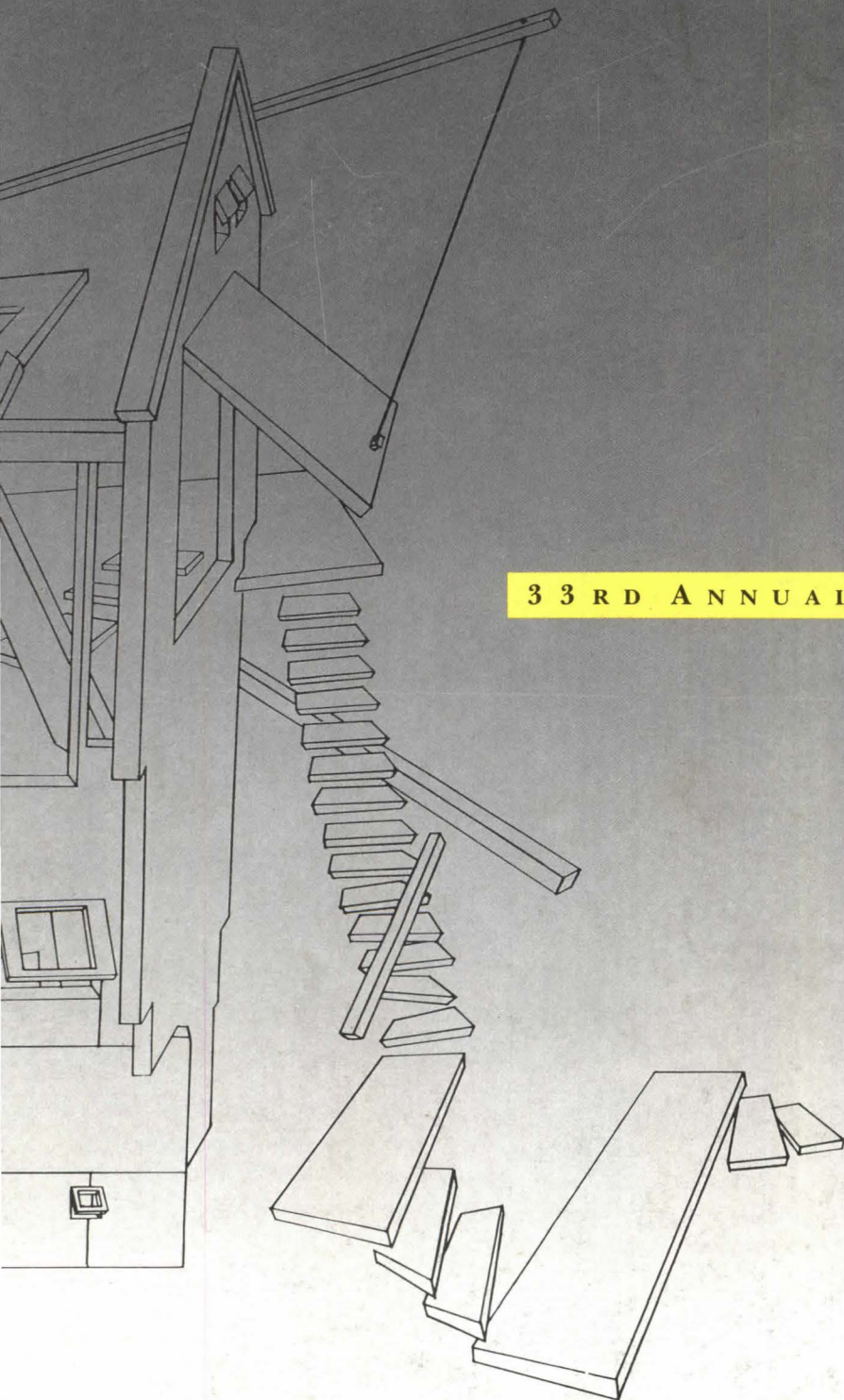


Progressive Architecture

JANUARY 1986

33RD ANNUAL P/A AWARDS PROGRAM



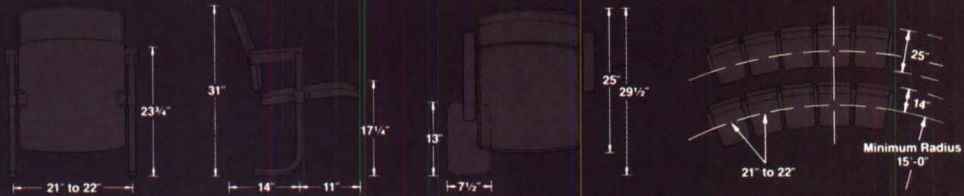
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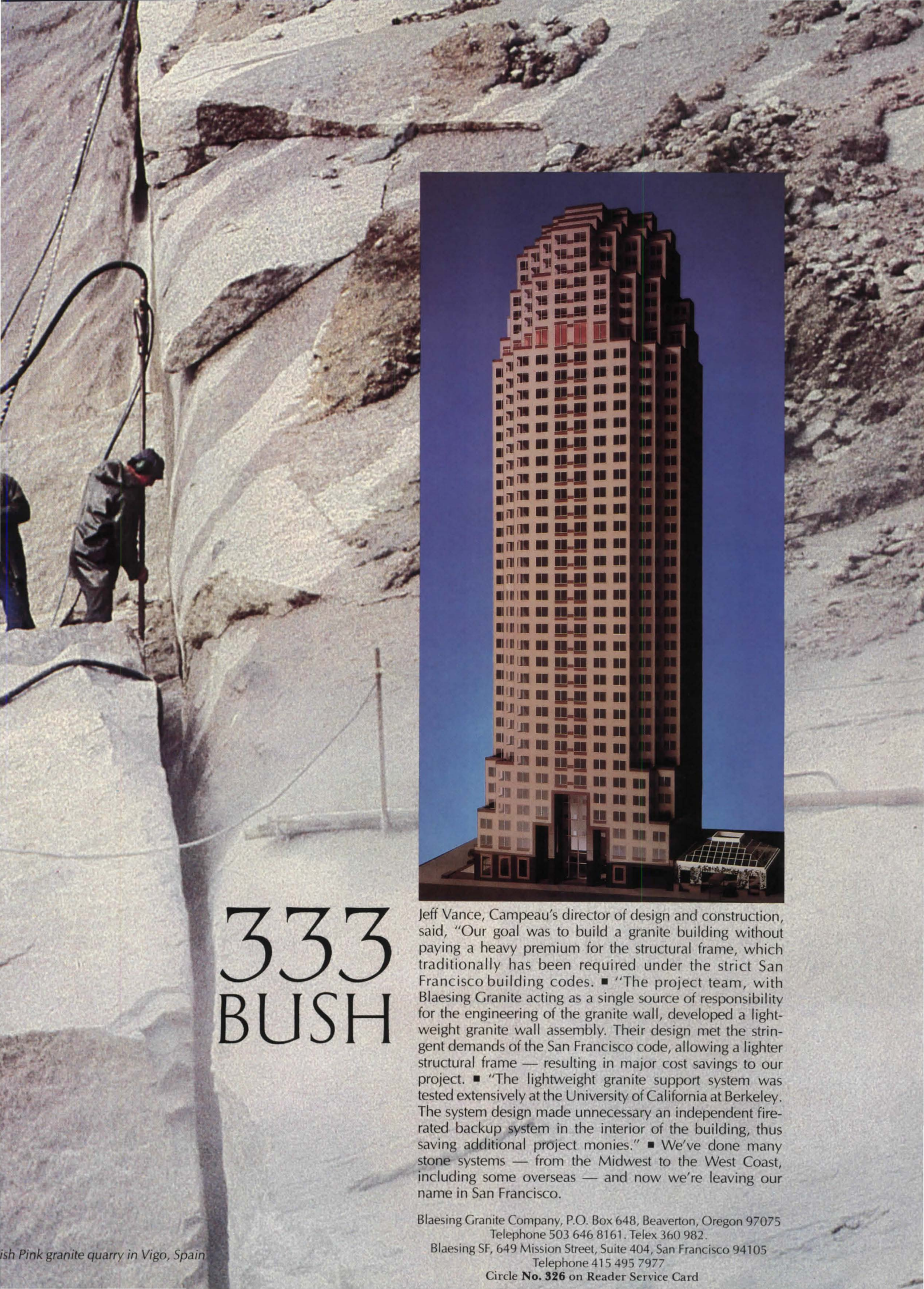
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P/A for 1986 and Beyond

MAGAZINES, like professional firms or schools, continually evolve in response to changes in demand, in competitive situations, in prevailing attitudes and concerns. This year, P/A's editors, in planning for 1986, have gone beyond the usual process of outlining major subjects for the year and undertaken a thorough reexamination of our editorial content and format, as it serves the needs of our professional audience.

Within the design professions, major concerns have been shifting in recent years. During the 1970s, the search for appropriate architectural form was a serious—sometimes acrimonious—struggle; new architectural responsibilities were also recognized in such areas as energy conservation, preservation and reuse, and provisions for the handicapped. Now the battles over style have subsided, as a more inclusive approach to design has been accepted by all but some stubborn polemicists; concerns such as energy, preservation, and accessibility have similarly been absorbed into the prevailing architectural culture.

Although the results of some major editorial research by P/A are not yet in, our studies to date indicate that the most pressing concerns today include the place of architects in the economic world, their legal obligations, the management of their practices and careers, and the relationships of the design professions to clients and the general public.

Our editorial plans for 1986 and beyond respond to these shifts of interest, as well as to direct feedback from readers on what they want from a professional magazine. Here are some of the new kinds of features you will be seeing in P/A in the coming months:

P/A Inquiry: Generic design problems will be the focus of this new kind of feature. Timely problems will be probed to reveal the major considerations to be addressed, expert

professionals will be quoted, and illustrations will be drawn from a number of examples—not all brand new. This will not be coverage of building types by merely gathering three or four conventionally described examples. A prototype for the series is the P/A Inquiry on reuse of industrial buildings in the November 1985 P/A.

P/A Portfolio: In these features, several buildings will be examined briefly—on two or three pages each—with emphasis on the salient lessons of each. These buildings may be related—by type or location, for instance—or be frankly unrelated.

P/A Profile: The profile subjects may be a firm, a city, a school of thought—examined in an article in which illustrations of various works support a broader overview.

P/A POE's: A series of Post-Occupancy Evaluation articles to start in April 1986 will reveal the results of rigorous evaluation methods applied to buildings of the recent past. These will not be the nonmethodical "revisit" essays of the kind published elsewhere.

P/A Critique: Prominent new buildings will be the subjects of critical evaluations which may appear in self-contained articles or attached to full feature-length documentation.

P/A Calendar: An enlarged calendar section will include an increased number of exhibitions, meetings, and competitions—from all over America and abroad—and give informative details on each.

P/A Reader Polls: At regular intervals during the year, P/A will publish questionnaires on subjects of current concern to readers, the results of which will be reported and analyzed in later issues.

While introducing these new editorial elements, P/A will be maintaining and fine-tuning the best of those features that have evolved in recent years. In particular, we will continue to publish long, detailed feature ar-

ticles on a few buildings of exceptional interest. More than just big photos and bare facts, these articles will take up such matters as the economic background of the project, its urban implications, its relationship to previous work of the same architects, the same client, or the same type; aspects of exceptional accomplishment—lighting, perhaps, or structure, or landscaping—will be highlighted in distinct subsections. News Report will appear with a revised format, making it denser and more "newsy," with more clearly identified departments.

One-subject theme issues will appear less frequently than in the past; unless a theme subject is of interest to the great majority of readers, we will ensure that the issue has room, as well, for subjects distinct from the theme. Every issue, whether or not it has a major theme, will have a staff editor in charge, responsible for the content and structure of that month's P/A.

Even as we put these revisions in place, P/A will be gathering opinions from architects all over America on everything from liability insurance to bedtime reading. We may report some of the findings of this research to you directly; all of it will have an effect on how our publication evolves in the immediate future. ■

John Morris Diefen

In plans for the coming year, our editors are making extensive revisions in P/A that will make the magazine a more valuable design and professional source for you.

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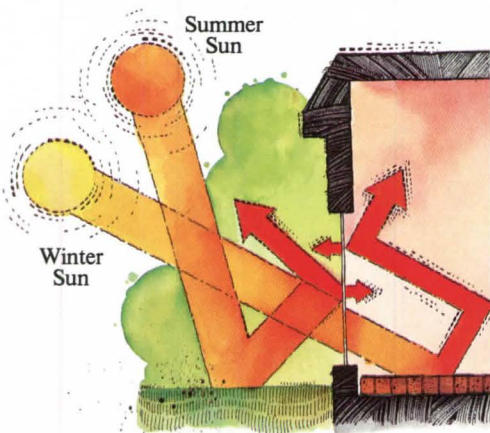
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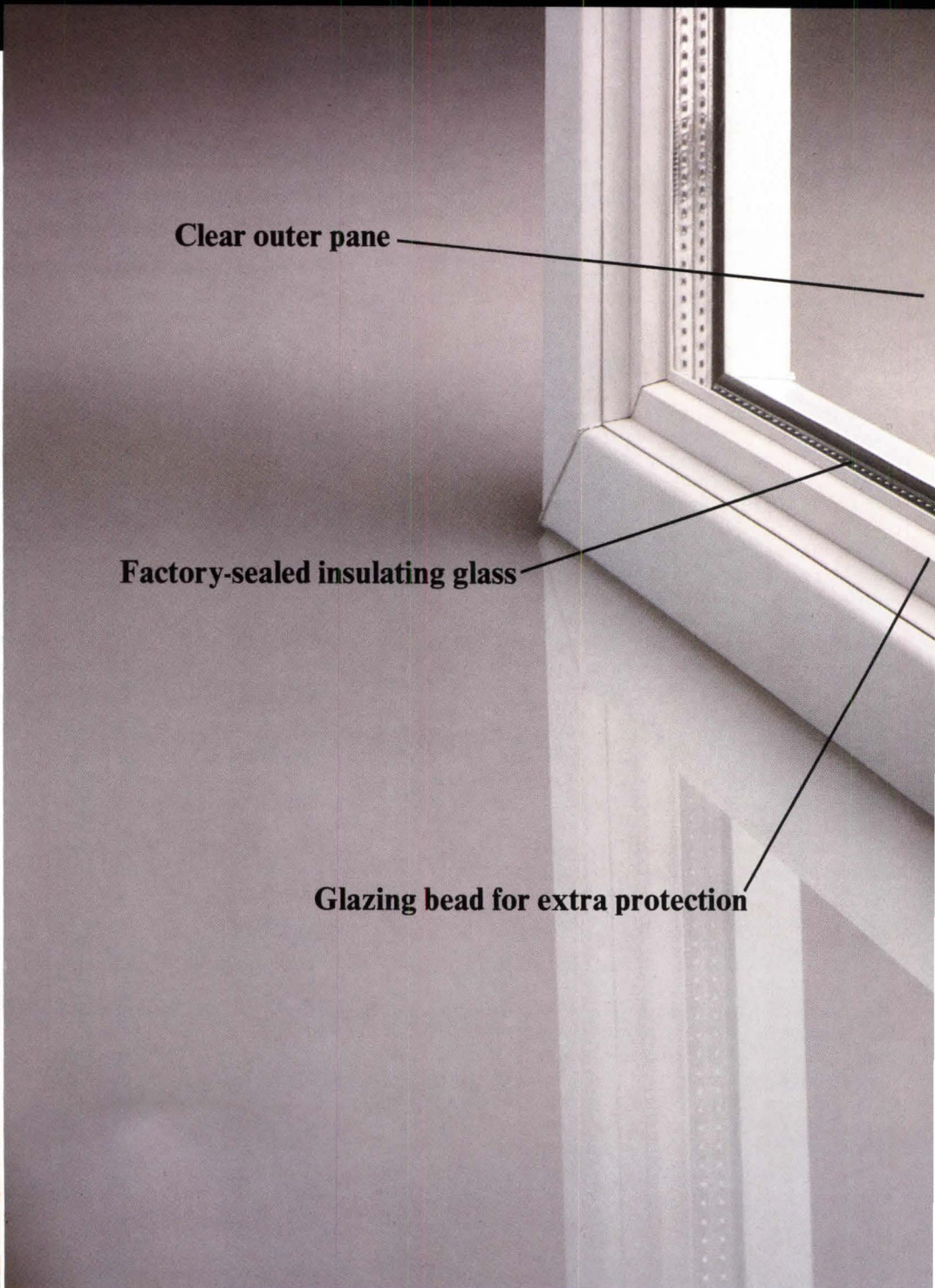
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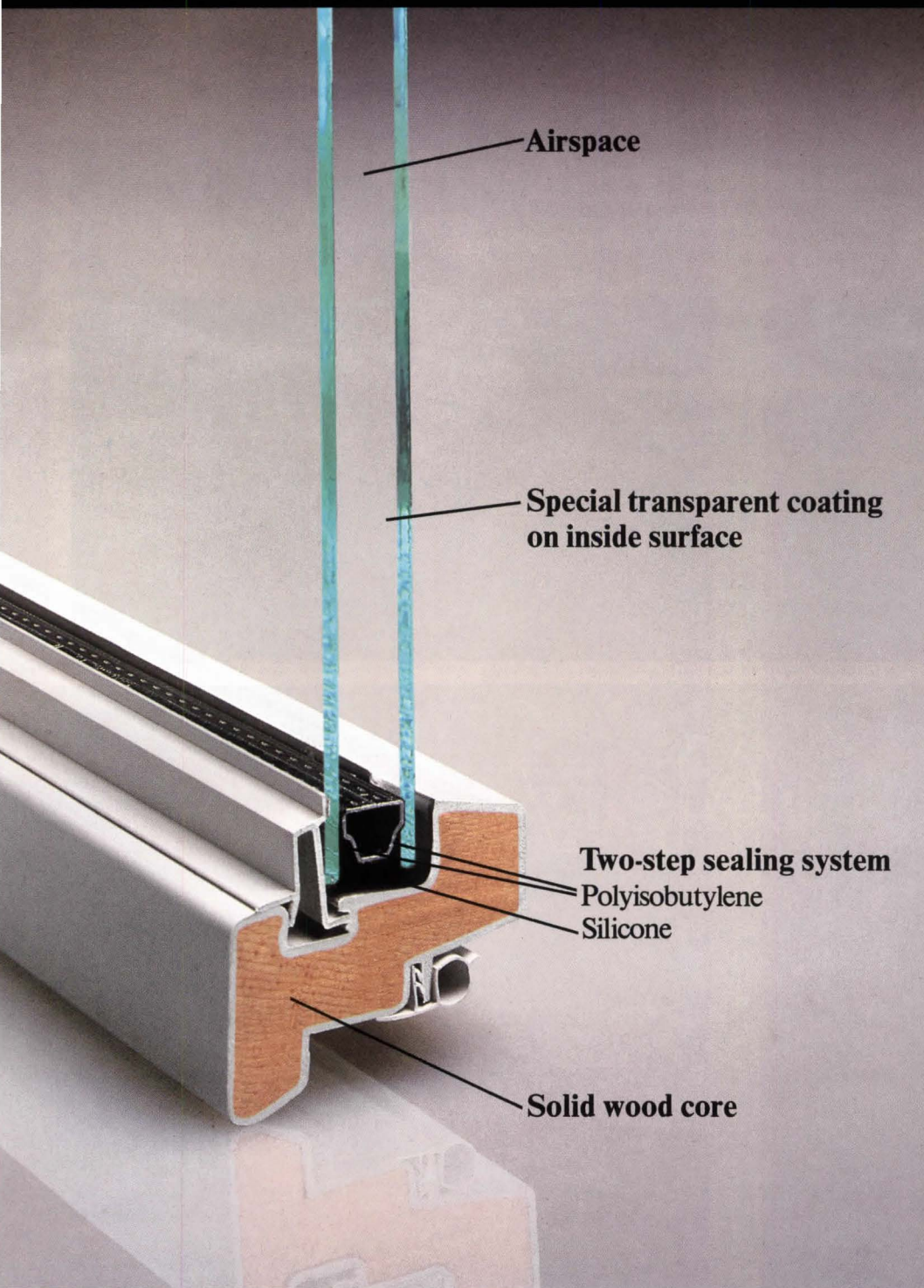
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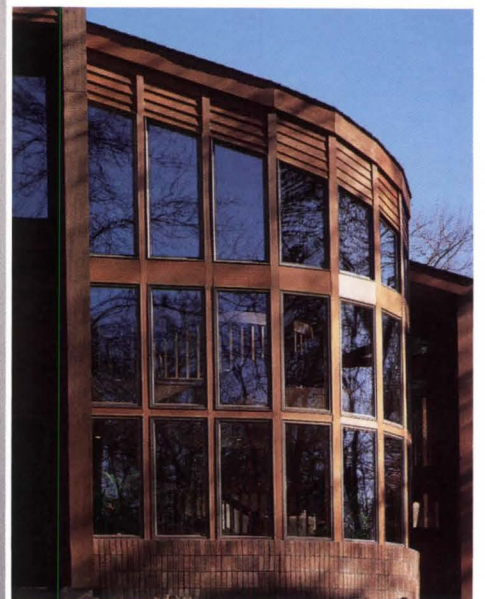


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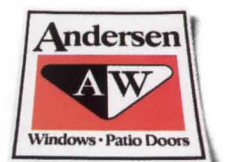
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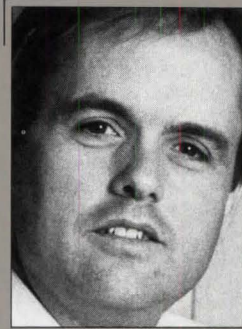
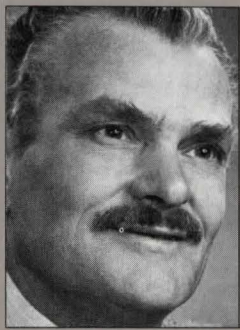
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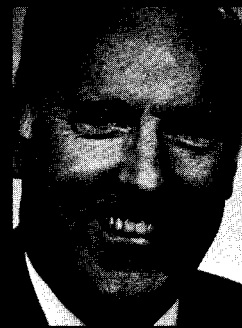
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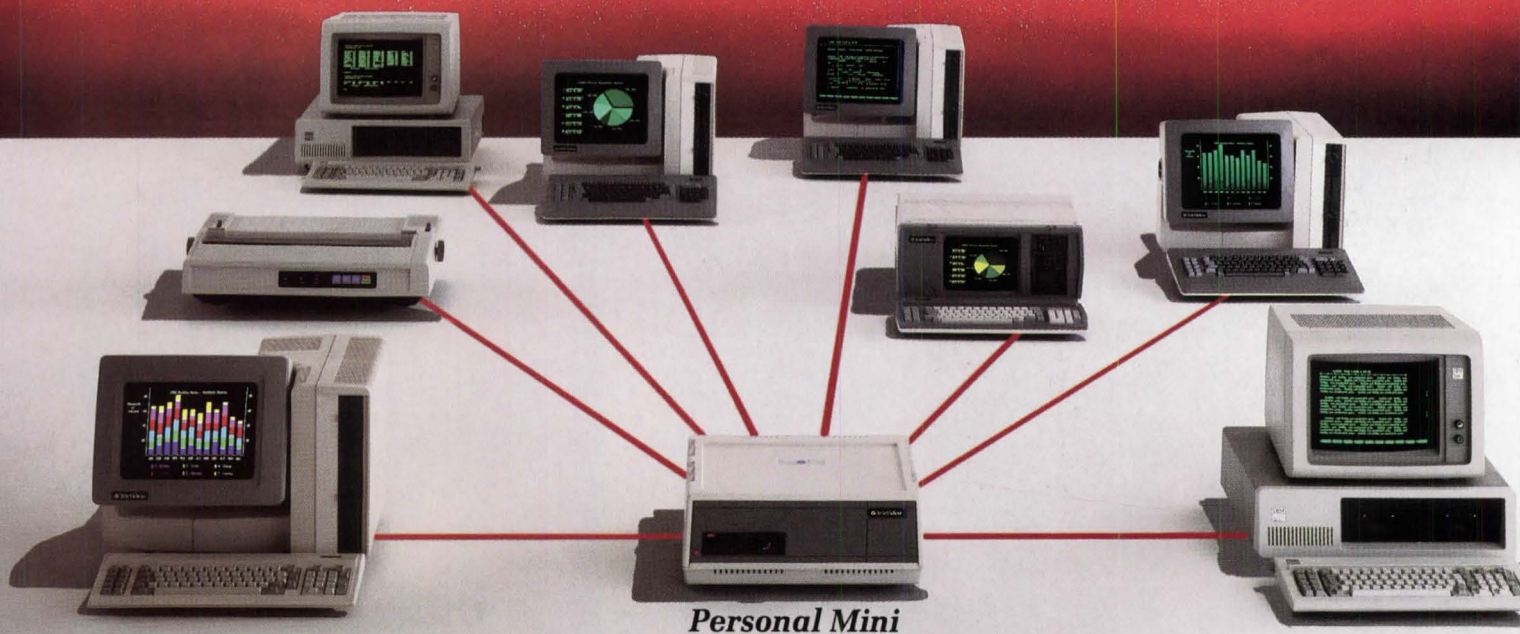
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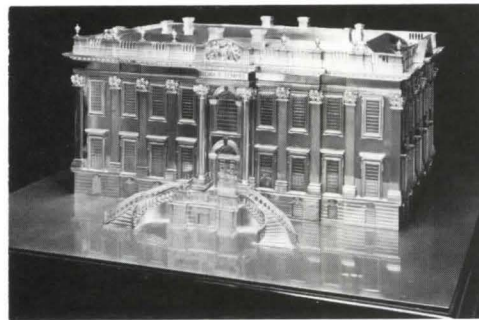
P/A News Report

Country Houses at the National Gallery

"Treasure Houses of Britain" (National Gallery of Art, Washington, D.C., through March 16) is an exhibition that needs to be separated from the flannel that has surrounded it. Much of the publicity, and the audio-visual aids offered to visitors, present such a reverent or swooning account of English country houses and their owners that a little preliminary iconoclasm seems called for. The image of the English upper classes as enlightened and benevolent paternalists, who, unlike decadent European aristocrats, spent most of their time in their country houses, contains more fantasy than fact. Like most ruling classes they had a strong regard for their own interests. They were neither noticeably philanthropic nor all that dedicated to country life. Much of their wealth in their prime came from the introduction of efficient methods of farming at the expense of the grazing rights, smallholdings, and access to game and firewood of the country working classes.

In the 17th Century, regular royal Proclamations tried to drive landowners back to their country houses from London, and in the 18th and early 19th Centuries the richer country-house owners spent substantially more time in their town houses than their country ones. Most of the handful of great masterpieces in the exhibition were originally bought to hang in London houses: Van Dyck's *Betrayal of Christ*, for instance, Rembrandt's *Old Woman Reading*, Velasquez's *Don Baltasar Carlos*, and Poussin's *Et in Arcadia Ego*. Zoffany's delightful portrait of Sir Lawrence Dundas shows him sitting among his most treasured possessions in a room in his London house; and the gilded William-Kent wall sconces from Knole, which are among the images used to advertise the exhibition, were almost certainly made for the London house of the Duke of Dorset, who preferred city life and the opera to the huge and antiquated country house, where the sconces now hang.

"Vessels of civilization" (to quote National Gallery Director J. Carter Brown) country houses may have been, but it is arguable that they were so because country-house owners picked up ideas, objects, and fashions in London, and took them down to the country. It would be going too far, however, to suggest that great country houses in their artfully natural parks were essentially urban exports. The creative achievement of the English country house as the ambience for a way of life was that it merged estate management, local hospitality, and field sports, always as-



From top: Dolls' House, attr. to Chippendale, 1745; Cigar Humidor, David Cavote, 1978; Don Baltasar Carlos, Velasquez, 1636.

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- 28 *Critique: MIT's Weisner*
- 30 *Critique: Hood Museum*
- 32 *Arizona Historical Society*

45 *Perspectives: Gunnar Asplund*

51 *Calendar*

sociated with the country, with the collecting of works of art, sophisticated entertaining, and cultivation of social life previously associated with the towns.

Once one gets into the exhibition proper, however, irritation quickly melts away. It is sheer pleasure almost all the way through. One has to realize what this show is about. It is not concerned to give a picture of the country house in all its aspects, or of country-house life as it is lived today. It deals rather with country-house owners as commissioners or collectors of beautiful, sumptuous, or splendid objects over five centuries, and celebrates the resulting wealth that still survives in country houses. By the nature of its brief it concentrates on the best contents of the best houses, which means that it is mainly concerned with what were called in the 18th Century "rooms of parade": the state apartments designed for visiting great people, or the sequences of rooms set aside for entertaining on important occasions. Only gradually, above all in later Victorian or Edwardian days, did the concept develop of mixing splendid pictures and furniture almost casually with daily life.

The Victorian and Edwardian section (Rooms 11-13) is, in fact, the one great failure of the exhibition. It was apparently an afterthought, and gives an inadequate picture of the achievements of country-house owners in this period, both as collectors and as developers of the country-house way of life. But with this exception the exhibition is arranged with the greatest skill and sensitivity to the nuances of different periods. The galleries have not been turned into reproductions of period rooms, but evocations of them. Contrasts of atmosphere are created by subtle use of wall and floor surfaces, changes in proportion, sparing reproduction of doorcases or other period features, and by the objects themselves and the way in which they are arranged. From the relative simplicity and bareness of the Elizabethan room, one proceeds through an enfilade of portraits in the Stuart Long Gallery and the sumptuous stiffness of the late 17th Century up to the great suite of 18th-Century rooms on the upper floor. These are arranged with conspicuous success according to the principles of the time, principles which have often given way in the country houses themselves to later and more informal or confused arrangements. Pieces of furniture, including sofas and chairs, are placed against the walls to form elements in carefully composed and complex compositions, along with pictures, mirrors, wall lights, and other objects. It is a system in which objects that, in fact, come from different houses merge as if they had always been together, like the great Bellotto



Best Small House 1986.

Small House, Much Presence

A lot of architectural design can be packed into a 1500-square-foot house. Witness "Best Small House '86," the latest in a series of showcase houses cosponsored by *House Beautiful* and the American Wood Council, built in Basking Ridge, N.J. Architects are Shope Reno Wharton of Greenwich, Conn.

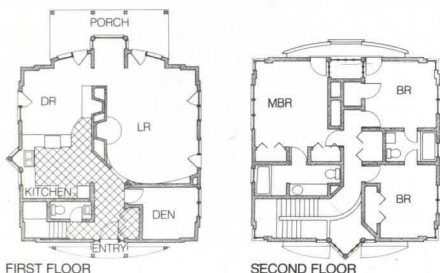
The house's basic design was established through a client-judged competition among six small, young firms with previous work published in national magazines. Shope Reno Wharton proposed an almost cubic volume of living space, to which they lent "a sense of luxury and presence" through elements of unconventional scale such as a tall hipped roof and a cluster of cornice-capped chimneys (actually wood-clad).

The roughly 29-foot-square interior has been divided into six rooms and two-and-a-half baths, laid out like a suburban house of about 1930 and seeming surprisingly ample. At the back of the house (facing east) is a glazed light well between two bedrooms that brings top light into the living spaces. Interior details include oak board floors and swooping bedroom ceilings of old-fashioned beaded boards.

On the outside, the flat walls beneath the broad-brimmed roof have been divided into a composition of stained cedar boards and cream-colored trim, with an abundance of different windows, oriels, and lattices—even ceramic medallions under the eaves. The sponsors relate the design to the "imagery of the nineteenth-century American cottage," but the influences of British Arts & Crafts and of Edwin Lutyens are also evident.

Like most "idea houses," this one bears more design devices per cubic foot than one might want in real life, but most of these are both sophisticated and sensitive to current popular taste. Drawings of the house will be available through *House Beautiful*, which will publish it in the February 1986 issue.

John Morris Dixon



'Portlandia' Begins Her Reign

Although about a year behind schedule and risking personal financial disaster, architecturally trained sculptor Raymond Kaskey has delivered what many feel will be Portland, Oregon's new symbol. The 38-foot-high hammered copper figure of "Portlandia" is finally in place on Michael Graves's Portland Building. The triumphal final miles of her journey from the artist's studio in Maryland were marked by cheering crowds and a citywide celebration.

Kaskey had seriously underestimated the time, effort, and expense involved in producing such a work. Part of the city's program allotting one percent of the building's cost to art, the budget of \$198,000 was firm. When the citizens of Portland became aware of the artist's financial woes, ways were sought to ease his burden and ensure completion and delivery. Sympathetic support from the



Portlandia en route (below) and in situ.

Chessie Systems Railroads and the Southern Pacific Transportation Company brought the lady, free, 5000 miles from Hyattsville, Md. Space for assembly, barge transport, and crane assistance were contributed by Portland companies.

On Sunday, October 6, "Portlandia" took her final ride down the Willamette River by barge and across town by truck. Accompanied by 250 boats, including Mayor Bud Clark's canoe, and thousands of buoyant on-lookers, she was celebrated and placed on her southwest Fifth Avenue pedestal.

Jim Murphy

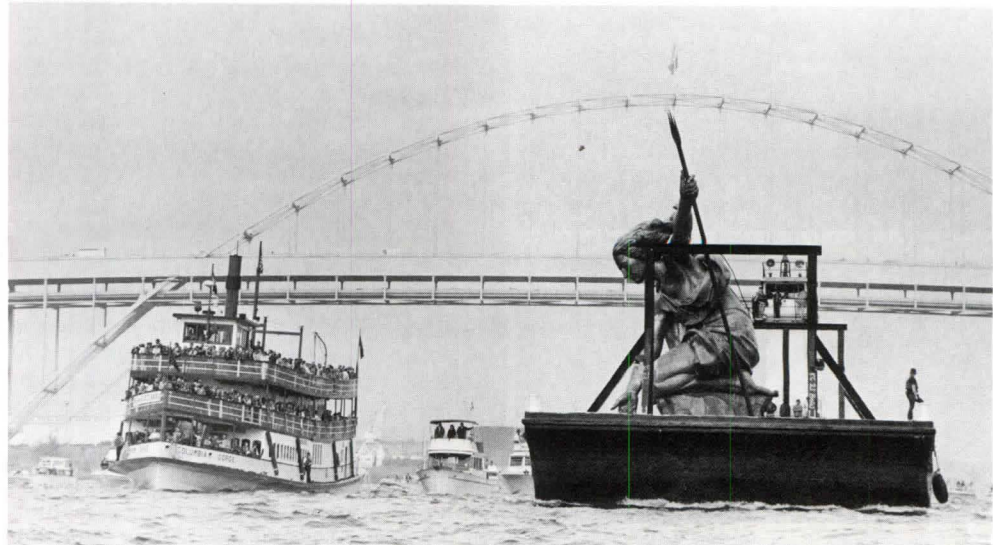
Willard K. Martin 1930-1985

Portland, Oregon, architect and painter Willard Martin, the designer and driving force behind that city's Pioneer Courthouse Square (P/A, Aug. 1985, p. 93) died last September. Martin, 55, and his son Eric, 25, were victims of the crash of Martin's plane, a 1940s Piper Cub, while on a flying and camping tour of Arizona's Grand Canyon area. The plane had been last observed flying in that sector September 17. After a search, climbers reached the wreckage of the craft on October 1 in Crazy Jug Canyon, near the north rim of the Grand Canyon.

In addition to his architecture, Will Martin's other passions were his painting—his consummate watercolors of seed pods and botanical subjects have appeared in national publications—and flying. His notes on every aspect of his experience and, indeed, his handwritten letters, were both calligraphic delights and poetic descriptions of an insatiable curiosity. Martin and his son, a graphic artist, were planning to record their explorations in sketches and paintings, as Martin had done for years.

Martin was one of the few local architectural voices raised in support of Michael Graves's right to proceed, unhassled, with his design for the Portland Building; the poignant memorial service held to honor Martin was held, in the nearby Square he designed, just one week after the final sculpture was put in place on the Graves building. Will Martin's loss is palpable well beyond the region and the community he served.

Jim Murphy



Joel David, The Oregonian

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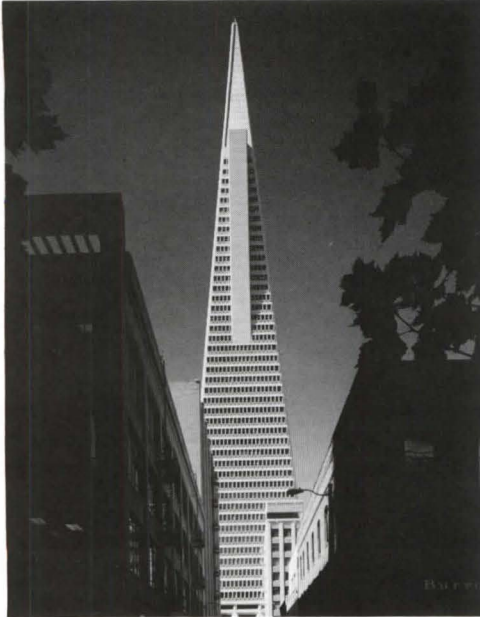
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Transamerica Tower, San Francisco.

William L. Pereira, FAIA 1909–1985

William L. Pereira, FAIA, died in November at the age of 76, leaving a legacy of a 50-year career that produced some of California's most visible and flamboyant buildings. His designs, both in the U.S. and abroad, were often bold and controversial; they captured the public imagination and attracted both praise and criticism from the press.

Born in Chicago in 1909, Pereira received an architecture degree from the University of Illinois. While working at Holabird and Root, he helped on the master plan for the 1933 World's Fair, and won a number of industrial design competitions. In 1931 he formed his first firm with his brother Hal. Pereira's early work consisted mainly of new movie theaters and the remodeling of playhouses into movie theaters; retail stores, hotel remodeling, exhibition buildings and exhibits, early television stations, and research laboratories.

He worked as a production designer at Paramount, RKO, and David O. Selznick from 1938 to 1945, while continuing his architectural practice. In 1942 he received an Academy Award for special effects photography for the film "Reap the Wild Wind." Pereira's Lake County Tuberculosis Sanatorium received the Museum of Modern Art citation in 1944 as one of the 55 outstanding buildings constructed in the United States in the last 25 years.

After World War II, Pereira became involved in aviation work, research centers, hospitals and planning.

He taught at the University of Southern California for 12 years from 1949. From 1950 to 1958, he was in practice with Charles Luckman as Pereira & Luckman.

Pereira's recent projects have included the American Airlines complex at Dallas/Fort Worth Airport; the International Terminal at LA International Airport; a hotel and conference center in Qatar, and the Citicorp Tower in San Francisco. Some of his major Los Angeles buildings are CBS Television City, Union Oil Center, the Occidental Center, and the Times Mirror Corporate

Headquarters. Other famous buildings include the UC San Diego central library, the Transamerica Tower in San Francisco, and Great Western Savings in Los Angeles.

Pereira received a good deal of recognition for his work, including having his portrait on the cover of *Time* magazine as master planner for Irvine, Calif. In 1958 he was awarded Fellowship in the American Institute of Architects. In 1981 he was honored by both the CCAIA and the LA/AIA upon celebrating 50 years in architectural practice.

Barbara Goldstein ■

MIT's Wiesner Building: Collaboration or Compromise?

"An affair, at times a marriage, a divorce at times." So Kathy Heilbrich, director of the Committee on the Visual Arts at the Massachusetts Institute of Technology, describes the collaboration between three artists and architect I.M. Pei, that produced MIT's Wiesner Building in Cambridge, Mass. This center for art, media, and technology is not only a pilot artist-architect collaboration and a home for art and engineering, but the physical linchpin between the school's classically planned core and its loose east campus.

That is heavy baggage for one building. Can artists and architects work to create an ensemble? Can a five-story building and its 2.2-acre environs join one side of the school to the other? Can the arts and technology share space in a structure? Can they share it at MIT? For all this architectural/intellectual freight, the high-tech lookalike is more predictable and far less intriguing than the saga of its origins, as spelled out in a 94-page catalog.

Not that the building lacks Pei's polish, a polish matched by the longtime professionalism of MIT's Committee of Visual Arts whose Hayden Gallery and offices are now in Weisner. Nor does the center fail to register the input of the artists, each of whom was awarded a piece of the Pei.

Touring the 60-foot-plus atrium, the three

ground-floor galleries, the lower-level theaters and computer floors is an exercise in attribution. Artist Kenneth Noland's slice is a wraparound Mondrianesque mural; furniture-maker/sculptor Scott Burton's is the atrium, and environmental artist Richard Fleishner's is the outside space. But after all the who-did-this? who-did-that? inquiries, there is no doubt that Pei's presence dominates. Inside, the spare structure is his usual exercise in sleek museum-making; outside, aluminum panels complete this corporate/computer ice cube with the anticipated finesse—and frigidity—that suggest less concern with integrating art into its environment than with shaping an artifact.

The artists relieve this "objectness" to some extent. More than mere ornamentalists, but introduced to a lesser degree and later in the process than designer or client, they do add to the architecture. Burton's atrium motif of stair and railings, replayed by Pei in the balconies, invigorates the bare-bones space. Noland's mural, with its painted lines and projecting bars wrapped around the exterior, lends a jazz rhythm to Pei's monochromatic one-note design. Outside, too, Burton's bollards show more artistry than Pei's overinflated arch-gateway.

On the larger plaza, however, where sculptor Fleishner had full say, the process, or perhaps simply the artist, fares less well. The grounds allotted him, a grim "canvas," remain more passthrough than place. The 2.2-acre space is framed by a motley collection of institutional buildings and pierced by five axes.

Given this ungainly entourage and Pei's "T-Square" style, the once-scruffy central space may have demanded far more in the way of planning, not to mention planting, than this environmental artist could muster. Fleishner's pale checkered paving, few trees, stairs, uncomfortable Mackintoshian chairs, and zigzag lawn don't cohere; not surprisingly, this place-less space still bears no name—not courtyard, plaza, promenade (nor in Ivy-League vernacular "Quad" or "Yard").

The same might be said of the Wiesner



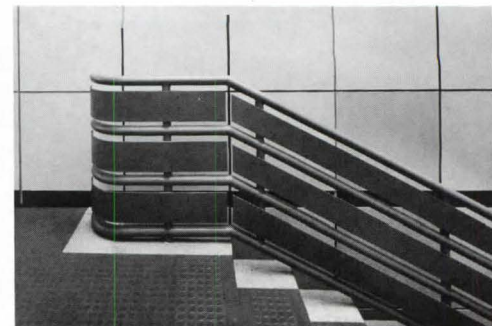
MIT's Wiesner Building



Atrium with Noland mural and Burton bench.



Fleishner bench.



Burton rail.



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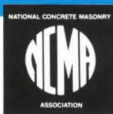
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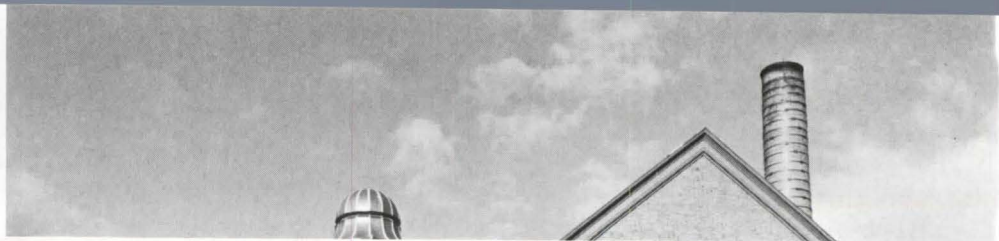
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P/A News Report

Building as a whole. Though enhanced by artist's labors, the gridded building is basically home to the engineers who occupy three



P/A News Report



Lynn Harborside Towers, Schwartz/Silver.

united by any formal affinities, polemical or avant-gardist self-identification, or age category. They met criteria of size, independence of practice, and commitment to design excellence; and the characteristics of the species seem to be professional rather than formal.

Architects on the Boston Threshold have migrated here because of previous affiliations (witness the distinct Cornell and Harvard subgroups). Once established in practice, they tend to travel in pairs of males (Machado Silvetti; Woo & Williams; Michael Dennis, Jeffrey Clark; Chan Krieger; Schwartz/Silver; Tamarkin Techler), more rarely as couples (Koetter, Kim and Associates), pairs of women (Leers Weinzapfel Associates), groups (Peter Forbes and Associates; Iwerks & Axelrod/TAMS New England Architects) or alone (Jonathan Levi; Richard Tremaglio). They often display their abilities in residential work for large sites or in pre-

miated competition work, which can propel them over the threshold. Practice is frequently joined to teaching, seldom to writing, and rarely to theoretical reflection in design (historian Dennis, theorist Koetter and poets Machado Silvetti being the exceptions).

These architects are drawn to Boston's suburbs and New England's smaller cities by middle-sized private and public institutional commissions. Except when renovating, the Boston Architect on the Threshold can rarely be sighted in Boston. Some of the most intriguing of the many excellent built works exhibited are sited *extra muros*, as is Schwartz/Silver's Lynn Harborside. This removal from the city itself may account for the lack of any salient Bostonian traits, although MIT and GSD work is easily distinguishable.

Through a catalogue available free through the GSD, the show makes a lasting contribution. It offers an opportunity for self-identification through exhibition, one that only came about through the imaginative arts patronage of the staid Bank of Boston. The exhibition's popularity—it will be repeated at Harvard's Gund Hall Gallery February 18 through March 7—testifies to the real demand for extra-academic architectural culture, whose flagrant absence in Boston may be one of the reasons that the architect committed to design excellence is *rara avis* on either side of the threshold.

Helène Lipstadt

The author, who writes frequently for Progressive Architecture, is a freelance critic based in Boston.



First-place scheme, Garfield-Hacker.

Competition Results: Arizona Historical Society

The Garfield-Hacker Partnership of Portland, Oreg., has been awarded first prize in the competition to design a new museum for the Arizona Historical Society. The \$7.5 million, 75,000-square-foot museum is to be located on an 11-acre site in Papago Park donated to the Society by the city of Tempe. The eight-member jury (including three Society representatives), led by architect Joseph Esherick, described the scheme as "functionally excellent, practical, buildable, and economically feasible . . . The design is particularly successful in the completeness of its solution, from site development and the integration of landscape treatment to details of functional operation." The two-story solution houses lobby, gift shop, restaurant, au-

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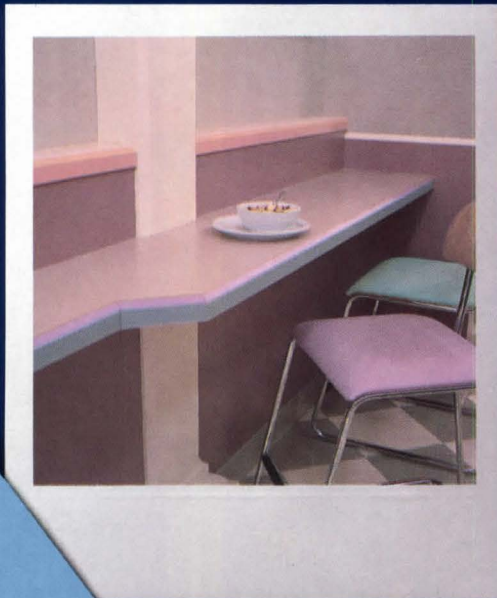
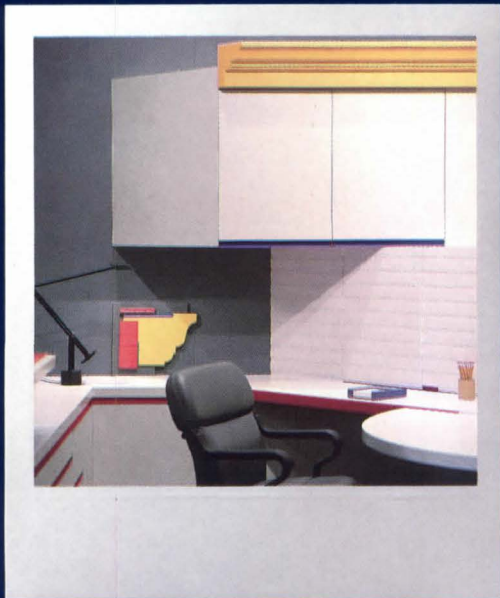
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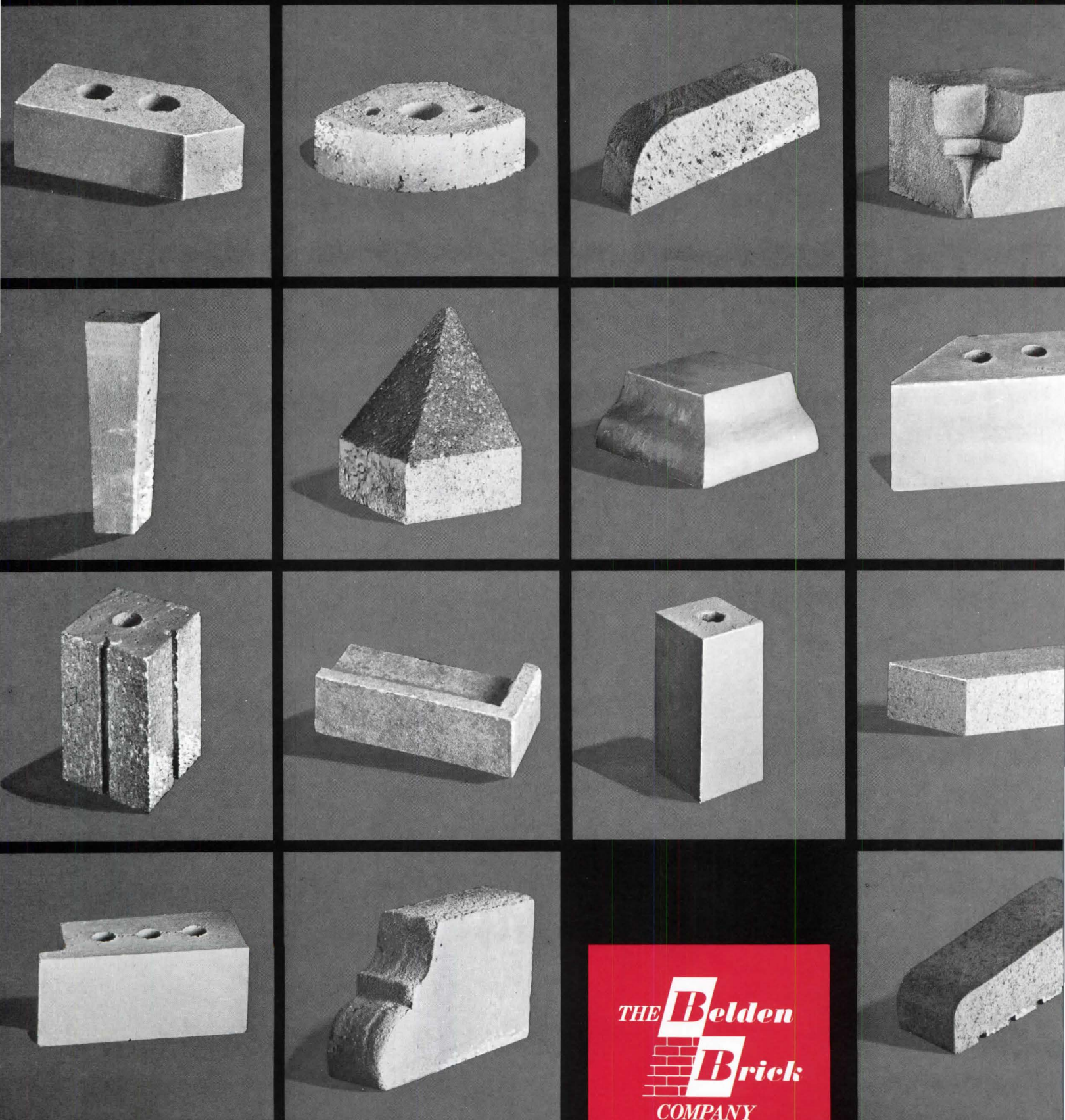
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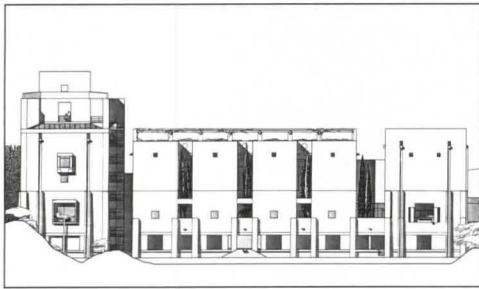
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Second place, Werner Seligmann.

ditorium, and education facilities on the lower level with galleries and administrative office above. The museum, which will display artifacts relating to the history of the Salt River Valley, is set into the hillside to the west. A massive, load-bearing adobe wall (the office block) forms the building's eastern boundary; to the south a lush entrance courtyard contrasts the surrounding desert landscape. The galleries are roofed by truncated concrete pyramids set on a grid of beams that carry services. A second, service court fills out the building's northern boundary.

