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CONTENTS

In this issue/Art Space
19 Architecture for Art's Sake, by Janice Fillip

Departments
7 News
31 New Product News

Editor
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Art Director
Tom Glass
Roosevelt Studios
Marganne Meyer
Rebecca Houser
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May/June 1987 Architecture California 5

Monkeys and Palm Tree. Mori Sosen (1747-1821), hanging scroll, ink and color on silk. The Shin'enkan Collection; courtesy of the Los Angeles County Museum of Art.

Exploded axonometric, University Art Museum, California State University, Long Beach. Architect: Eisenman & Robertson

Marlene Dietrich, 1930s. George Hurrell, photographer, courtesy of the California Museum of Photography, Riverside.

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Your article was, to my way of thinking, the best—the one I liked best—the one that most clearly caught my spirit. I had lots of press, some pretty good, but yours was the one I treasure.


I found the 'Architects in Space' issue quite fascinating and informative. It is a great pity that the national architecture magazines in the USA seem to have their terms of reference so narrowly proscribed as to preclude articles of this type.

David Nixon, RIBA, AIA, Los Angeles.

Architecture California has an excellent variety which appeals to many interests and points of view, from architect to legislator to the general public. The thoughtful and considered points are expressed and illustrated in ways which command one's attention and add to one's understanding of architecture. Architecture California is a must.

Virgil Carter, FAIA, Palo Alto.

Architect California is my favorite and first read among all my subscriptions, including the national architectural magazine.

Donald Christensen, AIA, Hanford.

Thank you particularly for not publishing pseudo-intellectual gibberish.

Ronald S. Ryner, Executive Director, Maryland Society, The American Institute of Architects.

Architect California is the most exciting, candid and informative writing among all of the journals and trade publications. There isn't a page that I don't intend to share or discuss with at least one other designer. Anticipating future issues with relish.

Fran Kellogg Smith, San Francisco.

Had it not been for this publication, I would not have contacted the CCAI so quickly to discuss the urgent matters on pending state bills affecting historic preservation.

Raymond Girvigian, FAIA, South Pasadena.

You provided reams of practical and comparative information with a minimum of pontification. Any student seriously considering an architectural career should have a copy.

Stanley V. Goldin, AIA, Long Beach.

The entire magazine is superb.

Larry Rose, AIA, La Mesa.

These are the kinds of articles that need to be made available to architects and planning officials to ensure and reinforce positive barrier-free attitudes. Is it possible to obtain 200 copies of the publication to distribute to key state administration?

Michael E. Vader, Director of Statewide Compliance Coordination, Sacramento.

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THE GOLDEN GATE AT 50

In the 50 short years since it was constructed, the Golden Gate Bridge has become a world-renowned landmark that serves as a symbolic gateway to the west in the same way that the Statue of Liberty marks the portals of the east coast.

The idea for a bridge to link San Francisco and Marin County surfaced in the 1800s. In 1921, engineer Joseph B. Strauss submitted a proposal for a gateway bridge projected to cost $17 million. The proposed bridge was a blend of cantilever and suspension span. Strauss believed a pure suspension bridge would be too flimsy and a cantilever bridge too heavy for the site.

By 1929, new metal technology made it technically possible to build architect Irving Morrow's plan for a 4,200 foot long suspension bridge. Ground was broken February 16, 1933, and the bridge was opened May 27, 1937. Completed for $35 million, the bridge was about 0.5 percent under budget. The Golden Gate was the first bridge to have a part of its foundation constructed in the open sea.

The two suspension cables that pass over the tops of the 746 foot towers are 36½" in diameter—the largest bridge cables ever made. The suspension cables allow the structure flexibility to adapt to wind pressure. In a 100 mile-per-hour broadside wind, the bridge floor at midspan can swing 21 feet out to either side. The most severe combinations of loading and temperature can cause the floor at midspan to rise or fall 10 feet above or below its normal elevation.

To celebrate the bridge's 50th birthday, the majestic towers will be permanently illuminated. Friends of the Golden Gate Bridge plan future projects to honor the gateway to the Pacific, including a commemorative garden as permanent tribute to the II workers who fell to their deaths during construction; renovation of a roundhouse structure into a new visitors' center; compilation of oral histories; and collection of bridge memorabilia.

