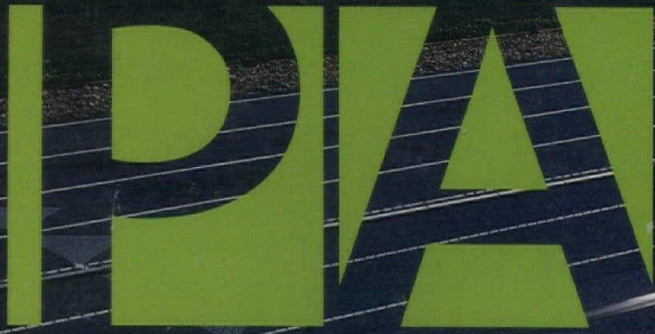


75TH ANNIVERSARY YEAR



Progressive Architecture

A Penton Publication

July 1995

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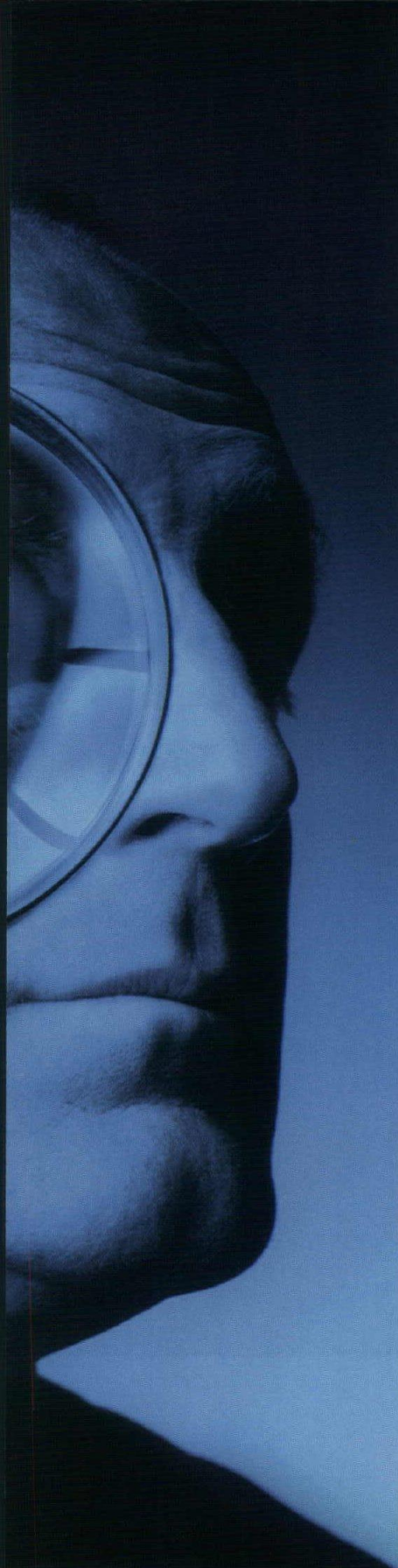
- Profile: Will Bruder
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**No Frills,  
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**Atlanta's  
Pragmatic  
Olympics**

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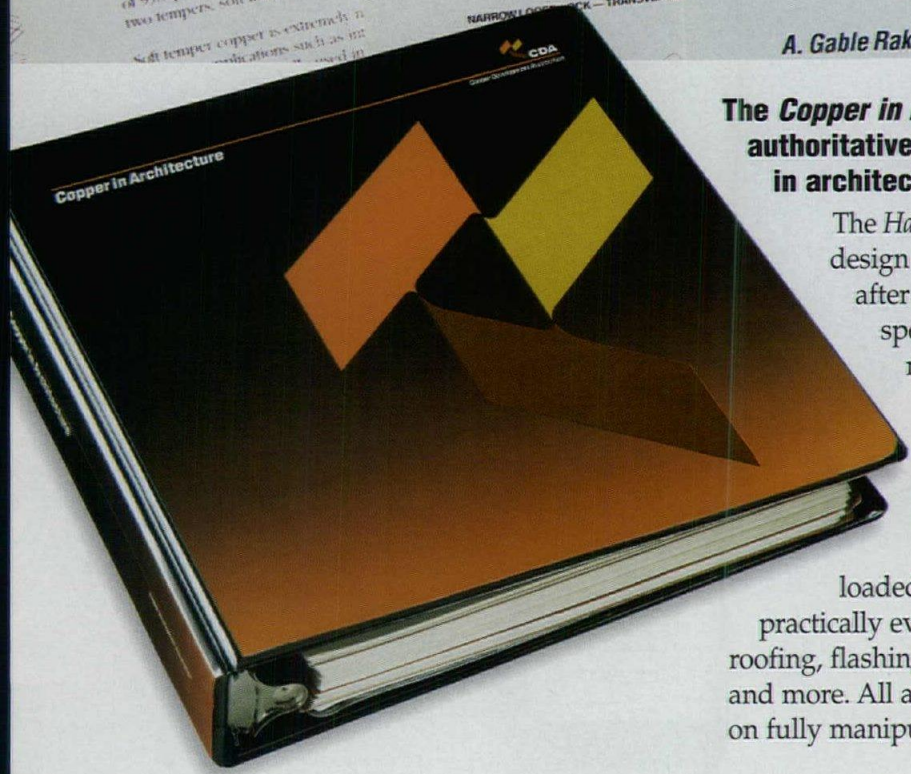
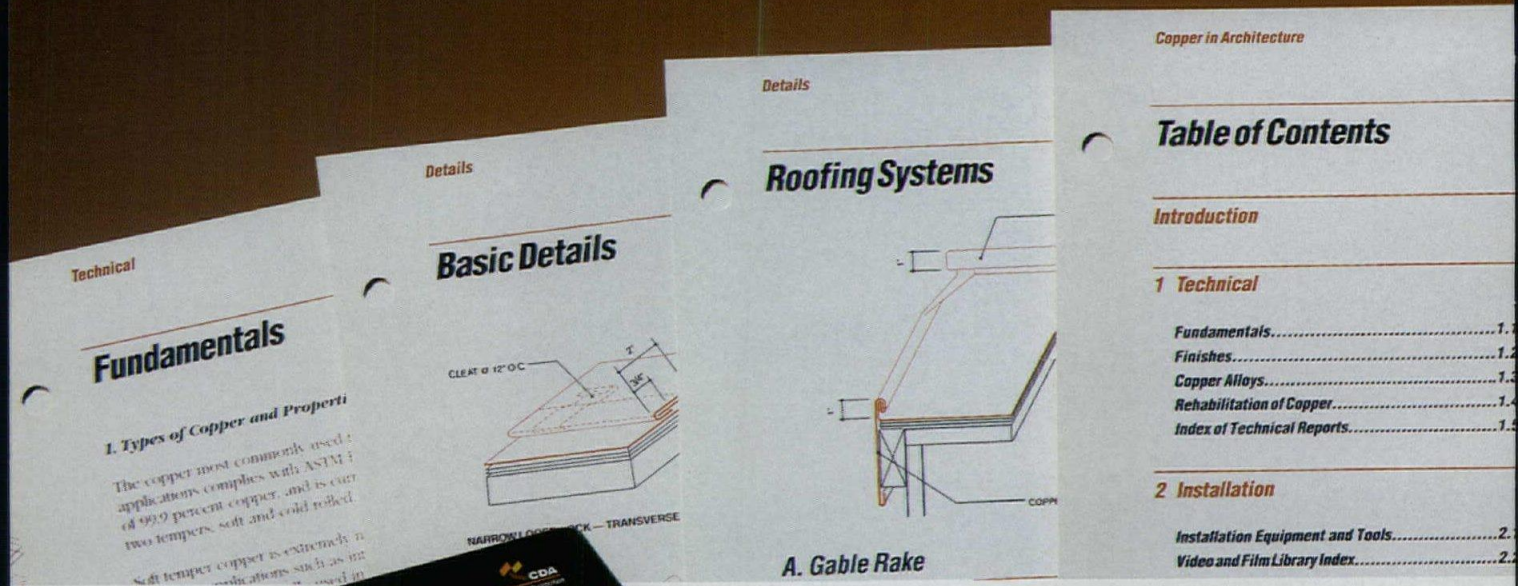
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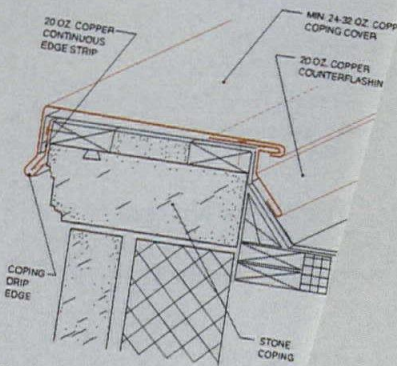
Louvers and Screens  
Wall Panels and Wall  
Doors, Windows, and  
Furniture and Furni  
Planters.....  
Hoods and Firepla

## 5 Specificatio

Sheet Copper R  
Copper Flashin  
Copper Pre-Pi  
Manufacture  
Standing Se:  
Batten Sean

Details

## Flashings and Copings



A. Coping C-

## Section 07612/Sheet Copp

THIS SECTION USES THE TERM "ARCHITECT" FOR THE ACTUAL TERM USED TO IDENTIFY THE ARCHITECT AND SUPPLEMENTARY CONDITIONS

### PART 1 - GENERAL

#### 1.1 RELATED DOCUMENTS

- A. Drawings and general provisions Division-1 Specification Sections

#### 1.2 SUMMARY

- A. This Section includes the following:
  - 1. Flat-seam copings

EDIT LIST BELOW TO SUIT PROJECT

Specifications

## Standing Seam Roof Panel T

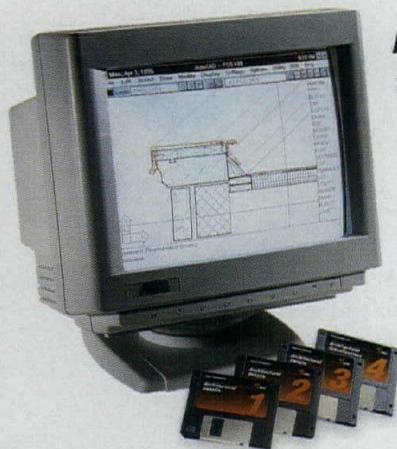
Report Number:  
C.C.I. Performance Test Report #90-1056  
Report Date:  
1 February 1991 Revised: 7 March 1991

### Introduction

A Mock-Up Test specimen consisted of a 16 oz. copper, cold rolled temper, 1" high standing seam roof section, sloped to a 1" in 12" pitch. The specimen was tested in accordance with SMACNA Roof Panel Test clarifications at the direction of SMACNA. The following text is an abbreviated description of testing procedures. The original document for a complete description of the test is available from the C.C.I. Performance Test Center.

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COVER  
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Photo by Michael Hurd.

FACING PAGE  
Sketch of Phoenix Public Library  
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## 60 Process: Superstructure

The Samitaur Building, the latest in Eric Owen Moss's transformations of old L.A. area industrial buildings, takes the form of an office structure lifted above its one-story context.

## 70 Eight Over Eighty

Having exceeded the Biblical allotment of three-score years and ten by at least a decade, eight elders of the profession share what a life in architecture has taught them.

## 80 Profile: Will Power

Architect Will Bruder believes in the importance of placemaking and will fight to the end to ensure its vitality.

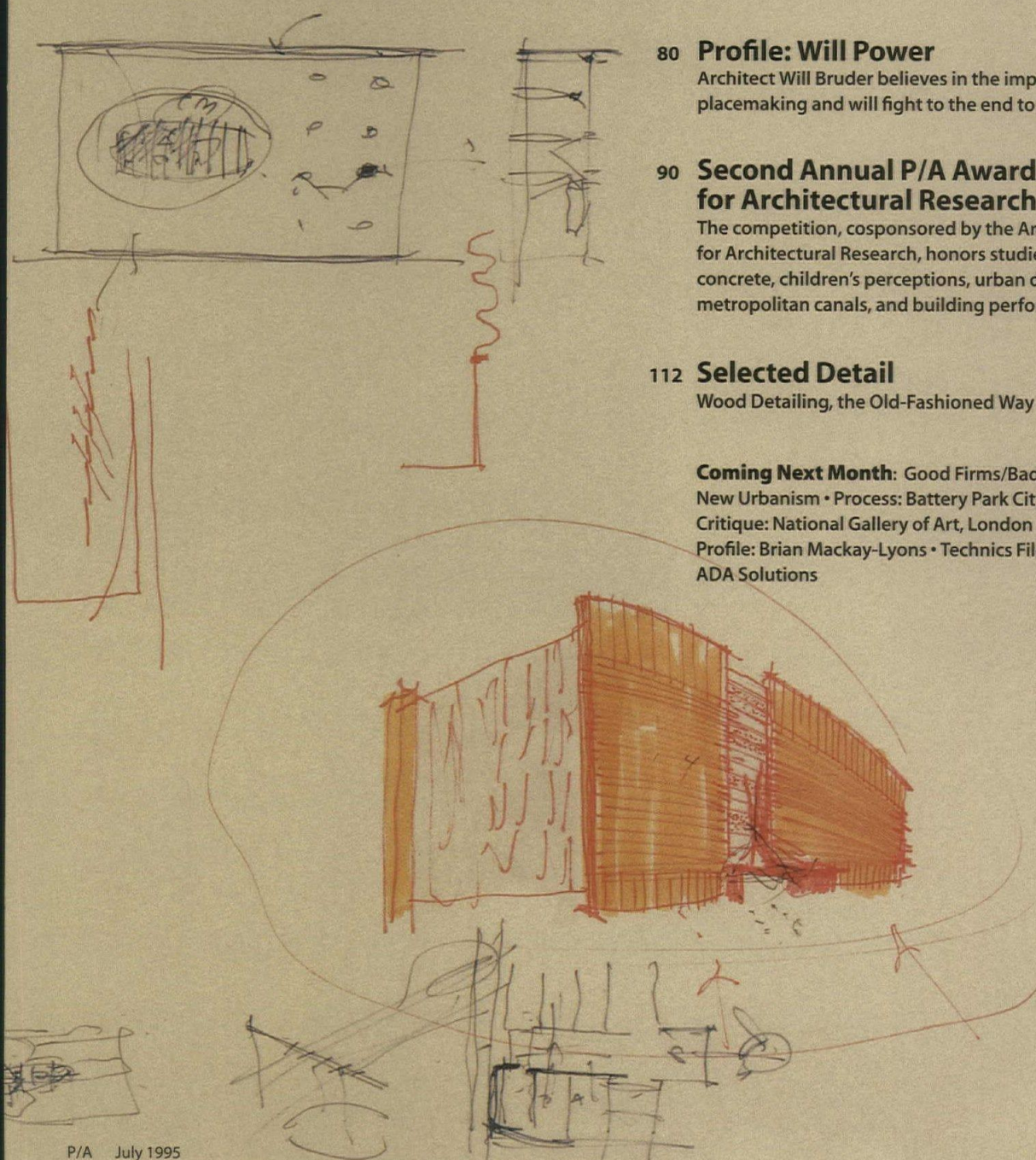
## 90 Second Annual P/A Awards for Architectural Research

The competition, cosponsored by the American Institute for Architectural Research, honors studies of smart concrete, children's perceptions, urban design debates, metropolitan canals, and building performance.

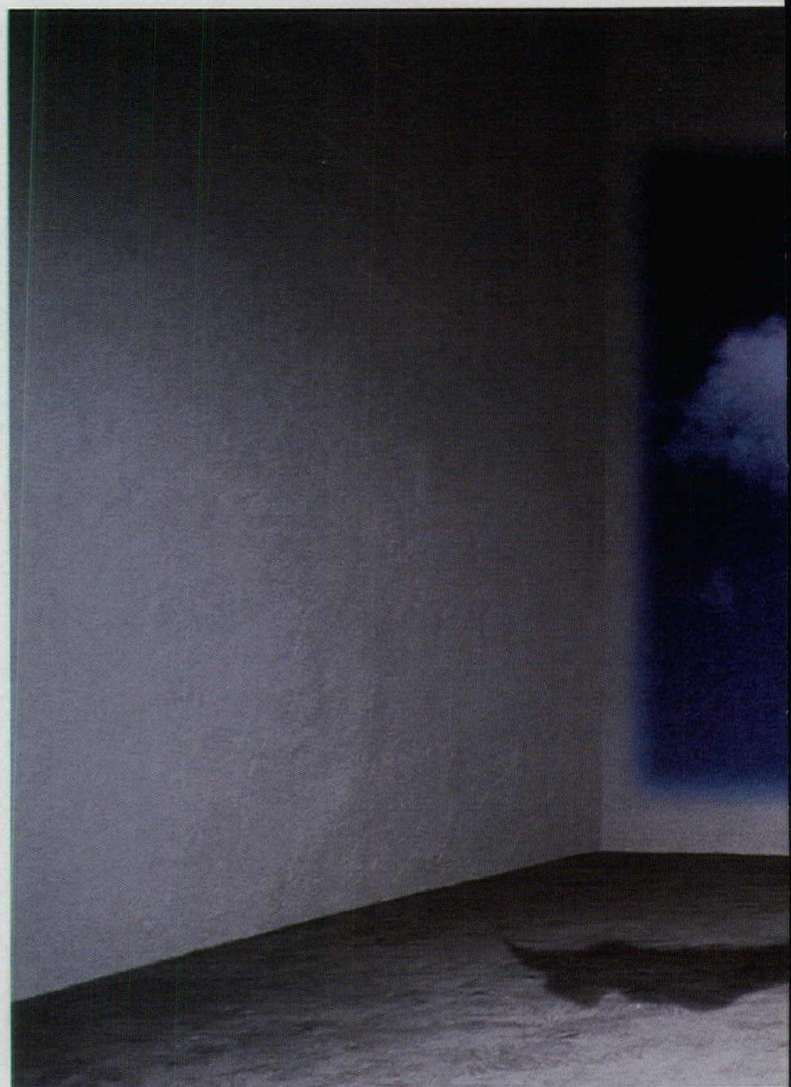
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Wood Detailing, the Old-Fashioned Way

**Coming Next Month:** Good Firms/Bad Firms  
New Urbanism • Process: Battery Park City  
Critique: National Gallery of Art, London  
Profile: Brian Mackay-Lyons • Technics File: Tile  
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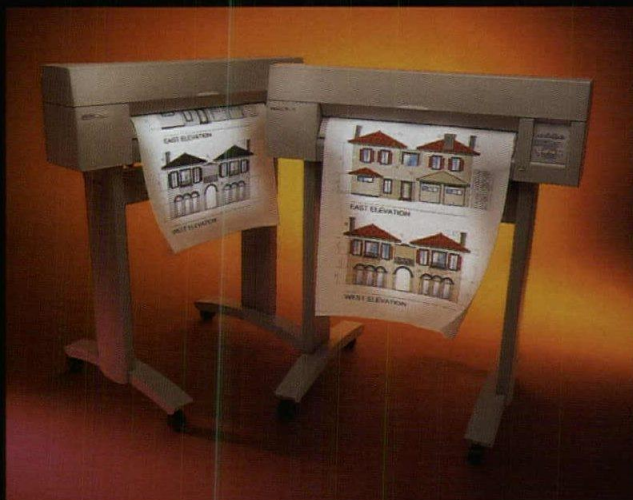
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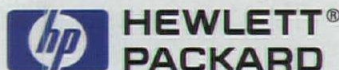


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# Must Practical Mean Dull?

In staff discussions about the Atlanta Olympics article (p. 51), our editors became engaged in a familiar architectural debate: If we want practical, efficient, economical structures, must we sacrifice innovation, excitement, even formal coherence on the altar of pragmatism? Ideally, a well-designed project should give us more for our money than a humdrum effort. In Vitruvius's terms, we should not have to give up "delight," to get "commodity" and "firmness."

It is a weakness of our present culture that we are so often forced to choose between practicality and aesthetic satisfaction. In an atmosphere of uncertainty about design – call it pluralism, if you wish, or lack of conviction – the client public sees all formal schemes as comparable, all aesthetic decisions as matters of personal taste. While some of us may see certain structures as too unimaginative or commonplace for their purposes – especially if the purpose is as dramatic as the Olympic games – those who pay the bills may find their very neutrality reassuring and suspect our opinions as those of an aesthetic elite.

This problem is aggravated by the atmosphere of distrust that prevails in America today. Those who promote architectural innovation, fine materials, or spatial qualities beyond quantifiable requirements are likely to be seen as promoting the grandiose and wasteful, probably for their own advantage. In the case of publicly owned facilities, we are facing a further prejudice against investing in anything beyond the private sphere. While corporate management is pressured to avoid extravagance – at least in buildings – government officials must now be downright apologetic about deciding to build at all. The promise by Atlanta officials that no government funds would be spent on Olympic facilities would have been unnecessary – even unthinkable – in past decades.

Money is, of course, a critical part of the problem; architects must continually plead for durable building components and adequate fees – and in some areas the need to pay an architect at all. But many decision-makers – like the Atlanta officials – are willing enough to spend money; they just want to make certain that none of that money is spent on adventurous design. Their public, they have concluded, will construe unconventional design as unforgivable extravagance.

An administrator whose platform is "on time, on budget, no waste" feels obligated to challenge any argument for design distinction, even if it is purported to involve no extra time or cost. In our world of adversarial management styles (which prevail notwithstanding lip service to "total quality management"), you have to be on one side or the other. Once a no-nonsense policy has been promulgated, that will condition the choice of architects, and it will condition what they then propose.

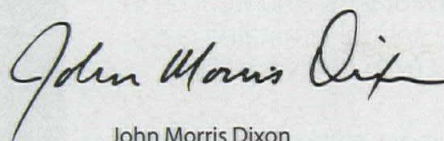
**The example of the Atlanta Olympics revives an age-old question: Is pragmatism incompatible with distinguished design?**

Many times in history, patron-clients have encouraged the fullest measure of commodity, firmness, and delight – all together and mutually reinforcing. That is why we have a Seagram Building or a Kimbell Museum, for example. The source of this ideal harmony need not be individual genius, but it can be con-

vention refined through use, as in vernacular traditions that we admire in virtually every corner of the world. It would be particularly pertinent today for us to look toward those examples, since we are so notably lacking in shared convention, and the public is exceptionally skeptical about individual flights of creativity.

The underlying public mood may be beyond the power of architects to alter. But much could be accomplished if the whole profession, including its schools and its critics, could present an even reasonably coherent vision of what fine architecture could be and what it could accomplish. The venerable Philip Johnson, in some recent comments for P/A (p. 78), asserts that we need a new architectural "religion," based on strong convictions, if architects are to regain the respect they enjoyed in past decades. Admittedly, that advice must be taken cautiously, coming from a man who has embraced numerous, incompatible doctrines over a lifetime, but there is truth in it.

Perhaps the profession ought to curb its inclinations to explore the innumerable trails of formal manipulation and agree on a few basic objectives of architecture – objectives that can be shown to benefit owners and users and that can be communicated to nonarchitects. If we can establish these design values and convince the public of them – if we can even make a good start at this mission – we may soon again see a day when the stadium will be as exciting as the race. □



John Morris Dixon

# IT'S HARD ENOUGH TO GET ONE ROOM AT THIS HISTORIC HOTEL. IMAGINE WHAT IT

Since 1875, the Sheraton Palace Hotel has been one of San Francisco's most beloved institutions. So when its restoration was being planned in 1989, every effort was made to preserve the details of its original design. Among other things, that meant the replacement of nearly 600 windows. And because of their experience in such projects, Marvin

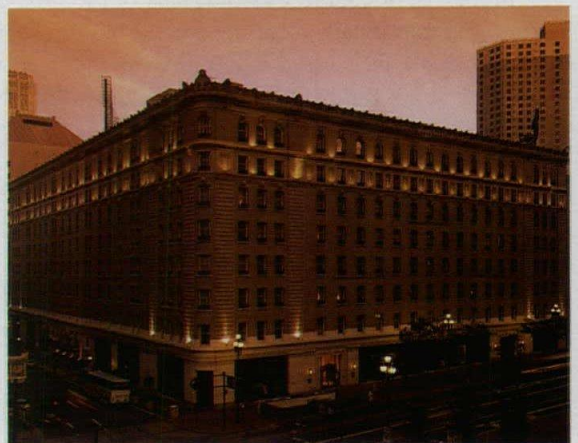
Windows and Doors was chosen. First to receive attention from Marvin and their local distributor were the hotel's

graceful curved glass windows, an area in which Marvin's expertise is particularly well known.

No less of a challenge were the hotel's 585 aging double-hungs. Each demanded the same craftsmanship and attention to detail in order to maintain sightlines and replicate the historical profiles of the originals. And to guarantee their durability and consistency, each would have to incorporate the same performance features, too.

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**NCARB Exam**

I am writing to tell you how much I appreciated reading Michael Crosbie's article, "The New Exam: Will It Change the Profession?" in your April issue. It is clear that Mr. Crosbie has labored diligently to research a complex subject – the NCARB Architect Registration Examination – and to report what he has learned about it to your readers. I commend him for a job well done. You may be sure that his "crit" will be read carefully by our committees and consultants.

Commendable as the article may be, I am concerned that it misleads the reader in two important respects. First, there is the title itself. The issue is not whether the exam will "change the profession." The real question is

**"The intrinsic role of formal/artistic intentions in architecture needs to be recognized and not categorized as extraneous or separate."**

– Julie Eizenberg

will it provide reasonable assurance that the public health, safety, and welfare will be protected after a person is examined and then registered to offer architectural services?

True, an examination may affect some aspect of the profession, but whatever this professional impact may be, it is not NCARB's primary consideration. Rather, we strongly believe that the examination past, current and, soon to be, the computer-delivered exam were developed, first and foremost, to safeguard the public.

For example, with respect to the emphasis on integration in building design: We are convinced that through the "vignette" process of testing for design competence, the issues of integration are more fully addressed and assessed than in the single-building design problem. In the latter, critical issues may be unintentionally camouflaged among lesser issues – and thus they may not be clearly or adequately addressed. What is inferred here, we believe, is a more public than professional concern.

As for my second concern: Mr. Crosbie writes that "in developing the exam, NCARB works with little or no overview by the profession." Not true! Over the past 22 years, NCARB has relied upon the input of many thousands of architects as it has conducted three major scientific analyses of "what architects do." These analyses were undertaken expressly to validate or, when indicated, to revise the examination testing methodologies and content. The first of these analyses involved more than 6,000 architects. Subsequent studies added another 4,000 architects in both the U.S. and Canada. In addition, a separate analysis conducted by California in 1986 involved several hundred

more architects; its data were incorporated in the NCARB information base.

I think your readers should also know that NCARB examination committees comprise not only architects from regulatory boards but also from schools of architecture, building codes bodies, and architects in government. And another 80 or so architects will have been involved in helping assess the examination to establish scores for passing the multiple-choice divisions. Then, too, thousands of architects have played an important role over many years in grading the exam's graphic divisions.

We're sorry Mr. Crosbie's "little or no overview" tree blocked his view of the forest of architects who collectively create the

examination, but we are greatly obliged to him – and to P/A – for a generally fine treatment of a serious subject.

*Homer L. Williams, NCARB, FAIA  
NCARB President  
Kansas City, MO*

**Michael J. Crosbie responds:** A professional journal should raise issues that may be of no concern to those institutions we write about, but that may have a larger impact on the profession. Survey "input" from architects about practice is not the same as an opportunity for overview and comment by the profession about the exam's content, format, administration, and grading.

**Design and Speed**

How fast can the design process go? Can our clients afford the results if we make it go faster?

Your analysis (P/A Editorial, April 1995, p. 9) of client demands for greater time savings during the design phase contains two viable responses. I would like to expand on the need to "demonstrate to clients that designers, given adequate time, will produce better results."

One effective method for demonstrating such an advantage is to integrate clients more intelligently into the design process. It's easier for clients to appreciate the complexity of design problems when they aren't initially presented with "the answers." Our role as consultant is more highly valued when we are clearly seen to function as leaders, expert diagnosticians, business collaborators, and readers-between-the-lines. The design process is a mystery that can best be revealed to most clients by means of a path of mutual

discovery. This path involves establishing a common language, translating and evaluating the often conflicting requirements of a design problem. By exhibiting these kinds of abilities (which go beyond "listening") we stand a better chance of earning our clients' trust. An architect's judgment concerning the benefits of additional design time is more likely to be respected as a result of this approach. It is also easier to collect a fair fee for that which can be readily observed.

The stubbornly popular practice of executing design competitions in isolation from our clients not only serves to reinforce a lack of appreciation for our services, but eats up valuable client collaboration time. "Pin the Tail on the Donkey" is how one observer refers to these long and expensive exercises. And the winner is ... the model makers!

As you have conceded, adequate time for the design process can yield aesthetically and pragmatically brilliant solutions, or some mighty expensive junk. Which design method will most effectively educate the client as to the qualitative difference? In isolation, we might appear to be performing simple voodoo, all the while being taken for granted. In concert with our clients, we struggle through design dilemmas, triumph over adversity, and emerge appreciated as creative wizards.

*Sharon L. Brant, Associate AIA  
Toronto*

**Architecture and Art**

The Santa Monica School article (P/A, May 1995, p. 63), like many articles recently, suggests a distinction between art and architecture (or substitute formalism and architecture, etc.) as if one can extricate the art from the architecture, as if all things sensible are architectural and all things nonconventional, art. I think the split is a continuing legacy of the old "form follows function" argument, i.e., that architecture is made by merely satisfying technical contextual and programmatic constraints.

Without the art, however, there is no framework to resolve these issues for there is certainly more than one way to resolve them. I think a more useful aphorism would be "form follows intention." The intrinsic role of formal/artistic intentions in architecture needs to be recognized and not categorized as extraneous or separate. It is what distinguishes the architect's work from that of the technician. At the same time, art should not just be used as a synonym for a subset of aesthetic approaches but should acknowledge the variety inherent in the medium.

*Julie Eizenberg, Principal  
Koning Eizenberg Architecture  
Santa Monica  
(continued on page 16)*




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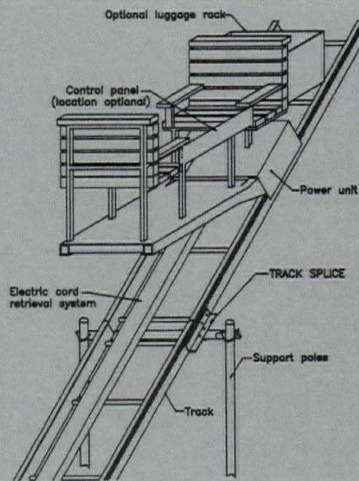
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## Views

(continued from page 14)

### Art and Architecture

I was extremely pleased to read your excellent criticism of Gehry's Center for the Visual Arts in the May issue. Over the past few years I have, increasingly, been drawn to the idea that architecture is but a craft and not a "fine art." Obviously, according to your article, I am not alone. Perhaps my conclusions are osmotic and not original! Please, when you have time point me to your sources.

Allow me, now that I have your attention, to say how much I enjoy your writing. It is extremely refreshing to know that P/A is now an organ of ideas and not simply one of fulsome praise of the avant-garde.

James A. Gresham, FAIA  
Tucson

### Making a Bigger Pie

Old thinking at P/A rehashed in April's "The Debate Goes On" (p. 66): architecture schools are flooding the market with architects. Absurd. Architectural graduates who don't find work in traditional practices should be encouraged to go into related fields: construction, real estate, development, code enforcement, planning, building inspection, politics, school boards. These professionals shape our cities and communities far more often than traditional practitioners. Attorneys have no problem entering alternative fields, and this accounts for the pervasiveness of the legalistic point of view in today's society. Can we learn by example? Instead of fighting over smaller pieces of pie, let's encourage our graduates to make a bigger pie.

Richard McKay, AIA  
Chicago

### June Issue Praised

Thank you. The June issue was one with which I've spent the most time of any magazine in years. While others are showing mostly flashy, goofy, outrageous work with little relevance to life experiences, and/or alternatively uninspired work, you and your staff are taking the high road. Your editorial was a direct hit. Mark Branch's critique of the Lucile Halsell Conservatory is educational and will be quite helpful in an immediate and direct way, as we are involved on a similar project. Finally, Michael Crosbie's assessment of the state of education simply had to be said – and deserved to be said in such a high-profile manner.

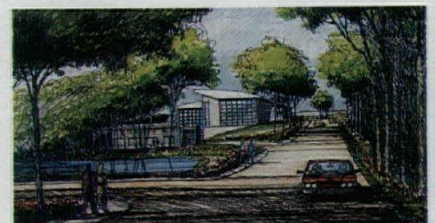
P/A is truly covering the art, science, and business of architecture and their ultimate integration. It's about time some journal did.

Gary R. Steffy, IES, FIALD  
President, Gary Steffy Lighting Design, Inc.  
Ann Arbor, MI

## CORRECTIONS

### Earthquake Photos

The photos in the report on earthquake damage and precautions in the L.A. area (P/A, May 1995, p. 51) were by James Anderson and Luis Jimenez.



### Broadcast Center, Kuala Lumpur

The commission for the Asia Broadcast Center in Kuala Lumpur, Malaysia ("Asia Bound," P/A, March 1995, p. 50) was actually awarded to The Crosby Group, Inc., Englewood, Colorado (above), not to a Malaysian firm, as we erroneously reported.

### John Hejduk

P/A regrets that the name of John Hejduk, Dean of Architecture, The Cooper Union, New York, was inadvertently misspelled in our editorial and in our book review of *The Texas Rangers*, (P/A, May 1995, p. 9 and 32).

### RTA Blurock

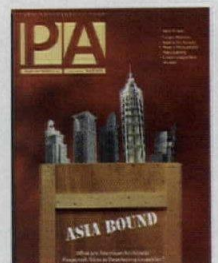
RTA Blurock, Architects, (not affiliated with Blurock Associates) collaborated with Morphosis in the design of the Diamond Ranch High School. (P/A, May 1995, p. 71).

### Holmes & Narver

Holmes & Narver should have been credited as architects and engineers of record for the L.A. International Airport Control Tower. (P/A, May, 1995, p. 70). P/A regrets the oversight.

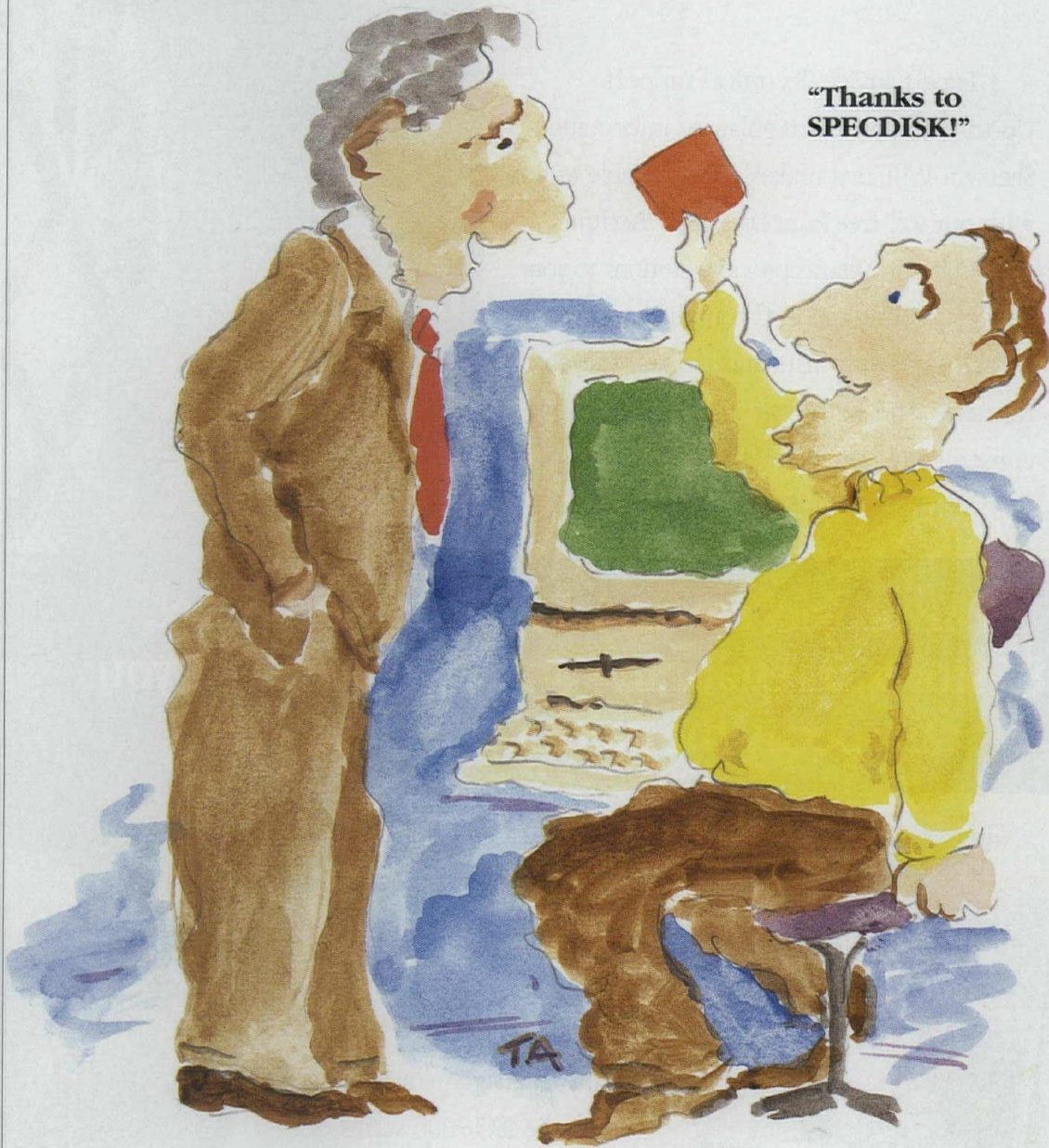
### March Cover

We regret that on our March 1995 cover image, we failed to credit the individual photographers of the building models featured as "Asia Bound." Credits should have been (l. to r.): Stubbins Associates, Callison Architecture, Jock Pottle/Esto, Steinkamp/Ballogg Chicago, Steinkamp/Ballogg Chicago.



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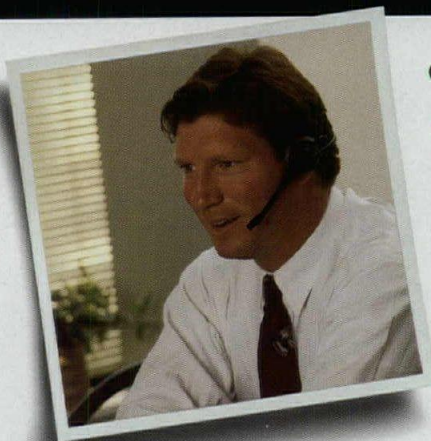
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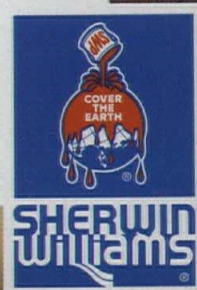
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Deadline for Submissions: September 8, 1995

# 43rd Annual P/A Awards

## Jury

**Will Bruder**  
*President*

William P. Bruder-Architect, Ltd.  
New River, Arizona

**Santiago Calatrava**, Architect  
*Principal*  
Santiago Calatrava Valls SA  
Zurich and Paris

**Douglas Kelbaugh**, FAIA,  
*Professor of Architecture and  
Urban Design*  
University of Washington,  
Seattle

**Noel Michael McKinnell**  
*Founding Partner*  
Kallmann, McKinnell & Wood,  
Boston

**Patricia Patkau**  
*Principal*  
Patkau Architects  
Vancouver, British Columbia  
*Associate Professor*  
University of British Columbia

Progressive Architecture announces its 43rd annual P/A Awards program. The purpose of this awards competition is to encourage outstanding work in architecture and urban design before it is executed. Awards and citations will be designated by a jury of distinguished, independent professionals, basing their decisions on overall excellence and innovative ideas. In an effort to address the broader concerns of the profession, P/A is encouraging the jury to take into account various considerations in addition to formal qualities: response to program and context, management of the design and construction process, technical solutions and details, social and economic contributions. Potential entrants are urged to interpret the call for "outstanding work" as broadly as possible, consistent with the awards program's limitation to specific projects that have been accepted for execution.

Judging will take place in October 1995 and winners will be notified, confidentially, by October 31. Public announcement of the winners will be made in January 1996, and winning entries will be featured in the January issue of P/A. Clients, as well as professionals responsible, will be recognized. P/A will distribute information on winning entries to national, local, and specialized media.

## Eligibility

- 1 Who Can Enter.**  
Architects and other environmental design professionals practicing in the U.S., Canada, or Mexico may enter one or more submissions. Proposals may be for any location, but work must have been directed and substantially executed in offices in those countries.
- 2 Real Projects.**  
All entries must have been commissioned, for compensation, by clients with the authority and the intention to carry out the proposal submitted. In the case of design competitions, the proposals eligible are those the client intends to execute.
- 3 Architectural Design Entries.**  
Entries in Architectural Design may include only works of architecture scheduled to be completed after January 1, 1996. Indicate anticipated completion date on Projects Facts page (see item 7, below). Prototypical designs are acceptable, if commissioned by a client.
- 4 Urban Design Entries.**  
Entries in Urban Design must have been accepted by a client who intends to base actions on them. Implementation plans and anticipated schedule must be explained in entry.
- 5 Verification by Client.**  
The jury's decision to premiate any submission will be contingent on verification by P/A that it meets all eligibility requirements. To that end, P/A will contact the clients of projects the jury selects for recognition. P/A reserves final decision on eligibility and accepts no liability in that regard. Please be certain your entry meets the above rules.

*(Submission requirements and entry form on the following page)*

## Entry Form: 43rd P/A Awards Program

Please fill out all parts and submit, intact, with each entry (see paragraph 12 of instructions). Copies of this form may be used.

Entrant:

Address: \_\_\_\_\_

Credit(s) for publication (attach additional sheet if necessary):

Entrant phone number:

Project:

Location:

Client:

Client phone number:

Category:

Entrant:

Address: \_\_\_\_\_

Project:

I certify that the submitted work was done by the parties credited and meets all Eligibility Requirements (1-5). I understand that any entry that fails to meet Submission Requirements (6-18) may be disqualified. Signer must be authorized to represent those credited.

Signature

Name (typed or printed)

Fees:

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Awards Editor/Progressive Architecture

600 Summer Street, Stamford, Connecticut 06901-1403

Project:

Your submission has been received and assigned number \_\_\_\_\_

(P/A will fill in this number and return this receipt. Please retain it for reference.)

Entrant:

Address: \_\_\_\_\_

(Receipt)

Awards Editor/Progressive Architecture

600 Summer Street, Stamford, Connecticut 06901-1403

Entrant:

Address: \_\_\_\_\_

(Return label)

## Submission Requirements

### 6 Binders.

Entries must consist of legibly reproduced graphic material and text adequate to explain it, in English. All entry material must be firmly bound in binders no larger than 17" in either dimension (9" x 12" preferred). Avoid fragile bindings. Supplementary documents such as research reports or urban design appendices may be bound separately to avoid unwieldiness, as part of the same entry. Occasional fold-out pages are permissible, but unbound material in boxes, sleeves, etc., will not be considered.

### 7 Project Facts Page.

To assure clear communication to the jury, the first page in the entry binder must list PROJECT FACTS under the following explicit headings: Location, Site characteristics, Surroundings, Zoning Constraints, Type of Client, Program, Construction systems, Funding, and Schedule. Give hard data (square footages, costs, specific materials) where possible. All Project Facts should fit on one page. Paragraphs amplifying this data, covering design philosophy, etc., should be included on subsequent pages.

### 8 Documenting the Process.

It is desirable for entries to document the design process, as well as its result: entrants are encouraged to include copies of preliminary sketches, alternative preliminary schemes, information on context and precedents for the design, and excerpts from working drawings.

### 9 Research Behind Projects.

While P/A is cosponsoring a separate annual competition for architectural research (results of the 2nd annual Research Awards competition in July 1995 P/A) we encourage the inclusion of any research done in support of a specific architecture or urban design project that is otherwise eligible.

### 10 No Original Drawings.

Original drawings are not required, and P/A will accept no liability if they are submitted. No models, slides, or videotapes will be viewed by the jury.

### 11 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. Do not conceal identity or location of projects.

### 12 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 entire form and insert it, intact, into an unsealed envelope attached inside the back cover of the binder.

### 13 Entry Categories.

For purposes of jury procedure only, please identify each entry on its entry form as one of the following: Educational (including any campus buildings), House (single-family), Housing (multifamily), Commercial, Cultural, Governmental, Health-related (including nursing homes), Industrial, Recreational, Religious, Urban design. Mixed facilities should be classified by the largest function. If unable to classify, enter Miscellaneous.

### 14 Copies of Key Pages.

To provide P/A with basic information on your entry, even if it is not premiated by the jury, please include one set of xeroxes reproducing six or more key pages of the entry (including Project Facts page), stapled separately and slipped inside the back cover of the binder.

### 15 Entry Fees.

Entry fee must accompany each submission. Fee is \$90 for P/A subscribers, \$125 for nonsubscribers. (Nonsubscribers can choose to subscribe at a special rate of \$35 per year and pay the \$90 entry fee; see entry form.) Make check or money order payable to Progressive Architecture. Canadian and Mexican offices must send drafts in U.S. dollars. Fee must be inserted in unsealed envelope with entry form (see 12, above).

### 16 Entry Receipts.

P/A will send a receipt by October 1, which will indicate an entry number to save for your reference.

### 17 Return of Entries.

P/A intends to return all entries by January 1, by U.S. Mail. P/A assumes no liability for loss or damage.