Second place was awarded to Werner Seligmann, Cortland, N.Y.; third to Terry Sargent (Lord & Sargent), Atlanta, Ga.; fourth to Richard Schuh, San Francisco; and fifth to Shelby Wilson (Steppe & Wilson), Tempe, Ariz. Eight honorable mentions were also selected. The Society plans to keep its current location, the historic Ellis-Shackleford House, as a branch museum; construction of the new facility is scheduled to begin in 1986. *Daralice D. Boles*

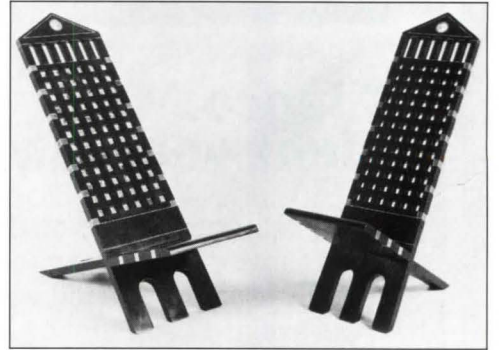
Mughal to Memphis: Modern Indian Crafts

The Golden Eye, an exhibition of Indian decorative arts at the Cooper-Hewitt Museum in New York (through February 23), is an ambitious cross-cultural endeavor. The premise of the show, organized by Indian designer Rajeev Sethi and the Golden Eye design collective of New Delhi, was to invite a group of European and American designers to create objects which would make innovative use of traditional Indian crafts. The 11 designers involved in the show include architect Sir Hugh Casson, former president of the British Royal Academy; Italian designers Mario Bellini and Ettore Sottsass; architects Frei Otto from Germany, Hans Hollein from Austria, and Bernard Rudofsky and Charles Moore of the U.S.; textile designer Jack Lenor Larsen, also from the U.S.; fashion designer Mary McFadden; and graphic designers Ivan Chermayeff and Milton Glaser.

The crowded installation begins with a bang: a spectacular façade, designed by Sir Hugh Casson and incorporating a bewildering array of techniques, dominates the entry hall. Casson's façade presents a cross between current design trends and kitschy romantic ideas of India, including a carved wardrobe in silvered wood complete with elephant figure in niche, a cast terra cotta *jali*, or screen, and a marble dressing table. Each of these objects is exquisitely made, however; and as members of the Golden Eye collective,

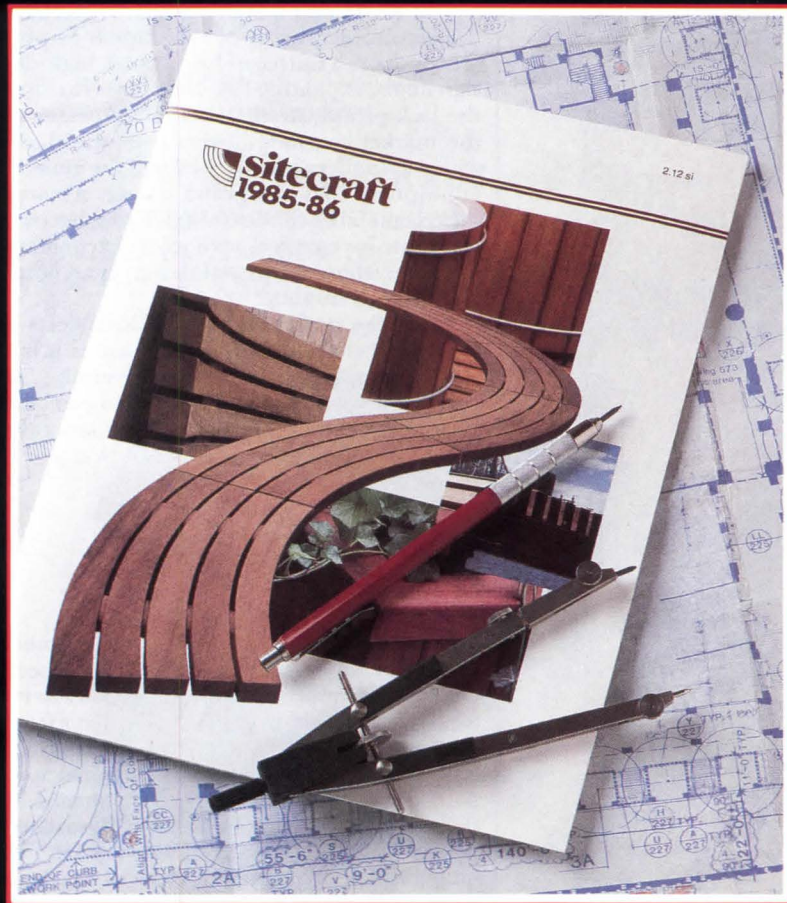


Cabinet, Sir Hugh Casson.



Ebonized wood chair, Sir Hugh Casson.

Photos: Cooper-Hewitt Museum



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P/A News Report

posted throughout as docents, are quick to point out, each represents an innovative use of these forms and materials.

And so it goes throughout the exhibit, which is a tour de force of intriguing and beautiful objects, the balance tipping back

P/A News Report

waters broke through the earthen towpath, a popular trail for hikers, runners, and cyclists that runs between the canal and the river, draining the canal basin of water in stretches and leaving canoeists and kayakers little hope for use of the canal next season.

Preliminary Park Service estimates place the cost of repairs to the canal at more than \$10 million. Officials warn that some areas are still under 15 feet of flood debris, while others are still under water, so the full extent of damage cannot be assessed. Only limited repair funds are available to the NPS, so its parent agency, the Department of the Interior, will have to seek special appropriations from Congress for restoration.

The C&O was closed to commercial barge traffic in the 1920s, less than a century after it was completed, following another devastating flood and a record of financial failure brought about by competition from the railroads. The canal was restored as a national recreational area after a crusade in the 1950s led by Supreme Court Justice William O. Douglas. When the most recent floods struck, repairs of severe damage sustained in 1972 during Hurricane Agnes still had not been completed. *Thomas Vontier*



Moore's Portals project.

Big Development in Downtown D.C.

A scheme designed by Arthur Cotton Moore Associates for Western Development Corporation has been selected for the pivotal 10-acre Portals site in Washington, D.C. The prize went to Western and partner Eastcoast Development Corporation after a limited competition with two other developer teams, one led by Mortimer Zuckerman, victor in New York's recent Columbus Circle competition (P/A, July 1985, p. 71 and August, p. 23), and the other by Rodman C. Rockefeller, son of the late Nelson A., with James W. Rouse as retail consultant.

Western can do no wrong in D.C., it seems, where the developer is backing two other major projects—Market Square on Pennsylvania Avenue (Hartman Cox; Smith Segreti Tepper McMahan & Harned, architects) and Washington Harbour in Georgetown, the latter a second Moore creation now under construction that shows close kinship to the Portals presentation.

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active railroad yards that bisect his site beneath a pedestrian and vehicular promenade, which completes the Maryland Avenue axis connecting Capitol Hill to the Tidal Basin (where it just misses the Jefferson Memorial). The mixed-use development is zoned for retail and office, but the developer reportedly hopes to convince the powers that be to allow some residential development as well; that's a good idea in a city whose downtown dies at five. *Daralice D. Boles* ■

Housing the Homeless: Institutional Emergency

As the cold of winter approaches, the ranks of the homeless in America are growing—no matter whose study is consulted. There has been steady controversy since release earlier this year of a HUD study, which critics believe greatly underestimated the number of homeless. Estimates now range from HUD's low of 250,000 nationwide to as many as 4 million.

This fall, the American Institute of Architects Housing Committee sponsored four days of conferences, workshops, and tours in Washington, D.C., on the subject of housing the homeless. The large turnout gave testimony to the depth of the profession's concern. Yet, given that homelessness is widely described as a problem of poverty and the shrinking supply of low-income housing, a reasonable question might be: What can architects, as professionals, do to help the homeless, especially when "affordable housing" is often taken to mean housing that doesn't involve architects?

One shelter-provider described architects as professionals who are good at "linking the do-gooders with reality," for example, by helping to revise antiquated building codes that require shelters to meet the same standards as hotels. A first prescription: divide the problem. The homeless are as diverse as the communities from which they spring. There are regional variations, often involving differences in age, ethnicity, and other demographic factors that influence housing needs.

Much of the counsel offered is common sense, gained through direct experience of the problem and a concern for individuals. Shelters need good, safe kitchens; sleeping rooms that are small and sturdy, with a sense of privacy and security, including ample storage for personal belongings; separate offices, toilets, and secure rooms for volunteers; ample facilities for personal hygiene and the care of clothing; facilities for medical and psychiatric counseling; and daytime "drop-in" rooms for television viewing, letter writing, reading, conversation, and other activities. It sounds a lot like home, and that's the point.

A new pragmatism may accept the fact that the only publicly supported approach to the problem will involve larger, central facilities located where they will offend the smallest number of people. Even shelter-providers (some of whom have been quite militant and outspoken on this issue in the past) seem to be acknowledging that the notion of scattering smaller shelters in residential areas simply won't be accepted politically; people want to help, but few really want "them" next door. Architects, like the faculty-led group

of students from the City College of New York who spent a month this year working with a volunteer group in Washington, D.C., can help specifically to make these larger institutions better by introducing design elements that make them more like homes and less like warehouses.

The value of the AIA's conference lay in the voicing of general concern and sound, if often sobering, judgment at a time of seemingly pervasive national indifference to those not fortunate enough to be standing tall with the rest of America. *Thomas Vonier* ■

Meet the Press at VPI

The fall forum sponsored by Virginia Polytechnic Institute and State University, "The Architectural Press: Forming an Architectural Culture," suggested that the culture has already formed. Organizers Gregory K. Hunt and Robert L. Miller struck a responsive chord with their idea and pulled off a cohesive three days of panels and workshops.

The assembled group—an impressive array of nationally known editors and writers, including Wolf von Eckhardt, Peter Blake, John Dixon, Mildred Schmetz, and others who were joined by about 100 students, faculty members, and practitioners from the Washington, D.C., area—grappled with questions about who reads, who writes, what they read and write, and why. Periodicals, not books, were the main focus of attention. Little talk was devoted to broadcast media, partly a reflection of those invited to participate.

There were nearly as many views of architecture and the press as there were participants, but some common themes emerged. There was agreement that different audiences exist for writing about architecture. One speaker went so far as to define "the three distinct audiences," which were distinguished in various ways by other participants: the popular readership (the general public); the professional readership (architects and others concerned with the business and technical aspects of design); and the academic or theoretical readership ("mainly teachers, with a few especially thoughtful practitioners thrown in, some of whom also write the kind of stuff they read").

In this latter category, also referred to as the home of turgid prose, were lumped the student-run publications. These served repeatedly to introduce a note of levity to the proceedings, with a professor quoting a response to Yale's *Perspecta*: "I took a speed-reading course so that I could fail to understand it faster." Everyone agreed that even the inaccessible had its place and made its contribution.

Unfortunately, the sessions were not devoid of the loose talk that tends to surround events concerned with the press, architectural and otherwise. On occasion, it became apparent that too few people actually read the publications they are eager to criticize.

The event succeeded in that it was useful to have editors and writers from different, and even competing, architectural and popular publications speak of their work, and gratifying to see that teachers and students cared enough to listen. *Thomas Vonier* ■

The Klassik and Klasse armchairs.

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Solar Design: Expanding Agenda

The symbol of the 1985 passive solar conference—Solar 85—was a circle from which projected arrows in all directions. And so it was: a conference comprising several smaller conferences, pointing toward the varied interests of utility companies, builders, daylighting researchers, and passive solar enthusiasts.

Those varied interests reflect not fragmentation but differences of scale. The utilities' conference grappled with the largest scale question—how to encourage energy conservation to reduce their peak loads. The subsidizing of design fees to study daylighting alternatives and the reimbursement of owners whose buildings have lower, off-peak power demands were just a few of the techniques discussed. The very presence of the utility companies at the conference had large-scale significance, for their financial commitment to energy conservation has increased almost as rapidly as that of the federal government has decreased.

The daylighting conference addressed commercial buildings. Out of its various technical sessions emerged a consistent refrain, stated most clearly by Stephen Selkowitz of Lawrence Berkeley Labs: As electric lighting becomes ever more efficient (possibly tripling in efficiency in the next decade or two), daylighting will have as much to do with improving the quality of light in buildings as with reducing their energy usage. "It's the one conservation strategy," said Selkowitz, "that people understand and desire."

The passive solar and builders' conferences dealt mainly with residential projects. While their sessions had as their emphasis the monitoring, refining, and integrating of known passive heating and cooling methods, some new ideas did arise, such as the use of desiccants to assist the nighttime radiant cooling of buildings, described by Philip Fairey of the Florida Solar Energy Center.

With attendance almost twice that of last year's conference and with the American Solar Energy Society in better financial health, the mood at Solar 85 was one of optimism, mixed with a certain amount of reassessment and redirection. Jeffrey Cook of Arizona State University aided that reassessment with a history of the solar movement, particularly its first flowering in the late 1940s and 1950s. Among those calling for redirection were Harvey Bryan of MIT, who, in describing the inclusion of several well-known designers on the program of next year's daylighting conference in Long Beach, Calif., advocated stronger ties with the design community, and Richard Levine of the University of Kentucky and Gary Coates of Kansas State University, who broadened the discussion of solar energy to encompass social, economic, and environmental issues in their sessions on sustainable communities.

If it is to thrive in the face of flagging interest among architects, the solar movement should heed these calls and strengthen its contribution to architectural practice, design, and theory. And it should continue what was, as one participant described it, "the first solar conference to go beyond questions of mass and glass." *Thomas Fisher*



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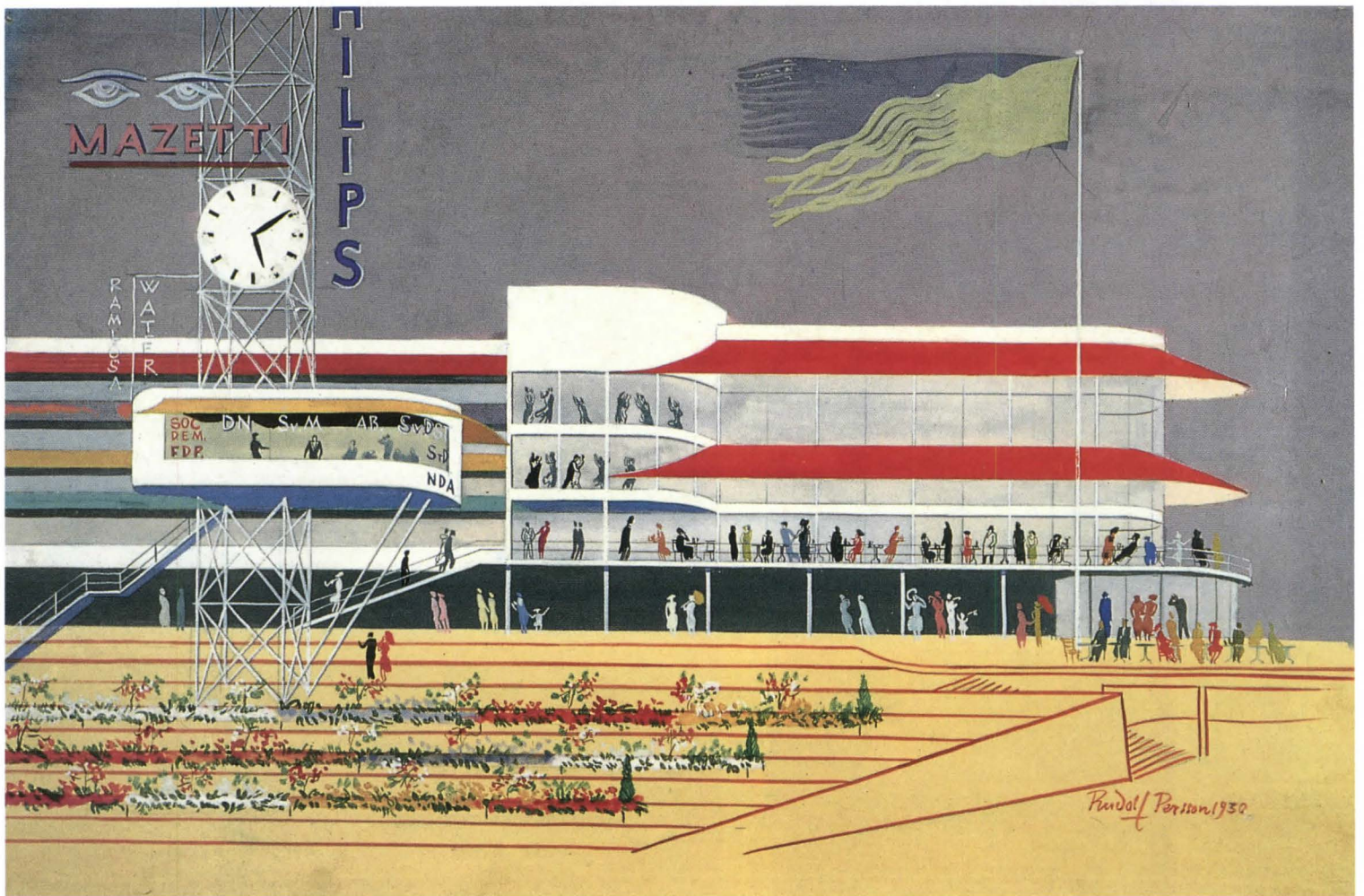
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Three exhibitions and a major international symposium on the work of Gunnar Asplund assessed the ideas and influence of the Swedish architect.



Stockholm Exhibition, 1930.

Gunnar Asplund at One Hundred

To mark the hundredth anniversary of the birth of Erik Gunnar Asplund, the Swedish Museum of Architecture in Stockholm organized a series of exhibitions last fall and winter, together with site visits, lectures, and a major international symposium on the architect's work. A new volume, *Asplund* (Arkitektur Förlag in association with Gingko Press, in both Swedish and English editions), appeared for the occasion. Edited by Claes Caldenby and Olof Hultín, with essays by Carl-Axel Acking, Elias Cornell, Gösta Drugge, Kenneth Frampton, and Stuart Wrede (to whom much of the current interest in Asplund's work must be credited), the book provides a score of new color images to complement those standard, tired images with which we are more familiar. As a

collection of essays, however, this will not be the definitive volume on the architect, although Acking's personal recollections and an English translation of Cornell's classic piece "The Sky as a Vault" are particularly welcome.

The exhibitions, curated by Karin Winter, were divided in three. (Incidentally, this is said to be the first major show of Asplund's work organized by a Swedish agency, either during his life or after.) The principal part was shown in the newly remodeled spaces of the Architecture Museum on Skeppsholmen. There, drawings and sketches, augmented with models and architectural fragments, provided a comprehensive and penetrating view of the architect's work and working method.

Asplund completed relatively few works during his roughly 30 years of intensely involved practice, and the design of several of these dragged on for several decades. The

Woodland Cemetery at Enskede, for example, bracketed Asplund's career, stretching from the original competition in 1915 to the completion of the crematorium and chapels in 1940, the year of the architect's death. To see a healthy selection from the reams of preparatory drawings for this project alone would have provided reward enough. The wealth of idea and detail in the competition submission was made visible for the first time, since the drawings are usually reproduced at rather small scale. The Woodland collaboration with Sigurd Lewerentz extended to about 1934, and their developmental designs appear in the good company of drawings for the Skandia Cinema, Bredenberg Department Store, and the Lister County Courthouse.

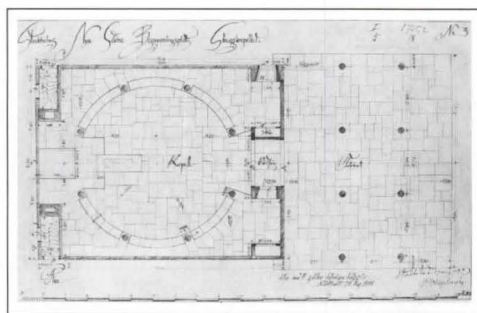
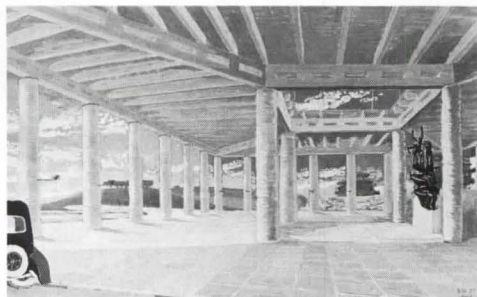
The exhibition's architecture provided no surprises. The straightforward installation was accompanied by a slide program by Christina Engfors and Olof Hultín that of-

Perspectives

ferred a concise introduction to Asplund, his drawings and the artifacts of all three exhibitions. At the nearby Moderna Museet, a selection of vintage photographs (curated by Tomas Mjöberg and Karin Winter), many by C.G. Rosenberg, presented the buildings at the time of their completion. Many of these images are the iconic classics seen time and time again in publication, and only a few gain by the increased size of the format.

The third exhibition, a selection of about two dozen of Asplund's furniture designs, installed at the National Museum, ranged from a chair for the 1917 Swedish Home Exhibition to the more sculptural leather armchair produced for the Swedish Pavilion at the 1925 Paris Exhibition. Also shown were furniture designs for the Stockholm City Library, including one finely wrought mahogany and leather classic chair for the head librarian's office.

The accompanying symposium was packed into five days of building visits and lectures that were held either on site or in an auditorium. Björn Linn provided the turn-of-the-century architectural and cultural background with an introduction to the work of Carl Westmann, Ragnar Östberg, Lars Israel Wahlman, and Ivar Tengbom and their relation to the emerging Asplund, whose beginnings were discussed by Claes Caldenby. Presentations by Bengt Johansson at the Woodland Cemetery and personal memoirs of Asplund as teacher and boss by Carl-Axel Acking were exemplary. Among the true highlights was Göran Schildt's



Top: Loggia, Chapel of the Holy Cross, 1935; Above: Plan, Woodland chapel, 1919.

genial and insightful investigation of the friendship and mutual architectural exchange between Asplund and Alvar Aalto. As Aalto's biographer (the second of his three volume series is due in November), Schildt displayed a mastery of facts and ideas that few could rival.

But others rose to the occasion. Åke Fant surveyed Asplund's role in the important

Stockholm Exhibition of 1930, while Ákos Moravánsky, editor of the Hungarian architectural journal, provided the symposium's most bizarre highlight—tracing Asplund's influence on certain works in Hungary's severe classical idiom of the 1950s.

On the symposium's final day, the setting shifted to Gothenberg where site visits included the early Karl Johan school (completed for the most part only in 1924) and the addition to the Law Courts (1913–37).

Peter Parsons anchored the lecture sessions with a review of American critical literature on Asplund and his possible influence on American architecture and education. Parsons argued that while Asplund is increasingly used as a model in studios and offices, his work is often used in fragments, with little understanding of the context in which it was created.

Out of the exhibitions and events came a fuller understanding of Asplund's production, his personality and work habits, the long periods of gestation that accompanied his best work, and the state of Asplund scholarship. Among other topics, Asplund's love of adjustment and distortion remains to be studied, as more than one speaker noted. While there is still much for the scholars to study, the event provided both a temporary summation and firm foundation upon which to build. **Marc Treib**

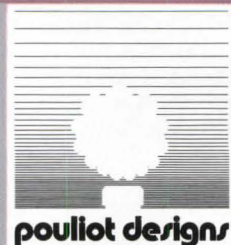
The author, Professor of Architecture at the University of California, Berkeley, participated in the Asplund symposium. His address examined the changing relation of Asplund's work to historical antecedent.



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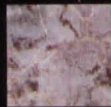
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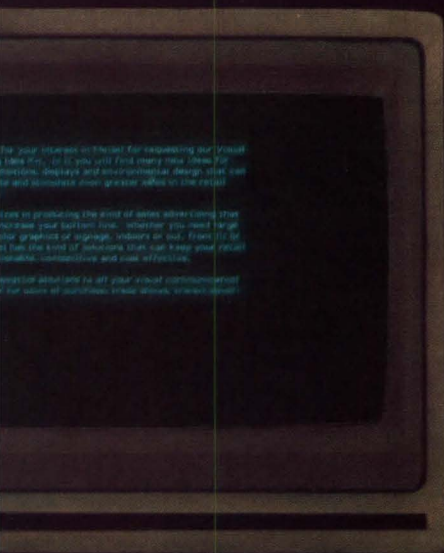


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therefore, that the asbestos problem has engendered governmental concern on many levels. The Environmental Protection Agency has developed regulations for the use, handling and removal of asbestos and Federal, state and local authorities have become involved in asbestos safety enforcement.

If an architect renders professional services in connection with the presence or removal of asbestos, he may be assuming a significant liability potential. With liability insurance becoming unavailable, the number of lawsuits increasing and the state of the art changing (thereby establishing higher standards of performance to which the architect may be subject), a burning issue is how can the architect protect himself. The most common circumstances under which a claim

might be asserted against an architect arising from exposure to asbestos would be if he specified an asbestos-containing product, or he specified the removal, repair or maintenance of asbestos located in an existing building. Although the liability of an architect must be based on a negligent performance, negligence is more easily found if it can be shown that the architect was not fully familiar with the latest knowledge of this subject or was not fully aware of all of the governmental rules and regulations that have been promulgated in this area.

When an architect obtains a renovation project, he would ordinarily be concerned with, first, whether there is asbestos in the building site and whether it should be removed (or be subject to a claim that he did not take appropriate precautionary action), or second, how to remove or repair any as-

bestos that is present. However, assuming responsibility in a field in which the professional is not expert obviously carries great risk. Since the average architect is not an expert in this field, and there are firms that specialize in this area, it would appear that the safest course for the architect would be to divorce himself from responsibility and require the owner to retain an expert. Such an expert should not be a consultant to the architect, as an architect is responsible for his consultant's performance, but should act directly as a consultant to the owner. Some firms claim to be expert in dealing with the removal of hazardous materials, but in fact are not, and thus caution must be exercised. If, however, the architect can relieve himself of responsibility in respect to asbestos-related problems, he would thereby go a long way toward immunizing himself from suit.

If an owner-architect contract is silent on this subject, and the architect assumes no explicit responsibility for the handling or removal of asbestos, he may nevertheless be subject to claim, since the courts may infer a responsibility. Accordingly, it would be important for the contract to expressly state that the architect is assuming no responsibility in connection with the presence, handling, or removal of asbestos and that the owner will retain an expert consultant to deal with those problems. Further, to insulate himself against the costs and expenses arising from the defense of claims that may be generated from alleged exposure to asbestos, the architect should request the owner to include in the owner-architect agreement an indemnity provision whereby the owner would hold the architect harmless against any costs, expenses or liabilities arising from third-party claims of injury or illness purportedly caused by exposure to asbestos at the building site. If the contract expressly excludes the architect's responsibility in this area and provides indemnification by the owner, the architect will have accomplished much to protect himself in this great area of risk.

Norman Coplan, Hon. AIA ■

The author is a member of the law firm Bernstein, Weiss, Coplan, Weinstein & Lake, New York.

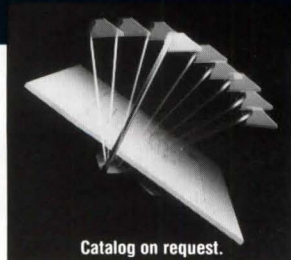
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[continued on page 68]

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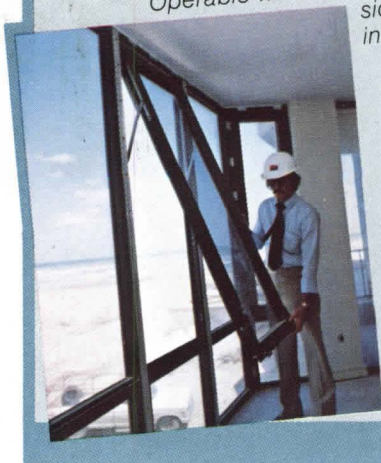
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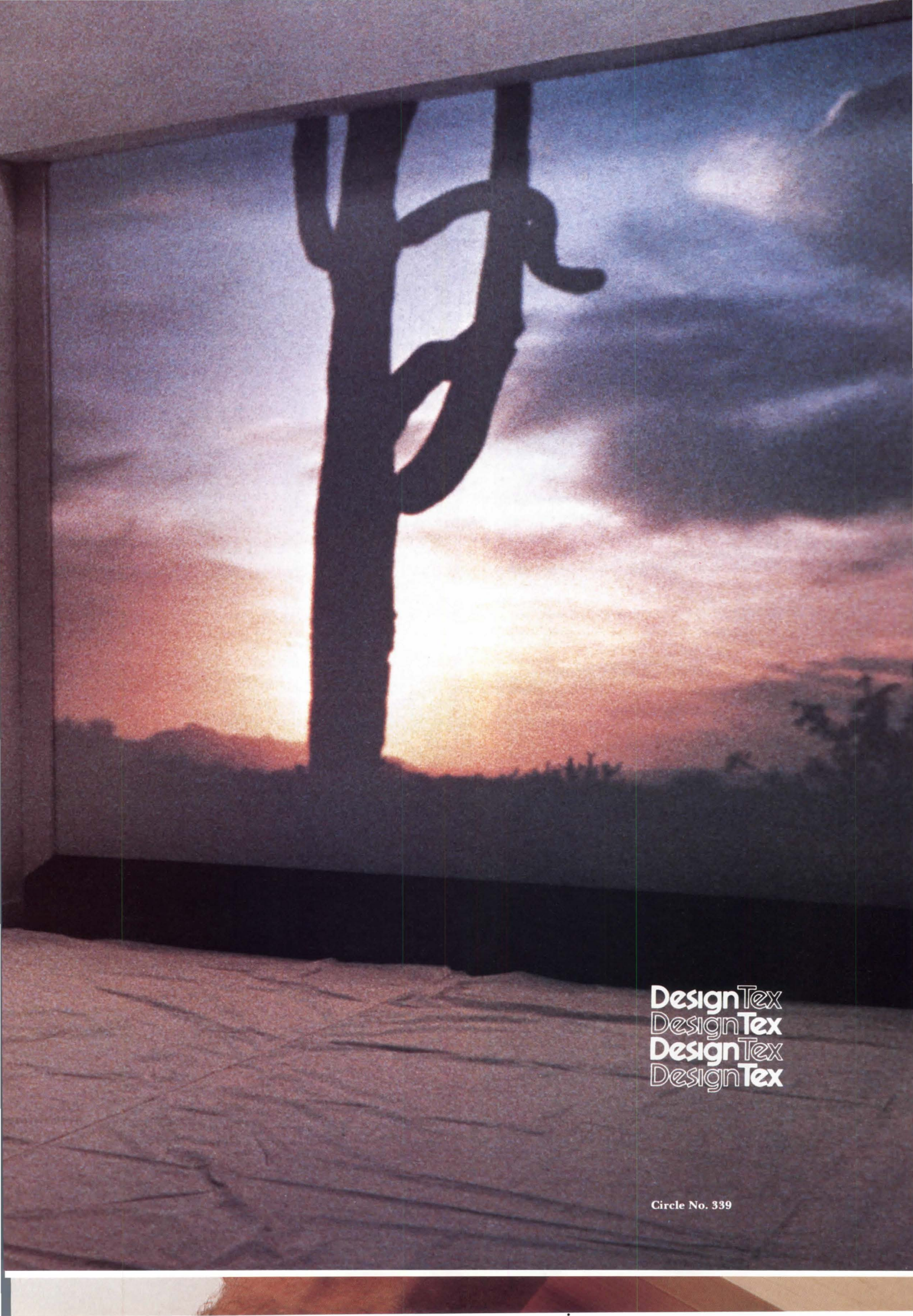
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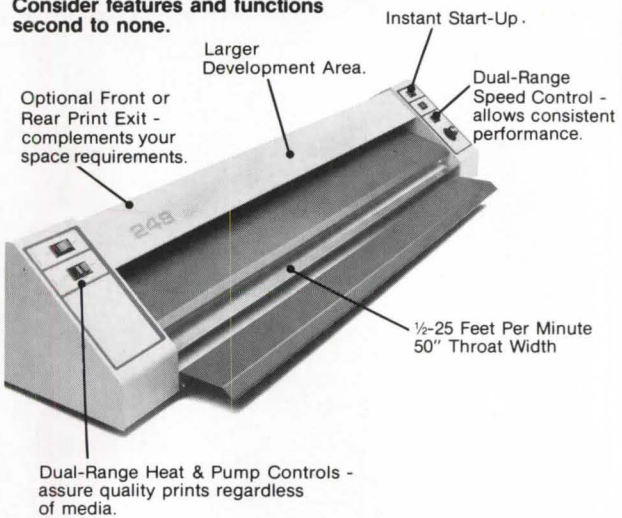
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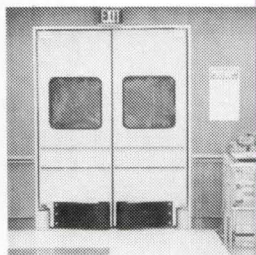
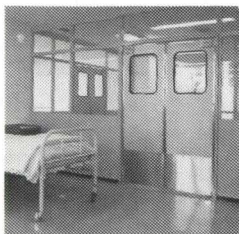
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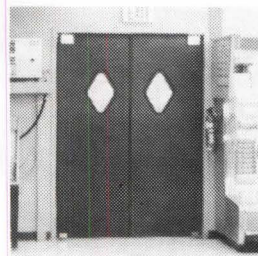
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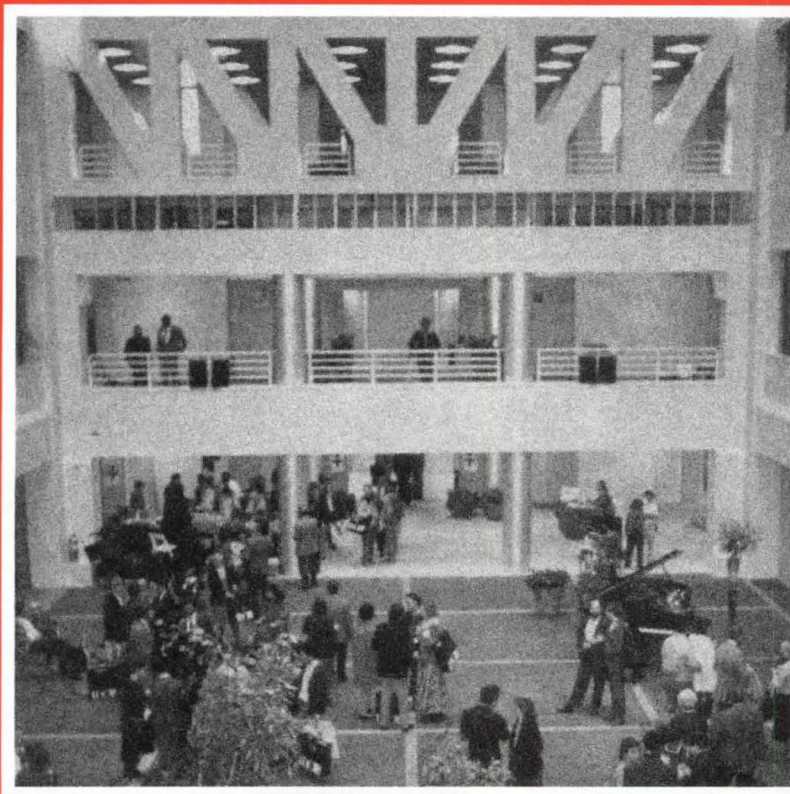
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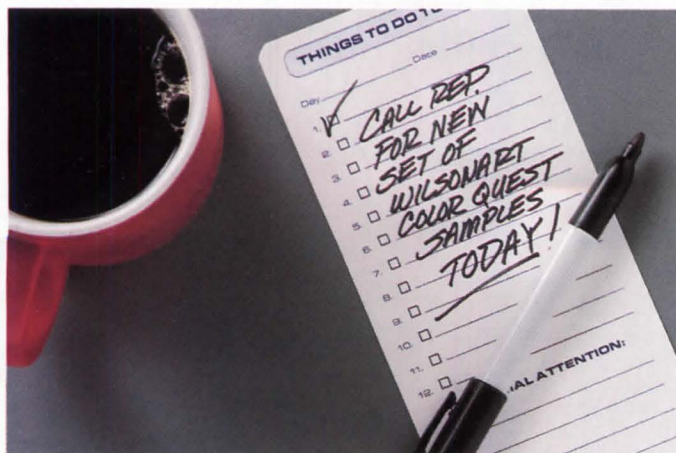
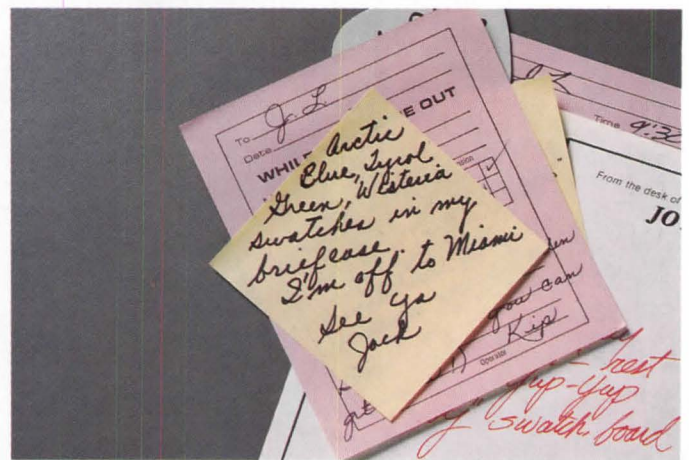
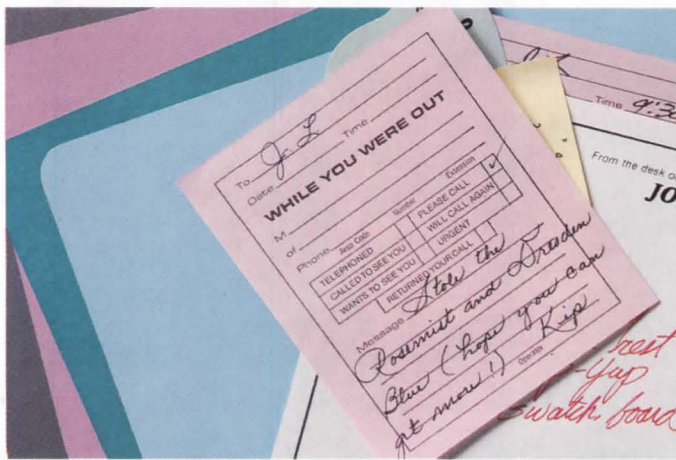
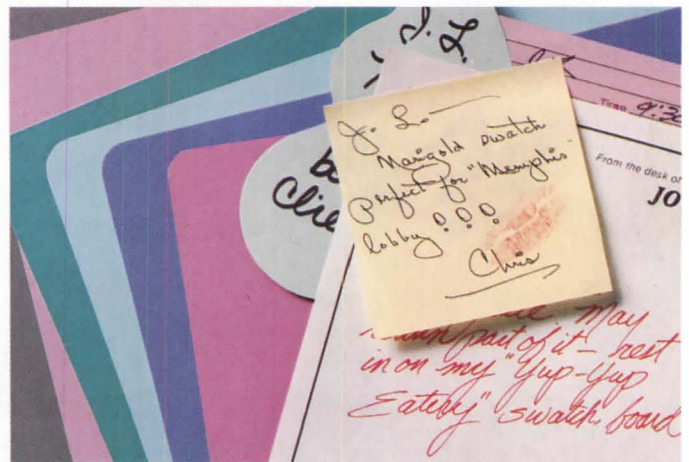
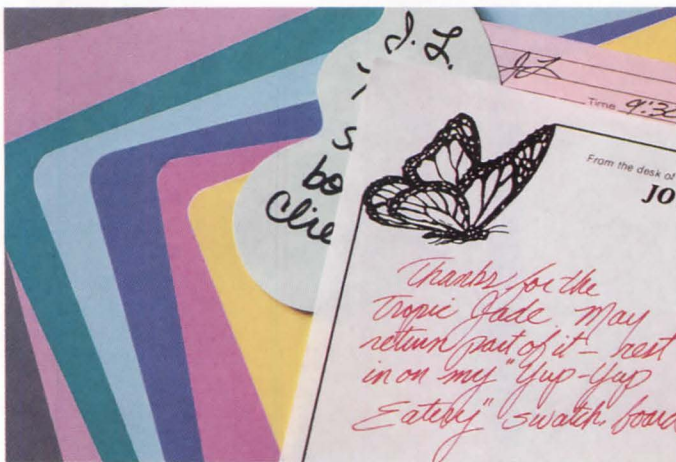
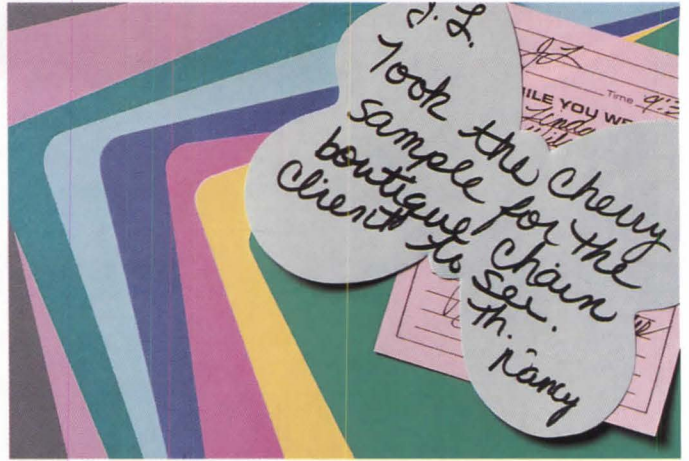
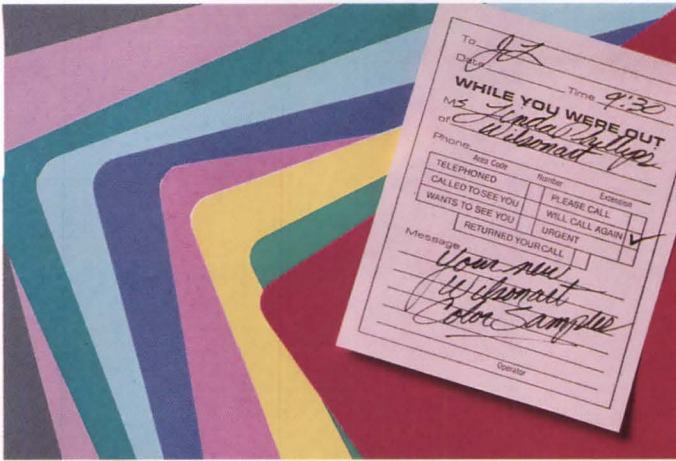
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33rd Annual P/A Awards

*Seventeen projects were
premiated in this year's
Awards Program, with
the First Award conferred
in the Urban Design
category.*

REALITY" is an essential ingredient in P/A's Awards Program. We want to see projects hot off the drawing board—ergo the requirement that they be not totally executed; we hope that the entries will include a number that are "excellent"; and are happy to find that our judges usually look for "magic" as well. But we look forward to seeing the selected projects built, and to underscore this, we have published an update on the progress of past winners (p. 140).

Last October, in fact, as the four Architectural Design jurors, two Urban Design and Planning jurors, and two Research jurors sifted through 684, 94, and 54 submissions, respectively, searching for winners in the 33rd annual P/A Awards program, considerations of "reality" and "magic" tended to preoccupy them all: The combination of the two was the *sine qua non*. Despite the fact that

commercial high-rise buildings comprise a large percentage of architects' commissions and of this year's Awards Program submissions, the Architectural Design judges Malcolm Holzman, Thom Mayne, Richard Rogers, and Susana Torre were dismayed to find no inspirational design in this category. "(They) showed an absolute acceptance of convention," said Mayne; "déjà vu," said Holzman. These jurors premiaded only seven projects in all, most of them small-scale.

The Urban Design and Planning jurors Chad Floyd and Thomas Aidala also found a large number of developer projects among their submissions. In this category, however, this was surprising: "Usually, it's the public realm that goes to an architect or planner seeking sensitive urban design," pointed out Floyd. They were disappointed to see little evidence of market research—casting doubt

on the reality of the projects—and little evidence of citizen participation. They conferred the First Award upon a master plan for a small town, the area they see as the challenge for the nineties.

Research jurors Harvey Bryan and Janet Reizenstein Carpman looked for projects that showed clear applicability in the real world, and premiaded two well-designed guidebooks, despite the fact that classical research was not the major component of these submissions. Carpman further suggested that entries in Architectural and Urban Design show evidence of applied research, as appropriate.

Malcolm Holzman served as jury Chairman; he had generously agreed to substitute for Ricardo Legorreta, whose expertise was needed in Mexico after the earthquake.

Susan Doubilet ■

Progressive Architecture 1:86 81

General recommendations

Holtzman: While some entries included very



Richard Rogers, RIBA, Hon. AIA, is the principal of Richard Rogers & Partners, Ltd., of London. He is renowned as the architect, with Renzo Piano, of the Centre Pompidou in Paris; he has recently completed the P/A Technology Center, Princeton (P/A, Aug. '85, pp. 67-74); and his Lloyd's of London headquarters in London is nearing completion. He has received numerous honors, including the Royal Gold Medal for Architecture (1985), and is Chairman of the Board of the Tate Gallery, a Royal Academician, and a member of the RIBA Council.



Thom Mayne is a founding partner, with Michael Rotondi, of the Los Angeles firm Morphosis. The firm's work has been widely published, featured in international exhibitions, and has received numerous awards, including six P/A Awards between 1974 and 1985 (the last three being for the Venice III House in 1985, the Hermosa Beach Commercial Center in 1984, and the Western-Melrose Office Building in 1982). Mayne is a Professor and Board Member at the Southern California Institute of Architecture.

Architectural Design

ABOUT 600 submissions were received in the Architectural Design category. As they reviewed these entries, the judges reflected upon a number of issues relevant to the profession.

critical architecture . . . or a lot of people have just caved in. The entries we reviewed showed an absolute acceptance of the convention: There was no fight left in these guys.

Architectural Design Award

Home Sweet Home

Pacific Associates Planners Architects (PAPA).

Architects: Pacific Associates Planners Architects (PAPA), San Diego, Calif. (Richard P. Dalrymple, James L. Leighton, Richard S. Yen, principals; Richard P. Dalrymple, Michael Herman, designers; Teddy Cruz, Carlos Peraza, Luis Pereira, Barbara Dalrymple, Hector Perez, drafting).