ROCKAWAY REHABILITATION

"The sense of nature is very important. It is so pleasant to have the wind and water spray on the face. Parking should be eliminated along waterfront and Rockaway Beach Avenue. Declare the area as automobile free."

Plans to enhance the seaside village atmosphere of Rockaway Beach, located south of San Francisco, are being pursued by the Pacifica City Council. Acting as a redevelopment agency, the council is seeking joint public-private sector development for the West Rockaway Beach commercial area to provide public improvements and building incentives that will lead to a more prosperous commercial center.

The redevelopment program is based on a plan, designed by Fani Dadadjieva Hansen, AIA, that will clear the waterfront of parking to make way for a pedestrian walkway. Two areas will be developed into a village-like concept of stacked and stepped-back buildings that will provide space for retail stores, offices and housing. Hansen designed a pedestrian plaza at the foot of Rockaway Beach, which she proposes be developed as a scenic overlook to provide easy access to the beach.

The redevelopment agency will negotiate purchase of additional land and arrange for a $300,000 loan from the city. Hansen is developing the design concept for a multilevel public parking structure. In addition, the council has said it will spend about $5000 to locate existing underground water, sewage and storm drainage pipes, then establish a master plan for placing utilities underground. If the new loan is successfully negotiated, the city's investment in Rockaway Beach would come to $475,000. That investment can be expected to range between $700,000 and $1 million before the project is completed, according to the city manager.

The council approved the redevelopment plan in concept last year and already has purchased a combined 16,600 square feet of space that is proposed for development into 20,000 square feet of office and commercial space. Also acquired are several Maitland Road parcels that could be developed into about 32,510 square feet of commercial and residential uses.

COMPETITIONS

The City of West Hollywood has announced an international two-stage design competition for the city's first civic center and city hall. The sponsor intends to negotiate a contract for design with the authors of the winning entry. The winner will receive $10,000; second stage finalists will receive $7,500 each. The program is available May 4; first stage deadline is July 20, 1987. Second stage finalists are announced August 3; second stage deadline is September 25, 1987. Entry fee is $95. Jurors are landscape architect Diana Balmori; Dean Robert Harris, FAIA; architect Ricardo Legorreta; Charles Moore, FAIA; Cesar Pelli, FAIA; designer Deborah Sussman; and urban designer Peter Walker. Competition advisor is Michael John Pittas. For further information, contact West Hollywood Civic Center Competition, 8611 Santa Monica Boulevard, West Hollywood, CA 90069.

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Shingle and Handsplit Shake Bureau and The American Institute of Architects, is an international design competition. Jurors are Donald Sandy, AIA; Hobart Betts, AIA; and John Bloodgood, AIA. There is no entry fee. Applications for entry are due June 3, 1987. Entries must be submitted by July 17. For an application, write to the Bureau at 515-116th Avenue N.E., Suite 275, Bellevue, WA 98004.

The Tropitone Outdoor Design Award honors architects who create exciting, imaginative designs for the outdoors. Entries must display Tropitone furniture within the context of a total design statement made in an outdoor setting. A $2,500 cash donation will be made in the name of the winning architect to any professional design school or educational institution of the winner's choice. Two full-color pages in Designers West magazine will feature the winning project, the architect and the architect's company. Entry forms are available until June 1 from Tropitone's Pacific Design Center Showroom in Los Angeles, Space 345. Applications are due June 15, 1987. For further information, call (213) 659-0116.

Designs for sacred worship and related spaces are the subject of the Interfaith Forum on Religion, Art and Architecture (IFRAA) 1987 Architectural Design Competition. Entries must be works of architecture, renovations, restorations or interior designs and must serve as, or support, a religious facility. Entrance fee and application deadline is July 1, 1987. For further information, write to IFRAA, 1777 Church Street N.W., Washington D.C. 20026.

