. Lee questioned whether the form wasn't just a throwback to the Sea Ranch, but it was defended by other jurors as being an appropriate form that supported the building's unique program.







SOUTHWEST ELEVATION



NORTHEAST ELEVATION



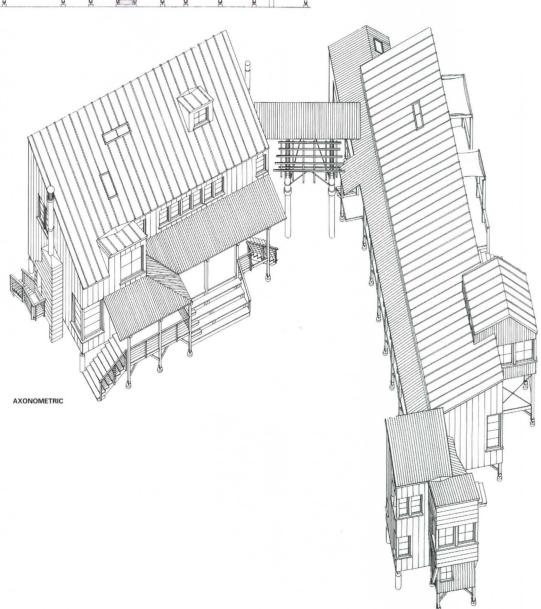
FERNAU, HARTMAN, KAU

Fernau & Hartman Architects, Berkeley, California. Founded 1980, 10 professionals, 4 registered.

Richard Fernau, B.A., U. of California, Santa Cruz, 1969; M.Arch., U. of California, Berkeley, 1974. Professor of Architecture, U. of California, Berkeley.

Laura Hartman, B.A., Smith College, 1974,; M.Arch., U. of California, Berkeley, 1978. Professor of Architecture, U. of California, Berkeley.

David Kau, B.A., Harvard, 1985; M.Arch., U. of California, Berkeley, 1989.



International Center for Film and Television

Westfourth Architecture P.C.

Project: International Center for Film and Television, Bucharest, Romania.

Romania. Site: a flat, irregularly shaped, 23hectare (49-acre) lot, situated in the Pipera Section on the northern edge of the city. It faces open farm land on the north, a residential area on the west, and an industrial development on the southeast. A 45-meter (148-ft) height limit was imposed by the nearby airport. Program: a 65,000-sq-m (700,000sq-ft) center for the production of local and international films and television programs, including a production facility for the Romanian national independent television network; a film studio and its support systems; and a shared post-production department. Solution: The challenge of the project, in the designers' view, was to create an architectural expression for the "hypertechnical program." The building is configured as a split structure, consisting of a "cube" and a "podium." The glass cube contains in section many of the specialized structures called for in the program, such as a 350seat screening theater, suspended within an imposing visitor's lobby. Intended for lectures, debates on mass media, and for live-audience "electronic forums," the screening theater is expected to become "a nationally recognized space"; its dark-tinted, ceramic-frit glass-panel cladding will allow diffuse light through selected areas of the enve-

lope, and a mirrored image of the

from outside. The motion picture

and major TV studios are located

in the central section of the podi-

over adjoining shops and mechan-

ical spaces lead to a sizable backlot

um; inclined landscaped roofs

projections within will be visible

The off care of the state of th

zone to the north and west of the building. All of the post-production, mixage, studio control, and electronic equipment rooms are organized in a glass-wrapped "technology" wing that parallels the studios along the southern edge of the podium. The designers intend the flickering lights of the electronic equipment to animate the main, south façade at night. A glazed, triple-height actors' foyer lines the south edge of the technology wing, overlooking a linear reflecting pool and the entry court.

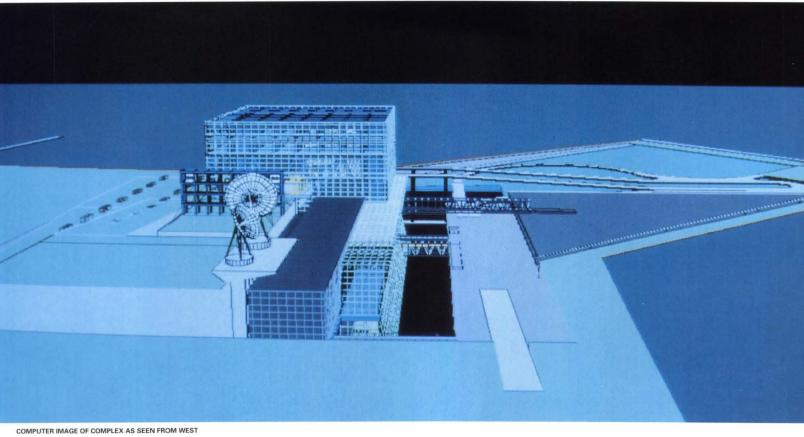
Construction Systems: The podium is constructed of steel ductile movement-resisting frames; the cube comprises a rigid base, an open three-story hall with perimeter diagonal bracing and two rows of interior columns, and two floors of administration spaces housed within ductile long-span Vierendeel trusses. A four-way glazed curtain wall encloses the cube; tension-braced glass storefront will be used for the actors' foyer. Schedule: The last design phase is slated for completion this fall.

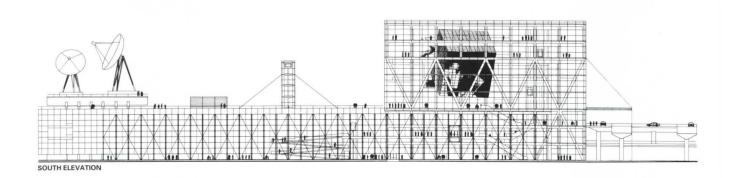
Designers: Westfourth Architecture P.C., New York (Vladimir Arsene, principal in charge; Mihai Craciun, Zzing H. Lee, associates and senior designers; Razvan Carlan, senior designer; Son Nguyen, Roberto Estorque, Darren Corragio, Harry Chambliss, Michael Horta, Marius Radulescu, project team).

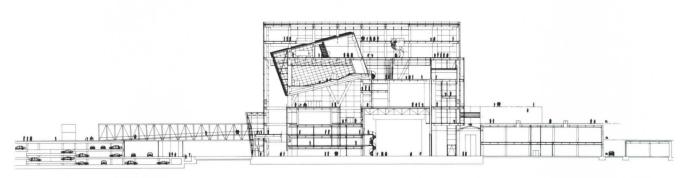
Client: IndustrialExport S.A.,

Client: IndustrialExport S.A., Bucharest.

Consultants: Ove Arup & Partners, New York, structural and mechanical; Walls Design Inc., Curtain Wall.







challenges. "This is an extraordinarily complex program solved

in an incredibly skillful way,"

Viñoly stated. "It has a way of dealing with pancaking functions like a TV station and a major

brilliant. It transforms the roof and the façade without gimmicky operations, and it makes a section out of something that is really not easy to do." Duany focused his comments on the spatial impact of the screening theater suspended in the lofty visitor's lobby. "We've discussed the dearth of

space-making among the projects we've seen," he noted. "In this project we have an extraordinary space made with this object 'falling' within it. It is going to be a really memorable place."

Mitchell picked up on the broader symbolic role of the building: "In Romania right now this building has to function as a political monument, and the illuminated box does that successfully."

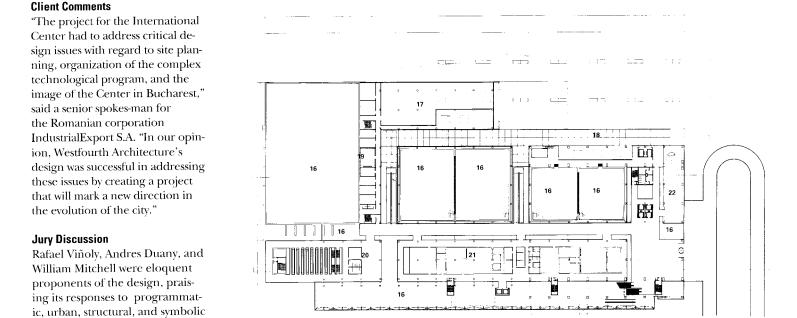
- 1 STUDIOS 2 MAKEUP, GREENROOMS, STUDIO SUPPORT 3 REHEARSAL ROOMS
- DRESSING ROOMS DIRECTORS' OFFICES, CONFERENCE ROOMS
- ACTORS: FOYER SET STORAGE WOODSHOP
- PAINTSHOP
- 10 RAW MATERIAL WAREHOUSE
- 11 FURNITURE WAREHOUSE