### 18 Entry Deadline.

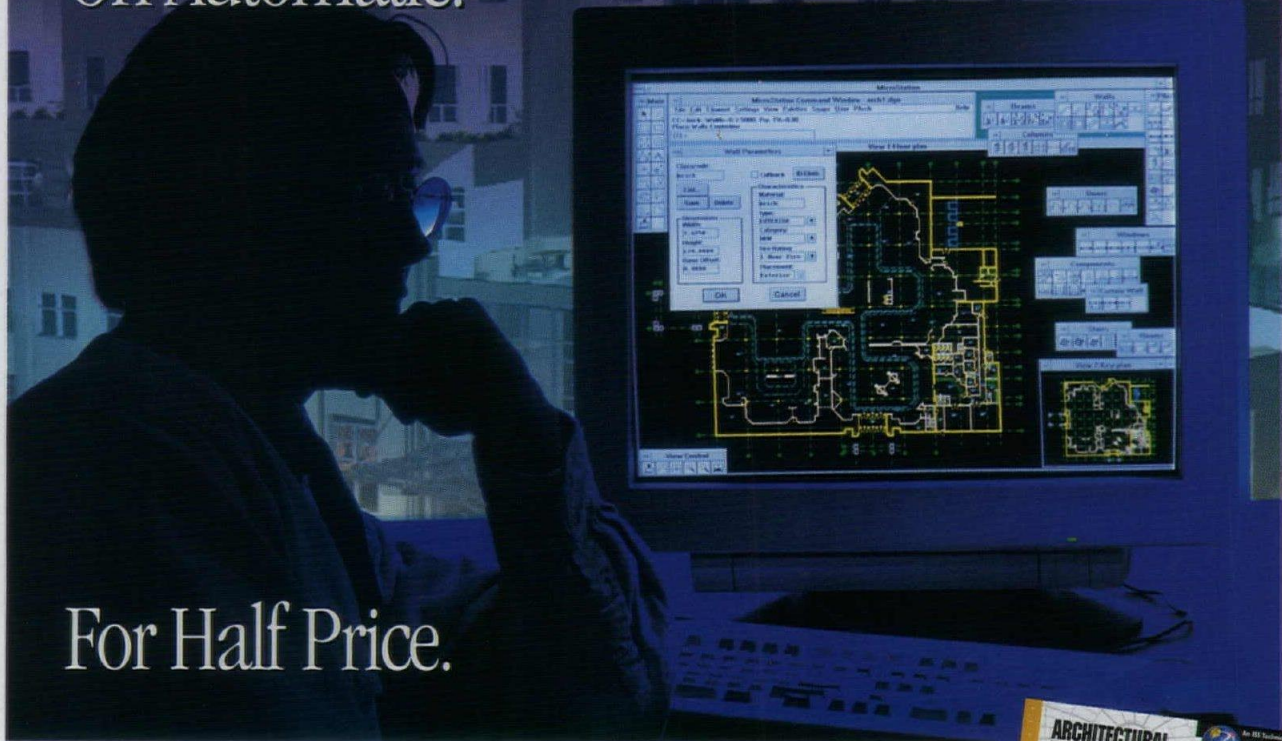
Deadline for sending entries is **September 8, 1995**. All entries must show some date marking as evidence of being in the carrier's hands by September 8. Hand-delivered entries must arrive at P/A's offices (address below, 6th Floor reception desk) by 5 p.m., September 8. In order to assure arrival in time for the jury, P/A recommends using a carrier that guarantees delivery within a few days.

### Address Entries to:

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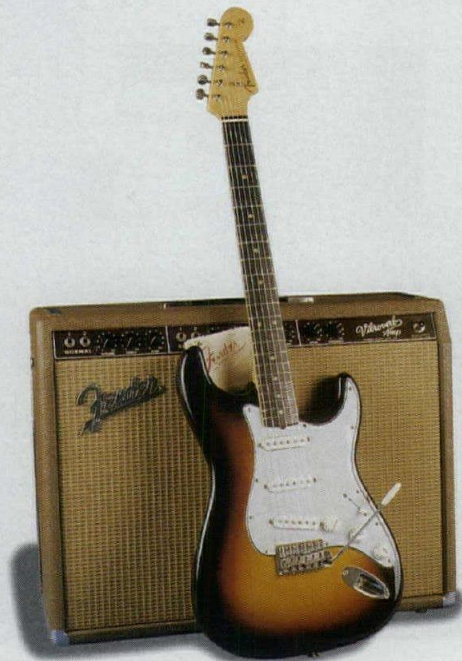
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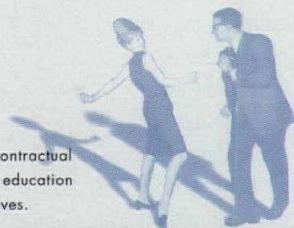
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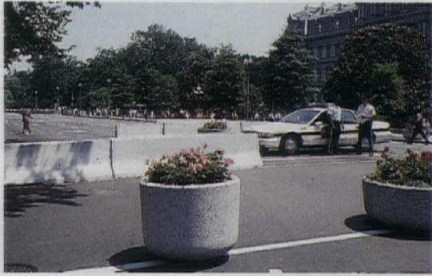
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Philip Langdon

## Securing the White House

Rollerbladers, runners, pedestrians, and push-cart vendors have had Pennsylvania Avenue in front of the White House pretty much to themselves since late May, when President Clinton accepted a security review panel's call for blocking vehicular traffic from a two-block stretch north of the executive mansion. Traffic restrictions have also been imposed to the south along the Ellipse, which the White House's residential quarters face.

The cause for concern – an attack on or near the White House – is not new. In 1974 a deranged Army private landed a stolen helicopter on the White House lawn, in 1976 a truck rammed one of the main gates, and countless people have jumped the fences, usually without posing a real threat. But the new security measures, of which the street closings are only one element, were probably



Philip Langdon

inevitable after a spate of more serious recent attacks, including an airplane smashing onto the South Lawn, several incidents involving firearms, and the Oklahoma City bombing.

Though the effect on traffic on nearby streets is troublesome, most people seem resigned to the security restrictions, and some welcome them. The raw ugliness of the newly installed concrete barricades notwithstanding, tourists are finding it relaxing to be free from traffic, and the security review panel noted that pedestrians will gain from an en-

**Bollards have rimmed Pennsylvania Avenue for some time (above), but the highway-style concrete barriers (above left) are new and decidedly ungracious, even without the accompanying patrol cars.**

larged and safer Lafayette Park. Acknowledging that traffic closings will hardly bring an end to threats against the White House, a former Secret Service agent seemed to capture the bottom line: "It will be somewhat safer, but a whole lot nicer." □

## AIA Won't Honor Employers Who Don't Pay Their Interns

The AIA has decided that all architects accepting AIA offices or honors must certify that they do not employ unpaid interns. At a May meeting, the Institute's Board of Directors ruled that no one who uses unpaid interns can hold elected or appointed office or receive an AIA Fellowship, the Gold Medal, the Kemper or Whitney Young Awards, or an Institute Honor. Certification that any interns on their staff are paid will also be required of AIA speakers and of authors and subjects of books published by the AIA press.

It is the sense of the AIA Board that employing unpaid interns (subject of a July 1994 P/A cover story, "The Intern Trap,") is not only illegal but unethical, a practice that the AIA should not reward. □

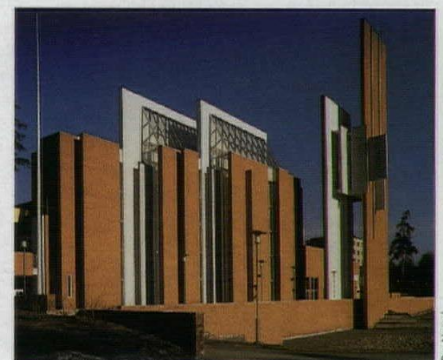
## Finnish Architect Juha Leiviskä Wins Carlsberg Prize

The Carlsberg Architecture Prize, amounting to about \$250,000, has been awarded to the little-known Finnish architect Juha Leiviskä. The jury, which included architect Henning Larsen, critic Kenneth Frampton, and editors Peter Davey and Toshio Nakamura, cited Leiviskä's "deep understanding of and respect for high-quality craftsmanship," his "profound and articulate form of architecture," and his awareness "of the social relationship, in which his buildings form an integral part."

The work of Leiviskä, 59, is Aalto-like, although more rectilinear and planar, and is often composed of parallel and perpendicular bearing walls that slide past each other, separated by strips of glazing. The prize, given once before – to Tadao Ando – was established in 1991 to honor Carl Jacobsen, son of the founder of the Carlsberg brewery. □

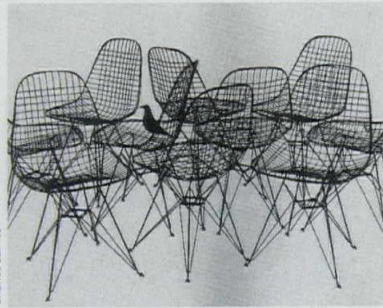


Juha Leiviskä and his Männistö Church in Kuopio, Finland, designed in collaboration with Pekka Kivisalo.



Per Nørgaard

## Books



Charles Eames

**Charles and Ray Eames: Designers of the Twentieth Century** by Pat Kirkham, MIT Press, Cambridge, Massachusetts, 1995, \$50.

Given the far-reaching influence of the Eameses' product and furniture design, architecture, films, exhibitions, and multimedia work, it is important to note that this is the first critical biography of the prolific mid-century designers. According to the author, a professor of design culture and history in Leicester, England, Charles Eames felt that such a publication during their lifetime would have implied that their work was done. An excellent companion to *The Work of the Office of Charles and Ray Eames* ("the book without adjectives" published in 1989), this book reassesses the partners' relationship, both personal and professional, and provides a broad overview of their work. While the passages on their personal relationship and habits (too much time is spent on their clothing preferences) are significant, the author's strength lies in her discussion of the collaborative efforts of the Eameses as communicators and educators and as architects and designers. Another important point, she dispels the myth that Ray Eames's talents and contributions were not equal to those of her husband.

**A Theory for Practice: Architecture in Three Discourses** by Bill Hubbard, Jr., MIT Press, Cambridge, Massachusetts, 1995, \$22.50.

Out of this well-written but quirky book – which wanders from ethical theory to the history of the English manor to a biography of a Nebraska settler – comes a compelling theory about practice. Arguing that architecture entails the resolution of the often conflicting values of the designer, the community, and the marketplace, the author concludes that the transactions of practice – client meetings, public hearings, etc. – are not "a means to art but ... our art itself," and that architects must move beyond the limited role of making form to see all of a client's or community's life as part of our task. It's a short book that will stay with you for a long time.

**A Primer on Sustainable Building**

by Dianna Lopez Barnett with William D. Browning, Rocky Mountain Institute, Snowmass, Colorado, 1995, \$16.95 paper.

A bastion of intelligent and environmentally responsible building, the Rocky Mountain Institute has released a primer for architects and the construction industry on sustainable building. At 135 pages, the book is compact, but loaded with valuable information on the basics of sustainable design, such as building configuration, the building shell, energy use, water

conservation, indoor air quality, maintenance, recycling, and materials specification. A number of existing buildings are cited as examples but there are few, if any, useful drawings. There is also an appendix full of information sources and a sustainable design checklist. Perhaps most valuable, the book sets out good reasons why sustainable design is the smart choice, not just because it's easier on the environment, but also because it often results in more economical buildings.

**Placemaking: The Art and Practice of Building Communities** by Lynda H. Schneekloth and Robert G. Shibley, John Wiley & Sons, New York, 1995, \$34.95.

The authors – principals in The Caucus Partnership who teach in the architecture school at SUNY Buffalo – maintain that architectural practice should be viewed not simply as a matter of getting buildings built but as a process of creating "places" in close, continuing collaboration with those who will occupy them. They make their point by examining the progress of four projects: a Baptist church in Roanoke, Virginia; a neighborhood renewal partnership in the same city; changes carried out in an international banking institute; and the Rudy Bruner Awards program for urban excellence. All well and good, but along the way, they indulge their taste for pretentious coinages such as "dialogic space" and "dialectic of confirmation and interrogation." Hifalutin language is the academics' love – and curse.

## Briefly Noted

**Digital Design Media** (second edition) by William J. Mitchell and Malcolm McCullough, Van Nostrand Reinhold, New York, 1995, \$29.95 paper.

Updated guide to computer-aided design; winner of a 1993 AIA International Architecture Book Award.

**Frank Lloyd Wright: Collected Writings, Volume Five 1949–1959** edited by Bruce Brooks Pfeiffer, Rizzoli, New York, 1995, \$60 cloth, \$40 paper.

The last volume in a series, includes the architect's writings on his travels, the Guggenheim Museum, and ideas about art and culture.

**Professional Modelmaking** by Norman Trudeau, Whitney Library of Design, New York, 1995, \$35.

Handbook of materials, methods, and techniques for architects and engineers.

**Shaping the City: New York and the Municipal Art Society** by Gregory F. Gilmartin, Clarkson Potter/Publishers, New York, 1995, \$35. Covers the 100-year evolution of the MAS from public art initiator to citizen activist group; it offers broad lessons, not just for New Yorkers.

**A Visual Dictionary of Architecture** by Francis D.K. Ching, Van Nostrand Reinhold, New York, 1995, \$39.95.

A reference for architecture and design students (and practitioners); over 5,000 terms and topics organized thematically.



First-place winners Dace Campbell and Scott Starr (top two images) grouped units around a swing space. Paul Kelsey, tying for second place, designed an elegant adobe house (above).

## Virtual Habitat Competition

Graphisoft and the American Institute of Architecture Students recently sponsored a computer-aided design student competition entitled Virtual Habitat that demonstrates both the power of current design software and the difficulty of affordable housing design. First-place winners Dace Campbell and Scott Starr, under Professor Tom Bosworth of the University of Washington, produced a clever solution involving two-story rectangular houses that share a "swing space," permitting expansion, handicapped access, and a host of other uses. The houses, grouped around a shared, enclosed backyard, work well urbanistically. The two second-place winners, Paul Kelsey and Joseph King, under Professor Carl Rald of the University of Arizona, produced simple adobe houses with plans allowing later growth or multiple uses. Honorable mentions went to Roland Udenze, an intern, and Chris Grange of Washington State. Most of the competition entries used the computer skillfully, although truly low-cost housing was beyond some of them. Useful ideas about housing emerged from the competition, prompting stimulating discussions among jury members, including principal Fred Clarke of Cesar Pelli & Associates and P/A editorial director Thomas Fisher. A CD-ROM of the competition entries and judging, sponsored by AIAS, Graphisoft, and P/A, is now available (see p. 47). □

## Kiley, Scogin, and Elam Honored

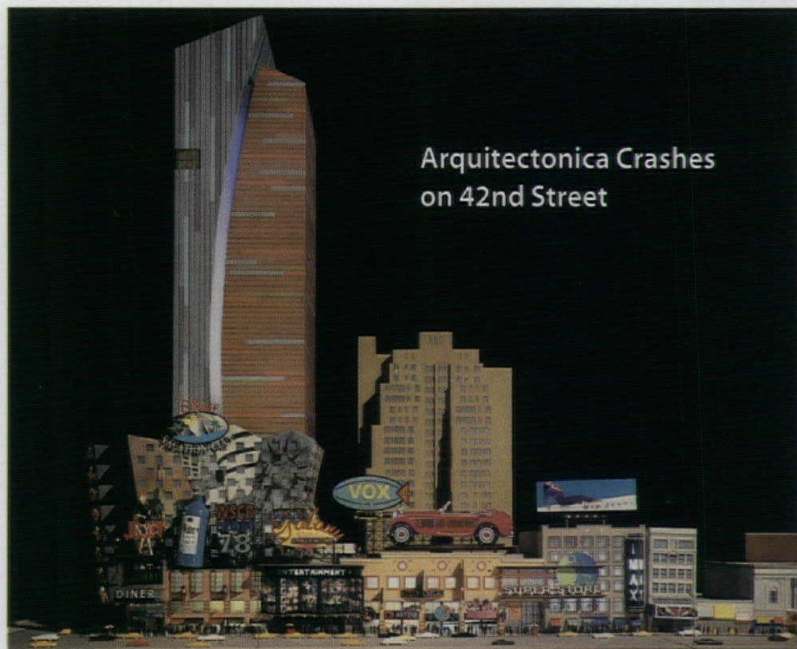
Atlanta architects Mack Scogin and Merrill Elam won the \$7,500 Academy Award in Architecture from the American Academy of Arts and Letters, with the jury praising their ability to transform institutional buildings on limited budgets into "refreshingly adventurous works of architecture that lift the spirits while challenging the preconceptions of all who encounter them." Scogin and Elam's notable projects include: the Buckhead Branch Library and the Turner Center at Emory University, both in Atlanta (P/A, Dec. 1990); the Child Development Center of Corning, Inc., Corning, New York; and the Blakely Law Library at Arizona State University, Tempe.

More surprisingly, the Academy's Arnold W. Brunner Memorial Prize, established in 1955 to honor the practice of architecture as an art, was presented for the first time to a landscape architect: Dan Kiley, who, during a career spanning 50 years, has brought natural elements into such urban spaces as New York's Lincoln Center. Kiley, was lauded by jury chairman Henry N. Cobb for "joining a Modernist sensibility to a profound respect for the Classical tradition." Other jurors were Edward Larrabee Barnes, Charles Gwathmey, Ada Louise Huxtable, and Richard Meier. □

## Give Me That Old-Time Urbanism

The National Endowment for the Humanities Thomas Jefferson Lecture at the Kennedy Center in Washington in May was 90 minutes of vintage Vincent Scully, as the professor emeritus of art history at Yale bemoaned the post-World War II destruction of American cities and places, mainly by freeway builders and by a cooperative architecture profession "at its nadir" blindly adhering to Modernist orthodoxy. In the government-denigrating atmosphere of today's Washington, it was refreshing to hear praise for community-building, civic pride, and public housing initiatives, but some of Scully's arguments (such as his description of a poor black neighborhood in Roanoke, Virginia, lost to a freeway, as "the kind of place that really worked") seemed romantic, thinly supported, and patronizing. Even his central point – that the way to restore civility in American urban life lies in better urban planning and architecture – was supported mainly by sunny slides of 1930s-era ivy-covered brick housing projects and sunset-tinged images of the Seaside resort in Florida. This was the heartfelt product of a life devoted to a love of buildings and cities, no doubt, but in the end it sounded like the voice of just another believer in a city where, these days, belief seems to be all that matters.

Thomas Vонier □



Architectonica Crashes on 42nd Street

Dream Team Associates

"Dream Team Associates," an affiliate of Tishman Urban Development Corporation, with Arquitectonica and D'Agostino Izzo Quirk as design architects, has been selected to develop a \$303-million, 871,209-square-foot hotel and entertainment complex on 42nd Street in Manhattan. With 137,000 square feet of retail extending 400 feet along 42nd Street, the complex will feature a 10-story, 100-unit Disney Vacation Club and a 47-story, 680-room hotel with 50,000 square feet of meeting and banquet space.

While the project will be a cornerstone of New York's effort to revitalize the Times Square area, its architecture is much less promising. Here, perhaps for the first time outside the boundaries of Disney World, a nonarchitectural idea –

that of a meteor crashing to the ground – has been borrowed from the realm of animation and applied to a building. The vacation club is the "meteor" and its jagged top and exterior tile cladding, which recreates images of New York landmarks, is – pace *Learning from Las Vegas* – a billboard building trying to be a duck. Likewise, the hotel, with its blue and orange glazing, is split by an illuminated arc, representing the path of the meteor. Although it is at least believable in the rendering, the hotel is much less convincing in model, and it and the vacation club may look simply corny when built. This project does some good things urbanistically, but its architecture reminds us that there are real limits to what constitutes an architectural idea. □

## Students to the Rescue

The family of Tony and Suzanne Shideler, whose home on an Albany, Indiana, farm was destroyed by fire in March 1994, recently became the satisfied occupants of their former barn, thanks to 13 Ball State University architecture students who spent much of the past year converting the 148-year-old barn into a three-level passive solar house. The fifth-year students stripped the barn down to its mortise-and-tenon frame and its original foundation, and designed and built new elements, according to Bruce Meyer, project director and architecture professor. With shovels, picks, and a backhoe, they also handled the unenviable task of removing 10,000 cubic feet of sheep



manure. The conversion of the former barn, which features three bedrooms, 3½ baths, and a two-story atrium-solarium facing south toward a farm pond, was accomplished by students Tim Macy, Amanda Fritz, Matthew Douhan, Jennifer Gilmer, Robert Harmeyer, Aaron Haschel, Jeannie Kemble, Sarah Marshall, Phil Matton, Troy Miller, Kelly Mulder, Roland Resurreccion, and Matthew Woodruff. □

## Calendar

## COMPETITIONS

**Civic Center for Wagga Wagga**

Deadline, submission: August 4

The City of Wagga Wagga, Australia, has announced a two-stage international competition for the design of a new civic center. Contact Victoria Dalglish. Tel. 61 69 235 375. FAX 61 69 235 385. Or write to: B.L. Andrews, General Manager, PO Box 20, Wagga Wagga, NSW 2650, Australia.

**P/A Awards**

Deadline, submission: September 8

The 43rd Annual P/A Awards program recognizes projects scheduled for completion after January 1, 1996. See p. 19 for details.

**Unbuilt Architecture**

Deadline, submission: September 26

Practitioners, educators, and students may submit theoretical or unbuilt client-sponsored projects to this national awards program. Contact Unbuilt Architecture Awards/1995, Boston Society of Architects/AIA, 52 Broad St., Boston, MA 02109-4301. Tel. (617) 951-1433, ext. 232.

**Simplicity/Complexity**

Deadline, submission: October 16

"Simplicity/Complexity" is the theme of the 1995 Shinkenchiku Residential Design Competition. "Integration, miniaturization, automation change the sense of forms and spaces, opening new fields to architecture," says competition judge Jean Nouvel. Contact Entries Committee, Shinkenchiku Residential Design Competition, Shinkenchiku-sha, Bunkyo-ku, Tokyo 113, Japan.

## EXHIBITIONS

**Bruce Goff**

Through September 4

Art Institute, Chicago.

"The Architecture of Bruce Goff, 1904-1982: Design for the Continuous Present" is the largest exhibition of the Organicist's work ever mounted.

**Sacred Spaces**

Through September 8

Chicago Architecture Foundation.

Amazing Spaces: Chicago's Churches and Synagogues" is on view.

**American Movie Houses**

Through September 10

National Building Museum, Washington, D.C.

Photographs by John Margolies document American movie houses built between 1910 and 1950 in "Ticket to Paradise."

**Scenes of the World to Come**

Through September 24

Canadian Center for Architecture, Montreal.

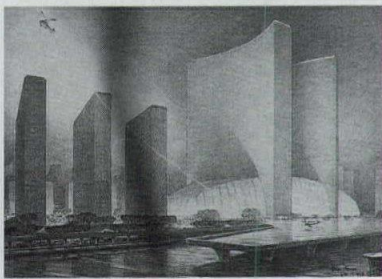
The first in a series of shows that take a critical look at America's architectural culture over the past 100 years, is "Scenes of the World to Come: European Architecture and the American Challenge, 1893-1960."

**Installation by Peter Walker**

July 15-August 25

Escondido, California.

"Ground Covers" is a site-specific installation by landscape architect Peter Walker. Water, sand, grass, seedlings, and paving materials are contained in a grid of nursery flats, reflecting the interrelationship of our larger environment.



From the Hugh Ferriss Collection, Avery Architectural and Fine Arts Library, Columbia University.

**United Nations Complex**

Through September 26

Museum of Modern Art, New York.

This show explores the architectural development of the United Nations in New York. (Shown above: X-City proposal by Wallace K. Harrison from 1946; rendering by Hugh Ferriss.)

## CONFERENCES

**Lighting Forum**

July 30-August 2

New York.

The annual conference of the Illuminating Engineering Society of North America will include presentations on design theory, photometry, energy and the environment, among other subjects. Contact IESNA, 120 Wall St., 17th fl., New York, NY 10005-4001. Tel. (212) 248-5000.

**Marketing Professional Services**

August 4-6

Boston, Massachusetts.

"Mastering the Journey: A Blueprint for Managing Change" is the theme of the annual conference of the Society for Marketing Professional Services. Contact SMPSP, 99 Canal Center Plaza, Suite 250, Alexandria, VA 22314. Tel. (800) 292-7677. FAX (703) 549-2498.

**Green Buildings Demystified**

August 13-15

Big Sky, Montana.

Sponsored by the U.S. Green Building Council, "Green Buildings Demystified: Bottom-Line Performance Through Environmental Efficiency" will cover the design, construction, operation, maintenance, and dismantling of environmentally efficient buildings. Contact USGBC, 7900 Wisconsin Ave., Suite 404, Bethesda, MD 20814. Tel. (301) 657-3469. FAX (301) 907-9326.

**World Workplace**

September 17-20

Miami Beach, Florida.

World Workplace '95 will include presentations by design and facility management professionals, educators, and policymakers. Contact IFMA Show Management, 1 E. Greenway Plaza, Suite 1100, Houston, TX 77046-0194. Tel. (713) 623-4362. FAX (713) 623-6124.

**P/A on Architectural Practice**

September 23

Washington, D.C.

"New Directions in Architectural Practice" is a one-day forum conducted by P/A. Design management professionals and practitioners will discuss topics such as the changing economics of architectural practice; audience participation will be strongly encouraged. For details, see p. 40.

## Practice Notes

**Median Wages Flat, Revenues Up**

*The New York Times*, surveying the census, compared 49 fields and put architects in the top quarter in earnings, with a median weekly salary of \$702. However, it also observed, "Architects, highly educated, have not seen a rise in their median pay since 1990." That may be changing. *The Zweig Letter* reports that revenues among A/E/P and environmental consulting firms "posted a significant increase at the end of the first quarter of 1995," up 16 percent from last year. Contact Mark Zweig & Associates at (508) 651-1559.

**Guidelines for Reducing Risk**

Victor O. Schinnerer & Company have published a new section in their "Guidelines for Improving Practice" series, entitled "Managing Risk Through Contract Language." The 45-page booklet follows the standard format of listing the issue, the concern, the appropriate response, and resources on such subjects as agreement forms, certifications, shop drawings, and standard of care. Call Schinnerer's Office for Professional Liability Research at (301) 961-9800; fax (301) 951-5444.

## Technics Notes

**Check Your Pentium**

How do you know if the Pentium processor in your computer is not so hot at math? Give it this problem: 4195835 - (4195835/3145727 x 3145727). The answer is zero, but the bum Pentium processor will give you an answer of 256. If your Pentium fails this test, contact the company for a replacement.

**New High-Strength Bolts**

A drawback in the use of tubular steel is the cost of welded connections, or the logistics of bolting sections where one side is inaccessible. A new bolt developed by an American and a Japanese company meets the ASTM A-325 standard of strength for connections. The connections are made with twist-off "blind" bolts that can be installed from one side of the connection. When twisted, the blind side deforms to create its own head. Contact: Huck International, 800-431-3091.

**Nondefensible Architecture**

Alleged bomber Timothy McVeigh, reported *The New York Times*, chose the Oklahoma City Federal Building because it was architecturally vulnerable, with large windows, concrete-slab floors that could collapse upon each other, and close proximity to the street.

## Off to Europe and Asia

The American Academy in Rome has awarded Rome Prizes for 1995-96 to 23 North American recipients, including several architects. Michael Gruber, director of model studies with Richard Meier and Partners in Los Angeles, will use the year in Rome to investigate Italian towers and examine how interpretations of them could result in modern habitations. Anne Munly, assistant professor of architecture at Syracuse University, will focus on Piranesi's representation of Rome through its monuments. Coleman Coker, a founding partner of Mockbee/Coker Architects in Memphis, will study domestic architecture and its relationship to the landscape. Thomas Phifer, a New York architect originally from South Carolina, will explore the language of expression, focusing on Roman architecture. A Puerto Rican preservationist, Pablo Ojeda-Oneill, will research how European building techniques were transferred to the Caribbean.

The \$30,000 Rotch Travelling Scholarship for foreign travel has been awarded to R. Craig Mutter of Boston, who will visit China, India, Turkey, and Spain. A second prize of \$15,000 was awarded to Robert Linn of Boston for European travel. The program is administered by the Boston Society of Architects. □

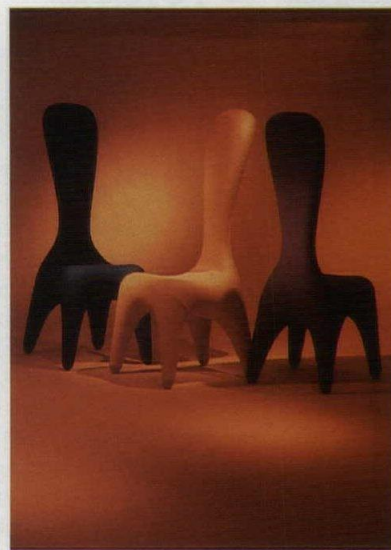
## No Glitz, Please – We're San Franciscans

For two years, architects Patri-Burlage-Merker worked with Videotron Display Network to place a TV-like advertising screen measuring 17' x 23' atop 216 Stockton Street, where it would flash commercial messages across Union Square, the heart of San Francisco's downtown shopping district. But when word got out about the "Jumbotron" sign and about Patrick Media's plans for an even larger electronic billboard on the building next door, environmentalists and open-space advocates threatened legal action, claiming violation of a 1984 law that bars any project from casting substantial shadows on parks under the jurisdiction of the Recreation and Park Department. The Planning Commission, in originally granting Videotron a permit, succeeded at getting a promise that the owner would refuse certain kinds of ads (for liquor, tobacco, and pornography) and would provide free display time for charity and public-service causes. But faced with fierce controversy, the city's Board of Supervisors on April 17 chose sunshine over glitz and enacted a one-year moratorium on new billboards – electric or otherwise – anywhere near Union Square. Meanwhile, lawsuits are being readied by both sides.

Lynne Creighton □

## MoMA's Material World

Denizens of New York's Museum of Modern Art may have been lulled into thinking that product and furniture design were stuck in a time warp; although the permanent collection is very good, few design shows have been organized in recent years to keep the public up to date. But all that has changed with the opening this spring of "Mutant Materials in Contemporary Design," on view through August 27. The curatorial debut of MoMA's Paola Antonelli, an architect and former editor of *Abitare*, the show does a fine job of presenting the technologies used to make the building products we specify, the chairs we sit in, the glass we look through, and pretty much everything else that figures in daily life. Organized into areas devoted to glass, plastics, fibers and composites, metals, rubber and foam, ceramics, and wood, Antonelli's survey of "mutant" materials and the products made from them displays the enormous ingenuity at work "to customize, extend, and modify the physical properties of materials, and to invent new ones endowed with the power of change." Located in a large ground floor gallery, this show gives the public a chance to think seriously about the makings of the material world it so gleefully consumes. A catalog is available at the MoMA bookstore and through Abrams. □



© MoMA, NY

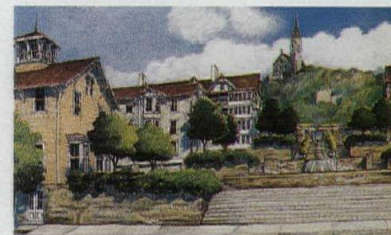


Schott Process Systems, Inc., Vineland, NJ

The "Pepe" chair (top) by Christopher Connell includes CFC-free injection-molded polyurethane foam; "Safe-T-Duct™" (above) from

## Cincinnati's Thinnest Neighborhood

Community groups and municipal officials in Cincinnati have been lining up in support of a plan to build a middle- to upper-income neighborhood along a mile of the Ohio River near downtown. A 1986 plan by William Turnbull Associates of San Francisco for construction of luxury towers on the narrow, steep 30-acre site never attracted enough residents. That plan's first building – a 14-story condominium built in 1991 with 77 spacious, high-priced units – is still less than half full. "Most people in Cincinnati want to live on the ground," said Shaun Henderson of Benenson Capital Group in New York, which has become the developer of a revised plan drawn up by Duany & Plater-Zyberk of Miami in a community charrette. The property, called Adams Landing, which has an average width of only 250 feet, will be developed with row houses, stacked flats, small apartment buildings, and detached houses, along with a neighborhood retail center, a light-rail station,

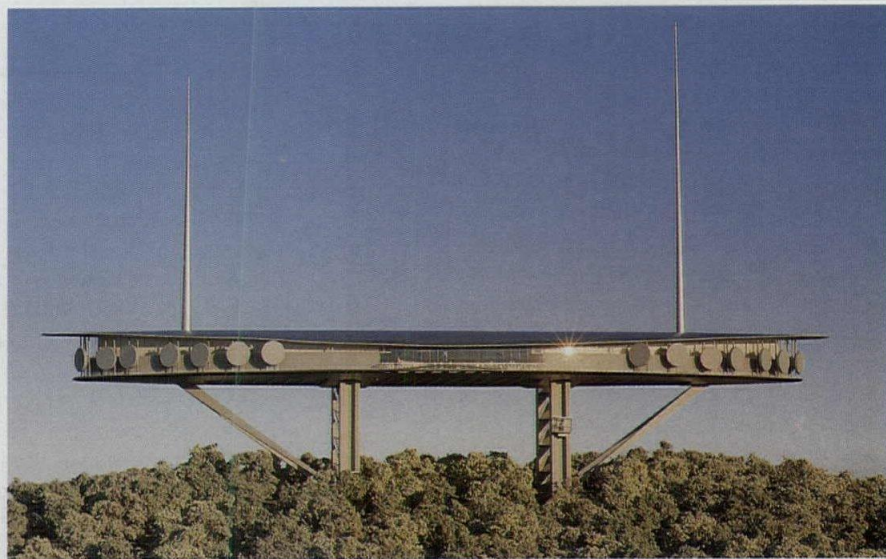


DPZ Architects & Town Planners

a riverfront park, and a small marina, Henderson said. Eventually about 1,200 households may occupy the linear neighborhood stretching eastward from the "Big Mac" bridge. Elizabeth Plater-Zyberk, who led the master plan revision, said the development will preserve views of the river from nearby Mt. Adams – a sensitive matter for residents of that hilltop enclave, many of whom had criticized Turnbull's tower for intruding on their dramatic panorama. It will also accommodate the Good Friday walk (shown here), a processional route from downtown to a church on top of Mt. Adams. □

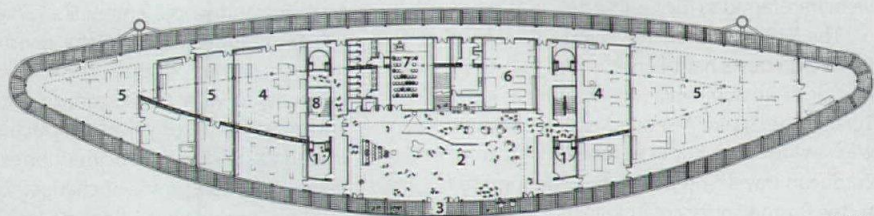
## A Communications Tower as a Public Place

Commissioned to design a new telecommunications facility above Santiago de Compostela, Spain, that would consolidate now-scattered antennas and dishes. Sir Norman Foster & Partners have rethought the problem and come up with an unusual solution. Instead of towers with a building at their base, the design envisions a two-story horizontal beam of a building, with communications dishes hung off the exterior and twin masts projected off one side. The building contains a number of single- and double-height power and control rooms, with a central two-story-high public space flanked by stairs and exterior lifts. On the mezzanine level, a public walkway provides a 360-degree view. This configuration shortens the distance between transmitters and antennas, reducing signal loss; it centralizes the plant services, reducing energy use; and it rises above the tree line, allowing reforestation. Just as important, it makes a public place and a destination point of a facility that is typically inaccessible. The building is as much about face-to-face communication as it is about the electronic form.



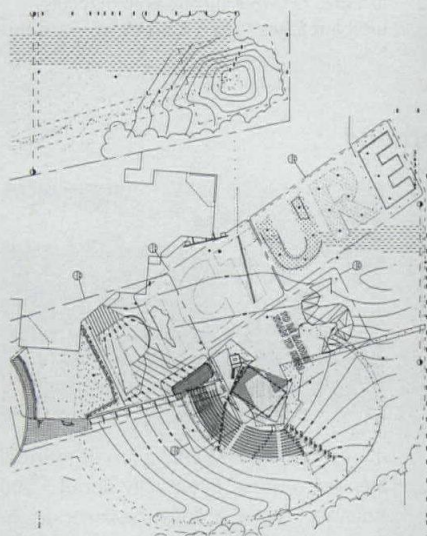
MODEL VIEWED FROM EAST

- |                         |                                |
|-------------------------|--------------------------------|
| 1 ENTRANCE ELEVATORS    | 5 TRANSCIVER/TRANSMITTER HALLS |
| 2 MULTIPURPOSE SPACE    | 6 DINING AREA                  |
| 3 EXTERIOR SEATING AREA | 7 AUDIOVISUAL ROOM             |
| 4 PLANTS                | 8 ESCAPE STAIRS                |



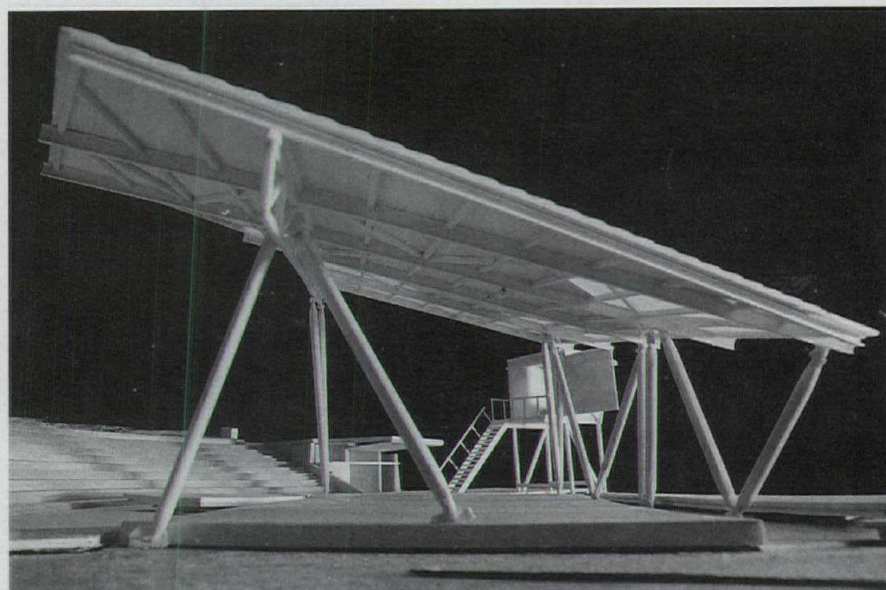
MAIN LEVEL PLAN

N → 100/30m



SITE PLAN

N ← 100/30m



MODEL OF AMPHITHEATER STAGE ROOF AND PROJECTION BOOTH

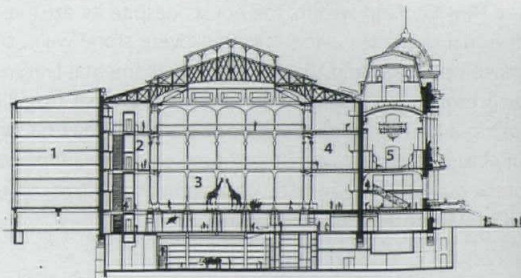
## Picture This

The North Carolina Museum of Art in Raleigh broke ground this spring for a 500-seat outdoor theater in the first phase of a 140-acre art park. Intended, according to museum officials, to be "a work of art in itself," the theater will serve as an arena for lectures, outdoor films, and performances. The project is the product of a collaboration among Smith-Miller &

Hawkinson Architects of New York, the artist Barbara Kruger, and Nicholas Quennell of Quennell Rothschild Landscape Architects. The structures of a large roof, a stage, a projection booth, and outdoor seating incorporate a phrase, "Picture This," devised by Kruger. Each 80-foot-long letter is designed as an individual sculptural event to be built in a variety of ma-

terials such as boulders, play surfaces, and plants. The "P," for example, will be formed by a concrete retaining wall, with text by Kruger sandblasted into its face. As the letters are too large to be read on the ground, visitors will "have to explore the work of art" to decipher its meaning. The project, due for completion in 1996, will cost approximately \$1.8 million.

Photos this page: Stéphanie Courrière ©Archipress



CROSS SECTION

40/12m

- 1 LIBRARY
- 2 NEW CIRCULATION
- 3 MAIN HALL
- 4 DISPLAY GALLERIES
- 5 TEACHING LABS

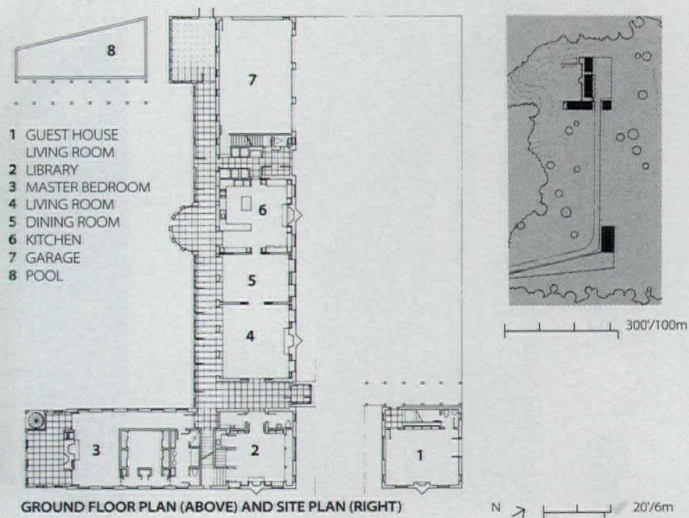
### A Fine Specimen Revived

One of the last of the *Grands Travaux* carried out in Paris under the aegis of former French President François Mitterrand was the refurbishment of the long-defunct Museum of Zoology on the grounds of the legendary *Jardin des Plantes*. In their competition-winning design, architects Chemetov & Huidobro undertook decidedly Modern interventions to enhance the cast-iron structure of the original 1889 *Grande Galerie* by Jules André. Among these is a new, glazed entrance on the south façade (above); inside, a blind wall on the west side of the central nave anchors a new circulation system of stairs and elevators (right). Generous galleries on the opposite side house the museum's vast original collection. The rooms beyond these galleries serve as teaching laboratories, overlooking a long axis of parterres extending toward the Seine. The architects' unflinching use of latterday building techniques, materials, and finishes (steel, plate glass, suspension cables, blond woods) is augmented by state-of-the-art displays and dynamic staging, such as the parade of animals in the center of the great hall (top right).





Anton Grassi



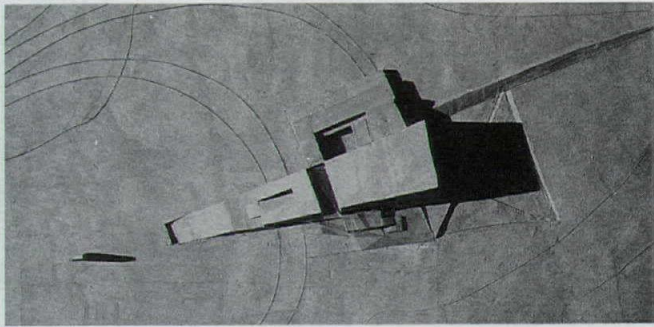
## Rich and Frugal

For the Rich family, New York architects Peggy Deamer and Scott Phillips have designed a large house in Massachusetts that offers a Modernist slant on New England traditions. The house, composed of a series of granite-clad, gable-roofed structures connected by a one-story, flat-roofed corridor, recalls the large stone farm complexes of the region. The fenestration – mostly small square windows offsetting larger ones – enhances that impression, as does the house's arrangement around a motor court, like barns around a working yard. Also in

the tradition of New England wealth, the house, despite its size, has a sober, almost frugal character, evident in the severe stone walls, the minimally framed openings, and the absence of ornamental features, such as a cornice or foundation planting. In the end, that frugality winds up looking a lot like Modern minimalism, which may be why Modern architecture found an accepting home on these shores, reminding us of the puritanical, pragmatic, and highly productive culture that preceded it by some three hundred years.



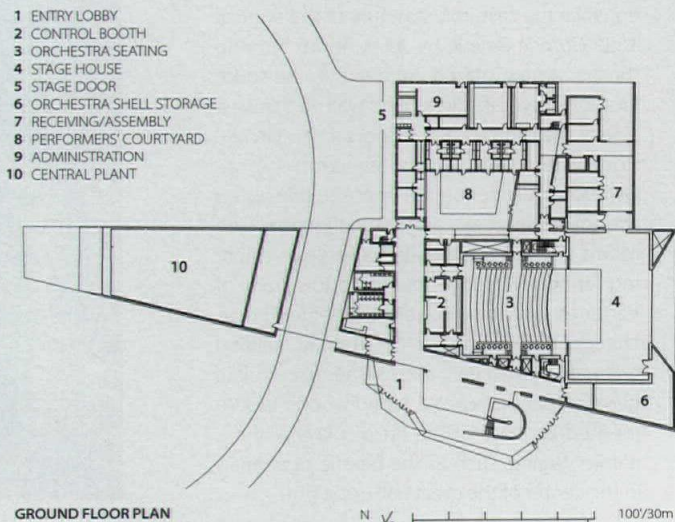
Antoine Predock, Architect



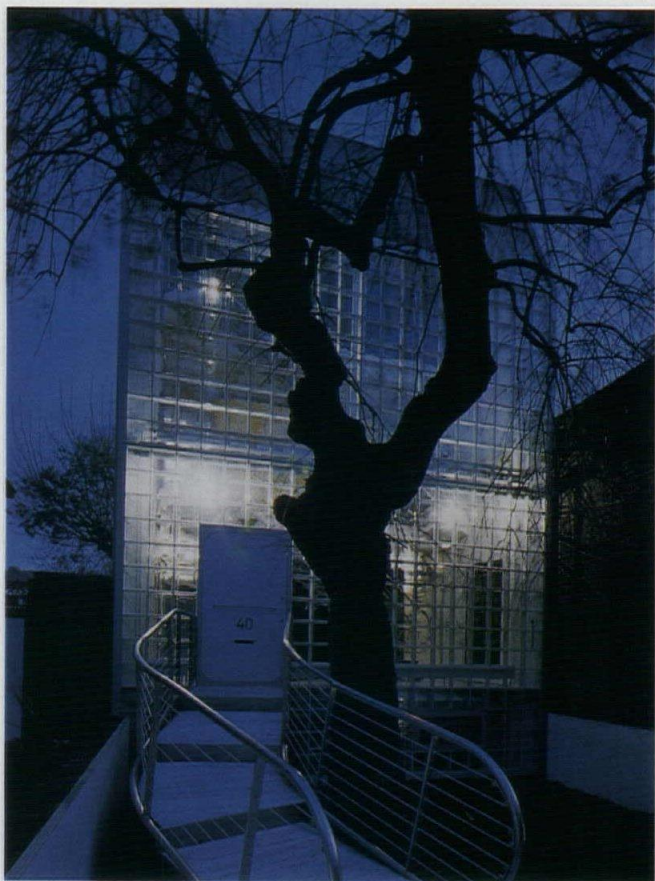
© Robert Reck 1994

## Grounded in the Landscape

The Spencer Theater for the Performing Arts by Antoine Predock Architect enjoys a dramatic site in the middle of the Fort Stanton Mesa in southern New Mexico, between Sunset Peak on the east horizon and Sierra Blanca Peak to the west. Intended as a summer venue for touring concerts, theater, and dance, the 52,000-square-foot structure will house a 500-seat theater with interior and exterior public spaces. The primary materials include limestone and cast-in-place white cement on a steel frame. According to the architect, the wedgelike form was conceived as a "monolithic piece of stone that has forced its way up from beneath the fragile crust of the mesa." The lobby, a structure of angled dichroic glass and blackened copper, is attached like a crystalline formation to the building's sheer north face; on the south side, backstage and support functions surround a court. The roof of the partially submerged plant room is accessible by a grand stair from the theater's upper level. Construction is scheduled for the fall.