A national competition for architectural perspective drawings is being co-sponsored by the American Society of Architectural Perspectiveists (ASAP) and the Van Nostrand Reinhold Company. The prize is established in the name of Hugh Ferriss, a celebrated and influential architectural illustrator. Winners will be displayed in the Architecture in Perspective II exhibit sponsored by ASAP. The winner of the Hugh Ferriss Memorial Prize receives $500. Jurors are Hugh Newell Jacobsen, FAIA; Richard Ferrier, AIA; and Carlos Diniz. Entry forms are due June 30, 1987. For applications write to ASAP, 320 Newbury Street, Boston, MA 02115.

continued on page 15
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Architecture for Art’s Sake

NEW DIMENSIONS IN MUSEUM DESIGN

BY JANICE FILLIP

Art is a process through which human intelligence and creative imagination are expressed in a sensory language of symbol, form and light. The language of art transcends time and space and the categories used to divide them: a silk screen painted with sea shells and plums speaks to the heart of a cosmopolitan westerner with the same eloquence as it did to an art patron in 17th century Japan. Because art offers insight into the universal conditions of human existence, personal appreciation of art is a spiritual, as well as intellectual, experience.

One of the greatest democratic movements in the evolution of our civilization is the movement of works of art out of private collections and into venues where they are available to the public at large. The communion between art object and viewer is a private event that usually transpires in a public place tightly organized to frame the art and make it accessible. (For a comprehensive history of museum design and an analysis of the development of an American museum typology, see The New American Museum, by Helen Searig, New York: Whitney Museum of American Art, in association with the University of California Press, Berkeley and Los Angeles, 1982.) Architecture built for art’s sake contributes to the cultural aesthetic on two levels: as an art object, and through the creation of spaces that stimulate the social experience from which a culture derives the life that generates its art.

The primary function of the museum as a shelter for the display, preservation and storage of art has expanded to reposition the museum as a social institution, a business enterprise, an educational facility and an urban place-maker. (For a discussion of trends in contemporary museum design in the United States see Building the New Museum, Suzanne Stephens, editor, published by The Architectural League of New York and Princeton Architectural Press with a grant from Formica Corporation.) As a result, the design of the Muses’ earthy abode is influenced as much by the sordid material reality of society and politics as it is by the rarified pursuit of culture. A central issue in museum design is to create a building that has the monumental presence required of a major civic and cultural institution, yet does not intrude upon or detract from the experience of the art it enshrines.

Museums are being built today with a fervor formerly reserved for religious structures, and nowhere is that enthusiasm more apparent than in California. Every hamlet with two artifacts to rub together is getting into the museum business. This article considers how the architects for four museums in southern California treat the issues inherent in museum design and respond to the museum’s expanded role as a social, as well as cultural, institution.

The dynamics that bear upon architecture as a form of artistic expression are articulated through a variety of themes in these case studies: the relationship of the art collection to the design concept for the museum; the use of the museum as a catalyst for urban redevelopment; the adaptation of a cultural aesthetic into a building form; and the spatial interpretation of geographic and social contexts into design statements that enhance the functions they serve. These projects show how the fine arts are expressed through the medium of architecture.
The California Museum of Photography is the West's most comprehensive public collection of photographs and photographic apparatus. The $12 million collection includes the Keystone-Mast Collection of three-dimensional stereographic images that document a century (1860 to 1960) of world history; the 8,000-item Zeiss camera collection; the Bingham collection with cameras of all periods of photographic history; and some 12,000 photographs by pioneering photographers, major art photographers and contemporary innovators.

The California Museum of Photography Riverside

STANLEY SAITOWITZ OFFICE

The museum will be relocated from its current multiple sites on the University of California, Riverside campus into the Kress Building, a two story, 22,500 square foot, Art Deco building designed in 1929 by architect John G. Fleming of New York. The relocation of the museum into a renovated building on the downtown mall will place the 13-year-old museum in a high-traffic area near other cultural attractions, and will help revitalize the mall. The adaptive reuse of the Kress Building will provide nearly five times the exhibition space currently available and will expose the museum to greater public visibility. "The California Museum of Photography is a well-kept secret," said museum director Charles Desmarais. "The new building is really going to help us make that secret public."

The city Redevelopment Agency contributed $650,000 to purchase the Kress Building, which is leased to the museum for $1 a year. The Riverside City Council also donated $50,000 toward the museum relocation. The University of California, Riverside is responsible for renovation costs, estimated at $1.25 million.

The museum has three types of exhibition space: a long-term exhibition for the museum's collections; space for temporary exhibits; and a family-oriented, interactive installation designed to introduce new visitors to photography and to challenge sophisticated viewers. Additional elements include a 100-seat auditorium, library, museum shop, seminar room, cafe, and work area for scholars to study the museum collections.