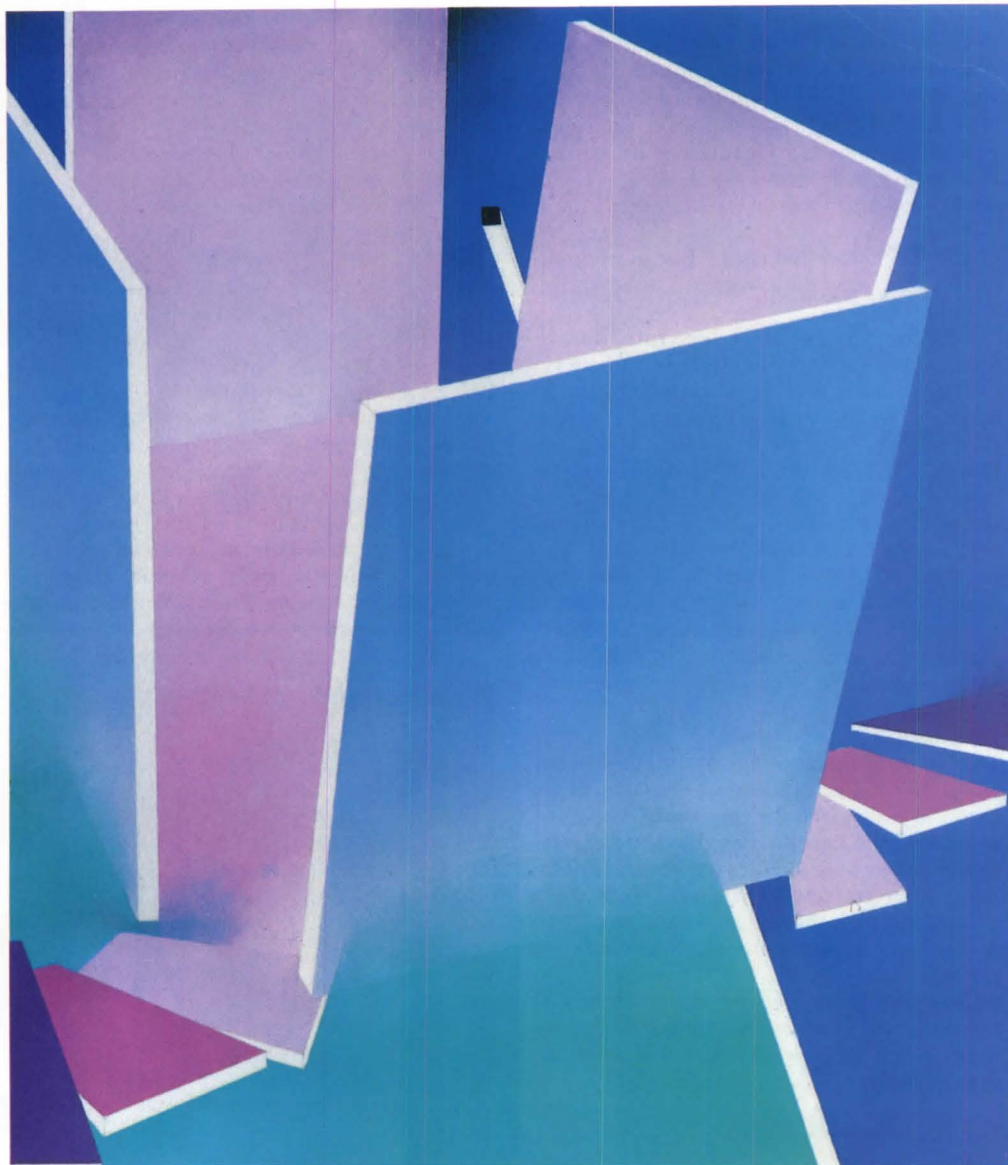
Consultants: John Nicita, structural; Fred Nagy, energy.

Modelmaker: Richard P. Dalrymple.

Model photographer: Campos Photography.

Renderer: Teddy Cruz.

Client: Richard, Barbara, and Kelly Dalrymple.



Project: Home Sweet Home, San Diego, Calif.

Program: A single-family residence with three sleeping areas.

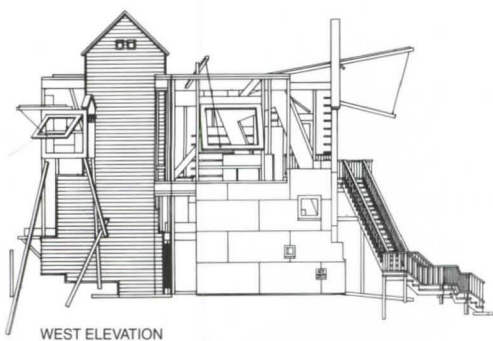
Site: Small (35' x 60') plot, surrounded by single-family detached homes of wood construction, with traditional gable and window forms, in a wide variety of colors.

Solution: Despite the constricted site and resulting scale limitations on the house, the intent was to have available as many spatial and activity options as possible. Small spaces are extended through manipulation of scale, in which elements seem to take many possible

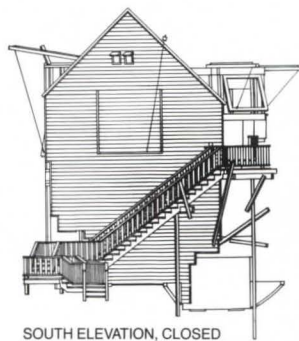
sleeping areas on the first and second floors are more sheltered. In contrast to the intensity of the circulation systems, the spaces are intended to be simple, quiet, and resolved.

Jury comments

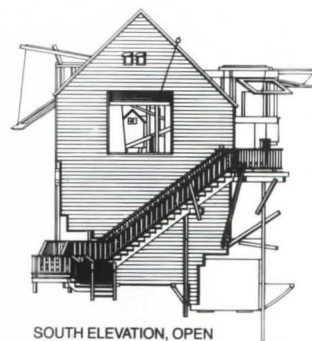
Torre: This is a design that celebrates the twin acts of thinking and making together. The designer went back to the origin of an aesthetic pioneered by Frank Gehry, but took it one step further, speaking of the process of building and not just about the quality of an unfinished building. If you look at it very carefully, you realize that it makes some very



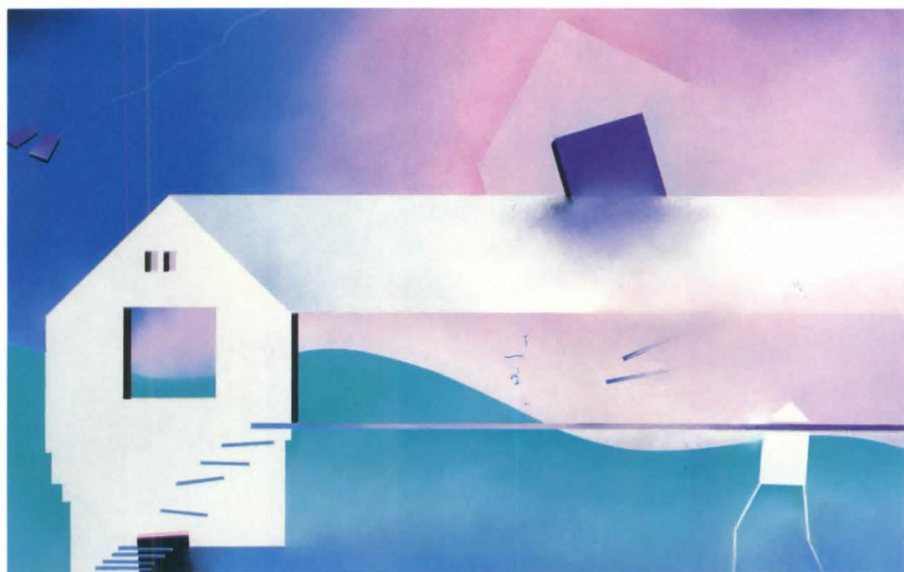
WEST ELEVATION



SOUTH ELEVATION, CLOSED



SOUTH ELEVATION, OPEN



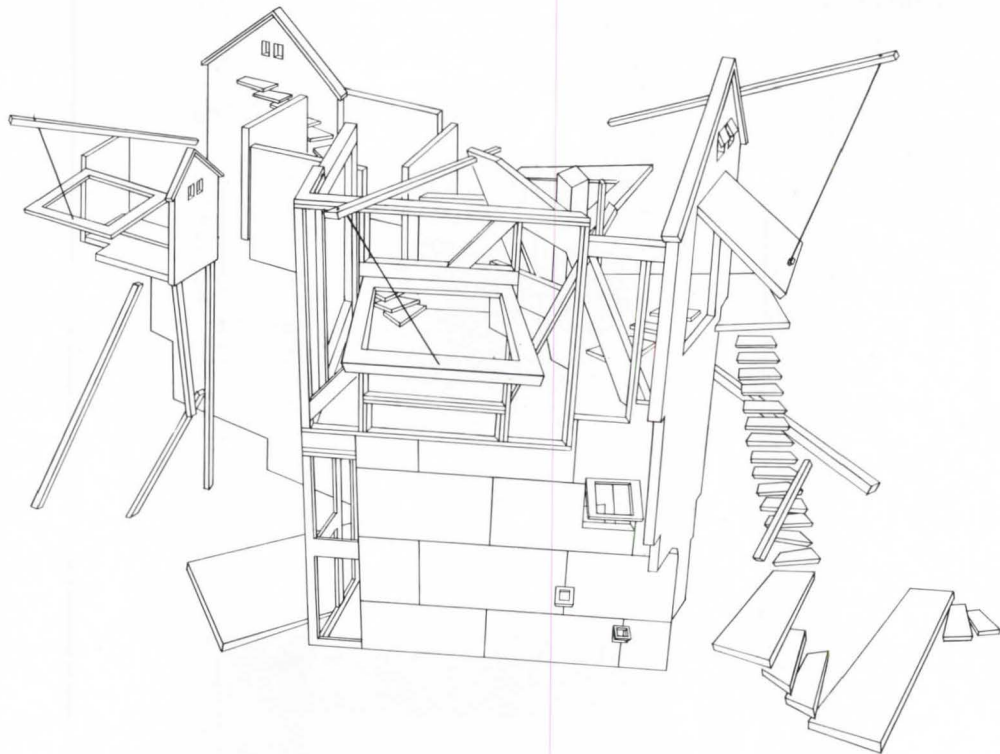
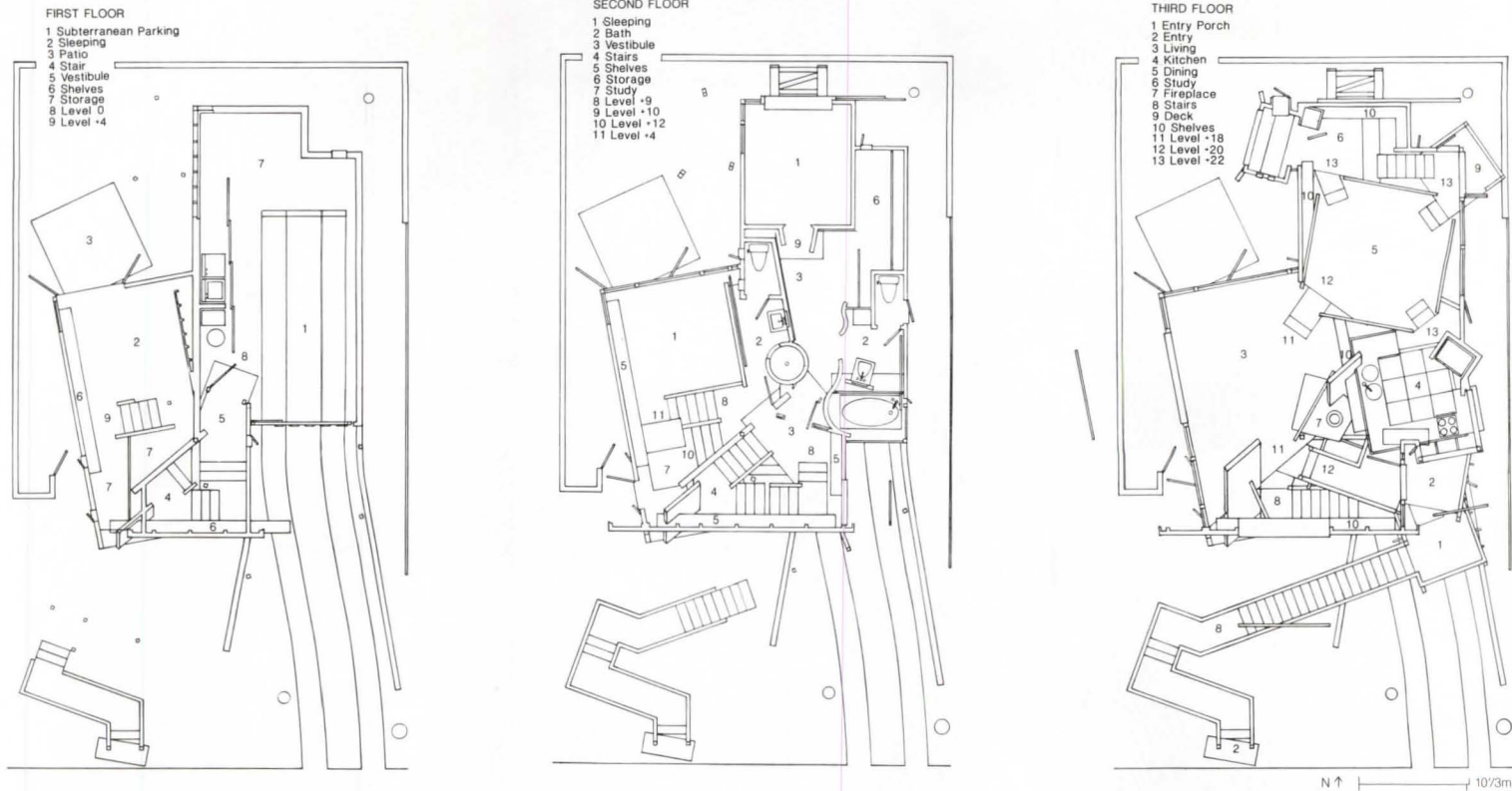
the plans is steeped in pragmatism in an odd kind of way. I think that there are some other things seeping in here, not just Frank Gehry. There is a synthesis of a series of things going on. We all felt that it had a kind of extraordinary energy.

Holzman: At first glance the plan looks arbitrary, but in fact it's quite formal. There is nothing about it that is complete, there is always a portion of something missing. You think you see a completed form, but there's a chunk missing; and when you get around to the other side, it's all gone.

Floyd: When something is done in such a fragmented, free style, is it really, in the end, interesting?

Holzman: I don't think it's a free style. It's

Home Sweet Home



formalism of the most extreme kind. If you've made something complete here you have made a mistake; you have to continually go back to make sure you haven't done that. There's a sense of delight, something in this that takes itself less seriously, and that's appealing.

Mayne: There is an exuberance about this; it's one of the schemes that I'd really like to see built. I'm optimistic that they have enough skill to pull it off.

Rogers: I agree that it works; looking at those beautiful "postcards," as some of us have called them, we discover that it's not just a postcard, it's actually quite an accurately worked out plan.

Torre: I really like the fact that it went

beyond Frank Gehry to look at the origin of that desire of the architecture to be unfinished. I don't think you can go any further than this. The next step is a pile of bricks and 2 x 4's on the side, and that's it. ■



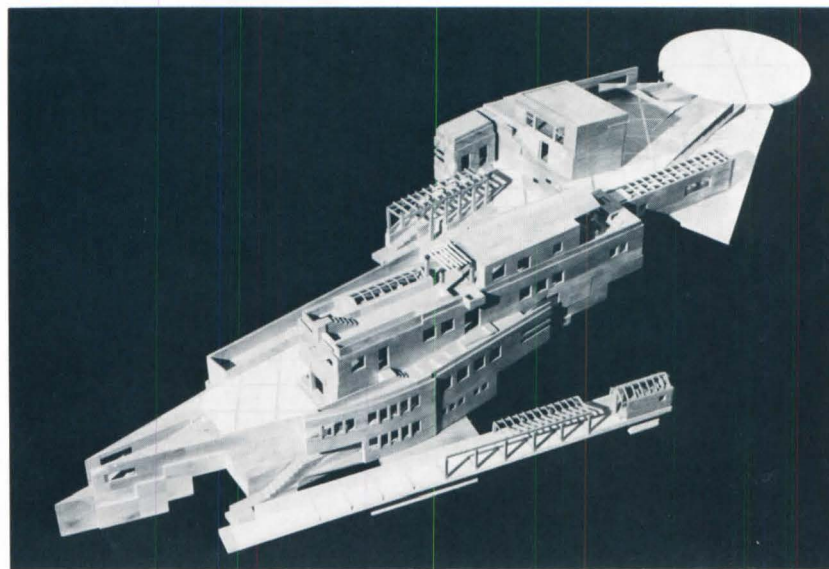
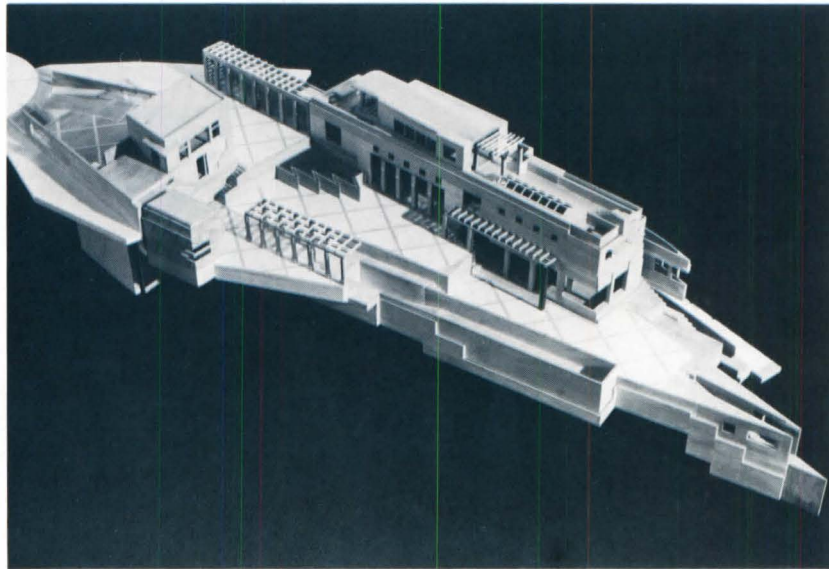
Gilcrest

**Robert Mangurian STUDIO
WORKS**

Architect: Robert Mangurian
STUDIO WORKS, Venice, Calif.
(Mitchell Lawrence, Molly
Schneider, assistants).

Consultants: Kovacs Byers, soils
engineers; Eugene Birnbaum, struc-
tural engineer; Pam Burton, land-
scape architect.

Client: Gilbert Friesen, Hollywood,
Calif.

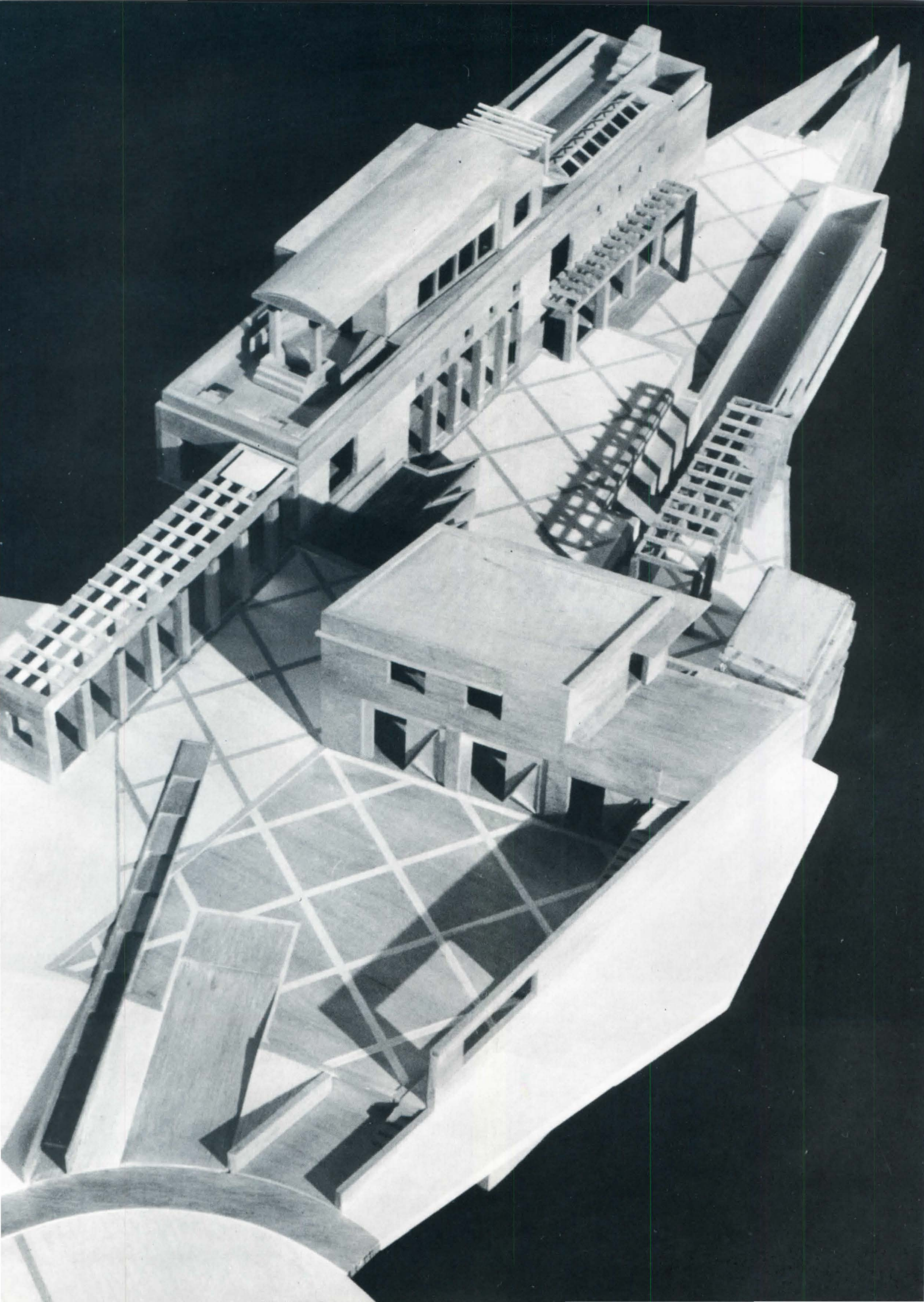


Project: Gilcrest, a house for the president of a record company, Hollywood, Calif.

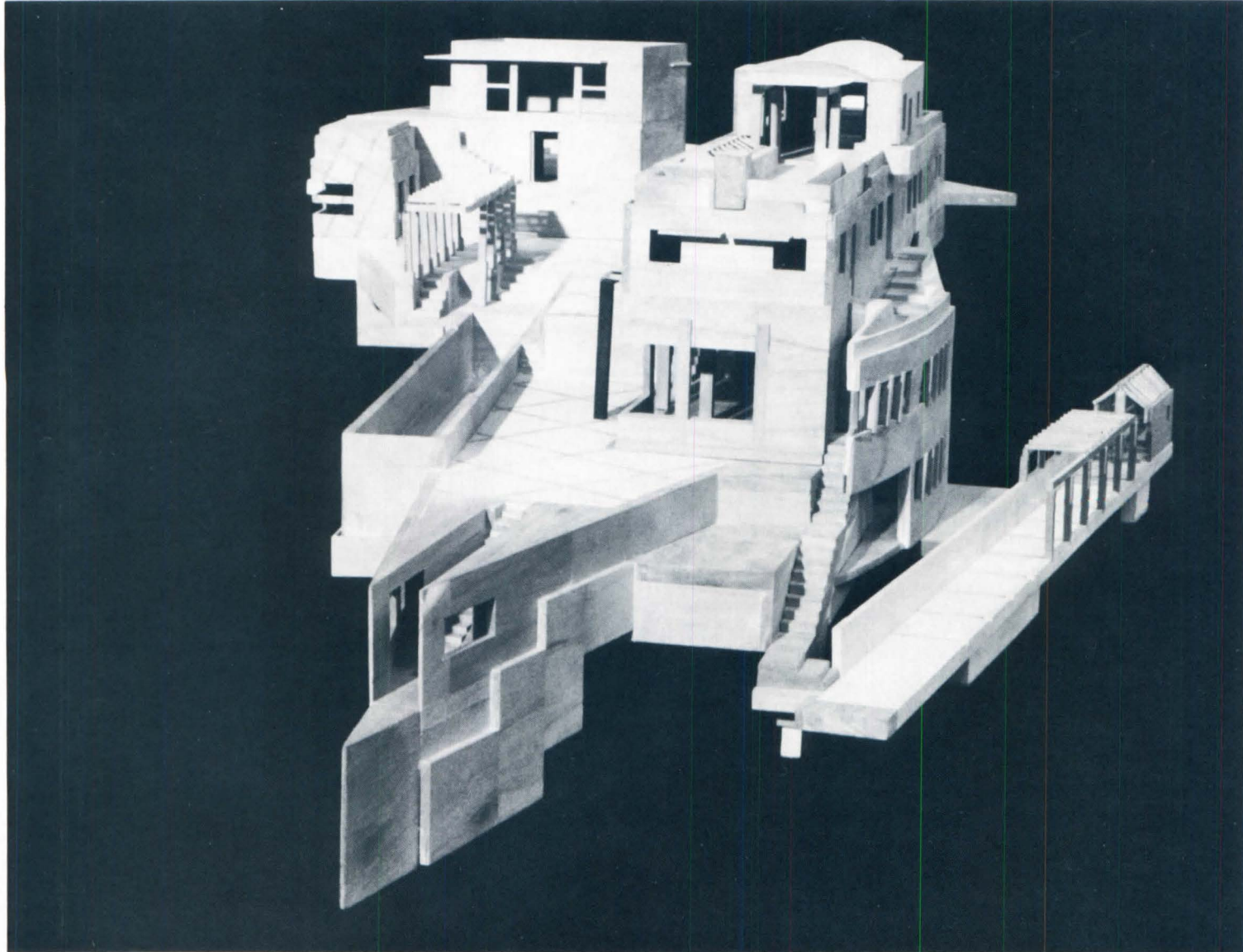
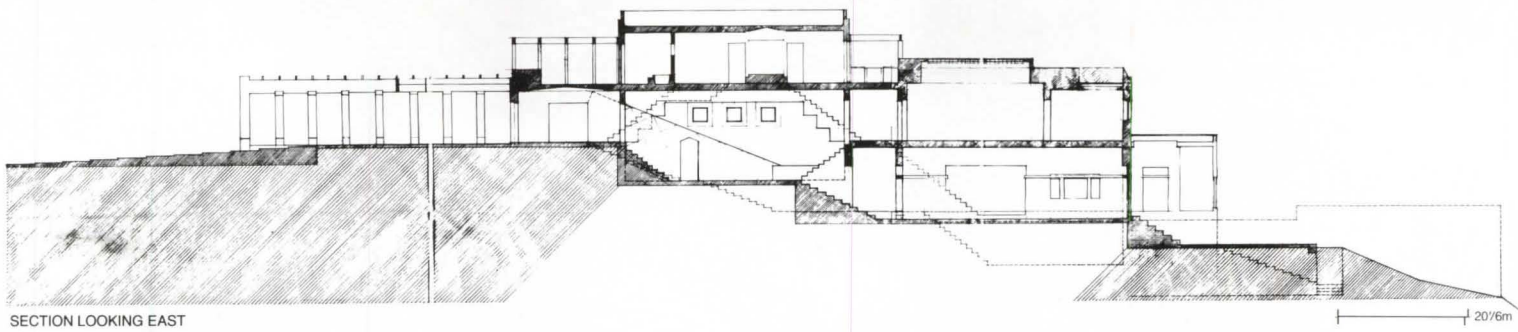
Program: A 5000-square-foot house in the Hollywood Hills above Beverly Hills.

Site: The site was previously a garden for a neighboring house, and a ring of eucalyptus trees and three flat terraces remain. The site has impressive views and slopes on three sides, rather sharply on the southwest. The site points towards downtown Los Angeles, very close, in fact, to the site of the client's record company headquarters.

Solution: The house occupies most of the site. The terraces are left as they were, with only the line of stepping restructured. A garden is developed on the north side. The southern edge is defined by the lap pool,



Gilcrest



which serves to stabilize this steep slope, and which merges into the prow.

Buildings, including the main body of the house, are sprinkled about the site. Each building and site element is constructed in its own way, but they share alignments and geometries, "like lively people within a room carrying on a lively conversation," explains the architect.

The rooms of the house are also distinct from one another: One might be sheathed in lead; another may have an inlaid pattern of flush, colored plaster panels. The rooms, too, share alignments and geometries.

The bedroom at the top is the counterpart to the mysterious cavelike room in the prow. It is open, surrounded by a floating garden.

Jury comments

Mayne: This submission shows a rigor, a commitment, a discipline, and an independence of thought that make it really elegant, and clearly move it beyond any of the projects we have seen. I find the site plan extraordinary.

Holzman: The fact that it looks like it could be in Athens is quite wonderful. It's composed about the site and is more about the site than about the buildings. The buildings are less developed than some of the planning ideas.

Torre: It does come from Greek planning. The long building is never perceived frontally. Rather, you catch glimpses of it. It is a very convincing strategy. Of course, the building must be carefully handled not to

wreck the strategy of the site planning.

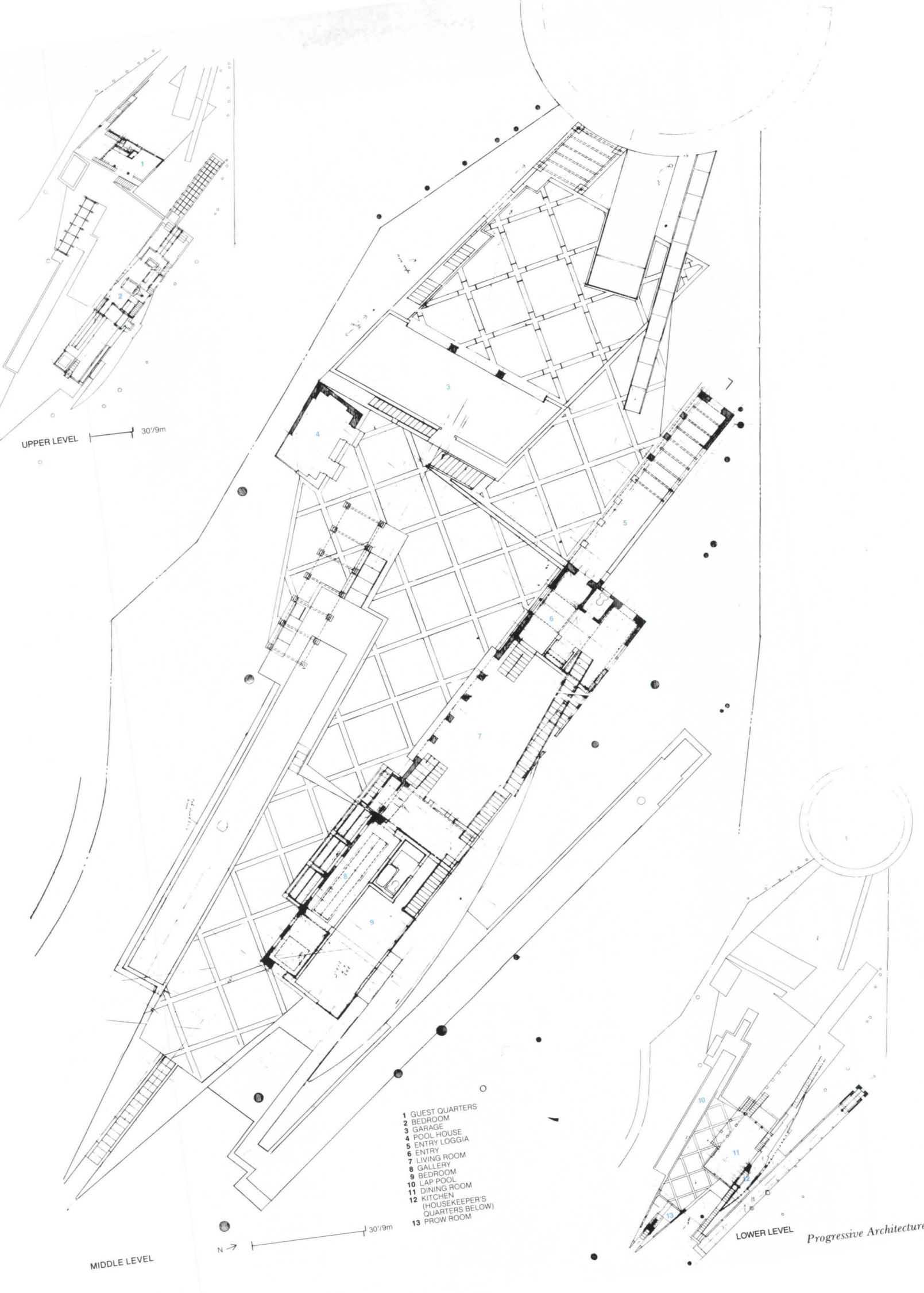
Rogers: I'm sort of sorry to find a reversion back to Greco-Roman images now, at the end of the 20th Century.

Mayne: It's clearly not just looking back.

Holzman: It's the planning concepts that look back into history. The images are less classical than other submissions we are considering.

Rogers: Yes. I agree.

Torre: This project is important in the context of recent thinking about the integration of buildings in the landscape. The fact that nonaxial planning has been used in the end releases the visitor to the possibility of discovery, and the site becomes dynamic and alive rather than static and predictable. ■



UPPER LEVEL 30/9m

MIDDLE LEVEL

N → 30/9m

- 1 GUEST QUARTERS
- 2 BEDROOM
- 3 GARAGE
- 4 POOL HOUSE
- 5 ENTRY LOGGIA
- 6 ENTRY
- 7 LIVING ROOM
- 8 GALLERY
- 9 BEDROOM
- 10 LAP POOL
- 11 DINING ROOM
- 12 KITCHEN
(HOUSEKEEPER'S
QUARTERS BELOW)
- 13 PROW ROOM

LOWER LEVEL

Progressive Architecture

U.S. Embassy in Oman

**James Stewart Polshek and
Partners**

Architect: James Stewart Polshek and Partners, New York (James S. Polshek, design partner; Paul S. Byard, Duncan Hazard, Todd Schliemann, preliminary design; Joseph L. Fleischer, managing partner; James G. Garrison, design associate, James R. Gainfort, managing associate; Young Lee, project architect; Glen DaCosta, Jane Duff, Michael Kelso, Adrian Panaitescu, Elizabeth Post, Simona Scarlat, Carolyn Senft, James Sinks, Dale Turner, design team).

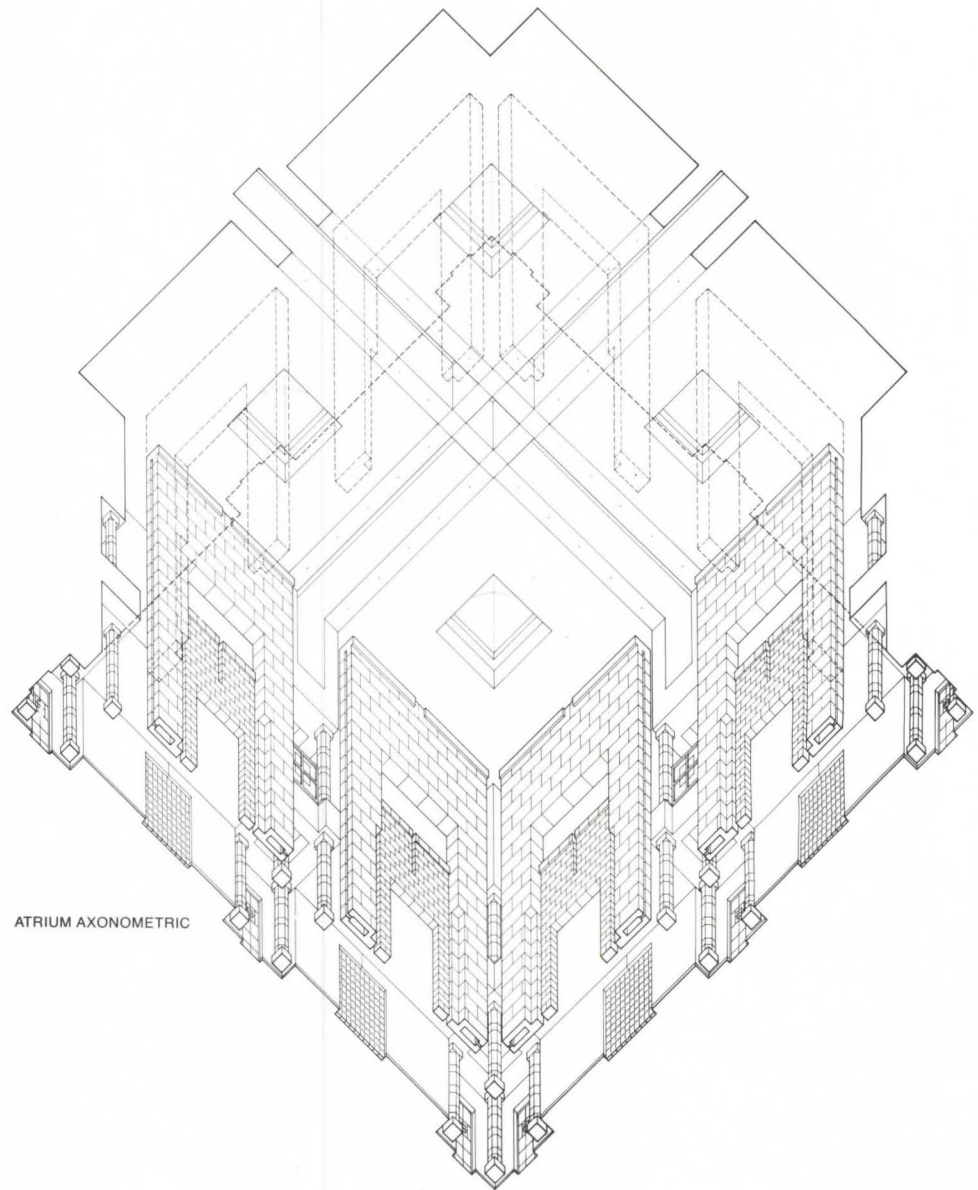
Consultants: Tor and Partners, structural; Thomas A. Polise, mechanical; Quennell Rothschild Associates, landscape; Howard Brandston Lighting Design.

Modelmaker: Callendar Vasquez Studio.

Model photographer: Andrew Moore.

Renderer: Mona Brown.

Client: U.S. Department of State, Washington, D.C.



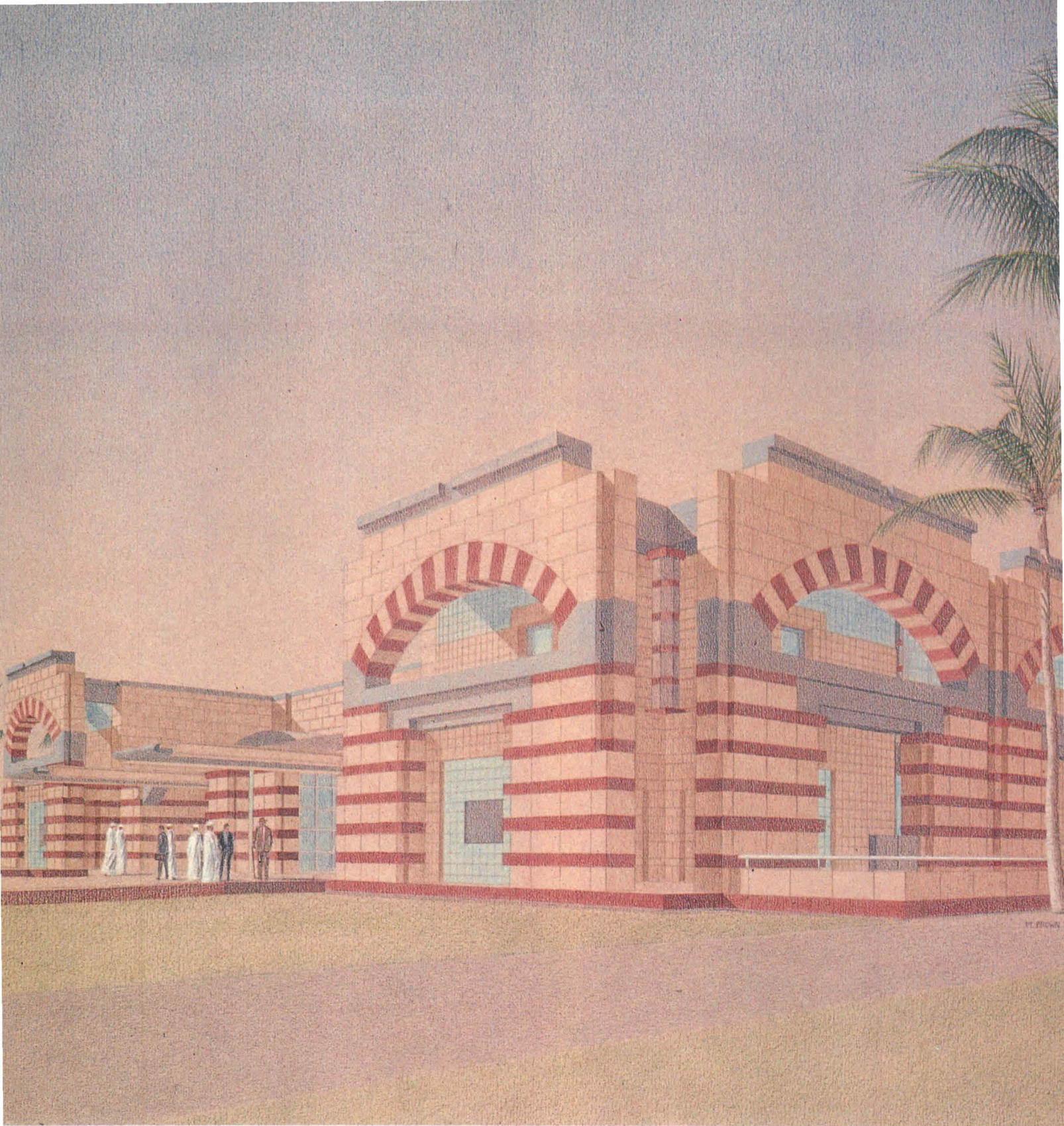
ATRIUM AXONOMETRIC

Project: United States Embassy, Sultanate of Oman, Muscat, Oman.

Program: The overriding requirement is for uncompromised security for the building occupants. In addition, the building must present a public image appropriate for an embassy in Oman. Program elements include on-site parking, public admission area, medium security administrative areas, high security communication and administration areas.

Site: Part of a diplomatic compound, with the Persian Gulf to the south and neighboring embassies to the east and west.

Solution: The Embassy is sited in the center of the plot within security boundary walls, as required by State Department security con-



siderations. It is based on an 11-meter-square matrix reminiscent of the repetitive structure of mosque architecture. It is a courtyard building with a detached perimeter wall providing shade and allowing the manipulation of the exterior façade, which overlays an interior wall with restrictive window openings.

The building's frame will be cast-in-place concrete, with four-column clusters on an 11-meter matrix supporting flat band beams. All exterior walls are to be cast-in-place concrete clad in stone or tile.

Jury comments

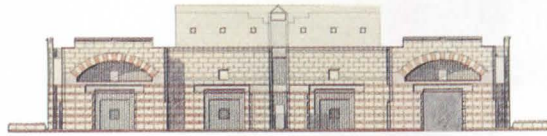
Torre: The plan is very informative: There are, of course, incredibly tight security restrictions in the planning of U.S. embassies

in foreign territories. One of the things I admire is the intermediate liner that has been introduced, which allows the designers to create an openness, a play of light and shadow—two elements usually neglected in current architecture—while the secure building exists beyond. The handling of the fenestration in two layers is very skillful. In addition, the planning refers to the traditional courtyard organization, which is certainly recognizable within Middle Eastern culture.

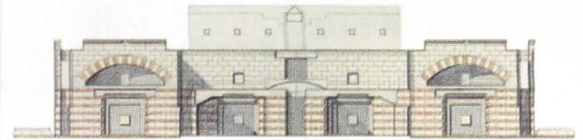
Rogers: It is morally low key, and it is also the most professional of the submissions we're considering. But the latter also implies that it doesn't show great imagination.

Mayne: It's a responsible building, using a

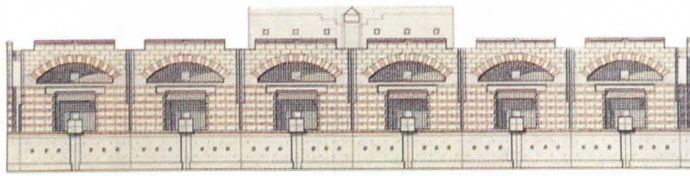
U.S. Embassy in Oman



REAR ELEVATION



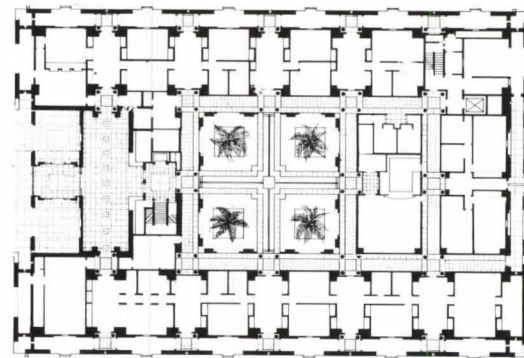
ENTRY ELEVATION



SIDE ELEVATION

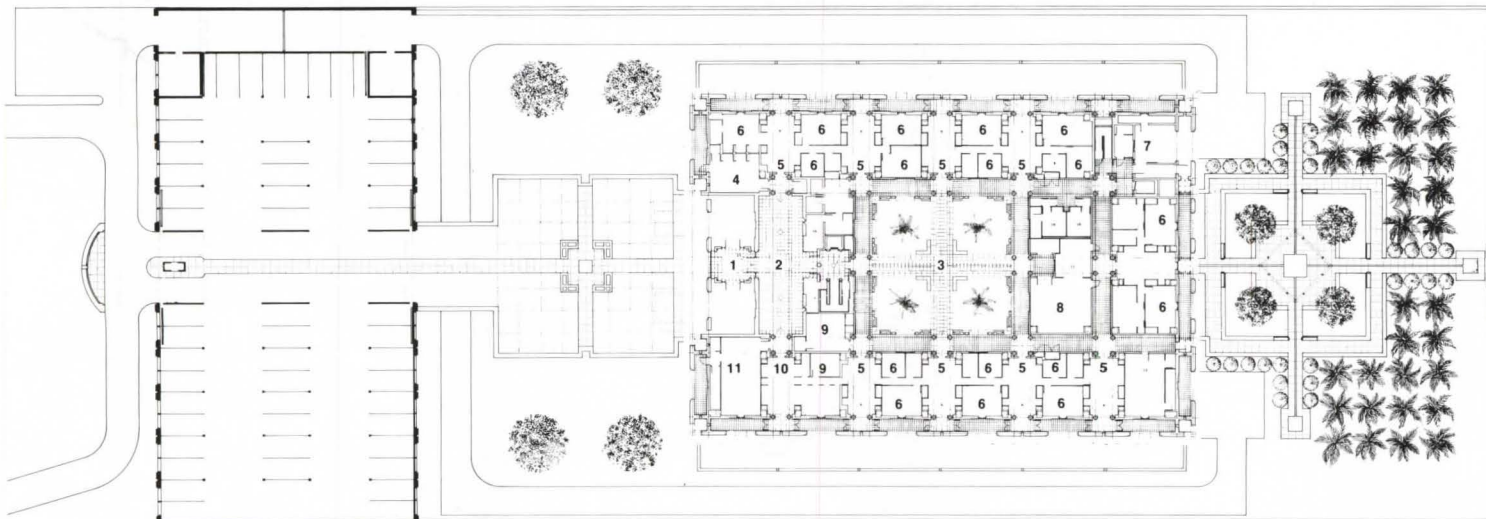


STREET ELEVATION



SECOND FLOOR

- 1 VESTIBULE
- 2 ENTRY HALL
- 3 ATRIUM
- 4 WAITING ROOM
- 5 RECEPTION
- 6 OFFICE
- 7 LOADING AND RECEIVING
- 8 SNACK BAR
- 9 CONFERENCE
- 10 LIBRARY
- 11 MULTI-PURPOSE ROOM



ENTRY LEVEL

N → | 40'/12m

relatively traditional kind of language, an accepted language.