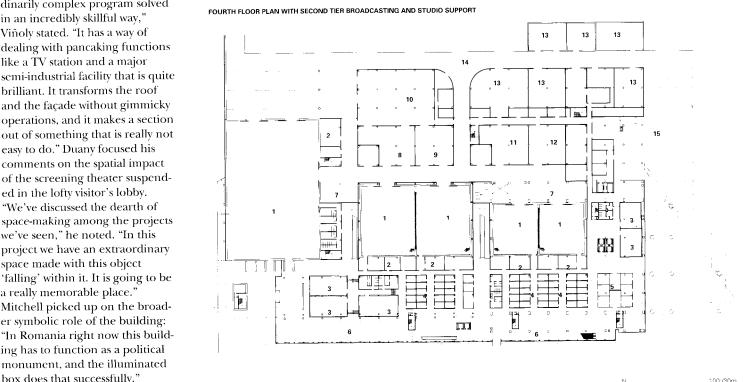
- 12 ELECTRICAL DEPARTMENT
- MAINTENANCE AND STORAGE

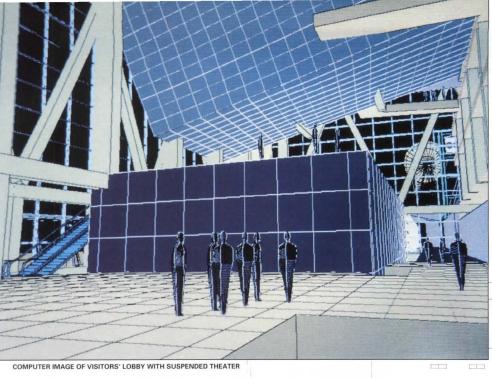
 13 MECHANICAL PLANT

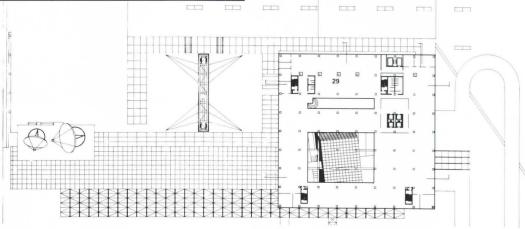
 14 DRIVEWAY
- 15 SERVICE COURT 16 OPEN TO BELOW 17 FILM LAB
- 18 SKYLIGH
- 19 STUDIO OFFICES, CONTROL ROOM 20 LIBRARY
- TECHNOLOGY WING: SATELLITE RECEPTION, BROADCASTING, SOUND STUDIOS
- 22 NEWS DEPARTMENT 23 SCREENING THEATER
- RESTAURANT

- 24 RESTAURANT
 25 BAR
 26 FOYER
 27 KITCHEN
 28 OPERABLE STUDIO
 WALL ENCLOSURE
 29 OPEN OFFICE SPACE FOR VARIOUS DEPARTMENTS









NINTH FLOOR PLAN WITH OPEN OFFICE



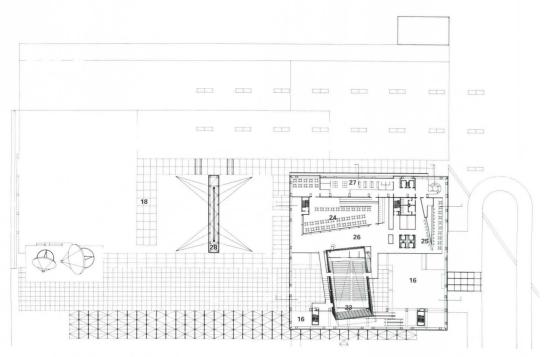
CARLAN, ARSENE, LEE, CRACIUN

Westfourth Architecture P.C., New York. Founded 1989; 9 architectural professionals, 2 registered. 1st Award, International Business Center, International Competition, Bucharest; 1st Award, Mindbank Headquarters International Competition, Bucharest; 1st Award Bucharest Bus Terminal International

Competition. Vladimir Arsene AIA, M. Arch., Institute of Architecture, Bucharest, 1976.

Mihai Craciun, B. Arch., Pratt Institute, New York, 1985.

Zzing H. Lee, B. Arch., New Jersey Institute of Technology, 1990. Razvan Carlan, M. Arch., Institute of Architecture, Bucharest, 1983.



SEVENTH FLOOR PLAN WITH SCREENING THEATER FOYER

South Riding Plan

CHK Architects & Planners

Project: Town Plan for South Riding, Loudon County, Virginia. Site: two thousand acres of open land 20 miles west of Washington, D.C.

Program: town plan for a private real estate developer, to include 6,172 housing units; 861,000 square feet of office; 780,000 square feet of retail; 2.6 million square feet of industrial; civic uses including schools, libraries, parks, and recreation centers. Solution: Traditional town planning in the form of a general plan with new zoning ordinances is employed to counter the suburban sprawl of metropolitan Washington. The concept of the general plan is a town center with a surrounding "greenbelt" of neighborhoods and residential centers. Beyond this greenbelt are found industrial and concentrated commercial uses.

The site is crossed by stream valleys and linear hedgerows, which create a series of "exterior rooms," in the words of the designers. These natural boundaries define the town center and five neighborhoods.

The design of the town center is based on traditional design notions of a diverse mix of civic, commercial, and residential uses, with a density higher than the surrounding neighborhoods. A town green and prominent public buildings give this center its civic character. Each of the five neighborhoods has its own center, with a combination of commercial and public buildings to give it an identity. Within each neighborhood will be "residential centers," as the architects describe them, distinguished by a focal point such as a park or recreation facilities.



EXISTING HEDGEROWS AND FIELDS



EXISTING MEADOWS AND WOODS

South Riding has its own building code and design and development manual to guide its growth. Integral to these regulations is the town's mandatory framework, which allows architects to design buildings of individual flavor as long as they respect the overall guidelines of the plan.

Schedule: groundbreaking in July 1994, with construction of infrastructure starting in late 1994.

Architects: CHK Architects & Planners, Silver Spring, Maryland (John Francis Torti, principal-in-charge; Daniel Anderton, project designer/manager; Steve Gang, Daniel Ashtary, Stacie Hahn, design team). Client: Trafalgar House Property, Inc., McLean, Virginia. Consultants: Christopher Consultants, civil; Hazel & Thomas, zoning attorney; Callow Associates, transportation; Michael Vergason Landscape Architects, Lewis Scully Gionet, landscape.



According to the developer,
Trafalgar House Property, the
plan for South Riding took years
to evolve, during which time the
developer consulted with several
architects. CHK's scheme was the
most comprehensive and carefully
considered, according to
Leonard Mitchell, Trafalgar's
director of planning and engineering, in bringing the economic needs together with traditional
architectural forms.





CONCEPT PLAN SHOWING TOWN CENTER, NEIGHBORHOOD AND RESIDENTIAL CENTERS, AND INDUSTRIAL AREA

Jury Discussion

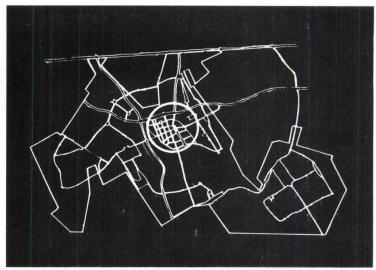
"It's a perfectly balanced program, which most developers are not prepared to do." That is how Andres Duany described the mix of housing, shopping, workplaces, and schools as they are planned throughout South Riding, which would lead, he predicted, to less vehicular traffic throughout the development. Duany praised the plan for its "secondary discipline" in the neighborhoods, in the form of the residential centers that further define the neighborhood's identity at a smaller scale. He also lauded the designer's urbanistic arrangement of retail uses, separating parking and pedestrian spaces. "This is most difficult to do," said Duany, particularly in persuading retailers to agree to such planning.

William Mitchell was impressed by the way the plan worked with the existing landscape and vegetation: a "very skillful handling of the watercourses that exist on the site."



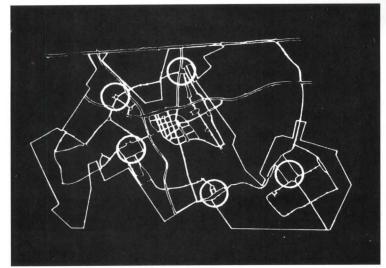
TORTI, GANG, ANDERTON, ASHTARY, HAHN

Firm Profile CHK Architects & Planners, Silver Spring, MD. Founded 1953, 42 professionals, 20 registered. John Francis Torti, AIA, B.Arch., Notre Dame, 1965. Professor of Architecture, Catholic University; Visiting Professor, Harvard, Ohio U. Daniel Anderton, RLA, B.Landscape Arch. & Envir. Plan., 1983; Utah State; M. Landscape Arch., 1985, U. of Illinois, Champaign-Urbana.