The main design challenge was to convert a mediocre dime store into a photography museum that provides both civic and educational uses. Inherent in the design was the understanding of photography as a unique art form.

Attempts are made to enliven the mall by exposing activities of the museum to the outside. A cafe at mezzanine level has a balcony that overlooks the mall. The building-as-camera metaphor is illuminated in the interactive exhibition area, where a camera suspended over the front door is the beginning for both the museum experience and the experience of photography. One enters the museum through...
an outdoor balcony whose transparent nature enables the visitor to view the photograph of which he is about to become a part. The ambient light level in the galleries is low to create a general feeling of the darkness in which the photographic process takes place; photographs are spot-lit, in an inversion of the way in which photographs are taken.

The proposed design stimulated controversy in the community due to the Kress Building's location in the Mission Inn Historic District. Preservationists objected to any alteration in the building's facade. Stressing that the Kress Building was a modest example of Art Deco, Saitowitz proposed restrained changes to amplify the building's quality. "The adaptive reuse of the building is an intensification of its architectural character in order to heighten its design," he said.

Certain elements of the facade, primarily the terra cotta and Deco style, were highlighted by the removal of weaker elements, no longer appropriate to the building's use as a museum. A main thrust of the design was to unify the lower and upper stories by replacing the street-level industrial sash windows. "The massive facade above seems to rest on glass, without its columns touching the ground," Saitowitz said. "This awkward aspect of the design was alleviated by continuing the columns down to the ground. Instead of trying to match the old terra cotta, another typical Deco material, granite, was proposed as cladding."

To repair damaged areas of the facade, three holes were proposed to be cut in the parapet. These holes would frame the museum's initials, CMP, and resolve the termination of the building as it meets the sky in counterpoint to the addition of support elements at the ground level. While these modifications make the building safer by reducing the parapet's weight and enhance the vertical scale of the building, this design element raised the strongest community opposition. The Cultural Heritage Board, which has jurisdiction over the historic district, voted to approve the exterior design with the exception of the parapet holes. In active support of the architect's design, the University of California, Riverside appealed the exception to the Riverside City Council which overrode the restriction.

"A photograph arrests light and time; it is both an artifact and a trace, like a footprint in the sand, naturally left by something that has passed. A camera is a box for transporting appearances. A museum of photography is a new institution, without clear precedents. We established the concept that the museum is a camera in which people are the film. This metaphor has guided the design of the space."

—Stanley Saitowitz
The Museum of Contemporary Art Los Angeles

Arata Isozaki & Associates, Design Architect; Gruen Associates, Associate Architect

MOCA may be first the museum ever constructed specifically as part of a speculative real estate development. As a routine policy, the Los Angeles Community Redevelopment Agency stipulates that up to 1.5 percent of the total budget of any development within its jurisdiction be set aside for the purchase of public art. In this case, the $23 million piece of art was a piece of architecture, the museum building itself. The Redevelopment Agency required that a museum be constructed by the developer of California Plaza, a $1.2 billion mixed-use development on 11.2 acres of the historic Bunker Hill section of downtown Los Angeles. (When finished in 1993, California Plaza, designed by Arthur Erickson, Hon. FAIA, will be the largest mixed-use development in the country.)

MOCA formed an architecture committee and initiated an international search for an architect that ended in 1981 with the selection of Arata Isozaki, Hon. FAIA. Approval for the design was given in February 1983, after Isozaki produced 35 variants on five basic schemes over a 13 month period. Initially, the design was compromised by the architecture committee chairman's insistence on dictating the design to Isozaki. The conflict was resolved when MOCA's Board of Trustees reorganized the building review process, giving Isozaki the artistic freedom to express his architectural poetry in the design of his first free-standing project in the United States.

MOCA represents an expansion of Isozaki's design vocabulary. In previous work, his formal explorations have focused on simple, pure geometry, developing only one form in each building. Here, the Platonic forms are combined to make a more complex statement. The
"MOCA is surrounded by gigantic buildings, so the museum building had to be a small object that attracts people's attention, not with its volume but with its materials and forms. That's why I broke the building into fragments—little pyramids, the vault, small cubes. These elements face each other and, in a way, look like a small village inside the valley created by the skyscrapers."