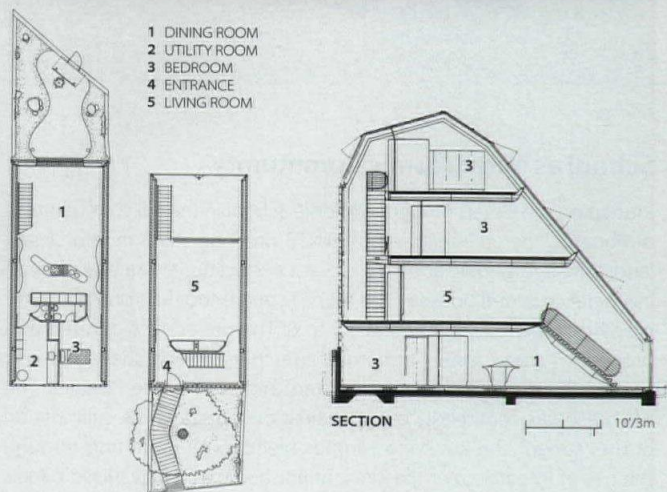
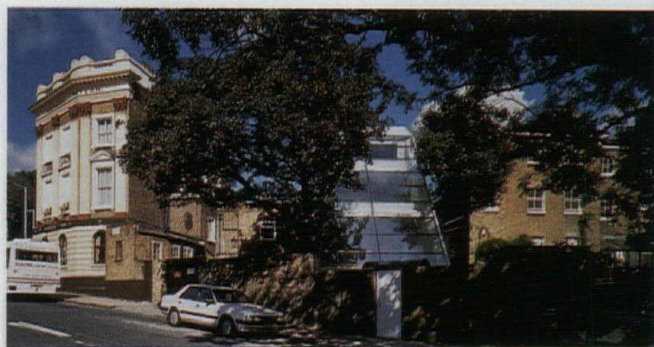


Photos this page: Richard Davies

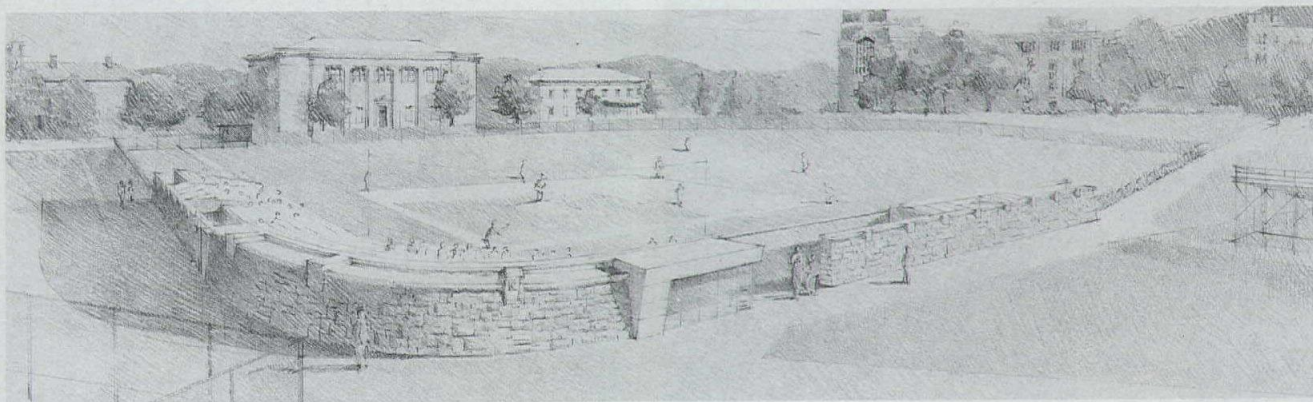
## Let the Sun Shine In and the Rain Slide Down

Future Systems, the small London firm headed by Jan Kaplicky and Amanda Levete, doesn't get much built. But every now and then bold clients come along – like the couple with two young children who commissioned this four-bedroom house. For them, Future Systems has designed a predominantly glass house that one local critic called British architecture's "most powerful punch of Modern genius since the Lloyd's building." It is a tour de force, but not one laden with heroic structural and mechanical bravado. Instead, the house is an intriguing, if curious, combination of time-honored and innovative elements.

Located in the Islington section of London, the house is positioned between a late-19th-Century pub and a Georgian Terrace. Its glass-block streetfront, accessed by a stainless steel and aluminum walkway, addresses the "robustness" of the surrounding buildings, while the all-glass roof/wall, sloping 50 degrees to the backyard garden, takes advantage of the site's north-south orientation. In contrast to the delicate nature of the frameless, double-glazed envelope, traditional party walls, steel-framed with brick infill, anchor the building to the site. The custom-designed extruded aluminum spine beam that supports the frameless glazing also acts as a beam for the sliding glass doors that open onto the backyard, as bracing to the glass block wall, and as a spine for the three interior aluminum staircases. Incorporated into the roof/wall are hand-cranked vent windows; there is no air conditioning. There are no partitions in the house either, apart from the glass fire screens between the circulation area and the living spaces. By positioning the staircases along the width of the house, a triple-height entrance hall was created. Ceilings and floors, although they have considerable mass for heat absorption, appear to float one above the other, their tapered edges emphasizing the illusion.



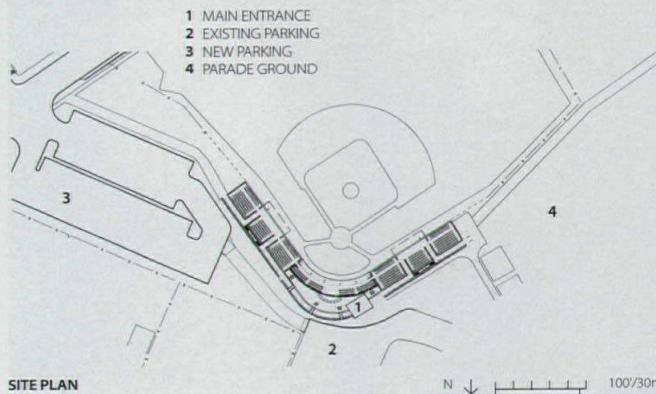
GARDEN LEVEL AND ENTRY LEVEL PLANS N 20/6m



RENDERING WITH MAIN ENTRANCE IN FOREGROUND

### Making a Subtle Pitch

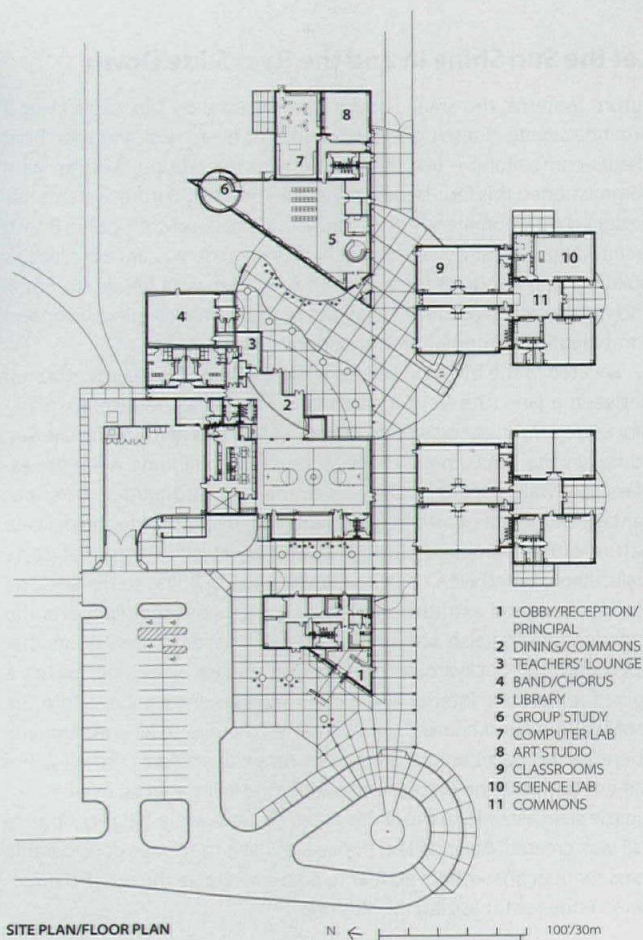
Construction of a new baseball stadium, comprising 850 seats, a club room, coaches' offices, and locker rooms, is under way on "The Plain," West Point's historic parade grounds. The project by NBBJ New York is intended as the new home of Army baseball and is sponsored by an alumni group known as the Doubleday Society. The new stadium had to be approved by the New York State Historic Preservation Office. Consulting with landscape architects from the Office of William B. Kuhl, the designers aimed for an unobtrusive intervention: a low-profile structure, clad in a rough granite with limestone accents similar to the materials of existing buildings on campus.



Douglas Kahn

### School as Microcosmic Community

In shaping the Desert Mountain Middle School in the hill country north of Phoenix, the architecture firm HNTB drew on the Sonoran Desert landscape and climate and on the client's educational strategy of creating "self-contained houses." The 58,270-square-foot first phase accommodates 450 students in grades 5 to 8. The project is organized as a procession along a steel armature, interspersed with shaded courts, connecting discrete classroom clusters and schoolwide facilities. The 11,000-square-foot media center is sited on a plaza at the culmination of the "street." The low-lying campus blends with its setting through the use of integral-color masonry, unfinished metal galvanized panels and roofing, and smooth and rusticated concrete block.

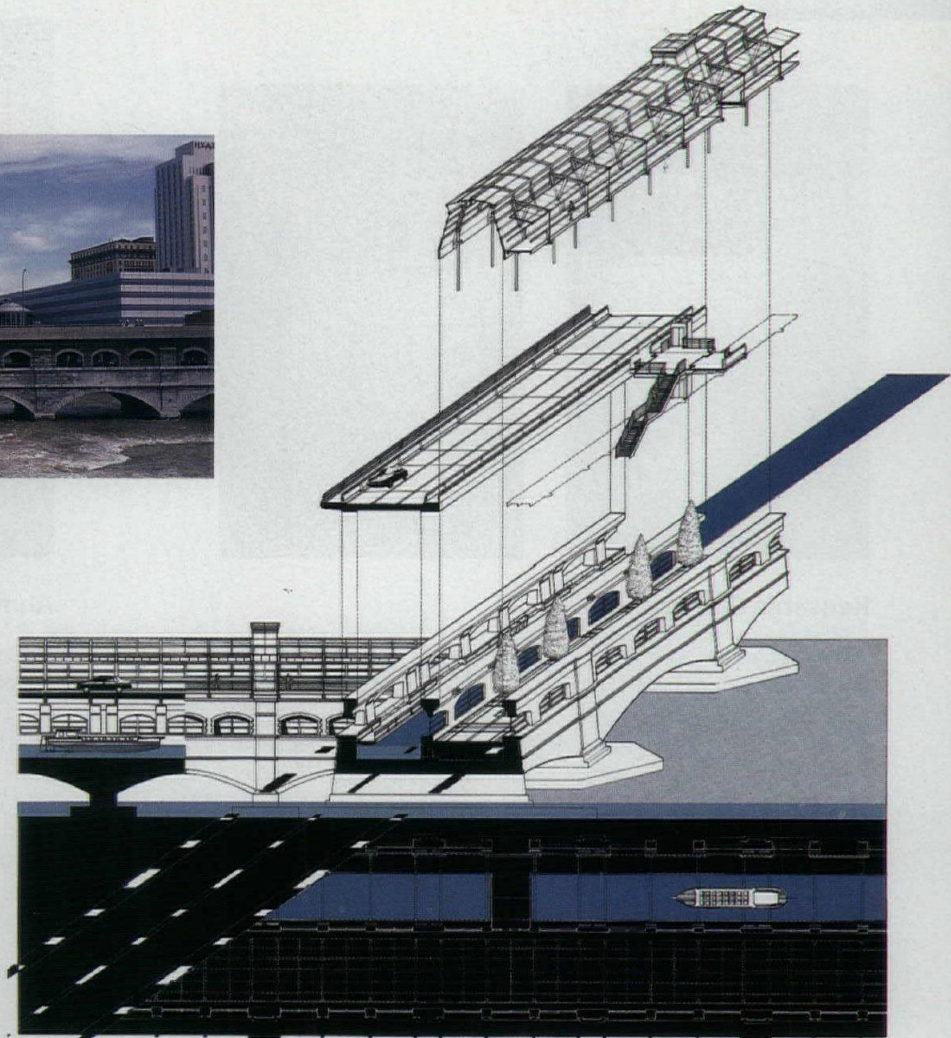




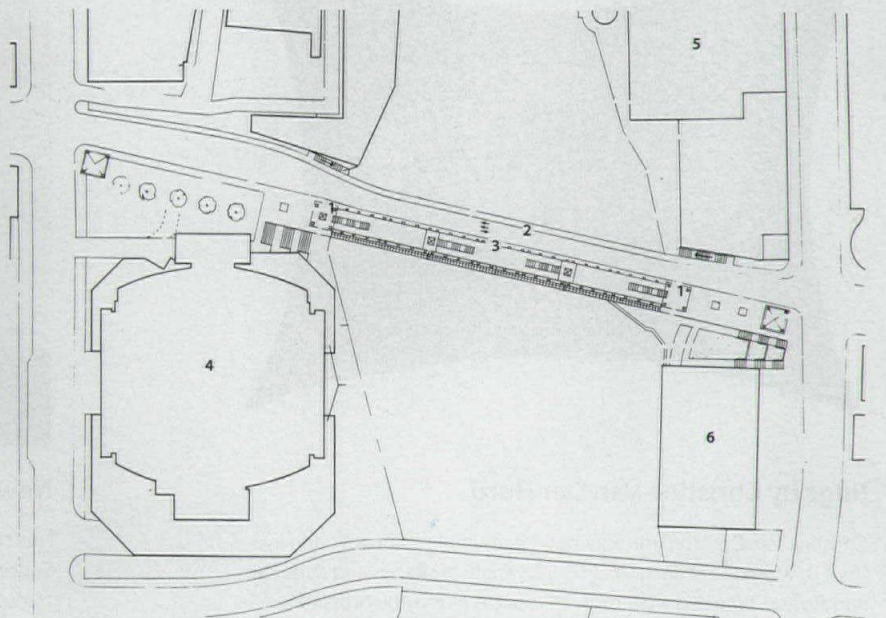
## Bridging Rochester's Downtown

Bridges are usually thought of as connectors. But for pedestrians in Rochester, New York, the 520-foot Aqueduct Bridge, buffeted by cold winds for several months each year, has been an uncomfortable divider between the two halves of downtown. Recently, however, the city accepted a plan, devised by William Rawn Associates of Boston in collaboration with LaBella Associates of Rochester, aimed at making the bridge an effective pedestrian link between the downtown areas east and west of the Genesee River. The plan calls for the insertion of a 28-foot-wide glass-enclosed wintergarden into the historic bridge. Three of the six lanes on the bridge's upper level, now used by vehicles, will be demolished to make way for the top of the two-story winter garden. The bridge's currently unused lower level, built in 1842 to carry the Erie Canal across the Genesee, will house the winter garden's base.

Alongside the winter garden's base will be a sitting body of water, which principal William L. Rawn says may be used for ice skating in winter and perhaps for a canal boat exhibition in summer. Project architect Douglas C. Johnston said Real Estate Enterprises of Boston has identified a potential for market activities in spaces adjacent to the wintergarden if the bridge becomes a popular attraction. On the river's east side, there will eventually be a climate-controlled pedestrian passage running from the existing downtown library through a new library (by Rawn Associates and LaBella Associates) and a new Bausch & Lomb headquarters (by Fox & Fowle, with Handler Grosso Durfee Bridges) to Midtown Plaza, one of the nation's first enclosed downtown shopping malls, by the firm of Victor Gruen. The start of the bridge project, costing about \$7.4 million, depends on expansion plans for the War Memorial Auditorium and the convention center, both of which stand nearby.



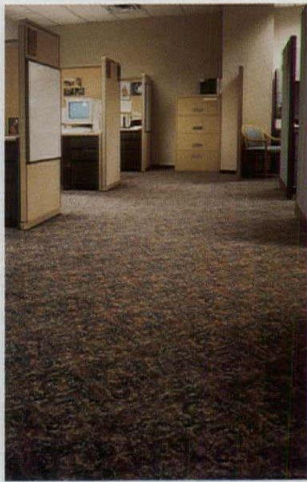
EXPLODED AXONOMETRIC OF PROPOSED BRIDGE REDESIGN



SITE PLAN

- |                                      |                               |
|--------------------------------------|-------------------------------|
| 1 WINTER GARDEN<br>ENTRANCE PAVILION | 4 WAR MEMORIAL                |
| 2 TRAFFIC LANES                      | 5 CONVENTION CENTER           |
| 3 WINTER GARDEN BELOW                | 6 ROCHESTER<br>PUBLIC LIBRARY |

N ↑ 100'/30m

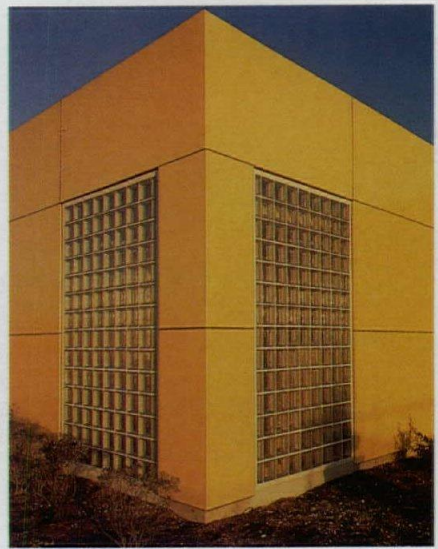


### Reusable Carpet

Earthwise Ennovations™ is a program developed by Milliken Carpet to recycle, revitalize, and reinstall its old carpeting. The carpeting can be updated with new patterns and colors and reinstalled for about half of what

it would cost for new carpeting, says the manufacturer. It comes with a 7-year warranty, renewable each time the carpet is recycled. (Shown above: old carpeting, left; recycled, right.)

Circle **100** on reader service card



### Aluminum Composite Cladding

Mitsubishi Chemical's ALPOLIC™ is a flexible cladding material that can be curved, bent, or formed in the field for applications such as curtain walls and column covers. It is made of two aluminum sheets continuously bonded to both sides of a polyethylene core. Under tension at the point of bonding, the sheets are held in place by the core and so retain their tension.

Circle **101** on reader service card



### Rugs by Christine Van Der Hurd

Christine Van Der Hurd introduces "As If By Magic," a collection of handtufted, textured wool rugs. The patterns of the collection are based on the *Tales of the Arabian Nights*. Five patterns are available

in multiple colorways and in a variety of shapes and sizes. All patterns may be ordered in custom colors and proportions. (Shown above: Scheherazade.)

Circle **102** on reader service card



### New Technology for Windows

Hurd Millwork's Heat Mirror™ TC-88 and the Sunbelter™ SC-75 windows have a single piece of transparent insulating film, suspended between two panes of glass, that incorporates new coating from Southwall Technologies. TC-88 has Low-E coatings on both sides of the film and SC-75 has a multilayer Low-E coating on one side of the film.

Circle **103** on reader service card



### Concrete Paving and Flooring System

Bomanite's Patene Arctectura™ concrete flooring and pavement system is suitable for interior and exterior applications where different colors, patterns, textures, and finishes are desired. The system can be used in high vehicular or pedestrian traffic areas. It is applicable for both renovation and new construction projects. Circle **104** on reader service card



### Suspension Lamp

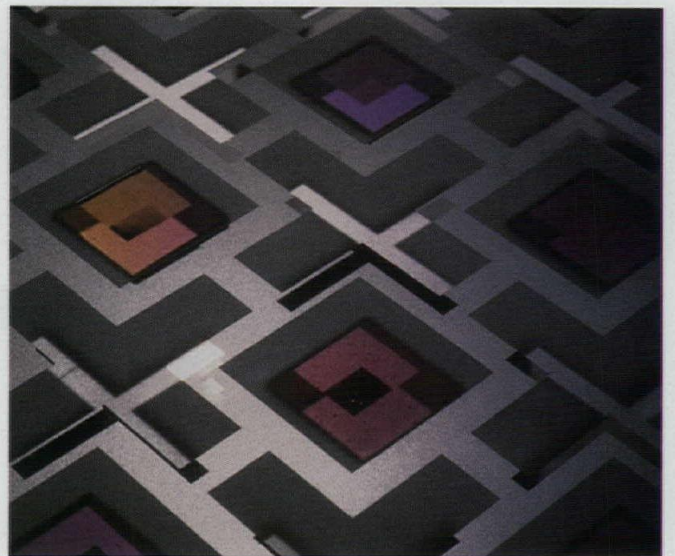
Italiana Luce has added this suspension lamp, designed by Stefano Marcato, to its FATA collection. It features an adjustable-length suspension cord and hand-blown glass shades available in white, pink,

red, and green. The lamp comes in two shade sizes; the 8-inch shade takes halogen bulbs and the 12-inch shade takes incandescent bulbs. Circle **105** on reader service card



### Redesigned Door Hardware

Schlage's Mediterranean Collection Elite Series of interior door levers and knobs has been redesigned. The products feature a tarnish-resistant finish, easy latch retraction, and a lifetime warranty. Split finishes for all privacy functions are available. Other improvements have made installation easier. The collection is available in six lever and three knob designs. Circle **106** on reader service card



### Decorative Glazing

Architectural Glass Design introduces the INNER-LITE® Preferred Patterns decorative glazing. The process, previously available on only a custom-made basis, can be specified in beveled,

hand-blown, fluted, textured, or etched glass styles, and in geometric and organic motifs. It is available for standard mullion systems. Circle **107** on reader service card

### Color-Intense Shingles

Prominence™ is a new shingle from Owens-Corning designed to look and perform like a laminate shingle and have the ease of installation of a three-tab product. It employs a new granule-blending technology; multiple blend drops increase the color intensity of the shingle. It is made in imperial dimensions suitable for reroofing and new construction. Many color options are available.

Circle 108 on reader service card

### Roof Edge System

Siplast's new Paraguard™ roof-perimeter edge system is available with 20 standard finishes and in two types of aluminum or in 24-gauge galvanized steel. Custom colors are also available. The system is designed to withstand a variety of weather conditions.

Circle 109 on reader service card

### CRSI Publications, Software Catalog

The Concrete Reinforcing Steel Institute recently released its 1995 Publications & Software Catalog. The Institute's extensive collection of publications, design aids, software programs, and services help architects and construction professionals in the design and construction of cast-in-place reinforced concrete structures.

Circle 110 on reader service card

### Noise-Control Wall Panels

A new 20-page, color catalog of acoustical products from NetWell is now available. The catalog features foam and fabric wall panels, wall coverings, ceiling tiles, baffles, flooring, and intake/exhaust silencers.

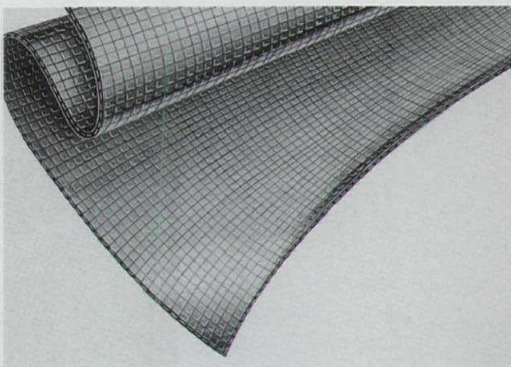
Circle 111 on reader service card



### Energy-Efficient Glazing for Roof Windows

Velux America introduces the Comfort Plus™ glazing system for its line of roof windows and skylights. The system has two layers of Low-E coatings for minimum heat loss in winter and minimum heat gain in summer. It also blocks out UV rays, minimizing the fading of furnishings and carpet. The system meets building code requirements for safety.

Circle 112 on reader service card



### Roofing for Extreme Uplift Conditions

GenFlex FRM by GenFlex Roofing Systems can be used to solve design problems involving strong wind uplift conditions. A reinforced EPDM membrane with polyester fabric, the system can be mechanically fastened or fully adhered. It is available in black.

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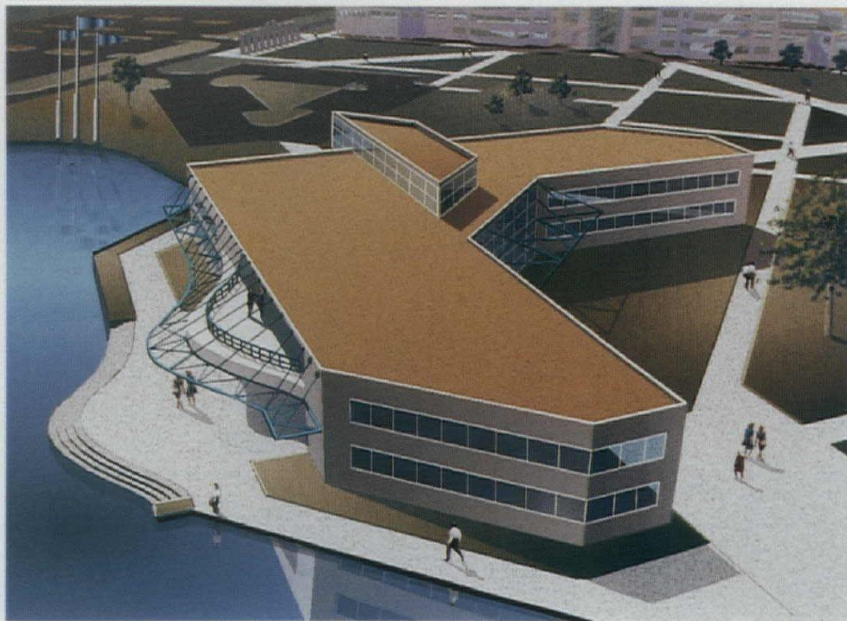


### Custom Signage

Sachs Lawlor has added custom-made glass and brass signage to its TOUCHLINE line of products. The line is also available with mirror, tile, Corian™, Fountainhead, and stone settings. The signage is ADA-compliant and can be installed with foam tape or silicone.

Circle 114 on reader service card

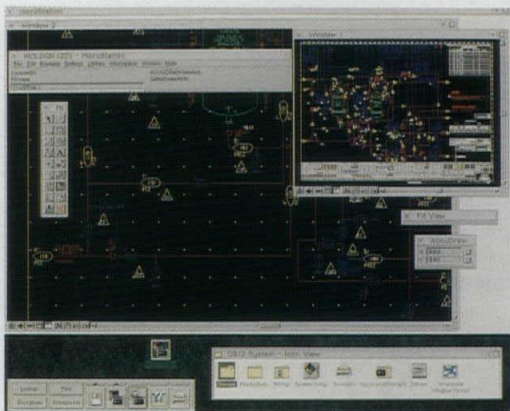
# Computer Products



## CAD for Marketing

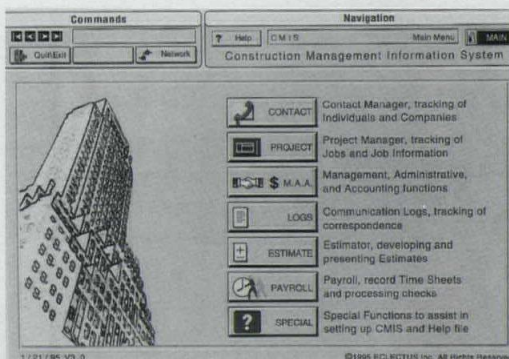
DataCAD 6 PROFESSIONAL by Cadkey provides not only 2D production drawings, but 3D photorealistic color renderings and fly-throughs, using RenderStar 2™ from RenderStar Technology

BV. This view from a promotional video by Paradigm Productions shows the State Technical Institute Library in Memphis by Hnedak Bobo Architects. Circle 115 on reader service card



## MicroStation for OS/2

Bentley has announced that its MicroStation® Version 5.5 will now support IBM's OS/2® Warp operating system. This will allow users of MicroStation's CAD software to share information more easily with the users of IBM's 32-bit operating system in the larger business world. Circle 116 on reader service card



## CM Financial Software

Version 3 of the Construction Management Information System (CMIS) allows users to handle every aspect of construction management more easily. The template, designed to run with Claris's Filemaker® Pro database software, does payroll, estimating, communications, submittals, purchase orders, billings, reports, and charts, among many other capabilities. Circle 117 on reader service card

## Integrated 2D and 3D Software

A major upgrade of its Architrion software, "New Architrion," by BAGH Technologies, has been completely rewritten with a new data structure that supports complex surfaces and removes all barriers between 2D and 3D work. The upgrade fully uses parametrics so that, for example, the Design-Track™ feature remembers each step in a design and adjusts objects based on action taken on other objects. Circle 118 on reader service card

## Regulations Software

You can keep up with the latest government regulations with FastRegs®, from ACHIEVE! Technology. The software, which allows users to search and print relevant state and federal government regulations, is in its fourth release, with a new cross-agency search capability and an expanded database. Circle 119 on reader service card

## User-Friendly Scanner

Intergraph offers the ANA Tech Eagle Scanner Interface for Windows, with simplified menus that allow users to point-and-click easily on drawing settings. Preview features let you see an image as it will appear and to adjust the scanning controls accordingly. Circle 120 on reader service card.

## Graphic Standards on CD-ROM

John Wiley & Sons have released a CD-ROM version of *Architectural Graphic Standards*, which lets users search by topic, keyword, chapter, text element, or visual index. A firm's in-house standards can also be linked to any element in the CD. It runs on an IBM PC or compatible, with at least a 486/33 processor. Circle 121 on reader service card

## Engineering Software for Architects

MaxBeam® and MaxQuake®, from Archforms Ltd., are expert systems that allow architects to calculate beams and determine earthquake and wind effects on small structures. The templates automatically run calculations, compare design alternatives, and identify structural possibilities. Circle 122 on reader service card

## Fax, Print, Scan, Copy, and Phone

Canon's new MultiPASS 1000 is a multifunctional document-processing system ideal for the small office. Six office functions – PC faxing, plain-paper faxing, Bubble Jet printing, scanning, copying, and telephoning – have been combined in one machine. Circle 123 on reader service card

## Enhanced Productivity Software

SnapDraft™, from Vibrant Graphics, is another in that company's line of display acceleration software. Running on MicroStation™ Release 5, SnapDraft anticipates the CAD designer's intentions. It will, for example, automatically eliminate a section of wall when adding a door or window, or snap text to the appropriate object without need for repositioning. Circle 124 on reader service card

## Object-Oriented Spec Writing

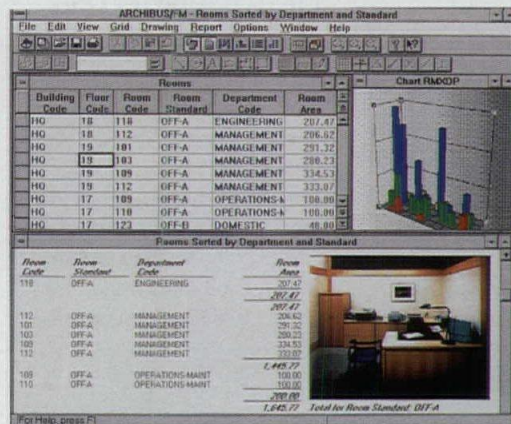
Building Systems Design and The Construction Sciences Research Foundation have teamed up to develop COMSPEC®. Unlike other word-processing-based specifications programs, this one is object-oriented so that, for example, selection of a product automatically brings with it the appropriate instructions and standards, linked to the CAD drawings. Circle 125 on reader service card



## Flat Color Monitors

PixelVision has developed a 14.2-inch active-matrix flat panel color monitor that is three inches thick, allowing information to be viewed in tight quarters or

presented against flat surfaces. The high-contrast screen accommodates 16.7 million colors for precise color rendering. Circle 126 on reader service card

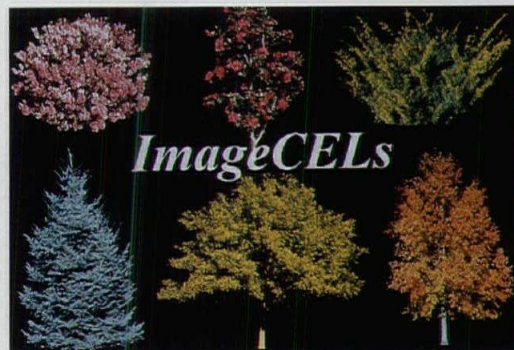


## Updated FM Software

ARCHIBUS/FM Version 10 is a new release of ARCHIBUS's AutoCAD-based facility management software. Its three modules – Space Management, Furniture & Equipment Management, and Building Operations Management – are run with simple, task-oriented menus. The software is also CAD-integrated, so that changes to data are reflected in the drawings and vice versa. Circle 127 on reader service card

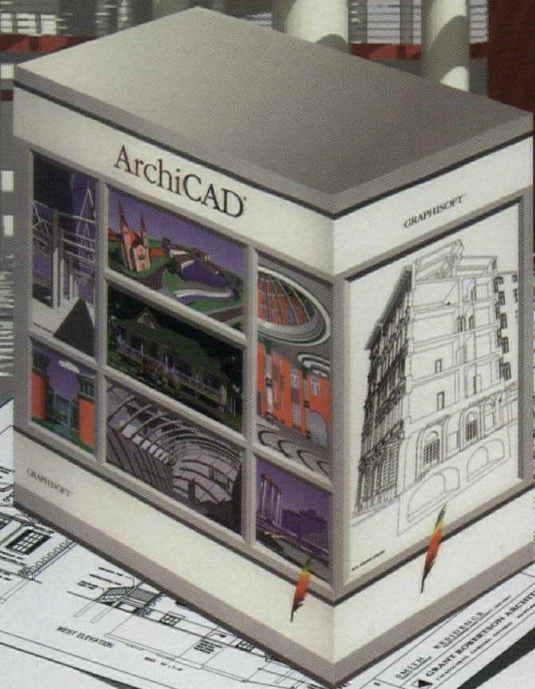
## Trees on CD-ROM

IMAGETECTS™ has released two new multiplatform CD-ROMs: ImageCELS® trees and ImageCELS® shrubs. Each CD-ROM contains 33 photorealistic images of various evergreen and deciduous plants, and each is both PC and Macintosh compatible. Circle 128 on reader service card





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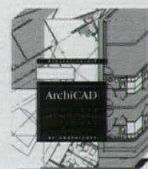
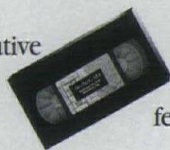
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1. Do you think women and men are accorded equal status in the architectural profession?

5. Have you, or has any woman you know, been overlooked for job promotions and opportunities for advancement in a firm or a school because of gender? Please cite examples.

2. Do you believe there are differences in men's and women's abilities to design buildings? to run a firm? to teach architecture? If so, what are they?

6. What do you think can and should be done to address the issues of gender-based discrimination and sexual harassment?

3. Do you believe women are considered to have gender-based limitations? by schools? by employees? by clients? by contractors? Can you cite evidence?

7. What would you do to change the conditions under which women work in this field? What have you, or others you know, done in this regard?

4. Have you, or has any woman you know, experienced discriminatory behavior or been sexually harassed in architecture school as a student or a faculty member? as a firm employee? as a sole practitioner? on the job site? or as an applicant for a position? Can you cite specific examples?

---

## Information about you:

Sex  
Age  
Job Title

## Optional:

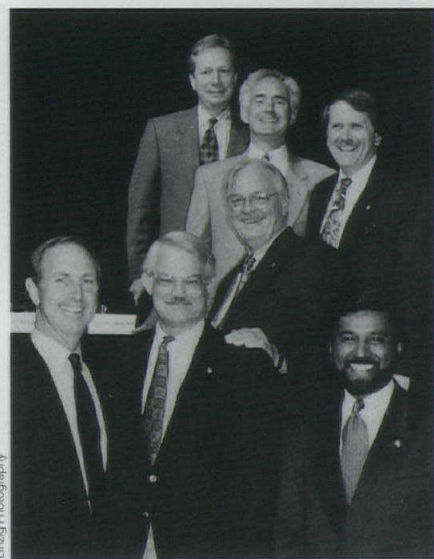
Name  
Telephone

Feel free to address the issue as you wish, without being bound by the questions or by this form. All responses will be considered confidential. Nothing will be quoted by name unless we obtain your express permission. Send responses to: Women in Architecture, FAX: (203) 348-4023, e-mail: PAeditor@aol.com, subject: WomeninArch.

## In Atlanta, AIA Flirts With the New

Meeting in the city of the generic, the AIA crosses an ethnic line but otherwise stays in the same old groove.

by John Morris Dixon



The AIA's convention program in Atlanta, May 5-8, was rife with phrases indicating the changes the profession is undergoing: New Roles, New Rules, New Directions, New Uses, Restructuring, Outsourcing, Single-Source Delivery. But as always, the spring gathering of a couple of thousand architects seemed largely to affirm the status quo. Year after year, AIA occupies a bland corner of a vast convention hall - each hall hardly distinguishable from the previous year's - where participants disperse into subdivisible seminar rooms and then regather to honor some of their members and to pass a batch of uncontroversial resolutions.

A couple of modest uprisings occurred at this year's business sessions, but in both cases the majority of delegates stood by policies that previous conventions had endorsed. A group including AIA New York President Marilyn Taylor sought to make AIA's continuing education program voluntary rather than mandatory, but most delegates seemed convinced that the program will enhance the stature of membership, as they spent hours at convention seminars amassing the required learning units. Another unsuccessful effort to change policy was a move to renege on an accord between the AIA and the American Society of Interior Designers, in which the AIA

AIA's newly elected officers (above left), who will take their positions at the end of this year (l. to r.): Raymond G. ("Skipper") Post, Jr., James H. Anstis, Richard H. Bradfield, Joseph J. Wisniewski, Michael J. Stanton, L. Duane Grieve, Raj Barr-Kumar. Secretary of the Interior Bruce Babbitt (above) speaks.

has agreed not to oppose licensing laws for interior designers as long as they meet certain parameters. Though the minority argued that the designers had already violated the agreement, AIA will continue for now to uphold its end of the bargain. AIA President Chet Widom's evident impatience with the dissidents cast some doubt on the leadership's openness to debate.

### A Mixed Outcome for Minorities

This year's election for the critical post of first vice-president/president elect - who will be president in 1997 - proved more interesting than usual, if not exactly dramatic. There was a highly unusual six-way race, in which two of the candidates were not from the white majority that has been the source of all AIA presidents to date. Neither of them was in any way an insurgent, all six candidates being present or previous AIA vice-presidents. As it turned out, the election was won by Raj Barr-Kumar of Washington, D.C., a native of Ceylon (now Sri Lanka), in a run-off against Ronald Altoon of Los Angeles. The defeat of Walter Blackburn of Indianapolis foreclosed for now the possibility of an African-American AIA

president. Meanwhile, the representation of women in AIA leadership has been dropping; next year none of the seven elected officers will be female.

Barr-Kumar attributes his victory in large part to well-laid political strategy: he had sewn up several key delegations that virtually assured his reaching the run-off, and his caucus appearance at the convention generated the additional votes he needed. The amiable and articulate Barr-Kumar ran on a common-sense platform stressing growth in the profession's scope of work and influence, rather than the defense of its turf. He urges architects to "expand the pie," aggressively pursuing such work as interior design and construction management, and to offer the "single-source delivery" that clients are looking for. At the same time, he says, architects must be leaders in their communities, promoting socially responsible development, a sustainable environment, the revitalization of our cities, and crime prevention through design. He acknowledges that accomplishing all of this demands an expansion of the profession's body of knowledge; he sees this as a critical objective. *(continued on next page)*

AIA in Atlanta (continued from previous page)



Courtesy AIA Atlanta

As the setting of an evening gathering, the formal gardens of the Swan House (Hentz, Adler & Schutze; Philip Shutze, designer; 1926) were a rewarding complement to the prevailing anonymous architecture.

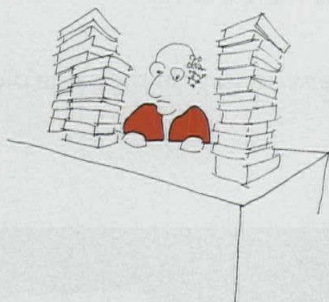
Contrasting Approaches

The convention's general sessions were programmed as if to underscore Barr-Kumar's views. At the first of these, Secretary of the Interior Bruce Babbitt stressed the importance of conservation and preservation and warned of the current movement toward compensating owners for any limitations placed on their property for the public good. In another program, AIA Gold Medal winner Cesar Pelli and Arthur Gensler of the prosperous national firm Gensler Associates spoke, in different ways, about serving the client. The contrast was revealing: Gensler spoke almost entirely about his management philosophy and about operations within his firm ("Hire people smarter than you" was one piece of advice), but not about the firm's output; Pelli, on the other hand, talked about how his buildings suit their users, saying not a word about the internal workings of his practice.

The final two general sessions explored "expanding career paths" and "new relationships" and used the Socratic method to examine these subjects. In these discussions, law professor and Public Broadcasting Service commentator Kim Taylor-Thompson used pointed questions to extract wisdom from panelists, most of them architecturally-trained people in nontraditional positions. One disturbing observation elicited from an academic panelist was that virtually every architecture school is in the red, and many will not survive.

Searching for Sense of Place

Conventioneers who came to Atlanta looking for local flavor were by and large frustrated in a city full of placeless buildings, where expressways seem to be the only prominent public spaces. One exception is the soaring atrium of John Portman's original Hyatt Regency Hotel, which opened downtown in 1967. Even though the atrium has since been imitated, to the corners of the earth, the Atlanta specimen remains a unique space, specific to its city. And the host chapter party delivered a very satisfying sense of place, taking over the entire wooded property of the Atlanta History Center, including both the Tullie Smith farmstead (19th-Century and Spartan) and the Swan House (early 20th-Century, opulent and sophisticated). The Classical Revival mansion by Philip Shutze and its formal gardens – seen at twilight animated by a low-keyed gathering – provided a few hours of reassurance that fine architecture can make a difference after all. □



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# After the Blast, Oklahoma City Builds

Before the bombing, the city had enterprising plans to draw attention to its downtown. Now those plans matter more than ever.

by Mark Alden Branch

For Oklahoma City's boosters and business leaders, the April bombing of the Alfred P. Murrah Federal Building was a grotesque parody of their wildest dreams. For years, residents of this 106-year-old city had struggled to develop an image for their low-profile community. Then, just when an ambitious downtown improvement program was about to get under way, the world's attention was seized by the grisly devastation of the Federal Building.

Nonetheless, the series of projects initially aimed at drawing attention and tourists to downtown Oklahoma City is going forward, and it has gained new importance in a metropolis trying to move past its recent tragedy. Oklahoma City's plan, known as MAPS (for Metropolitan Area Projects), will use the proceeds of a temporary one-cent sales tax increase to build \$285-million worth of public facilities, mostly downtown. Where previous urban renewal plans in this city of just under \$1 million have collapsed under their own weight, this one will succeed, civic leaders say, because the money to implement it is assured.

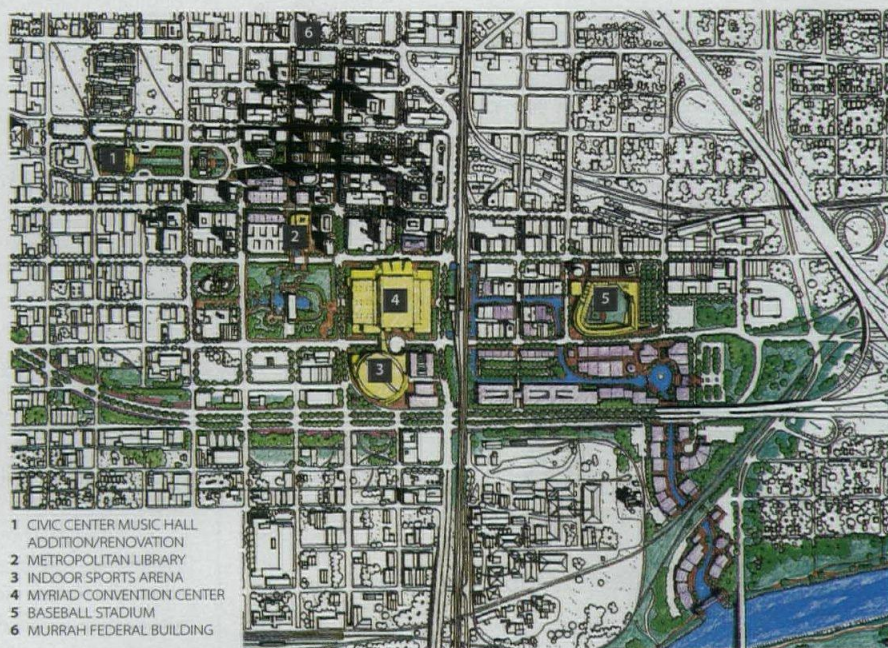
The bombing and its widespread damage to buildings on the north side of downtown will have little effect on the plan, which is concerned mainly with downtown's south edge. However, city officials are considering new planning efforts for the area hardest hit by the explosion. This summer, the National Endowment for the Arts is paying for a charrette that will bring in planners, architects, and artists to consider the future of the bombing site and the area immediately surrounding it.