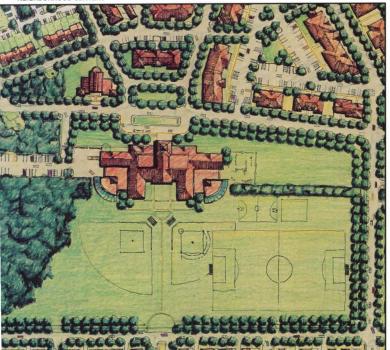


TOWN CENTER

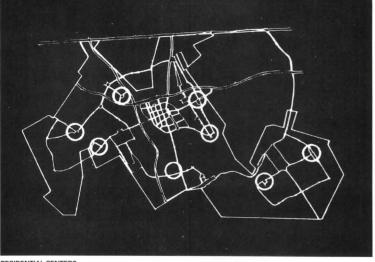




NEIGHBORHOOD CENTERS



DETAIL OF NEIGHBORHOOD CENTER





DETAIL OF RESIDENTIAL CENTER

N >

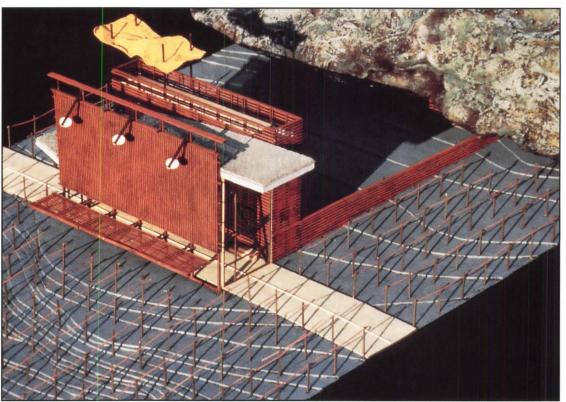
A Small Lodge

Brian Healy Architects

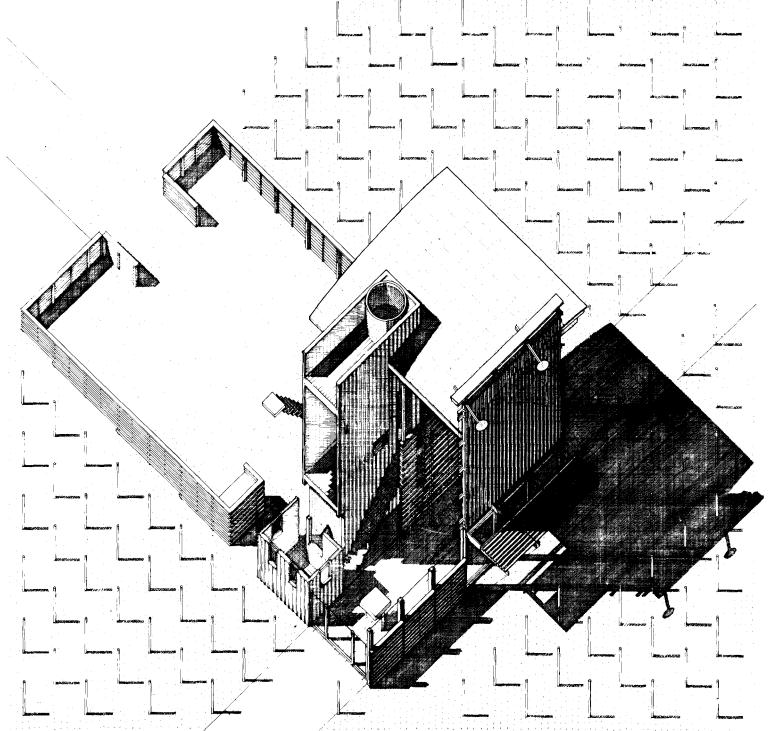
Project: A Small Lodge, Saint Helena, California. Site: an 18-acre vineyard in the hills overlooking Napa Valley. Program: a 1,368-square-foot rental lodge suitable for weekend ren-tals by a single group of people or individual guests. Solution: The artifacts and indigenous architecture of the wine country in Northern California influenced the design of this small lodge. Like the fences, barns, and billboards found along the region's highways, the lodge - sited on the edge of the vineyard - acts as a "marker" in the landscape. Illuminated by flood lights, a scrim wall or "billboard" of vertical wood slats announces the building to passersby; by day it protects the interior from the afternoon sun. Additional solar protection is provided by overhangs and horizontal slats. The three-story lodge includes a common living area, two guest bedrooms, and one sleeping loft; the plan relates to the spacing of the vines in the surrounding fields.

Construction systems: wood frame with board-on-batten siding. **Schedule:** to begin spring 1994

Architects: Brian Healy Architects, Cambridge, Massachusetts (Brian Healy and Amy Kay Klee). Client: James Healy, Jr., and Hsueh-Ming Wang, Hong Kong. Consultant: PHN, Inc., construction management (Ed Nardi). Model photographer: Kimberly Holcombe.







AXONOMETRIC SECTION

Client Comments

"As clients, we flatter ourselves. Isn't good architecture successful architect/client collaboration?" propose James T. Healy, Jr., and Hsueh-Ming Wang. "We have worked with Brian before. We trust each other. For this project, we gave him our basic parameters and asked for his best shot. It worked."

Jury Discussion

Although it was presented as a small rental property, the jury evaluated this project as a single-family house. The use of wood slat screens, overhangs, and scrim to control and disperse sunlight was found to be particularly appealing, as was the building's contextual vocabulary. Mitchell said that "the light in some of the spaces will be extraordinary." Killory concurred, and added that "the billboard is a witty reinterpretation of a highway vernac-

ular." Lee, too, praised the project, but on a more functional level: "I think you could take two families and rent it for the weekend." The adults get the bedrooms; you put the kids in the loft with a whole bunch of sleeping bags, and you have a great weekend." Both Duany and Lee spoke appreciatively of the way the building "sits lightly on the landscape"; "I think it will age with just the right amount of romantic decrepitude for an agricultural building," added Duany.

Sutton and Viñoly dissented. Sutton argued that it related inadequately to its context, while Viñoly said the building had "a weak relationship with the open spaces it created."

McLeod summed up the majority opinion by saying that it's one of the few projects that doesn't use a clichéed vocabulary. She felt the lodge to be "inventive and very controlled."



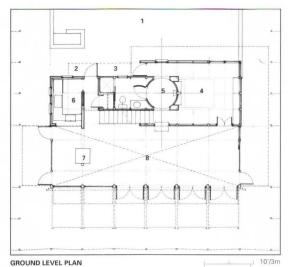
Firm Profile **Brian Healy Architects,**

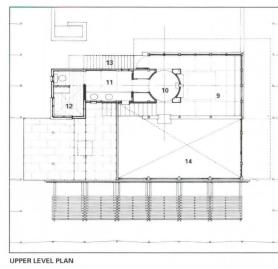
Cambridge, Massachusetts. Founded 1988; 2 professionals, 2 registered. Boston Society of Architects Honor Awards (2), 1993, Awards of Merit (2), 1992; P/A Young Architects issue, July 1990; P/A Awards Citation, 1985, Nursery & Residence, Ft. Myers, FL; P/A Awards Citation, 1984, Healy House, Estero, FL. Brian Healy, M.Arch., Yale, 1981;

B.S. (Arch.), Pennsylvania State U., 1978. Amy Kay Klee, B.Arch.,

Pennsylvania State U., 1984.