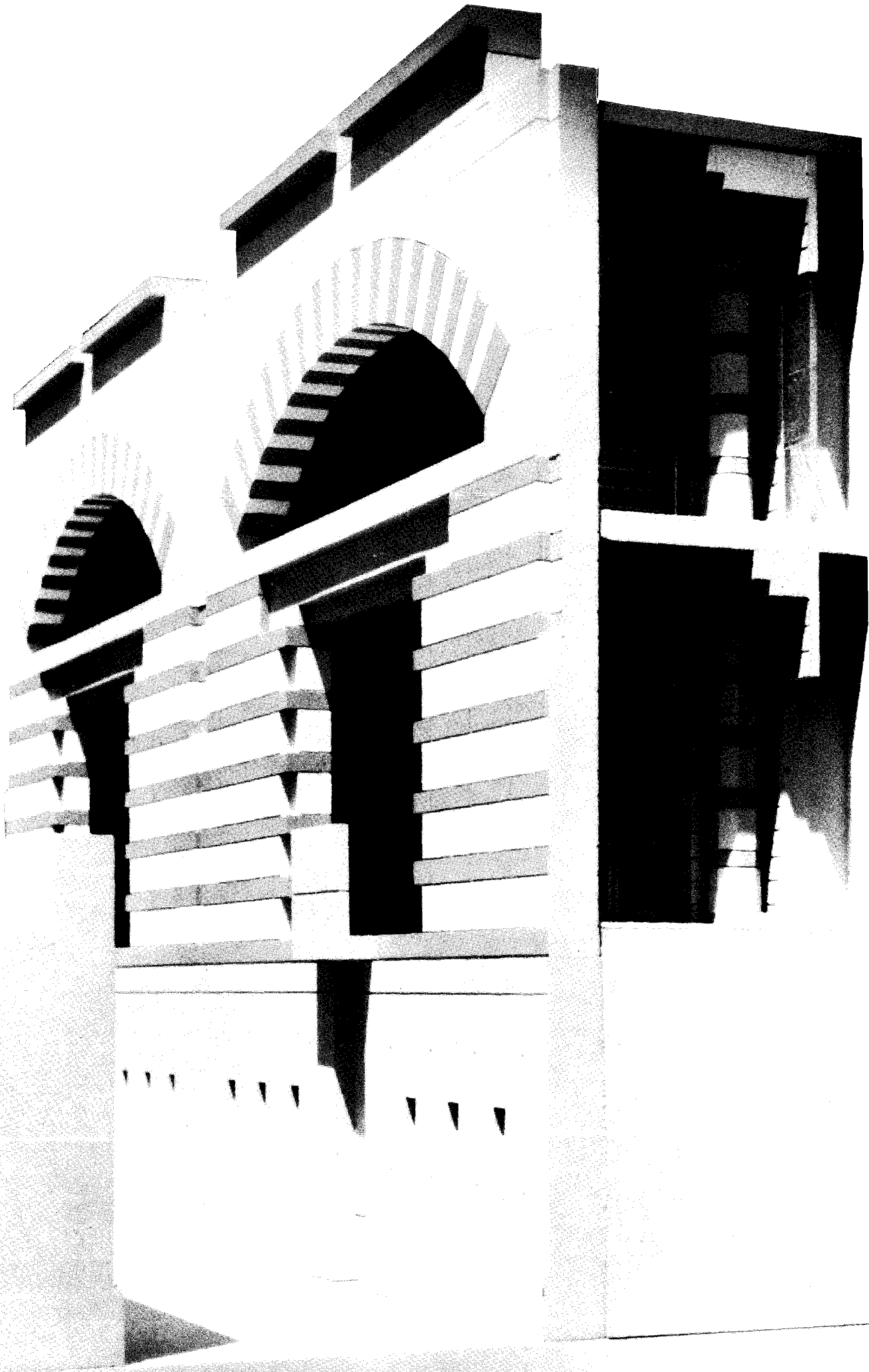
Holzman: But I don't see Abu Dhabi and Oman. Look at the way the corners come together: It's really Mies, not a desert building with stone and masonry piled without mortar.

Torre: There's no equivocation about the desire to make a modern building that reflects a certain way of thinking about the making of space, but taking into account certain traditional aspects of the architecture of the region of the world where it's located.

Mayne: We all agree that it was the layering strategy, taking into account the complex problem, that was successful. But no one thought that it was particularly inspirational.

Torre: But it is going to be good 50 years from now, and it would have been good 50 years ago.

Rogers: Yes, it's marvelously timeless, both in its negative and its positive qualities. ■



Krannert Art Museum Addition

Booth/Hansen & Associates

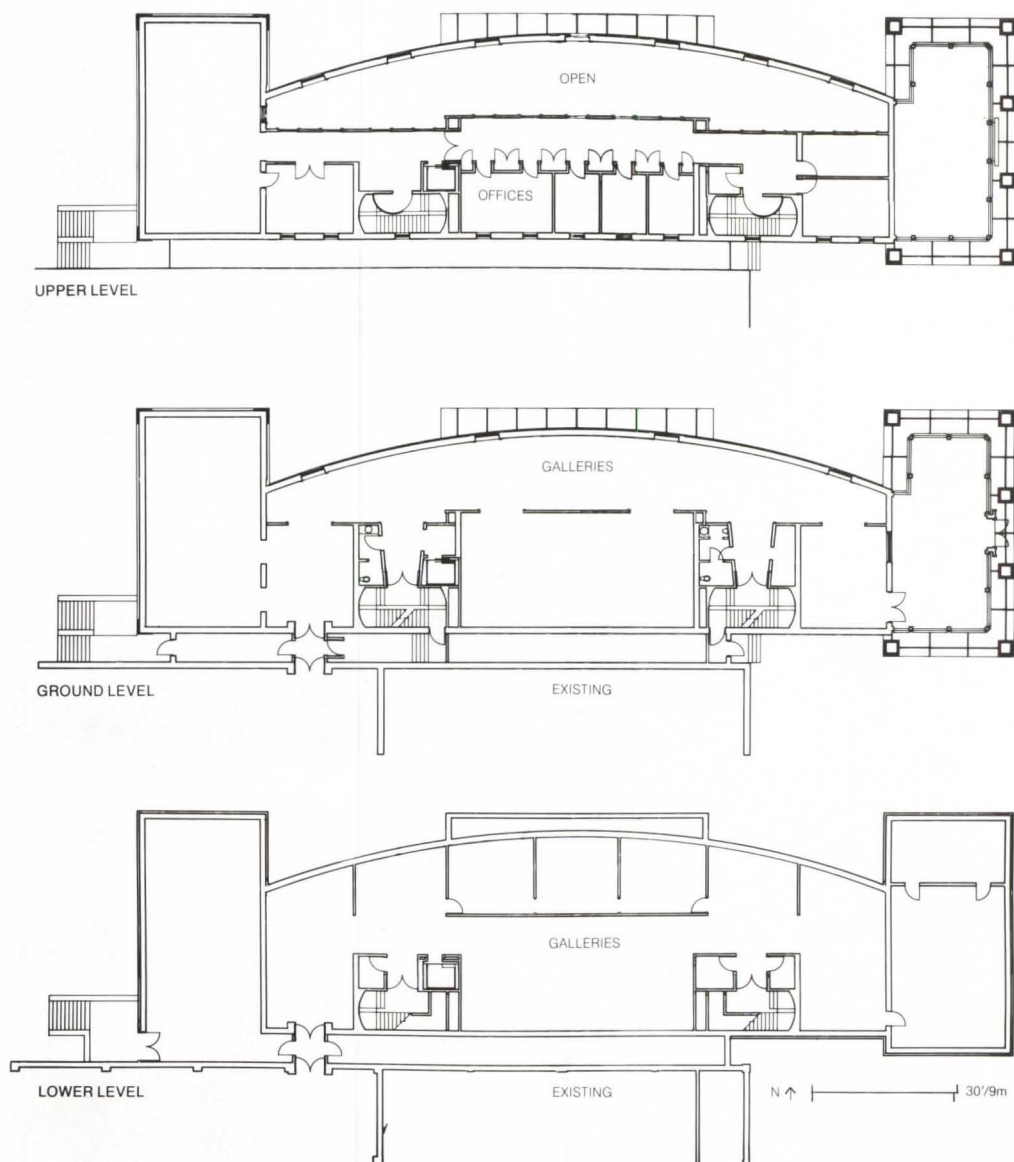
Architects: Booth/Hansen & Associates, Chicago (Laurence Booth, Paul Hansen, principals; David Woodhouse, senior associate; John Shuttleworth, Suzanne Rathlev, Michael Geraghty, Susannah Tobin, team).

Consultants: Gamze, Korobkin, Caloger, Inc., mechanical and electrical; Beer, Gorski, Graff, Ltd., structural.

Modelmaker: Susannah Tobin.

Model photographer: Orlando Cabanban.

Client: University of Illinois at Urbana-Champaign.



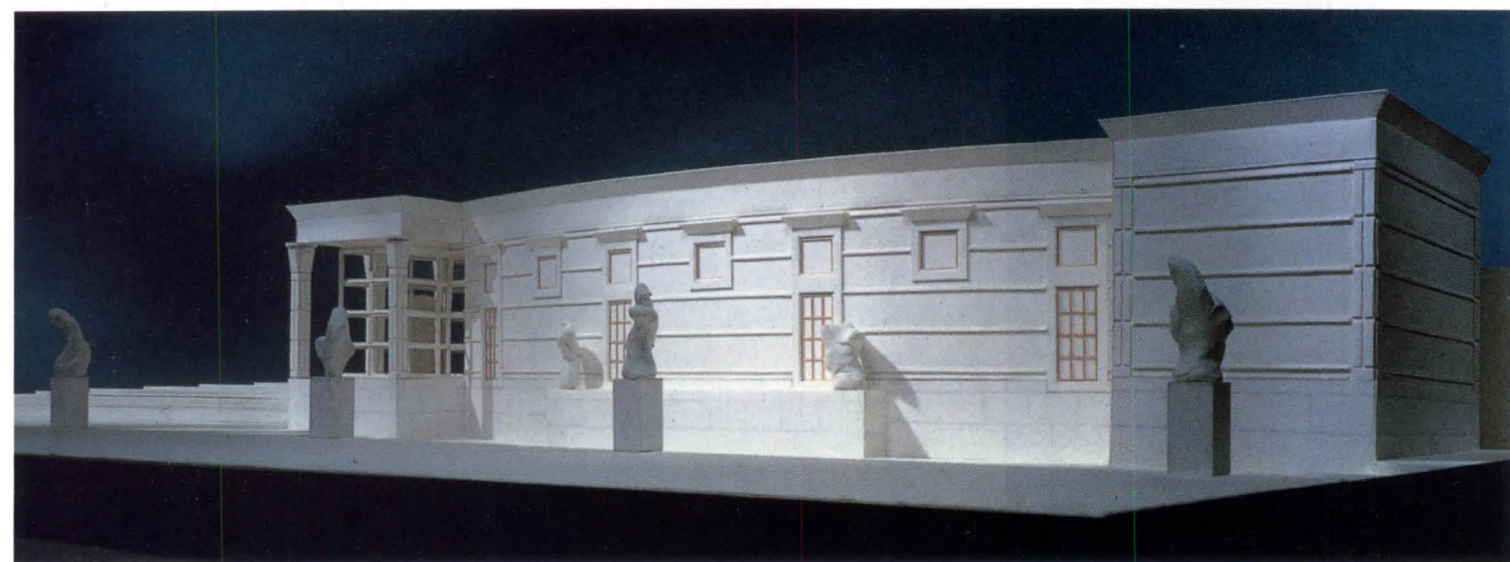
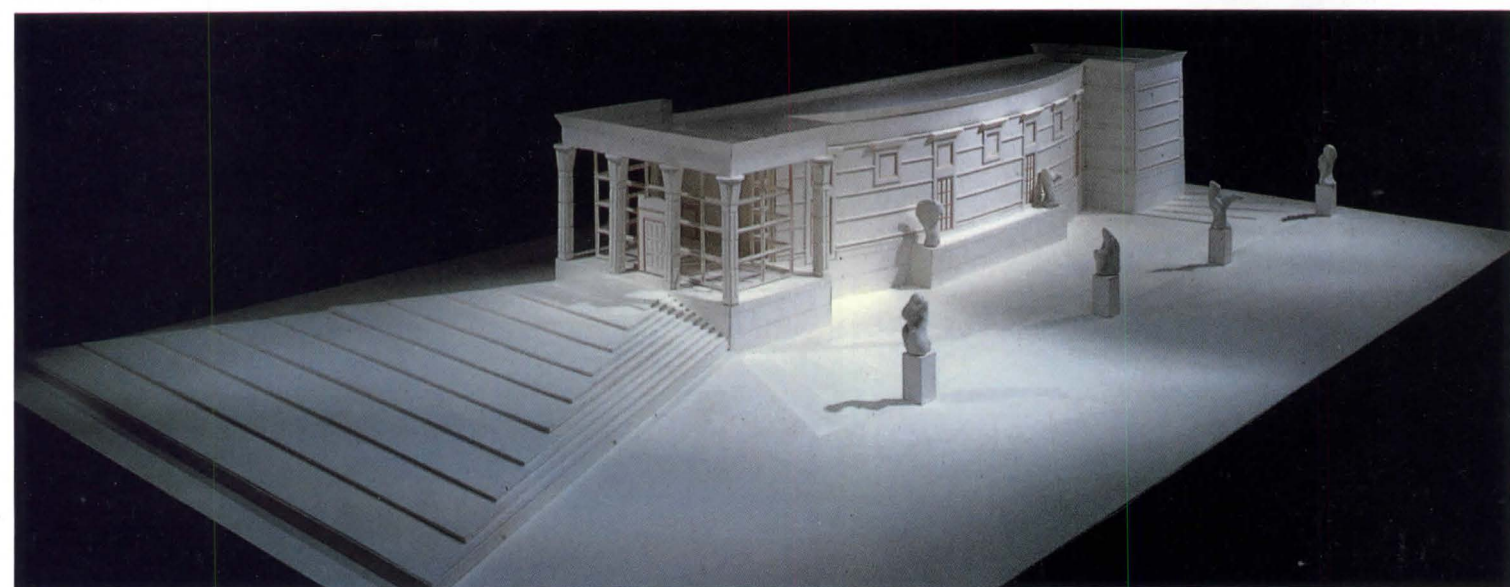
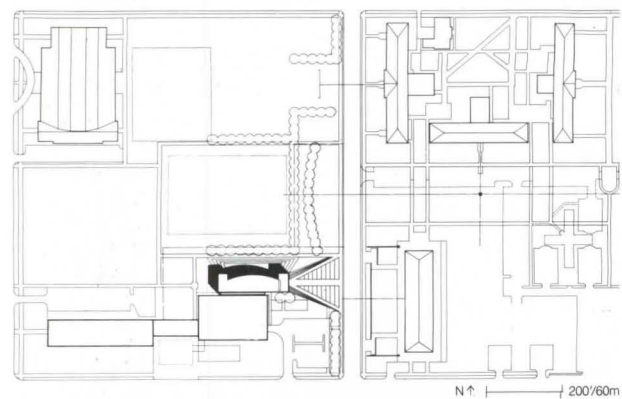
Project: Kinkead Pavilion, Krannert Art Museum, University of Illinois at Urbana-Champaign, Champaign, Ill.

Program: A major addition to a 1960s museum providing both an expansion of indoor exhibit space, and outdoor accommodation for commissioned art works. Museum office space was required as well. In addition to linking with existing exhibit space on two levels, perceived and actual accessibility to the museum as a whole was to be improved. The intent was also to restore an east-west axis to the overall campus plan, long since disregarded in campus development.

Site: Adjacent to existing museum on the University of Illinois Campus.

Solution: The addition of a flanking form to

the existing "pure one-story box covered in white marble" is an attempt to turn the emphasis of the museum around to address the axis. The new entry faces the campus, and several temporary buildings, streets, and parking lots were replaced by a landscaped green. Much of the simplicity of form and materials of the original structure are repeated in the addition, to retain the distinction and cultural image of the museum. The unusual vertical use of copper sheet shingles on the façade is meant to reinforce the visual impression of the building, while recalling extensive copper detailing on neighboring structures. Dark green and white marble on the base and cornice of the addition recalls the white marble of the original; wood floors



and canvas walls in the galleries promote flexibility, and limited north light combines subtle illumination with the requested light control.

Jury comments

Rogers: This is a minute little element, and what intrigues me is its simple change of direction and the approach on the side; it's an interesting idea to investigate. I'm not pro the classical language, but it's not real classical; it's more imaginative, because it does break the rules.

Torre: It is clearly the work of someone who, for whatever reasons, is willing to take some risks. I'm not going to go so far as to say that it's at the same level with Inigo Jones, but

someone is using other sensibilities and overlaying that with imageries that seem correct in relation to this context, and place, and type.

Mayne: I had problems with various aspects of the plan itself—I find it really problematic. The stair seems heavy handed, its final relationship kind of unsettled. What does the plan ultimately mean? What is this kind of front, and what does it do?

Floyd: Do we have any sense that it is going to be a friendly addition to the original?

Holzman: We don't know. We've ignored the lack of information, and have assumed several positive things about the existing buildings. Submissions that concern additions should be required to show the originals to

which the additions are proposed.

Torre: There is a chance of its being a friendly addition; it's a very small building with heroic intentions that succeeds in convincing us about the realignment of the larger entry and site issues. They propose a piece that is frontal, but perhaps will be more landscape-like than building-like. The hardest thing about applying the rules of classical planning here is attempting to measure the modern free plan strategy within; if it's not succeeding 100 percent, it's getting pretty close. ■

The Ice Palace

Ellerbe Associates, Inc.

Architect: Ellerbe Associates, Inc., Minneapolis, Minn. (Karl Ermanis, project designer; Scott R. Berry, studio director; John Jurewicz, design assistant; Tom Martinson, planner/mythologist; Judith A. Patzke, project coordinator/design assistant; Mike Shekner, structural engineer; Scott T. Thorpe, project manager).
Consultants: Fred Anderes, Bob Olsen.

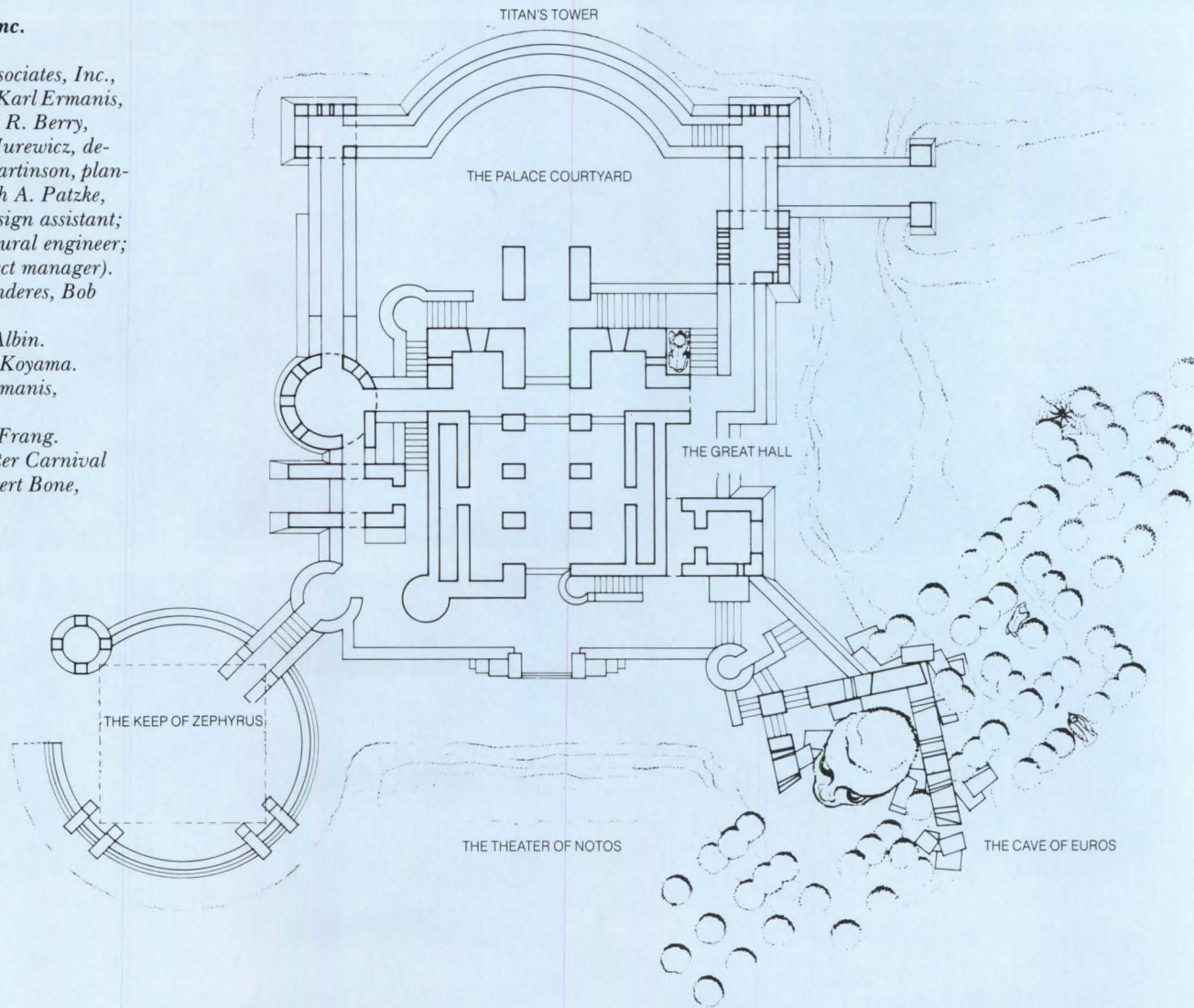
Modelmaker: Peter Albin.

Photographer: Shin Koyama.

Delineators: Karl Ermanis, Michael Elavsky.

Camera: Vaughn DeFrang.

Client: St. Paul Winter Carnival Association, Inc., Robert Bone, Executive Director.



Project: The Ice Palace, St. Paul, Minn.

Program: A competition to design a monumental Ice Palace for the St. Paul Winter Carnival, to provide a setting for the reenactment of the mythical legend of Boreas.

Site: Small island in Lake Phalen, directly across from a steep, heavily wooded slope, and hidden from view on approach.

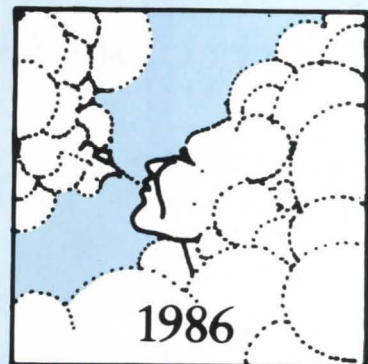
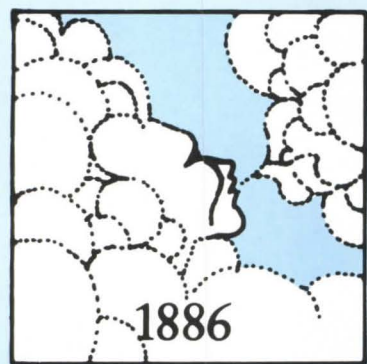
Solution: Expanding on the legend surrounding the Winter Carnival, the architects took cues from the attributes of the four winds, designing a powerful tower for the North Wind, a skull-like cave for the sinister East Wind. The Palace is seen as the sum of the four winds, and a Great Hall for Boreas. The slope becomes an amphitheater for the spectators, the woods serving as an En-

chanted Grove sheltering four demigod protectors; involvement in the pageant is broadened in this way to include more of the spectators. A child's image of the "true" nature of a palace is used in place of the more expected medieval model. The unique technical aspects of ice construction are thoroughly explored; the structure will last about two and one half weeks, after which it will be dynamited.

Jury comments

Holzman: It is a pure exercise in trying to make something that is delightful, and we all like that aspect of it enormously. Architecture should do more things like this.

Torre: It is delightful and a very playful



structure, and it very successfully evokes images of fairy tales and dreamland. Still, to me, it misses out on a great opportunity to really use and express the extraordinary material that it's made of. This is a building that looks like ice imitating stone; needless to say, ice blocks could be translated into stone, but certain properties of the material, especially in terms of interior spaces, have not been exploited.

Mayne: This brings up some interesting aspects; it's not stone, it's not steel, and it's not stucco. Suddenly you've got a whole new material to deal with.

Holzman: I disagree with you both, because ice is just like stone, and they are just piling it up. It has almost no tensile strength, and

the only way you can do it is to make self-supporting structures. I think that's one of the reasons the thing is a series of towers, because you can pile blocks up in that way.

Floyd: I can't resist asking if WED Enterprises had submitted Disney World, what would be the differences between this and that?

Torre: Its temporary nature. If we knew that this was going to be preserved forever, we would have discussed it in a slightly different way.

Mayne: The unfortunate thing to me is that it's conceived as a completely static thing. The whole nature of the ephemerality of the building, and its transformation possibilities could be very exciting.

Torre: It's fabulous, but there is nothing in it that speaks to me of the larger issues of architecture.

Rogers: One of the things it does have is a great skyline, and we're looking at something that can be put up without too much difficulty. It is a happy scheme; if it weren't in ice we'd have a little problem with it.

Holzman: There is a sense of delight that this provides that few of the other entries have. Architecture should be delightful as well as everything else. It's important. ■

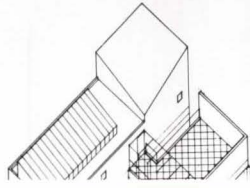
context.

Floyd: The prototype question is interesting, because if it does get lined up too long, it can become unrelenting. It seems much better on the porch side than the back; the back side is fierce.

Torre: I haven't seen many projects that address the bridge between traditional courtyard housing and the notion of building on the Strip. ■

Architectural Design
Citation

Sunset/Shoreham
Multi-use Buildings



Architectural Design
Citation

The Berkowitz-Odgis House

Steven Holl

Architect: Steven Holl, Architects
(Steven Holl, architect; Peter Lynch,
associate; Mark Janson, associate).

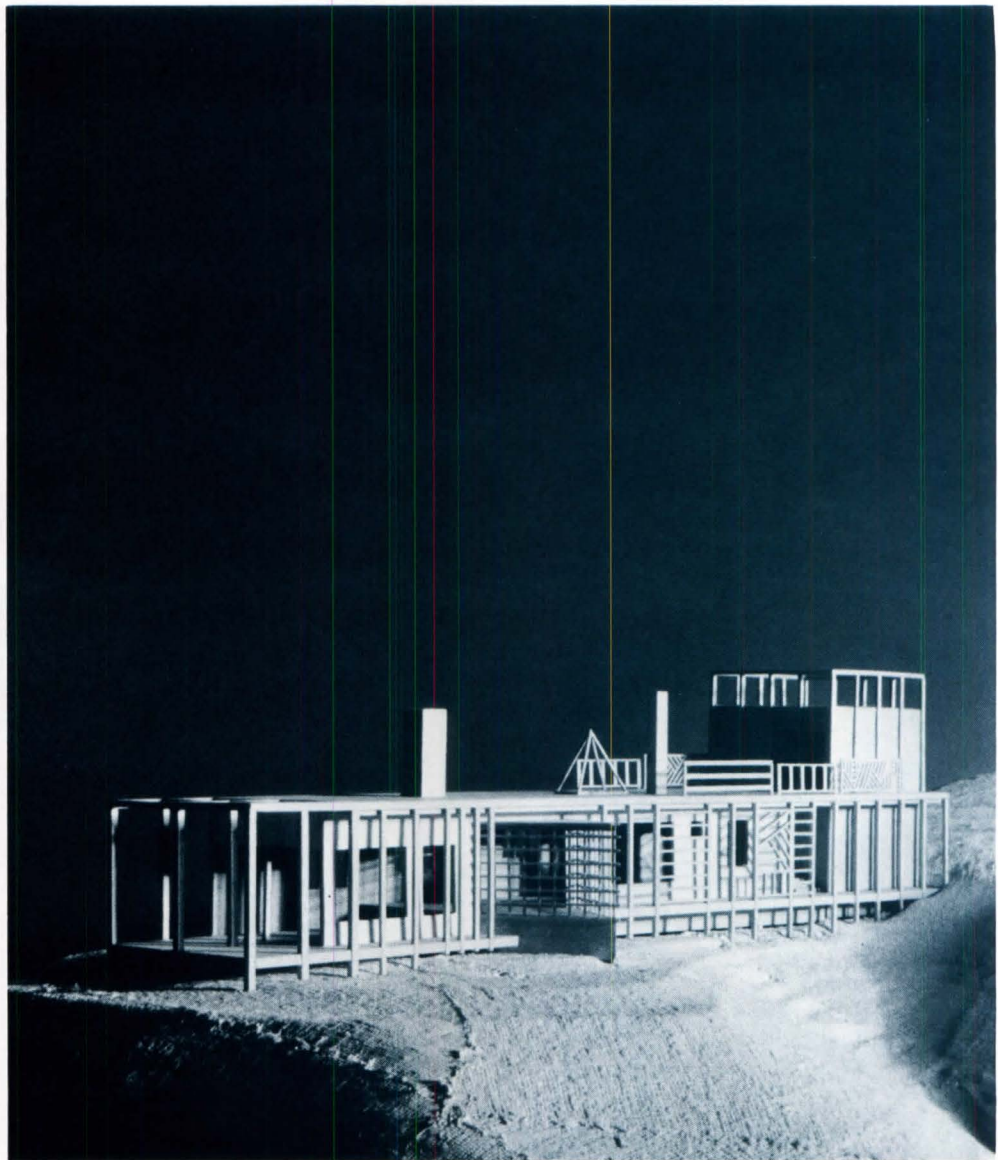
Consultants: Robert Lawson, struc-
tural engineer.

Modelmaker: Peter Lynch.

Model photographer: Susan
Wides.

Renderer: Steven Holl.

Client: Steven M. Berkowitz and
Janet Odgis, New York.



Project: House for Steven Berkowitz and Janet Odgis, Martha's Vineyard, Mass.

Program: A three-bedroom house, complying with the strict local planning code requiring that it be set back from the marshland and from a no-build zone on a hill, that it have a one-story elevation when viewed from the beach, and that it be built in wood that weathers to a natural gray color.

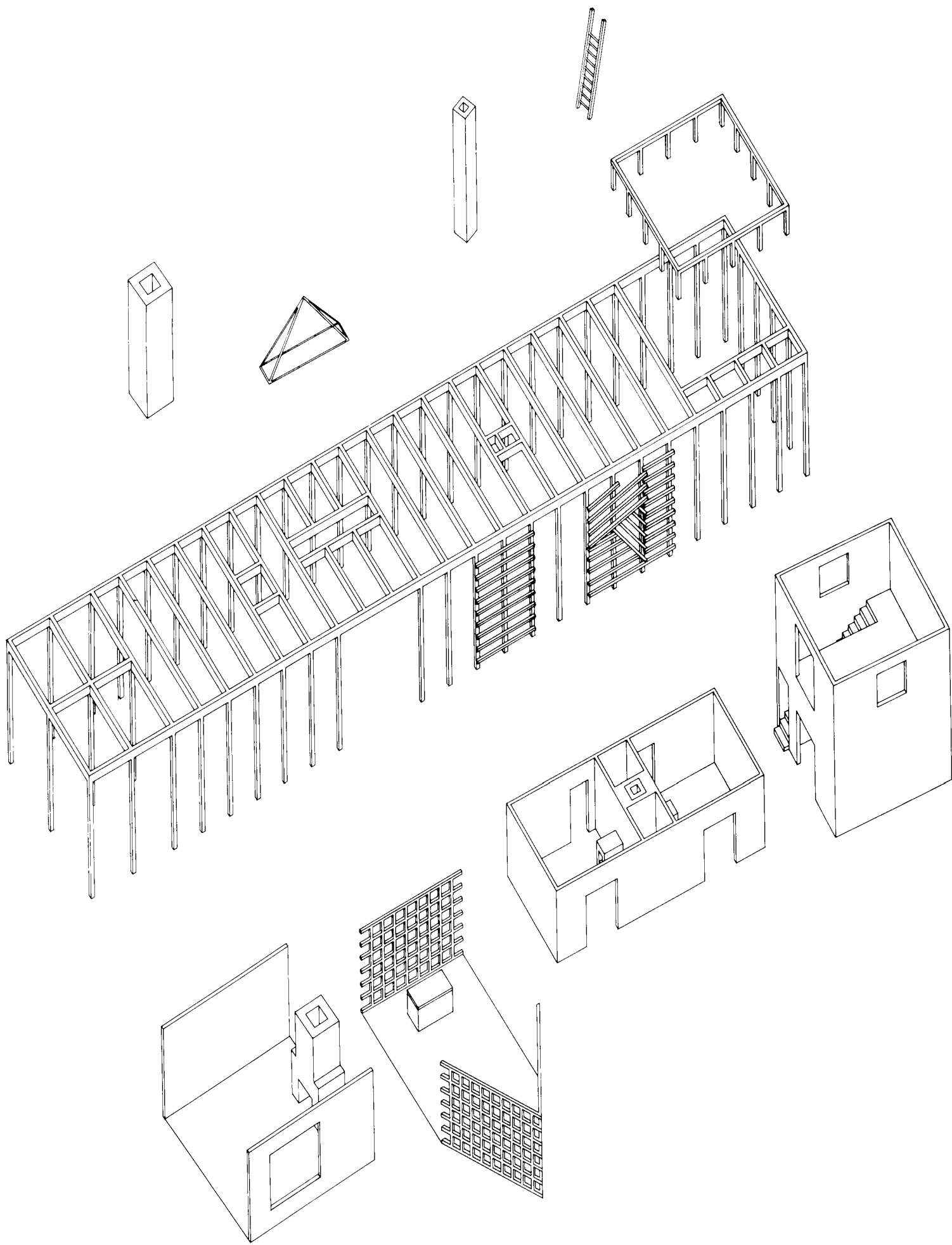
Site: A large waterfront parcel on the southeast portion of the island of Martha's Vineyard overlooking the Atlantic Ocean at Vineyard Sound.

Solution: In the locally inspired novel *Moby Dick*, Herman Melville describes an Indian tribe that made a unique dwelling type on the island. When they found a beached whale

skeleton, they pulled it up to dry land and stretched skins or bark over it, transforming it into a house.

The Berkowitz house is like an inside-out balloon frame structure. The wooden "bones" of the frame carry an encircling veranda that affords several ocean views. The veranda's wood frame members will be softened eventually by the growth of vine tendrils.

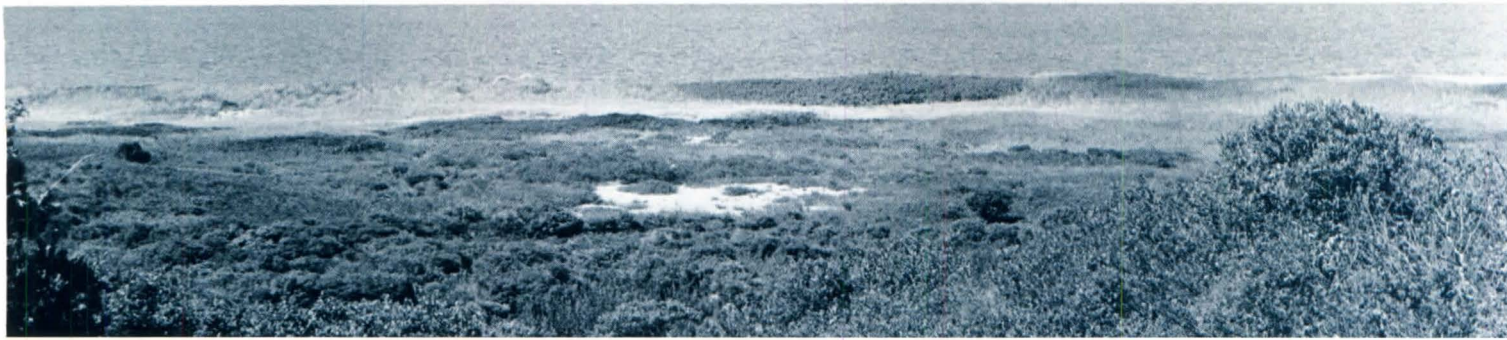
The plan, a simple set of rooms set perpendicular to the view, has at one end a sunken living room following the dropping ground level. At the other end, above the exercise room, the master bedroom has a special view to the ocean across an exercise and sun deck over the main house.



...WHICH IS ONE REASON WHY SO MANY OF
our cities look alike. ■

of Cooper Union and the University of California at Berkeley. Mr. Aidala has served as the Director of Planning and Design for the Greater Hartford Community Development Corporation. As a private consultant, he has worked with Skidmore, Owings, and Merrill on the Yerba Buena Center Urban Design Plan in San Francisco, with Whistler-Patri on the Pacific Trade Center in San Francisco, and with Lawrence Halprin on the Franklin Delano Roosevelt Memorial in Washington, D.C.

Conn. Educated at Yale, he has served as a visiting critic at Yale and Carnegie-Mellon Universities and a lecturer at the University of Tenn. He has worked on the Chicago River Development Plan; the Miami River Corridor Plan and Riverland in Dayton, Ohio; the Pendleton Square Master Plan in Cincinnati, Ohio; the Roanoke Master Urban Design Plan in Roanoke, Va.; and the Watkins Glen Waterfront Revitalization Plan in New York. Riverdesign Dayton won a Progressive Architecture Urban Design citation in 1977.



Urban Design and Planning
First Award

Rugby Colony Master Plan

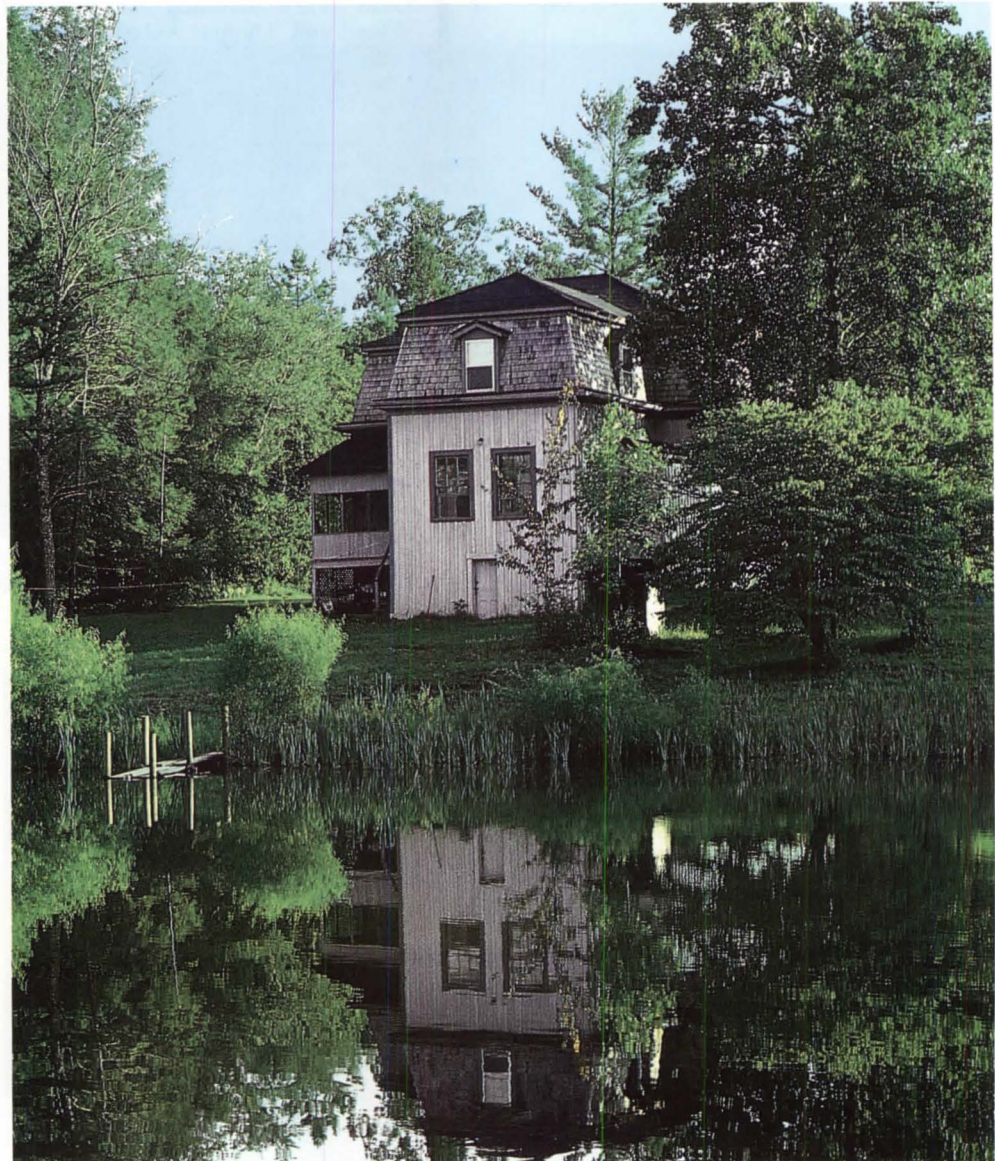
The Ehrenkrantz Group/Building Conservation Technology

Architects: *The Ehrenkrantz Group/Building Conservation Technology, Nashville, Tenn. (Michael Emrick, project manager; James Thompson, Phillip Thomason, Pamela Sevy, Jon Kevin Atwood, Joseph Herndon, Ben McGee, David Beals, Hardin Egerton, Barbara Stagg, project team).*

Consultants: *Rugby Steering Committee, planning review.*

Client: *U.S. Army Corps of Engineers, Nashville District, on behalf of The Community of Rugby, Tenn.*

Photography: *Michael Emrick.*



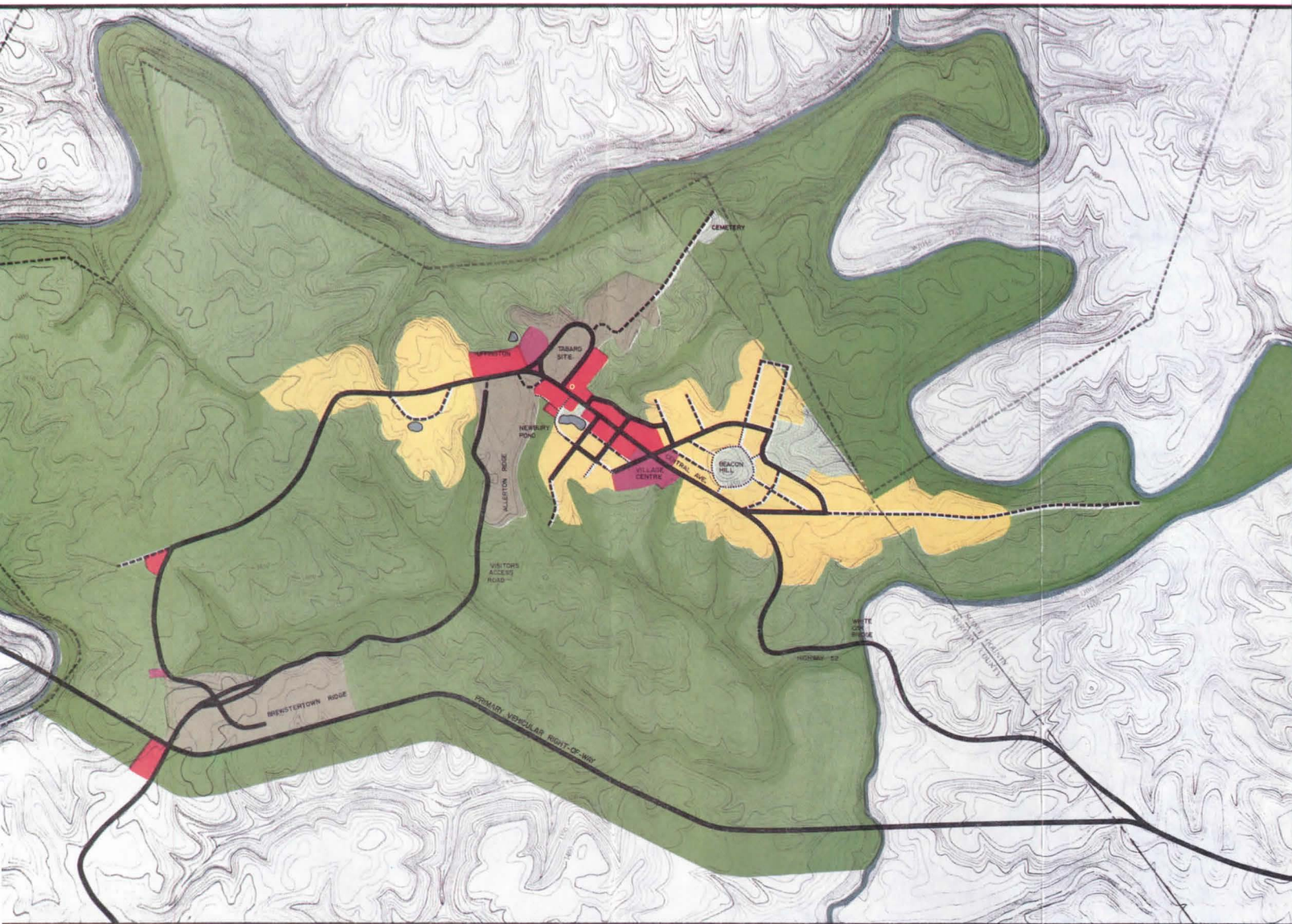
Project: Master Plan for Rugby Colony Historic Area, Rugby, Tenn.

Program: To develop a master plan for Rugby, a cooperative community for European immigrants and native Americans founded by social reformer Thomas Hughes in 1880, which will accommodate the increased tourism generated by the recently created national park adjacent to the town. The goals are to preserve Rugby's small-town character, restore its original town plan, protect its historic and natural resources, expand tourist services, and establish a process for managing the town.

Solution: The master plan begins with a history of the town and a discussion of the planning methodology, which includes surveys,

interviews, meetings, workshops, and even a newsletter informing residents about the plan's progress. The master plan then describes the town's physical conditions—its land use, circulation, community facilities, historic structures, natural resources, and economy.

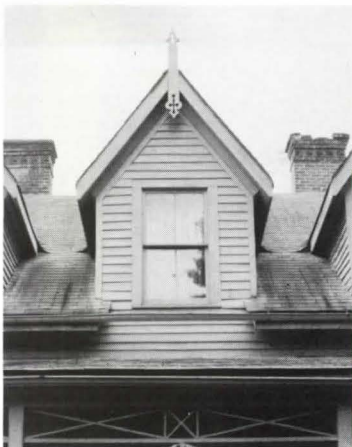
With a basic development concept, which maintains the historic land use pattern and places tourist and other resident services away from the town's center, the plan discusses future growth in great detail. Plans of the village center and park include the location of fences, benches, hydrants, and trash containers. A program for a new community center accompanies a detailed site plan of the proposed building in relation to recrea-



PROPOSED LAND ALLOCATION

N ↑ | 1000/300m

- Residential
- Commercial
- Institutional
- Park
- Agricultural
- Natural
- Land Reserves





tional fields and parking. The plan even presents a detailed site plan for the tourist facilities and architectural plans for the town gate.

Balancing that highly specific physical plan is a management plan for the town. While it suggests four alternatives, the master plan strongly recommends that the town become incorporated. A series of guidelines on everything from the management of municipal services to the setting up of a workable tax structure follow from that recommendation. Appendices to the plan include a sample city charter; model zoning, sign, and design review ordinances; and sources for further information.

"It is somehow fitting," says the report,

"that Rugby should begin its second hundred years in the same way it began the first: with a comprehensive plan for the future."

Jury comments

Aidala: This plan is extraordinary in its depth of detail and analysis. It covers every possible aspect of the land, the county, the terrain, the historic background and landscape, starting with the original 1880 plan. They go through a program analysis of what should occur and establish a historic district in the center of town, relating tourism access to it in a very sensible way. It's an incredible plan for self-management.

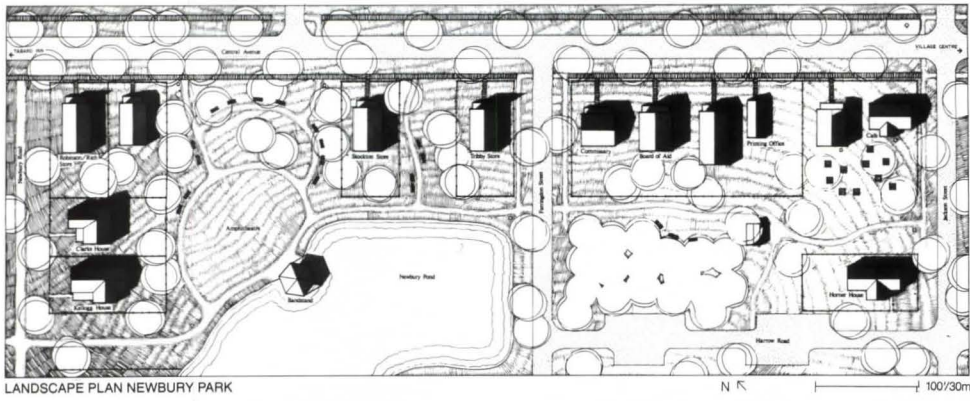
Floyd: More than any other scheme, this plan reaches into the history of the community

and really tries to understand it, drawing the design solutions out of that as opposed to superimposing an idea. It also comes through with some very useful generic information.

Aidala: It's a piece of careful work. The beautiful thing about the plan is that it will disappear; no one will ever know anybody intervened.

Floyd: Good urban design should have its logical extension to the most minute detail of where you put your feet and where you put your hands. This has done that.

Torre: The key to the problem is to prevent this working agricultural community from becoming a museum piece within a large tourist area.



- Existing Structures
- Proposed Structures
- Infill Structures
- Vehicular Rights-of-way
- Pedestrian Rights-of-way
- Boardwalks



Floyd: They're anxious that it not just be a museum piece, that it retain its genuineness, and they propose to do so by establishing a visitor service area that's separate from the historic district, and by setting limits to growth. The urban designers have gone to an incredible level of detail because they know that unlike a project in Boston, say, there are not going to be intermediate stages of design review. Architects aren't going to take over the design of Mr. Jones's fence; Mr. Jones is going to do it, and he's got to have something to refer to. The historic design review criteria set roof types, fenestration, all kinds of construction details. The further you get away from the historic center the more freedom is offered.

Mayne: Is this strategy of imitative reconstruction connected with the saving of the community?

Floyd: The connection is to get it back to some sense of what it was. They're trying to regain a coherence that they've already started to lose.

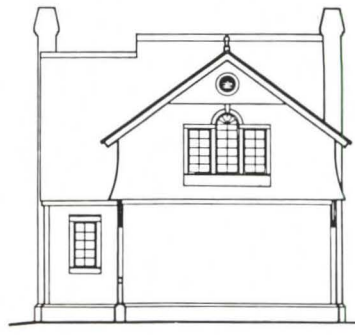
Torre: Of course they could have closed tourist access to the community itself. But they do want that contact on a limited basis.