The General Services Administration, which owned the Murrah Building, will have the final say over what is done on its site, but public sentiment runs strongly toward building a memorial there in lieu of a new building. The GSA may decide not to rebuild at all, but instead relocate federal offices into existing downtown office buildings.

Mark Alden Branch, a former P/A senior editor, is a P/A correspondent based in the Dallas area.



PERSPECTIVE OF CANAL IN BRICKTOWN



DOWNTOWN PLAN, SHOWING METROPOLITAN AREA PROJECTS

N ↑ 1000/300m

## In Pei's Empty Footsteps

The MAPS plan was conceived so as to avoid the fates of earlier forays in urban renewal, which nearly killed the downtown. The city implemented the demolition phase of a 1964 master plan by I.M. Pei, but didn't follow through with much new construction; facilities such as a downtown mall were planned but never built. The demolition left gaping holes in the central business district and, just east of downtown, it wiped out an entire African-American neighborhood.

The city did manage to build a trio of new

attractions on the downtown's south edge: John Johansen's celebrated Mummers Theater of 1970 (recently renovated and renamed the Stage Center), the Crystal Bridge botanical garden by Conklin Rossant (P/A, March 1989, p. 92), and the Myriad Convention Center. But the disappearance of retailing, the development of an air-conditioned tunnel system, and the proliferation of vacant lots have conspired to turn a formerly diverse downtown into a dispiriting office zone.

Foregoing the heroic task of comprehensively remaking the (continued on next page)

Drawings: Frankfort Short Bruza Associates

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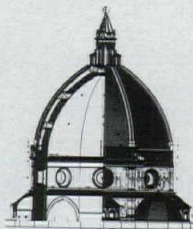
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## Reports

### Oklahoma City (continued from previous page)

downtown, the current strategy concentrates on a series of individual projects it is hoped will spur spin-off investments around them. "The projects are kind of like anchor stores in a mall," says Jim Bruza of master plan architects Frankfurt Short Bruza. "The areas between them will become good sites for private development."

The largest chunk of new sales tax money will go for an \$80-million sports arena intended to attract a National Hockey League franchise. (The city's Blazers have the best attendance record in the minor leagues.) The minor-league baseball team, the 89ers, will get a new \$23-million ballpark in the Bricktown warehouse district east of downtown. The WPA-era Civic Center Music Hall will be renovated at a cost of \$37 million, a new \$15-million central library will be built, and the Myriad Convention Center will receive a \$30-million renovation and addition by the local firm Glover Smith Bode with Thompson Ventulett Stainback & Associates of Atlanta.

### A Canal to the Canadian River

An especially tough problem was how to lure conventioners across the elevated railroad tracks that separate the convention area from Bricktown, where brick warehouses have been transformed in recent years into an entertainment district. The solution, inspired by San Antonio's Riverwalk: create a below-grade canal. The canal will originate in front of the convention center, pass through a portal under the tracks, and trace the route of a Bricktown street to the ballpark which is to be designed by ADG of Oklahoma City with David M. Schwarz/Architectural Services of Fort Worth. At the ballpark - which, attentive to the example of the Baltimore Orioles' Camden Yards stadium, incorporates an existing warehouse into its design - the \$15-million waterway will make a 90-degree turn and meander toward the Canadian River.

The canal, with walkways, trees, and outdoor cafés along its edges, will lie 14 feet below grade, presenting opportunities for converting Bricktown basements into an additional level of retail or entertainment space. If the corridor develops as envisioned by Frankfurt Short Bruza, it will spawn a lively succession of activities alongside the canal and above it at the main level of the renovated warehouses. Sheltered by the street walls of the warehouses, the canal could be an oasis in a downtown that is often hot, dry, and windy. The canal will be convincing, however, only if its accompanying stairs, ramps, and terraces respect the dignity of the plain, muscular warehouses.

Planners harbor no illusions about the level of urbanity that Oklahoma City can achieve; the master plan document drily acknowledges that "a plan for a dense pedestrian city like Rome or Florence would be a mistake." Substantial retailing and housing are all but gone from downtown, and city officials don't expect them to come back except in the form of specialty stores and residential loft conversions in Bricktown.

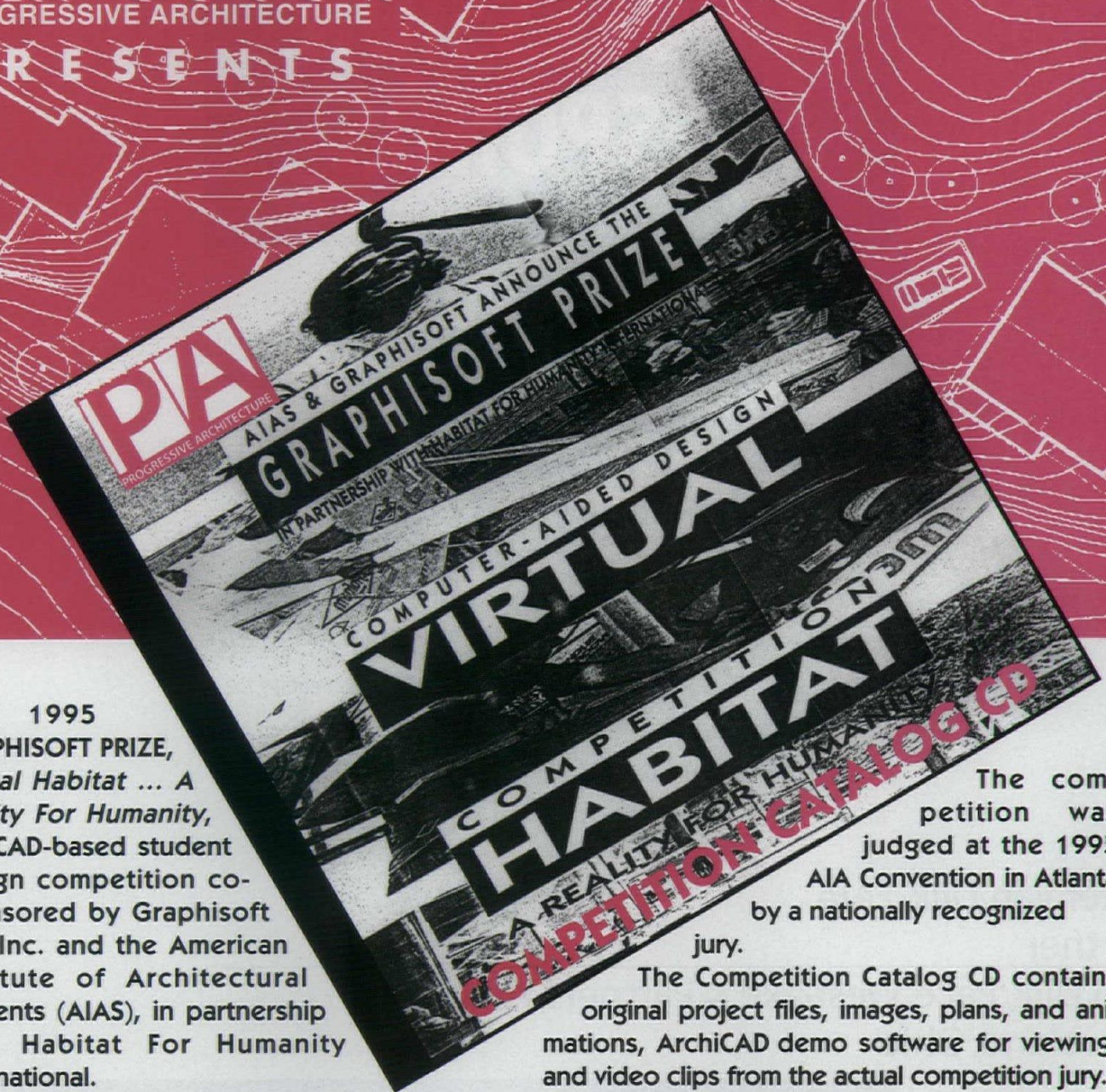
Like many Western cities, Oklahoma City came of age with the automobile. Its 20th-Century patterns of development - which have resulted in a population density lower than that of any other U.S. city - make it unlikely that a traditional dense urban character can ever be created within its 604 square miles. Instead, learning from theme parks, atmospheric ballparks, festival marketplaces, and other tourist lures, the new plan arranges attractions to create a pedestrian environment of a different kind - one based on special events rather than on daily routines. Whatever Oklahoma City's downtown may not be, it will be a destination - for conventioners, for tourists, and, more than in recent years, for its own far-flung populace. □



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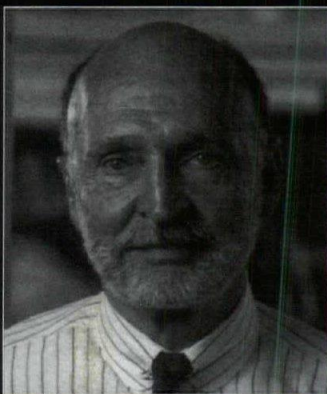
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---

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For thirty years, Peter van Dijk has been partner in charge of design at van Dijk, Pace, Westlake & Partners, Architects, in Cleveland, Ohio. The firm has achieved many honors for its work in architecture for the performing arts, healthcare and educational facilities as well as for major restoration projects.

A native of The Netherlands, van Dijk is a graduate of the University of Oregon and MIT. He was a designer with Eero Saarinen and a Fulbright Scholar in Rome.



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**Architect** (include credits for people in firm plus the names of associated architects)

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**Program** (brief description of requirements)

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# No Frills, No Thrills

## Atlanta's Pragmatic Olympics



1

John Morris Dixon

Atlanta's preparations for the 1996 Olympics focus on management efficiencies and political sensitivities, not on the potential of architecture to thrill the fans.

by John Morris Dixon

The skyline of Atlanta's Midtown is seen from the Aquatic Center, photographed under construction in May. After the games, seating for this swimming/diving venue will be drastically reduced, and the final owner, Georgia Tech, may enclose it. Architects are Stanley Love-Stanley with Smallwood, Reynolds, Stewart, Stewart & Associates.

"On time and on budget" is the mantra heard repeatedly from those responsible for Atlanta's Olympic facilities. Their overarching objective is to keep the cost of necessary construction – about \$500 million – from exceeding projected revenues. Of equal importance is that Atlanta be left with no "white elephants" after the 17 days of festivities: after alterations as needed, all structures will become useful "legacies" for their ultimate owners, who have been fully involved in their planning. Add to these an explicit program for minority participation in design and construction and a commitment to improve the city's "impacted" neighborhoods, and you have a recipe for conscientious, politically sensitive Olympic planning and design – but little or no room for architectural virtuosity.

When the AIA met this spring in Atlanta, many of the athletic venues were well along in construction and were the objects of convention tours. At the end of one tour, one architect exclaimed, "Half a billion dollars and no architecture!" Following the (*continued on next page*)

impressive demonstration of cutting-edge architecture and urban design at the 1992 games in Barcelona (P/A, July 1992, p. 61) what will the Atlanta Olympic settings say, asked some of these AIA members, about American architecture?

In fact, the Atlanta buildings are intended to say only that we can meet program requirements and do so efficiently. While the Barcelona projects were meant to express the dynamism and creativity of post-Franco Spain, and were therefore subsidized to the tune of some \$7 billion by the central government, these games were initiated by a private Atlanta group. They were endorsed by the city of Atlanta, on the condition that no city funds be required, and they got some cooperation from the state of Georgia. From Washington came little except official endorsement of Atlanta's bid for the games, plus a bit of federal money to mitigate the embarrassment of showing the world the ravaged neighborhoods adjoining some game sites.

From their organization through to their architectural details, Atlanta's Olympic efforts are, in fact, thoroughly characteristic of their time and place. The 1990s are a decade of stringency and moderated expectations, and Atlanta is possibly our most pragmatic, bottom-line-oriented city. Forget Scarlet and Ashley: Atlanta has steadfastly followed Rhett Butler's go-getter example, squandering little effort on romance or culture. The city's international airport, where athletes and fans will arrive, is a fitting introduction: it is like an immense transit station, uniquely devoid of grand architectural gestures, representing a no-nonsense city that is deficient in boulevards, plazas, and notable civic monuments.

### The Local Politics of Olympic Building

The Atlanta the world sees in 1996 will be swathed in banners and other ephemera, but underneath little of consequence will have changed. The roughly half-billion-dollar investment in Olympic facilities and the millions in public money spent on sprucing up the city will leave a legacy that is laudable, but modest in relation to Atlanta's size. Much of the construction is being done in partnership with local institutions – the Atlanta Braves baseball team, Georgia Tech and other schools – and will subsequently be identified with those owners. The only significant public amenity will be the Olympic Centennial Park, a tract of 21 acres that will provide a welcome oasis in a downtown lacking open space, but even this is a modest gesture for an Olympic City.

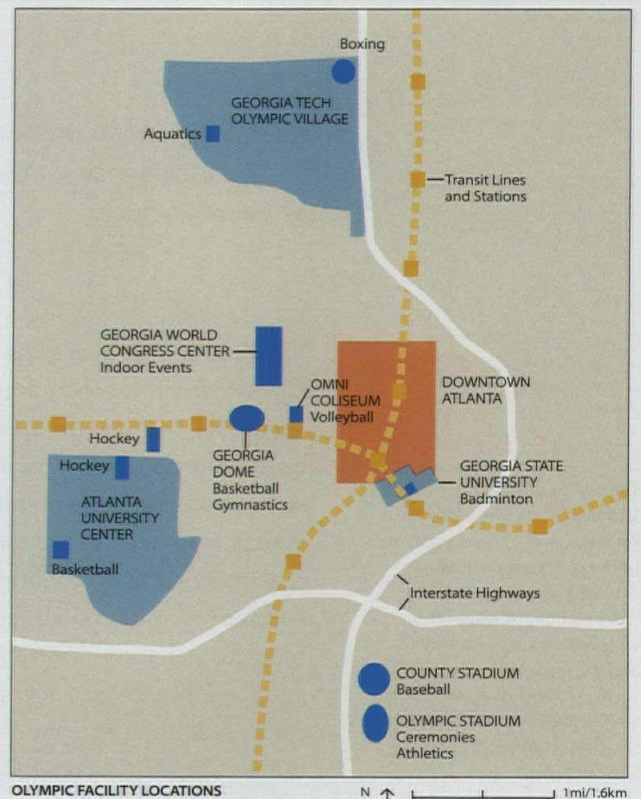
One strategy the Atlanta committee developed early on was to partner with some of the local universities. The president of Georgia Tech was quick to appreciate that a collaborative effort on the games could provide his campus with 4700 needed air-conditioned dormitory rooms for about 75 percent of their actual cost. Through similar cost sharing, Tech will also gain a substantial aquatic sports center, for both competitive events and recreation. (continued on page 56)

## The Olympic Venues: The New Stadium

The great majority of the 1,993 Olympic medals to be awarded in 1996 will be won at venues in the heart of Atlanta (map below), within 1.5 miles of the World Congress Center and 3 miles of the Olympic Village. All are in or on the properties of existing sport or exhibition facilities or on the area's campuses. Among the most distant facilities will be yachting in Savannah, Georgia, and white-water canoeing at Ocoee, Tennessee.

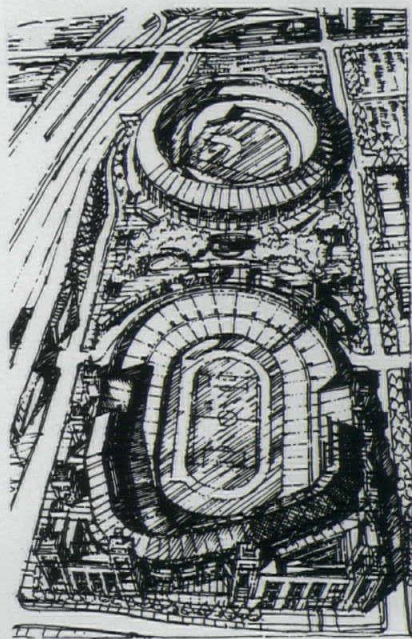
The largest new athletic facility, site of the opening and closing ceremonies, will be the 83,000-seat Olympic Stadium (2). Built on the previous parking lots of the existing Atlanta Fulton County Stadium (3, top), the new structure (3, bottom) is designed for conversion to the new home of the Atlanta Braves baseball team.

After the games, its seating plan will be drastically revised to accommodate 45,000 baseball spectators. The current enthusiasm for masonry façades – and a period look for exposed steel framing – is apparent (4); sloping terrain allows a lower exterior profile on the east and south, facing old neighborhoods. The old circular stadium will serve for Olympic baseball, then be demolished for parking lots. Designers of the new stadium are Heery International, Rosser Fabrap, and Williams-Russell and Johnson (engineers) of Atlanta, with Ellerbe Becket of Kansas City adding their sports facilities expertise. The total cost of \$209 million includes conversion of the new stadium, demolition of the old stadium, and retirement of its outstanding debt.



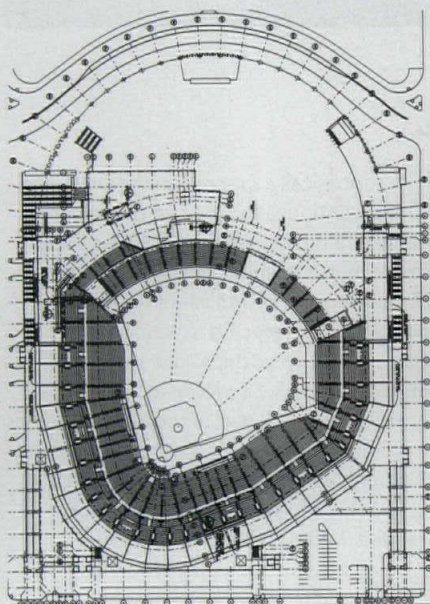


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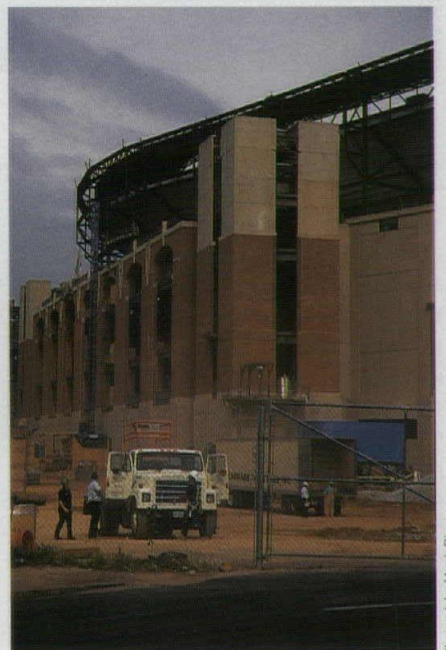
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3



STADIUM PLAN,  
AFTER CONVERSION  
FOR ATLANTA BRAVES

N ↑ 200/60m

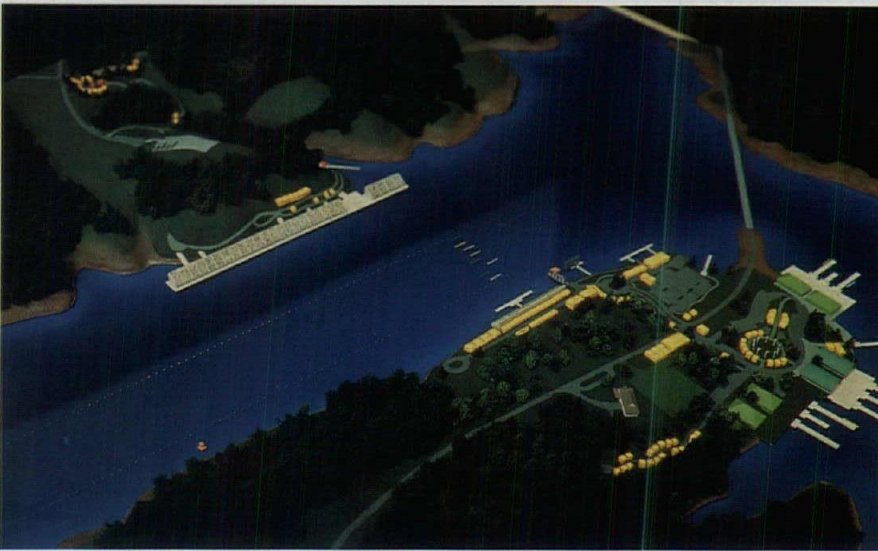


Photos: John Morris Dixon

4



5



6

## Venues In and Out of Town

The Tennis Center (5) is being built at Stone Mountain, 17 miles from downtown Atlanta, with a total of 26,000 seats; portions will remain on this park site; joint venture architects are R.L. Brown & Associates, Nichols Carter Architects, Rosser Fabrap, and Tunnel-Spangler & Associates, of Atlanta, with consultants Browning Day Mullins Dierdorf of Indianapolis. The rowing and canoe venue at Lake Lanier (6), 55 miles from Atlanta, will seat 20,000; joint venture architects are Armour, Cape & Pond and B. & E. Jackson of Atlanta, with consultants Kevin A. Sauer and Glenn Theberth. The 71,000-seat Georgia Dome (7), completed in 1992 (Heery/Rosser Fabrap/Thompson, Ventulett, Stainback & Associates, architects) will be divided for various Olympic sports. One of the field hockey venues, a 15,000-seat stadium in the Atlanta University Center (8), will later be used by Morris Brown College for football; architects are Turner Associates of Atlanta, with the HNTB Sports Architecture Group.



7



8

All illustrations: ACOG

## Olympic Ways and Means

The initiative to bring the games to Atlanta came entirely from a private group headed by attorney William Porter (Billy) Payne, who began the effort to bring the games here back in 1987. Andrew Young, then the city's mayor, warmly endorsed the effort, but only on condition that no city funds be required. The organizers and the management they have brought on board are intent on representing Atlanta as a city of competence, technological knowhow, and fiscal responsibility. There is also some talk by officials of representing the "American South," what with some venues scattered across Georgia and into adjoining states; these include events for which the Atlanta area couldn't provide a setting – yachting and white-water canoeing – plus preliminary contests for some of the sports with large numbers of teams.

Economically, the scale of the Olympics events continues to grow: for the Atlanta games, 11 million tickets have gone on sale (more than Barcelona and Lillehammer combined) and two-thirds of the world's population is expected to watch on TV. Corporate sponsorships have sold at \$40 million each – vs. \$4 million at L.A. in 1984. A very substantial part of these revenues has to be shared with the U.S. and International Olympic Committees. Given such demands, it is not hard to see why Atlanta's effort needed hard-headed management.

To enable all this construction to happen and to manage the process, a number of interdependent organizations were established:

**Atlanta Committee for the Olympic Games** The biggest organization by far,

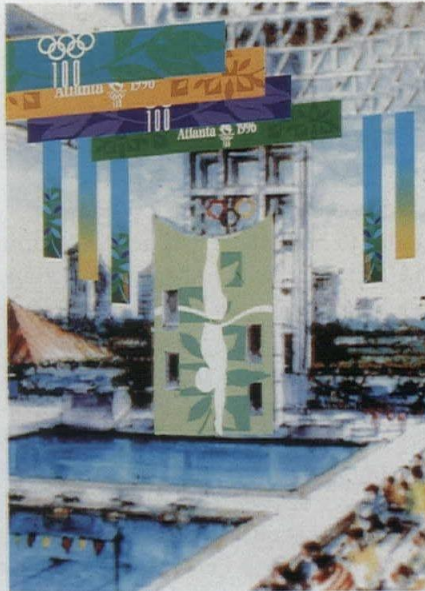
ACOG is a private nonprofit entity, with a staff of about 900 ("all guaranteed to be out of a job in 1996"). It is in charge of building all the athletic venues and the Olympic Village to house the competing athletes. Heading ACOG's construction effort is William J. Moss, a can-do executive with building experience at Disney and Universal Studios in Florida.

Moss says his team is producing "buildings that are not necessarily unique; what is unique is their planned adaptation" for subsequent use. He also stresses the tight financial control necessary for an enterprise that must cover all its expenses with inflexible revenues from Atlanta's share of ticket sales and TV rights. "Minimizing risk" is his crucial criterion. One factor that had to be faced is the run-up in construction

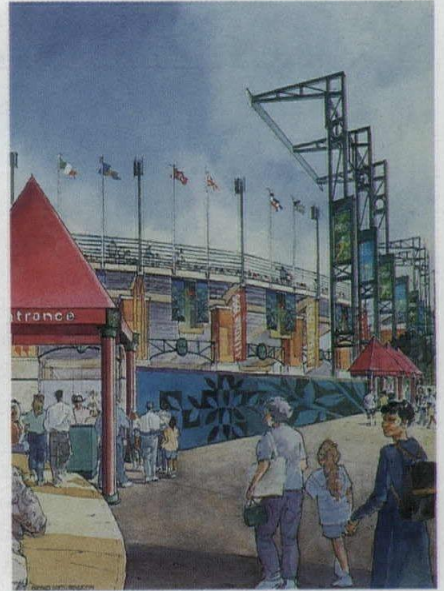


## "Look of the Games"

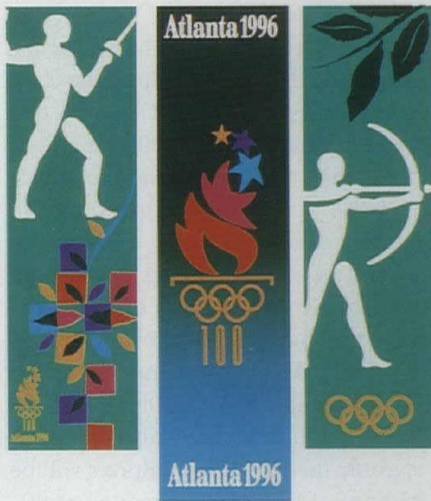
A coordinated system of banners and signage will adorn venues such as the Aquatic Center (9) and the Olympic Stadium (10). Representative panels (11) show some of the official symbols in their prescribed palette of saturated colors. The pervasive "quilt of leaves" motif is said to refer to the laurels of victory, the olive branch of peace, the greenery of Atlanta, and the folk art of quilting, but a local art critic compared it to the pattern on a box of facial tissues. The design team comprises three Atlanta firms – Copeland Hirthler/Murrell, Jones-Worley Design, and Turner Associates, Architects – plus out-of-towners Primo Angeli, Favermann Design, and Malcolm Gear Designers. The "Olympic Cauldron" (12), where the Olympic flame will burn, has been designed by the Iranian-born American sculptor, Siah Armajani, along with a 132-foot tower to support it, and a 190-foot bridge spanning Abernathy Boulevard to the upper level of the Olympic Stadium, all built of painted steel.



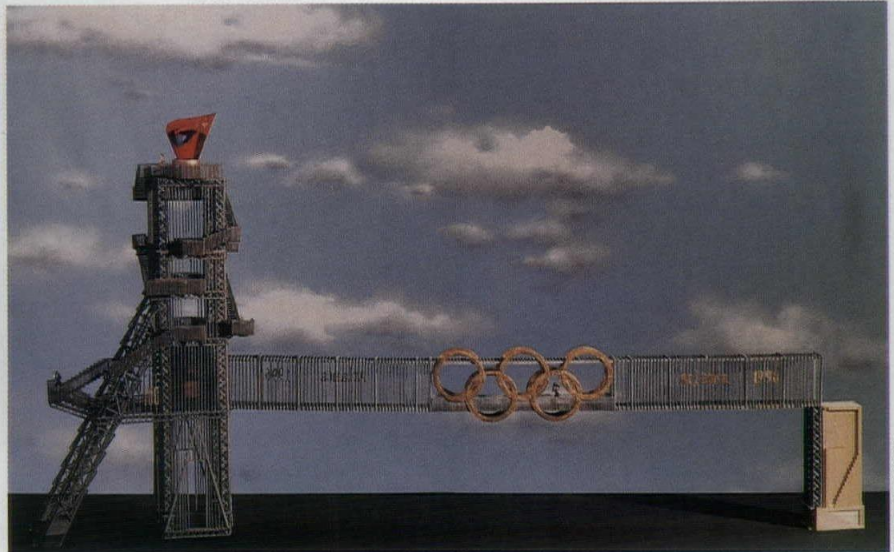
9



10



11



12

All illustrations: ACOG

costs brought on by the Olympic construction itself; ACOG dealt with this by requiring that 5-10 percent of every project be bid as alternates that could be dropped if bids came in high; the schedule didn't permit going back to the drawing board. An architect involved in Olympic planning notes that there are also rounds of "value engineering," which in some cases result in decisions on elements such as cladding and waterproofing that may present maintenance problems down the line for the ultimate owners.

One of ACOG's offbeat management challenges has been to obtain vast amounts of temporary facilities, then plan for their resale after the games – at better than "fire sale" prices. There will be some 175,000 temporary spectator seats, more than 1,700

portable toilets, huge quantities of temporary power generators, lighting and air-conditioning units, and trailers that would stretch four miles end to end.

**Program Services Group** Commissioned by ACOG to manage all athletic facilities construction, this group is a joint venture of four firms: McDevitt Street Bovis, Lehrer McGovern Bovis, Charles F. McAfee (the only architectural firm in this venture), and MHR International. The staff of this joint venture is housed in ACOG's offices.

**Metropolitan Atlanta Olympic Games Authority** As an arm of the state, MAOGA is charged with overseeing ACOG, and it signed the actual agreement with the International Olympic Committee (which will make agreements only with government authorities). MAOGA has a staff of

only three, paid by ACOG and housed in their headquarters. Because of the eminent domain powers it can exercise, MAOGA has become actively involved in some housing, retail developments, and creation of public open spaces.

**Corporation for Olympic Development** The city has established CODA to administer some \$50-million-worth of street, park, and infrastructure improvement, financed through a complex combination of federal funds, city bond issues, and private contributions. H. Randal Roark, CODA's director of planning and design (an architect and a former Georgia Tech faculty member) calls CODA an organization that was "patched together to try to leverage the Olympics into something permanent and useful for the city."

## **Architecturally, the Atlanta Olympics will be a missed opportunity to show the world that America has not lost its creative edge.**

(continued from page 52) Similar everybody-wins collaborations are producing field hockey stadiums (later to be football stadiums) at Clark Atlanta University and Morris Brown College, two components of Atlanta's "University Center" of largely African-American private institutions. A Morris Brown alumna observes that the effort has already improved fundraising for her school and will leave a legacy of improved collaboration among these institutions.

In every case, the ultimate user has had a major say in the design, and the ultimate use has counted heavily in design thinking. Many of the athletic facilities have high proportions of temporary seating that will be removed after the games; much of the construction for such seating is going to look temporary, and the banners and such devised by the "Look of the Games" designers will camouflage some of this.

### **The Choice of Firms**

As part of its bid to get the Olympics, Atlanta assured the International Olympic Committee that this city at the heart of the old Confederacy (where whites are now in the minority within the city limits) would give adequate opportunity to minority contractors. Local minority architects even presented a letter affirming their expectation of equitable participation. Says Atlanta's William Stanley, past president of the National Organization of Minority Architects, whose firm has designed the Aquatic Center, in joint venture with Smallwood, Reynolds, Stewart, Stewart & Associates, the administrators "went the extra two miles" in delivering on this commitment. According to William Moss, of the Atlanta Committee for the Olympic Games, 40 percent of the design fees for Olympic projects and 35 percent of the construction contracts are going to minority- or women-owned firms.

It is understandable, if not totally commendable, that virtually all design commissions went to local firms: there were the problems of juggling initial and long-term uses and of responding to community concerns. And after meeting the commitment to minority firms, there was an obligation to offer work to the city's none-too-busy "majority" firms. Among both groups, firms were chosen, say the administrators, on the basis of proven ability to deliver work on time and within budget. Some Atlanta firms that are known internationally for design, such as Scogin Elam & Bray, were not tapped for any Olympic work. Where experts were needed for certain athletic facilities, consultants or joint venture partners were brought in from as far as Montana. But joint ventures with the likes of Arata Isozaki, Norman Foster, or Frank Gehry, whose design contributions were prominent at the Barcelona Olympics, just did not happen.

### **The High Price of Winning the Olympics**

In choosing cities for the games, the International Olympic Committee (IOC) has been becoming increasingly hard-

headed. For this centennial of the modern Olympics, the sentimental favorite was Athens, site of the 1896 games, but Atlanta won because it had more world-class hotel rooms, and more adequate airport, roads, and public transportation facilities, not to mention the communication resources of CNN's downtown headquarters; and it made a convincing case that it could deliver not only technically superior athletic venues, but a secure Olympic Village, with air-conditioned housing for the athletes. Most critically, Atlanta could do all this while assuring the international group impressive revenue from its share of ticket sales, corporate sponsorships, and TV deals.

In recent years, the IOC has been able to get increasingly choosy and demanding as cities on every continent have struggled to win the nod as games sites. (It was Los Angeles' 1984 Olympics, the last on U.S. soil, that demonstrated the games need not be an economic drain, thus setting the stage for increasing competition.) It is evidence of IOC's power that when Atlanta was seeking these games, its 71,000-seat indoor stadium was not considered large and photogenic enough for opening and closing ceremonies, so Atlanta had to produce an 83,000-seat outdoor Olympic stadium.

This largest of Atlanta's new athletic venues is going up adjacent to the present Atlanta Braves stadium on a site enmeshed in highways just to the south of Downtown. Planned to become the Braves' new ballpark after the games, the structure is all too visibly a difficult compromise: an Olympic stadium that looks like a baseball stadium temporarily adapted to Olympic functions. It is ironic that the Atlanta Braves will be moving from a 1965 stadium of the now discredited multi-purpose type to one dedicated only to baseball, but compromised at its birth by its adaptation to Olympic activities. In keeping with the current nostalgia for old-time ballparks, this one will have brick-arched façades and old-fashioned exposed steel framing like its counterparts in Baltimore and Cleveland, although it does not have the downtown location that gives these previous efforts a stronger rationale.

A casualty of the games will be the old stadium, which will be used during the Olympics, then demolished. Even if there were a long-term demand for the structure, now that the covered Georgia dome houses football, soccer, and concerts, Olympic authorities had to promise the neighboring "impacted" communities that they would ultimately have to deal with only one stadium, not two.

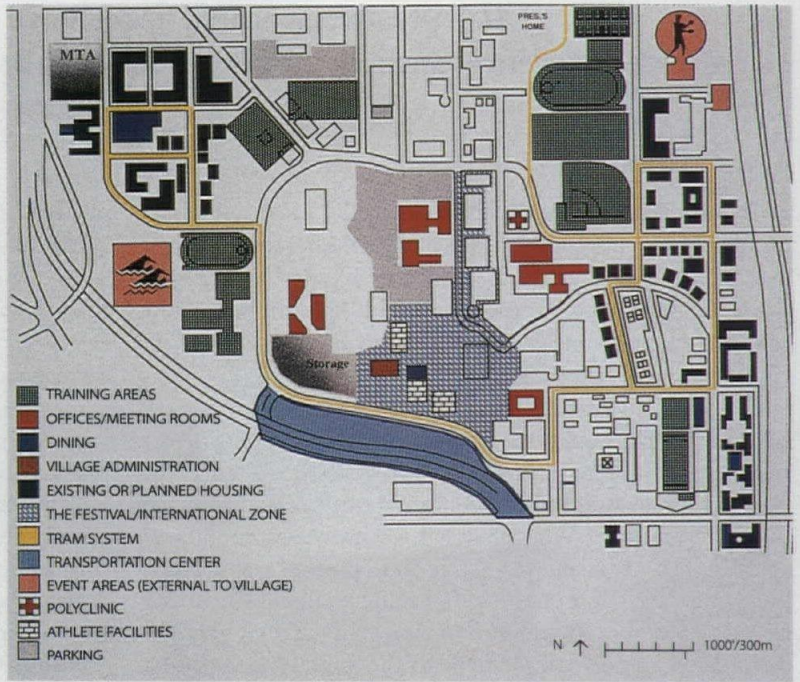
### **Look of the Games**

Given a set of athletic facilities built for different owners – and in many cases ultimate uses different from their Olympic role – any family resemblance they have during the games will be due to the graphics and ornament designed under the Look of the Games effort. The Quilt of Leaves motif adopted for the banners and other graphics has some charming implications involving diversity, egalitarianism, and respect for nature; its

# The Olympic Village

Through an advantageous partnership, the games management will acquire 330-acre, securable Olympic Village – the first one ever to provide air-conditioned quarters for all athletes, coaches, and officials – and Georgia Tech will acquire 4,700 dorm rooms. During the games, the rooms will accommodate double that number of athletes and officials. Including existing campus housing, the total village capacity will be 14,000. Many of the dorms will be brick-clad structures (15, designed by Jova, Daniels, Busby; 16, by John Portman) forming quadrangles on the west portion of the Tech campus. Dorm rooms in high-

risers along the I-75 edge of the campus (17, by Niles Bolton) will be occupied by 2,000 Georgia State University students. The center of the village will be the International Festival area (13,14), which will combine entertainment, shopping, services, and public gathering places. Designed by Moseley Sweat Thompson Standard Dines, architects, with Lam Design and Williams-Russell & Johnson, the complex will feature a variety of temporary structures, all to be erected in the month before the games. An amphitheater, plazas, and fountains will remain as additions to Georgia Tech's grounds.



OLYMPIC VILLAGE/GEORGIA TECH CAMPUS



MS/SD

13



ACOG

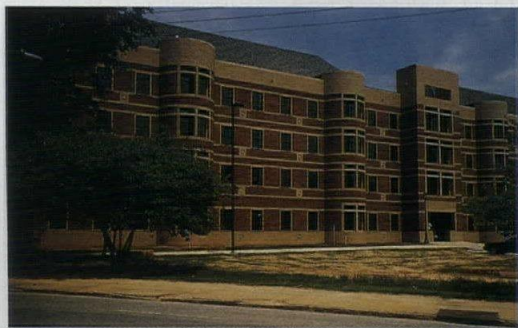
14



15



17



16

Photos of Housing: John Morris Dixon

## A U.S. Olympic city could have shown our own people that a wholehearted investment in the public realm can bring us together and enrich our lives.

rationale should be apparent to even the most culturally remote visitors. It is nevertheless an ill-chosen motif in that it is too amorphous in form to be memorable, and it suggests a nostalgic evasion of the modern world. Its saturated colors may show up well on TV, but they could also recall the over-ripe palette of a Victorian parlor.

The Atlanta Olympics' single most prominent symbol will be the Olympic Cauldron structure, located just outside the main ceremonial stadium. In this one symbolic instance, the Olympic authorities have opted for art, not from an architect but from an artist. What they will get from environmental sculptor Siah Armajani (p. 55) is in fact a piece of architecture, but not a very good one – with a rather offhand Constructivism that echoes the clever homeyness of the quilt graphics but makes a poor complement to the spare, by-the-book framing of the stadium it adjoins. Pinned to its sides in a naïve way –intentionally so?– will be big gilded five-rings symbols. So much for the one effort to import a high-profile talent.

The Olympic Village housing for athletes will be in brick-clad Post-Modern dormitories, laid out in Neo-Traditionalist quadrangles, the respectably contextual products of several Atlanta firms. Their designs will most likely suit Georgia Tech's needs very well, but athletes from abroad will probably find their historicism anachronistic. At the center of the campus during the games will be the Olympic Village Festival, with dining, entertainment, shopping, and gathering facilities in temporary structures on a site that will be returned to campus open space, including the legacy of a paved and landscaped Georgia Tech Plaza.

### Potemkin Streets?

There will be quick, image-motivated efforts to spruce up some of the wretched structures and vacant lots that line some key avenues, where Olympic parades will line up and VIPs will be traveling between venues, as well as pedestrian routes to game sites from transit stations. (Transit lines are expected to be heavily used during the games, when traffic will be fierce.)

Improvements in streets, open spaces, and infrastructure will be accomplished using a complex combination of federal money, city bond issues, and private contributions. Richard Monteilh, executive director of the Metropolitan Atlanta Olympic Games Authority (MAOGA), observes that Atlanta is lucky the previous games were in Barcelona; Atlanta games organizers who attended events there were impressed with the possibilities for the pedestrian environment and returned to support a much greater investment in it than automobile-oriented Atlanta would otherwise have made.

Atlanta's main effort at pedestrian amenity is a program of "corridor" improvements along major arteries leading to athletic sites. The largest of the 11 corridor projects, the \$10-million Atlanta University Corridor System, is actually a network of routes connecting transit stops with the five tradition-

ally black campuses on the city's west side, two of which include game sites.

Along Ralph David Abernathy Boulevard, a route to the main stadium site, a new town center has been initiated, with housing, retail, a park, and parking. While a brave start may be made at regenerating this corridor, visitors traveling along it in 1996 will still see many of the derelict buildings and vacant lots so evident on the Atlanta urban scene. Some of the planned corridor improvements will be a bit removed from athletic venues, notably the upgrading of Auburn Avenue in the vicinity of the Martin Luther King Memorial, which is planned to include a new open-air market and a public plaza on state land where an interstate crosses Auburn. H. Randal Roark, Director of Planning and Urban Design for the Corporation for Olympic Development in Atlanta, is sure CODA won't complete its entire wish list: "We are doing about half what we had hoped – and twice what people expected," he says. "I'm sure it will look like we didn't do enough, but we are not just decorating the city for the games."

CODA took one fling into avant-garde design by sponsoring, with the Architecture Society of Atlanta, an open competition called "Public Space in the New American City/Atlanta 1996." This call for proposals for four public sites drew 682 submissions; a jury chaired by Michael Sorkin of New York chose one winner for each of the sites (P/A, July 1994, p. 32). All of them are in effect plazas, reshaped to fit the characteristic open spaces of an automobile city: street intersections, expressway overpasses, expressway off ramps. Occupying a boundary zone between architecture, urban design, and art, these projects take up current art preoccupations, such as inscription of texts and appropriation of vernacular objects, and vary in their aesthetic accessibility to the public. Working with CODA, three of the winners have been refining and adjusting their designs as necessary, and three may yet be executed if private funding falls into place.

Meanwhile, MAOGA has come up with a couple of other public space proposals, developed by Atlanta architects well known for design who got no other Olympic commissions. These may yet go ahead if corporate sponsors can be lined up, so they are to some extent competing for the same private dollars that might support the competition-winning "public spaces." With just about one year left for construction, this funding has to be firm this summer. Given the determination to incur no public debt for such modest-scaled injections of high design/art into the cityscape, it would be encouraging if some or all of these projects could be blessed with money from some of Atlanta's corporations and foundations.

### Housing for the Neighborhoods

The only off-campus housing to come out of the games effort will be up to 1,000 units in some of the "impacted" low-income neighborhoods – on sites that (*continued on page 102*)

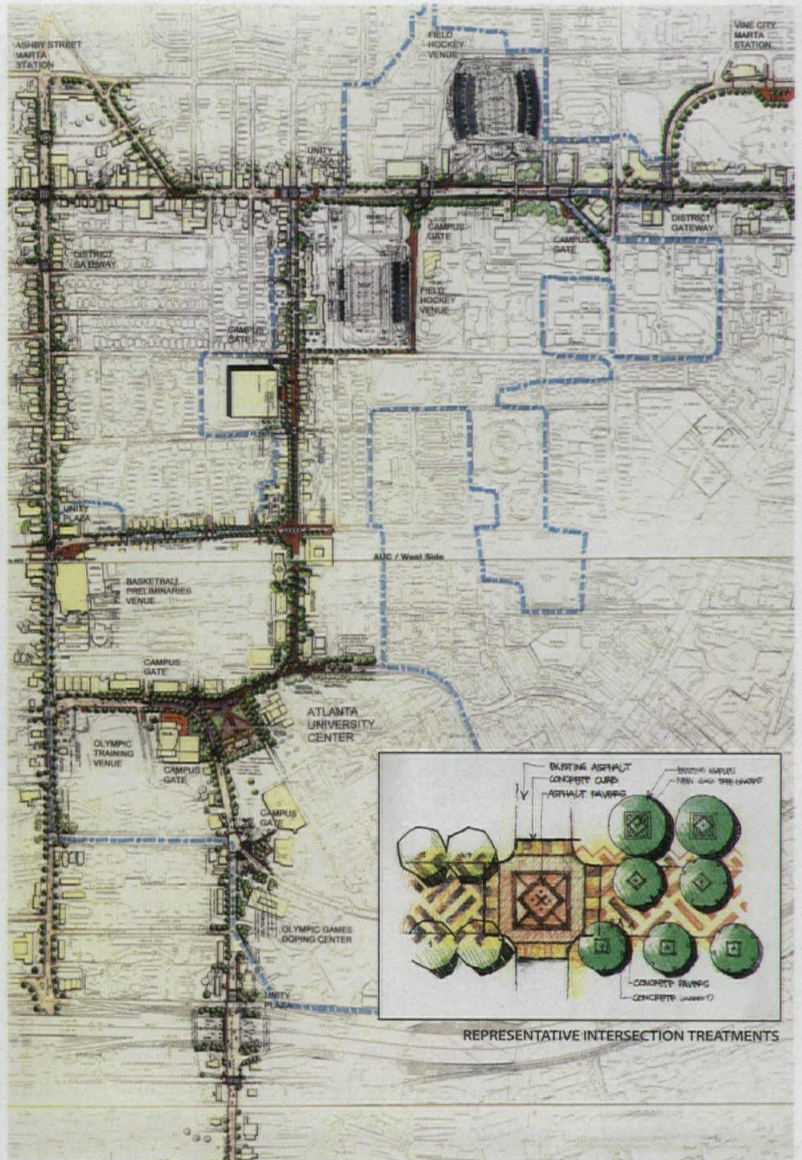
## Improvements to the City

The 21-acre Olympic Centennial Park, designed by EDAW (plan below), is replacing some shabby city blocks between Downtown and the convention/sports complex to its west; parcels on its periphery are slated for post-Olympics development. In the city's outer neighborhoods are several street improvements, initiated by CODA; the Atlanta University Center/West Side

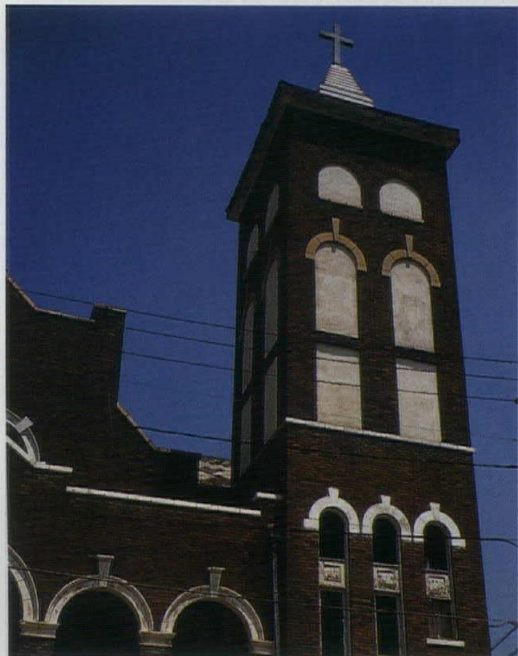
Pedestrian Corridor System (plan right) will extend six miles, along routes linking transit stations with athletic venues. Along Pryor Street, at the edge of Olympic Stadium parking lots, a demonstration project of 20 houses (19) is nearing completion. Olympic visitors will still see dilapidated buildings, such as an abandoned church (18) on a main avenue near the Olympic Stadium.