SITE PLAN

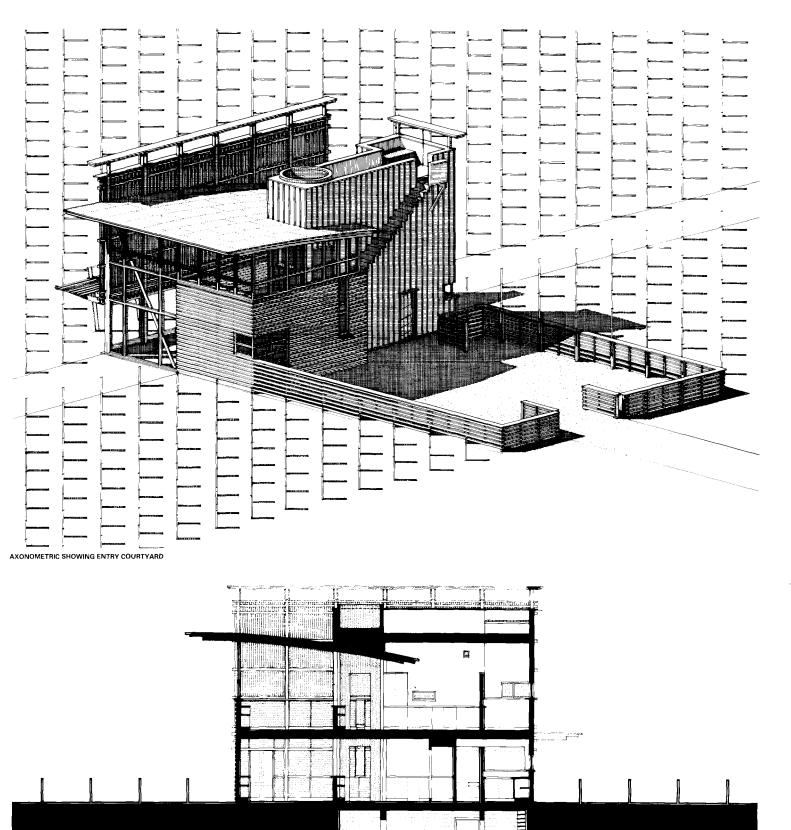




- 1 ENTRY COURT 2 MAIN ENTRY 3 ENTRY/GUEST ROOM
- 4 GUEST ROOM 5 DRESSING/BATH 6 KITCHEN

- 7 DINING 8 MAIN LIVING AREA 9 MAIN GUEST ROOM
- 10 DRESSING 11 BATH 12 SHOWER
- 13 STAIR TO ROOF 14 OPEN TO MAIN LIVING AREA





Jurors' Roundtable

In closing statements, the jurors speak out on the work they reviewed, relative to the state of the art.

Andres Duany: The fact that we've only given 11 citations does not, for me, represent the quality of the work. I thought that the quality was high, broad, and deep, particularly in the town planning. Generally speaking, the projects that were an intolerable waste of economic resources, damaging to the cities, or merely boring, were the minority. The relatively small number of citations represents the fragmented nature of the jury and its inability to coalesce.

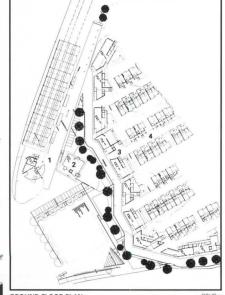
David Lee: I'm not sure it represents the fragmented nature of the jury as much as it might represent the fragmented nature of the profession. Christine Killory: Probably. And also the fact that we have very different specializations. There are problems that all of us had with various submissions. But at a certain point, much as we do in practice, we had to defer to our colleagues.

Lee: The thing that I think is perhaps encouraging out of all of this is that we're not sending out a singular stylistic message to the profession. A whole bunch of projects that we rejected were exactly that; they had all the latest moves, the latest clichés, what they thought would win a P/Aaward. When we send this out, we say the field is open.

Killory: The profession isn't monolithic and we're not monolithic. If they're waiting for a message about what's next, we don't have one.

William Mitchell: Well, we may have a message about what's next, but we didn't get it essentially from this group of submissions.

In her comments on the use of physical resources and programmatic innovations, Sharon Sutton referred to the proposal by Angelil/Graham Architecture of Los Angeles for the center of Esslingen, a community outside Zurich. The competition-winning design seeks "new syntheses" of living and working for settlements neither urban nor rural, and includes housing, office, retail, light industry, a train station, a post office, and a farmers' co-op. The use of solar energy as a primary source for most buildings is evident, especially in the scheme's south-facing wall of office and light industrial buildings





3 "WALL" WITH OFFICE, RETAIL, LIGHT INDUSTRY





The project for the Sheenway School and Cultural Center in Watts, mentioned by juror Sharon Sutton, was conceived by client Dolores Sheen as a "core community," and designed by Marmol Radziner & Welsh Architecture of Los

Angeles, (Young Architects, P/A, Jul. 1993, p. 120). The project commingles a school, infant and foster care centers, housing for elderly, a community center, a health clinic, and commercial space.

Rafael Viñoly: My claim for setting a higher standard in defining exactly what deserves an award - as opposed to a citation - is more of a policy message, that it is incredibly important not to fall into complacency at this particular moment. We're operating in a fallen profession, in a situation that is unmanageable on many levels. The most important thing is to maintain and refine high standards. One of the basic instruments for that is the reward of your peers, and P/A is one extraordinarily important instrument for that, and I don't think we should consider it negotiable.

Duany: Rafael speaks of high standards, but not about formal extravagance. There's a modesty in the formal claims of the projects, and in what they're aspiring to, which corresponds to our diminished circumstances, culturally, ecologically, and economically.

Mary McLeod: I'm not as convinced by the quality of the projects as some of the other jurors. In fact, I am rather disappointed, and wonder if the recession has something to do with it. Despite the fact that the awards were open to work around the world, and this year to Canadian and Mexican architects, the pool of entries was much smaller than in past years. We saw a lot of competent work; in fact, many of the projects that did not receive citations may be more competent from a functional perspective than some of the projects cited. In general I felt that there was very little invention on an aesthetic or social plane, although some of the projects showed interesting programmatic explorations.

For me, probably the most frustrating aspect of the awards process was that the projects that were most aesthetically interesting were frequently arcane or traditional from a social perspective (a villa in a vineyard), and those projects that were innovative programmatically or responsive to larger social issues were often conservative in their aesthetics. I was especially disappointed by the conventional quality of the urban design in some of the housing schemes. I can't believe that there isn't more interesting work going on in the profession, given what I've seen in other arenas. I would hope that there are housing and urban design projects being done that transcend both the stylistic clichés that plague so much work in the schools, and the conventional, so-called contextual solutions, which often work perfectly well, but rarely open up new ways of settlement that might respond to changing conditions or new opportunities.

The urban design scheme that I initially appreciated most was the Greenway Plan for Los Angeles (p. 55), but I would also be the first to say that it is highly schematic at this stage. I hope that it will be seen as a platform for debate in L.A., and not as a definitive solution.

Sharon Sutton: I'm feeling overwhelmed by this day of judgment on the different projects. As I go down the list of criteria that I developed (which I desperately wanted us to debate as a group), I'm finding that some criteria were met more than others.

I was examining the use of physical resources in terms of conserving the landscape; in the use of energy; in the use of human resources relative to lifestyle; and looking for the encouragement of human productivity in creating work opportunities. Although the latter is not an architectural issue, I think it *is* an architectural issue. I was looking at the suitability to the user in a particular situation, but also for evidence of knowledge of the broader literature that applies to that situation. I was looking at the accommodation of a diversity of user groups, because I think that one thing that we're doing with the awards is creating a social

"We see here a genuine broadening of the discourse of architecture, which is enormously exciting to me. It's a moment at which such a broadening is crucial." William Mitchell

commentary on who should be served. The other criteria, the hidden assumptions within the project are: what kind of social life, what kind of communal life is being supported? I think I may have been most critical in that area, because suitability to the user is my own area of research.

The one project [for the new Sheenway School in Watts] that really had in-depth research on the user group and tied into a body of knowledge, didn't result in a project that I felt I could really support as a formal solution, and I was sorry about that. Also, among the housing submissions, the one on the landscape with the "wall" that we finally rejected is another that I really would have liked to support. It's not only the solar use [that commends it], but its placement of industry and housing next to the transit line. But there, again, was an outcome that I couldn't support. It seems hard to get all the critical pieces together in one solution.

On the other hand, I was very pleased that we didn't support projects that seemed to promote an extravagant use of physical resources. I think that what's not on the table is perhaps as important as what is on the table. There is nothing on the table that will support the kind of lifestyle that will compromise other lifestyles.

Lee: These projects accurately reflect the diversity of the group that is here. Few people actually understand what "diversity" means; it means getting used to accepting someone else's aesthetic, someone else's values, and I think we're all richer as a result of it. Someone once asked Thurgood Marshall whether he thought black people were better off for his having been on the Supreme Court. He said he thought it was a silly question, that he thought white people were also better off for it.

Given our country's growing diversity, we're going to have to get used to some other aesthetics, other than the ones that we talk about endlessly in the schools.

Killory: I agree with a lot of the comments. In response to what Mary said regarding the effects of the recession – in the same way that flush

times didn't guarantee excellent architecture, the absence of some resources that we've enjoyed over the past decade doesn't necessarily damn us to a time of lesser offerings.