Floyd: It's not a Williamsburg; that is not the goal.

Rogers: I can't see how you would avoid doing that, actually, except if you have a very clear growth pattern of some sort. I don't see how you could call it anything else but a museum, because that's what it is. How can the

people that are there now afford to stay there? My experience with these towns—in France and Italy—is that they become full of trinket shops and souvenirs.

Floyd: The aim is to give this community some tools whereby it can defend itself against what is happening to many of our nice small towns that have become completely overrun by tourists and growth. The very growth that is stimulated destroys the attractiveness of the community. Pieces of the plan are applicable to other small towns—the design review, and design criteria are really fabulous, and well thought out. ■



SITE PLAN, BREWSTERTON RIDGE

- N ↑ | 300'/100m
- Existing Structures
 - Proposed Structures
 - Pedestrian Rights-of-way
 - Vehicular Rights-of-way



University Park

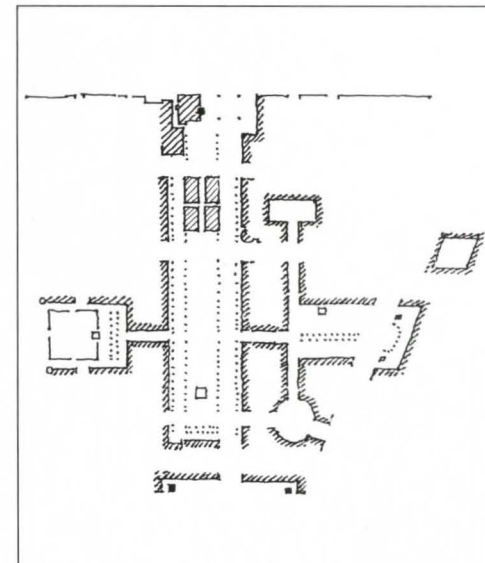
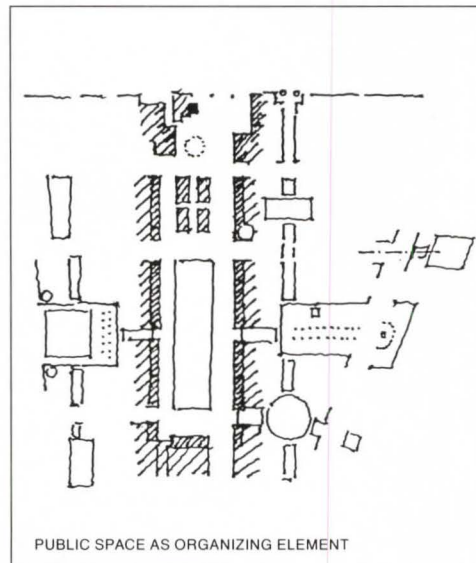
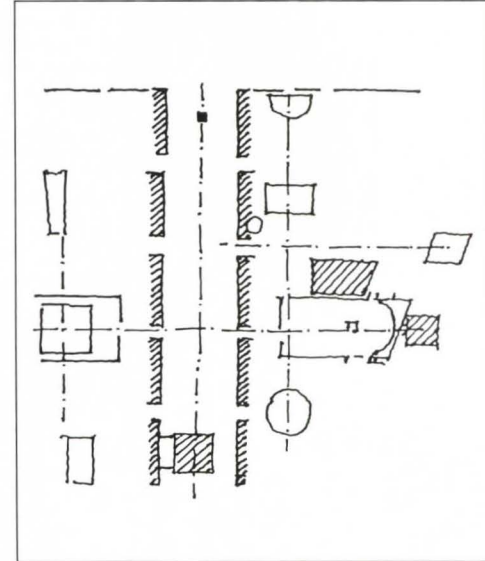
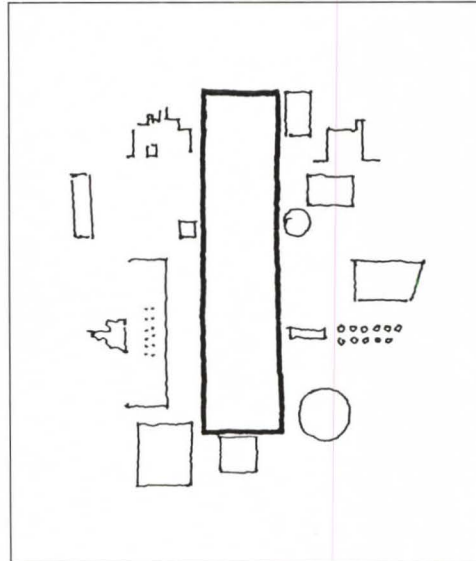
Koetter, Kim & Associates

Architect: Koetter, Kim & Associates, Boston (Fred Koetter, partner in charge; Mark Chen, associate project designer; Santiago Perez, design assistant; Carol Nott, Kim Savaro, Kent Knight, Chris Doyle, Ken Bishop, Craig Spangler, project team).

Consultants: RTKL Associates, preliminary planning and civil engineering; VanasseHangen Associates, traffic and civil engineering; David Dixon, Urban Design and Planning to MIT; Catherine Donaher, Project Planning Consultant to MIT.

Client: Forest City Development, Cleveland, Ohio (Melvin Roebuck, vice president; Drew M. Leff, project developer); Massachusetts Institute of Technology, Cambridge, Mass. (land owner).

Illustrations: Santiago Perez, plans; Mark Chen, perspectives.



Project: University Park, Cambridge, Mass.

Program: To create a center for new offices and research and development facilities adjacent to MIT that also will include housing, parking, and various commercial uses, such as restaurants, shops, and a hotel.

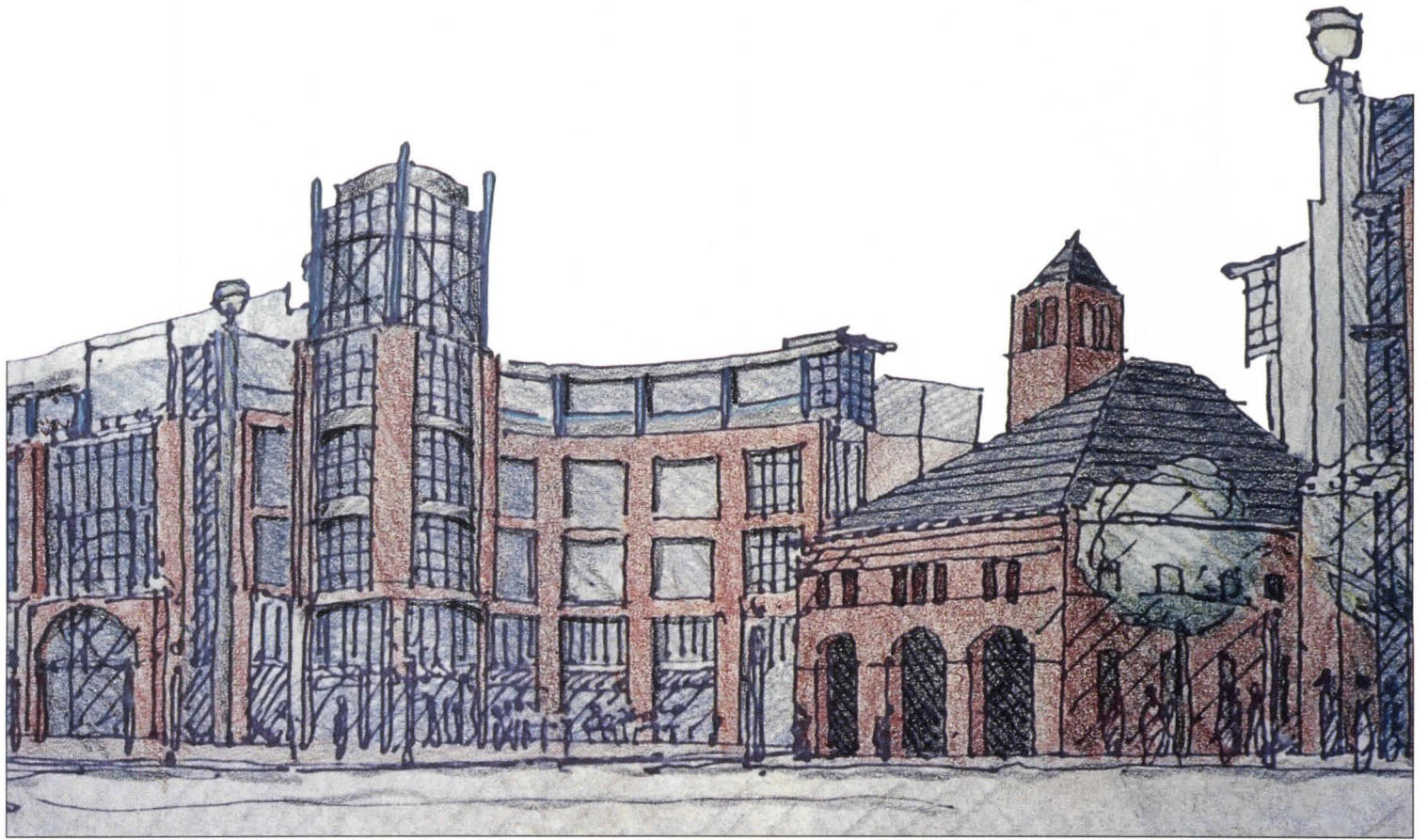
Solution: The design calls for a gateway along Massachusetts Avenue defining the entrance to the complex. On axis with the tower of an existing fire station facing the avenue is a public square, retail market, and common that serves as the primary open space in the project. A hotel, office building, and research and development facilities surround the common. Row housing stands along the north edge of the project, facing a residential neighborhood and backed by parking. Side

streets connect a series of smaller open spaces—one square, one rectangular, and one circular in form—that are axially related to each other. While the design does not specify the appearance of the buildings, it does specify brick and stone as the predominant materials, and a five-story base to all buildings that must fill each parcel.

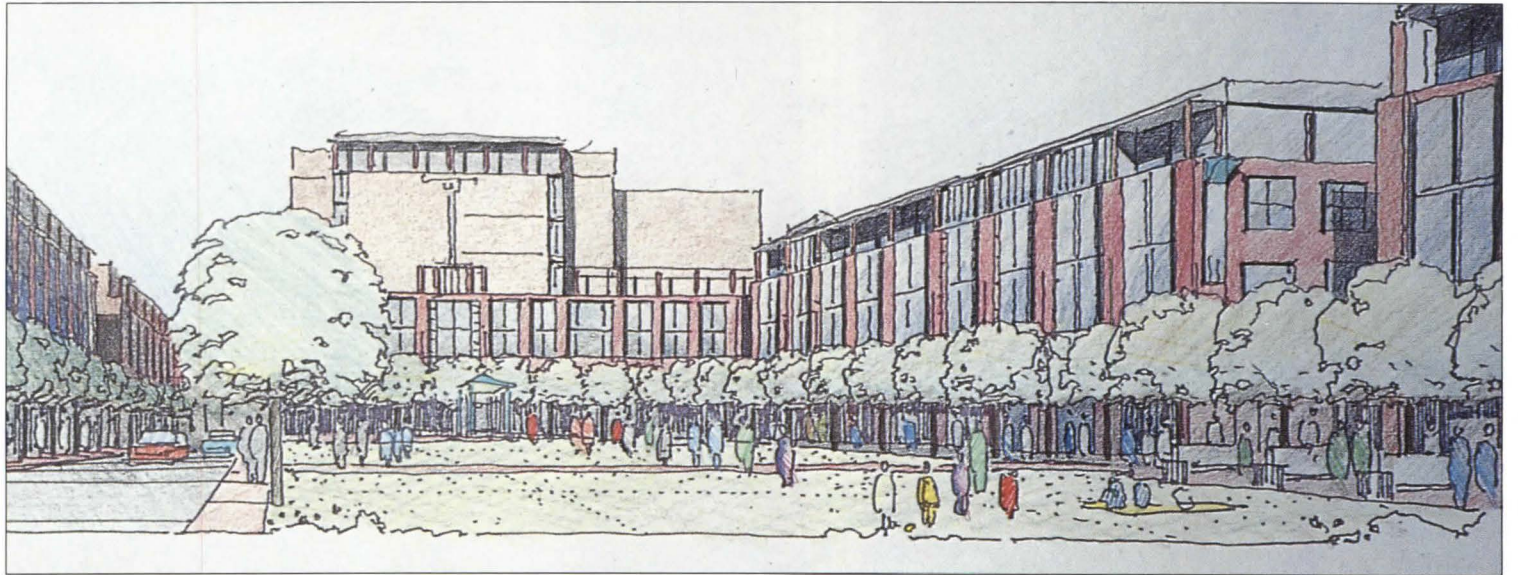
Jury comments

Floyd: This project is interesting in its attempt to bring research and development into the city and make it a part of the city fabric.

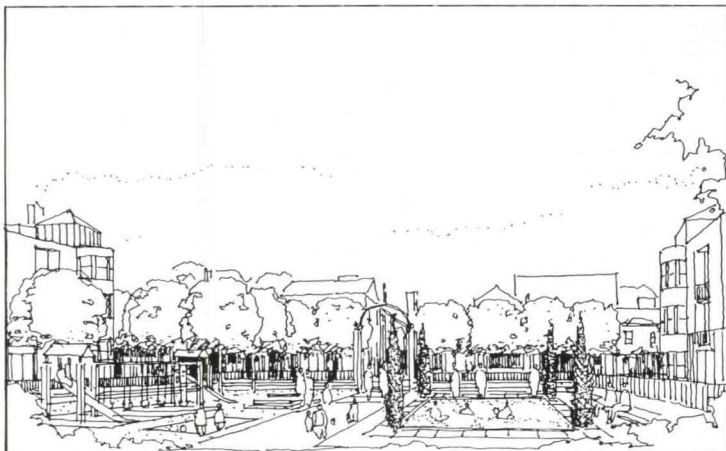
Aidala: I don't know anywhere this has been done yet. How do you reintroduce R&D from the suburbs into the city and retain the



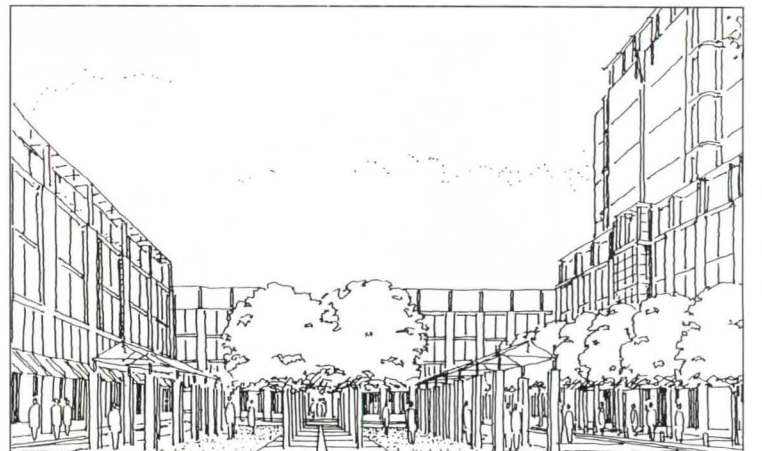
VIEW ALONG MASSACHUSETTS AVENUE



UNIVERSITY PARK COMMON LOOKING SOUTH TOWARD OFFICE AND R&D BUILDING

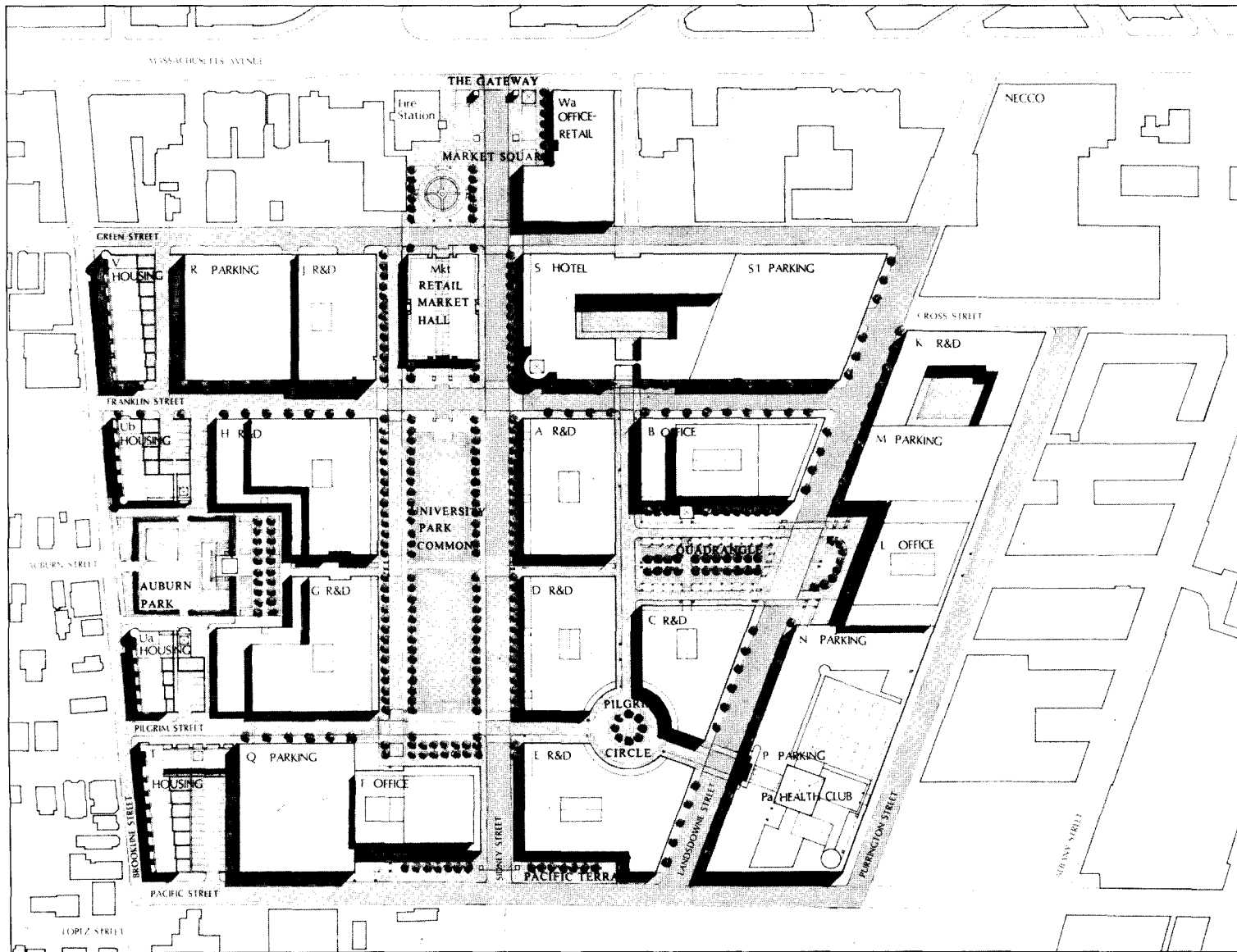
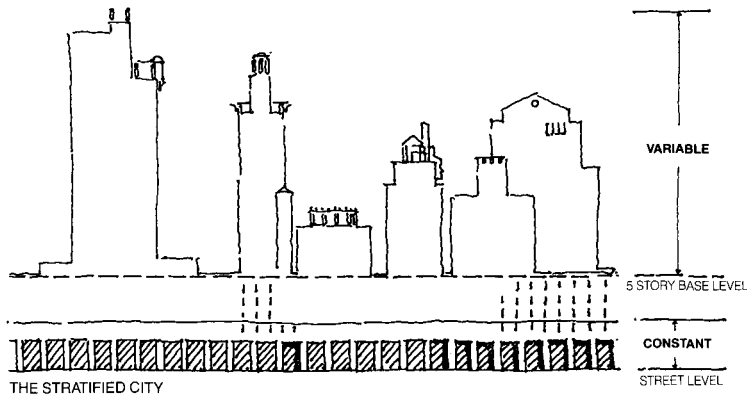


AUBURN PARK LOOKING TOWARDS BROOKLINE STREET



QUADRANGLE FROM LANDSDOWNE STREET

University Park



SITE PLAN

fabric of the city? The plan starts out by limiting the parcel sizes, coupled with a framework of interconnected spaces of different sizes and uses.

Floyd: I like the edges of this project a lot. The edge on Massachusetts Avenue has an important gateway. Activities along the avenue are retail oriented: there's a retail market hall and a hotel, and as you penetrate the site there is a large common and other smaller subordinate open spaces. The edge that relates to residential neighborhoods has a very nice Back Bay residential quality. The designers have tried to make places that are memorable.

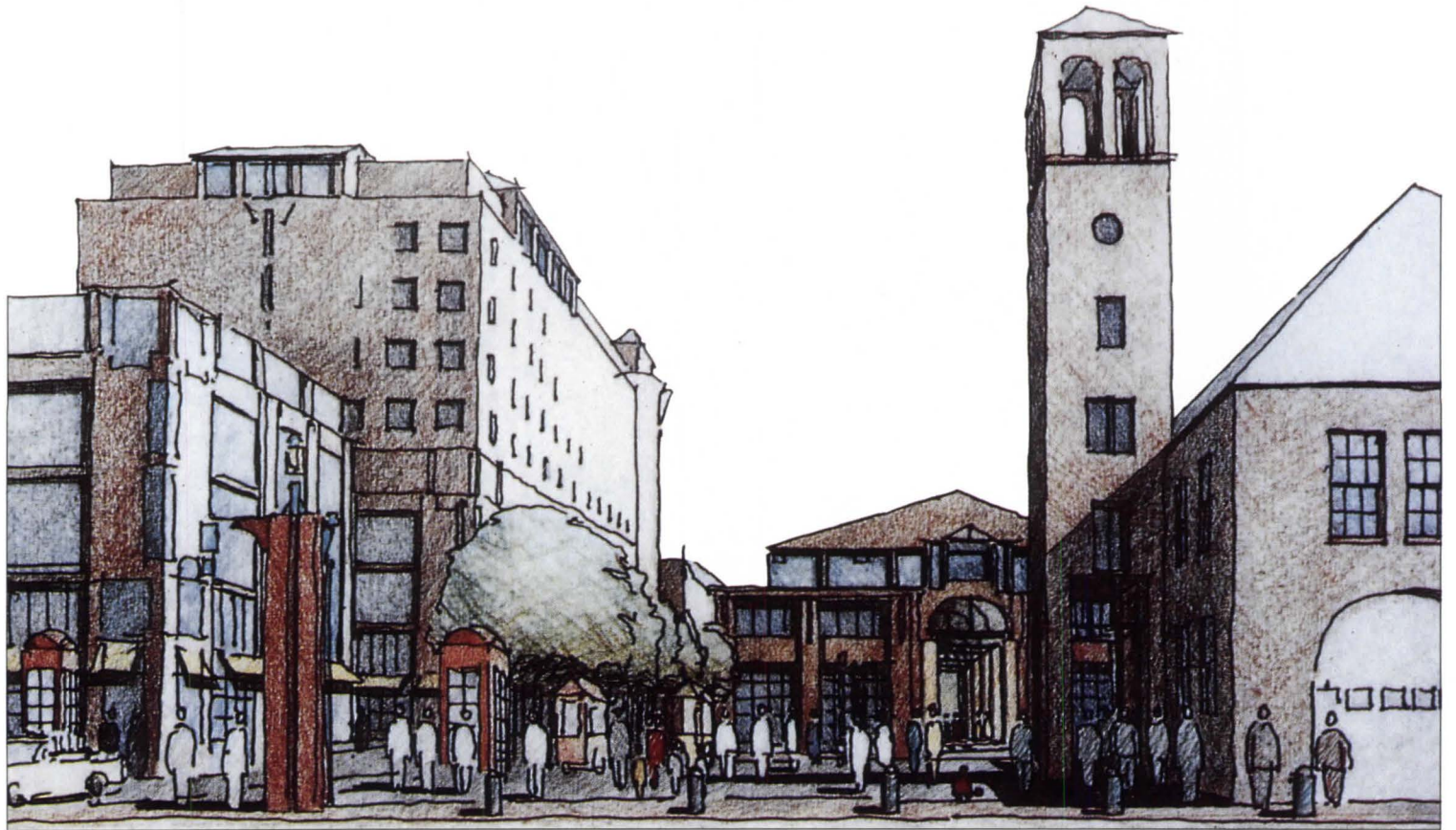
Rogers: I take it the reason the parking and servicing aren't below ground is economic.

Floyd: I would assume so, yes. Loading is also critical to this type of development; we have to assume that's going to be worked out.

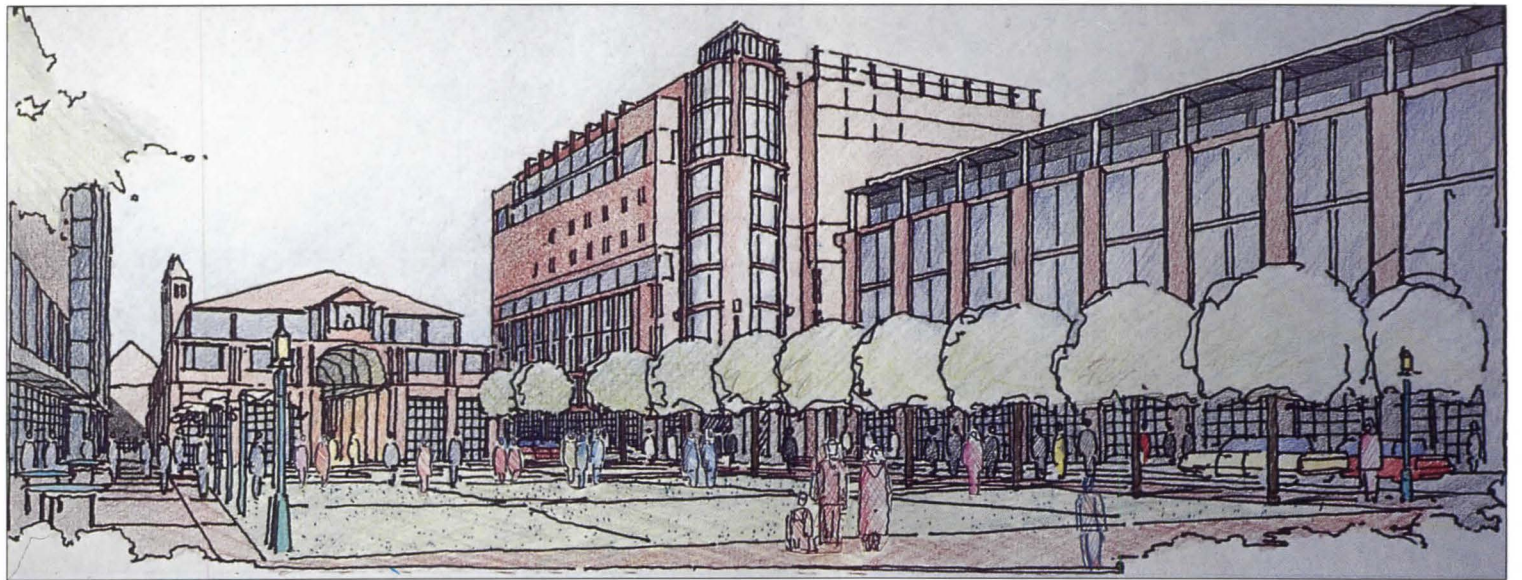
Aidala: There are guidelines regarding height, bulk, and materials.

Floyd: And we take it from the sketches that there are fenestration guidelines that aren't really set forth.

Bryan: This has been a controversial project. The community has been concerned with housing: where are all these high tech workers from the suburbs going to live? Pressure on their working class community is going to be phenomenal. This is the latest of three or four schemes over ten years. ■



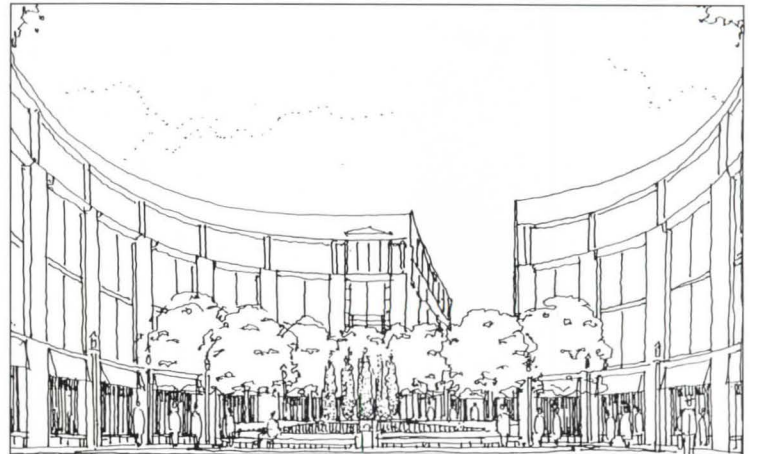
VIEW TOWARDS MARKET SQUARE FROM MASSACHUSETTS AVENUE



UNIVERSITY PARK COMMON LOOKING NORTH TOWARD MARKET BUILDING AND HOTEL



PEDESTRIAN WAY BETWEEN MARKET AND OFFICE BUILDING



PILGRIM CIRCLE

Glendale Downtown Urban Design Study

ELS Architects

Architect: ELS Architects, Berkeley, Calif. (Donn Logan, principal in charge; Frank Fuller, project architect; Al Costa, project designer; Sharon Lee, Mark Thieme, designers; Alan Ohashi, Jessica Seaton, graphic designers).

Consultants: Keyser-Marston Associates (Richard Botti, A. Jerry Keyser, principals in charge), economics; Wilbur Smith & Associates (William Hurrell, project manager), transportation.

Client: Glendale Redevelopment Agency (Larry Zarian, chairman; Ginger Bremberg, vice chairwoman; John Day, Jerold Milner, Carl Raggio, Jr., Council members; Jim Rez, Executive Director; Susan Shick, Deputy Executive Director).

Modelmaker: George Slack.
Model photographer: Frank Fuller.

V. D E S I G N G U I D E L I N E S

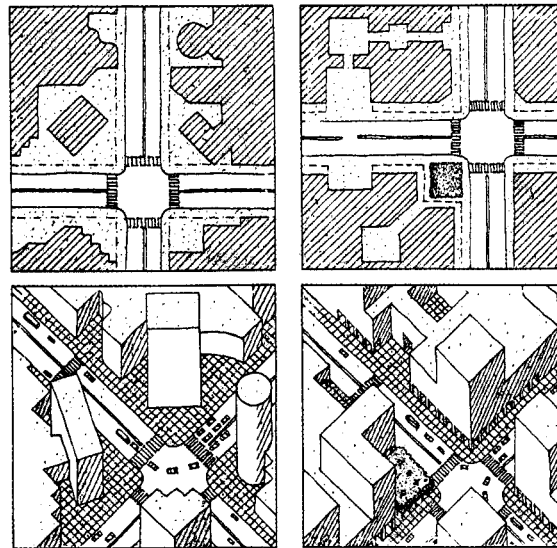
DEFINITION OF STREET SPACE

Place the lower floors of buildings against the street edge, except for designated open spaces.

DISCUSSION:

Streets are the most ubiquitous and most important spaces in cities. Major streets such as Brand Boulevard are the "living rooms" of cities. Buildings form the walls of these rooms and must be carefully placed to give the rooms a good shape. The lower floors of buildings are the parts that are most important because that is where pedestrians are, that is where the shops are, and that is where the sense of the room is felt. Random open spaces and setbacks done at the volition of individual developers or architects may not cumulatively produce a good overall result for the city. Thus this guideline is intended to control the shape of streets (civic rooms) by defining open spaces and enhancing pedestrian activity.

From an historical point of view, Brand Boulevard has always been lined with buildings and retail stores that abut the sidewalk. This guideline, therefore, continues this tradition and the historic perception of the boulevard.



UNDESIRABLE

DESIRABLE

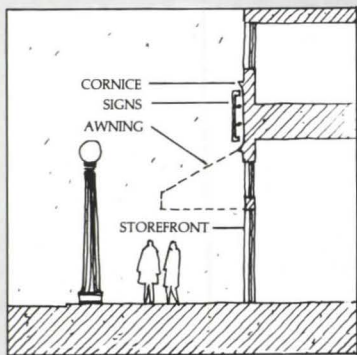
Project: Glendale Downtown Urban Design Study, Glendale, Calif.

Program: To formulate design guidelines and urban design plans for downtown Glendale. Public workshops identified ten goals: create a downtown identity, encourage mixed uses, enhance cultural facilities, encourage pedestrian movement, create open space, control vehicular traffic, promote public transit, provide a wider range of development opportunities, make the development economically sound, and increase the tax base.

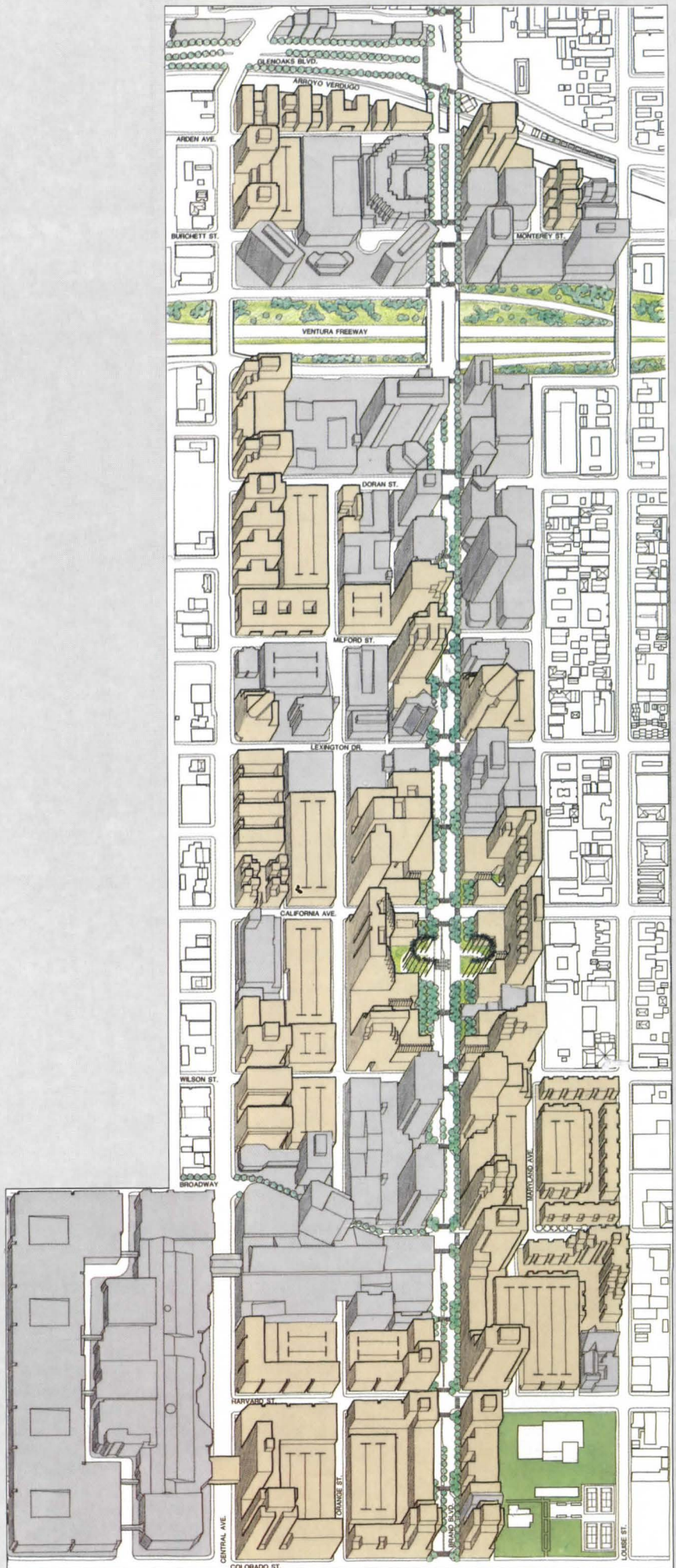
Solution: The architects developed a series of design guidelines for the downtown. Issues addressed include defining street and open spaces with at least three edges, enhanc-

ing the pedestrians' experience with landscaping and sun shelter, using tall buildings to enhance street corners, reducing the bulk of tall buildings with light colored materials and sculpted forms, and placing landscaping or retail space at the first floor of parking garages to eliminate blank walls.

The urban design plan calls for the creation of three districts along Glendale's main street, Brand Boulevard. The northern financial district would contain the tallest buildings, in keeping with what already exists in that area. The central district would contain a new mixed-use project defining a new public open space. The southern retail district would contain smaller scale retail buildings related to the nearby Galleria shopping



GROUND FLOOR FACADES



GLENDALÉ CIRCA 1990 (POSSIBLE OUTCOME OF THE APPLICATION OF DESIGN GUIDELINES) N ↑ 300'/100m

San Francisco Downtown Plan

San Francisco Department of City Planning

Planners: Department of City Planning (Dean L. Macris, director of planning; George A. Williams, assistant director of planning, project director; Amit Ghosh, chief, comprehensive planning; Robin Jones, chief, programs; Glenn Erikson, project coordinator; Rana Ahmadi, Lawrence B. Badiner, Betsy Bateson, Glenn Erikson, Richard Hedman, Eva Liebermann, Edward Michael, Max Setyadiputra, Chi-Hsin Shao, Stephen Sholland, project team).

Consultants: University of California, Berkeley, Urban Simulation Laboratory, urban form; Recht Hausrath & Assoc., economics; Shute, Mihaly & Weinberger (Marc Mihaly), legal; William H. Whyte, open space.

Client: San Francisco City Planning Commission.

Photographer: Malcolm Lubliner.



Project: San Francisco Downtown Plan, San Francisco.

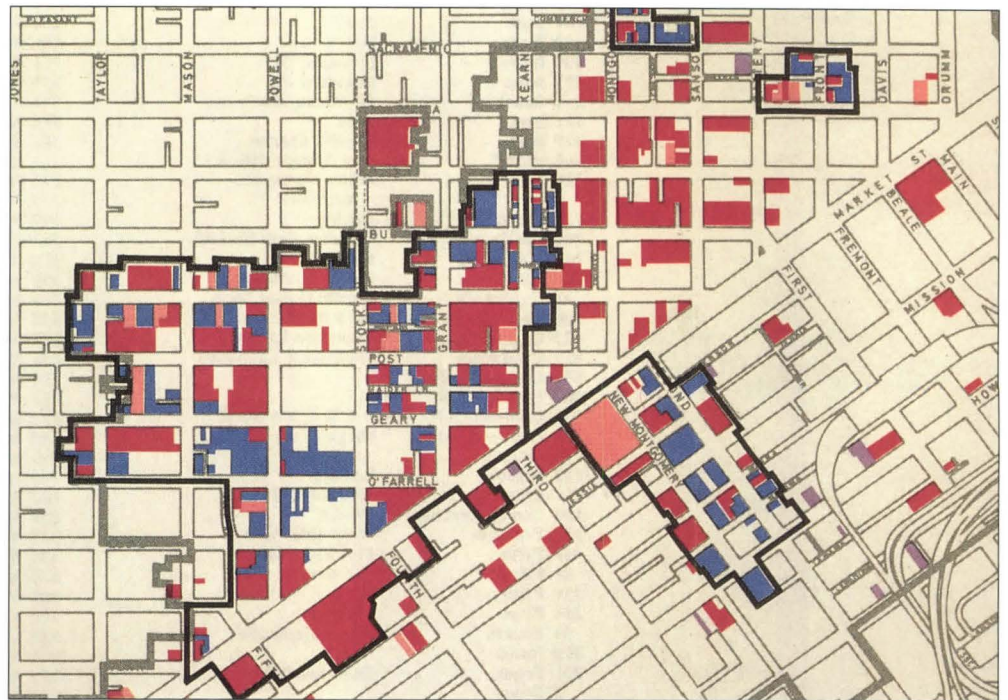
Program: To develop a plan that responds to public concerns about the excessive growth, density, height and bulk of office buildings and the loss of daylight, open space, historic buildings, and housing in downtown San Francisco.

Solution: The plan limits downtown office construction to 2.85 million square feet over the next three years. It also reduces floor area ratios and maximum heights in most areas of the downtown, and encourages thinner, sculpted building tops. To preserve historic structures, the plan identifies buildings that must be retained, compensating their owners by allowing the transfer of develop-

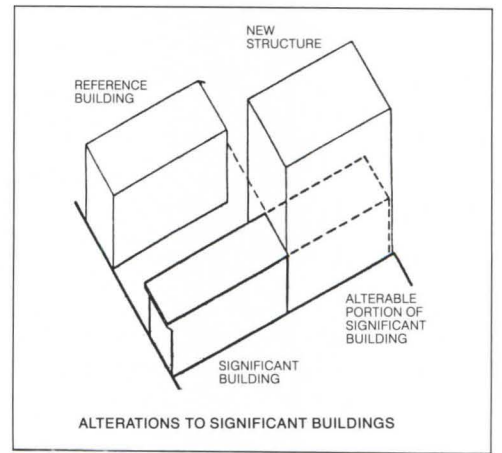
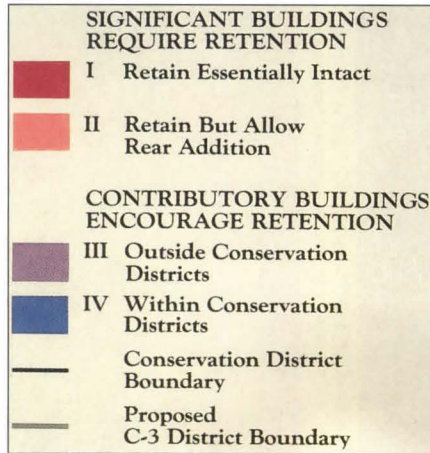
ment rights to other parcels.

New buildings must include open space based on their square footage, and public artwork based on their total cost. To insure that the ground level has access to the sun and protection from winds, the plan establishes sun angles and building setbacks, and recommends that buildings have a minimum exposure to the prevailing winds and a uniform upwind side.

The plan encourages the construction of housing by creating two new residential districts downtown and by relaxing some requirements for projects that include housing. And it discourages private automobile commuting by improving public transit, creating bus lanes, widening sidewalks, closing some



CONSERVATION DISTRICT



streets, discouraging any new parking, and removing automobile-related services from the downtown (see P/A, December 1985, pp. 33–34).

Jury comments

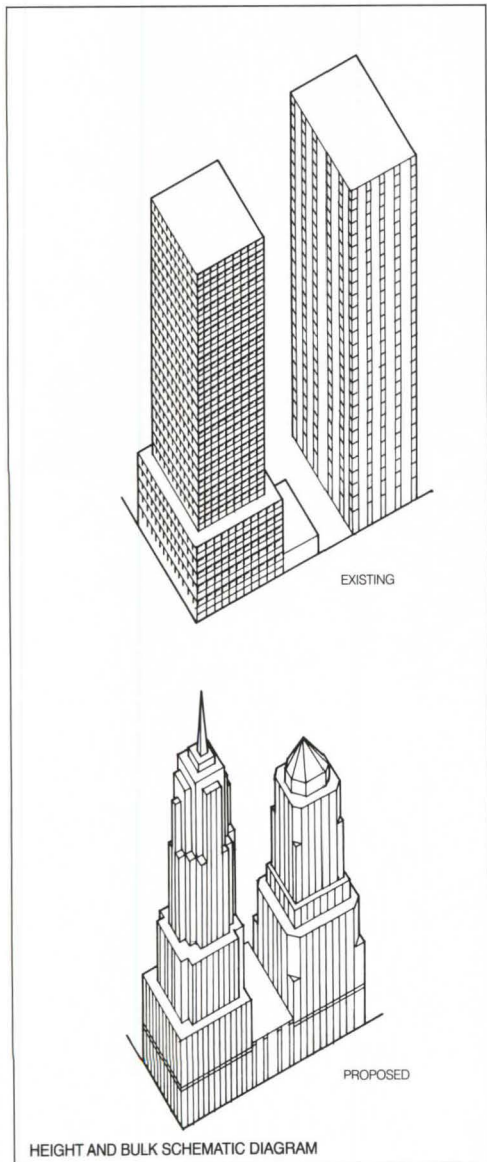
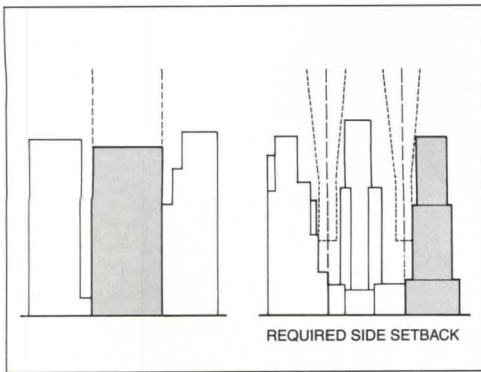
Aidala: Other cities should be encouraged to do this kind of planning. The document deals with those nitty-gritty issues that most plans just don't consider. You can question the resolution of those issues, but the fact that they are addressed is important.

Floyd: It's a remarkably important document. I'm impressed with the way objectives are stated and policies figured out for implementation. The value isn't necessarily to tell the architect what he should be thinking

about when he designs, but to establish a set of expectations on the part of officials and the public about what is really important in a downtown. It legally establishes very clear ground rules.

Aidala: This plan suggests a rule of law, subject in certain areas to interpretation. That interpretation resides with certain people in the department of city planning; so that while this is a very specific plan and is in reality a legislative body, there are parts of the legislation that are subject to discretion. And as we know, discretion is as good as the person wielding it.

Floyd: Much in this document grows out of an understanding of particular conditions that one finds in San Francisco. The unique-



ness of it is a strength; usually you pick up an urban plan and it could be about any city in North America.

Fisher: Do they get into any financial concerns?

Aidala: No. . . .

Fisher: So it's really just a physical planning document.

Floyd: I think it would be inappropriate in this document, which is not an attempt to stimulate development, but to control it. There are two types of planning: one to stimulate investment and one to control development. Most cities in North America are trying desperately to stimulate development.

The problem is that many planning officials, especially those trained in the 1950s,

are still involved in controlling development when they should be stimulating investment. And most schools are not exposing students to the multidimensional teams required for that investment to occur.

Aidala: They've established a cap of about one million square feet of new construction a year in the financial district. But the plan excludes any building under 50,000 square feet, which is going to cause other problems.

Torre: So that effectively the limit could jump up in unpredictable ways because of all the 50,000 square footers that are not going to be counted. ■

Union Station Redevelopment

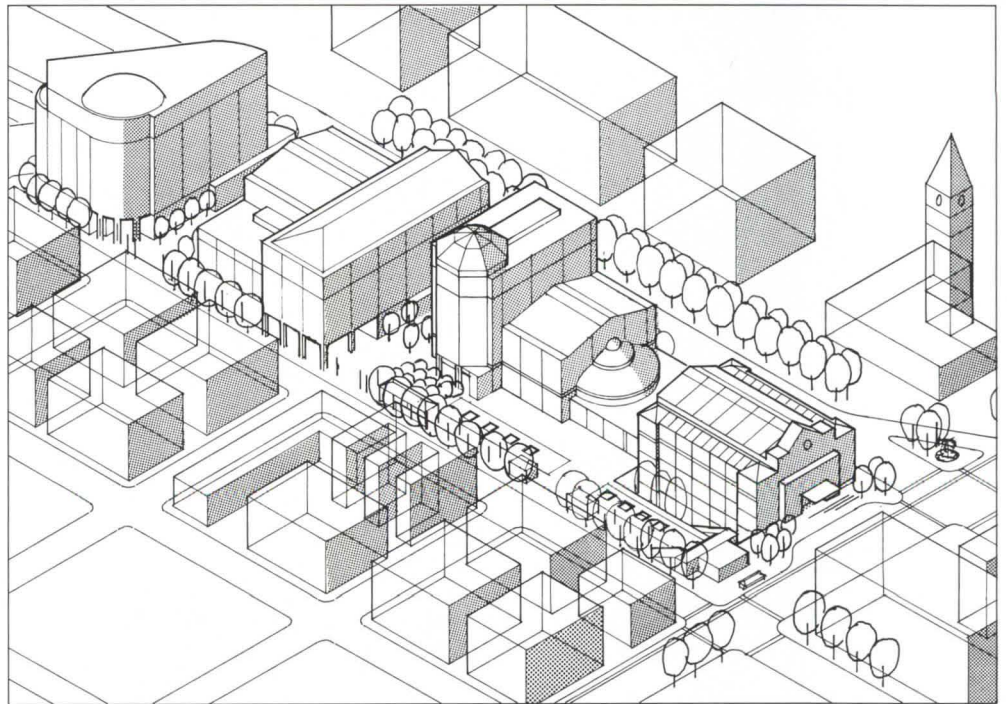
Zimmer Gunsul Frasca Partnership

Architects: Zimmer Gunsul Frasca Partnership, Portland, Ore. (Gregory S. Baldwin, partner-in-charge and principal planner; Patrick C. Tillett, project manager; Ronald R. Stewart, Max DeRungs, Robert J. Frasca, Brooks Gunsul, Larry S. Bruton, David J. Morey, William Ko, Todd I. Miller, Carl E. Freeze, design team; Sharon L. Bonney, administrative).