CENTENNIAL OLYMPIC PARK PLAN



ATLANTA UNIVERSITY CENTER/WEST SIDE PEDESTRIAN CORRIDOR SYSTEM



18

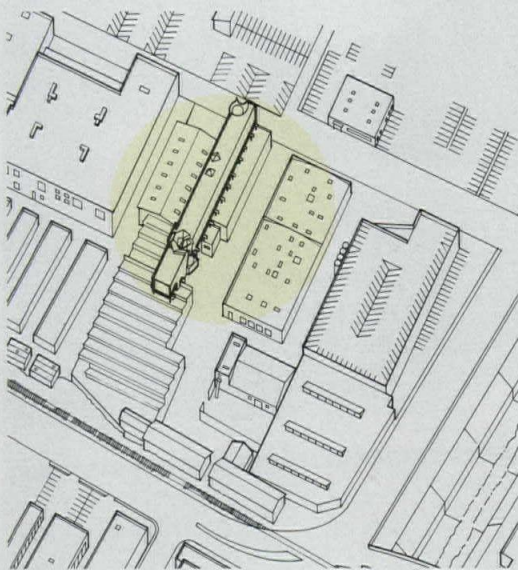


19

# Superstructure



The Samitaur Building, the latest in Eric Owen Moss's transformations of old L.A.-area industrial buildings, takes the form of an office structure lifted above its one-story context. *by John Morris Dixon*

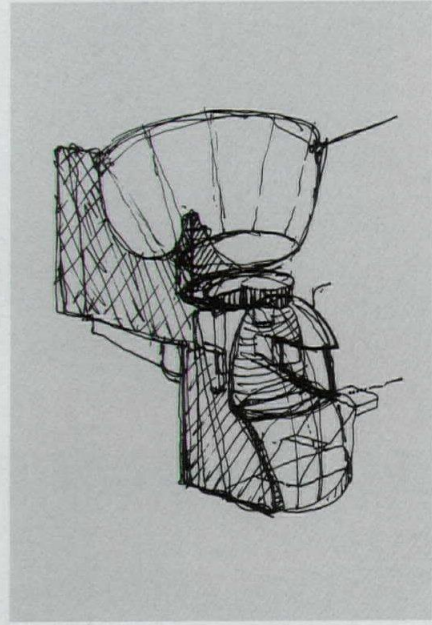
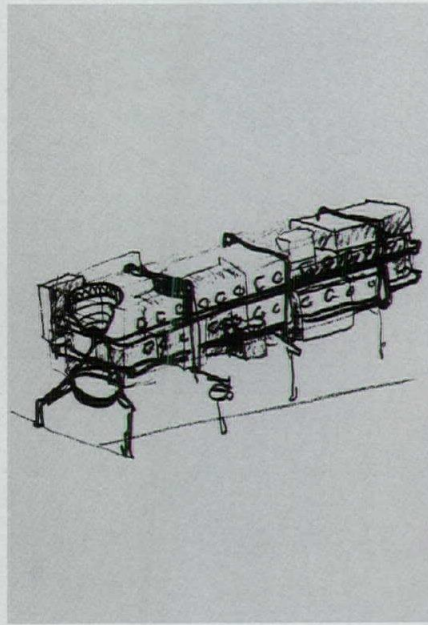
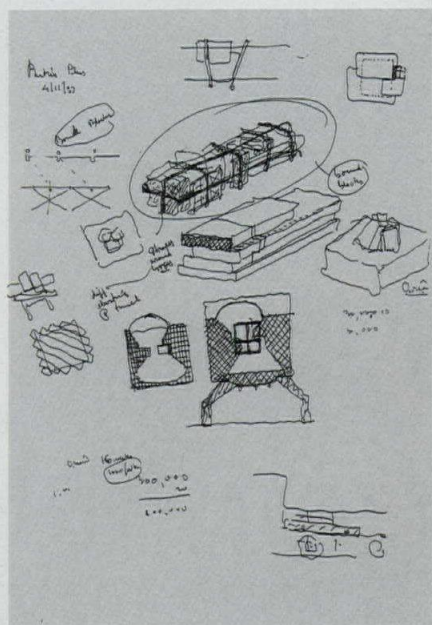


The collaboration of architect Eric Owen Moss with clients Frederick and Laurie Samitaur Smith has been a long-running success story. Since 1986, when L.A.'s typical one-story industrial buildings were just beginning to be converted to white-collar uses, Moss has remodeled a series of structures in Culver City for the Smiths. For the clients, reuse of these buildings has produced spacious, attractive rental space, exempt from the demanding parking and setback rules that new construction would entail.

To make these mundane old structures appealing to tenants, Moss's design strategy has been to insert bold and idiosyncratic spaces into the old built fabric, to serve as lobbies, circulation nodes, conference rooms, etc. To Moss, architectural design can be seen as a duel between "what is orderly, systematic, predictable, and comprehensible" and "what is contradictory and difficult to understand," and these buildings make that duality exuberantly manifest. Even though the geometries of some of his new insertions are not easily grasped, Moss insists that even the "difficult" parts of his buildings are attempts to clarify the world's complexity, not to "wallow in its confusion." (*continued on p. 65*)

An early model of the building (photo above) shows how it straddles a roadway between existing buildings (drawing, left); supporting columns are irregularly spaced in deference to spaces and openings in ground-level buildings. A recent photo (facing page) shows construction progressing on the conical stair tower at the near corner in the model photo.



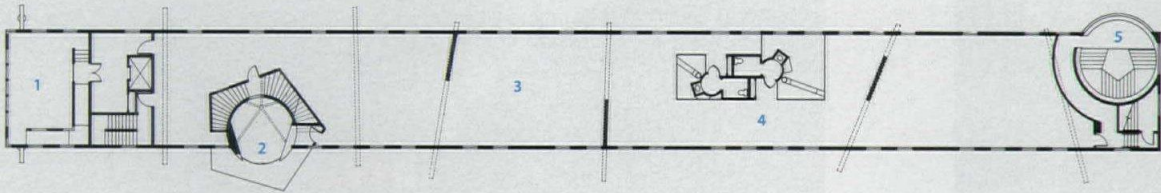




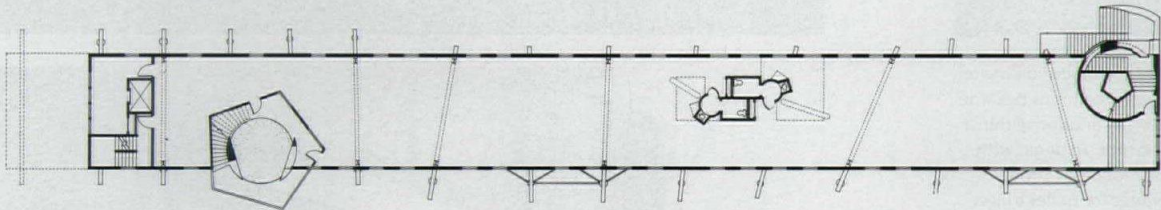
Sketches (facing page) show some of Moss's early thinking about supporting the office volume; the last sketch establishes the basics of the conical corner stair. At the north end of the

office volume (photo, facing page), a high-ceilinged conference room projecting over existing roofs will offer a wide view toward the Hollywood Hills. Seismic bracing, a concern

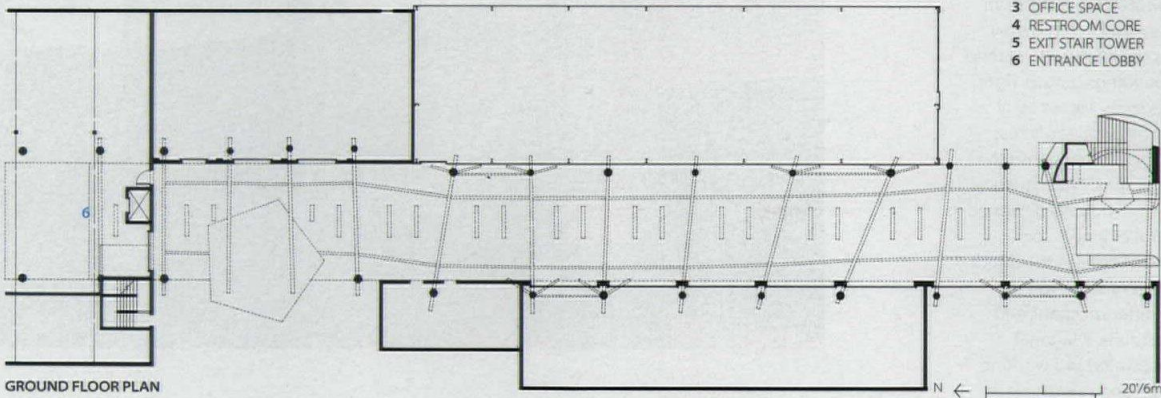
evident in the sketches, is accommodated by transverse rigid steel frames, indicated on the upper floor plans, as well as by diagonal bracing in the lateral walls.



THIRD FLOOR PLAN

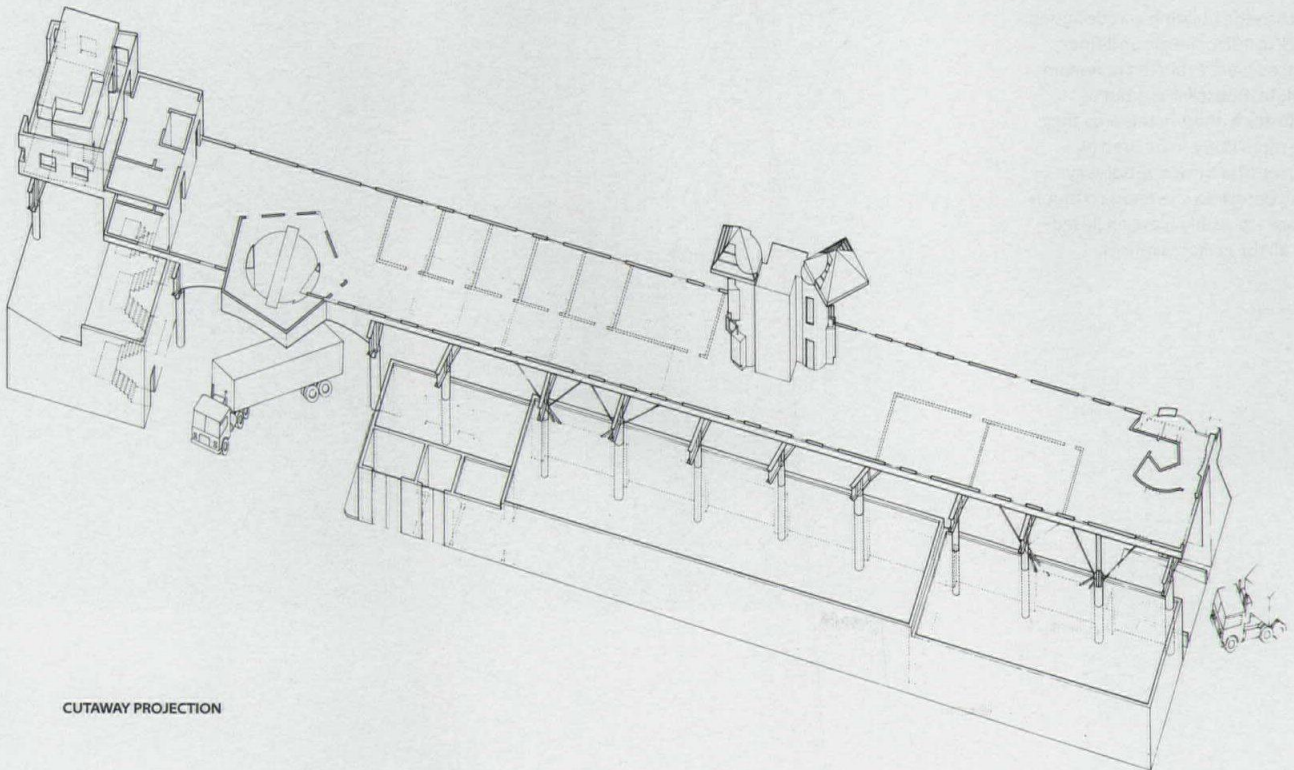


SECOND FLOOR PLAN



GROUND FLOOR PLAN

- 1 CONFERENCE ROOM
- 2 COURT/BALCONY
- 3 OFFICE SPACE
- 4 RESTROOM CORE
- 5 EXIT STAIR TOWER
- 6 ENTRANCE LOBBY



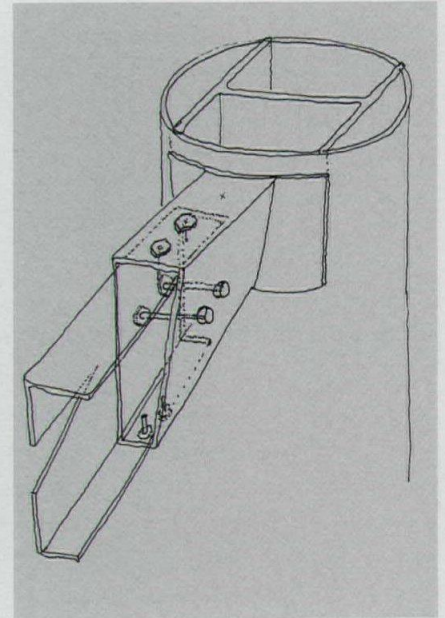
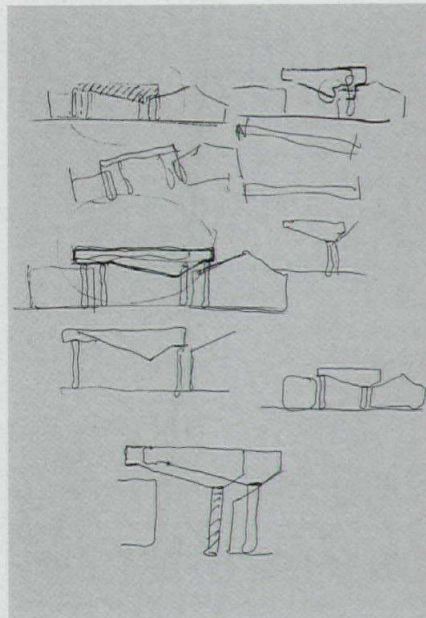
CUTAWAY PROJECTION



The support of the office volume on irregularly spaced columns became an exploration of variation within a consistent concept. To begin with, there was the required 15-foot vertical clearance for trailer trucks and the decisions to put the columns variously inside or outside the envelopes of the flanking buildings (photo, upper right). In any case, the office volume they support was not allowed to extend over these buildings (photo, right). The sketches show Moss's early ideas about the profiles of cross girders and their framing into the cylindrical columns. The actual girders were individually designed with structural engineer Joe Kurily, with variations in the depth and placement of stiffeners to reflect their different spans and loading conditions. Diagonal bracing is illustrated in a working model (above) and seen in place (photo, right).



When the building was designed, back in 1989, the ground-floor spaces were expected to remain in light industrial use, but as industry withers in this area they are more likely to be used as offices. The truck right-of-way may become a sheltered common space – possibly glass-enclosed – for all the project's offices.



(continued from p. 60)

With the Samitaur project, Moss and his client – no doubt encouraged by the burgeoning market for such remodeled space – took a bold new step of adding a substantial volume of space above the existing structures. The strength and innovation of the project won it a P/A Award (Jan. 1992, p. 60). The new superstructure is virtually a built diagram of the envelope allowed by local regulations; its roof plane is defined by a legal height limit, its supporting beams by required truck clearance, and its width by fire department insistence that it could not extend over the buildings to either side.

In this building, even the regular and systematic part – the long elevated box – is more complex than it first appears, since its structural supports inflect in complex ways to the context of existing structures. Its concrete columns have been irregularly placed to avoid blocking windows or doors of existing buildings, and in one area to allow a side exit for trucks (Moss refers to the columns as “dancing around old roll-up doors, driveways, and windows”). As a result, the steel girders spanning between these columns lie at various angles in plan.

### Regularity Interrupted

Having established the basic elevated volume here, Moss has adapted the same principle – idiosyncratic incident within a repetitive matrix – that he applied in earlier Smith work. At two points, Moss has interrupted the regular wood-framed volume with sculptural compositions: at the entrance end, an escape stair has been the pretext for a complex conical recess; at the point where the truck passage emerges on one side, he has developed another void, with a balcony and an upper-level pool, based on pentagonal geometry.

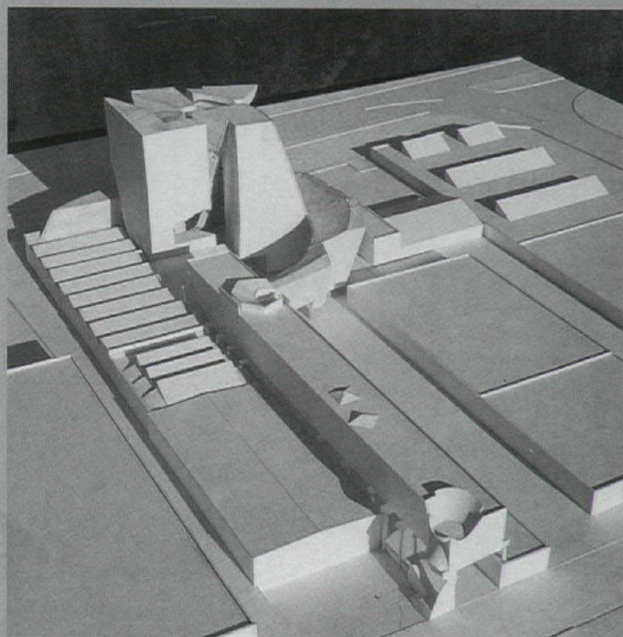
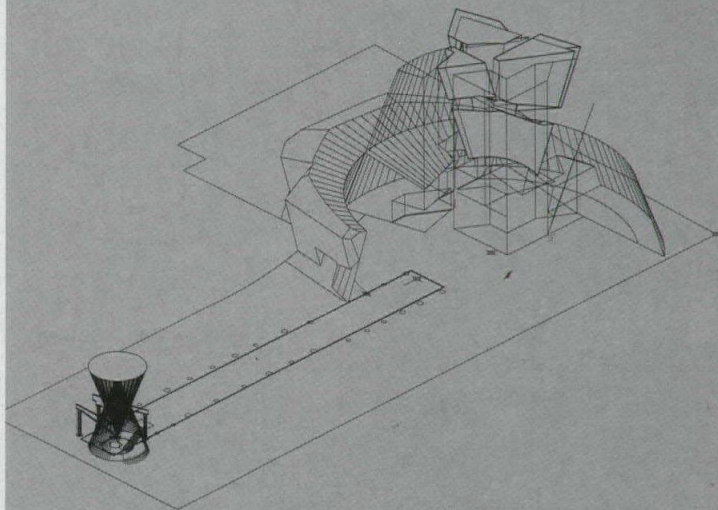
Moss points out that the design parti here dates back to 1988, and the project was put on the back burner through the early 1990s. His mid-1990s ideas are better represented by a proposal for a much larger, more ambitious addition proposed for the same complex (right). These buildings, while close by his Culver City work, are over the boundary into an area of Los Angeles where the city may relax its current height and other zoning restrictions as part of its policy to encourage economic development near the sites of the 1992 disturbances (P/A, Feb. 1993, p. 106). If the city is ready to back more radical remodeling in this old industrial district, Moss and his client are drawing up their plans.

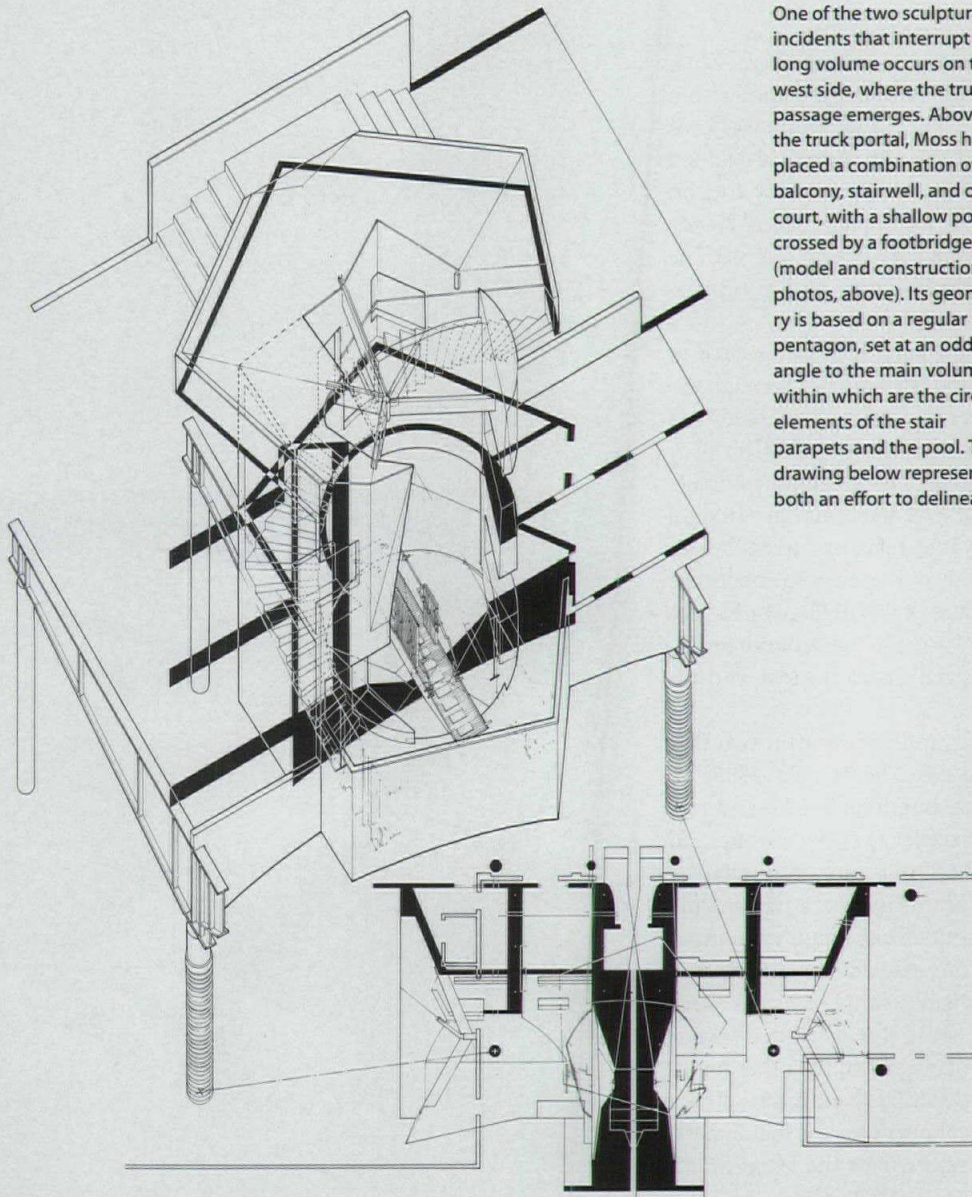
To date Moss's projects for the Smiths have won two P/A Awards (Samitaur, Jan. 1992, and Ince Theater, Jan. 1995) an AIA Honor Award (8522 National building, 1988), and two AIA Interior Design Awards of Excellence (Gary Group and 8522 National buildings, both 1992), plus numerous chapter and regional honors. Last year, Smith incited a nationwide debate by seeking permission to count Moss's highly sculptural incidents toward Culver City's one-percent-for-art requirement (P/A, Feb. 1995, p. 49). Arguably, some of Moss's work could be considered “art,” in the sense that its formal invention goes far beyond utilitarian purposes. On the other hand, his designs convert solid but underutilized industrial structures into places that serve very real purposes for the owners, the tenants, and the municipalities. Perhaps the Moss-Smith projects can set an example for the world beyond L.A. □

## A Big Brother Next Door?

As construction has proceeded, the architect and client have begun considering larger volumes of office space on a parcel just to the north of the Samitaur Building (at upper end in both drawing and model photo). For this part of Los Angeles, just over the boundary from the Culver City sites of previous Moss/Smith efforts, city officials may decide to encourage economic development by easing the present height restrictions. Moss has been conceptual-

izing a clustered building configuration, based on conic geometries, which would transpose the complexity of moderately scaled elements, such as Samitaur's conical stair tower, to a vastly greater scale. In the years since Samitaur's design, Moss has demonstrated an interest in intricately sculptured volumes for whole buildings, as in his completed Lawson/Westin house (P/A, May 1993, p. 68) and his proposed Ince Theater (P/A, Jan. 1995, p. 104).

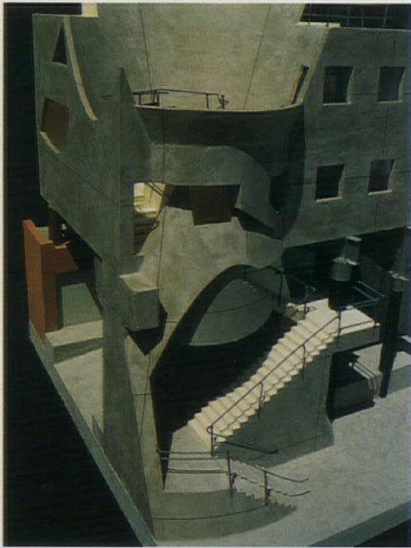




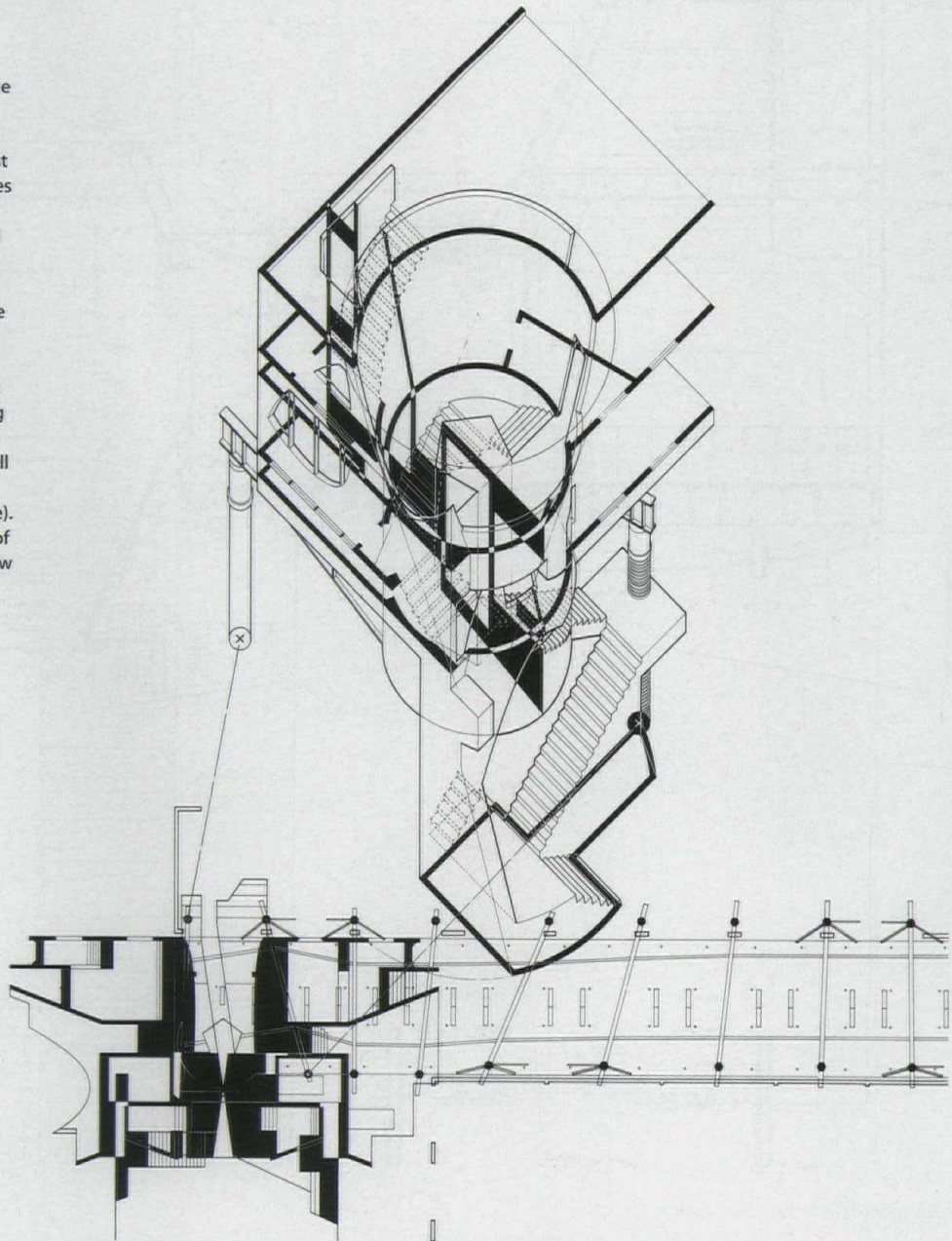
One of the two sculptural incidents that interrupt the long volume occurs on the west side, where the truck passage emerges. Above the truck portal, Moss has placed a combination of balcony, stairwell, and open court, with a shallow pool crossed by a footbridge (model and construction photos, above). Its geometry is based on a regular pentagon, set at an odd angle to the main volume, within which are the circular elements of the stair parapets and the pool. The drawing below represents both an effort to delineate

an intricate construction clearly and a fascination for exotic drawing conventions. The three-dimensional projection (left) explains this complex feature quite clearly, with cuts through walls and floor pochéed in black. The key drawing (below) locates the feature on the ground floor plan (not pochéed); two transverse building sections superimposed on the plan, so that each is turned 90 degrees to the page, are pochéed black to produce what looks at first like a hard-edged Rorschach pattern.

THREE-DIMENSIONAL PROJECTION OF BALCONY/COURT, WITH PARTIAL GROUND FLOOR PLAN AND SUPERIMPOSED BUILDING SECTIONS



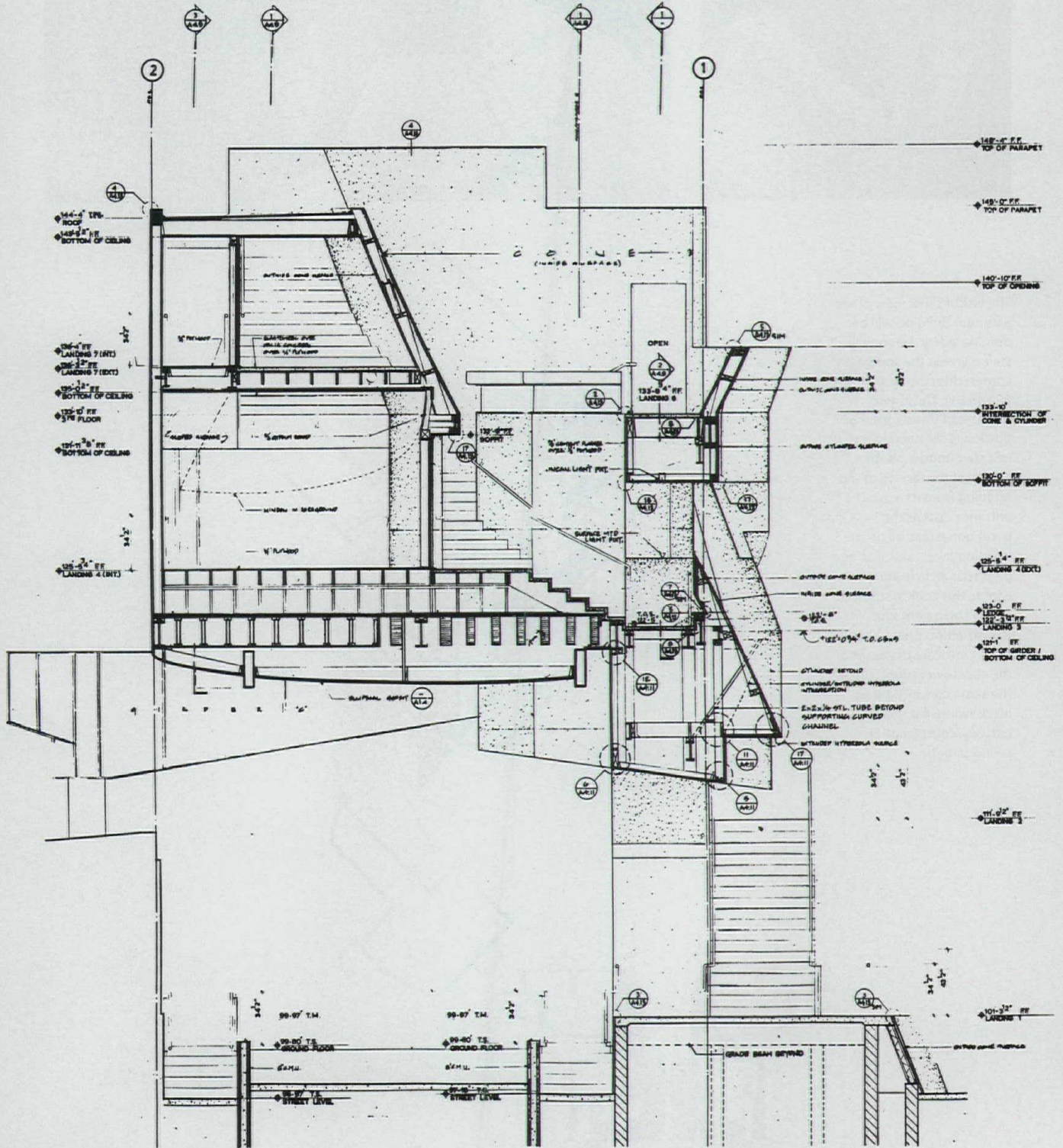
The visitor's first view of the Samitaur Building will be dominated by the conical stair tower at the southeast corner (this page and pages 60 and 61). The initial purpose of this sculptured portion is the need for an exit stair (model photo above) at the far end of the building from its actual entrance. Just as the pentagonal feature on the building's west side (facing page) has a circle at its center, this conical stairwell centers on a pentagon (construction photo above). Moss's intricate drawings of the stair tower (right) follow the same conventions as his drawings for the balcony/court (caption, facing page).



THREE-DIMENSIONAL PROJECTION OF STAIR TOWER, WITH PARTIAL GROUND FLOOR PLAN AND SUPERIMPOSED BUILDING SECTIONS

Meticulous working drawings show the conventional wood-frame construction, with steel as needed, that shapes Moss's complex configurations. Drawings on these two pages show the southeast stair tower in section (below) and

elevation (facing page). Some wall openings follow the hyperbolic curves generated where a cone is cut by a vertical plane. A window cut into the south end wall (shown in dotted line, section below) reproduces this curvature.

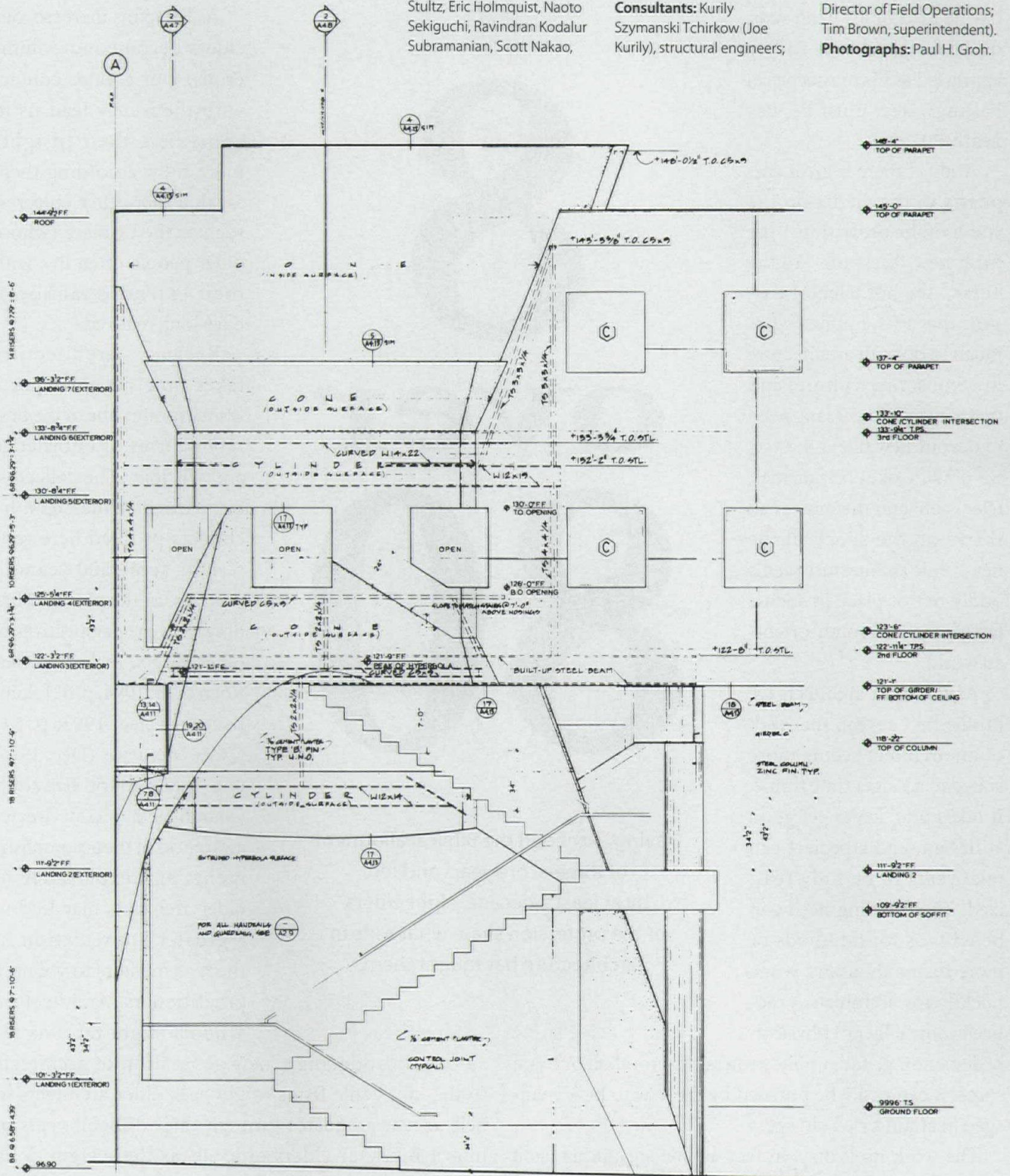


SECTION THROUGH STAIR TOWER AT SOUTHEAST CORNER

**Project:** Samitaur Offices, Los Angeles  
**Architects:** Eric Owen Moss, Architect, Culver City, California (Eric Owen Moss, Architect; Jay Vanos and Dennis Ige, project architects; Mark Prezkop, Todd Conversano, Greg Baker, Eric Stultz, Eric Holmquist, Naoto Sekiguchi, Ravindran Kodalur Subramanian, Scott Nakao,

Elissa Scrafano, Scott Hunter, Sophie Harvey, Shang Yuan-Hwang, Isabel Duvivier, Carol Hove, Karin Mahle, Daryusch Sepehr, Ann Bergren, Jennifer Rakow, Amanda Hyde, Lucas Rios, Eduardo Sabater, Janek Tabencki Dombrowa, project team).  
**Consultants:** Kurily Szymanski Tchirkow (Joe Kurily), structural engineers;

I & N Consulting Engineers (Paul Antieri), mechanical; I & N Consulting Engineers (Paul Immerman), electrical; Saul Goldin & Associates (Saul Goldin), lighting consultant.  
**Construction:** Samitaur Constructs (Peter Brown, Director of Field Operations; Tim Brown, superintendent).  
**Photographs:** Paul H. Groh.



PARTIAL EAST ELEVATION AT SOUTHEAST CORNER

Architecture is slow work. It takes a long time for the architect to get anything built to take in the result, and to do better on the next project. Most architects don't hit their creative stride until their late 40s or early 50s, and often their best work is the product of mature years. Frank Lloyd Wright, who practiced until almost the day he died in his 92nd year, didn't build what is widely appraised as his masterpiece, Fallingwater, until he was nearly 70.

And yet there is great emphasis in the media on the youth of the profession – the fresh new faces, the “Young Turks,” the hot talent. I suspect that this emphasis has much to do with architecture in a consumer culture, and that culture's incessant need to devour new talent the way we down Cokes. Magazines, television, and the movies all thrive on the shock of the new, while architecture seems oddly out of place in such a fast-paced and youth-oriented world.

As the eight architects we profile here reveal, the work of an architect seems more suited to a longer time frame. It takes practice to get good at design, and a project can take years to be fully realized. The building itself can be with us for hundreds or more than a thousand years. Luckily for architects, practice is normally not physically demanding, and, unlike professional football or brain surgery, can easily be pursued by those who have managed to attain a ripe old age.

The work itself may, in fact, be life sustaining, as it seems to be for other arts such as painting and music. At 94, architect Harold Fisher testifies that it is architecture

that has kept him alive – the challenge of creating each day. I once heard a psychologist remark that architects have the potential to live longer because their work allows them to direct their frustrations into creative channels and to build upon their own fantasies – an opportunity not offered by many professions.

As lifespans increase, our elders become more numerous. Our greater contact with them may lead us to appreciate their insights more fully, according them a value that other cultures, such as the Chinese (whose older people often live with their extended families), have long realized.

Because architecture takes time, its elder practitioners offer one of the best repositories of knowledge and wisdom. The collective experience of the eight architects profiled here represents some 500 years of practice. In the past P/A has drawn on the perspectives of other elders, including Carl Koch (Feb. 1994, p. 62), John Lautner (Dec. 1993, p. 64), Oscar Niemeyer (Dec. 1994, p. 67), and Mario Salvadori (March 1995, p. 52). Greater awareness of the accomplishments and experience of older architects may lead to a greater appreciation of them as mentors to younger practitioners. Architecture schools might tap this re-

source, introducing a new generation of architects to the old, while firms might seek elder architects to help recent graduates through their difficult years of internship. Our elders offer us, as these eight do, a glimpse of where we are heading.