It's definitely the end of a period. That is one of the reasons the jury was constituted as it was, mixing disciplines. It's a very conscious strategy on the part of the magazine, and by accepting P/A's invitation, we've all agreed to it, at least in part. I don't think any of us is really clear about the shape of things to come, but we know it's not going to look like what we've left.

McLeod: I would like to make a plea for a greater exploration of interior spaces. Even among some of the winning projects, there were almost no drawings that conveyed the emotional and sensual qualities of the major public rooms. It disturbed me, for instance, that we didn't have a drawing of the Ontario Bible Church's space of worship (p. 40). There were a lot of views of models from the air. Unfortunately, most of the computergenerated perspectives were quite prosaic, and gave us little indication of texture, color, light – the experiential qualities of the designs. It was almost as if the architects were afraid of representing architecture.

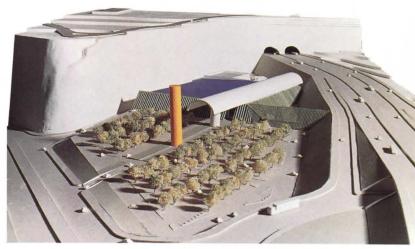
Killory: Perhaps we could make a general statement about presentation. These submissions are exercises in presentation and communication – as much a part of design as anything else – and most of them failed, even the ones that seemed successful in other aspects.

Lee: Now, you're not advocating elaborate presentation.

Killory: No! Clear communication. Whoever is submitting a project needs to decide what's important about it, what can be apprehended by a diverse group of people within the space of a few minutes, and present that, so we don't have to search for it. It's an insult to get an architectural plan that someone has decided is too precious to deface with a few numbers and a key telling us what the spaces are.

Mitchell: I thought the overall quality of the projects was very high, although there were very few stunning, high-flying solutions that we could all agree were justly deserving of awards.

What is interesting to me, to echo David's comments, is that we have here a collection of very diverse and sometimes flawed projects. They're like politicians, some of them, who have high positives and high negatives, which makes them well worth study. Represented by what we have on the table, we see here a genuine broadening of the discourse of architecture, which is enormously exciting to me. It's a moment at which such a broadening is crucial.



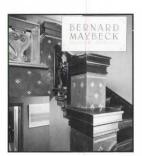
A project for the Aurrera-Wal-Mart store, nestled in the highway intersection on the western edge of Mexico City, elicited much discussion among the jurors. The design, by Mexican archi-

tects Teodoro Gonzalez de Leon, with J. Francisco Serrano and Guillermo Diaz de Sandi, was commended for using elements commensurate in scale with the surrounding infrastructure.

Books

Bernard Maybeck: Bay Area Romantic

A new monograph, reviewed by **Robert Winter**, implies but does not reveal the dark beauty of Maybeck's architecture.



Bernard Maybeck: Visionary Architect by Sally Woodbridge, Abbeville Press, New York, 1992, 247 pp., \$55.

This is a beautiful volume of which the author, Sally Woodbridge, and the photographer, Richard Barnes, should be proud. The illustrations, many vintage black-and-whites and many recent color photographs, are worth the high price of the book. Most of the color shots show houses whose interiors are in the woodsy Arts and Crafts style. To emphasize their brown and gold tones, Barnes flooded the rooms with artificial light, a technique that makes for great pictures – some of the finest I have ever seen in any book on architecture.

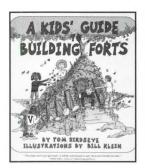
Bernard Maybeck: Visionary Architect's color reproduction is very important because Maybeck was a colorist; he used polychromy to give a warm richness to his buildings. Woodbridge's inclusion of a number of presentation drawings washed in pastel hues confirms his romantic use of color. What a Romantic he was! He had a fondness for strange clothes, evidenced in bizarre costumes he created for himself and his family for woodland pageants and daily wear. He reinforced his attachment to the 19th-Century aesthetic movement with writing as flowery as that of John Ruskin, whose taste for architectural ornament he shared. At the start of Maybeck's career, his Victorian fondness for nature led him to draw upon Swiss chalets; to him they fit in the Berkeley hills as well as they did in the Alps.

Years ago I wrote an article in which I noted that after 1910 Maybeck became eclectic. I sent a copy to my friend, the architectural critic Esther McCoy. She acknowledged my gift with one of her terse notes: "Remember the Hearst Hall for women with the laminated arch, Italianate tower; the Men's fac Club in conc[rete]; the conc Lawson house based on a Roman villa; Victorian Gothic Wyntoon, etc..., all before 1910, dear boy. Born eclectic." Of course, she was right. Maybeck was no Modernist eschewing style although, as we know from Woodbridge's book and from earlier writings on Maybeck, he was acquainted with the Modern Movement.

Maybeck enjoyed working (continued on page 86)

A Fortable Housing

Ace fort-builder **Sean M. Crosbie** reviews a new guide to building forts, with a little help from his dad.



A Kids' Guide to Building Forts by Tom Birdseye with illustrations by Bill Klein, Harbinger House, Tucson, Arizona, 1993, 64 pp., \$8.95.

This book is neat. I like it. I like it because I like building forts. It's very creative to build forts. This is a book you need to build forts. There are children playing inside a fort on the cover of this book. They are having a good time, and building forts is fun.

This book is helpful because it gives you good information on building forts. It has lots of drawings by Bill Klein, who is an architect. There are good directions for building outside forts, made of scraps of wood, leaves, branches, and string.

There are also instructions for building forts inside. We built a couple of forts inside our house. We looked at this book for instructions, which were pretty easy to follow, because there are lots of drawings. We built pillow forts in the living room. We used cushions from the couch, and we propped them up next to two chairs that were turned back-to-back. Then we put a blanket over the backs of the chairs and the cushions. Then I crawled inside of the fort. I thought I would sleep in it overnight. I didn't because it didn't have a light. It was dark in there. We also built another fort under the dining room table. We propped two pillows like a tee-pee, and then we put a blanket over it. These forts were good because they were small, and my dad couldn't fit in them. They were just right for me.

Other forts that you can build with this book are tee-pee forts, forts made out of leaves and branches, and a lean-to fort made out of boards and a broken door. You can also make sand forts at the beach, with a moat around them. You can make forts in the snow. You take a ball of snow and roll it until it gets really big. Then you line up the balls of snow in a half-circle. And then you put a piece of board on top of the snowballs. You can make a car fort. You can make a space fort. You can make a house fort. Some of these forts are easier to build than others, and use less material. The inside forts are the easiest to make.

Now you have a handy-dandy book for building forts. Sean M. Crosbie with Michael J. Crosbie

Books of Note

O'Neil Ford, Architect by Mary Carolyn Hollers George, Texas A & M University Press, College Station, Texas, 1992, 273 pp., \$60. There is much to learn from Ford's brand of Southwestern Modernism, his sensitivity to indigenous materials, and innovative construction techniques. The Texan's intriguing life story and formidable architectural skills make this monograph a worthwhile investment.

Modern Landscape Architecture: A Critical Review edited by Marc Treib, MIT Press, Cambridge, Massachusetts, 1993, 294 pp., \$45. The evolution, theories, and tenets of Modern landscape architecture in the U.S. and Europe are explored in contemporary essays by theorists, academics, and practitioners and in reprinted essays (from journals such as Pencil Points and Architectural Record) by Garrett Eckbo, Dan Kiley, and other pioneering practitioners of the 1930s.

American Architectural Masterpieces, introductions by George
Thomas and Michael Lewis,
Princeton Architectural Press, New
York, 1992, 384 pp., \$65.
This compendium of two rare publications, Masterpieces of Architecture in the United States (printed in
1930 with a preface by Paul P. Cret)
and American Architecture of the
Twentieth Century (printed between
1927 and 1929 with a preface by
Lewis Mumford), includes an abundance of exquisite drawings and
photographs.

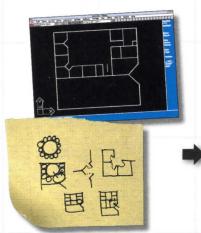
Buildings of Michigan by Kathryn Bishop Eckert, Oxford University Press, New York, 1993, 603 pp., \$45. This pictorial survey of the architecture of Michigan from 1831 to the present is the first in an ambitious (and welcome) nationwide series, "Buildings of the United States," commissioned by the Society of Architectural Historians. Books on Alaska, Iowa, and the District of Columbia are also available.