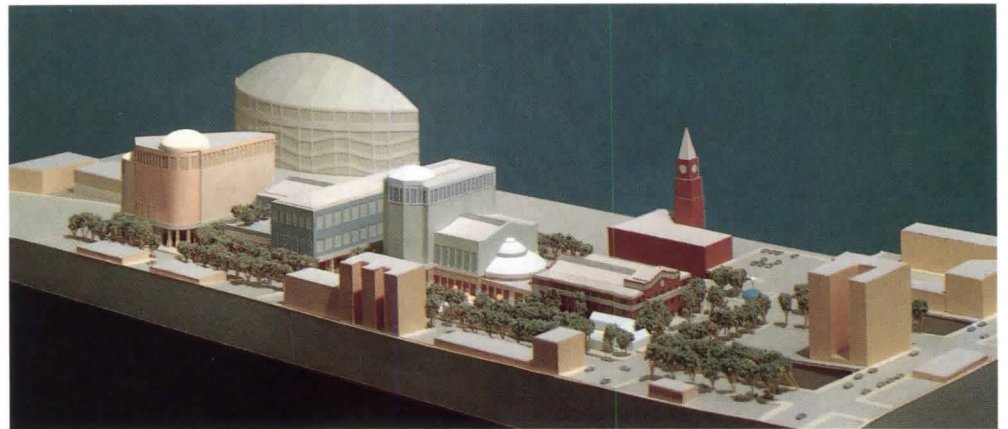
Consultants: Don Miles Associates/Project for Public Space, urban design; TDA, Inc., transportation planning; kpff consulting engineers, structural.

Client: Upland Industries Corporation, private; Union Station Corridor Advisory Committee, Municipality of Metropolitan Seattle, public.

Modelmaker: Ronald W. Ramburg.
Model photographer: Strode-Eckert.



RELATIVE BUILDING ENVELOPES



PROJECT MODEL

Project: Union Station Redevelopment Project, Seattle, Wash.

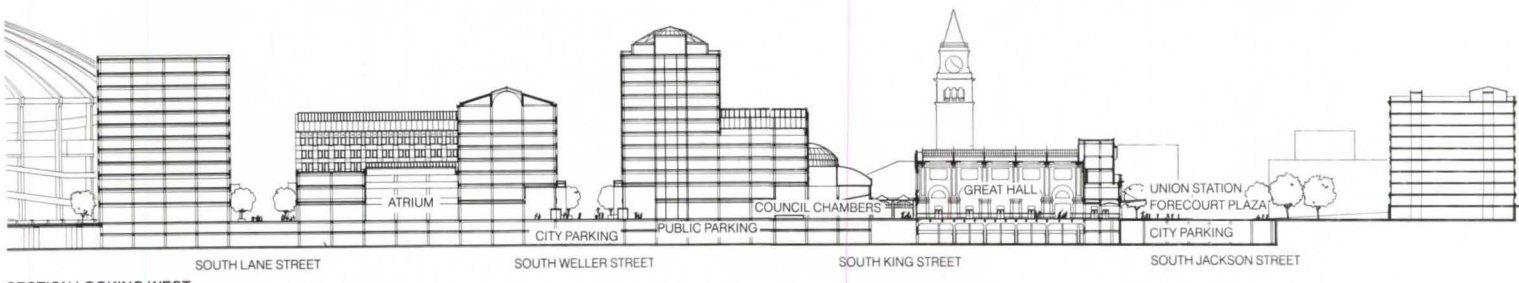
Program: To develop a bus and light rail transit terminal and city government center behind Union Station, forming a strong southern terminus to downtown Seattle and a link between the International District to the east, and the Pioneer Square District and the Kingdome to the west.

Solution: Union Station at the north end of the site will serve as the major entry to the complex, with its Great Hall providing space for public ceremonies. A proposed city office building, with its semi-circular council chamber and domed top, will adjoin the reactivated Union Station. Later phases of the project will involve the construction of

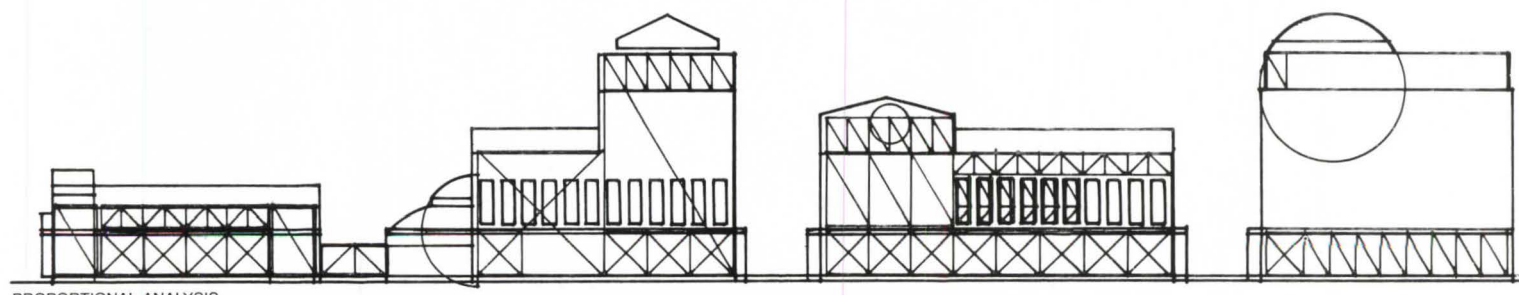
municipal, public safety, and city light buildings further south.

The transit terminal will share space below grade with 635 parking spaces. Covered stairs and skylights within the park that runs along the east side of the site will bring pedestrians and daylight into the transit station. Much of the buildings' perimeter at grade will contain retail uses and special facilities, such as a fitness center, day care center, and clinic. Offices will occupy all above-grade floor space. Side streets will continue as pedestrian ways through the site, eventually connecting to a proposed development adjacent to the Kingdome.

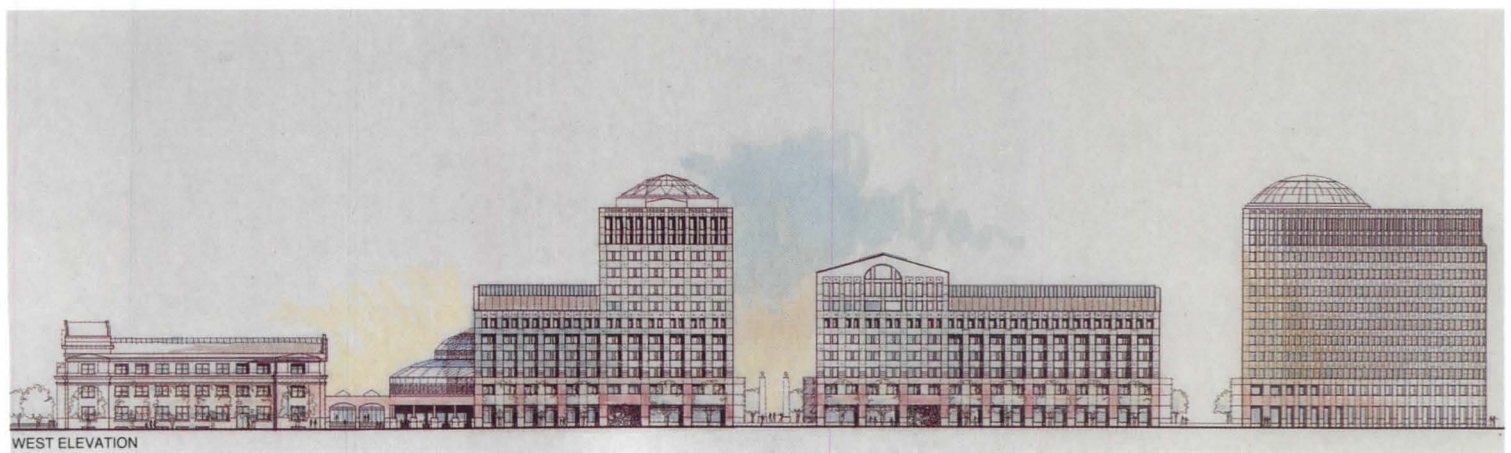
Union Station Redevelopment



SECTION LOOKING WEST



PROPORTIONAL ANALYSIS



WEST ELEVATION

Jury comments

Floyd: The first phase of the project is the renovation of Union Station. There is quite a bit of retail connected with that. The designers really have paid attention to views and vistas to the building. It's difficult to separate the new drawings from the old. In a sense, that's a failing of graphics and labeling, but it suggests a strength of the weave.

Aidala: Bringing all of the civic offices together in one place, back down in the heart of the city, adjacent to the Kingdome, is a good idea.

Floyd: They also offer a suggestion of what might happen nearby, in terms of future developments. City offices and a transportation

center are very appropriate uses for these interestingly shaped buildings that are monumental but not overly so.

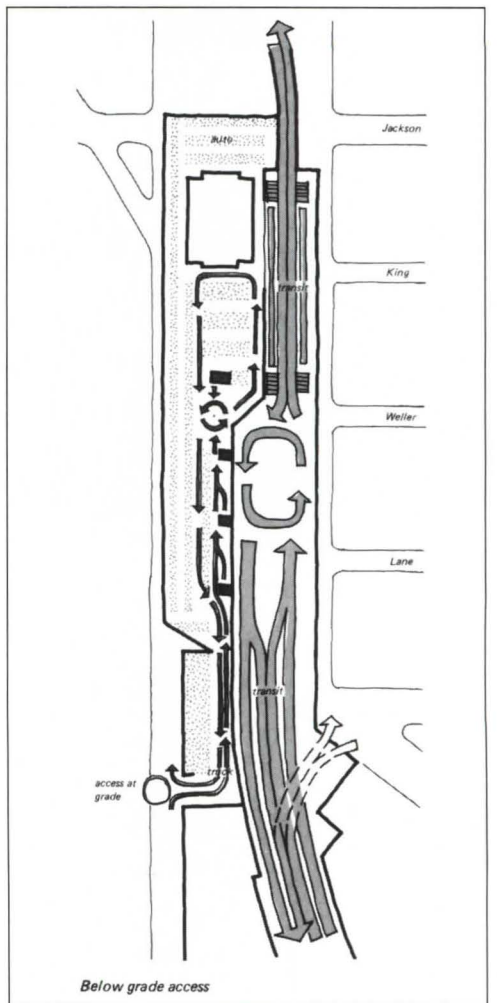
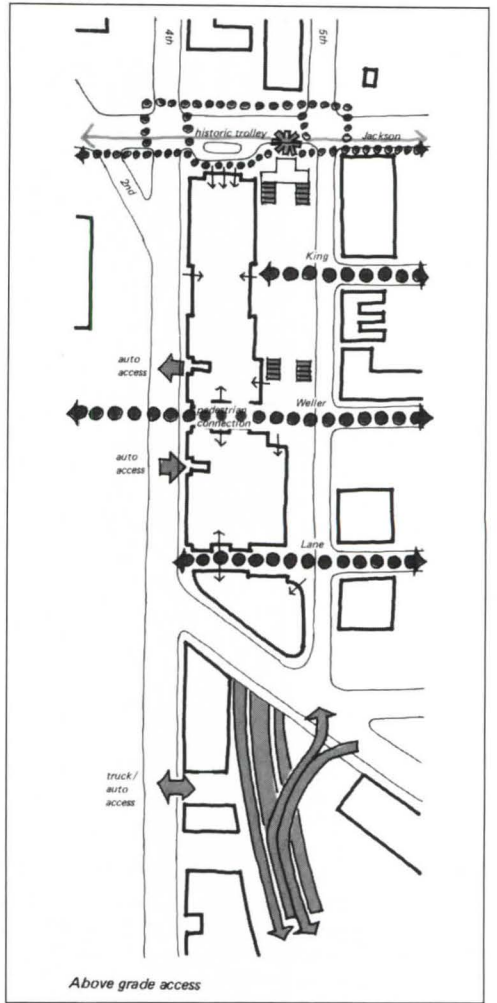
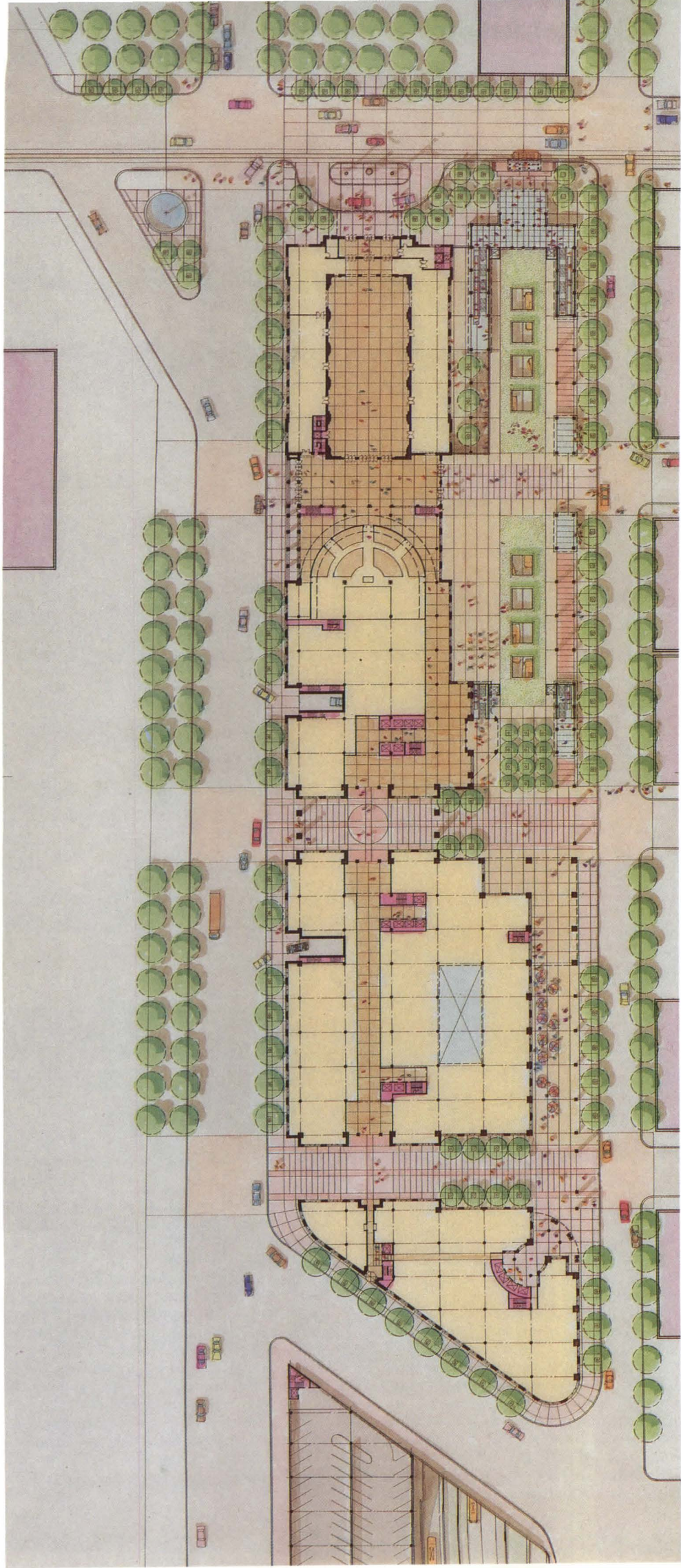
Aidala: I like the open space. They didn't develop a square, but a linear open space. Developing another square would have vitiated the power of the nearby Pioneer Square.

Torre: Are we looking at massing guidelines and edge guidelines that absolutely have to be respected or are we looking at some hypothetical version?

Floyd: It is not clear to what extent these designs will be translated into design control, and to what extent the designers mean for the buildings to look this way.

Torre: The strength of this proposal then is the breakdown of the urban fabric and the stand taken against the superblock.

Floyd: That's exactly right; they're extending the street grid. ■



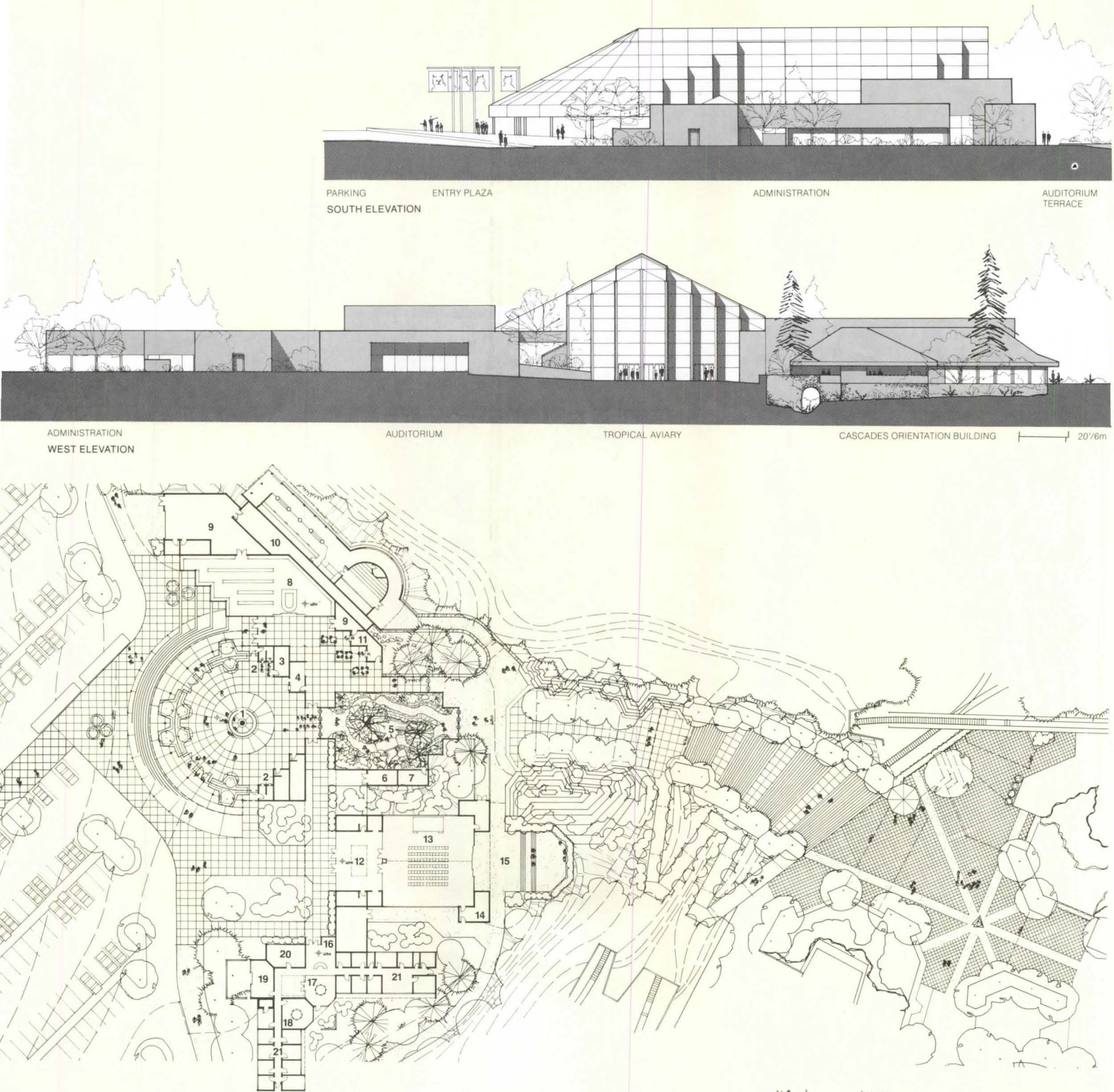
N ↑ ————— 1/300' / 100m

- A MAIN ENTRANCE/TROPICAL AVIARY
- B CASCADES EXHIBIT
- C BEARS EXHIBIT
- D PRIMATES
- E AMPHITHEATRE
- F ELEPHANT CENTER
- G RAILWAY/AUSTRALIA OUTBACK EXHIBIT
- H ALASKA TUNDRA EXHIBIT
- I AFRICA BUSH EXHIBIT
- J DESERT/TROPIC EXHIBIT
- K INSECT ZOO
- L PENGUINARIUM
- M FELINES
- N CHILDREN'S ZOO

Washington Park Zoo Master Plan

Guthrie/Slusarenko/Leeb

Washington Park Zoo Master Plan



Jury comments

Floyd: The inventory and analysis seem quite thoughtfully done. I was impressed mostly with the detail and also with the exhibits that seem to put the viewers in a cage and leave the animals roaming free. I take it from these sections and drawings that great care will be given to the natural habitat and to getting really good views into it. In one place, for example, you're looking across a moat of open water; it seems natural.

Aidala: The plan covers everything; it speaks to maintenance, finance, exhibits.

Floyd: This zoo is not a program overlaid on the site, but rather fitted in there. The contours are designed to get views of some elements while screening others, so you're not

looking at polar bears with giraffes wandering around behind them.

Aidala: I was intrigued by this just because the notion of planning a zoo is such a crazy one.

Floyd: Some of the building shapes seem to me to be oddly geometric in this natural environment; these 45-degree angles seem a little odd.

Aidala: Landscape architects do that a lot. . .

Floyd: I know it, but this visitor reception center works its way up to more of a mega-building than is needed.

Aidala: I think they could have broken down the parking just a bit more.

Floyd: They've woven together a scheme that makes the best of what they've got. ■

N ↑ 40'/12m

ENTRANCE PAVILION
1 INFORMATION KIOSK
2 TICKET BOOTHS
3 SECURITY/FIRST-AID
4 RENTAL BOOTHS

TROPICAL AVIARY
5 AVIARY
6 MECHANICAL
7 ANIMAL SERVICE

GIFT SHOP
8 RETAIL SPACE
9 STORAGE
10 MECHANICAL
11 SNACK FOOD KIOSK

MULTI-PURPOSE AUDITORIUM
12 LOBBY
13 AUDITORIUM
14 KITCHEN
15 AUDITORIUM TERRACE

ADMINISTRATION
16 RECEPTION/WAITING
17 CONFERENCE
18 LIBRARY
19 LUNCH ROOM
20 WORK ROOM
21 OFFICES

Applied Research

THE accessibility and applicability of applied research projects was a key discussion point with this year's jury, who examined the 54 submissions (down slightly from last year's 68) in this category. Their comments are as follows:

Carpman: What we were really looking for was research that was above competence, that was definitely there as far as method, conceptual work, and design implications, but that was presented in ways that made it accessible, interesting, usable, and even fun to designers and other decision makers. The entries that were really worthy of merit excited us in some way . . . there was an almost intangible quality of recognizing. . . .

Bryan: Something that really sparkles . . . a combination of project, client, and researcher together, just like in design, that really makes it. The ones we're talking about are in some ways a little offbeat, in the nature of the problem defined.

Carpman: What they also share is that the researchers and/or the team that worked on them made more out of the problem than

they were handed in the first place. They represent very creative approaches to problem solving . . . that made significant contributions to the field. . . . Much of what was submitted this year was high-quality research—relevant and applicable—but it was not presented in a format that made it accessible to a designer or a design decision maker. . . . It's likely that clients may not always understand the importance of a clear and graphically interesting presentation, and what a difference that can make in conveying the designer's intent.

Bryan: There were also several guideline types of things for which the references and research, even though they may have been done, were not part of the submission, and were very hard to extract from the work.

Carpman: I think we handled those differently from past research juries in that we did not automatically exclude the body of the document from consideration for an award. We are in fact giving awards to two entries that do not present their research as a major portion of the document. Instead, they integrate those findings into their guidelines, and that's a major difference. . . . In the past, research juries have often eliminated design guides because they did not evidence enough research to make them eligible within the category, and I have to admit that that was my feeling when we started. But we saw enough guidebooks that seem to push the field beyond where it has been, so that we are recommending that two guidebooks be given awards. Both have research that was done as part of the process of putting together the guidebook, but they are not research reports [strictly speaking]. . . . I was very pleased by the high quality of work that we saw on the whole—in some cases up to three submissions by the same team. That represents tremendous amounts of productivity over the past year.

Bryan: There have been several multiple submissions, putting some people in competition with themselves . . . to me that suggests a little schizophrenia, in that you can submit one thing that is a real breakthrough, and another that's just a consulting book. . . . We're also beginning to see the downside of [cutbacks in] federal funding and other sources of support for research; it's beginning to show in the quality of what we've seen. We're seeing more consulting types of things than breakthrough stuff, but a lot of very good stuff. ■



Janet Reizenstein Carpmann, Ph.D., is Special Assistant to the Director of Planning and Marketing at the University of Michigan Medical Center, and principal in her own consulting firm, Carpmann Associates, which specializes in social research for environmental design. Since 1980, she has directed the Patient and Visitor Participation Project of the University's Replacement Hospital Program, which received a P/A research award.



Harvey Bryan, AIA, is an Assistant Professor of Building Technology at Massachusetts Institute of Technology. His most recent research has focused on daylighting and its integration with climate-responsive design, and he is co-chairman of the Second International Daylighting Conference. He was a member of teams that won a P/A research citation and a P/A urban design award.

Independence through Interdependence

Building Diagnostics Inc.

Research firm: Building Diagnostics Inc., Boston.

Authors: Polly Welch; Valerie Parker; John Zeisel.

Project director: John Zeisel.

Project associate: Cynthia Lacasse.

Project management: Valerie Parker; Sherry Edmonds, Massachusetts Dept. of Elder Affairs (DEA); Polly Welch.

Production management: Deborah Burkart.

Research associates: Pamela Shea-Roger, OKM Associates; Raymond Dorney, DEA; Margaret Mahoney.

Graphic design: Nan Rabinowitz.

Associated organizations: Massachusetts Dept. of Elder Affairs; Housing Services Group, Cambridge, Mass.

Client: Massachusetts Dept. of Elder Affairs (Robert Mollica, principal investigator); U.S. Administration on Aging (Verna Cooke, project director).

Additional project support: Massachusetts Executive Office of Communities and Development; National Endowment for the Arts; Permanent Charity Fund of Boston.

For information on obtaining copies of this study, write to: Building Diagnostics Inc., 77 North Washington Street, Boston, Mass. 02114, Attn.: Publications.

Title: Independence through Interdependence: Congregate Living for Older People

Many older people may need or want more direct or social support than they can obtain living on their own, yet they neither need nor want to be placed in a nursing home. For them, congregate living may be the answer. Its flexible mixture of private, shared, and common spaces offers a balance between support and privacy to those who may need help with things such as meals and house-keeping, yet who want to lead otherwise independent lives. This applied research planning guide is aimed at sponsors, planners, designers, managers, service providers, and residents of congregate housing. It enables architects and other professionals to develop, design, manage, and operate congregate housing with knowledge of the mutual effects of the physical, managerial, and social environment.

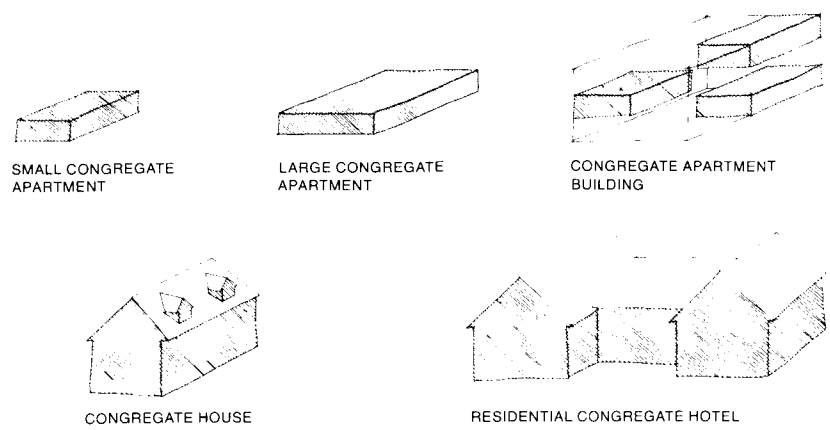
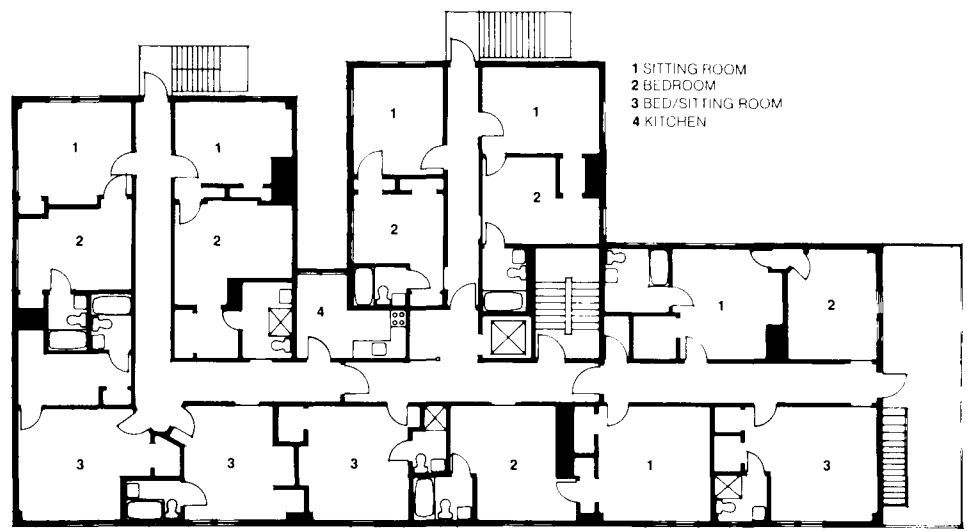
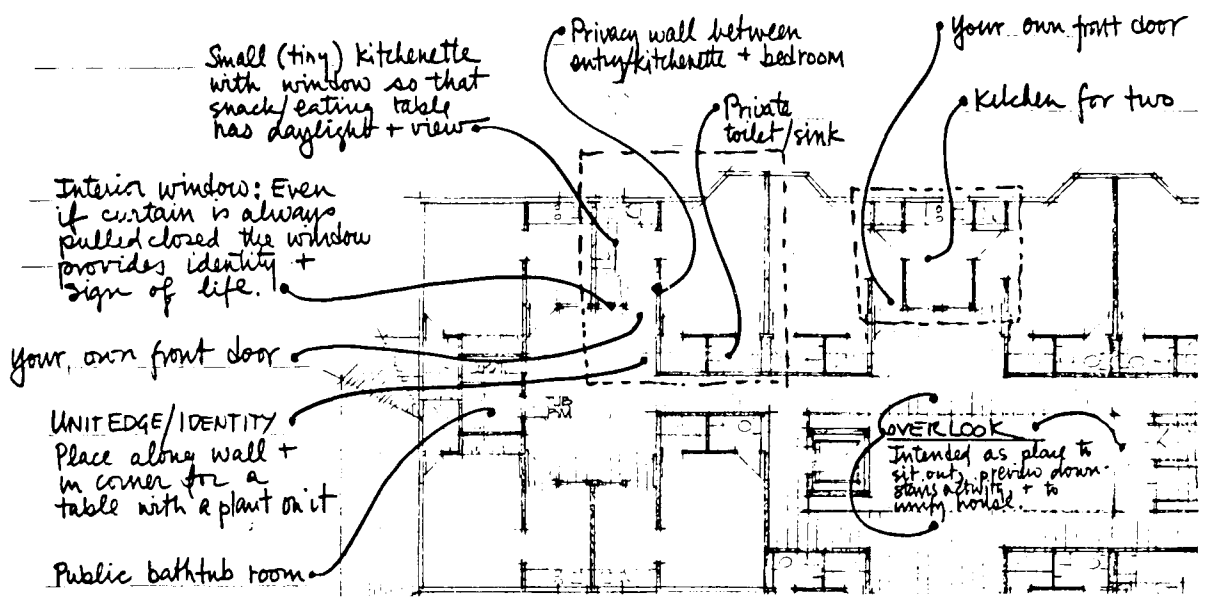
The project is based on extensive research in Massachusetts's statewide congregate housing demonstration program. Research included records analysis to compare costs of different housing types and services, interviews with service personnel to determine the relationship between design and service provision, analysis of plans to understand the intentions of the physical design, structured observation of actual facilities to determine features of the building in use, and focused interviews with all 150 residents of 18 facilities to determine their perceptions and attitudes. It expands the definition of applied design research, from analysis of only the physical setting, to include the design of services and social supports, and their relationship to the physical setting.

Appendices describe the Massachusetts state project for congregate housing and the assessment project on which this book is based, as well as forms and sample documents. But the authors stress that the book is a "preliminary script" that enables users to adapt it to their own unique situations.

Jury comments

Carpman: This is another guidebook, but it is most definitely *not* just another guidebook. It is a planning handbook, for congregate housing for the elderly. The advantage of congregate housing is that it offers a new option to people who cannot stay in their own homes any longer and who cannot attend to their own needs for meals, social services and friendship, yet who do not need, in the sense of medical care, to go into a nursing home. This book is about how to plan, in every sense of the word, a congregate living facility, from how to decide if one is needed to determining financial, and social feasibility and politics, to designing it, managing it, and dealing with the social community issues that come up. So it's a *much* more comprehensive look at what we used to call a design problem. It's based on a great deal of research, by cost-service people who work in congregate housing, analysis of floor plans and designs, the use of designers, post-occupancy evaluation-type of work, and focused interviews with many residents in a number of facilities, to find out how they feel about congregate housing. One of the very exciting things about this book is the way that research is incorporated into and enriches the document. One of the techniques used is quotations from residents, or from service personnel, that tell the story richly, and in their own words. It is well presented, graphically attractive, well organized, and written in a way that is clear to someone who is not a technical expert in congregate housing, design, or management. It takes a design research kind of problem and goes well beyond it to the areas of management and planning, to what happens after the doors open and people move in.

Bryan: The document focuses more on management issues than design issues. It is addressed to several constituencies, and is written so that a number of people can read it and get something out of it, and that's a tough document to write. ■



Accessible Fishing

Richard S. Nordhaus, Min Kantrowitz, with William J. Siembieda

Research team: Richard S. Nordhaus, project director, author; Min Kantrowitz, research coordinator, author; William J. Siembieda, planner; C. Jeffery Evans, researcher; Enid Howarth, editor.

Illustrator: Richard S. Nordhaus.

Client: State of New Mexico Natural Resources Department, Resource Management and Development Division, Santa Fe, New Mexico; Robert M. Findling, project coordinator.

Title: Accessible Fishing: A Planning Handbook

This handbook is intended, for both professional and lay users, as a flexible model for the design of outdoor recreation sites for people with disabilities. It pioneers the concept of levels of accessibility, a comprehensive and flexible definition of degrees of difficulty of access in terms of site characteristics that affect different people in different ways. These levels take into account a wide variety of disabilities, such as mobility problems, visual impairment, and learning disabilities. Three levels of accessibility are defined: Level 1—Accessible (meets or exceeds ANSI requirements); Level 2—Usable; and Level 3—Difficult. The levels of accessibility guidelines presented here are not standards or regulations, but rather rules of thumb established to help expand recreational opportunities for people with a wide range of abilities and preferences, including those not traditionally classified as handicapped, such as elderly people, adults with small children, or those with temporary disabilities. This approach permits a sensitive response to unique site conditions, rather than imposing all-or-nothing accessibility standards.

The handbook also outlines site evaluation and design procedures, and management guidelines for maintenance, administration, and public relations of recreational sites. It contains simple, effective evaluation and design aids that can be used in the field by handicapped people as well as by design professionals, and presents existing accessibility research and standards in a convenient form. The accompanying State Plan establishes statewide priorities and a 10-year program for implementing accessibility improvements.

The research was based on contact with national organizations and agencies in all 50 states, interviews with disabled anglers, published material, and field evaluation of fishing sites in New Mexico. In addition, a project advisory group of anglers with a variety of conditions that might limit their use of standard recreation areas provided guidance throughout the project. Originally commissioned for fishing sites in New Mexico, the handbook is intended for application to a much broader range of outdoor recreation areas throughout the United States.

Jury comments

Bryan: It is an offbeat project in a way, for a special population, in a state that may not have many lakes, but it has broader implications. It could have been devastating if it was just looked upon as a handicapped accessibil-

ity question, but the researcher really made it a very challenging project that restated the problem. What I'm so excited about is not just the research that went into it, but also the presentation. Where a lot of other reports were very traditional (text, maybe a few drawings), this team actually used some of the newer electronic media to link the text and graphics, which flow very nicely and are readable. I'm very encouraged by that; there's no excuse any more for researchers to say they can't draw. We have the mechanisms to do that.

Carpman: One of the exciting things about this document is that while it talks about accessibility for handicapped people in recreational environments, it is itself an example of accessibility in the sense of communications ease and of people who made more of the problem than they were given. They went beyond New Mexico and contracted with agencies in the rest of the country also, so that there was a large buy-in. . . .

Bryan: Much broader than the client initially expected. . . .

Carpman: They were really very creative in their approach to handicapped accessibility, too. They pioneered a concept called levels of accessibility: from the highest level, accessible, to the lowest, difficult, depending on the kind of handicap. They make the very important point that most of us are handicapped in some way at some point in our lives—a sprained ankle, a pregnancy, a vision impairment, a learning disability. A lot of attention has been devoted to accessibility for the handicapped in interior environments, and not nearly as much to the exterior, which is one of the reasons why this is a very exciting project. They also make a definite contribution in terms of presenting guideline information; even that is extremely well organized. It's interesting, fun, important, and very creative. They really merit recognition, and I hope this document will be utilized in the way that they have designed and presented it. ■

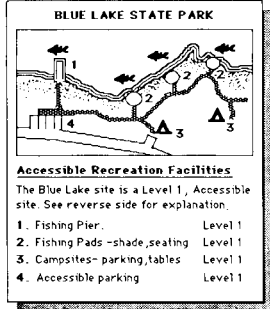
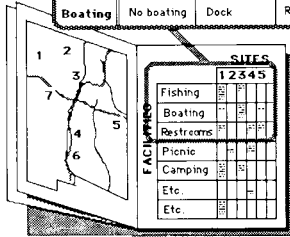
Copies of the handbook are available free of charge to public institutions and to private firms and individuals for \$5.00 from the Resource Management and Development Division, New Mexico Natural Resource Department, Villagra Building, Santa Fe, N.M. 87503.

INFORMATION SYSTEM ILLUSTRATIONS



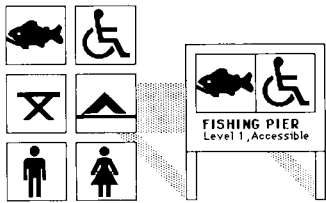
	SITES		
	1	2	3
Fishing	Blue Lake	Swan Lake	Duck Creek
	Level 1	Level 2	Level 1
	Fishing pier	Shore pads	Shore pads
	Shore pads		
Boating	No boating	Dock	Rafting

A handout pamphlet or map should be available at the site. It should provide complete information on the site access network(s), describing and locating all accessible facilities.

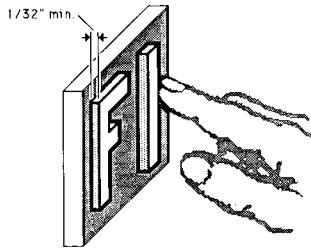


A statewide publication should identify and locate all of the Level 1, 2 and 3 sites in a state or region. Information should be provided on the types of fishing, availability and accessibility of facilities, regulations, and sources of additional information. An explanation of the Levels of Accessibility concept should also be included.

STATEWIDE PUBLICATION



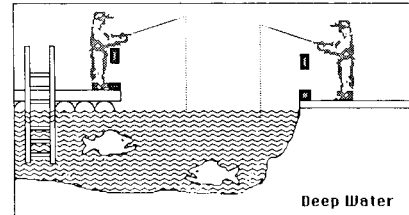
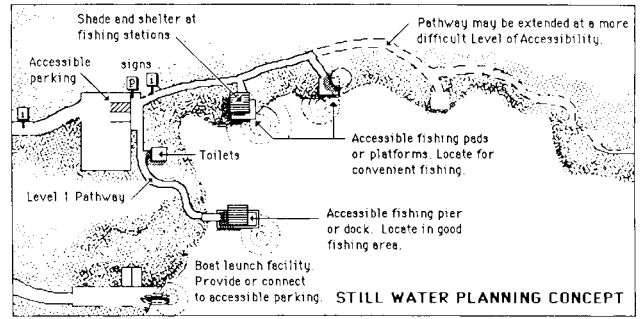
PICTOGRAPHS AND TACTILE SIGNS



35

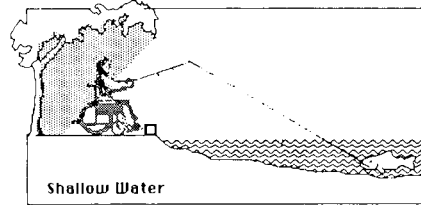
HANDOUT

FISHING FACILITY ILLUSTRATIONS



Fishing piers at steep banks, piers or docks should have curbs and railings for safety.

Ladders and life rings or rescue poles should be provided at all locations that pose a safety risk.

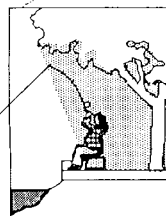
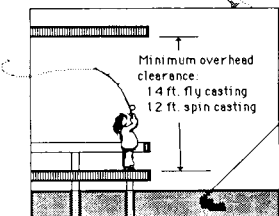
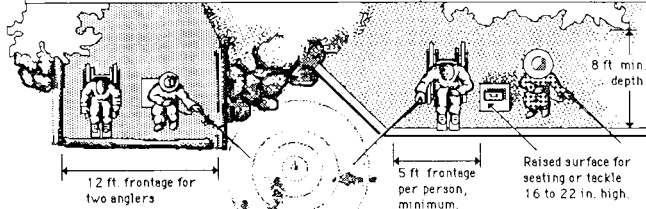
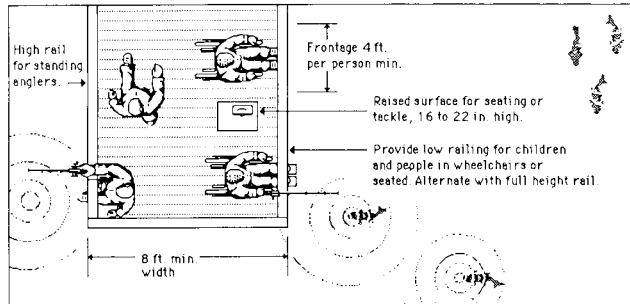


Curbs at the water edge are sufficient for fishing pads with flat banks and shallow water. Curbs should be a minimum of 2 in. high (4 in. is preferred if there is no railing).

SAFETY

65

FISHING FACILITY ILLUSTRATIONS



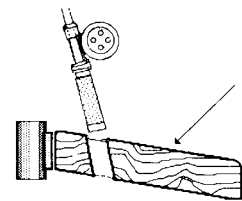
FISHING STATIONS

67

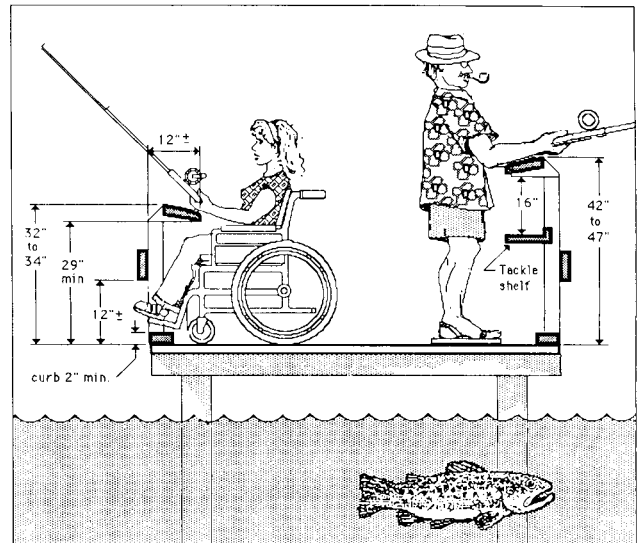
FISHING FACILITY ILLUSTRATIONS



Provide fishing rod holder at each fishing station. Drill 1.25" (min.) hole in wood railings or attach 1.25" (min.) inside diameter pipe.



Railing Detail



69

Energy-Efficient Housing

UDA Architects; Carnegie-Mellon University, Department of Architecture, Institute of Building Sciences

Research firms: UDA Architects, Pittsburgh (David Lewis, Raymond L. Gindroz, Donald K. Carter, James P. Goldman, partners; Stephen R. Lee, project architect).

Inst. of Building Sciences, Center for Building Diagnostics, Dept. of Architecture, Carnegie-Mellon University, Pittsburgh (Volker Hartkopf, project director and principal investigator; Stephanie Bartos, John Einsiedler, Elizabeth Fox, Marcela Gaskill, Bennett Halpern, Lawrence R. Hoffman, Chien-Hsun Huang, Donna Leban, Bruce Leslie, Vivian Loftness, Meredith Myers, Travis L. Price III [1980–81 project manager], Stewart Rehr, John E. Roth, Jr., Robert Woodbury, Amos Yoran, Naomi Yoran. Department of Civil Engineering: Cliff Davidson, Jim Osborne, John Borazzo).

Consultants: Glance & Assoc., historic preservation; Carl Detweiler & Assoc., rehabilitation; P.J. Joy Construction Co., new housing construction; Metrobuild Construction Co., Architectural Energy Corp., performance monitoring.

Clients: Manchester Citizens Corporation, Pittsburgh (exec. dirs. S. Lowe, to 1982; W.D. Tompkins, 1982–84; E. Holmes, 1984–present); S. Cecchetti, L. Olszewski; R. Wooten.

Government client agencies: Urban Redevelopment Authority, Pittsburgh (exec. dirs. S. George, to 1982; P. Brophy, 1982–present); Dept. of Planning, Pittsburgh (R. Lurcott, director; E. Holmes, planner); U.S. Dept. of Energy, Office of Buildings & Community Systems (J. Millhone, dir.; J. Cable, dir., building systems division until 1982; J. Boulin, proj. mgr.; Brookhaven National Laboratory, R. Jones, D. Hagen, W. Loss). U.S. Dept. of Housing and Urban Development, Office of Neighborhoods, Voluntary Assoc. & Consumer Protection (G. Baroni, asst. dep. secy.; W. Jabzanka, special asst.). U.S. Dept. of the Interior, National Park Service, National Trust for Historic Preservation, Technical Preservation Service (L. Nelson, AIA).

Title: Energy Effective Housing Demonstration in the Inner City

Recent energy research and practice has had only limited impact on those hardest hit by rising fuel costs—low-income families in urban areas. They often occupy the least efficient housing, usually in the oldest and most decayed parts of the city. This project's case study and demonstration project are intended as a model for the organization of energy-efficient, economically sound rehabilitation of inner-city neighborhoods. It is aimed at community groups, governmental agencies, and even homeowners.

The case study consists of four parts. Part One outlines the program and design of the demonstration project. Part Two offers technical energy guidelines for architectural and construction design and specifications. Part Three comprises four demonstration workbooks—for designers and contractors, homeowners, financiers, and politicians. Part Four includes local energy guidelines, a section on making historic districts energy efficient, and a report on the success of the demonstration project.

The demonstration project itself focuses on Pittsburgh's inner-city Manchester neighborhood, which is listed on the National Register of Historic Places. Working with a non-profit citizens' development corporation in collaboration with local government agencies, the research teams chose a typical block—Sheffield Street—for the demonstration site. It combined the rehabilitation of existing buildings with new building construction on infill sites. The architectural goal was to incorporate active and passive solar design with residential design that responded to family and community aspirations, within a design envelope that conformed to guidelines for new infill in the National Register district. It produced 14 demonstration units, four of which, after monitoring for a full year, met computerized energy performance predictions. Public and private loan/subsidy programs have been designed to assist other citizens' groups and homeowners, and the project's next phase will include the rehabilitation of historic buildings within the demonstration block.

National Science Foundation, Division of Mechanics, Structures, and Material Engineering (G.H. Albright, program director).

Jury comments

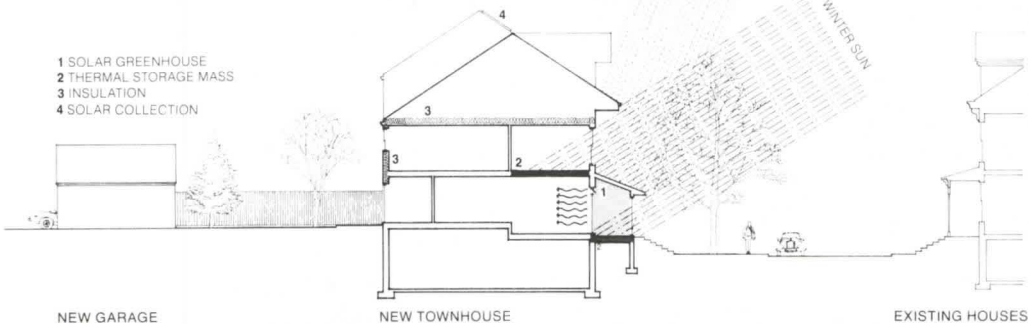
Bryan: This is a very long-term project. It went on for several years, involved a team of maybe a dozen or more researchers, designers, etc., and it's a total project: research, design, and post-occupancy evaluation. It includes energy, infill housing, an urban-low-income, inner-city situation, solar energy, management, community meetings, design meetings, historic preservation, and energy evaluation. It shows that a team with tenacity can stick with something and come up with an array of documents that capture that comprehensive quality of the project over time. One set of documents is directed toward the financial community, one's for local politicians, one's for contractors, and one's for homeowners, to suggest how you would go about managing or dealing with the project.

Carpman: They could have taken a problem like that and come up with a mess, because it's so inclusive, but they don't do that. They really handle all the pieces very well and define their problem in a specific enough way. They concentrate here on four units for low and moderate-income families in an inner-city historic district. Their active and passive solar design is being monitored, so it's a post-occupancy evaluation in that sense. There's a lot of community participation involved, and the research team has taken all the information that has come out of all those things and put it into accessible formats. They have design guidelines for energy conservation in both new construction and renovation in inner cities. And they have this amazing series of workbooks for all the different people who might need to plan these things. The project represents creativity, tenacity, and a breadth of vision we don't usually see.