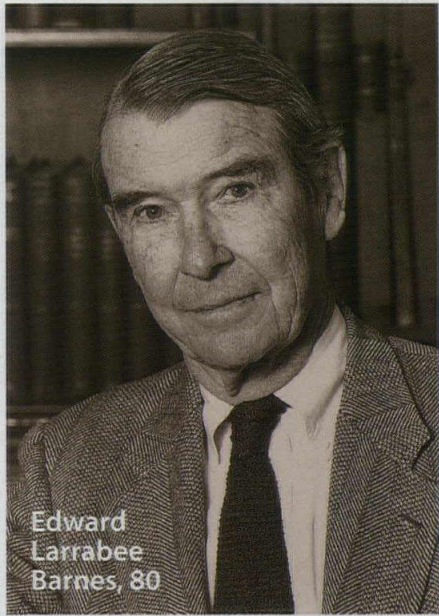
**Michael J. Crosbie**

*(Individual profiles begin on page 72.)*

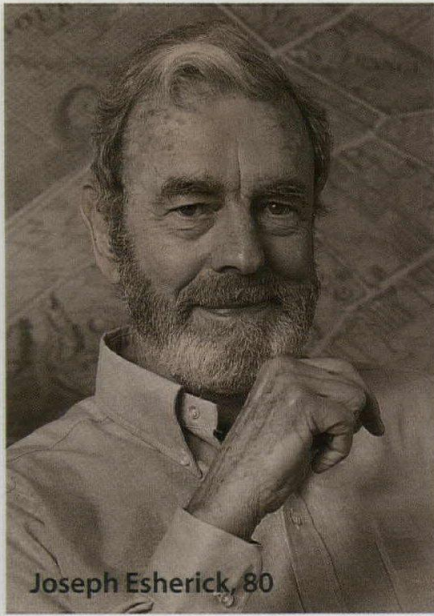
# 8 over 80

**Having exceeded the Biblical allotment  
of three-score years and ten  
by at least a decade, eight elders  
of the profession share what a life in  
architecture has taught them.**

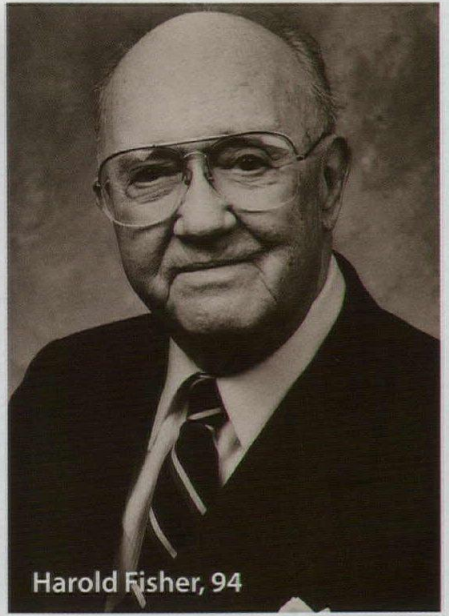




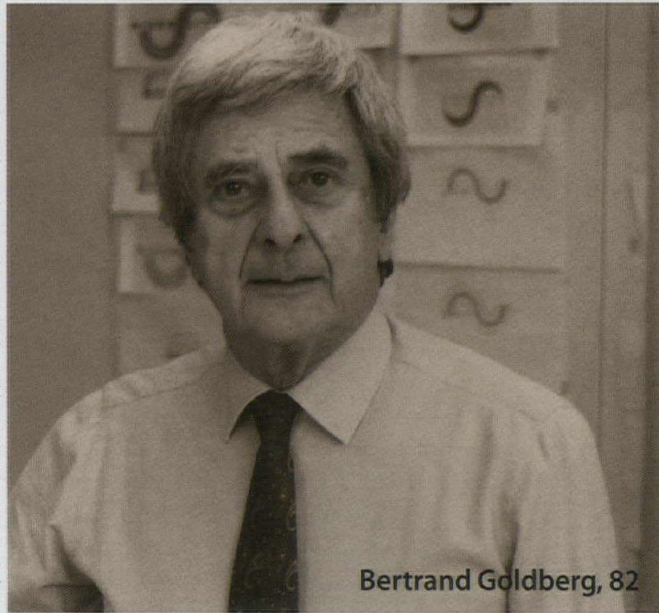
Edward  
Larrabee  
Barnes, 80



Joseph Esherick, 80



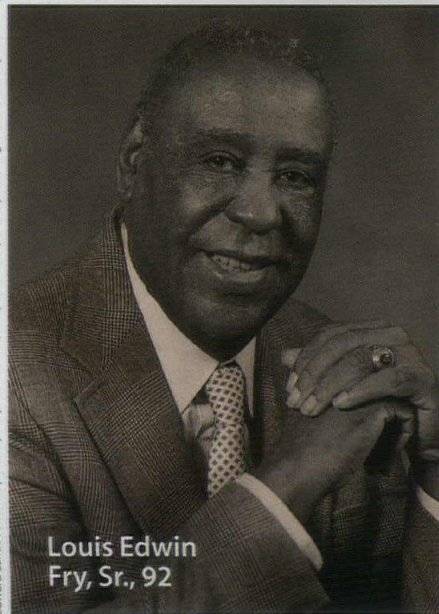
Harold Fisher, 94



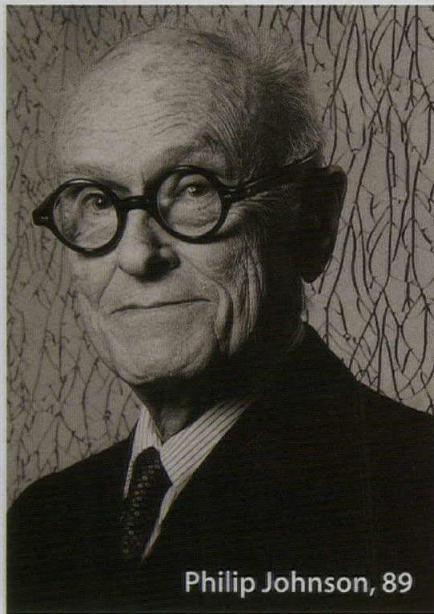
Bertrand Goldberg, 82



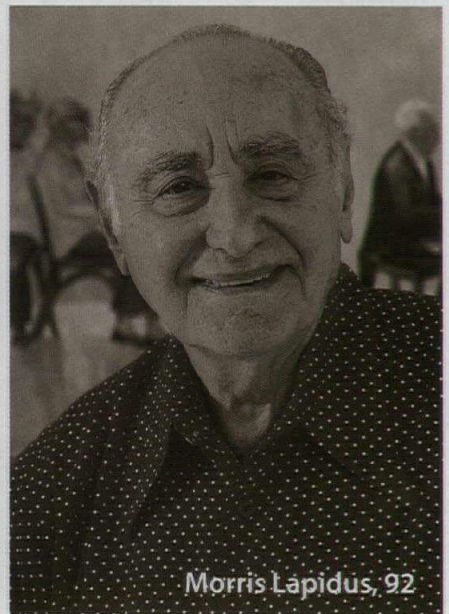
Sarah Pillsbury Harkness, 80



Louis Edwin  
Fry, Sr., 92

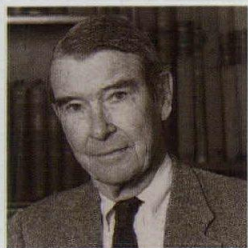


Philip Johnson, 89



Morris Lapidus, 92

Edward Larrabee Barnes photo by Benjamin Dimmit; Joseph Esherick photo by Tim Dodge; Sarah Pillsbury Harkness photo by Michael J. Crobbie; Louis Edwin Fry photo by Studio A; Philip Johnson photo by Luca Vignelli; Morris Lapidus photo by Scott Frances/Esto



# Edward Larrabee Barnes

## *Forward with Renewed Conviction*

It would be hard to exaggerate the amplitude of Edward Barnes's practice – close to 50 years of prolific output ranging from houses to campus planning, churches to office towers. His *oeuvre* encompasses seminal works like the Haystack Mountain School of Crafts (winner in 1994 of the AIA Twenty-Five-Year Award), and major public buildings such as the Walker Art Center (1984), and the Thurgood Marshall Federal Judiciary Building (1992). Among the 480-odd alumni of his office (founded in 1949 and run in fruitful collaboration with his wife, Mary) are figures now prominent in their own right: Charles Gwathmey, Robert Siegel, Giovanni Pasanella, Alexander Cooper, Laurie Olin, Toshiko Mori, Bruce Fowle, and Jaquelin Robertson.

Looking back, Barnes admits he is “proudest” of his early work – the houses, low-cost housing, schools, and camps built through the early 1970s – which bears the stamp of a disciplined yet humane Modernism, molded in the wake of the Depression under the tutelage of Gropius and Breuer at Harvard. “When I went to architecture

school in the 1940s I thought social concern and architecture were part and parcel of the same thing,” he says, adding ruefully, “Little did I think I’d be working for developers 30 years later.”

Projects like the Heckscher House of 1974 (top left) display Barnes’s lifelong preoccupations with “volumetric architecture, sculptural, abstract forms, extremely simple plans,” and a spare palette of materials (in this case, shingles used with minimal detail for walls and roofs). Likewise, the house on Mount Desert Island, Maine, is characteristic of his work for its sensitivity to site and landscape.

By contrast, his speculative office buildings of the late 1970s and early 1980s are, in the architect’s own judgment, largely “skin jobs.” Barnes’s self-indictment is perhaps overly harsh, since his office towers almost always reveal contextual considerations, especially the 1983 IBM tower in New York, whose bamboo-planted greenhouse atrium is prized as an urban amenity.

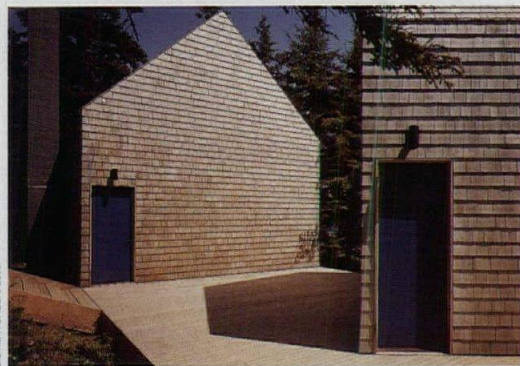
Now 80, and working on his own as a consultant, Barnes has retained a curiosity, currency, and an openness to change that make him more limber intellectually than many people a fraction of his age. But perhaps it is his seasoned optimism that is most rejuvenating: likening the recent recession and the ever growing gap between the haves and the have-nots to conditions that prevailed during the Roosevelt era, he sees the social and economic disparities as “a breeding ground” for creative new thinking in the area of urbanism and housing, albeit without the government supports of the New Deal.

Having lived to see the hopeful housing projects of the 1930s become crime-ridden slums, he believes our efforts as architects must now be underpinned by a comprehension of the issues that is “more than paper-thin.” For a recent studio he taught at Harvard, focusing on low-income housing rehabilitation, Barnes acted on his own advice, bringing in a social scientist to deepen his students’ understanding.

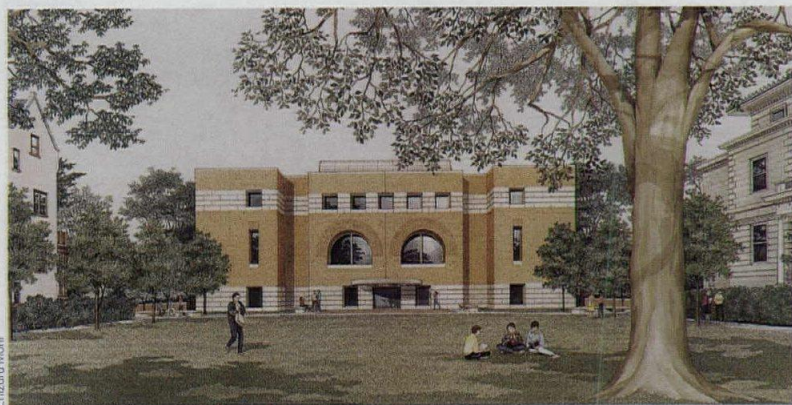
In the face of the country’s tidal conservatism and the hard times besetting architects everywhere (including his own son), Barnes is regretful but undaunted. “Of course I believe there’s room for idealism in the profession now,” he asserts. “Artists are idealists.”

**Ziva Freiman**

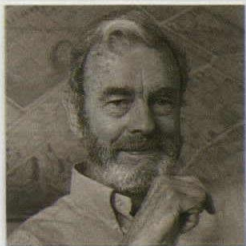
With its rooms housed in discrete structures unified by a deck, the 1974 Heckscher House (right) exemplified Barnes’s “platform plan.” An effort to “come to terms with the impact of context” can be seen in the newly completed Luce Center for International and Area Studies at Yale (below), designed with former partners John M. Y. Lee and Tom Chula.



David Franzen/Esto



Chiara Mori



# Joseph Esherick

## *A Return to Quaker Roots*

For decades Joseph Esherick has been the principal keeper of the flame of San Francisco's Bay Region school of architecture. The use of the word "school" instead of "style" is important because Esherick, now 80, is far more a teacher than a stylist.

But his design work has been sufficiently powerful to win AIA's Gold Medal, and Esherick Homsey Dodge & Davis, the Institute's Firm Award. Today, Esherick spends more time on community service than on architecture per se. His current preoccupation is a school for the Tenderloin, a San Francisco neighborhood that was once the city's sin center.

Esherick traces his propensity for service to growing up in the caring Quaker atmosphere of Depression-era Philadelphia. His father, an engineer, ran a settlement house there. His uncle, sculptor and furniture craftsman Wharton Esherick, was also a major early influence. Wharton taught him how to use tools and to build things, and encouraged his interest in design. "How would a farmer do it?" was Wharton's query at the start of a design problem - a sensibility he passed on to his nephew.

After the war he finished school and moved to San Francisco, where his mentors were the prominent Bay Regionalists Gardner Daily and William Wurster. It was by accident that he began three decades of teaching architecture at the University of California in Berkeley. A friend asked him to take over a studio for an afternoon, and he found that he loved it. "I learned a lot by teaching," he says.

Ask Esherick what he might have done differently in his long career and although he confesses to not being "very reflective," he adds that he would "certainly do more community work." Which brings us back to the Tenderloin. With gentrification of the Embarcadero and South of Market districts, the Tenderloin is one of the city's few remain-

ing pockets of low-rent housing. But it has no school. Children are bussed as far away as the Treasure Island Navy base in the bay.

Two years ago the Bay Area Women's Resource Center took up the cause of a school for the Tenderloin and asked Esherick to help plan it. He's been spending time on the project ever since, *pro bono*, working in association with a minority firm.

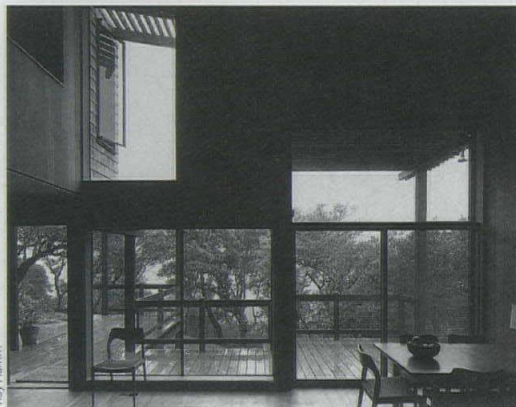
Esherick has long believed in plumbing the wants and needs of a building's eventual users as a basis for design. "Architecture," says Esherick, "is a way of bringing together people's spoken and unspoken needs in relation to reality." One of his proudest boasts is that none of his house clients has divorced and many are still his friends. Asked to name his favorite work, the architect of the Monterey Aquarium and of landmark buildings at Sea Ranch cites the Cary House, a modest, angular dwelling whose windows are placed to maximize light and views rather than to support carefully composed elevations - reflecting Esherick's belief in architecture as a frame for human activity.

"People are an extraordinary resource for architecture," Esherick observes. But few of them know what architecture is because "nobody talks to them. Architects talk to each other, to clients, and consultants." Like other professionals, he says, architects spend a great deal of time building walls around themselves and developing a special language of their own, "protecting their specialness and relishing their isolation."

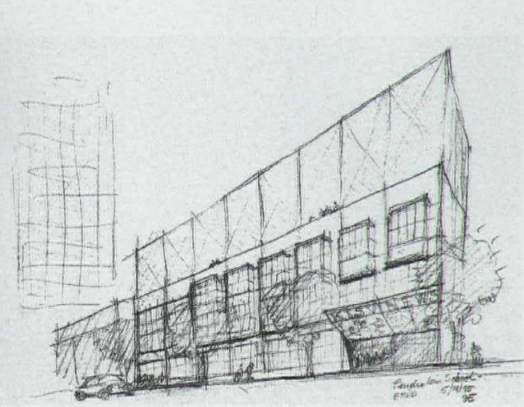
He has seen some of the walls breached during his career. He believes there is more sharing of information within the profession than there used to be, which may ultimately be its saving grace. "Otherwise you don't know what works. It's all trial and error."

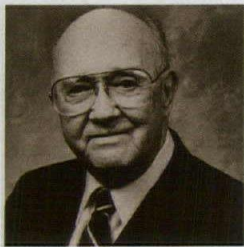
**Donald Canty**

Esherick identifies the Cary House (near right) of 1961 as his favorite work. The Mill Valley, California, building is responsive to the exterior, with windows placed to frame views and maximize natural light. Today, Esherick is working on a school (far right) for San Francisco's Tenderloin neighborhood. Over the door are large projection screens for kids to view news and events.



Roy Flamm





# Harold Fisher

## *On the Boards Since World War I*

Recently, a policeman pulled over a speeding car early on a Sunday morning. When he discovered that the driver was in his nineties and in a hurry to get to work, the officer waved him on in disbelief. Such tales about Harold Fisher's work ethic are legendary in his family. My family, that is, for Harold Fisher is my grandfather, and few architects have seen more changes in the profession.

He began working in the architectural office of Ray Fulton, in Uniontown, Pennsylvania, in the fall of 1916, at the age of 15, which must make him the architect with the longest continuous practice in the country. Fulton was a church architect with work in 45 states, says my grandfather. "He would send out a booklet of standard designs, and, because we had to travel by train, he'd visit a site only twice, once to meet the client and once to dedicate the completed building." Otherwise, he communicated by mail, with a local representative monitoring the construction.

My grandfather worked as Fulton's chief draftsman by day, and studied Beaux-Arts courses at night. "I earned \$2 a day as an apprentice, working six-day weeks." In 1922, he and a colleague, Charles Hines, started their own architectural office in Hagerstown, Maryland, but it was as hard to establish a firm then as it is now, and after a year, Grandfather was back in Uniontown, working for Fulton until the Depression, when that office closed.

Like the 1990s, the 1930s were tough for architects. My grandfather moved in with his in-laws in Cleveland, but couldn't find steady work. Then, almost broke, he approached the property managers of a nearly empty office building and got them to agree to give him a job if he could fill the building with tenants. He researched the lease expiration dates of all the tenants in downtown Cleveland, and called on them with drawings of what their new of-

fices might look like if they moved. He soon filled the building and got a job as a property manager, at a salary of \$250 a month, which lasted right through the Depression.

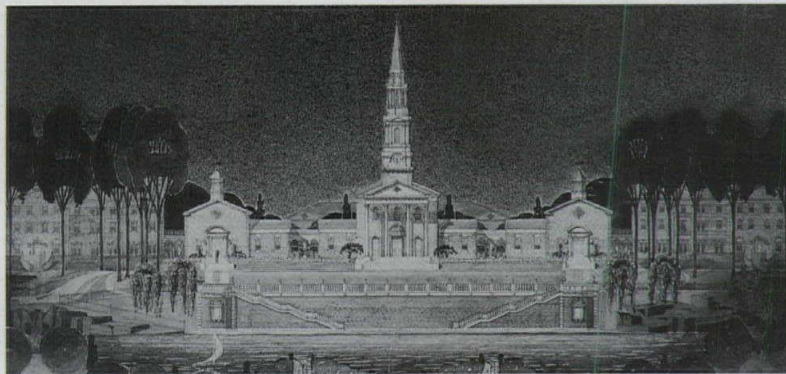
He tried, once again, to establish his own office in the early 1940s. But the war started, so he went to work for the Austin Company and Conover Engineering, supervising the conversion of factories for wartime production, making \$5 an hour. At war's end, having moved to Detroit, my grandfather finally established an office, concentrating on religious architecture. That office – Harold H. Fisher & Associates – is still going, 50 years later, with my grandfather, now 94, at the helm.

When asked about the changes he has seen in his nearly 80 years in architecture, he talks about a gradual loss of skill and knowledge. "Architecture students are no longer taught proportion or much about construction and building materials," he says. And yet neither are contractors as capable as they once were, he adds and they require explicit instructions (see Selected Detail, p. 112). "In Fulton's time, builders could do a Classical or Gothic church without too many details from us. That's no longer possible." Likewise, he finds clients less supportive of architecture. "I have to do a lot of talking to congregations about the economics of church design. Where we used to get 8-percent fees, we now have to compete for 3-percent fees."

Despite its difficulties, architecture has been my grandfather's life. Growing up, I always saw him dressed for business, talking about his work, taking me to see his buildings, and then returning to the office to pore over drawings. As he said to me during a recent phone conversation, "You know, architecture has kept me alive." I know. And I could see his rueful smile and the twinkle in his eye, seven hundred miles away.

**Thomas Fisher**

Harold Fisher's 1931 entry in the A.W. Brown Traveling Scholarship Competition (below) was for a boarding school, with a central chapel flanked by classrooms and dormitories. This scheme is recalled in his design for the Bloomfield Hills Christian Church, in Oakland Township, Michigan, (below right) some 64 years later.



William Eggbrecht



# Louis Edwin Fry, Sr.

## *Architecture as a Family Affair*

After some 60 years of service to the profession, 92-year-old Louis Edwin Fry's life and work truly exemplify a balanced blend of humanism and excellence. Growing up in Bastrop, Texas, at the turn of the century, he became aware at an early age of the built environment around him and how architecture itself distinguished white from black.

"Bastrop perches on a small bluff that overlooks the Colorado River. The white residents had large, well-built houses, two stories with porches at both levels for the old antebellum mansions, and one story for the lesser well-to-dos," remembers Fry, who lived literally on the other side of the tracks. "The streets were unpaved, and large, uncut weeds were much in evidence," says Fry, "until we look over the fences into the front yards of the houses, and find them clean of weeds or bushes or grass or anything – swept clean every day by the occupants."

At Kansas State University in the 1920s, Fry began a search for a career that would eventually sustain him for more than half a century. "I investigated veterinary medicine, education, physics, chemistry," says Fry. "Then I decided to go to the third floor of the engineering building where architecture was taught. I had only a vague idea what ar-

chitecture was, or how architects worked, or what talents it took to make a good architect." Our profession was then and remains at present one to which black children are not exposed as a valid career alternative. However, Fry remembers, "I loved to draw. I did not know that design is the touchstone of architecture and drawing is merely making the design understood by someone else."

After graduation Fry worked for Albert Cassell, the campus architect for Howard University in Washington, D.C., and learned practice firsthand through a vigorous building program there during the 1930s. Campus architecture became a staple of Fry's work later in his own practice, where he applied the lessons learned at the hand of Cassell.

After World War II, Fry entered Harvard and was exposed to Walter Gropius's approach to architecture. "He seldom smiled. He was clear and precise in both his lectures and his criticisms. And he was so tied up with the Modern movement that he forbade the teaching of the history of architecture in the school! Anything that he told you to do, however small or minor, would never be forgotten, and if you did not do it," recalls Fry, you'd "be criticized by Gropius himself on the jury. It was simple."

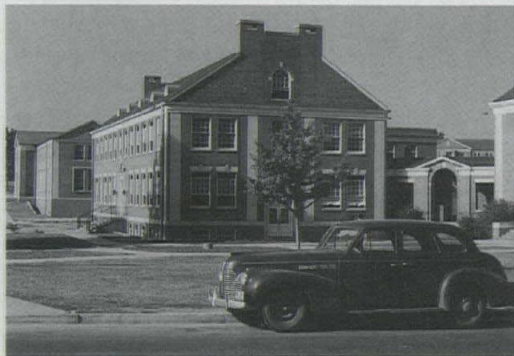
In less than a decade after graduating from Harvard, Fry had his own firm, in partnership with John Welch in Washington. Today, the firm is run by Fry's son and grandson. "Architecture has been good to Louis, Jr. I am proud to be his consulting architect, working out the difficult details." Fry's son agrees that most projects aren't complete until his dad has had his say.

For the senior Fry, his two generations as an architect (including two decades of teaching architecture at four predominantly black schools during some of the most difficult years of race relations in this country), have produced a large, extended family. "What is it that makes a person battle against the odds of life in the hope that he may become a creator? It is not the fact that he has talent. It is not the money in it. It is merely that these buildings which you have caused to be built are, in spite of their imperfections, your children. They look like you, they possess your strengths and your weaknesses. You love them. And if you live long enough, you will know how it feels to have one of them torn down."

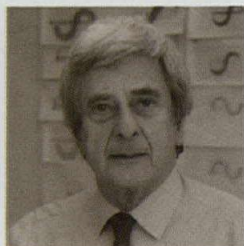
**Jack Travis**

*Jack Travis is an architect in New York and the author of African American Architects.*

Fry excelled at design for academic institutions, a skill that he gained by working with Howard University architect Albert Cassell. In the 1950s, Fry completed the Science Building and Library (right) for Alabama State University in Montgomery. A current project by Fry's office, on which he consulted, is the Kellogg Center at Tuskegee University (below).



Rolon Rizzo/Creative Sources



# Bertrand Goldberg

## *From Bauhaus to Round House*

When told the title of this collection, “8 Over 80,” Bertrand Goldberg’s face froze in querulous disdain. Plainly, age is not the yardstick by which he would like to be measured. And it’s true that it seems irrelevant in his case. Age has not diminished his passion for architecture; it has not dimmed his impressive intellectual powers. “My knees have failed me, my memory has not,” he says. Nor has it slowed him; he’s at work on a number of projects.

For the record, he turns 82 this month. The principles of Modernism are deeply ingrained – as much a part of his heart as of his mind. But his hopes of making the world a more equitable and rational place have diminished and he is discouraged about architecture today.

“I come out of a period when we thought everything would get better. If we only were, what?” questions Goldberg. “Scientific, kind, thoughtful of

our democratic obligations, curious, investigative, creative. Money was there to be used to improve the condition of mankind; mankind was there to enjoy the improvements. Scientists have proved that things don’t get better, they just change.”

His own Marina City remains a Chicago icon. Goldberg champions the ideas Marina represents just as he did when it was built in 1964. It was genuinely among the first mixed-use complexes in a downtown, and reflected the first concerns about attracting residents back to the city. In a relatively small area the entire population of Chicago could be housed in similar towers. “Public transportation would become a highly localized and efficient system,” says Goldberg. “You wouldn’t have that fantastic superstructure of police and fire departments repeated all over the city. Well, is it a way to live? I doubt it. But is it a direction to begin to steer us? Should we try to build a critical mass which automatically generates a community?” Yes, he believes.

Goldberg went to Harvard, leaving on the advice of an instructor to go to the Bauhaus for architecture. It was 1932; Goldberg was 19, and the Bauhaus was soon to be closed by the Nazis. He enrolled in classes in Berlin – Dessau was shut by then – studying with Albers, Mies, Hilberseimer, and others. He also worked in Mies’s office in Berlin. Warned that he was about to be arrested, Goldberg – who is Jewish – fled Germany in 1933.

Back in Chicago where he was born and raised, Goldberg attended Armour Institute (later to become the Illinois Institute of Technology) and got his architectural license in 1937. He opened his office the same year. When Mies arrived in Chicago in 1938 to direct architecture at IIT, Goldberg often acted as his interpreter. Goldberg translated when Mies met Frank Lloyd Wright at Taliesin.

In his long career, Goldberg has seen his work go up and he has seen it threatened. For Marina City the first threat was the decay that comes of extreme neglect, and later, by demolition. That the complex survived the 1980s intact is miraculous. With a new owner and early promises to respect the integrity of the complex, the outlook is improved.

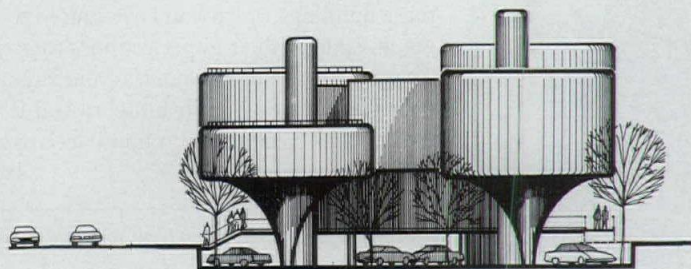
Whatever you may think about Goldberg’s architecture, what he recommended 30 years ago would have prevented the problems of sprawl we face now. We have not explored ways to create density that would appeal to families; instead, we have let sprawl win the day.

**Cheryl Kent**

Goldberg’s landmark Marina City on the Chicago skyline (right), completed more than 30 years ago, embodies many of the architect’s beliefs about urban living and maintaining the critical mass of residents that makes cities vibrant. A current project is the Center for Urban Affairs and Policy Research in Chicago (below) which incorporates the architect’s trademark circular forms.



Hedrich-Blessing





# Sarah Pillsbury Harkness

## Homemade Modernism

You take a left at Wilson's Farm, then go up a steep grade until you come to an enclave of Modern houses, tucked away in the woods of Lexington, Massachusetts. Here at Six Moon Hill I find number 34, a house much like the two dozen others nearby: flat roofs, large windows, courtyards. Sally Harkness, now 80, opens the door and we sit down at her dining table, at the heart of the house in which she and John Harkness, both partners at The Architects Collaborative, raised seven children.

Sally retired from TAC several years ago, and the firm itself has since ceased to exist (June 1995, p. 49) – an event in the architectural community that *Boston Globe* critic Robert Campbell likened to the sinking of the Titanic. The firm, and indeed Modernism itself, may have disappeared beneath the waters of a turbulent economy and the vagaries of style, but Sally Harkness remains a committed Modernist in spirit, in her belief that architecture can make a difference in people's lives. She's active in Architects, Designers, Planners for Social Responsibility, doing charrettes with communities and pushing the ideals of sustainable design.

"Architects aren't terribly useful to society if all they're good at is doing star buildings," says Sally, staring out through large glass doors to a sunny patio. "The total environment is a mess. Architects could and should have a larger sphere of influence.

We shouldn't care that much about each building, but about the environment as a whole." A granddaughter, recently graduated from Yale, asked Sally for advice on her next career move. "I told her to think about urban design. This summer she's an intern at HUD. I wouldn't advise anyone to go into architecture now. It isn't working."

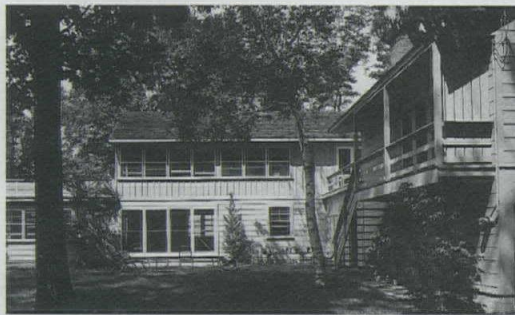
Sally lives in a 50-year-old architectural experiment that is still working to some extent. Six Moon Hill was designed and built in the late 1940s by TAC partners. They started a nonprofit corporation and built 26 houses, scattered on the hill. Changes to the community are determined collectively by the residents.

As Sally prepares lunch we talk about her family – seven offspring and not one an architect. She recalls her first building – a house completed in 1938 for her parents in Duxbury, Massachusetts. She designed it as part of her studies at the Cambridge School of Architecture and Landscape Architecture, then part of Smith College (the school no longer exists). "I worked with Eleanor Raymond on the house," muses Sally, "and she made me do everything, including full-scale window details. It was when Modernism was still new, fresh thought, and Raymond stood for everything I respected, and continue to."

After lunch we take a tour of the Six Moon Hill house, and Sally shows me a little room upstairs where she works over a small drafting board. As other grandmothers bake cookies, Sally designs house additions and remodelings for kith and kin. "A small addition or a redesigned kitchen can make such a difference in a house," says Sally. "The people I do these projects for are very involved in them, and if what they decide on is not what I've originally chosen for the design, it isn't important whose idea it was. They're usually pretty happy with the results, with a house that works."

**Michael J. Crosbie**

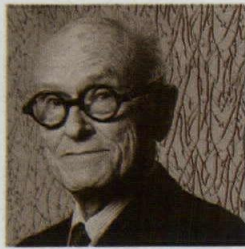
In the late 1930s Sally Harkness designed a house (right) on which she collaborated with architect Eleanor Raymond. A similar aesthetic and scale can be seen in Harkness's design of the Olin Arts Center (below) at Bates College in Lewiston, Maine, completed 50 years later.



Samuel Robbins



Brian Vanden Brink



# Philip Johnson

## *Not a Chameleon?*

Three years ago, after his partnership with John Burgee had dissolved, Philip Johnson was asking, "Who would give a commission to an 86-year-old architect?" One answer, he knew even then, was Donald Trump. The flamboyant developer had asked Johnson to remodel New York's ungainly and economically troubled Gulf & Western tower, then to design the first apartment buildings for the 8.3-million-square-foot Riverside South development on the Hudson riverfront (*P/A*, June 1993, p. 118).

Last year, Johnson brought his Trump commissions, among others, into a new firm, Johnson, Ritchie & Fiore, a merger of Johnson's office with that of two former Johnson/Burgee staffers. He is again the celebrity partner in a firm housed in New York's "Lipstick Building," which Johnson/Burgee designed and once occupied. Down the hall, some 25 people are at work on "Das Business Center" in Berlin and on other far-flung projects.

Johnson is as impeccably dressed as ever and is highly visible at events in New York art and architecture circles. But at 89, he is beginning to sit still a bit more and to speak very quietly – though still quickly – as if to conserve energy. He speaks of the constraints imposed on the Riverside South buildings as characteristic of these times: their forms are being virtually dictated by S.O.M.'s master plan guidelines, which helped quell neighborhood opposition; Trump, beholden to his bankers, is looking for cost-saving changes in materials and details. Johnson has no illusions about why Trump chose him: "He's interested in the name, because it makes him look like a patron of the arts."

Johnson observes that there are no more patrons today, and we're not likely to see any. In the 1960s Nelson Rockefeller, as both governor of New York

State and one of its richest citizens, was overseeing ambitious projects such as Johnson's State Theater at Lincoln Center and his New York State pavilion at the 1964 New York World's Fair. There aren't even determined single-commission clients like John deButts, who commissioned Johnson's AT&T Building in 1984.

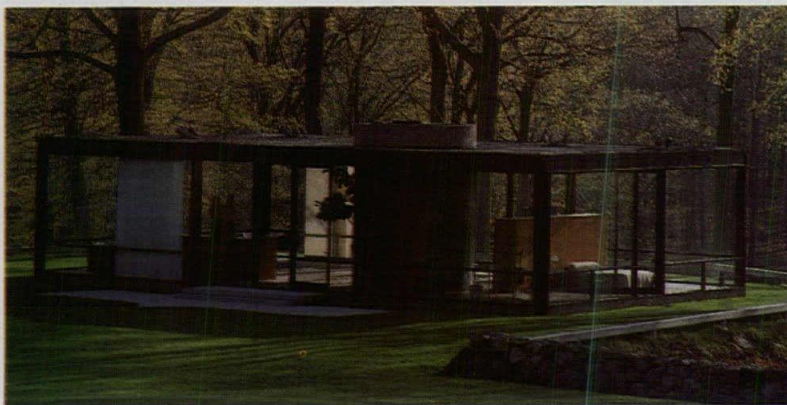
Today's clients "don't care about architects; all they care about is the bottom line." Considering how little respect architects now command, Johnson observes that architecture is really "a religious business," and we'll remain subordinated "until there's a new religion, which will arouse the passions of enough of the people to push in some aesthetic direction."

While Johnson's own work has gone off in several aesthetic directions, he denies that he has been a "chameleon." "My philosophy of life has always been the same: that change is the only constant. So I'm not so changeable. The fact that things change faster now is because of our communications systems. And there's a sheer delight in seeing new things."

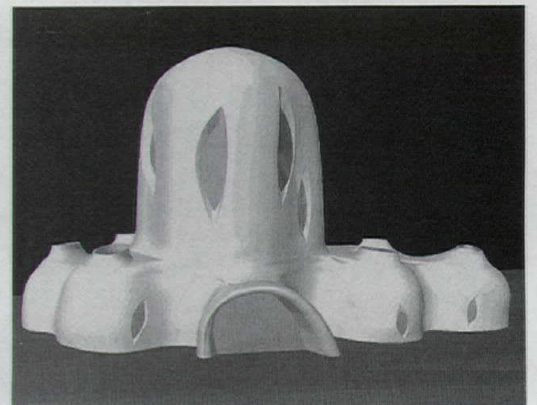
Johnson's recent interest in Expressionist architecture, which he once scorned, is evident in the new visitors' pavilion at the site of his Glass House in New Canaan, Connecticut (to be open as a National Trust property when Johnson passes on). It will be essentially a 20-foot-high walk-in sculpture, with no vertical planes and no distinction between walls and roof. Johnson sees this visitors' pavilion and his Glass House of 1949, on the same property, as bracketing his career. The new pavilion, he says, is his "favorite building of all times. When you get rid of Euclid and Descartes, you can have more fun!"

**John Morris Dixon**

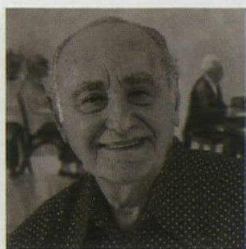
In his own Glass House (below), completed in 1949, Johnson distilled his vision of Miesian Modernism. Vastly different is his current design for a pavilion (below right) for the huge Lewis house complex in Cleveland designed by Frank Gehry; here Johnson recalls Hermann Finsterlin, an early German Expressionist whose work Johnson once helped exclude from the International Style.



Norman McGrath







# Morris Lapidus

## *The Architect's Revenge*

Morris Lapidus once outraged the nation's architecture critics. In an era of prim Modernism, his architecture was the equivalent of a carnival barker. The critics' verdict: "Kitsch"; "Superschlock"; "Hokey pretensions." And while that was two decades ago or more, the barbs stay caught in his memory. Today the 92-year-old architect can, and often does, recite the most biting passages.

"Ada Louise Huxtable looked at the Fontainebleau Hotel and said 'I got a terrible case of the Fountainblues,'" Lapidus recalls from his Miami Beach apartment. "Mumford said the Americana in New York looked like 'nothing but an open paperback.' The critics, believe me, were most unkind."

But while time has not erased these words from his mind, it has proved to be Lapidus's ally in other ways. After decades of critical derision, his work today receives attention – and accolades – in everything from the *Whitney Guide to 20th-Century American Architecture* to style segments on MTV. His advice to younger practitioners? "An architect should never quit."

In fact, the one thing he regrets more than any-

thing else is closing his practice in disgust in 1984. Today he works occasionally with his son, Alan, also an architect, and lectures and writes, explaining over and over again his "give-the-people-what-they-want" approach.

"Although I still work with Alan, I would love still to be a practicing architect with my own office," Lapidus says. "But I didn't expect to live this long and actually, I feel as if I'm in a second life. And in this second life, I am living another career in architecture through my son. I'm very fortunate."

Lapidus graduated from Columbia in the late 1920s and started to specialize in store design. He is fond of recalling his anxiety in tackling his first professional projects, a time when he often asked himself, "What in hell am I doing?"

"Unfortunately, I did not get a good Modern education," Lapidus recalls in an accent that is half Brooklyn, half well-traveled sophisticate. "When I studied architecture, it was as if we were still in the 19th Century. My instruction finished with Art Nouveau. And we were warned: 'Do not look at Frank Lloyd Wright or at Louis Sullivan. They are doing unusual things, but it's not architecture.'"

"So I had to learn as I went along. I sat down and asked, What am I trying to do? Why are these people spending tens of thousands of dollars to build stores? For one reason: To sell merchandise. How do you do that? How do you attract people? I decided that people love color. They like curves and sweeping spaces. Like moths, they are attracted to light," Lapidus says, repeating the themes he has brought recently to lectures across the country.

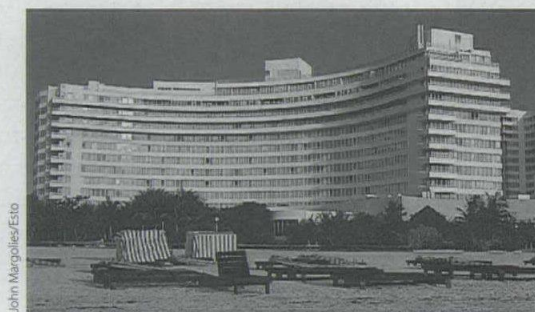
In practice, the theories led to an architectural equivalent of Liberace. The Americana in Miami Beach, now the Sheraton Bal Harbour, combined Spanish Colonial, Mayan, and Aztec themes, with a terrarium containing live alligators. The Eden Roc blended Italianate Classicism, mirrors, and a Chinese mural. The Fontainebleau mixed gardens resembling Versailles, three half-ton Belgian chandeliers, a reproduction of Roman ruins, and an extravagant Modern swimming pool. The James Bond movie *Goldfinger* begins there.

But while the hotels won popular support, Lapidus faced scoldings from the profession. "I had to say, 'Forget it. Pay no attention to it.' I'm happy to say that I have been proven right. Today, everything is coming up roses."

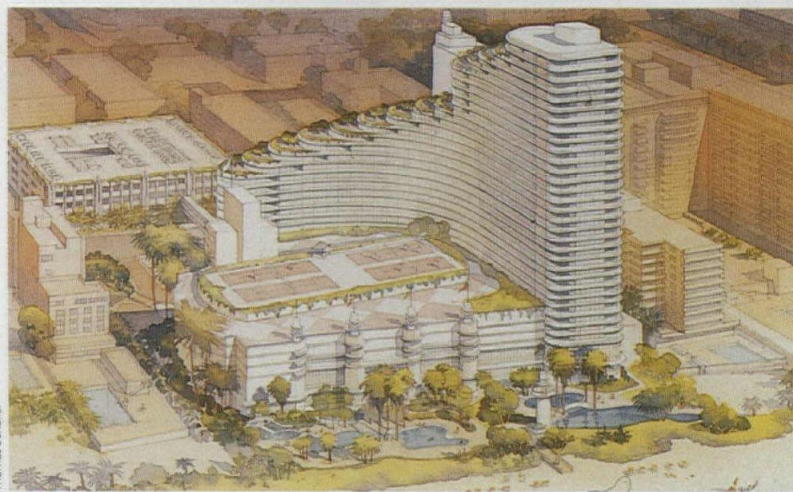
**Peter Whoriskey**

*The author is the architecture critic for the Miami Herald.*

The Fontainebleau Hotel in Miami (right) became an instant landmark when it was completed in the 1960s. More than a generation later, the architect is still active in design for hospitality, as in a scheme for a Miami Beach hotel and convention center (below), in collaboration with his son, Alan.



John Margulies/Esto



Thomas Schaller

Architect Will Bruder believes in the importance of placemaking and will fight to the end to ensure its vitality. *by Abby Bussel*

# WILL POWER



1



2

Sixteen years after he designed and built his own studio (1, 2) in New River, Arizona, Will Bruder takes a well-deserved seat in the Great Reading Room on the top floor of the new Phoenix

Central Library (3). Together, these two projects illustrate the evolution of his work, from the raw Organicism of the studio to the surreal Modernism of the library.

**W**ill Bruder revels in the nuances of everyday places, materials, and conditions, and through his architecture he takes those elements to a higher, often surreal, level. He challenges the client and the public to think about the world around them, both locally and globally. He is an optimist. And, in these days of social pessimism, he offers a welcome vision.

Evolving over more than two decades in the Arizona desert, Bruder's is a unique brand of architecture, a dynamic meshing of basic materials and inventive geometries that straddle the Modern and the Organic; the manipulation of natural light is at the core of his work. A descendant of 20th-Century masters like Wright and Goff, among others, Bruder's anti-establishment bent has flourished among the mesas, canyons, and cacti, where most of his work exists at a safe distance from more heavily populated areas. But he is now getting commissions in high-profile locations. And, like his predecessors', Bruder's buildings are stirring up public debate.

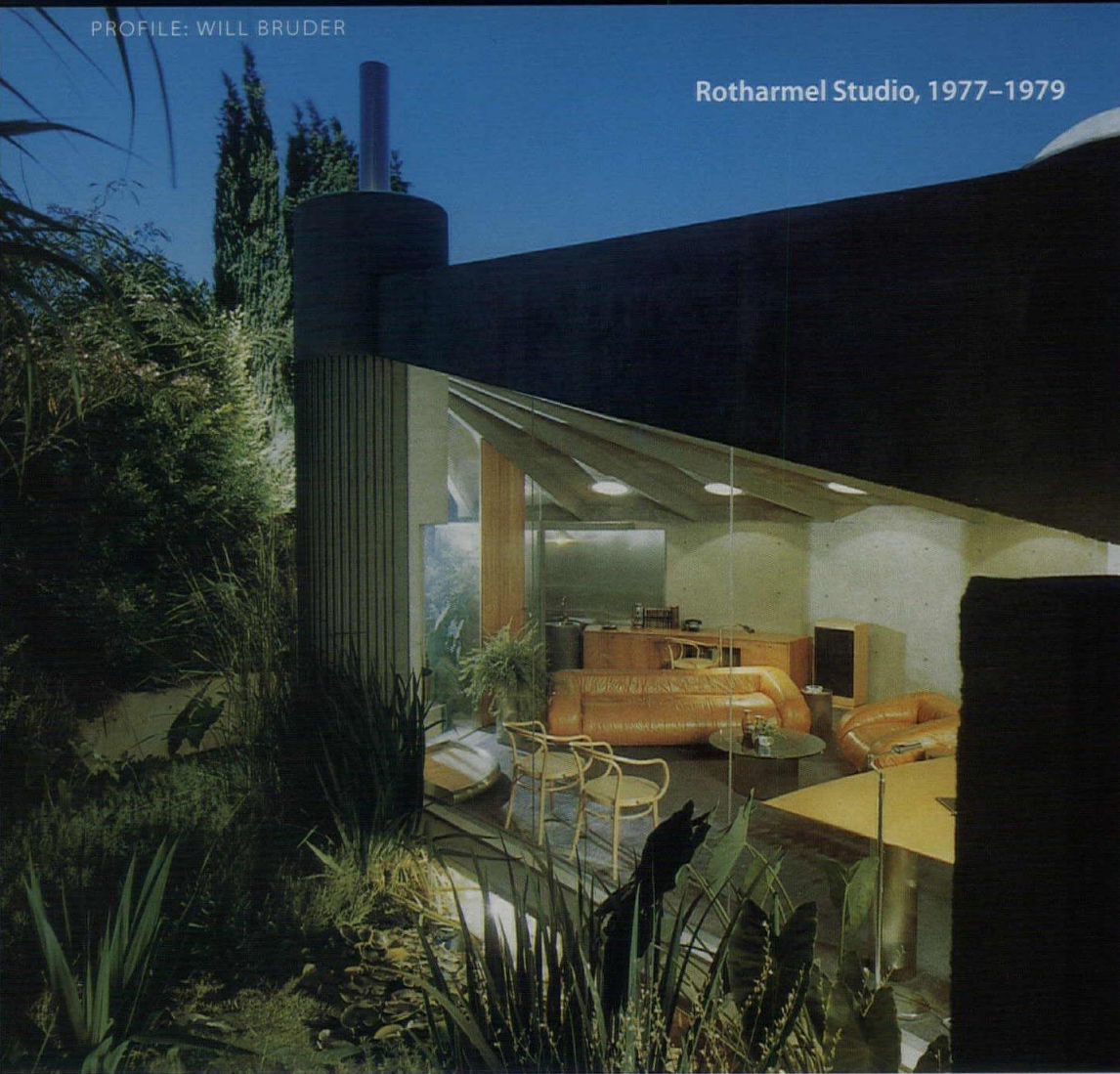
For him, architecture should be a catalyst to public discourse. He defended his ideas at public meetings and battled city officials with the design for the new Central Library in Phoenix, which opened in May to a chorus of oohs, ahs, and ughs. So too, his design for an ad agency in Jackson Hole, Wyoming, also completed this spring, has created a major debate among residents in a town where, according to an article in a local newspaper, "architectural style often seems to mean what size logs you'll choose for your house."