—Arata Isozaki

MOCA is a landmark building that enclose minimalist gallery spaces that defer to the art they frame. "I think galleries should be as neutral as possible," Isozaki said. "I was concerned only with their proportions and the distribution of light." The two gallery wings are proportioned to the classic Western formula of the golden section. Circulation through the galleries is counterclockwise, beginning with the Getty gallery, which is illuminated by a 50-foot-high pyramid skylight. Scale is subtly manipulated in the adjoining gallery, where the ceiling drops to 45 feet under two pyramid skylights, and in subsequent galleries which vary in height from 15 to 20 feet.

The program required that daylight should provide the main source of illumination, so two-thirds of the gallery light is natural, emanating from 11 glazed-roof pyramid skylights and one sawtooth clerestory skylight. The skylights employ the German Oka-Lux system in which sheets of clear glass outside and translucent but not transparent wired glass inside are separated by a layer of Oka-Pane fibers that form a polarizing filter to provide the optimum diffusion of light. Because MOCA is set in a valley of high rise buildings, the available natural light is limited, and will become more so once California Plaza is built out. Even now, changes in natural light can permeate the galleries with a sense of gloom and make it difficult to see the art, leaving the viewer to wish that the electrical system were better calibrated to counteract the fluctuations in natural light.

Arata Isozaki's thoughtful aesthetic, combined with a masterly use of materials and an acute attention to detail, has produced a building that celebrates the visual arts in its form as well as its function.
UNIVERSITY ART MUSEUM
CALIFORNIA STATE UNIVERSITY,
LONG BEACH
EISENMAN & ROBERTSON AND
HUGH GIBBS & DONALD GIBBS,
ARCHITECTS FAIA

The program specifies that the building is to provide a black box theater, four galleries, storage space, a cafeteria, an outdoor sculpture space and an arboretum. The design approach, now in the pre-schematic stage, invents a fiction about the building's own history that relates the museum to its place in the history of California, on the college campus, and within the geological context of the natural environment. The design approach transforms the entire 23 acre site into an arboretum, within which the museum rests as an archaeological artifact.

The building is seen as a partially uncovered series of traces of the history of the area. The project initially is cut and eroded by the Newport-Inglewood fault zone, which separates the Atlantic and Pacific plates. The surface of the site is cracked open metaphorically to reveal the inlays of the site's history and geography, the latent patterns and discontinuities of civilization.

Evolution of the design concept gave a new meaning to the term "vicinity map." "The premise of our work was that cartographic phenomena that are traditionally thought to be stable can, in fact, be seen in a different light—that is, the light of analogy," said Peter Eisenman, FAIA. A series of maps were developed to record the cardinal features of the area at significant points from 1869 through 1985. Information represented on the six maps identified the different conditions of man in the environment. Some of those conditions

The University Art Museum’s emphasis is not on forming a permanent collection, but on providing a major venue for traveling exhibitions and on compiling an archive of programs created through the university’s Museum Studies Department within the Fine Arts School. An outdoor collection of monumental sculpture was created as a result of an international sculpture symposium sponsored by the university in 1965; the museum also has works on paper related to the retrospectives and exhibitions it sponsors and hosts. The museum’s purpose is to translate the cutting edge of art into educational programs for the students and for the general public.
were geological, some political, some scientific. The maps recorded the geographic outlines of the earliest ranchos, the first form of land division in the region; the campus boundaries; the site outline; and local rivers, irrigation grids and the coastline as they have changed over time.

The maps were superimposed over each other in such a way that none of the notations took precedence. The patterns that resulted from this lack of traditional hierarchy revealed glimpses of how the culture organized itself over its history. Man was not the measure of the scale of the notations in these maps. Instead, the notations were made in scales that related each map to the other, so the maps had their own internal consistency. Superimposition of the maps revealed relationships that were not visible when a hierarchy of elements was predetermined. The patterns showed how the area gradually became civilized and how man-made patterns began to supersede natural ones. The constantly-changing relationship of natural and man-made forms was symbolized in shifting layers that suggested a building form. “The natural material became raw material for distributing functions,” Eisenman said. “The river, coastline, channel, faultline divisions divided the museum into inside and outside, secured and unsecured.”