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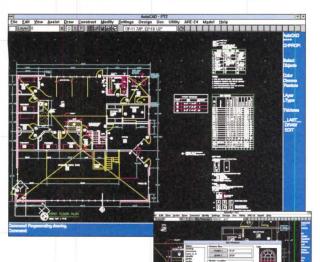
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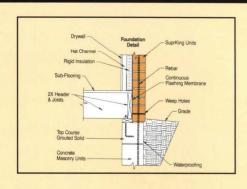




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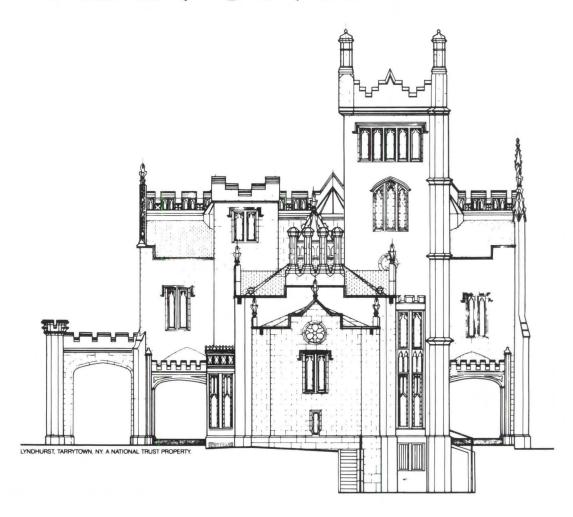
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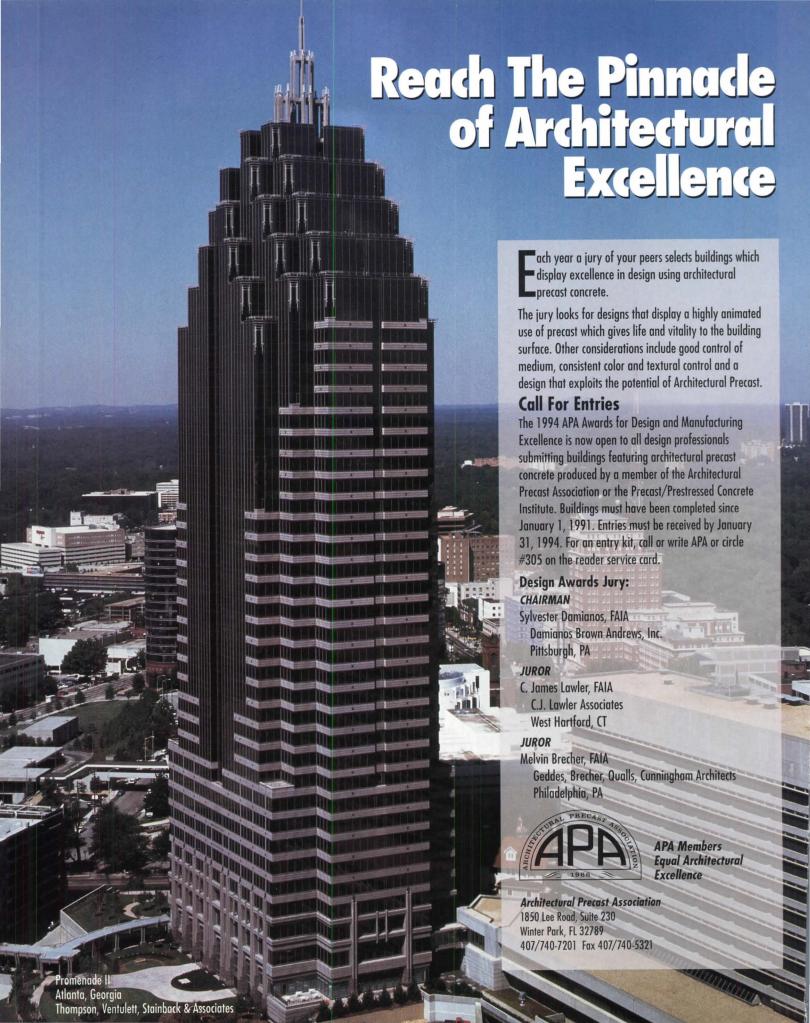
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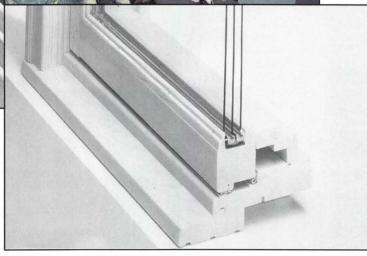
A new wallboard called Gold Bond® ¹/4" High-Flex Gypsum Board has been introduced for tight radius interior wall construction. It is designed with intrinsic flexibility and strength to form curved walls and other curved surfaces, eliminating nearly all scoring, wetting, and bending during installation; exceptionally tight radii may require wetting. High-Flex is suitable for commercial and residential applications. National Gypsum.

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Coordinated Surfacing Materials

Nevamar has developed 12 color families by pooling complementary textures, colors, patterns, and materials from its various surfacing material products – Nevamar® laminates, Fountainhead® solid surfacing, or deep gloss Vitricor® acrylic sheets. The new color families are black and white; blue; blush; beige; clay; cool gray; warm gray; gold; green; orchid; and teal (shown left). Nevamar. Circle 100 on reader service card

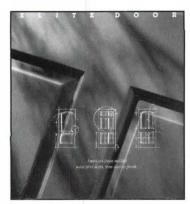


High Performance Glazing

High R is a new tripane glazing system for Marvin windows and doors. The system includes three panes of glass, two with energy-efficient Low-E coatings, and Argon or Krypton gas sealed between the panes. The insulating gases are vacuum-sealed between all three panes, forming a layered barrier to resist heat loss. High-R windows also include the company's new "Warm-Edge" spacer, designed to reduce condensation by maintaining a warmer temperature at the edge of the glass where condensation occurs. High R is designed for new and retrofit commercial and residential projects in cold and windy climates or for any application where maximum performance is required. Marvin.

Circle 102 on reader service card (continued on next page)

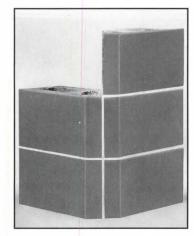
New Products and Literature (continued from previous page)



Door Literature

This new four-color brochure describes and illustrates the complete line of molded, wood-fiber Elite doors. Also included are specification details, instructions for painting and staining, and information about the new "false" louvered bifold door and the solid core option for greater weight and sound control. Jeld-Wen.

Circle 200 on reader service card



Masonry Unit Corners

Burns & Russell's F-Series Spectra-Glaze® factory preglazed concrete masony units now includes People Friendly™ Corners. Available in all standard wall thicknesses, the modular corner units are easily aligned, tied, and reinforced and are offered in a full range of colors. Burns & Russell.

Circle 103 on reader service card

Engraved Glass Block

The Acme Brick Company has introduced the Engraved Glass Block. Company logos, names, and any other design can be engraved without diminishing the strength of the glass blocks. The blocks can be used as room dividers, floors, windows, and doors and are installed with mortar or Acme's Innovative Building Products Grid System. Acme. *Circle 104 on reader service card*

Retail Floor System

Developed as an alternative to plain concrete, terrazzo, and vinyl tile floors, the Retail Floor System is composed of cementitious products, specialty curing membrane, and semirigid epoxy joint fillers. The slip-resistant floor can be cleaned using noncaustic, biodegradable cleaning solutions. Master Builders.

Circle 105 on reader service card

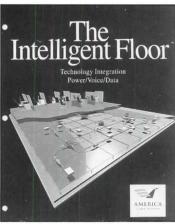
Graffiti-Resistant Coating

GraffitigardTM is an aliphatic polyurethane graffiti control coating that will perform for up to 100 abrasive washings. The one-coat, self-primer has a high gloss finish available in a range of colors or as a clear finish. It is suitable for institutional, commercial, and public buildings. Hudson & Hudson. *Circle 106 on reader service card*



Aluminum and Chrome Stool

The Jamaica Stool, by interior designer Pepe Cortes of Barcelona, is made of anodized cast aluminum and chrome-plated steel and has a revolving, contoured seat. It was designed as a companion to Jorge Pensi's Toledo Bar Table. KnollStudio. *Circle 107 on reader service card*



Access Floor System Brochure

The Intelligent FloorTM, described in a new brochure, is an access floor based on a system of prefabricated, pipeless cabling modules. The fully integrated, UL-approved system incorporates four prewired components: a master distribution box; slave distribution boxes; extender cables; and whip-end extenders that interconnect for subfloor installation. The brochure includes specifications, detail drawings, and photographs of each module and a schematic diagram depicting a typical installation. America Cable.