His ability to articulate his ideas, often through the use of metaphor, his willingness to listen to what others have to say, and his infectious passion for his subject make Bruder's relationship with clients and the public less strained than the non-conformity of his architecture might suggest. He will not, however, back down from his beliefs without a fight.

With the completion of the library in Phoenix, Bruder, at age 48, is facing a pivotal moment in his career. He is on the cusp of fame, and the phone is ringing regularly – with the press, book publishers, and potential (*continued on page 84*)



Rotharmel Studio, 1977-1979

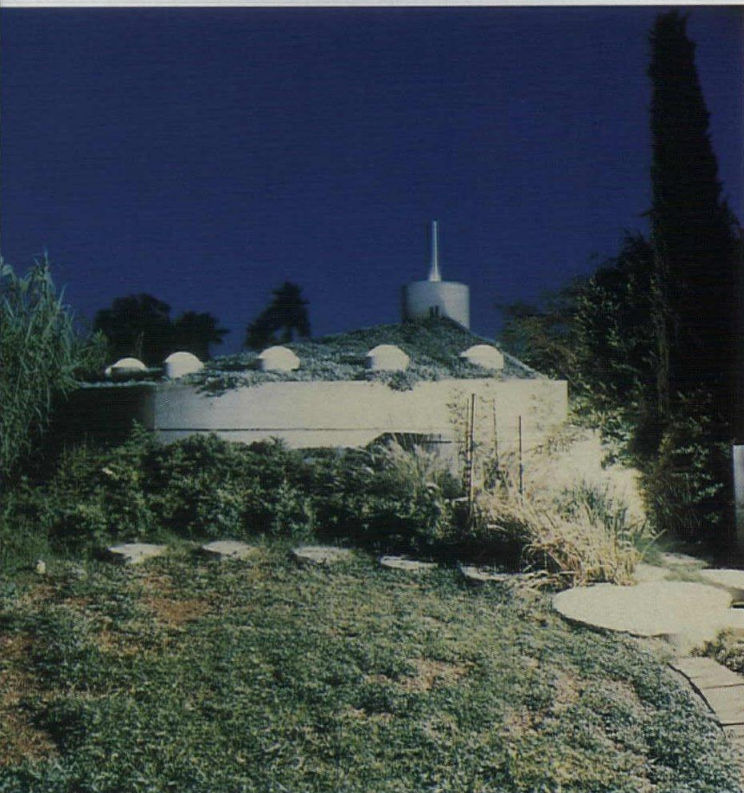


Set in a lush backyard garden in a Glendale, Arizona, subdivision is the 450-square-foot Rotharmel Studio (4), a sculptural structure of textured concrete and mullionless glass. Its circular geometry radiates off a hollow, skylighted concrete column, which supports the landscaped roof (5) and houses the stainless steel fireplace. The roof, pierced by a series of skylighted concrete tubes that double as light fixtures, is a 4-inch-thick concrete shell with beams in board-cast concrete. The large curved walls, cantilevered window sills, and fascias are of sandblasted concrete.

**Project:** Rotharmel Studio, Glendale, Arizona.  
**Architect:** William P. Bruder-Architect, Ltd., New River, Arizona (Will Bruder, designer).  
**Client:** Janet and Rocky Rotharmel.

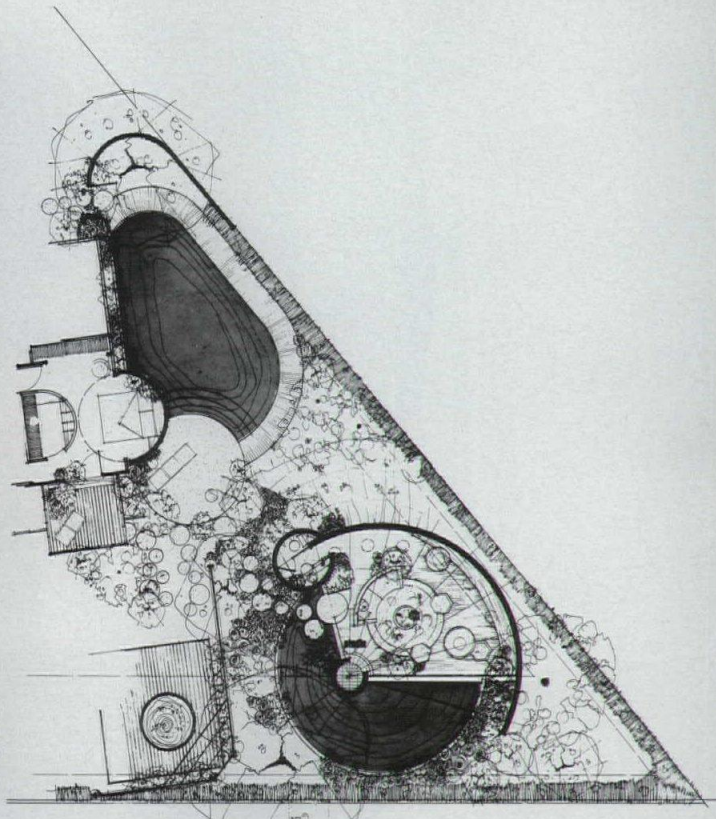
Neil Koppes

4



Neil Koppes

5



ROTHARMEI COMPOUND WITH GROUND FLOOR STUDIO PLAN

N ↑ 20'/6m

## Platt Residence, 1978–1984

Based on a 30-60-degree grid, the triangular plan geometry of the Platt Residence (7) is used to make entry, living, and sleeping modules, each module formed by three-foot-thick walls of desert stone and concrete. In contrast to the rugged walls, which anchor the house to its site, the “spider-frame” roof structure, made of weathered oil-field drilling pipe, appears to hover above the building. Contrasting materials can also be found inside (6, 8),

where the heavy walls and the relatively delicate members of the exposed roof structure with wood infill meet. The house, including the roof, was constructed by its original metalworker-owner and his friends.

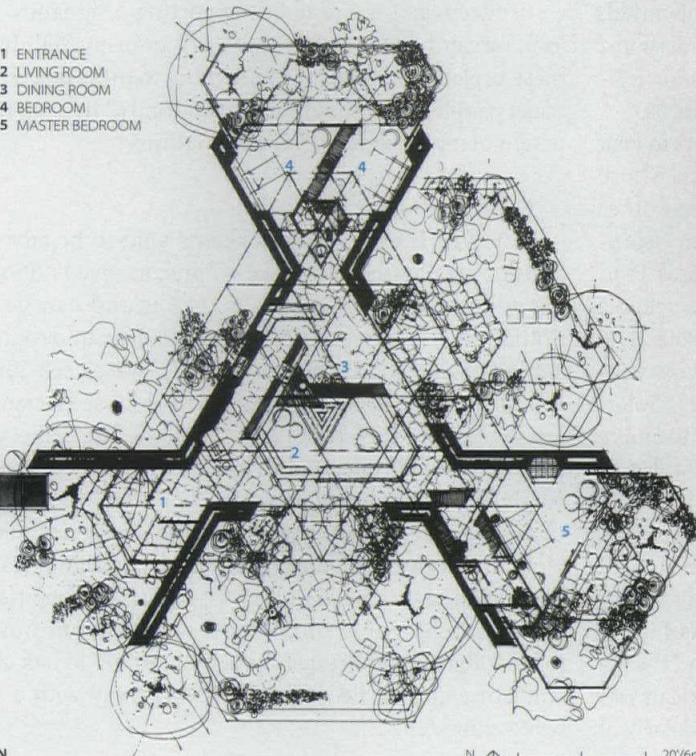
**Project:** Platt Residence, Maricopa County, Arizona.  
**Architect:** William P. Bruder-Architect, Ltd., New River, Arizona (Will Bruder, Tom Andreoli, design team).  
**Client:** David and Valerie Platt.



Photos: this page: Hans Leutner

7

- 1 ENTRANCE
- 2 LIVING ROOM
- 3 DINING ROOM
- 4 BEDROOM
- 5 MASTER BEDROOM



FLOOR PLAN

N ↑ ———— 20'/6m



8

(continued from page 80) clients on the line. Adamant about personally dealing with every aspect of the building process, Bruder now must confront the pressures of a high-profile practice while maintaining the integrity of his own vision.

### **A Self-Taught Architect: Befriending Heros**

Born and raised in Wisconsin in the 1940s, and emotionally and politically formed by the heady 1960s, Bruder cobbled together his architectural education using the same kind of unconventional strategy that guides his designs. After a brief stint at the General Motors Institute, an accredited work/study engineering program, he got a job with architect William Wenzler in Milwaukee, and applied to IIT's architecture school. Wenzler's head draftsman was building his own house, "a Usonian clone," and hired Bruder to do construction work. He later turned down IIT, finding the hands-on experience more useful, and enrolled, instead, at the University of Wisconsin as a sculpture student; there was no architecture school then.

Learning of Paolo Soleri's investigations in Arizona, Bruder traveled south and did a summer workshop with the creator of Arcosanti in 1967. Along the way, he befriended Bruce Goff, and later returned to Wisconsin to get his sculpture degree, hoping to work again for Wenzler. But the architect wouldn't take him back because, says Bruder, "I'd become a rebel with long hair." So he set up interviews with architects in Toronto and in the Northeast, and bought a bus ticket. Eventually, he took a job with Gunnar Birkerts outside Detroit.

But the Sonoran Desert beckoned. Bruder returned to Arizona and got a job with Michael & Kemper Goodwin in Tempe. And he started to moonlight with small jobs – patios, interiors, and renovations, undertaking much of the construction work himself. He got his architecture license in 1974 and opened an office the same year, building his own studio/residence in 1975 in New River, Arizona, where he still lives, and a freestanding studio four years later. Through word-of-mouth and articles in the local press, Bruder got larger commissions, mostly for houses, and later for small offices and branch libraries; to date, he has completed more than 150 projects.

Bruder's self-education involved knocking on doors to visit iconic buildings and to introduce himself to architects whose work he respected. In addition to Goff, he befriended other prominent figures such as John Lautner, the outspoken visionary who apprenticed at Taliesin in the 1930s, and Paul Schweikher, a Modernist who headed the architecture schools at both Yale and Carnegie Mellon in the 1950s and 1960s. The most lasting effect on his work came from friendships with Goff (from whom he learned to listen to the client), Soleri (whose artistry and vision showed Bruder "how to make something from nothing"), and Schweikher (who instilled in Bruder the importance of rigor and delicacy of detail).

One of the defining moments in Bruder's career was a stay at the American Academy in Rome. Studying the craft ethic of Italian Modernism as a Rome Fellow in 1987, Bruder had what could be considered an epiphany on seeing the work of Carlo Scarpa, who became a "godlike figure" to him. Beyond the intricate detailing and the materiality, the young American was taken by the spatial qualities of Scarpa's work, particularly at

the Brion Vega Cemetery. Bruder's pre-Rome work is, as he readily admits, "heavier ... a bit coarser and bigger in scale," while the post-Rome work, increasingly free of his predecessors' stylistic influences, has evolved into an abstraction of Modern forms, "lighter, and more minimalist," as he puts it.

### **Matters of Light and Material**

Bruder's pre-Rome work is uneven: too many ideas, good as they may have been, resulted in some horsy forms. But when the ideas coalesced, masterful works were created. The 1979 Rotharmel Studio (p. 82), for example, is a sculptural meshing of variously textured, cast-in-place concrete with large expanses of mullionless glass. Likewise, the 1984 Platt Residence (p. 83) in Phoenix uses basic materials and a triangular geometry to create a surreal presence in the desert. With his more recent projects, the use of materials and the manipulation of light are more subtle, the intentions more focused.

For Wendell Burnette, a talented young architect who has worked in Bruder's studio since 1985, Bruder's influence on others is in the way he uses everyday materials and "how his plan geometry messes with your head as you move through space ... He goes farther than Wright did."

### **You Are Here: The Importance of Place**

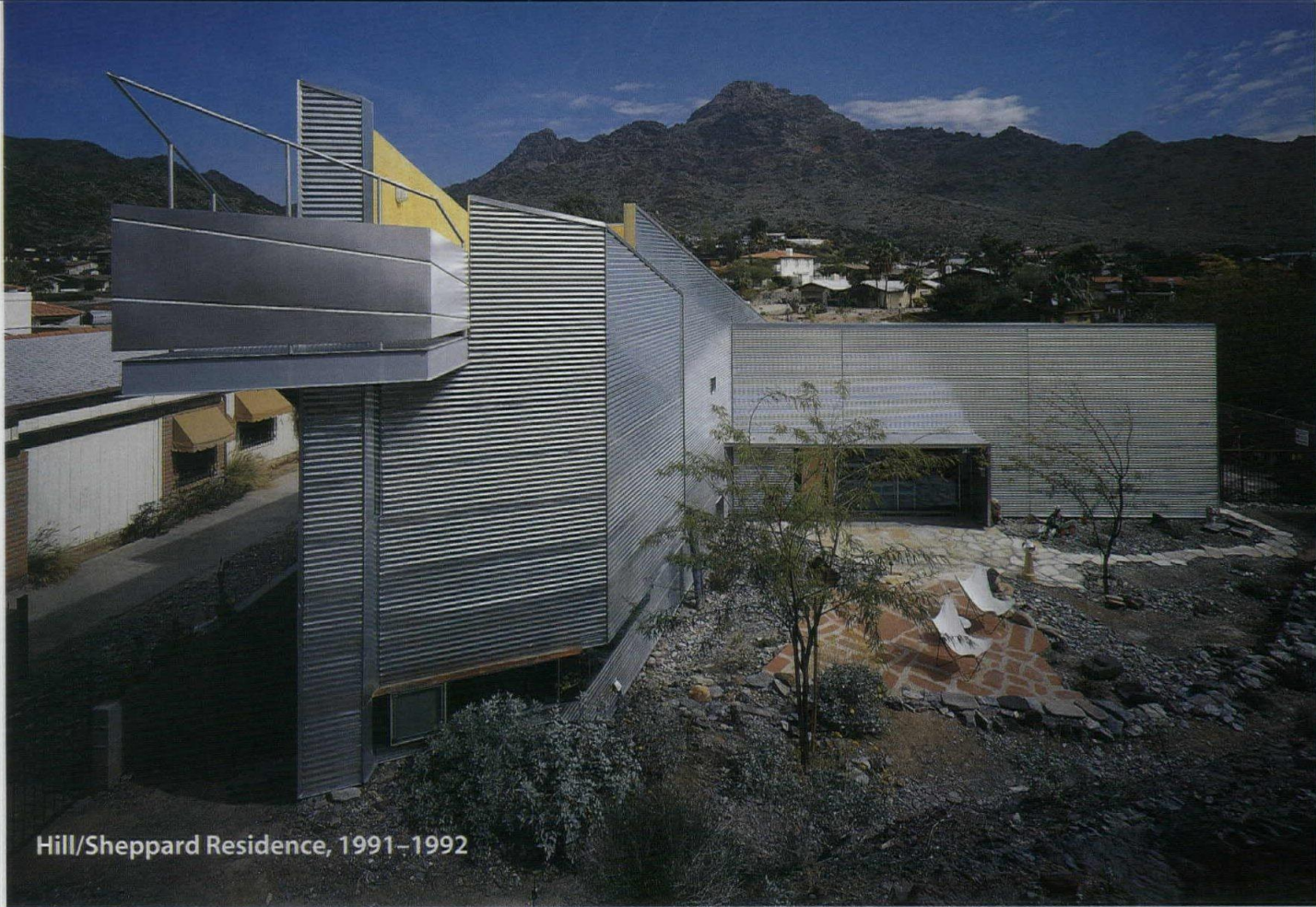
The use of metaphor, a strategy Bruder says he learned from Antoine Predock, has become a constant in his work. The Phoenix Central Library (p. 88), designed with Wendell Burnette as a joint venture of BruderDWLarchitects, was conceived as a mesa transplanted from Monument Valley. Its copper cladding recalls the state's copper mining history. The library's site, Bruder emphasizes, "is not the block it's on, but the city." Similarly, the Riddell Advertising and Design Agency in Jackson Hole, Wyoming (p. 87), which widens as it rises, was inspired by the "muffin" shape of haystacks found on local farmland.

Bruder is not interested in exporting a signature style: "I look forward to the opportunity not to bring Will Bruder to these projects, but to bring something to these places that will make people think about their community," he says, in anticipation of more work outside the Southwest.

### **Client Comments**

Not surprisingly, Bruder's clients tend to be adventurous sorts or people who can shake off preconceived notions, with his guidance, of what architecture is and can be. Rocky Rotharmel, who first commissioned Bruder to design a patio behind his house in Glendale in 1973, "wasn't sensitive to architecture at the time ... I wanted one of those Hacienda-style houses before I met Will." As kids, notes Rotharmel who has commissioned Bruder to do a total of five projects, "we are not taught about architecture."

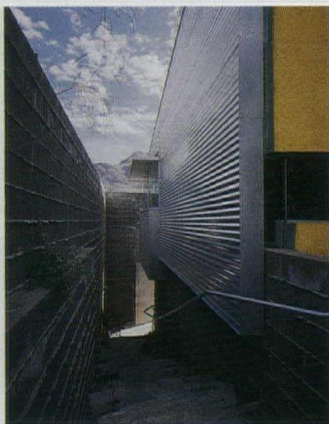
Ed and Lee Riddell, clients for the ad agency in Jackson Hole, are pleased with the uproar Bruder's building has set off. Ed Riddell says of his building: "It signals to potential clients that we aren't going to be conservative about our work." Adding that one of Bruder's gifts is his ability to talk about architecture clearly, he says, "You come away with a sense of being enlightened." □



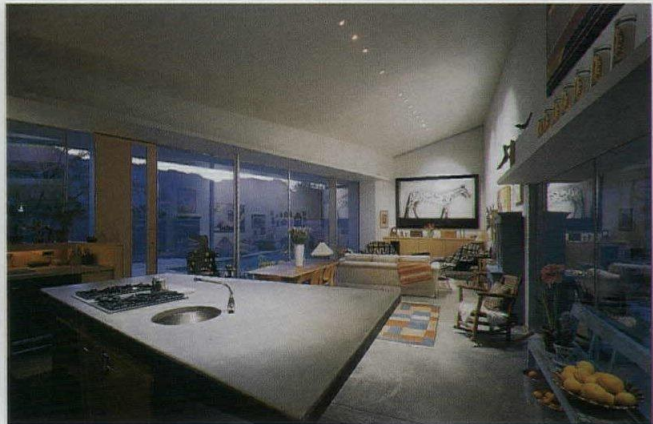
Hill/Sheppard Residence, 1991–1992

9

Sited on a sloping parcel of land in a 1970s subdivision in the Phoenix foothills, the Hill/Sheppard Residence (9) was conceived as a “metaphorical hilltown.” Its abstract forms are clad in corrugated and galvanized sheet metal (a material used in agricultural buildings in the area since the 19th Century). This multilevel house, for a family of art collectors, is organized as a series of interconnected interior spaces and garden courtyards. The entrance “canyon” (10) is formed by a wall of sandblasted red-cinder concrete blocks, with weeping mortar. The main living space (11) has a polished concrete floor, maple built-ins, and a cantilevered concrete kitchen/dining counter.

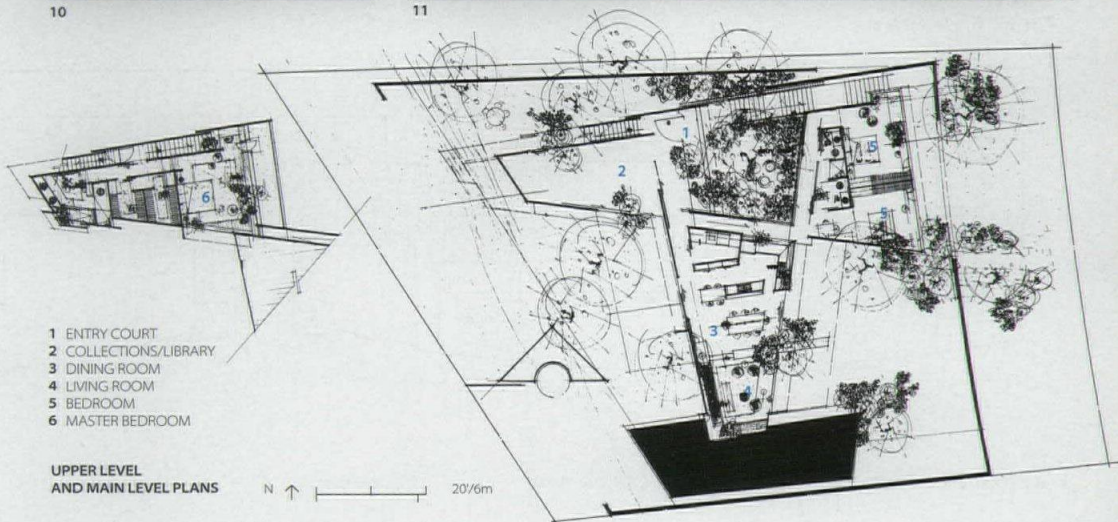


10



11

Photos this page © Tim Hurley



**Project:** Hill/Sheppard Residence, Phoenix, Arizona.  
**Architect:** William P. Bruder-Architect, Ltd., New River, Arizona (Will Bruder, Wendell Burnette, Beau Dromiack, Tyler Green, design team).  
**Client:** John Hill and Linda Sheppard.



Temple Kol Ami, 1993–1994

Photos this page: Will Bruder

12

The irregular setting of this temple's block walls (13) evokes the stone of the Western Wall in Jerusalem. Its villagelike street of classrooms (12) is protected from the sun by two continuous canopies. Bruder funnels natural light into the multi-purpose hall/sanctuary (14).

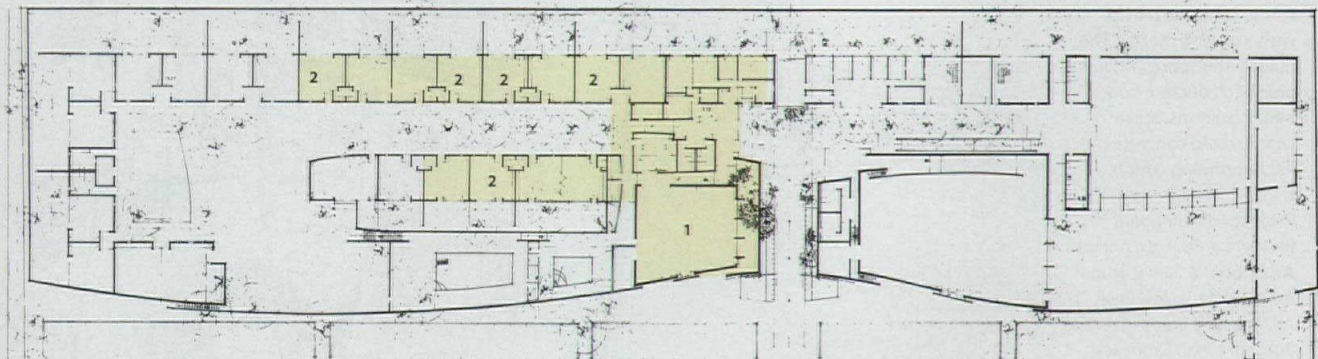
**Project:** Temple Kol Ami, Scottsdale, Arizona.  
**Architect:** William P. Bruder-Architect (Will Bruder, Wendell Burnette, Eric Robinson, Beau Dromiack, Maryann Bloomfield, Tim Wert, design team).  
**Client:** Temple Kol Ami.



13



14



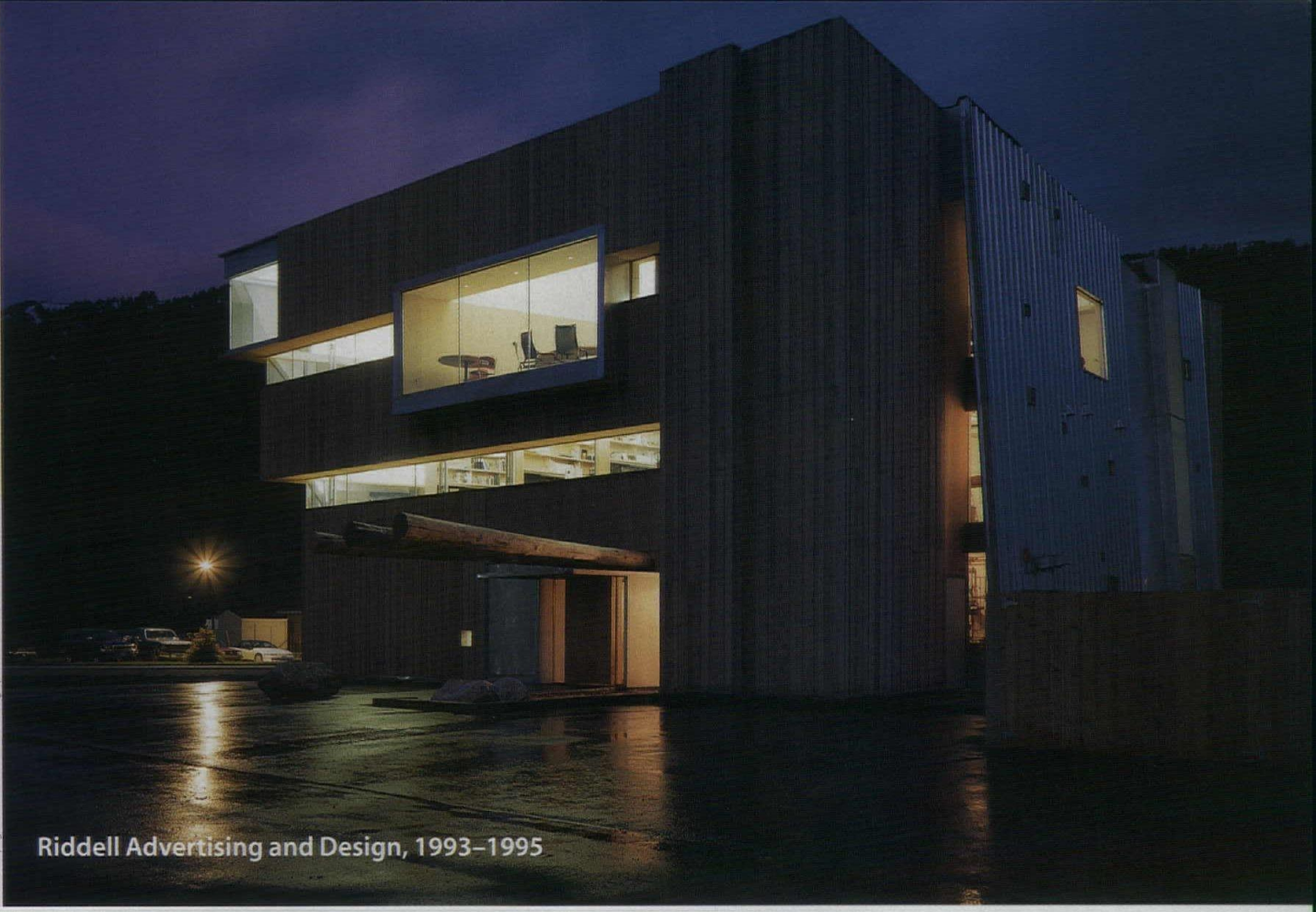
MASTER SITE PLAN STUDY

1 MULTI PURPOSE/SANCTUARY  
 2 CLASSROOM

TINTED AREA BUILT TO DATE

N → 40'/12m





**Riddell Advertising and Design, 1993–1995**

15

The subject of debate over its appropriateness for Jackson Hole, Wyoming, this three-story ad agency (15) houses 7,500-square-feet of office, studio, and production space. The building does pay respect to the local vernacular, but not in a way typical of other Jackson buildings: its design was inspired by the “muffin” haystacks found on local farms; the entrance canopy’s giant logs and the peeled log columns that rise through the atrium (16) and support the roof respond to the local building material, as does the galvanized metal rear wall. When employees are seated, the strip windows (17) shift the view from the immediate context to the surrounding mountains.



16

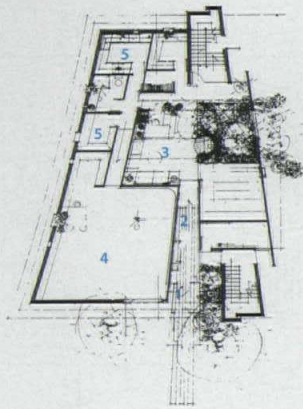


17

**Project:** Riddell Advertising and Design, Jackson Hole, Wyoming.

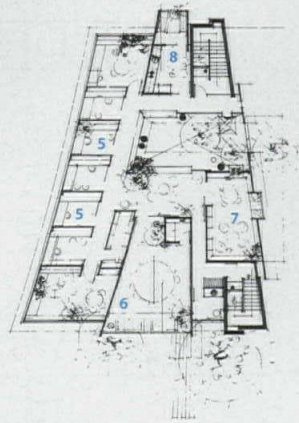
**Architect:** William P. Bruder-Architect, Ltd., New River, Arizona (Will Bruder, Ed Ewers, Dewayne Smyth, Maryann Bloomfield, design team).

**Client:** Ed and Lee Riddell.



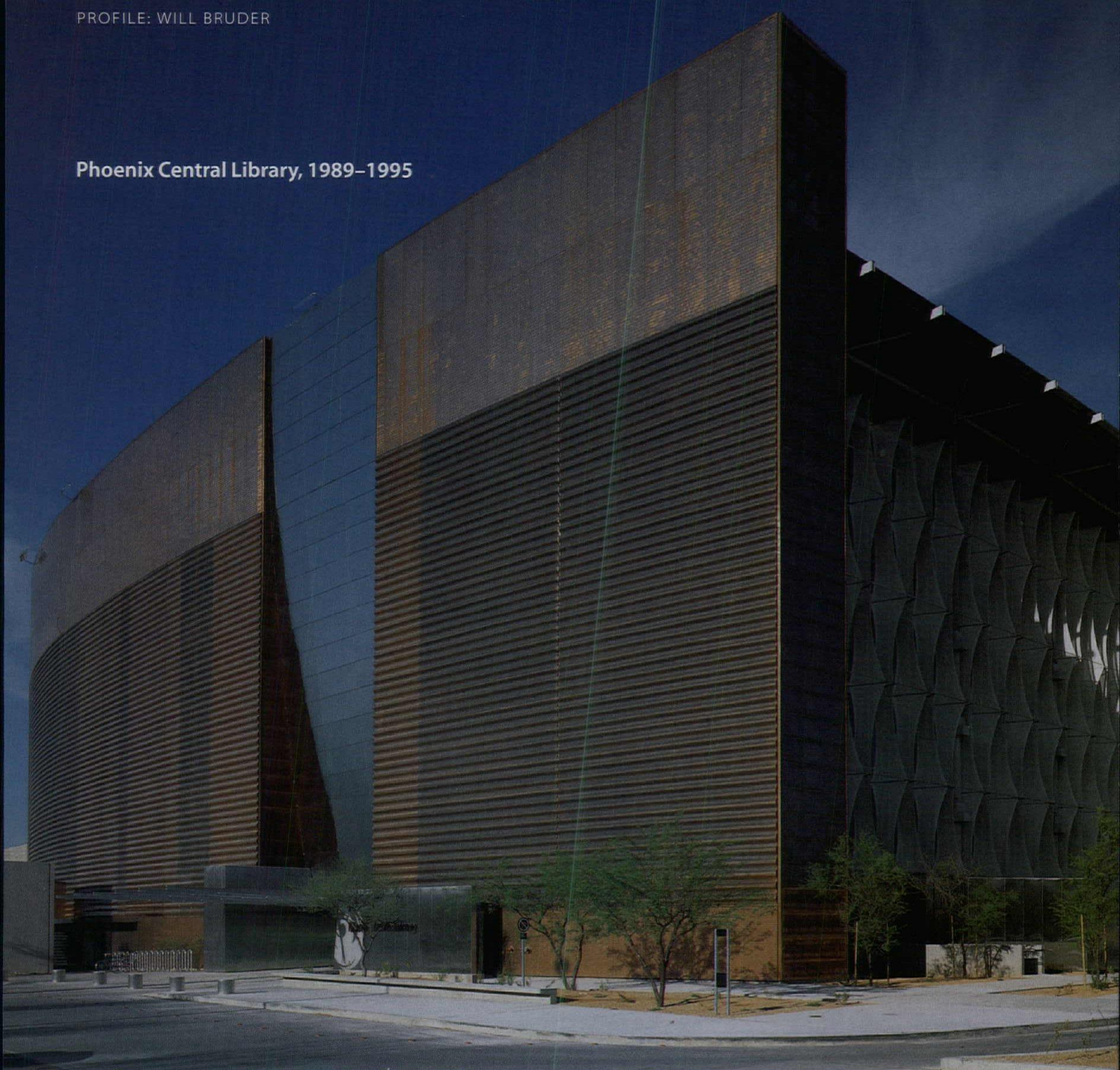
FIRST LEVEL PLAN N ↓ 20'/6m

- 1 ENTRY
- 2 GALLERY
- 3 RECEPTION
- 4 PHOTO STUDIO
- 5 OFFICE
- 6 CONFERENCE
- 7 LIBRARY
- 8 LOUNGE



THIRD LEVEL PLAN

# Phoenix Central Library, 1989–1995

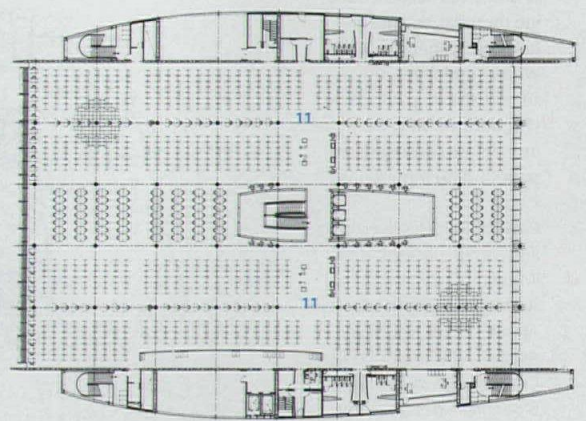


18



FIRST FLOOR PLAN

N → 40/12m



FIFTH FLOOR PLAN (GREAT READING ROOM)

88

P/A July 1995

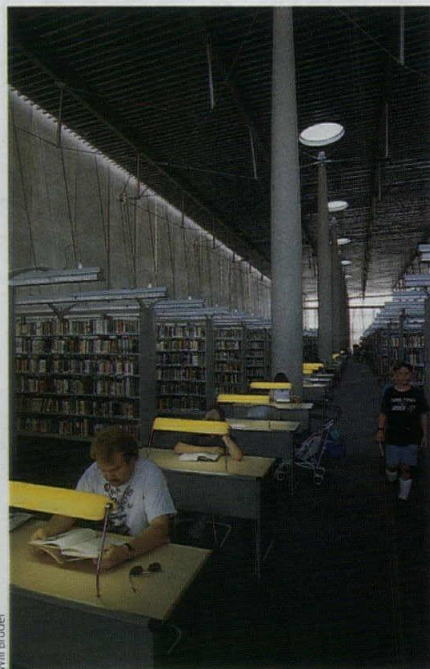


© Bob Freund



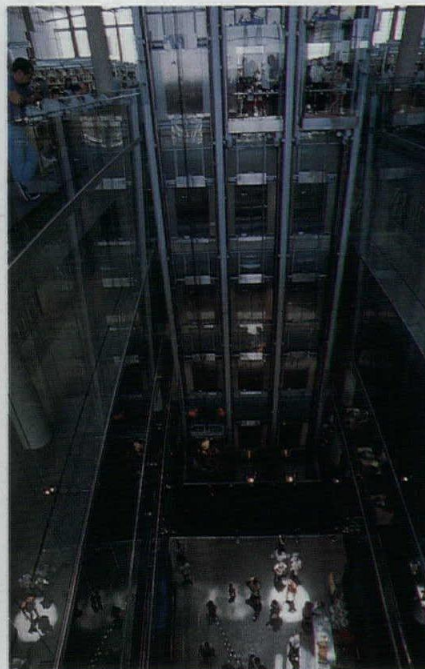
Will Bruder

19



Will Bruder

20



Will Bruder

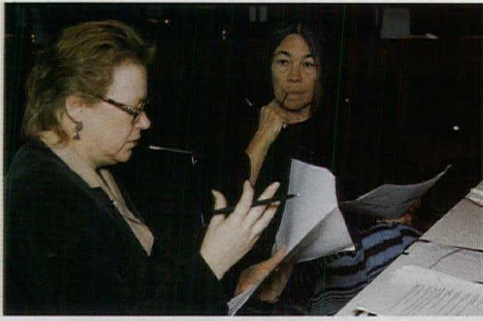
21

- 1 ENTRANCE
- 2 LOBBY
- 3 CHECK-IN
- 4 CIRCULATION
- 5 ATRIUM
- 6 CHECK-OUT
- 7 FUTURE DINING ROOM
- 8 AUDIO/VIDEO
- 9 BIOGRAPHY
- 10 JUVENILE BOOKS
- 11 NONFICTION COLLECTION

The 280,000-square-foot Central Library (18) on Phoenix's main north-south artery opened in May. Shade sails on the north end of the building control glare and cut the wind, while an automated louver system modulates the sunlight entering the south end of the library. "Saddle bags" to the east and west, clad in strips of opaque and perforated copper, house mechanical systems and services. A five-story atrium (21), dubbed the "Crystal

Canyon" by Bruder to emphasize its extensive use of glass, rises from the ground floor to the Great Reading Room (19) on the top floor, where the nonfiction collection is located. Here, candlestick columns, cables, and struts support the roof, which is perforated with round skylights. At noon, desert light illuminates the walls through continuous skylights at the ceiling's edges, making the roof appear to float (20).

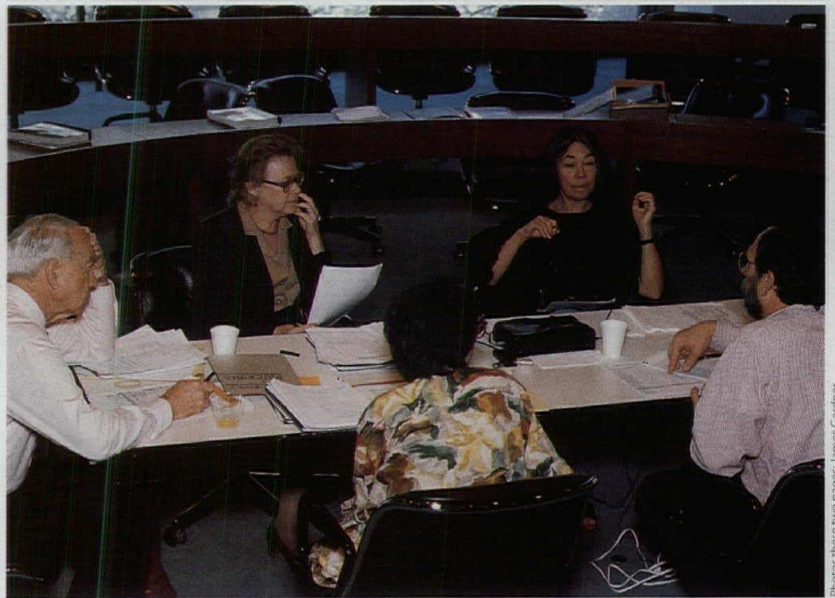
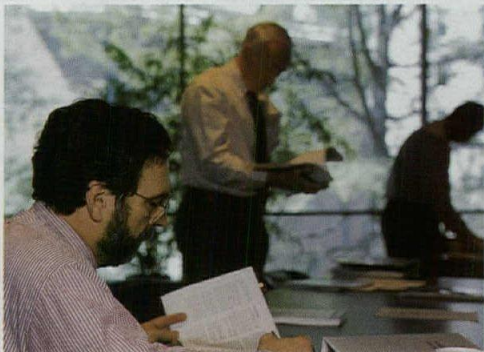
**Project:** Phoenix Central Library, Phoenix, Arizona.  
**Architect:** bruderDWLarchitects, Phoenix (Will Bruder, Wendell Burnette, Carleton Van Deman, Rick Joy, Lauren Clark, Beau Dromiack, Bob Adams, Toni Ann Hindley, Maryann Bloomfield, Peter Pascu, James Lindlan, Frank Henry, John Chopas, Michael Haake, Lito Aquino, Dan Filuk, Dean Olsen, Vicky Ramella, Sharon Kraus, Mark Dee, Marc Arnold, design team).  
**Building engineer:** Ove Arup & Partners, Los Angeles.  
**Client:** City of Phoenix.



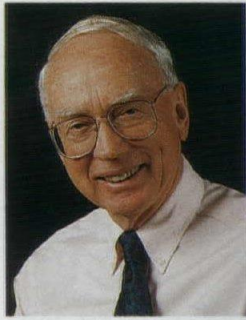
# The Second Annual

Cosponsored by the American  
Institute for Architectural Research

# P/A Awards for



Photos these two pages: James Gardner



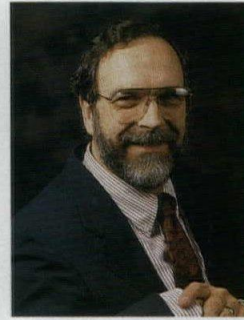
**Donald H. Lutes, FAIA**  
**Chair**  
 Architect  
 Springfield, Oregon



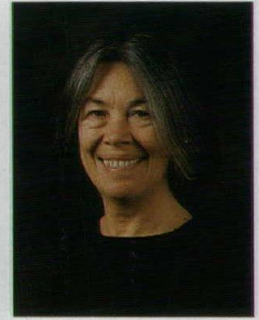
**Frances Downing, Ph.D.**  
 Associate Professor of  
 Architecture  
 Texas A&M University,  
 College Station



**Ethel S. Goodstein**  
 Associate Professor of  
 Architecture  
 University of Arkansas,  
 Fayetteville



**Thomas D. Pugh**  
 Director, Institute of  
 Building Sciences  
 Associate Professor of  
 Architecture  
 Florida A&M University,  
 Tallahassee



**Adèle Naudé Santos, AIA**  
 Professor of Architecture  
 University of California,  
 Berkeley  
 Principal, Adèle Naudé  
 Santos & Associates  
 San Diego and Philadelphia

# Architectural Research

In our continuing effort to join the world of architectural research with that of practice, P/A presents the winners of our 2nd Annual Awards for Architectural Research. The awards program is a collaboration of the magazine and the American Institute for Architectural Research (formally the AIA/ACSA Council on Architectural Research). Reflecting this joint effort, the awards jury was a mix of architectural academics, researchers, and practitioners.

P/A received 50 submissions to the awards program (abstracts of all this year's submissions are available from P/A, see page 102). Nearly half of the submissions, 24, were in the category of Energy and Sustainable Design. Six submissions were in the field of Technology and Materials, and the remainder were in Behavioral and Social Science. The jury chose three award winners (two in Behavioral and Social Science and one in Technology and Materials) and two citation winners (both in Energy and Sustainable Design).

The criteria the jury used to make its selection were fundamental: Does the submission represent new knowledge, or a new understanding of existing knowledge? Is the research architectural? How rigorous is the research, and are its assumptions and methodology reasonable and sound? What is the

applicability of the research; are the findings readily usable, or do they provide a viable direction for future work? In its deliberations the jury used these criteria to guide its discussions, and each submission was judged on its own merits.

The jury also discussed the role of architectural research in the schools and in the profession. Several jurors expressed concern that no good mechanism exists to make practitioners aware of the range of research being undertaken and how it might be useful. They noted the dearth of applied research in the submissions, and suggested that practicing architects be encouraged to submit their own research that builds on the work of others. They also questioned why research was not generally viewed as a viable part of American architectural practice (pointing out, for instance, that the Intern Development Program does not list "Research" as a category for fulfilling architectural internship). Another issue was the role of disseminated research as material that architects can use to fulfill continuing education requirements.

Through this awards program and the regular publication of current research, P/A hopes to raise the profession's consciousness of the value of architectural research, and to spur its development.

**Michael J. Crosbie**

## Award

# Smart Concrete

Carolyn Dry  
School of Architecture  
University of Illinois,  
Champaign-Urbana

## Jury Comments

This research has a direct and significant affect on sustainability and design. If the material turns out in practice to be as promising as it is in basic research, it will be dramatic. The research and its presentation give the profession a long-term glimpse of a new material and what it might mean. The underlying idea in this research is to increase the longevity of buildings.

**Principal Researcher/Author:** Carolyn Dry.  
**Client/Funding Source:** National Science Foundation/National Academy of Sciences.  
**Contact:** Carolyn Dry, School of Architecture, University of Illinois/ Champaign-Urbana, Champaign, IL 61820; phone: (217) 333-1913.