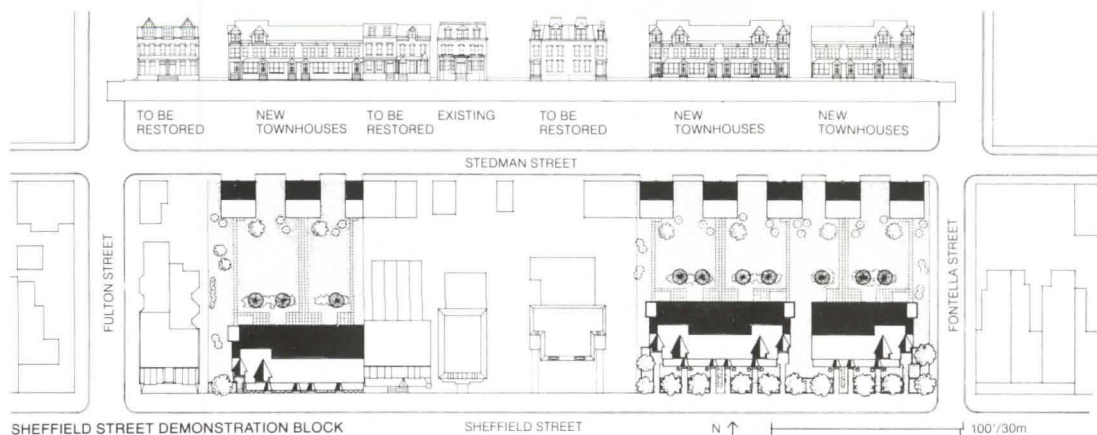
Bryan: I think the patience that is expressed in these documents is worth the award in itself. And any one of these documents could stand up by itself as a piece of work. ■

All requests for published information relating to the study should be addressed to the Department of Architecture, Carnegie-Mellon University, Pittsburgh, Pa. 15213, Attn.: Volker Hartkopf.

- 1 SOLAR GREENHOUSE
- 2 THERMAL STORAGE MASS
- 3 INSULATION
- 4 SOLAR COLLECTION



In the new townhouses, dormer and eaves project over the façade to provide summer shade for upper windows, but the projections are designed to admit direct winter sunlight. Glass-enclosed porches become winter sunspaces. Ratios of glass to wall surface and the size and location of openings are calculated by computer, based on climate, wind direction, sun elevations, internal space volume, and insulation factors of construction materials.



Bank Interiors and Bank Robberies

James Wise & Associates

Research firm: *James Wise & Associates, Seattle, Washington (James A. Wise, principal; Barbara Krysa Wise, research associate).*

Consultants: *Eric Klepp, The Klepp Design Group, graphic concepts; Barbara H. Beach, computer programming and data analysis.*

Client: *Bank Administration Institute, Rolling Meadows, Ill.*

Title: *Bank Interiors & Bank Robberies; A Design Approach to Environmental Security*

Does a security-conscious bank have to look forbidding? Does a "user-friendly" bank have to be an easy robbery target? These are the issues addressed in the results of a six-month study of the effect of bank interiors on the incidence and characteristic procedures of bank robberies. The study had three phases. First, reports on 204 bank robberies in Seattle during a four-and-a-half-year period were examined. Second, these robberies were analyzed in terms of distinct characteristic sequences, to help identify places where environmental conditions may have been an influence. Third, 54 of the victimized banks were visited and their interiors examined and assessed thoroughly. Tying design to robberies through analysis of records is a process the authors call "postdiction." It looks back to reveal consistencies in the way interiors are used in robberies and traces the specific ways in which crimes occurred, to illustrate the ways in which interior design may be a tool of security, as well as of marketing. In the context of this study, "security design" can be taken to mean any physical manipulation of an environment that can directly or indirectly affect criminal behavior. Conditions such as sightlines, real or perceived barriers, required distances of movement, or the atmosphere of an interior affect the design and planning of view directions and distances, heights of teller counters and partitions, exit distances, and lighting and surface-finish qualities. This "soft" security (as opposed to the hardware of alarms, cameras, and locks, etc.) can be unobtrusive and almost unnoticeable to customers, while still deterring would-be robbers.

Jury comments

Carpman: I find this a very exciting approach to a problem that has not traditionally been addressed by environment-behavior research. They took police records of robberies

over a four-and-a-half-year period, which involved a tremendous amount of research, and uncovered descriptions of behavior in bank robberies. Then they selected a sample of the banks that had been robbed, went out into the field and actually looked at aspects of their physical environment that might lead to robbery, and came up with a series of design guidelines for avoiding it. What is exciting about these is that they are not hardware-type guidelines, or fortresslike recommendations, but are in fact invisible to the lay person. When you walk into a bank that's been designed according to these guidelines, you probably couldn't tell that it had been designed differently from any other bank, but the insight that they bring out is that a bank robber could tell, and that bank robbers are, in fact, very good at quickly assessing environments and evaluating opportunities for robbery. What is also interesting is that they describe a traditional antagonism between security people, who typically want to bring in high-tech, intimidating security devices, and the marketing people, who say that those things will scare customers away. What this project says is that there are design approaches that will make a bank much less prone to robbery, but that won't look intimidating. That is its contribution, in methodology and the whole concept of designing defensible things.

Bryan: It was well thought out; the research was there, and because of that it stood out, but the graphics were really poor. Photographs of situations that they surveyed, or maybe bringing more of that information to the executive summary, would really have helped. I think designers would have some trouble with this, but it is taking a problem a little further and trying to overcome the security overconsciousness that tends to be pushing the market on this problem by thinking more from a behavioral standpoint. ■

Copies of the study are available from the Bank Administration Institute's Customer Service Department. The toll-free telephone number is (800) 323-5932; and in Illinois, (800) 942-8861. Please specify order number 301. The price is \$22.00 to BAI members, and \$33.00 to nonmembers.



A column effectively obscures the check-writing desk behind it. A robber went to this desk, put on a Halloween mask without being seen by bank personnel, robbed the teller in front of the column, and fled unnoticed by any other employees.



A rear entrance is located close to both the parking lot (at left) and to a side street (at right), offering an easy getaway route in several robberies.



This bank's theme decor offers only partial visibility between teller stations, and no visibility from the bank officers' area. Robbers committed crimes and fled before bank personnel were even aware that a robbery had occurred.

Selected observations and security responses

Observation: Banks that have inter-teller distances greater than five feet are robbed more frequently than those with closer teller spacing.

Response: A surreptitious robber usually relies on intimidating a single teller. Nearby tellers can witness a robbery attempt and activate alarms or cameras when the victimized teller may be too frightened to respond appropriately.

Observation: Banks with single entry/exit doors are robbed more frequently by gunmen, while banks with two or more doors are preferred by surreptitious note-passers.

Response: The exit line can be reorganized to face the teller under closest surveillance from bank officers, or very experienced tellers can be placed at this station.

Observation: Armed robbers prefer banks with highly visible teller lines and views obscured from bank officers. Unarmed robbers seem deterred by these conditions.

Response: Simple deterrent strategies will not be effective against all types of robberies. The security officer must carefully consider which type of robbery is most likely at specific locations and plan accordingly.

Observation: Bank architecture often interferes with security camera placement and operation.

Response: Cameras placed over doorways uniformly produce the best pictures of exiting robbers. Façade and doorway design should permit this placement. Also, the camera activation logbook should be placed so that it is readily accessible to tellers. Otherwise, tellers become reluctant to activate a camera unless they are absolutely certain, and opportunities to photograph robbers are missed.

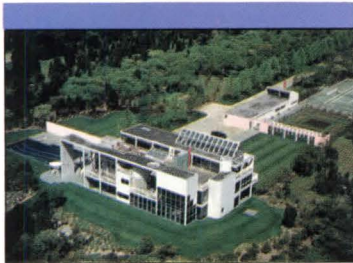
Winners Rise



Piazza d'Italia



The Atlantis



DeMenil House

Photos: Norman McGrath

A progress-to-date survey of P/A Awards winners from 1976 through 1985 shows many of the selected schemes taking their places as part of the built world.

BACK in 1953, the P/A Awards program emerged out of the magazine's annual survey of work on the boards for the following year. When the editors entrusted the selection of examples for the January 1954 issue to a jury of eminent professionals, a new national competition was launched.

In the early years of the program, winners included such landmarks-to-be as I.M. Pei's Society Hill towers in Philadelphia, SOM's Manufacturers Trust bank in New York, Eero Saarinen's Concordia College in Indiana, and Moore Lyndon Turnbull Whitaker's Sea Ranch condominiums on the California coast. In the decades since, the scope of the competition has expanded to include urban design/planning proposals and architectural research reports, but the program has never lost its primary mission: recognizing the best architectural work "on the boards" to be under construction during the ensuing year.

As a competition for as-yet-unbuilt projects, the P/A program was meant to recognize outstanding designs in the period of vulnerability before construction, when cost cutting or cold feet set in. In an extremely small number of cases, the recognition backfired; one state legislature, for instance, slashed a prison budget to deny the inmates award-winning architecture. Far more frequently, the public attention and client pride generated by the awards have saved projects from destructive cuts; in one case a college residential complex that had been shelved for four years because the school reorganized was finally built to the original design because it was a warmly remembered winner.

Inevitably, this competition has attracted a few entries each year that were never meant to be built—schemes devised mainly to garner P/A recognition. In the 1970s, when hypothetical designs were getting much attention in the architectural world, P/A had to take increasingly strict measures to keep pipe-dream designs out of the competition. While untrammelled inventions may advance architecture, they cannot be judged fairly

alongside schemes that have had to respect real-world constraints. In recent years, P/A Awards entry forms have stated that the jury's selections will be contingent on verification by the magazine that proposals are for "clients with the authority and intention" to carry them out, and several finalists have been disqualified through this process.

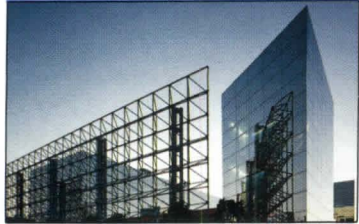
Some of the projects that have *looked* least likely to proceed have, in fact, moved promptly into construction. A bit of disbelief greeted the design for the Piazza d'Italia, for instance, by Charles Moore, Urban Innovations Group, and August Perez & Associates, but it was built with no major revisions (top photo, left); also improbable-looking the year it won was the Atlantis apartment house by Arquitectonica (middle photo, left), which soon took its place on the Miami skyline.

The great majority of P/A winners have proceeded to completion, through the obstacles and delays that typically arise between design and construction. It has been gratifying to see how many winners have, after completion, also earned AIA Honor Awards. Among the P/A winners of the past decade that have won this double recognition are: the Indiana Bell Switching Facility, Columbus, Indiana, by Caudill Rowlett Scott; the Haj Terminal, Jeddah, Saudi Arabia, by Skidmore Owings & Merrill; the YWCA, Houston, by Taft Architects; Church Court Condominiums, Boston, by Graham Gund Associates; and the Atheneum, New Harmony, Indiana, by Richard Meier & Partners. And since easily half of the completed P/A winners from these years are still eligible for AIA recognition, we can expect more.

On the following eight pages, we present an index of winners from this decade that have been featured in P/A upon completion, plus documentation of a number that have not. Some of the latter are certain to be featured in P/A during the coming year.

Daralice Boles and John Morris Dixon ■

1976



Balthazar Korab

Indiana Bell Switching Facility

**Southside Settlement
Columbus, Ohio.**

Architect: Studio Works,
Venice, Calif.
P/A, February 1981, pp. 78-85.

**Indiana Bell Switching Facility
Columbus, Ind.**

Architects: Caudill Rowlett
Scott, Los Angeles with Boots-
Smith & Assoc., Indianapolis,
Ind.
P/A, July 1979, pp. 66-69.

**Art Center College of Design
Pasadena, Calif.**

Architect: Craig Ellwood Asso-
ciates, Los Angeles.
P/A, August 1977, pp. 62-65.

**Piazza d'Italia
New Orleans, La.**

Architects: August Perez &
Assoc., New Orleans, La.;
Charles Moore, Urban Innova-
tions Group, Los Angeles.
P/A, November 1978, pp. 81-87.



Ezra Stoller © ESTO

**Willows Child Learning Center
Englewood, Colo.**

Architects: Arley Rinehart, John
Wulfmeyer, Richard Henry, Denver,
Colo.
Program: School for 160 children
between the ages of 2½ and 5,
designed on modest budget.
Status: Completed September 1976.



Hedrich Blessing

**Public Library
Champaign, Ill.**

Architect: Hammond Beeby Babka
& Associates (formerly Hammond
Beeby & Associates), Chicago.
Program: University town library
with community assembly hall and
drive-in checkout area.
Status: Completed.

1977



Norman McGrath

Rainbow Mall and Winter Garden

**Snyderman House
Fort Wayne, Ind.**

Architect: Michael Graves,
Princeton, N.J.
P/A, March 1978, pp. 80-87.

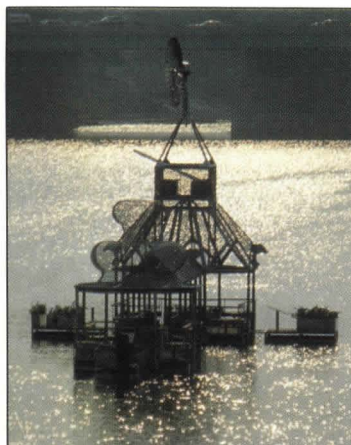
**Rainbow Center Mall and
Winter Garden
Niagara Falls, N.Y.**

Architect: Gruen Associates,
New York.
P/A, August 1978, pp. 72-81.



**Pickering Wharf
Salem, Mass.**

Architect: ADD Inc., Cambridge,
Mass.
Program: Waterfront commercial,
residential, and theater development
on former site of an oil tank farm.
Status: Completed 1979.



**Dayton Riverfront
Dayton, Ohio.**

Architects: Moore Grover Harper,
Essex, Conn.; Lorenz Williams
Lively Likens & Partners, Dayton,
Ohio.
Program: Master plan for 4.5 miles
of the Great Miami River, with em-
phasis on community involvement in
design.
Status: Completed 1982.

1978



Timothy Hursley

Pavillon Soixante-Dix

Pavillon Soixante-Dix
St. Sauveur, Quebec.
Architect: Peter Rose,
Montreal, Quebec.

P/A, March 1979, pp. 70-75.

Lovett Square, Houston, Tex.
Architect: William T. Cannady
& Associates, Houston, Tex.
P/A, October 1979, pp. 64-67.

The Babylon, Miami.
Architect: Arquitectonica,
Coral Gables, Fla.
P/A, February 1983, pp. 99-107.

Morgenstern Bldg., L.A.
Architect: Eric Moss, L.A.
P/A, June 1979, pp. 66-69.

Xerox Center, Chicago.
Architect: C.F. Murphy,
Chicago.
P/A, December 1980, pp. 58-63.

Ghent Square, Norfolk, Va.
Architect: Barton Myers Associ-
ates, Toronto.
P/A, October 1979, pp. 60-63.



Plan Alternatives
Murfreesboro, N.C.

Architects: Henry Sanoff, Brad Smith, Larry Liberatore, David Polston, North Carolina State University, Raleigh, N.C.

Program: Guide future growth in small town historic district.
Status: Restoration of multiple historic structures and relocation of other vacant historic structures to district for use as crafts shops and offices completed; strong tourist program in place; planned pedestrian path network now in construction documents.



Photos: Thomas Lagging

Nebraska Capitol Environs Plan
Lincoln, Nebr.

Architects: Thomas S. Lagin, Roger L. Schluntz, and the College of Architecture, University of Nebraska, Lincoln, Nebr.

Program: Restoration and growth management plan for Bertram Goodhue's 1932 State Capitol building and surrounding downtown.
Status: Capitol building and grounds restored; Mount Emerald Historic District placed on the National Register and numerous historic buildings restored; civic improvements including upgraded J.St. West mall completed.

1979



The Atheneum

The Atheneum
New Harmony, Ind.
Architect: Richard Meier &
Associates, New York.
P/A, February 1980, pp. 67-85.

San Antonio Museum of Art
San Antonio, Tex.
Architect: Cambridge Seven,
Cambridge, Mass.
P/A, November 1981, pp. 30, 34;
November 1985, p. 97.

State Office Building
Sacramento, Calif.
Architect: Office of the State
Architect, Calif.
P/A, April 1983, pp. 116-120.

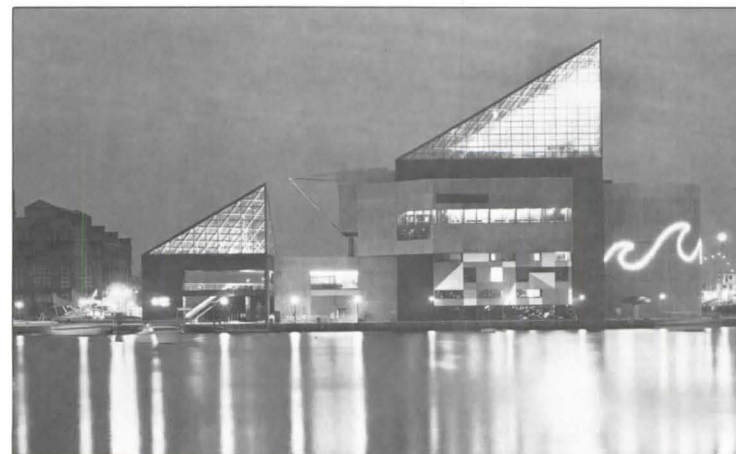
The Plaza Pasadena
Pasadena, Calif.
Architect: Charles Kober Associ-
ates, Los Angeles.
P/A, July 1981, pp. 94-97.



East Crescent Complex
Arcosanti, Ariz.

Architect: Paolo Soleri Associates,
Scottsdale, Ariz.

Program: Passive solar mixed-use community.
Status: 25% complete. Soleri office studio complete except for interior finishing; theater interior and backstage complete and in use as classrooms and auditorium for Colly Soleri Music Center; first of pie-shaped apartment units complete. Financing remains chief factor delaying completion.



Steve Rosenthal

National Aquarium
Baltimore, Md.

Architect: Cambridge Seven Associ-
ates, Cambridge, Mass.
Status: Completed; expansion plans
now being considered.

1980



Norman McGrath

Evanston Public Works

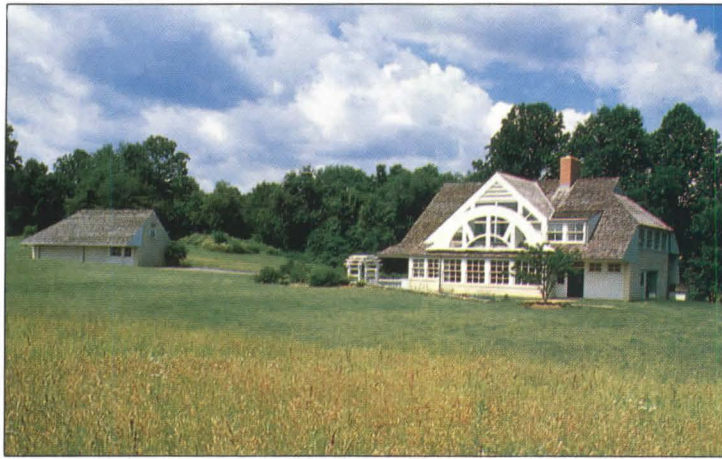
The Atlantis
Miami, Fla.
Architect: Arquitectonica,
Coral Gables, Fla.
P/A, February 1983, pp. 99-107.

**YWCA Downtown Branch and
Metropolitan Office**
Houston, Tex.
Architect: Taft Architects,
Houston, Tex.
P/A, June 1982, pp. 65-71.

Evanston Public Works
Evanston, Ill.
Architects: Sisco Lubotsky
Associates and Stuart Cohen;
Consoer/Morgan Architects,
Chicago.
P/A, October 1983, pp. 92-93.

**Bayonne Hospital Renovation
and Additions**
Bayonne, N.J.
Architect: Ewing Cole Cherry
Parsky, Philadelphia.
P/A, March 1985, pp. 78-81.

Design Guidelines
Boston Naval Shipyard
Charlestown, Mass.
Architects: Edward Dusek,
Jasenka Diminic and John Har-
rell, Boston Redevelopment
Authority, Boston.
Status: 80% completed, includ-
ing Shipyard Park and prome-
nade, marinas, and residential
development; 700,000-sq.-ft.
office complex and parking
garage under construction;
completion due early 1990.



Matt Wargo

Residence
New Castle County, Del.
Architect: Venturi Rauch & Scott
Brown, Philadelphia.
Status: Completed 1981.



Addition to Concannon Residence
Villanova, Pa.
Architect: Richard C. Meyer, Phila-
delphia.
Program: Small machine shop,
potting shed, pantry, and storage.
Status: Completed.



Alan Hill

Telegraph Hill Condominiums
San Francisco.
Architect: Backen Arrigoni & Ross,
San Francisco.
Program: 20-unit condominium.
Status: Completed 1984.

1981



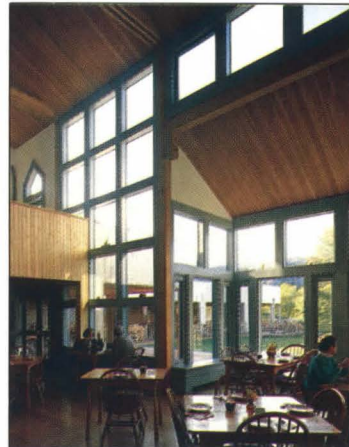
Jay Langlois

Haj Terminal

Haj Terminal
Jeddah, Saudi Arabia.
Architect: Skidmore Owings &
Merrill, New York.
P/A, February 1982, pp. 116-124.



Richard Bonarrigo



Jordan Pond House
Mount Desert, Maine.
Architect: Woo & Williams, Cam-
bridge, Mass.
Program: 200-seat restaurant,
crafts shop serving visitors to Acadia
National Park.
Status: Completed summer 1981.

State Office Building
San Jose, Calif.
Architect: ELS Architects,
Berkeley, Calif.
P/A, April 1984, pp. 86-91.

McAshan House
Houston, Tex.
Architect: Val Glitsch,
Houston, Tex.
P/A, August 1982, pp. 78-85.

Pioneer Courthouse Square
Portland, Ore.
Architect: Willard K. Martin,
Martin/Soderstrom/Matteson,
Portland, Ore.
P/A, August 1985, pp. 93-98.

1915 Eye St.
Architect: The Kerns Group,
Washington, D.C.
P/A, March 1983, p. 36.

Church Court Condominiums
Boston.
Architect: Graham Gund Associates,
Boston.
P/A, February 1985, pp. 88-93.

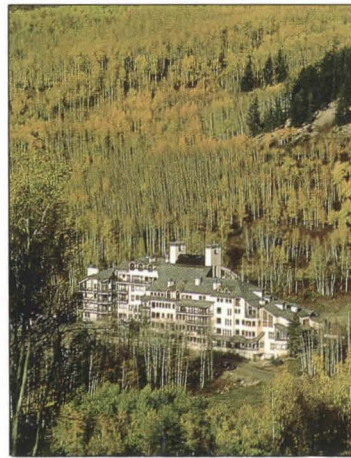
Pajaro Solar Housing
Davis, Calif.
Architect: Sam Davis, with Vladimir
Bazjanac, Berkeley, Calif.
P/A, April 1983, pp. 114-115.

Plan for preservation and revitalization
Jim Thorpe, Pa.
Architect: Venturi, Rauch & Scott
Brown, Philadelphia.
Status: Plan continues in active use. Opera house partially rehabilitated to VRSB design; other historic structures rehabilitated and urban renewal project on Susquehanna completed. Highway realignment proposal not yet implemented.

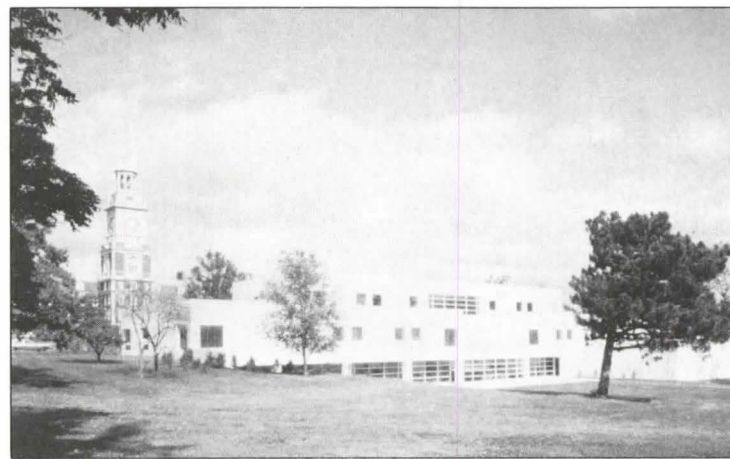


Laura Rosen

Glenfield Middle School
Montclair, N.J.
Architect: James Stewart Polshek & Partners, New York.
Program: Renovation and expansion of existing school, including new theater, gymnasium, library, daycare, and commons areas.
Status: Completed.



Centennial Condominiums
Vail, Colo.
Architect: MLTW/Turnbull Associates, San Francisco.
Program: 29 two- and three-bedroom condominiums with parking for 30 cars; first phase of larger ski area development.
Status: Completed.



Hedrich Blessing

Menninger Foundation
Topeka, Kans.
Architects: Skidmore Owings & Merrill, Chicago; Kien & Bradley Partnership, associated architects.
Program: Campus for psychiatry research foundation.
Status: Completed 1982.

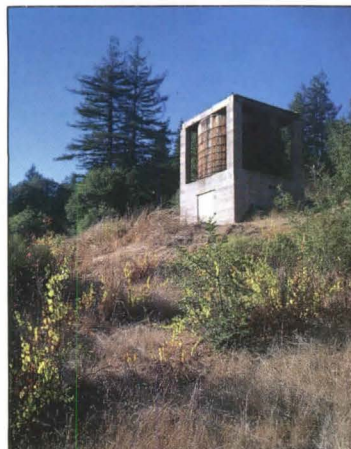
1982



Langdon Clay

Private Residence, Princeton, N.J.

Residence
Princeton, N.J.
Architect: Olcott & Schliemann, New York.
P/A, April 1984, pp. 110-113.



Porter/Yardley Residence
Sonoma County, Calif.
Architect: James Gillam, Gillam/Tavel Architects, San Francisco.
Program: Residential compound of six structures.
Status: Main house nearing completion; stable/storage structure completed; theater/garden and lookout pavilion/water tower under construction. Guest house and garage to begin construction next spring.

De Menil House
 East Hampton, N.Y.
 Architect: Gwathmey Siegel & Associates, New York.
P/A, December 1983, pp. 47-57.

Art Deco District Preservation and Development Plan
 Miami Beach, Fla.
 Architect: Anderson Notter Finegold, Boston.
P/A, November 1982, pp. 90-95.

Midtown Development Project Bulk Regulations
 New York.
 Architects: Davis Brody & Associates; Kwartler Jones Associates, New York.

Status: New midtown zoning regulations based in part on this study, although generally more permissive than recommended, adopted spring 1984.

Princeton Urban Design Study
 Princeton, N.J.
 Architect: Venturi, Rauch & Scott Brown, Philadelphia.
 Status: Plans for development of Palmer Square at heart of central business district were altered and a new developer brought in following completion of study; however, criteria set by VRSB for number of cars, density, height, and bulk of new development did serve as yardstick for public evaluation of reformulated project.

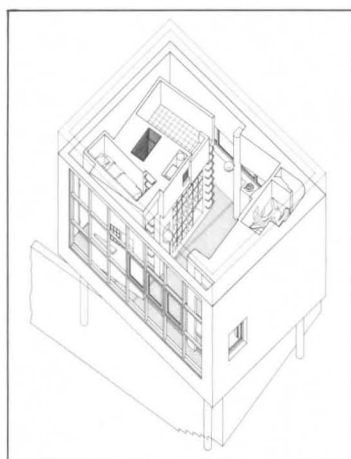


Barry McCormick

Milton I. Wick Alumni Center,
 University of Nebraska
 Lincoln, Nebr.
 Architect: Gwathmey Siegel & Associates, New York.
 Program: Offices, library, and record storage areas for alumni association.
 Status: Completed; landscaping to be finished spring 1986.



Burnet Town Center
 Burnet, Tex.
 Architect: Lawrence W. Speck Associates, Austin, Tex.
 Program: Town hall, recreation/meeting center, and police/fire facility.
 Status: First phase occupied May 1985. Remainder awaiting funds.



Anthony Ames

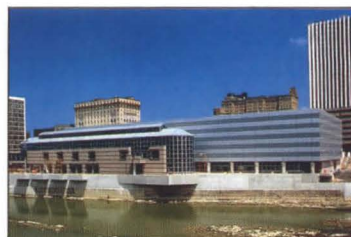
Garden Pavilion
 Atlanta, Ga.
 Architect: Anthony Ames, Atlanta, Ga.
 Program: 570-sq.-ft. guest house and studio.
 Status: Completed.

1983



Cervin Robinson

Environmental Education Center
 Jersey City, N.J.
 Architect: Michael Graves, Princeton, N.J.
P/A, August 1983, pp. 88-93.



Rochester Convention Center
 Rochester, N.Y.
 Architect: James Stewart Polshek & Partners, New York.
 Program: 210,000 sq. ft. of exhibition hall, public Galleria, banquet hall, meeting rooms, and service on downtown riverfront site.
 Status: Completed August 1985.

U.C. Press Building
 Berkeley, Calif.
 Architect: ELS Architects,
 Berkeley, Calif.
P/A, November 1985, pp. 104-106.

338 Market St.
 San Francisco.
 Architect: Skidmore Owings &
 Merrill, San Francisco.
P/A, July 1985, p. 76.

**Washington Avenue
 Revitalization**
 Miami Beach, Fla.
 Architect: Venturi, Rauch &
 Scott Brown, Philadelphia.
P/A, November 1982, pp. 90-95.

**West Broadway Comprehensive
 Renewal Program**
 Boston.
 Architects: Goody, Clancy &
 Associates; Lane Frenchman &
 Associates, Boston.
P/A, July 1984, pp. 78-79.

Providence Station
 Providence, R.I.
 Architect: Skidmore, Owings &
 Merrill, Washington, D.C.
 Status: To be completed May
 1986.



Daniel Pang

Residential condominium tower
 New York.
 Architect: Daniel Pang & Associ-
 ates, New York.
 Program: 30-story mid-block tower
 on 45' x 100' lot.
 Status: Completed August 1985.



John Weiler

**Cancer and Chronic Disease Re-
 search and Treatment Center**
 University of Southern Florida
 Tampa, Fla.
 Architects: Heery & Heery Archi-
 tects & Engineers, Atlanta, Ga.;
 Stuart L. Bentler, Tampa, Fla.
 Program: Expandable 162-bed
 specialized hospital.
 Status: Completion expected Feb-
 ruary 1986.



Richmond Idlewood

Neighborhood Plan
 Randolph, Va.
 Architect: UDA Architects,
 Pittsburgh, Pa.
 Program: Restoration of historic
 brick residential structures; devel-
 opment of pattern book for new con-
 struction.
 Status: Restoration completed; over
 100 units new construction com-
 pleted.

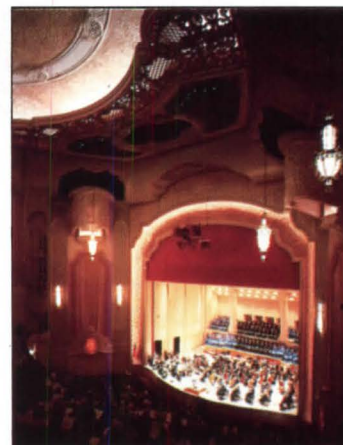
1984



Steven Brooke

Seaside, Fla.

Town of Seaside
 Walton County, Fla.
 Architect: Andres Duany &
 Elizabeth Plater-Zyberk,
 Coconut Grove, Fla.
P/A, July 1985, pp. 111-118.



Photos: John Griebisch

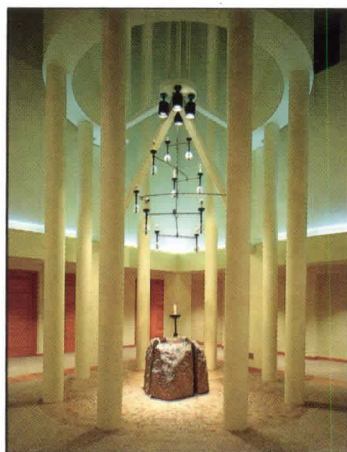
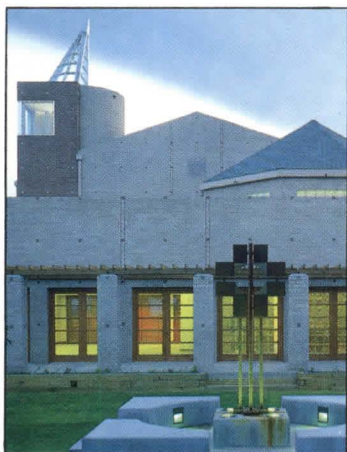
**Portland Center for the Perform-
 ing Arts**
 Portland, Ore.
 Architects: Broome, Oringdulph,
 O'Toole, Rudolf & Associates; Port-
 land, Ore.; ELS Architects, Berkeley,
 Calif.; Barton Myers Associates,
 Toronto and Los Angeles.
 Program: Three-theater district in
 downtown Portland.
 Status: Renovation of the 1927
 Paramount Theater completed.

Music Center
 Pacific Lutheran University
 Tacoma, Wash.
 Architect: Perkins & Will,
 Chicago.
 Status: Continued fundraising
 for construction.

Taylor Residence
 Windflower Point, Clear Lake,
 Calif.
 Architect: Karl T. Korth, San
 Francisco.
 Status: To begin construction
 June 1986.

Milwaukee Theater District
 Milwaukee.
 Architect: Beckley/Myers, Mil-
 waukee.
 Status: Construction begun last
 fall. Beckley/Myers are archi-
 tects for the theater facilities;
 SOM, Houston, for office build-
 ing and galleria (Trammell
 Crow, developer); and Golemon
 & Rolfe, Houston, for hotel
 (Wyndham Hotel Group).

*Housing for the Elderly: Privacy
 and Independence in Housing for
 the Elderly.*
 Author: J. David Hoglund.
 Status: Published by Van
 Nostrand Reinhold, 1985.



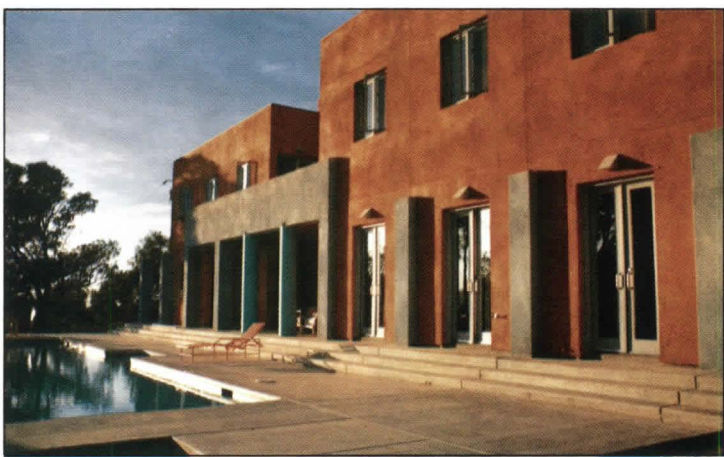
Photos: R. Greg Hursley

**Light of the World Catholic
 Church**
 Littleton, Colo.
 Architect: Hoover Berg Desmond,
 Denver, Colo.
 Program: 800-seat sanctuary, gal-
 lery, chapel, social hall, and court-
 yard.
 Status: Completed summer 1985; to
 be published in P/A, Feb. 1986.



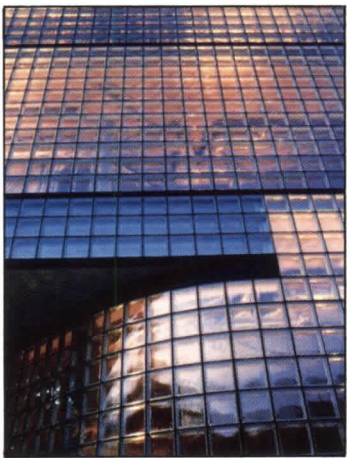
Michael Flanders

Healy House
 Estero, Fla.
 Architect: Brian Healy, West Fal-
 mouth, Mass.
 Status: Occupied fall 1984.



Charles Knipschild

Knipschild Residence
 Napa Valley, Calif.
 Architect: Mack (formerly Batey &
 Mack), San Francisco.
 Status: Completed April 1985.



Steve Proehl



Mike Spennelli

California DataMart
 San Francisco.
 Architect: Tanner & VanDine
 Architects, San Francisco.
 Program: Showrooms for the display
 and wholesaling of microcomputers
 and related items.
 Status: Opened mid-September
 1985; not yet fully leased.

and retail plaza.

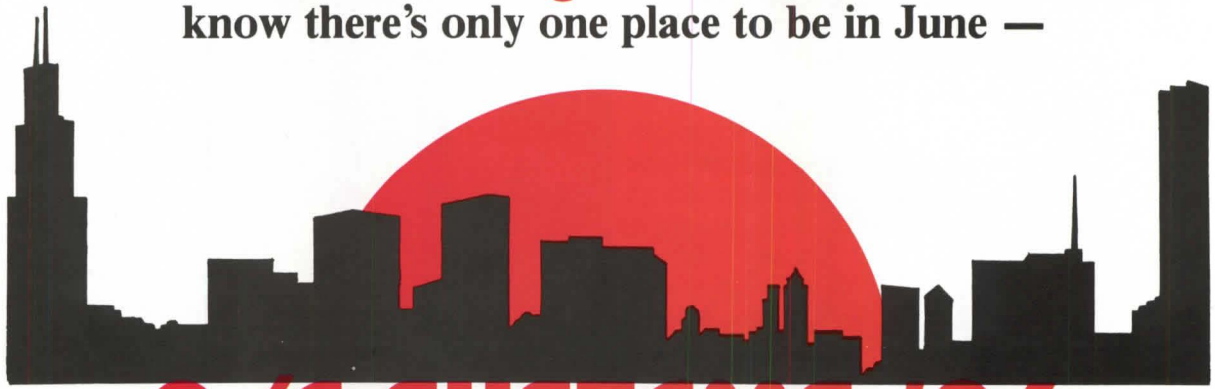




*Brandeis Hillel Day School
San Francisco.
Architect: Di Napoli/Berger Archi-*



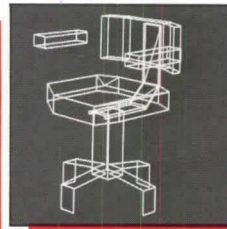
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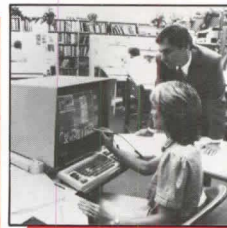
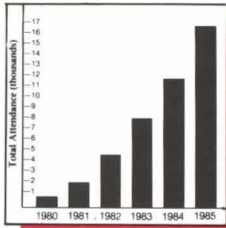
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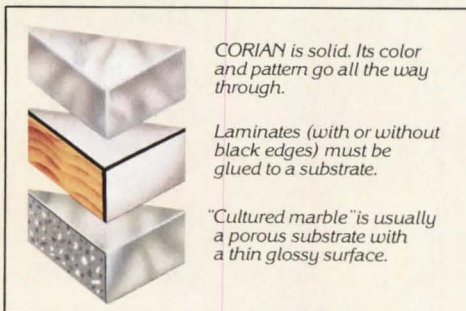
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 This reference book contains an impressive list of over 1300 craftsmen, manufacturers and distributors of exterior architectural ornament in the U.S., representing twenty different categories. People and places listed can do contemporary as well as traditional ornament. Category of ornament is featured on each page.
Circle B612 under Books.

16 The Design Connection
 Edited by Ralph W. Crump and Martin J. Harms
 184 pp., illus. . . . \$22.50
 This book probes the relationship of formal architectural design to both building technology and human values. Locational, climatic, cultural, and historical viewpoints are all considered in depth. It bridges the gap between architectural theory and practice.
Circle B616 under Books.

17 Report Graphics, A Handbook for Writing the

19 Visual Notes for Architects & Designers
 by Norman Crowe & Paul Laseau
 216 pp., illus. . . . \$24.95
 Demonstrates how to make rapid, notational sketches that serve as visual records for future reference, improve understanding and facilitate the development of ideas. How to greatly expand knowledge of a subject beyond what is gained through observation or verbal representation alone.
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20 Architectural Delineation, A Photographic Approach to Presentation
 By Ernest Burden
 280 pp., illus. . . . \$41.50
 This masterful guide thoroughly updates the author's innovative method for using photographic techniques in delineation. He discusses a valuable new application of the photo-layout technique. Rendering projects shown in the original edition have been replaced by up-to-date projects and 46

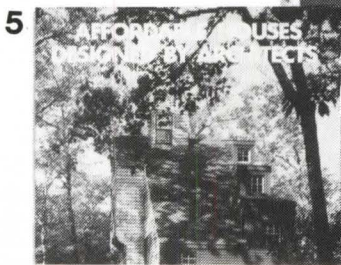
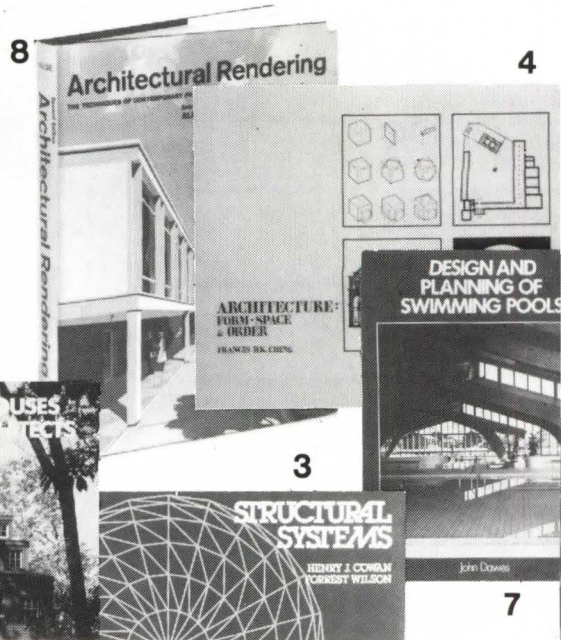
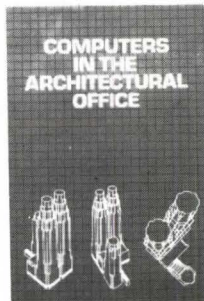
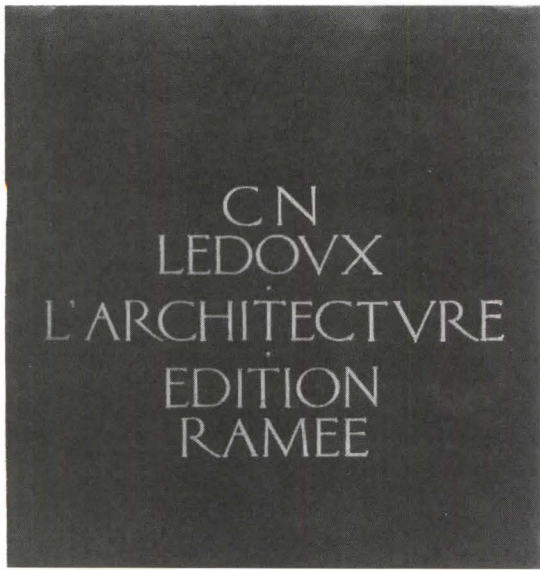
23 Home Planners' Guide to Residential Design
 by Charles Talcott, Dan Hepler & Paul Wallach
 218 pp., illus. . . . \$19.95
 This guide demonstrates ways to ensure that the design of one's home is functional, technically feasible and aesthetically pleasing. Filled with helpful tips and realistic guidelines, the

26 Handbook of Architectural Details for Commercial Buildings
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University of Minnesota
 143 pp., illus. . . . \$14.95
 This is an updated version of a U.S. Dept. of Housing and Urban Development study revealing the extent of earth sheltered housing restraints and how government action can ease them and encourage such structures. Constraints by restrictive building codes and zoning ordinances are detailed. The major issues of concern to code and zoning officials are clarified.
Circle B622 under Books.

This book contains a broad, international selection of architectural drawings that represent the most outstanding modern contributions to the field. Mr. Jacoby has given consideration to examples that interpret architectural designs in detail, for the layman as well as the specialist.
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Books

Three Cities: Perugia, Milano, Mantova by Aldo Rossi with texts by Bernard Huet and Patrizia Lombardo. A Lotus Documents, Electa/Rizzoli New York publication in Italian and English, 1984, 128 pp., 150 illus., \$25.00 paperback.

Aldo Rossi: Buildings and Projects compiled and edited by Peter Arnell and Ted Bickford, with essays by Vincent Scully and Rafael Moneo. Rizzoli New York, 1985, 320 pp., 750 illus., \$45.00, \$29.95 paperback.

The International Design Yearbook edited by Robert A.M. Stern. Abbeville Press, 1985, 239 pp., \$49.95.

The Mythical Mirror of Aldo Rossi

"How I resemble myself." With this astonished cry of recognition, Aldo Rossi presents us with his architecture. In the best of these presentations currently available to the consuming American architect, he does not show us a review of his current projects. He offers us framed glimpses into what he calls his "analogous city" in which memory, reason, language, and representation construct a series of reflexive frames. Whether the result is a coherent building or construction is irrelevant to the presentation and re-presentation of the complex order of towers, turrets, houses, cabanas, slabs, columns, windows, cones, and imprisoning prisms of pure form in which Rossi hopes we will recognize his actions as he has. The whole is ordered into a volume whose structure offers a welcome antidote to the monotonous succession of architectural monographs now filling better architectural bookstores.

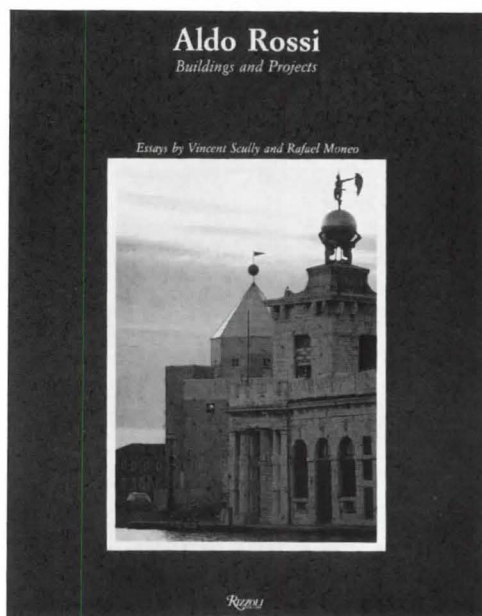
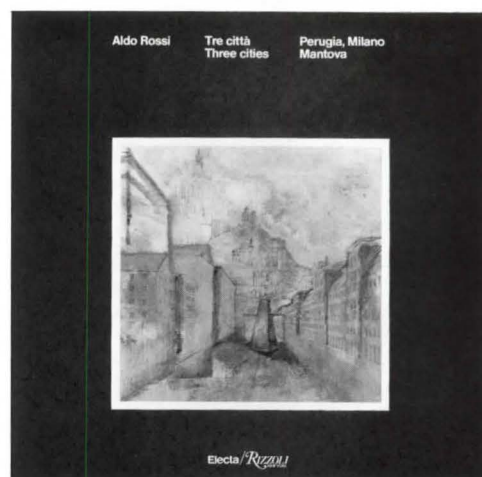
Ostensibly, three of Rossi's more recent projects are here assembled for inspection: a housing slab, an office block, and a theater for Perugia, now under construction; a convention center envisioned adjacent to the Duomo in Milan; and a park and development proposal for Mantua. Yet the designs are not presented in any logical or complete manner. Plans and sections are not keyed, and a full understanding of the relationship between parts is never elucidated. Instead, key images of this meticulously crafted enigmatic collusion of formal perfections are repeatedly exhibited: a wooden sectional model of a tower in the Milan project, hollowed out to house a globe theater, is shown in three photographs, including a full color snapshot taken in front of Mantegna's house in Mantua. The same image is then depicted in two sketches and four sectional drawings. At the same time, one never learns how this theater is to be used, where the tower sits on the site, how it appears in the complex, or how one enters and occupies its architecturally perfect theater. The repetitive images seduce one, like a repeated phrase, into a recognition of the motif itself, not of its meaning or function.

At times, such an approach seems random, haughty, or the result of careless editing and bad translation from the breathless Italian in which the book is written and captioned. As the texts by three critics that accompany these images indicate, however, both the omissions and the repetitive representation are part of the deliberate strategy for the construction of an "analogous architecture."

Rossi pioneered this form of representation in his *Libro Azzurro* (*The Blue Notebook, My Projects*, 1981). This volume consists of a facsimile reproduction of a notebook, complete with photographs pasted on the inside back cover. Each page is printed on both sides, so that the seeping shadow of the ink images is represented as accurately as the actual drawing. On the final page, Rossi verifies the "authenticity" of these ghost images by labeling the reverse of the self-same section of the tower/theater in Milan "Interior with shadow. The end, 10 May, 1982." Authenticity through multiple presentation and interpretation is proposed as the architectural act: Rossi claims that his activity consists in framing and translating the built (and therefore, to him, urban) world into a refraction in which the self, both of the maker and of the viewer, can have a place.