Circle 201 on reader service card



Stamped Metal Ceiling Brochure

This new, updated brochure for OrnaMetal Stamped Metal Ceiling and Wall Panels includes information about the recently expanded line of Victorian patterns. The panels are available in 2'x2' and 2'x4' lay-in styles as well as a nail-up version. Concave and convex cornices and girder nosing are also available. The panels may be ordered in any of ninety colors, unfinished, or with reflective metal finishes. Chicago Metallic. *Circle 203 on reader service card*



Plywood Stacker

Designed by Alastair Boyles, the Brio plywood stacking chair is suitable for cafeterias, restaurants, reception areas, and waiting, conference, and training rooms. The frame may be ordered with a black epoxy paint coating or chrome finish. The chair is also available with a quilted cushion. Project Office Furniture. Circle 108 on reader service card

New Ballast for Compact Fluorescents

The new PowerSpec electronic ballast for Calculite compact fluorescent downlights is said to save 20 to 30 percent of the energy consumed by high-quality HPF magnetic systems, while delivering equal or greater light output. The ballast is permanently encased and potted and attaches directly to the downlight wiring compartment. Lightolier. Circle 109 on reader service card

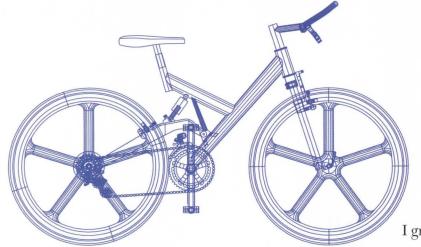
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Aquafleck Acrylic Latex Multi-Color Finishing System has been introduced as an alternative to alkyd-based paints. This new water-based, two-coat paint system is odorless and VOC-free, eliminating the need for special safety precautions and waste disposal procedures. The finishes are appropriate for hospitals, schools, restaurants, and house interiors. California Products.

Circle 110 on reader service card (continued on page 85)

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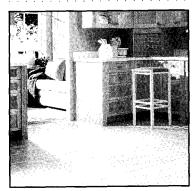
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New Products and Literature

(continued from page 82)



New Ceramic Floor Tiles

Pastorals is a new line of 12-inch-square ceramic floor tiles designed to have the appearance of aged and weathered stone. Available in three colors (pale rose, tobacco brown, and deep apricot), the tiles are suitable for residential and most commercial applications. Matching trim is also available. Esquire.

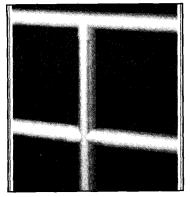
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Updated CD-ROM Sweets Catalog

SweetSource, the interactive, CD-ROM Sweet's Catalog first launched last April, has been updated and now includes 12,000 building and construction products. One new feature is the "What's New" button, providing a preview of what has changed from one edition of SweetSource to the next – software enhancements, product updates, and new product areas and manufacturers. Sweet's Electronic Publishing. Circle 203 on reader service card

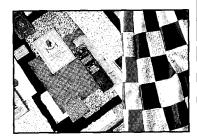
Barrier-Free Source Guide

Carol Fox and Rosanne Sachson, both certified interior designers, have published *Your Guide to Barrier-Free Sources*. It includes information centers and general resources; ADA-compliant products; fabric specification for home and healthcare applications; books and publications; and catalogs. Contact Your Guide to Barrier-Free Sources, PO Box 5864, Beverly Hills, CA 90209-5864 (213) 655-3375 or FAX (310) 454-0601. Cost: \$10.



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Fabrics with Arts and Letters

The two woven and two printed 100 percent cotton fabrics in the Scriptura Collection were designed by Renate Weisz using a collage of vintage documents and letters, Classical art work, yellow and aged papers. Kalligra (shown above) has a printed checkered pattern available in red on white and black on white; Scriptura (also shown) is a collage of words from books and letters and autographs available in black, navy, and green background colorways. The other two patterns are Poesia and Fabula. Zimmer + Rohde.

Circle 113 on reader service card

1993/94 Tile Catalog

American Marazzi Tile has published its 1993/94 ceramic tile catalog. The 40-page catalog includes five new lines along with the eight existing lines. American Marazzi.

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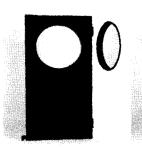


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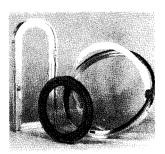
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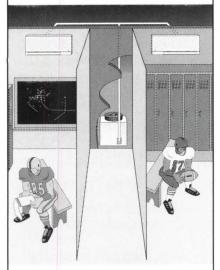








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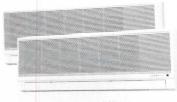
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in a variety of styles, taking from them anything that suited his fancy. His tendency toward Victorian excess was tempered by his education in the rationalism of the Ecole des Beaux-Arts where he studied in the mid-1880s. His attention to order can easily be seen in the floor plans that Woodbridge liberally distributed throughout her book. As Maybeck once told a reporter for the Berkeley Daily Gazette who quizzed him on the relationship of his work to that of Frank Lloyd Wright, "We're both Greeks, Wright and I," an astonishing statement until you realize that he was probably referring to their shared allegiance to Classical values. Both architects would have been proud to have designed Hadrian's villa at Tivoli.

The historian Marcus Whiffen wrote that the Beaux-Arts method was to organize a building on a central plan usually emphasized by a dome and then give the viewer "plenty to look at" in the way of ornament. This describes Maybeck's most famous building, the Palace of Fine Arts at the Panama-Pacific Exposition in San Francisco in 1915. It's all there dome, wings, and a plenitude of sculpture including brooding women turning their gaze inward to the huge planters above the entablature. Maybeck, who found art galleries depressing, told the previously quoted reporter, "I find the keynote of a Fine Arts Palace should be that of sadness modified by the feeling that beauty has a soothing influence."

One is tempted to be facetious and to suggest that the melancholy tone of his work reflected the Bay Area winters as much as his artistic references. Be that as it may, it pervades not only his public works, such as the First Church of Christ Scientist (1910) in Berkeley, but his domestic architecture as well. The brown shingles on his early houses and the paneled wooden interiors of his entire oeuvre do not make for cheerful houses. They are restful, intriguing, grand, and beautiful, but also dark.

Here I would criticize Barnes's (continued on page 90)

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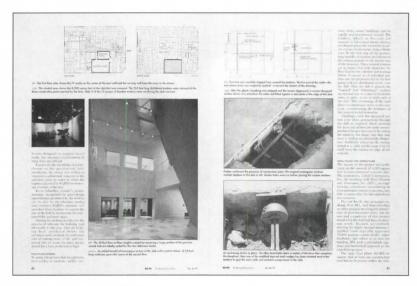
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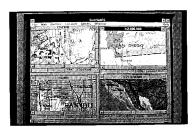
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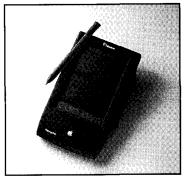


Sure!MAPS Version 2.0

Horizons Technology has introduced a new Windows and DOS version of its CD-ROM-based Sure!MAPS desktop mapping software. It can present the shape of large buildings, tunnels, bridges, waterways, landmarks (parks, airports), roads, and intersections. Windows allows users to open several different scales of a map at the same time and to view several different maps simultaneously. A library of 22 optional "Map Sets" containing maps of more than 60 metropolitan areas in the U.S. is also offered with Version 2.0. Users can also draw lines, rectangles, circles, and polygons to annotate specific map areas and to calculate distance or area. Horizons. Circle 114 on reader service card

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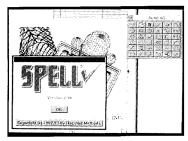
Version 1.3 of ROBOT V6, a structural analysis and design software, has been released with the incorporation of a new solution routine that is said to reduce the required time for dynamic analyses by 60 percent. ROBOT is available in 150, 1,500, and 32,500 node capacity packages. Improvements to its graphic capabilities include display of applied loads to scale along with their values; user configuration of colors; editing of phase constructions, hydrostatic pressure loads, added masses, and unilateral releases; and changing of finite element mesh from triangular to quadrilateral. Metrosoft. Circle 115 on reader service card



Newton MessagePad

Billed as a "revolution in communications," the Newton
MessagePad, a handheld communications assistant, has been launched with mixed reviews.
The Newton includes a collection of capabilities that help people capture and organize information. With the capability to understand both printed and cursive script and to clean up drawings and diagrams, it can capture and file sketches, notes, and other details, and can receive and send faxes. Apple.