MICROSCOPE PHOTO OF POLYMER-COATED GLASS PIPETTE WITH ADHESIVE BEING RELEASED

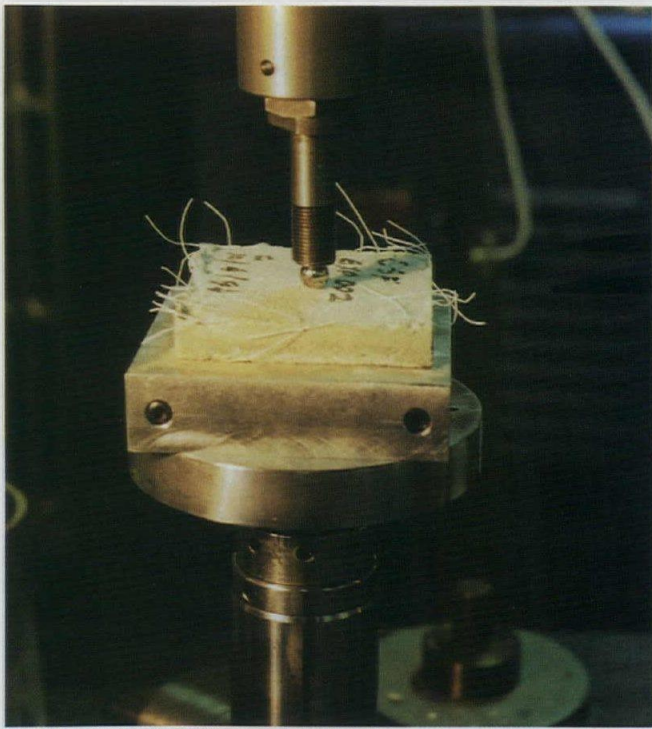
## Smart Materials that Sense and Repair Damage

Concrete materials present unresolved durability issues. Life-cycle costs are high, and damage can be unsightly and unpredictable. If the defects of permeability and brittleness in concrete were resolved, architects could be free of some design constraints such as the required thickness of concrete over rebars and the size of structural elements. Our approach is to develop a material in which chemicals are released into concrete over time to prevent environmental deterioration of the material. Such things as overloading or corrosion signal the release of the healing chemical. We have developed a design in which hollow porous fibers release chemicals into the cement. The amount of chemical released is being researched mainly as a function of coating design and also fiber type.

Smart materials are defined as systems that sense a change in a particular physical parameter and respond to the impetus without external control. Noninterventionist in nature, the composite designs release repair chemicals only when subjected to overloads or to degradation from the environment. The sensing and remediation occur only where needed, as the chemical fibers are distributed throughout the concrete or are located near potential corrosion points.

These tailor-made smart materials consist of several parts, including an agent of internal deterioration, a stimulus to release the repairing chemical, a fiber, a coating or fiber wall that can be removed or changed in response to the stimulus, and a chemical carried inside the fiber.

The objectives of the fibers are to enhance strength and ductility (reduce brittleness) over time with each loading, and/or to increase the concrete's longevity by delaying the onset of, and reducing the overall amount of, corrosion.



TESTING CONCRETE FOR DYNAMIC IMPACT RESISTANCE

### Methodology

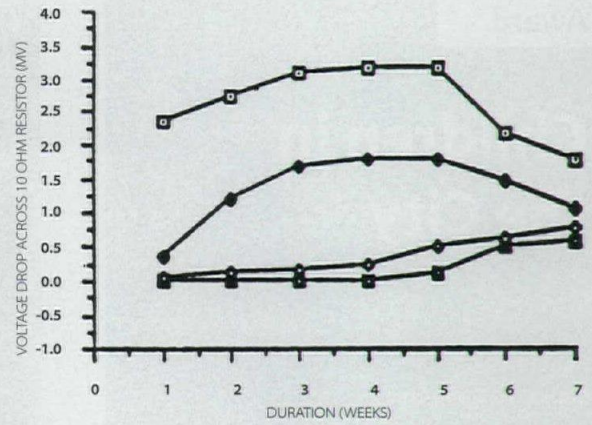
To alleviate cracking, hollow porous glass fibers containing adhesive chemicals are put into the matrix. The chemicals are released from the fibers when the matrix cracks from loading, breaking the fibers. This is the ideal situation in which the environmental degradation, namely loading, is the stimulus to release the repair chemical.

Repairing cracks in concrete involves the release of crack-adhering adhesives from hollow glass-fibers. Loading, which causes microcracking in the matrix, breaks the fibers and releases a chemical that flows into microcracks. Test results show that cracks are repaired and the material is made tougher, more ductile, and less brittle.

Comparison of the records of the first loading (before release of the chemical) and the second loading (after release of the adhesive into the matrix) revealed that the adhesive-loaded samples carried more of a load on the second bend than on the first bend, while in general, that was not the case for the controls.

To prevent corrosion an anticorrosion chemical occupies hollow porous polypropylene fibers. A change in chloride ion concentration (salt) dissolves a polyol coating on the fibers, and the chemical is released from the fiber wall. The change in the chloride level, which causes corrosion, is the sensor and also the activator for the remedial or preventive action.

Experiments were also performed on cement blocks containing steel reinforcing bars, on top of which was placed a trough containing salt water. This follows an ASTM standard test developed by the architecture/engineering firm Wiss, Janney, Elstner. The ponding and drying occurred every two weeks under a light that cycled on and off every hour. The voltage difference at the rebars (see graph above), an indication of corrosion, was measured every week over time.



- CONTROL, NO FIBERS
- CALCIUM NITRATE FREELY MIXED
- CALCIUM NITRATE IN FIBERS COATED WITH POLYOL
- ◇— CALCIUM NITRATE IN FIBERS COATED WITH WAX

COMPARISON OF VOLTAGE DROP ACROSS A RESISTOR FOR CORROSION TESTING

ENVIRONMENTAL DISTRESS TREATED	SENSORS		ACTUATORS	
	FIBER	MECHANISM TO RELEASE CHEMICAL	STIMULUS	RELEASE OF CHEMICAL
CRACKING	HOLLOW BRITTLE OR HOLLOW POROUS FLEXIBLE PERHAPS COATED (FIBER-GLASS-POLY-PROPYLENE COATING OF WAX, CEMENT)	FIBER BREAKAGE COATING DEBONDING CONTRACTION OF FIBER	LOADING OR CRACK ENERGY	CROSSLINKER REHYDRATER POLYMER ADHESIVE (EPOXY, XYPEX, CEMENTS)
CORROSION	COATED, HOLLOW POROUS (POLY-PROPYLENE COATING OF POLYOL)	COATING DISSOLUTION	CHANGE IN PH OR PRESENCE OF CHLORIDE IONS	ANTI-CORROSION CHEMICAL (CALCIUM NITRATE)

STRESSES TO CONCRETE AND CHEMICAL REMEDIES

### Significance of the Results

This research leads to the production of materials with increased durability that allow more freedom and plasticity in concrete design. It is an example of adaptable design or "design with time." Over the years we have developed research materials that attempt to follow a biological paradigm. We use local, inexpensive materials, often recycled, that are self-positioning as much as possible, that can adapt to the environment, and that can disintegrate easily if their usefulness ends.

In his book, *How Buildings Learn*, Stewart Brand observes that "buildings have lives in time. They change and grow as the lives of their users change." Brand cites materials that mend themselves as contributing to the durability and sustainability of architecture that can change with its users.

## Award

# Children in the City

Shirl Buss  
Sausalito, California

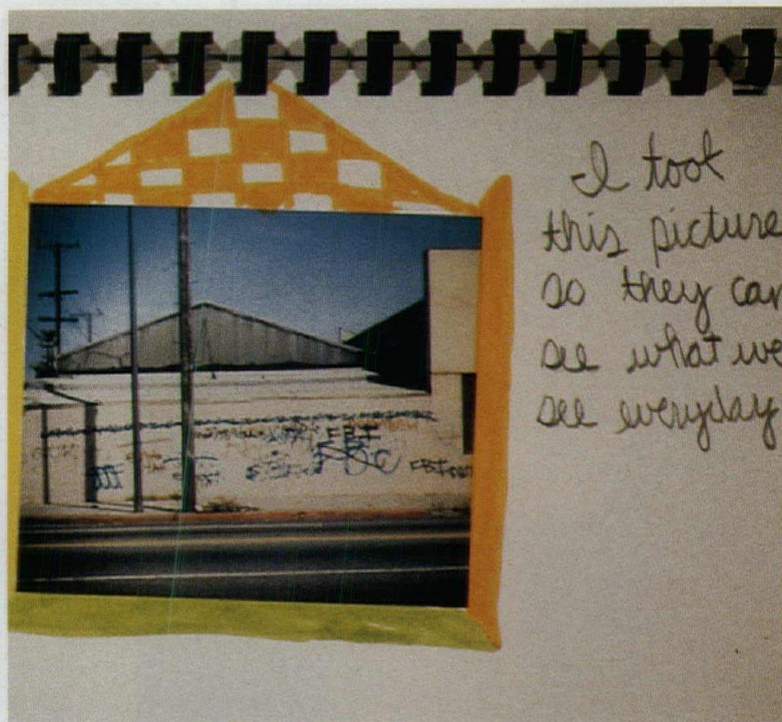
## Jury Comments

This study is top-of-the-line work. It has powerful ethical, social, and moral content. The author defines a problem clearly and identifies the role that architects have in the solution. There is also an intelligent discussion of methods used and how they relate to the study.

**Principal Researcher/Author:** Shirl Buss.

**Funding Source:** Scott Fellowship, University of California, Los Angeles; the American Institute of Architects Advanced Research.

**Contact:** Shirl Buss, 314 2nd Street, Sausalito, CA 94965; phone: (415) 332-8766.



A JOURNAL BY A CHILD IN THE WATTS NEIGHBORHOOD IN LOS ANGELES

## Children and the Urban Spatial Environment: Meaning and Action from Young People's Angle of Vision

Using the basic assumption that the morphology of the city expresses the underlying dynamics of the social and political economy, this two-year research project explores the dialectics of urban space and child development. The key themes of relevance to children and youth intersect with the evolving ecology of the built environment in historic and contemporary urban settings.

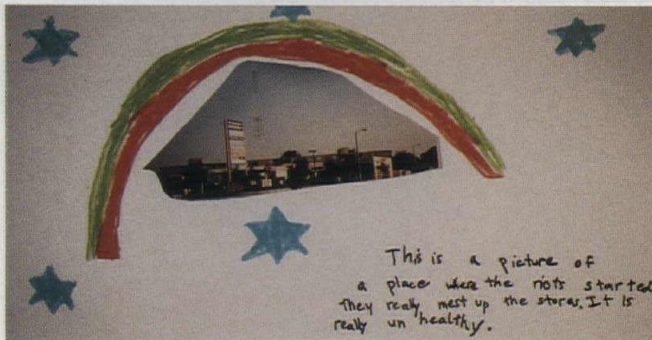
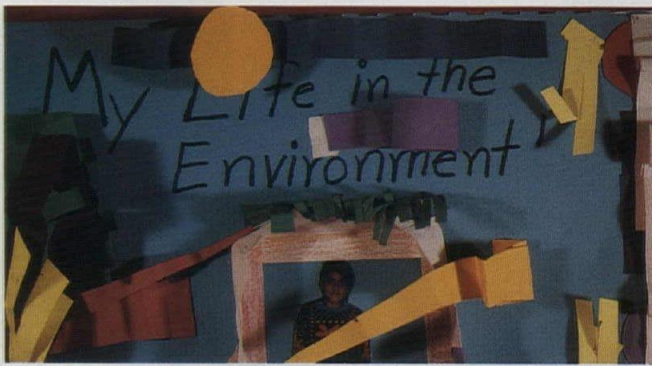
### Methodology

Integrated into the study is the assumption that young people are capable co-researchers who can, and should, be involved in the negotiations and discussions about urban space. Two action-oriented research methods are used: photo journals and focus dyads (interview and discussion sessions). These methods help to uncover the ways children are experiencing urban Los Angeles. The methods are designed to allow children to discover, document, and describe the environmental interactions of their everyday lives.

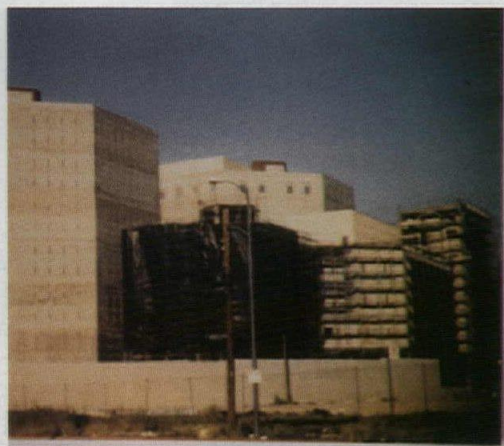
The research involved 115 children, ages 9 to 11, in five different areas of urban Los Angeles: Watts, Baldwin Hills, East Los Angeles, Downtown, and Santa Monica. The majority of the children were Latino and African-American from varying economic backgrounds ranging from poor working class to upper-middle class. The sample also included Anglo-Americans and Asian-Americans.

Each child took a camera into his or her home, neighborhood, and community for several days to document everyday environmental interactions and settings. They photographed places where they live, play, study, and travel. Together they





JOURNAL ENTRIES INCLUDE SELF-PORTRAITS AND RECOLLECTIONS OF COMMUNITY STRIFE



This is the new jail they are building. The jail is in downtown. I took it because I don't like it. Because the people in are in jail could get out.

A CHILD JOURNALIST COMMENTS ON A RECENTLY CONSTRUCTED JAIL

captured 1,741 images of Los Angeles, which they arranged, described, and analyzed in individual photo journals. Then, in paired interview and discussion sessions, the children responded to a series of questions about their feelings and perceptions of the city.

The journals and dyads offer a means of representing and analyzing the social and physical systems of urban life from the child's angle of vision. The data are then analyzed within the theoretical framework of contemporary urban geography and urban design discourse.

### Significance of the Results

With their photographs, narratives, and discussions, children from all five areas of urban L.A. transmit their anxieties about chronic stresses in their everyday environments. From the perspective of both victims and actors, the children describe how they negotiate and adapt to buildings, infrastructure, and spatial forms created by adults. In their photos and stories they tell us about the various rhythms and textures of the city, and about the interconnected social systems that shape the physical contours of their lives.

While the study's emphasis is on the spatial syntax of the city and its role in shaping children's development, the children's emphasis is on how social relations directly and symbolically affect their physical world. They discuss physical and social environmental stresses such as graffiti, pollution, gangs, and gunfire, which they say are eroding the boundaries around their homes, schools, and parks. They also describe special places, artifacts, and landmarks that enhance their feelings of comfort and pleasure and allow them to be resilient, creative, and optimistic residents of the city.

Most of the children in this study are at an age where they should be becoming individuals apart from their parents, de-

veloping an autonomous identity, negotiating relationships with their peers, and learning skills and tasks associated with the fundamental tools of technology and culture. Instead, they are grappling with everyday survival issues such as: Will I be shot today? What are those gang-bangers on the corner up to? How am I going to play in places "mess" up with litter, pollution, and trash? Will there be another riot? Such former sanctuaries as neighborhoods, streets, parks, playgrounds, public places, and even some schools, are now perceived as risky places to be avoided. Because of the violence and the grim environmental conditions surrounding them, some of the children in this study are fatalistic, depressed, or numb.

However, most of the children also display an ability to adjust to adversity. Their photos and journals show how they adapt to a built environment created by adults, and how they are manipulating and changing that environment to meet their own needs better. The children tell us how they resist spatial domination, and how they engage in creative activities within the urban setting. They show how they claim spaces as their own, and how they establish a small degree of spatial hegemony within the larger city.

This study concludes with a discussion of the theory and practice of urban education programs that support children, making the link between their critique of the city and public activism. Outlined are ways in which school-based programs can encourage children and youths to realize their potential as inventors, critics, and activists as they engage in projects to improve the quality of their personal spaces and communities. These programs let children translate their powerless feelings into knowledge, and in turn, to convert that knowledge into action. The programs model ways to involve youth proactively as protagonists in civic life and to engage them as revitalizing forces in their own communities.

## Award

# Form in Contention

Dana Cuff  
Department of Architecture  
University of California, Los Angeles

Tridib Banerjee  
School of Urban & Regional Planning  
University of Southern California,  
Los Angeles

## Jury Comments

This is original work that affects everyone in practice. It attempts to draw something out of the development process that is of use to architects, dealing with an unfortunate reality in a systematic way. It is thorough and the methodology is sound, because it attempts to present the range of views of those in the development and design process. There are layers of issues that are interconnected, and this project offers multiple readings of the built environment and acknowledges their equality.

**Principal Researchers/Authors:** Dana Cuff, Tridib Banerjee, principal investigators; Ken Beck, Achva Stein, project team; Steven Flusty, Duane Jackson, Kevin Maher, Robert Manford, Jeong Ho Moon, Jade Satterwaite, Mary Shearill, Ashwani Vasishth, research assistants; Marc Fredrickson, Karen Adhikari, graphic design.

**Funding Source:** National Endowment for the Arts.

**Contact:** Dana Cuff, Department of Architecture & Urban Design, UCLA, Los Angeles, CA 90095-1467; phone: (310) 206-5517; fax: (310) 825-7745.



Maguire Thomas Partners

DETAIL OF SITE MODEL FOR PLAYA VISTA, ONE OF THE DEVELOPMENTS STUDIED

## Form in Contention: Design in Development Disputes

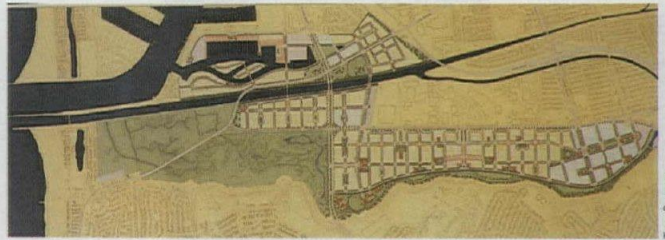
The design of American cities today is as likely to take place in council chambers as in architects' or planners' offices. Contentious development is the means by which increments of the city are planned, as community activists expand the territory over which their perceived rights extend. The parts of the city most hotly debated include important public projects, remaining open spaces, places of architectural significance, and seemingly trivial modifications of local interest. This study is important because the expanding political arena, one of the most significant trends facing American cities, has fundamentally transformed contemporary architectural practice, yet practitioners have been armed with little more than anecdotal reports.

American cities and suburbs have crossed the threshold of a new era, marked by environmental protection, down-zoning, the Not-In-My-Backyard movement, and no-growth sentiment. Contentious developments, distinct from NIMBY disputes, are defined here as those debates about the physical environment in which contesting parties enter into planning discussions, recognizing that some change is either desirable or inevitable. From the architects' perspective, projects are constrained by a political context of regulations, conflicting interests, and review boards.

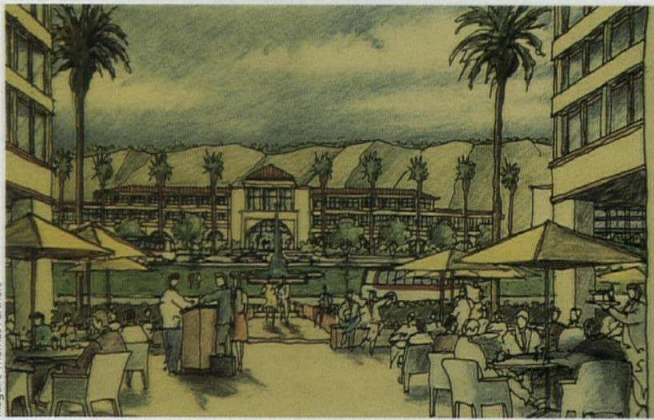
Recent regulatory controls ensure that developers negotiate in good faith with neighborhood organizations and preservationists if they are to build at all. In this negotiation, the role of the architect is ambiguous, yet at the same time increasingly critical because the shape of future growth is a principal issue at stake. The physical qualities of a new development often become the catalyst around which key issues of the debate are formulated. This participation has a price, for the debate tends



OPEN SPACE AT PLAYA VISTA



PLAYA VISTA MASTER PLAN



MIXED-USE COMPLEX AT PLAYA VISTA



COMMERCIAL AND RESIDENTIAL BUILDINGS AT PLAYA VISTA

to wear down even the strongest design proposals. As various parties place priority on particular issues over an integrated whole, compromise threatens the integrity of many projects, yet others seem to weather such storms. In some instances, development disputes create opportunities for a level of quality not otherwise sought by the sponsor.

### Methodology

We found four general types of literature that serve as useful background, if not intellectual antecedents of our own study. First is the extensive body of knowledge concerning participatory design. Second, behavioral design research provides systematic inquiries into public values and preferences related to architectural form, environmental quality, and the built environment more generally. Third, there is a burgeoning area of study concerning dispute resolution, consensus planning, and negotiation. And last, a new body of research concerns anti-growth sentiment in contemporary society.

To study design in contentious developments, it is necessary to examine actual cases in order to weave a portrayal of the actors, events, circumstances, issues, and opportunities for design. We approached the topic ethnographically, adopting the theoretical stance of critical ethnographers like George Marcus and James Clifford, who see interpretation from multitudinous accounts as a creative construction of the researcher/author. Such methods are not quantitative or experimental – scientific methods being incapable of grasping understanding of our subject at present. Our methods are rigorous and multiple. Six case studies of recent private or nonprofit developments were selected to illuminate issues significant to design disputes, including historic preservation, environmental protection, affordable housing, high-density intrusions, and traffic. Information was gathered in three

ways: interviews with participants, archival research, particularly in the popular media, and on-site observations.

Information was collected for each of the case projects, produced from the convergent methods described above. This information was analyzed and interpreted in two ways. A series of project stories comprise Part 1 of the report. These are narrative descriptions of the complex and multifaceted case projects – their histories, their actors, their dramas, and the role of design in each. In Part 2 of the report, members of the research team survey the case projects (such as Playa Vista, above) to consider their broader implications. These essays consider the role of design in negotiation, conceptions of property rights in contemporary disputes, the role of representation in contentions, the economic feasibility of contentious development, and the extent to which critical environmental issues are addressed by communities and developers. Collectively, the project stories and analytic essays construct a valuable body of knowledge about contentious development and its impact.

### Significance of the Results

This study makes a contribution to our knowledge of the increasingly common contention that shapes our cities and buildings. It has important implications for practice, the training of architects, and the ways individual architects participate in contemporary urban design disputes. Because this is the first study of its kind, it brings focus and clarity to the poorly understood yet familiar circumstances of contentious development. It legitimates an active role for the architect, while constructing a complex role for both design and the designer in development negotiations. This research acknowledges a new political arena in which architects can work effectively to improve the built and the natural environment.

## Citation

# Metropolitan Canals

Michael Fifield, Madis Pihlak,  
Edward Cook  
College of Architecture and  
Environmental Design  
Arizona State University, Tempe

## Jury Comments

This research is an accumulation of understanding about a specific region, and how an under-utilized element might hold the seeds for responsible growth. The study is a good example of the dialogue between documentation of the built environment and research that produces entirely new knowledge. This is a laudable project for quantifying and looking qualitatively at the built environment.

**Principal Researchers/Authors:** Michael Fifield, Madis Pihlak, Edward Cook, principal investigators; Sharon Southerland, Tim McGinty, co-investigators; Beverly Brandt, Ed Lebow, editorial assistants; Tim McGinty, illustrations; Bill Kersbergen, Randy Shortridge, Greg Rossel, student assistants.

**Consultants:** Kenneth Greenberg, Ignacio St. Martin, community participation.

**Funding Source:** National Endowment for the Arts, the Salt River Project, and seven valley cities.

**Clients:** Salt River Project, the cities of Phoenix, Scottsdale, Tempe, Mesa, Glendale, Chandler, and the town of Gilbert, Arizona.

**Contact:** Professor Michael Fifield, Director, Joint Urban Design Program, College of Architecture and Environmental Design, Arizona State University, Tempe, AZ 85287-1905; phone: (602) 965-5846; fax: (602) 965-1594.

## Metropolitan Canals: A Regional Design Framework

The question that this applied research project sought to answer is simple: Could the multiple use of an existing system of canals direct and focus future urban form within a low-density suburban area? The Phoenix metropolitan area, the site of this research investigation, exemplifies these conditions. Because of its current low-density sprawl, gridiron of streets, limited physical containment, and abundance of inexpensive land, this desert city has witnessed in recent years a brisk pace of development at its periphery.

In a world of diminishing natural resources and increasing population, however, a balanced transportation system and an appropriate built form are essential for the long-term economic viability of the region. The Metropolitan Canal Project looked at ways of redirecting development in a manner that requires no new automobile-oriented infrastructure.

This study examined the existing, extensive, and under-utilized canal system in the metropolitan area of Phoenix for its potential to direct and focus future urban form, while providing some much needed recreational space. The right-of-way already exists, but must now be adapted and enhanced.

## Methodology

The research consisted of two discrete, yet interrelated phases. The first phase focused on the inventory and analysis of unique features of the area's existing canal infrastructure and their influence on current land use and land valuation patterns. Since this phase was to serve as basis for the later development of a set of urban design guidelines and a framework for their possible implementation, public input to these processes was critical to the long-term success of the project.

The second phase extended and applied the research through the model of design guidelines that translated the phase-one findings into a form suitable for implementation by both designers and laypersons. This format advocated a regional design framework for action rather than the proposition of site-specific solutions.

## Significance of the Results

The study maintains that the preservation, integration, and enhancement of the canal system afford the greatest opportunity to redirect suburban low-density growth, to provide a physical catalyst for improved urban environmental quality, and to offer a compelling opportunity for place making. The canals also provide a means for establishing a much needed common identity, while also addressing other important considerations of urban planning.

Preservation and enhancement of the canals will have multiple benefits. First, the value of the water will increase as it becomes more important, more useful, and more purposeful. Second, their enhancement will create and enhance open-space opportunities. The canals will become open-space corridors, not only creating linear parks, but also providing access to other underutilized open spaces. Third, preservation of the canals will promote the rich historical legacy of the valley's cities which, like the canals, has too long been ignored.

# Assessing Building Performance

Dr. Raymond J. Cole  
School of Architecture  
University of British Columbia  
Vancouver

## Jury Comments

This document represents the best of a genre of submissions that synthesized a great quantity of information developed over time. It is a commendable effort in the dissemination and utilization of a large body of knowledge. It is broad in its approach, as it takes the issue of environmental performance beyond just the building itself. It also contains a valuable bibliography.

**Principal Researchers/ Authors:** Dr. Raymond J. Cole, UBC School of Architecture, project director; David Rousseau, Archemy Consulting, Ltd.; Ian Theaker, Integral Design/Engineering.

**Research Assistants:** Walton Chan, Philip Hastings, Gary Helps, Catherine McGuire, David Roppel.

**Funding Sources:** Architectural Institute of British Columbia; Association of Professional Engineers and Geoscientists of British Columbia; British Columbia Buildings Corporation; British Columbia Energy Management Task Force; The Edgcombe Group; Real Estate Foundation of British Columbia; Environmental Partners Fund, Environment Canada; Power Smart, British Columbia Hydro.

**Contact:** Dr. Raymond J. Cole, School of Architecture, University of British Columbia, 6333 Memorial Road, Vancouver, BC, V6T 1Z2; phone: (604) 822-2857; fax: (604) 822-3808.

## Building Environmental Performance Assessment Criteria Program (BEPAC)

For the past 15 years conservation efforts in the building industry have focused almost exclusively on operating energy. Recently however, the impact of buildings and systems on the global, regional, and local environment, and on human health and productivity, is emerging as important assessment criteria.

The primary objective of this project was to develop a comprehensive method of evaluating buildings using criteria spanning global, local, and indoor environments that would:

- Provide common and verifiable criteria and targets so that building owners striving for higher environmental standards will have a means of demonstrating that effort;
- Communicate to prospective tenants the inherent environmental qualities of the building they are leasing;
- Provide a reference by which building owners and design teams can formulate effective environmental design strategies.

## Methodology

An interdisciplinary group of academics and consultants developed the emphasis, the conceptual framework, and the structure of the program by reviewing the current literature and a series of specific substudies. A review committee guided the development of the program structure, criteria content, points assignments, and weightings.

Draft materials were reviewed by representatives of the sponsoring organizations, together with supporting expertise from the building industry to seek a balance between the ideal and the practical. The program documentation and the assessor software were rigorously tested on four case-study buildings by independent consultants and, in light of this experience, adjustments were made to the structure and criteria.

## Significance of the Results

The work has resulted in the development of the Building Environmental Performance Assessment Criteria (BEPAC) program. It is incentive-oriented and voluntary, thus guiding and encouraging the market to take major steps in introducing more environmentally responsive practices and higher performance standards. When applied, the program offers a certificate of design and management performance for office buildings and their tenants. The program will eventually be extended to cover a broad range of building types.

The basis for evaluations in all cases is the performance expected by "best practice approaches," given the current and emerging knowledge base in these fields and the available standards that guide design and operation. BEPAC is applied in the field by trained assessors who have demonstrated knowledge of all the criteria covered in the program.

BEPAC offers significant contributions to addressing the current environmental agenda. It has reinforced the notion that the environmental performance of buildings must be assessed comprehensively. In a rapidly expanding field of knowledge, BEPAC structures and prioritizes environmental information for new building designs and major renovations, as well as for organizations formulating environmental criteria for their specific facilities. □

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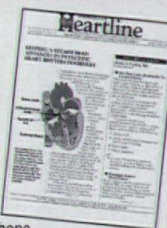
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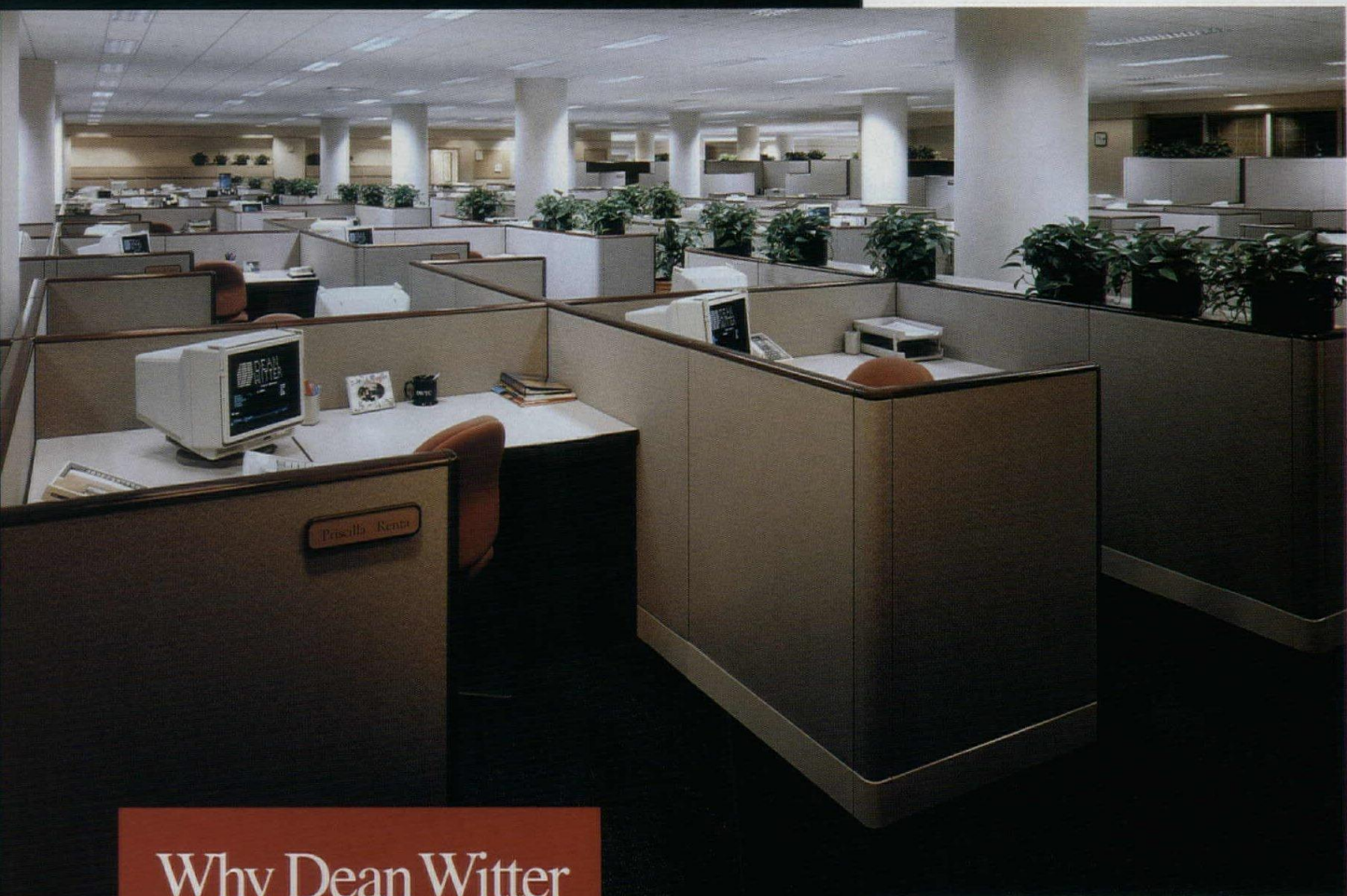
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# Atlanta Olympics

(continued from page 58)

will be most visible to visitors. These will be initiated largely by local community development corporations, and CODA is responsible for their planning. MAOGA, with its state-granted powers of eminent domain, can help realize projects with a direct connection to the Olympics, such as parking lots or housing that can initially house Olympic staff and volunteers; the substantial rents for such Olympic use have facilitated financing and federal approval. Randal Roark of CODA says a critical legacy of the games will be that "the machinery of neighborhood redevelopment is being reinvented." Considering the cloudy future of federal housing and development subsidies, that machinery may not get much use. During the Olympics, Roark concedes, the world will see some "difficult neighborhoods" in close proximity to the athletic venues.

Most of this new housing is yet to be built, much of it yet to be approved. The only new Olympics-related housing visible this spring was a strip of 20 single-family houses being completed along Pryor Street, an access route to the big ceremonial stadium, just beyond its most distant new parking lots. Sponsored by local corporations and organizations in a program carried out by MAOGA, these prototypes for modest infill housing in outlying neighborhoods have been designed by various Atlanta architects.

## A Central Park in Miniature

The linchpin of the city's public realm improvements will be the Centennial Olympic Park, now being created on some formerly seedy city blocks that used to separate the downtown business center from the massive convention/exhibition/domed arena complex just to the west - all components of which will house Olympic contests. Under MAOGA's state-granted powers, city blocks formerly inhabited by "homeless and pigeons" (in the words of one official) have been cleared. According to the plan drawn up by EDAW, some parcels along the periphery of the site are slated for hotel and office development after the games, the income from their sales partly offsetting the cost of the park itself and of the modest homeless shelter (yet to be built) for former denizens of these blocks.

Richard Monteilh sees the park, along with other visible improvements in the city's public realm, as a catalyst for development of middle-income center-city housing, for which he sees a pent-up market. Although the city's statistics for crime and poverty are daunting, there is now land available on the fringe of Downtown with few deterrents to such development. Of Atlanta's public housing, accommodating the highest proportion of population of any large U.S. city, the nearest to Downtown are being phased out and demolished before the games.

## A Lack of Thrills

In the end, those participating, attending, or watching the Olympics will see facilities that meet (continued on page 104)

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# Atlanta Olympics

(continued from page 102)

stringent International Committee requirements to the letter, that score high for comfort and accessibility. They will not have their minds stretched in any way by the architectural forms they experience at the athletic venues, at the Olympic Village, or in any other setting constructed specifically for the games.

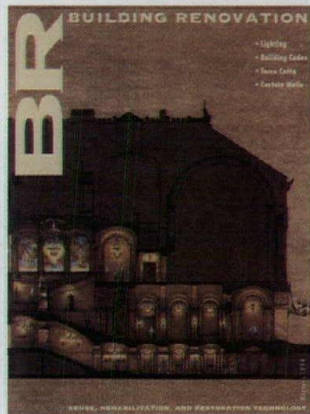
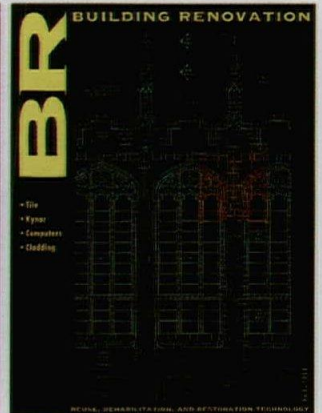
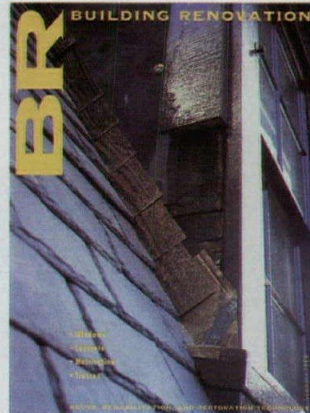
The institutions that inherit the Olympic structures and adapt them to their preordained uses will benefit from amenities they could not otherwise have afforded. Some of them may be troubled in years to come by value engineering decisions to get by with cheaper cladding materials and minimum coats of paint, for instance, but the practices of value engineering – sometimes short-sighted – might similarly affect anything they built for themselves.

It's not necessarily appropriate to compare Atlanta's Olympics effort with Barcelona's. Barcelona obtained billions of dollars in national funds for a major revitalization of the city – with new waterfront esplanades, a new airport, a whole new residential quarter made possible by relocating railroad yards, plus several athletic facilities that will rarely be totally filled. Atlanta's objective, for better or worse, was just the boost it could get, economically and psychologically, from accommodating the games effectively. Even if Atlanta had been seeking more far-reaching civic improvements, there is no way it could have amassed such billions for them.

The Atlanta experience clearly reflects the current American view of what constitutes a justifiable government expenditure, which obviously differs from that of Spain – and of many other countries. In America governments at every level have to reassure the public that they are not financing the athletic facilities, and then they must play down the modest public expenditures that are being made. The opportunity to build grandly is diminished accordingly. The chances for exceptional architecture are even further diminished by the view, prevalent among the kind of non-sense managers making the big decisions on the Atlanta Olympics, that design creativity is somehow antithetical to soundness and economy (see Editorial, p. 11).

Architecturally, the Atlanta Olympics will be a missed opportunity to show the world that America has not lost its creative edge, and that the country of Frank Lloyd Wright, Louis Kahn, and other masters is still able to evoke wonder through architecture. A U.S. Olympic city could have shown our own people that a wholehearted investment in the public realm can bring us together and enrich our lives. What is happening in Atlanta is a conscientious, politically sensitive effort; it is admirable for its partnering strategies that will stretch funding and yield long-term "legacies." If the management's projections are accurate, the Atlanta effort will produce a bottom line worthy of respect, but it will not demonstrate that economy and efficiency can be best served by design that breaks new ground. □

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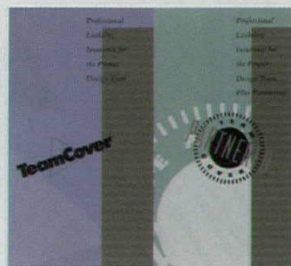
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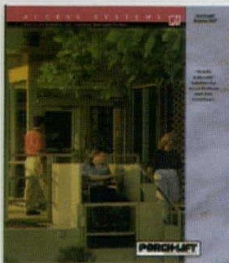
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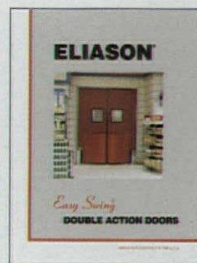
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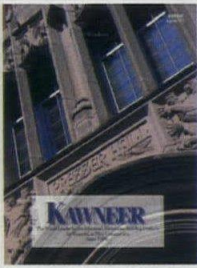
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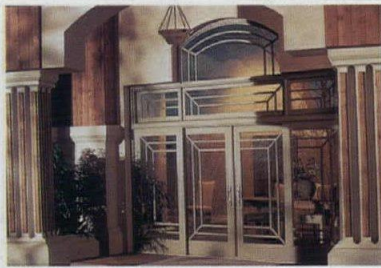


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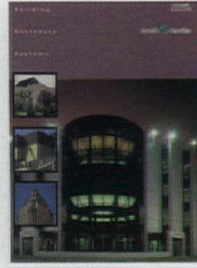
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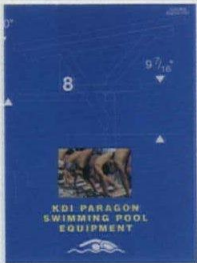
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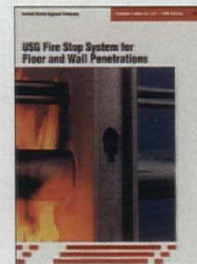
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Coffee, Registration

**9:15-9:30**

Welcome, Introductory Remarks

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**Responding to New Client Demands**

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**The Rise of Small Firm Alliances**

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**11:00-12:30**

Panel Discussion with Audience Participation

**12:30-1:30**

Lunch

**Afternoon Session**

**1:30-3:00**

**Responding to New Project Delivery Methods**

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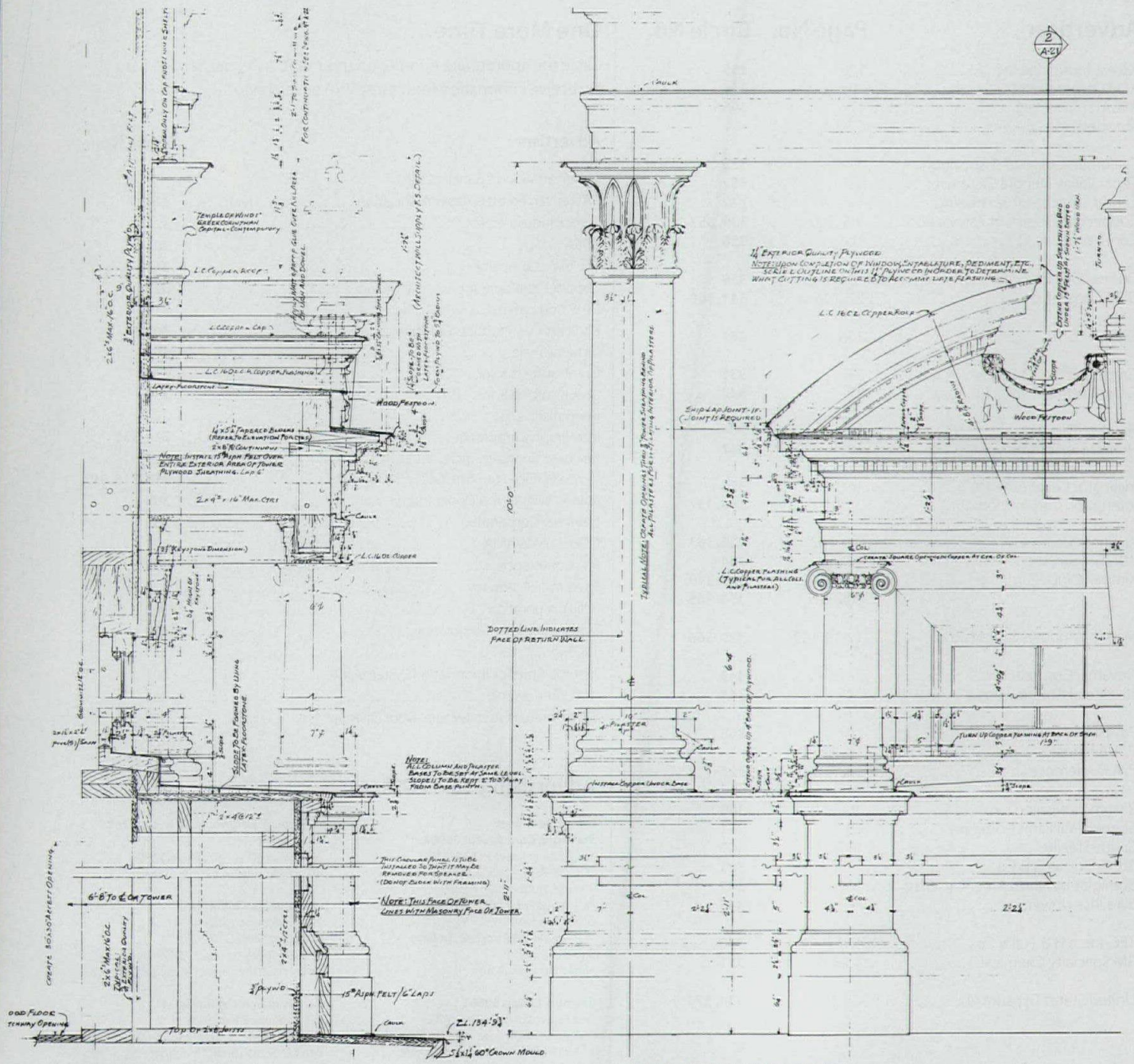
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SECTION THROUGH WINDOW

ELEVATION OF WINDOW AND PILASTER

As “Builder’s Colonial” has spread like a weed across the landscape, contractors, as well as much of the American public, seem to have forgotten – or maybe ceased to care – what properly proportioned and detailed Georgian architecture looks like. Because of that, when Harold Fisher (p. 74) details traditional buildings, such as the Bloomfield Hills Christian Church in Michigan, he and his staff di-

mention almost every molding and reveal. “You have to do it this way,” he says, “if you want it to be built right.”

This drawing of the broken-pedimented window and pilaster in the steeple is detailed like a piece of cabinetry. Elements that might be handled as a matter of course in the past, such as the various moldings of the fascia and cornice of the Ionic order, must now be precisely dimen-

sioned. And what might have been an expected standard of care in the past, such as lining up the bases of columns or ensuring that the horizontal ledges slope, must now be spelled out both in dimension and in writing.

Yet, such detailing does not ignore advances in modern materials. The exterior-grade plywood improves on the flush boarding that would have been used 75 years ago, and using

latex floorstone to achieve horizontal slopes is easier than tapering wood. Nor does such detailing despair of the ability of modern subcontractors to build it. The wood finial and festoons, for example, are indicated for craftspeople to create. The public may not care as it once did about such detailing, but these drawings show that some among us have not forgotten how to do it.

**Thomas Fisher**