The entire site is a museum of artifacts and art. A Greene and Greene house is being rebuilt on the site; an oil derrick remains to commemorate the oil fields of nearby Signal Hill and the region’s economic history; a golden pond represents the Gold Rush of 1849; and the Rainbow Pier, dating from Long Beach’s heyday as a seaside resort in the 1920s, is being rebuilt on site. The scaleless nature of these objects is intended to dislocate the viewer from the traditional perceptions and reading of the objects and, like art itself, bring the viewer to a new awareness of the environment.
"At Long Beach, there is a cut between two figural masses. The cut is not a grid, but an unstable absence, a constantly dilating series of figures shearing, compressing, tensioning, undulating from its length like a vibrating or burning line, a series of after images."

— Peter Eisenman, FAIA
Pavilion of Japanese Art
Los Angeles County Museum of Art

Architect Bruce Goff,
Conceptual Design;
Bart Prince Architect, Design
Development, Construction Drawings,
Project Architect

The nature of the collection is a prime determinant in the museum designed by the late architect Bruce Goff, former dean of the School of Architecture at the University of Oklahoma. The museum itself is virtually an extension of the collection it houses.

Traditionally, Japanese paintings are shown one at a time in an alcove called a tokonoma and illuminated by light filtered through rice-paper shoji screens. Originally the works in the collection were painted to be seen in natural light and to change with the play of light and shadow, so that nature's changing moods would reflect varying aspects of the art. The harsh artificial light used in most modern museums compromises the delicacy of Japanese art. To replicate traditional viewing conditions, the reinforced concrete and steel pavilion's exterior walls are being constructed of Kalwall, a translucent material that permits light to enter a room much in the same way a shoji screen does.

Because Kalwall is non-load bearing, a floating roof is hung from an exterior steel beams by a suspension cable system. The suspension system recalls the form of a torii, the sacred gateway to a Shinto shrine. The roof also has hexagonal Kalwall skylights that allow for controlled access of light.

The free-standing pavilion is set in the northeast corner of the Los Angeles County Museum complex. The building is comprised of two wings that are linked to the museum complex by a curved walkway. Two stone veneer towers house the elevator and stairway that connect the three levels of the 30,000 square foot pavilion.

The East Wing is designed as one large space with six separate viewing areas to display the screens and scrolls. Visitors enter the pavilion via an elevator to the top floor, then descend through the exhibitions along a continuous curving ramp that connects the viewing platforms. These spaces form traditional tokonoma alcoves that allow the art to be seen one piece at a time. A buffer space between the ramps and the paintings separates the viewer from the art, enabling the work to be displayed without the visual interference of a protective glass cover.

The West Wing contains a library, storage areas, and three areas for special exhibitions. The upper level houses two exhibition spaces—one for intimate viewing, the other a grand gallery. On the second level, a large lobby leads into an exhibition gallery that looks out onto sculpture gardens. A series of gardens and reflecting pools elaborate the organic shapes of the structure. The ground floor facilities will be available by appointment to scholars and collectors for private viewing.
"The artists could not correct or paint over a stroke, so each stroke had to be perfect. They were painted to be contemplated for their perfection and beauty, like the Japanese gardens."

—Joe D. Price
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RECREATIONAL FABRIC STRUCTURES
Tensar Structures Inc., designers and manufacturers of air-supported, tension fabric structures and fabric components, has developed an application for sport/recreational structures. The application combines structural fabric with a patented parallel cabling system and pressurization equipment. Benefits of the design include an increase in room along the structure's sides, ends and corners.
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Insulated window glazing from Andersen Corporation is said to be 42 percent more energy efficient than ordinary double-pane insulating glass. High Performance and High Performance Sun glazes are applied to Flexiframe windows, which have wood sub-frames clad with reinforced plastic and inside facings of natural wood. Andersen assembles squares, rectangles, right angle triangles and trapezoids in sizes up to 72” by 96”.
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Deleo Clay Tile 33
Generation 5 Technology 2
Harper and Shuman Inc. 37
Heath Ceramics 10
Lifetile Corporation 40
Metlund Enterprises 34
Mezger Enterprises, Inc. 3
Micro Match, Inc. 16
Minton Company 34
H.C. Muddox 9
Planter Technology 31
Pozzi Windows 4
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