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CADmagic SpellCheck Version 2

CADmagic SpellCheck Version 2 for AutoCAD DOS or Windows is a quality assurance tool for use in professional CAD environments. It provides rapid and thorough check and correction of all words in an AutoCAD drawing. The program contains a dictionary of over 100,000 words. Haestad Methods. Circle 117 on reader service card

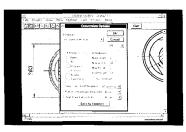
OnRequest

The recently introduced OnRequest school management system enables architects, planners, and school administrators to pull data from various computer file sources with differing software formats into a single, user-friendly graphics-based "platform." Data is stored on each school's floor plan or plans with layers of pictures or icons representing different types of information; users can zoom in from a map of the U.S. to all the schools in a single school district to the desk in a first grade classroom. A digital assembly line is used to integrate school districts' existing blueprints, CAD drawings, or field measurements into a customized system. Cadata. Circle 118 on reader service card



AccuRender Version 1.0

AccuRender Version 1.0, the interactive ray-tracing rendering software that works inside AutoCAD, has been shipped. It creates photorealistic color images directly from AutoCAD 3D drawings. Features include interactive ray-tracing, fractal vegetation, sun angle calculator, interactive materials editing, procedural clouds, haze, and a familiar AutoCAD interface. Robert McNeel & Associates. Circle 119 on reader service card



Windows-Based Automatic Vectorizer

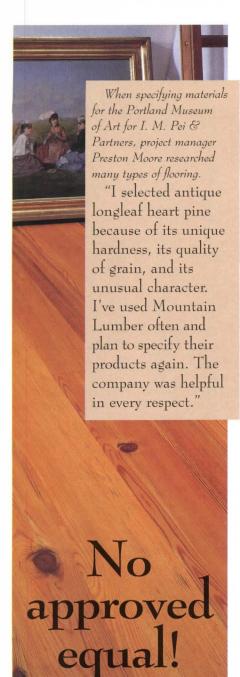
Image Systems Technology, creators of CAD OverLay® ESPTM, has added a Windows-based automatic vectorizer to its Rasterware product line. RAStationTM R2V automatically converts all or part of engineering size raster images, captured by a document scanner, into CAD vector drawings. Vectors are translated to AutoCAD using a special R2V format converter that imports lines, arcs, polylines, and arrowheads while retaining width, dimension, and text information. Sets of parameters including speckle size, gap jump, orthogonal snap, line thickness, and text height can be saved as templates. Image Systems.

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photography. Its detail is remarkable but the bright lighting does not give the reader the feeling Maybeck presumably intended. This is a problem that faces all architectural photographers when they confront Arts and Crafts houses. Even the best of them (including Richard Barnes) slight verisimilitude in order to get detail. These bright images make a beautiful book, but they do not convey the sense of the actual place. I suspect that most architectural historians prefer that photographers operate in this manner. Reared on the Bauhaus aesthetic, they want a rendition of a building's design and structure, but not necessarily its real experience.

You will want to know how this book differs from Kenneth Cardwell's much earlier Bernard Maybeck: Artisan, Architect, Artist (Peregrine Smith, Inc., 1977). Besides the colorplates, of which Cardwell has none, Woodbridge has the advantage of 16 years of scholarship, hers and others, to gain perspective on Maybeck's work. On the other hand, Cardwell knew Maybeck personally, giving him the opportunity to render the architect's life firsthand with anecdotes, a few of which Woodbridge uses with credit to Cardwell.

Woodbridge, trusty photographer at her side, seems most interested in buildings that still exist, while Cardwell was alert to projects that never got off the ground or were destroyed many years ago. His approach gave insights into Maybeck's art that Woodbridge misses. While she is more sensitive to Maybeck's relation to the Arts and Crafts movement, Cardwell is more comprehensive; his monograph illustrates telling products of Maybeck's curious mind. In a pavilion for the Lumberman's Association at the 1915 Exposition, Maybeck gleefully parodied some of the very architectural features that he took more seriously in his Palace of Fine Arts. He made redwood trunks imitate Corinthian columns and threw around stumps of the same tree to suggest ruins. The building is a

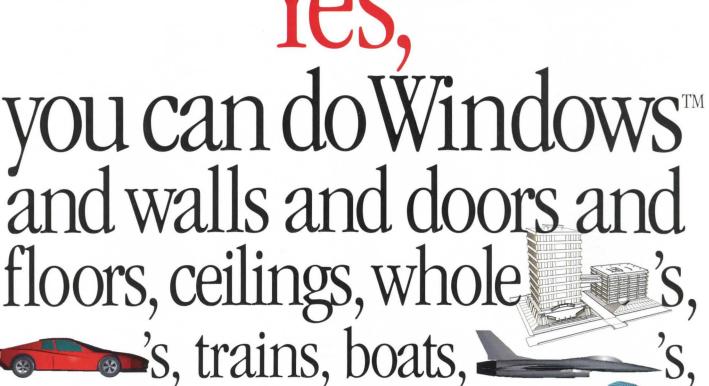
joke on the Arts and Crafts movement's obsession with "building with nature." Of this building Woodbridge says nary a word.

She barely mentions Maybeck's work for Principia College (1923-1938) at Elsah, Illinois. Perhaps this neglect stems from the fact that he fell out with the Christian Scientists and turned over the commission to his friend, Julia Morgan. Nevertheless, he designed several buildings for them. A romantic drawing of the chapel, modeled on Sir James Gibbs's St. Martin's in the Fields, is illustrated in Cardwell's book. As far as I can tell from photographs, it was built almost exactly as Maybeck designed it. Another building at Principia is a monument to his penchant for experimentation: a Hansel-and-Gretel cottage called "The Mistake" because it incorporated many of Maybeck's strangest ideas, some of which did not work. Neither Woodbridge nor Cardwell mentions this building.

Woodbridge has great ability in describing architecture in detail. For significant buildings, in Maybeck's career this description is useful, but I wonder whether we have to be walked through all the structures she writes about. Architectural historians who can read floor plans and photographs do not need the exercise. Even if the uninitiated could gain admittance to these sanctum sanctorums, they would find this huge volume almost impossible to heft as a guide.

Laying these problems aside, this is a fine book. Woodbridge tells the story of Maybeck's life with a density of detail that has not been achieved before. Her estimations of his architecture are sound and often full of insights. There is much here that is new. And, oh, those wonderful illustrations! Robert Winter

The author is Professor of the History of Ideas at Occidental College, Los Angeles. He is the author of The California Bungalow, and has coauthored guides to northern and southern California architecture with David Gebhard.



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Furthermore ...

What? No Part for Richard Chamberlain?

Regarding our October question ("Who would you cast in a TV miniseries about Frank Lloyd Wright?"), three of our five respondents agreed that Sharon Stone should somehow be involved. Two of the responses didn't go much further: Paul Schowalter of San Dimas, California, picked Stone, Julia Roberts, and Meg Ryan, adding "And who would play FLW? Who cares?" Stephen Moskowitz of Houston argued along similar lines, but also suggested Roberts's husband Lyle Lovett as Wright.

Frederick A. Lee of New York gave no specific casting hints but recommended that "the man who should supervise the script and direct it is me." Steven O'Leary of Venice, California, came up with personnel for both dramatic and comic versions, with Dustin Hoffman as leading man in the former, John Ritter in the latter.

For other episodes, Nichols suggested Olympia Dukakis as the ghost of Wright's mother, Stone as Mamah Cheney, and Glenn Close as Miriam Noel. We like this casting, except for the inconvenient fact that neither Bellamy nor Houseman is still alive. And we're confident that, if mortality were not an issue, Wright would insist on playing himself.







How to Make Art and Influence Architects

In August, we asked readers what visual artist has most inspired their work. Jeffrey Gaard of Madison, Wisconsin, paid tribute to the photographs of Ansel Adams, citing his depiction of "the hierarchy of nature, and the cohesiveness of part relating to part." The firm of Arthur Lubetz Associates, Pittsburgh, cited artists who use "instantly recognizable images and simple, basic physical forces," including Richard Serra and Claes Oldenburg, (above, Spoon Bridge and Cherry by Oldenburg and van Bruggen at the Minneapolis Sculpture Garden) and sent images of their own work (left) for comparison.

P/A in February

Next month will mark the debut of a redesigned P/A – an architectural magazine like none you've ever seen. Along with a new design, we are revising our editorial approach in order to more fully cover every aspect of architecture. Our lead story for February, "Can This Profession Be Saved?" will explore the current economic and professional crises gripping architecture and will evaluate a number of proposed solutions. Also in the issue:

- a Critique of the Columbus, Ohio, Convention Center by Eisenman Architects and Richard Trott & Partners:
- the inside story of the \$10-million marble cladding failure at Chicago's Amoco Building;
- a photo essay on Rudolf Steiner's famed Goetheanum in Switzerland;
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