Three Cities, like the *Libro Azzurro*, is a collection of notations of such a framed order, constructed from memory and reason. Memory is both private (Rossi's childhood and recent images of cabanas, statues, bridges and lighthouses) and public—the city as built is seen as constructed collective memory. Reason has both an internal logic, which allows Rossi, in the *Libro Azzurro*, to see the cabanas as the very essence of house reduced to its minimal typology and then reproduced to form a city of drawn forms, and an external order, which allows architecture to take its place in the cultural project of interpreting the manner in which we build a society through the making of a recognizable language of forms. So the Duomo of Milan becomes a memory of vertical lines jumbled together, an essay in Gothic construction, and a container of forms to which Rossi's own adjacent project responds. The project is not the tower and its theater, but the theater of the book, in which the Duomo, its section, its appearance on a sunlit afternoon, and Rossi's interpretations of these images are simultaneously assembled.

What is of the essence is that the resultant architecture is not a built form, nor is it an architectural theory. It is a proposal for the re-presentation of form. This incomplete nature of *Three Cities* reflects Rossi's own attempts to deny the primacy of function or type of his buildings. In the Mantua project, theaters, statues, housing blocks, studios, and whole craft industries are invented, or re-invented, to reflect "the reality of the project," which exists in Rossi's overlapping sketches and models. His world is made up of continual re-interpretations of his own forms in the context of new projects, worked out as collagelike drawings and designs that start to develop, if not a characteristic style, certainly



a tendency or *Tendenza* (the name of the movement Rossi started with the Venice Biennale of 1968).

Somehow these three projects give us a picture of an "analogous architecture." Literally, this means that Rossi is making an architecture out of analogies: as he remembers and re-creates the deserted streets of residential districts, so his housing slabs are made. As classical architecture makes an assemblage of parts out of the construction of columns, beams, and roofs, so he makes an architecture of cross-mullioned windows and plain, modern walls. As the city exists in a heterogeneous collection of fragments, so Rossi's architecture exists as the unfinished myth of that city. His architecture must be unfinished (*infinito*) because in this manner it will reveal its constructed nature, its own

Books

inherent time of making and decaying, and thus validate its mythical existence. It must remain enigmatic and disturbingly distant and familiar and alien at the same time for the same reason.

Given such a project, this volume serves Rossi well. The projects remain intriguing, but uncertain in location and use at the same time as the title of the book emphasizes their specific place and function. Of the three essays that accompany the projects, only the lengthy analysis by Bernard Huet, entitled "Aldo Rossi or the Exaltation of Reason," is enlightening, in that it states clearly the parameters and chronology of Rossi's endeavor without ever defining the "analogous city." Perhaps such a city has more to offer us than the succession of monumental solutions to specific problems of building and construction collected in the catalog-style monographs so necessary to validate the activities of American architects (and readers).

Such a volume is available from the same publisher. *Aldo Rossi: Buildings and Projects* is the fifth in a series of exhaustive documentations of the architectural production of currently admired architects assembled by a team headed by Ted Bickford and Peter Arnell. It is ironic that the volume whose encyclopedic format is least suited to its subject is the one that Arnell seems the closest to and to have agonized over most. He tries to capture Rossi's methods by over-indulgent concentration on such projects as the Teatro del Mondo. Worse, he tries to imitate what he sees as Rossi's autobiographical efforts by including a full-page color photograph of a letter of introduction (untranslated) Rossi wrote for him, and inserts himself into an otherwise beautiful photograph of the school at Fagnano Olana. For those who believe that only catalogs are truthful disseminators of architecture, the volume will serve. For those seeking any further knowledge of what Rossi always calls not his built work or drawings, but "my projects," there are the mesmerizing images of *Three Projects* or *The Blue Notebook*.

Aaron Betsky ■

The author is an architect and architectural journalist working for Frank O. Gehry & Associates in Los Angeles.

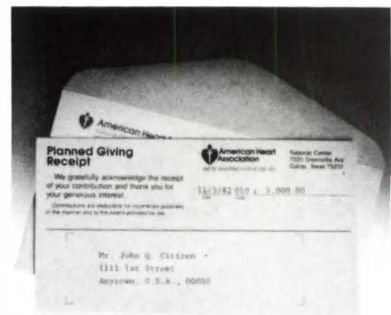
A Yearbook of Design

Long the stock in trade for encyclopedia salesmen, the yearbook has gained new glamour among book publishers searching for untapped—and steady—markets. Now Abbeville Press offers *The International Design Yearbook 1*, all the latest in textiles, furniture, lighting, glass, and ceramics, to be selected each year by a different guest editor.

This year's host, the ubiquitous Robert A.M. Stern, stretches the concept of a "yearbook" to include his picks from recent years past, and a special section on reissued oldies by Charles Rennie Mackintosh, Eileen Gray, Alvar Aalto, and others. He's right to do so: furniture design and production, like architecture, don't follow a calendar year. Still, next year's editor may find his options more limited. The price—\$49.95—seems a bit steep for an annotated catalog of consumer goods, but that all important item, a list of suppliers, makes this coffee table book a potential "business" deduction.

Daralice D. Boles ■

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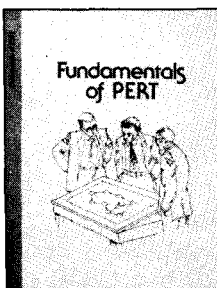
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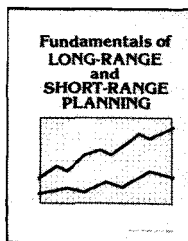
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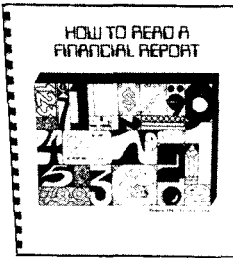
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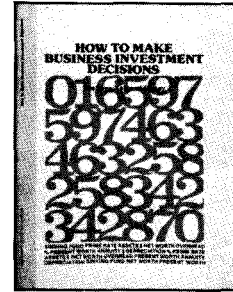
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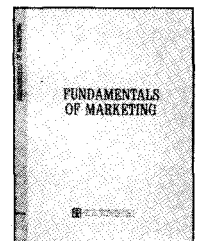


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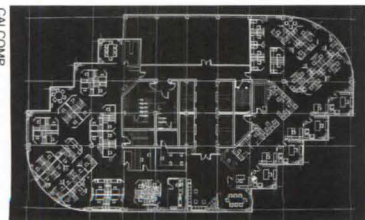


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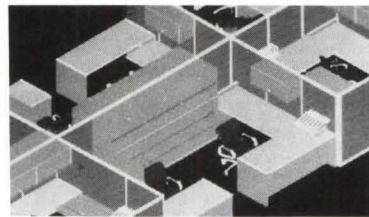
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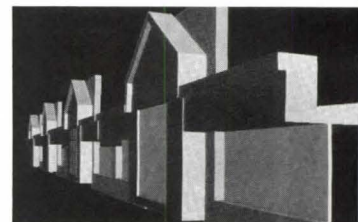
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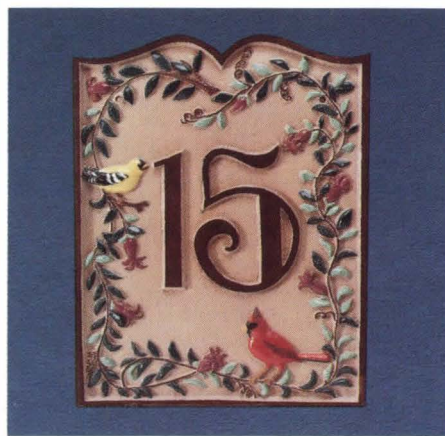
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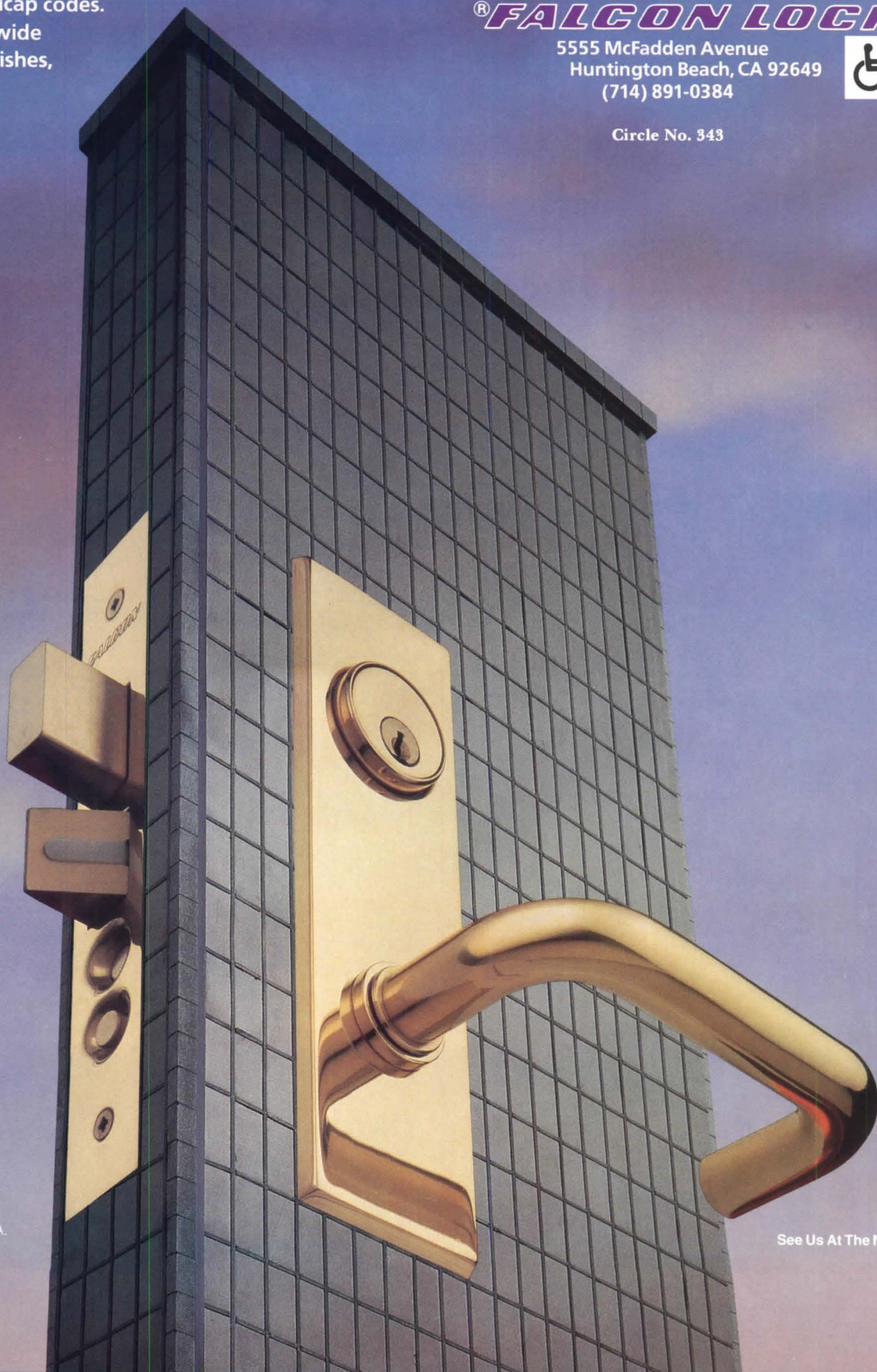
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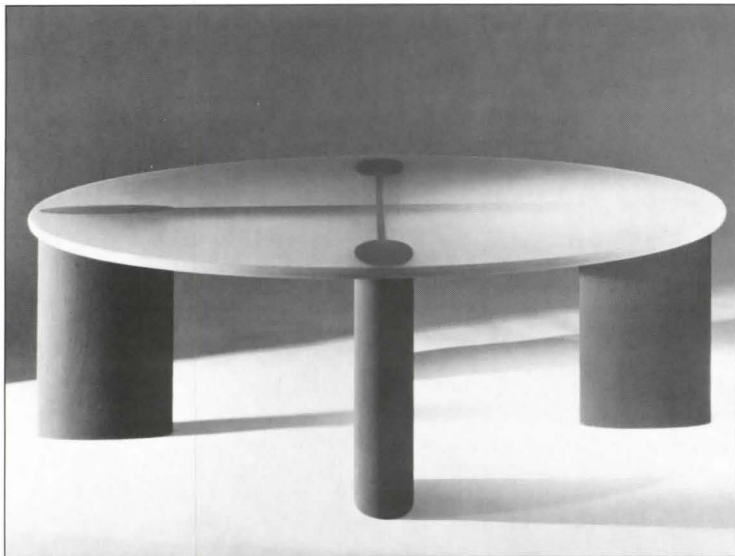
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New Products and Literature

167 **Tables**

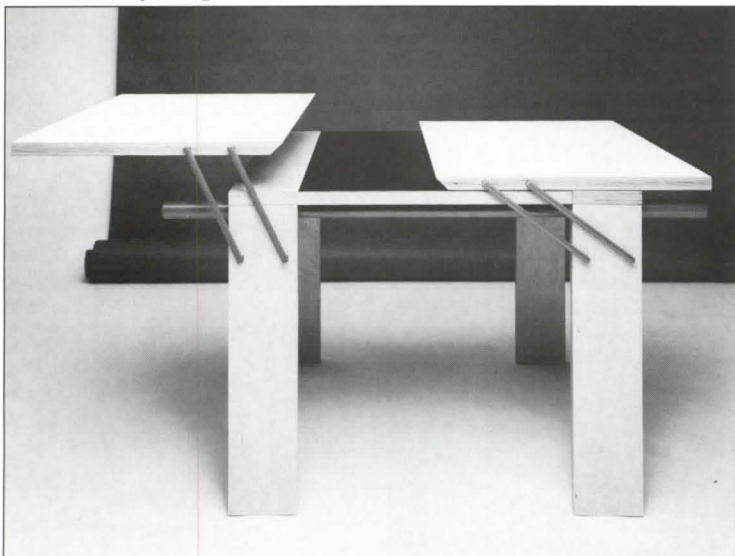
168 *A miscellaneous group of interior and exterior products and literature*



Round version of Mirage table.



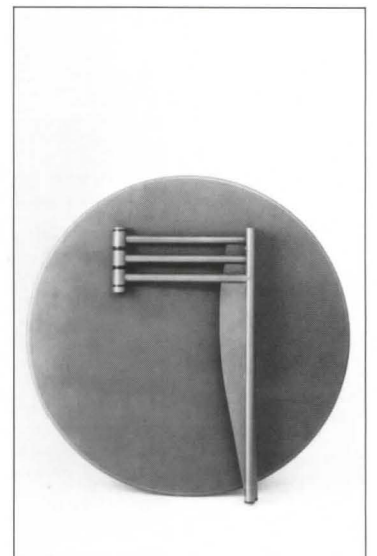
Le Corbusier dining table.



Achab table in transition.



Titos Apostos, open and shut.



Tables

Designed and manufactured by Italian architect Paolo Pallucco, the Achab dining table is reminiscent of grandmother's multidrawer sewing box—the extendable leaves fold up and away just as neatly. The table is of birch wood with a laminate top and metal struts.

Circle 100 on reader service card

Mirage tables from Koch + Lowy, a well-known lighting manufacturer, feature oblate aluminum legs with a suede finish and tops of slate or frosted glass. Designed by Piotr Sierakowski, the tables come in many variations on the basic theme, all with distinctive leg arrangements.

Circle 101 on reader service card

Designed in 1928 by Le Corbusier with Charlotte Perriand, the LC/10P tables, available from AI, come in dining and cocktail heights. The tables have polished chrome legs and crystal tops framed in enameled steel.

Circle 102 on reader service card

Titos Apostos is a small folding table by Philippe Starck, a French designer known for his clever and innovative designs for furniture, clocks, and pasta (P/A, September 1985, pp. 141–46). The three-legged table, constructed of steel tubing and sheet metal, comes in either a gold or silver finish. It is part of Starck's Ubik collection for the Aleph division of Driade. **Joanna Wissinger** ■

Circle 103 on reader service card

New Products and Literature



Summitmates straight-edge natural clay tiles are available in 24 colors and three surface glazes—matte, crystal, and bright glazed. The matte and crystal glazed tiles may be used for interior walls, countertops, residential floors and light-use commercial floors. The bright glaze tiles are recommended for walls only. Summitville Tile.

Circle 104 on reader service card

A **thermal break** hollow metal door frame uses a PVC thermal barrier to connect interior and exterior frame sections, holding them together while preventing heat loss through metal-to-metal conduction. The frame is available in four profiles and in either cold-rolled or galvanized steel. Amweld Building Products.

Circle 105 on reader service card



The **1824 RE Plain Paper Copier** reduces large format drawings to more convenient sizes for filing and autofax or microwave transmission. The copier has three reduction modes and toner density control for perfect image reductions of pencil on vellum originals onto mylar. The copier is the same size as a conventional office copier. Graphic Enterprises.

Circle 106 on reader service card

A **prefabricated wall system**, CompuWall, is designed especially for computer room applications. The system installs quickly and permits easy access to cables. The panel composition combines honeycomb and fiberglass insulation with a foil vapor barrier, helping to reduce noise levels within a room. Columbus Show Case.

Circle 107 on reader service card

Textile selection cards for open office systems panels contain actual samples of panel fabrics from the Rose Johnson polyester, tweed, hobnail, silk, and Liffey Collection of Irish woolens. The cards contain detailed specifications on fiber content, weight, and flammability. Rose Johnson.

Circle 200 on reader service card

A **new line of 12 colors** is available for Gemtone, a durable, scratch-resistant, nonabrasive interior finish. The 100% acrylic finish is easy to maintain and resistant to staining. Dryvit.

Circle 108 on reader service card



Economical oak parquet floors from Chickasaw Flooring can be installed for under \$5 a foot. The maker recommends installation by a professional, since the floor is made from the most rustic grade of oak flooring strips and requires on-the-job filling, staining, and sanding. Chickasaw Flooring.

Circle 109 on reader service card

Sharp Shooters, a line of lettering tape cartridges, is available in a full range of styles including All-purpose, Diazo, Labelling, and Reverse. The cartridges are compatible with Kroy, 3M, and Gestetner equipment models. Chartpak.

Circle 110 on reader service card

The **444/445 Series** commercial steel door is designed to meet most industrial and commercial needs for a relatively low price. The door is constructed of 24-gauge embossed galvanized steel, with computer-designed grooving for strength, sectional construction, a polyurethane weather seal, and baked-on

polyester protective coating. Overhead Door Co.

Circle 111 on reader service card

A **new line** of differential pressure transmitters measures very low differential pressures and is intended for HVAC, medical, and analytical application. Alarm modules, digital displays, and independent power units are also available. Modus Instruments.

Circle 112 on reader service card



A **computer work station** offers a wide variety of special features and accessories, including an adjustable-height work surface, glides, locking casters, and convenient cable and paper management. The Universal Work Station is readily adaptable to a number of different microcomputer uses. Bretford-Knox Manufacturing.

Circle 113 on reader service card

Custom and standard door pulls, plates and architectural hardware are featured in a new brochure. The 12-page offering illustrates a wide variety of specialty hardware, from push/pull sets to door hardware for handicapped/hospital installations, as well as a selection of architectural finishes. Brookline Industries.

Circle 201 on reader service card



The **Linear Studio** is a compact office system that includes writing desks, conference tables, and cabinets for the professional office. The system, manufactured in Italy, is available in a choice of four finishes, including walnut, matte and glossy black, and glossy white lacquers. Ambienti.

Circle 114 on reader service card

The **Ultra-Board** range of asbestos-free, fire- and moisture-resistant building boards features noncombustibility, with zero flame spread and exceptional stability. Ultra-Board is available in four types: Regular (R), Fire Shield (FS), Special Purpose (SP), and Vicuclad (VC) for a variety of construction applications. Weyerhaeuser.

Circle 115 on reader service card

Fastbond Brand 4323 Construction Mastic is a new, high-performance panel, construction, and product assembly mastic adhesive. Designed for interior and exterior use, this adhesive bonds on hardwood, plywood, concrete, aluminum, steel, polystyrene foam, FRP, and many plastics, according to the manufacturer. It is available in 1/10-gallon and quart cartridges, 1-gallon cans, 5-gallon pails and 55-gallon drums. Adhesives, Coatings and Sealers Division/3M.

Circle 116 on reader service card



The **Cameo Chair**, designed by Eve Frankl, is a fully upholstered chair designed to complement both modern and traditional decor. The basic shell was designed to fit both a swivel and a pull-up base, decreasing manufacturing costs and creating a versatile and economical chair. Helikon.

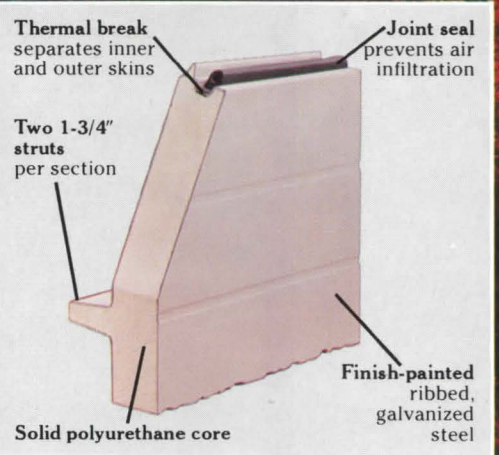
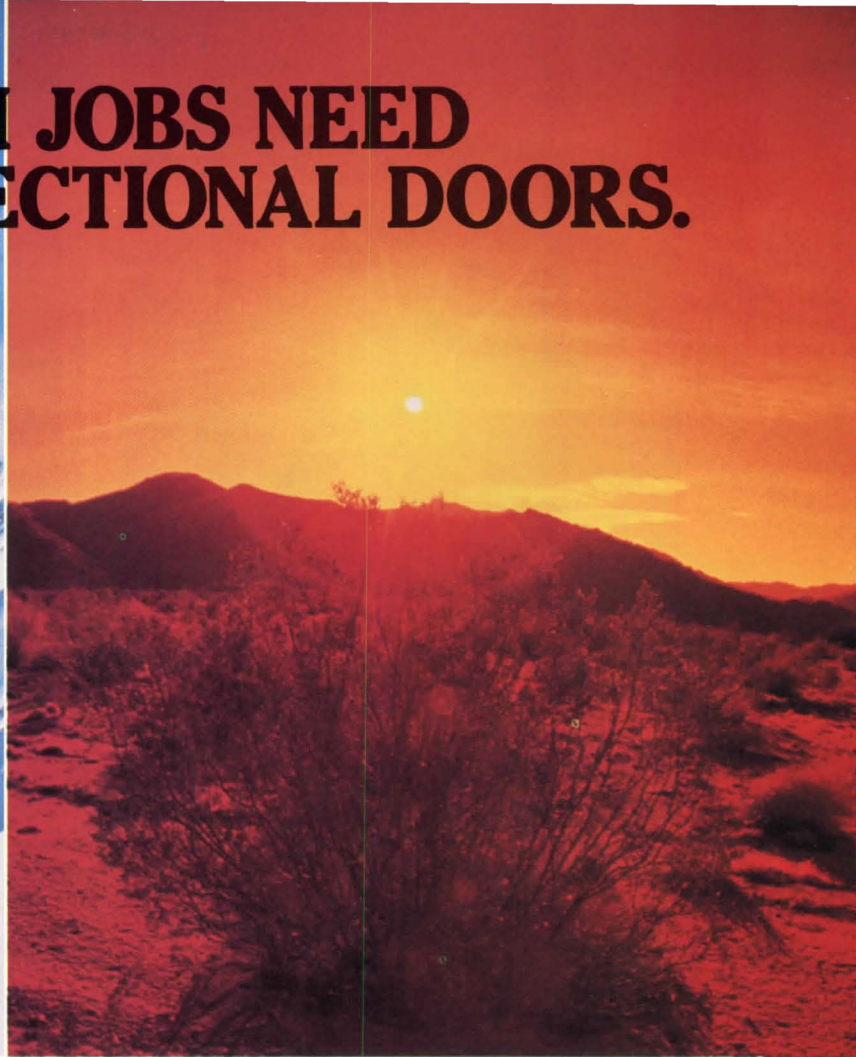
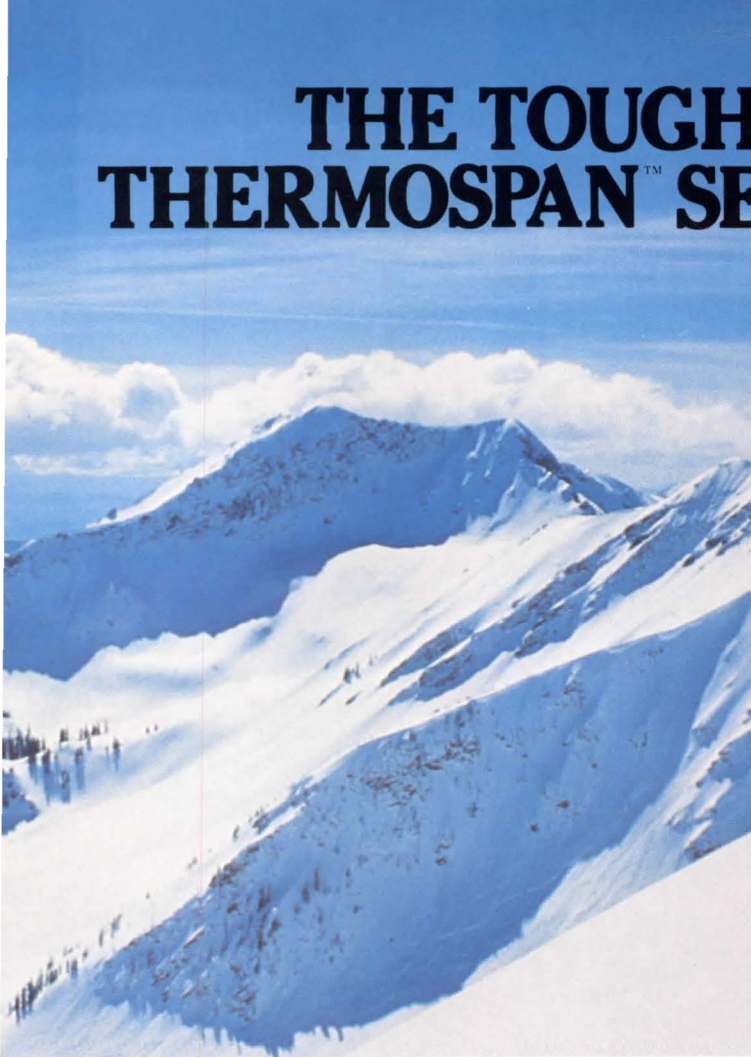
Circle 117 on reader service card

A **Bega/FS catalog** covers outdoor lighting available from Bega/FS. The 56-page catalog describes the company's floodlights, freestanding bollard lights, wall and ceiling luminaires, garden luminaires, and other products. Items are constructed of corrosion resistant materials and painted finishes are hard acrylic enamel. Special colors can be supplied on most products. Bega/FS.

Circle 202 on reader service card

[Continued on page 171]

THE TOUGH JOBS NEED THERMOSPAN™ SECTIONAL DOORS.

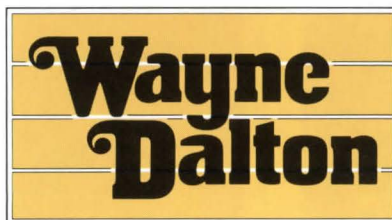


The right system for size, stamina and thermal efficiency!

When outdoor temperatures change, no building owner wants to waste a bit of the costly energy it takes to heat or cool a huge warehouse like the one shown above. Thermospan overhead sectional doors close down on potential energy loss—and high costs—all year 'round.

Look at total costs first!

Insulation characteristics of Thermospan, as outstanding as they are (tested installed "U"-value: 0.11), tell only part of the story. Installed pricing, maintenance and product life all must be considered. Thermospan is competitively priced, has a tough pre-painted exterior, low maintenance, and offers a long, virtually trouble-free life. With the added advantage of significant energy savings, it's the obvious choice for cost-conscious construction specifiers!



How Wayne-Dalton does it.

Basically, each Thermospan door is an homogenous sandwich of steel/polyurethane/steel. Sturdy steel struts are roll-formed into the back surface for added strength.

Polyurethane insulation adheres firmly to both inner and outer skins. The thermal break prevents condensation and frost on inside surfaces to prove its thermal efficiency; and heavy-duty galvanized hardware also adds to the long service life. The result is a cost-efficient, effective barrier to heat and/or cooling loss for doors up to 40 feet wide.

Get the total insulation story!

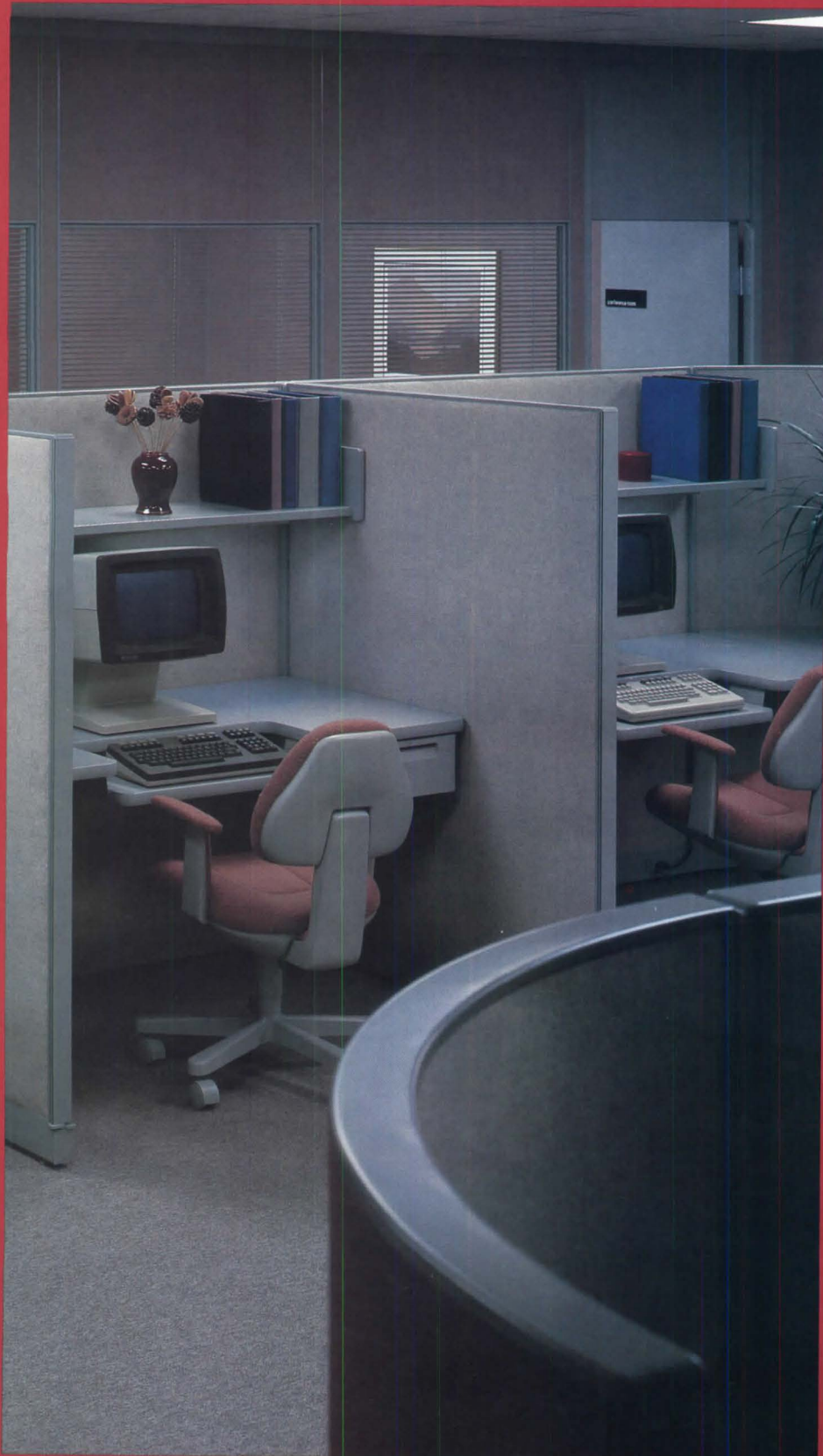
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Thinking faster yet? *Within 5 working days*, our Space Management Express (SMX) rapid delivery pro-

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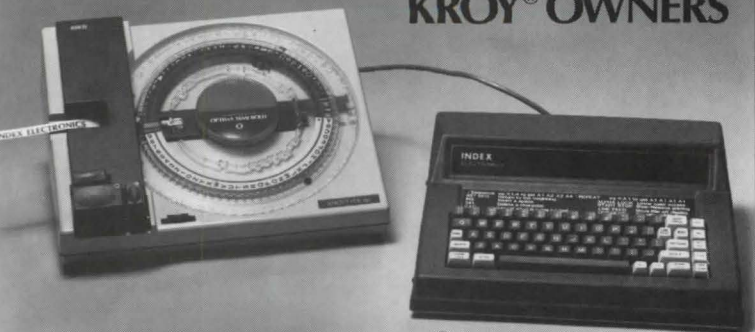
Thinking fast installation? Trendway's systems have fewer parts to manage, and both SMS panels and T-Series floor-to-ceiling partitions are *shipped fully assembled*.

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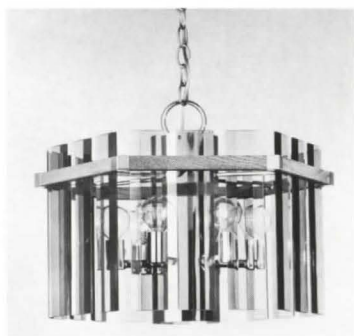
The rumor is true...

Italian marble is featured in a six-panel gatefold color brochure available from the Italian Marble Center. The brochure illustrates the uses and history of Italian marble and building stone, and outlines the various regions of production, identifying which stone can be found where. Italian Marble Center.

Circle 203 on reader service card

tread and rail configurations are offered. American Stair Corporation.

Circle 204 on reader service card



A new collection of contemporary lighting designs includes three groups of chandeliers. One group features "floating" forms of beveled glass panels hung from hexagonal wooden frames with brass trim. Another, more formal, group features bronze glass suspended from a bronze frame, while the third offers tinted glass panels alternating with clear rods hung from faceted brass frames. Progress Lighting.

Circle 118 on reader service card

Form-X-Film self-adhesive film for indoor or outdoor graphics is available in glossy and matte transparent or opaque colors.

The films are provided in 20" x 26" sheets or 20" x 15' and 40" x 18' rolls. They are described in a 16-page catalog, FXF-1, with illustrations of typical signs and application instructions. Graphic Products Corp.

Circle 205 on reader service card

Rustic tile, in six colors, is suitable for high-traffic commercial installations or for residential use. There are two shapes, a nominal 8" x 8" square and a 4" x 8" rectangle. The Hearthstone color is also available in a 6-inch square and an 8-inch hexagon. All tiles are one-half inch thick and there are corresponding trim shapes. Mid-State Tile.

Circle 119 on reader service card



A new line of executive table desks joins the 4600 Series, which includes classic cube desks with full height pedestals, L-returns, and credenzas. The table desks are available with either double or single pedestal configurations and feature a six-inch

recessed back panel to the floor or a 19½-inch pedestal height. All-Steel.

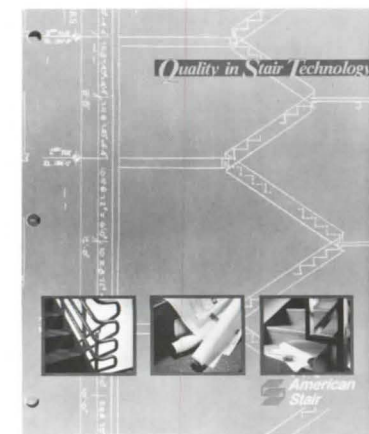
Circle 120 on reader service card



The ES Table System from Haworth is designed as part of a system of freestanding electronic support furniture. The tables are available with either continuous or incremental height adjustments in a range from 24" to 32"—the widest available. The continuous height table adjusts with a crank that can be operated in a seated position. The tables are available in several different shapes and sizes of work surfaces. Haworth.

Circle 121 on reader service card

[Continued on page 173]



Stair systems are featured in a new catalog published by American Stair Corporation called *Quality in Stair Technology*. It illustrates a full range of exit-stair systems available for high-rise and medium-rise buildings. More than 30 combinations of

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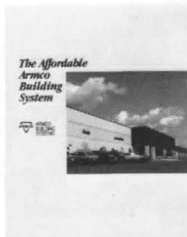


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Our name has changed...



Will-Seal precompressed foam sealants for applications to vertical and horizontal construction joints are described in a new brochure. The eight-page brochure illustrates the expansion properties of precompressed foam, and also supplies testing results, a general application guide, and sizing criteria for the correct application of construction foam products. Will-Seal Construction Foams.

Circle 206 on reader service card

palette of coordinated natural colors with a choice of finish, size, and thickness. Armstar.

Circle 207 on reader service card



The San Leonardo armchair, designed by Italian architect and editor Alessandro Mendini, is upholstered in leather. The exaggerated shape, with wide back, deep seat and flaring arms, is intended to evoke memories of old-fashioned armchairs, a sense of relaxation and ease. Manufactured in Italy, the chair is available in a wide range of colors, including a multicolor version. Matteo Grassi.

Circle 122 on reader service card

Air Duct Panels for clean rooms and other special applications are described in a free fact sheet. The panels, otherwise identical to standard insulated construc-

tion panels, incorporate built-in ducts. The 4–5"-thick vertical panels are available in widths of 23" (one duct) and 46" (one or two ducts). Bally Engineered Structures.

Circle 208 on reader service card

The 500 Series of designer bolts is a group of advanced Class A heavy duty exit devices intended for use in institutions, hotels, and office buildings. The bolts have a low projection profile and come in two widths. The 500 Series bolt requires a minimum of screws so the installation is simple. Russwin Division, Emhart Hardware Group.

Circle 123 on reader service card

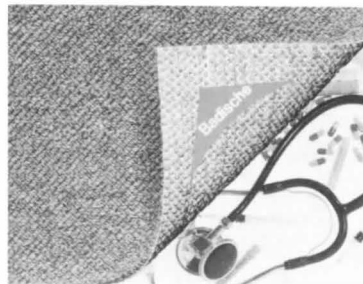
Johnsonite vinyl cove bases are featured in a four-page brochure. The brochure includes a color chart, specification charts for gauge sizes, and a flame spread rating, as well as information on different types of adhesives. Johnsonite Flooring Products.

Circle 209 on reader service card

Andersen Insulating glass and its benefits are explained in a new eight-page booklet for homeowners. The four-color booklet reports what high-performance glass is, how it works and its level of energy efficiency during sum-

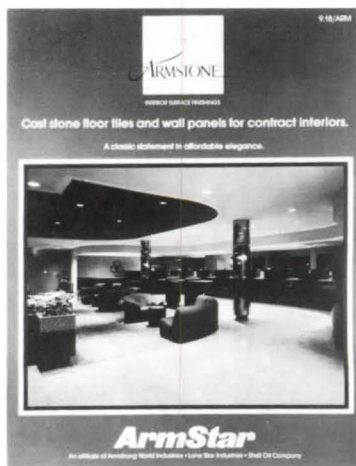
mer and winter. The glass is available in Perma-Shield Narroline, casement, awning, and roof windows as well as in patio doors. Andersen Corporation.

Circle 210 on reader service card



'Carpet Selection for Health Care Facilities' emphasizes the value of carpet in noise reduction, thermal insulation, and bacteria reduction. The brochure includes a step-by-step guide for building a carpet specification for performance and appearance. Color illustrations show carpets made of Badische yarns in use in hospitals. The section on maintenance includes a chart explaining removal of hospital stains from Zeftron 500® ZX nylon solution-dyed, antimicrobial, soil-hiding yarn. Create Center, Badische Corp.

Circle 211 on reader service card
 [Continued on page 175]



Armstone™ cast stone floor tiles and wall panels for interiors are featured in a new four-page color brochure. The over 90% marble line features a contract

A HEAT PUMP THAT'S SEVERAL DEGREES BETTER THAN THE OTHERS.

IT'S PURE GENIUS. FROM GE.



If you're designing or refurbishing a building, or a motel or hotel, you have two choices when it comes to heat pumps.

You could choose a conventional model, with mechanical controls.

But, if you're smart, you'll pick a General Electric Zoneline® IV heat pump, with electronic controls.

Why?

Because it's several degrees better than the others. In two ways.

For one thing, it offers you independent temperature limiting.

This means you can set the heating and cooling temperature limits independently of each other, at any temperature you choose.

Mechanical models, on the

other hand, by design have a built-in band or range (usually 5°), that separates the heating and cooling limit settings.

As a result, if you set the maximum heating temperature at 70°, the minimum cooling temperature can't be set higher than 65°. (Allowing rooms to be cooled to this temperature can be very costly.)

The only way to take care of this problem is to manually reset the band to the desired limit every spring and fall.

But that's not the only way a Zoneline IV heat pump is better than the others. It can also operate at lower outdoor temperatures than competitive units, only switching to electric resistance heat when absolutely

necessary. And it has an Energy Management interface so you can control it from a central location.

If you'd like to know more about our remarkable heat pump, contact your GE Sales Representative.

Or write J. Michelsen, Manager Marketing Planning, General Electric, AP4-292, Louisville, KY 40225.

Circle No. 353 on Reader Service Card

We bring good things to life.



GE A REGISTERED TRADEMARK OF GENERAL ELECTRIC COMPANY

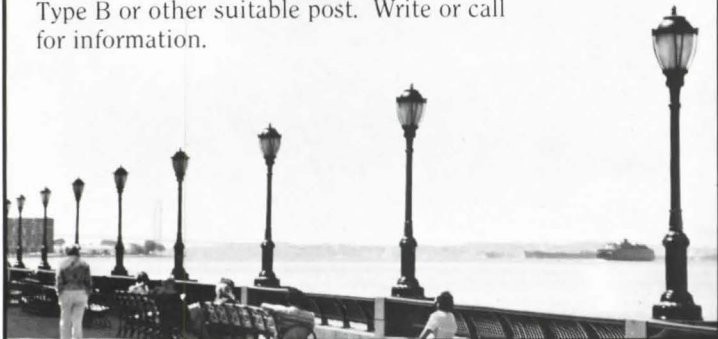


Sentry SBP



The Traditional Luminaire of Battery Park City

Sentry SBP luminaires stand along the Hudson River Esplanade of Battery Park City, evoking past eras to contemporary New Yorkers. At night the SBPs become energy-efficient H.I.D. light sources that extend the Esplanade's usefulness well into the evening. Indestructible polycarbonate globes make them virtually vandal-proof. Available with New York Type B or other suitable post. Write or call for information.



Sentry Sentry Electric Corporation
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Freeport, New York 11520
516-379-4660

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But our products are still Amarlite brand.

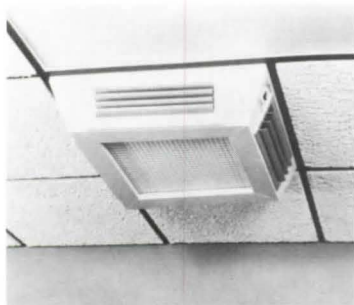
ARCO Building Products

a unit of ARCO Chemical Company
Division of Atlantic Richfield Company

Circle No. 319

Prismatic glass reflectors are featured in a new six-page brochure. The Primalume® reflectors create more upright and help to reduce ceiling contrasts for a uniformly lighted environment in industrial facilities, with no shadows or dark spots. The reflectors are available in two sizes. Holophane.

Circle 212 on reader service card



SmokeBuster® commercial air cleaners are available in five models to cover pollution problems from cigarette smoke in offices to airborne dust in auto body shops. They use vee-back media filters or electrostatic electronic filters and have an optional activated charcoal filter for odor removal. A four-page color brochure identifies problem areas and types of pollution and explains how the filters

work. Aercology Commercial Products, Inc.

Circle 213 on reader service card

Laminates in exotic patterns, such as Renaissance Oak and Birds Eye, and unusual colors, are featured in a new line of fashion-oriented woodgrain laminates, the Faux Bois Collection. Aniline dyes were used to create a look of colored wash on wood. The laminates were developed in response to a demand for an affordable but high-style "exotic" look. Nevamar.

Circle 124 on reader service card

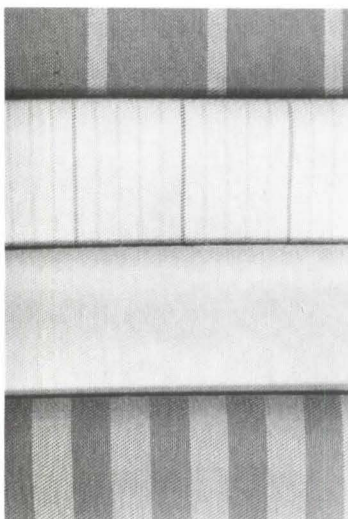
Two new software packages, Gas Heat Evaluation and Oil Heat Evaluation, are designed to help HVAC contractors in figuring the potential energy and cost benefits of different combinations of heating equipment. The software was developed by Cornerstones Energy Group, and contains several levels of "help" for users who know much more about heating equipment than they do about computers. Wiley Professional Software.

Circle 125 on reader service card

Aquarius is a contract upholstery fabric made of Du Pont Cordura nylon, which has twice the tensile and burst strength of spun nylon, polypropylene, cot-

ton, and vinyl and two to three times the tear strength of polypropylene or spun cotton, according to the company. Rossville Mills.

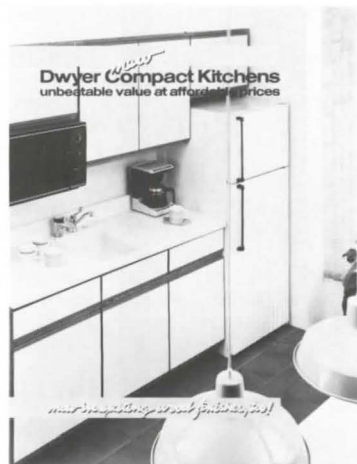
Circle 126 on reader service card



Four imported woven textile collections for contract use include Flash Line, a Danish import of 100% cotton chenille, available in 11 colorways; Concorde, also of cotton chenille, woven to simulate a heavy woolen; Trevira® Contract (shown), available in stripes and solids; and the Chenille Cotton Coordinates Collection. All fab-

rics are flame retardant and most are soil resistant. Top Grade.

Circle 127 on reader service card



Compact kitchen catalog includes two new wood versions and a textured look laminate on cabinet exteriors. Colors available are toast, white, almond, platinum, and black. The 16-page catalog shows kitchens ranging from a 93-inch fully equipped kitchen to a compact 39-inch model. The kitchens are grouped in sections for elderly housing, offices, and specialty equipment. Dwyer Products Corp.

Circle 214 on reader service card

[Continued on page 180]



SADDLEBROOK

A WORLD-CLASS RESORT

Now offering Florida residences and investment condominiums

Few Florida communities promise the rich selection of residential designs and solid real estate investments found at Saddlebrook, the Golf & Tennis Resort near Tampa.

From stylish single-family homes and investment condominiums to homesites for custom-designed executive residences, golf-front living was never better...or smarter.



Call or write C&A Investments, Inc. at Saddlebrook Resorts, Inc. Offer not valid in states where prohibited by law.



What could be more intelligent than a resort condominium that generates income...as well as personal enjoyment? You'll find both at Saddlebrook.

All homes come with complete maintenance services, 24-hour security as well as a membership to the Saddlebrook Golf & Tennis Club with its 36 holes of golf designed by Arnold Palmer, 17 tennis courts and expansive Superpool complex, luxurious spa and fine dining.

Certainly, all this sounds extraordinary, but it's just par for the course at Saddlebrook.

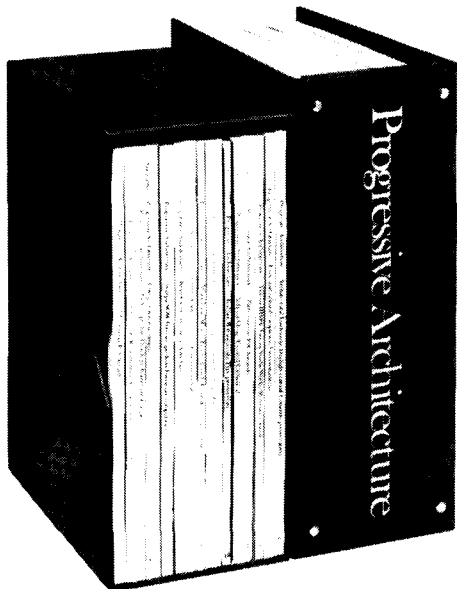


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\$6350 Per person/per night
Double occupancy
(state tax and gratuities not included)
September 15, 1985 - February 1, 1986

Package includes:

- Accommodations
- Unlimited daily greens fees
- 18 holes guaranteed daily
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- Golf bag storage
- Daily admission to Jockey Club Spa

DIFFERENT

Select Saddlebrook for Super Golf or Tennis Holidays

Whether you want to improve your ground stroke, take a few strokes off your game or practice your backstroke in the Superpool, Saddlebrook has a special package that will help make it happen.

Improve your golf game on Saddlebrook's 36 championship holes. Designed and built by Arnold Palmer and Dean Refram, Saddlebrook's golf courses are both beautiful and challenging. For tennis, Saddlebrook has 17 courts — 13 Har-Tru (five lit for night play) and 4 Laykold. Clinics and pros are available for golf and tennis, as well as complete Pro Shops. Saddlebrook is close to Busch Gardens (Tampa) and convenient to the Walt Disney World Vacation Kingdom® and EPCOT Center. Write or call toll-free 800-237-7519, in Florida 800-282-4654 or 813-973-1111, P.O. Box 7046 Wesley Chapel (Tampa), FL 34249.

Saddlebrook

The Golf and Tennis Resort



STROKES!

\$5500 Per person/per night
Double occupancy
(sales tax and gratuities not included)
September 15, 1985 - February 1, 1986

Package includes:

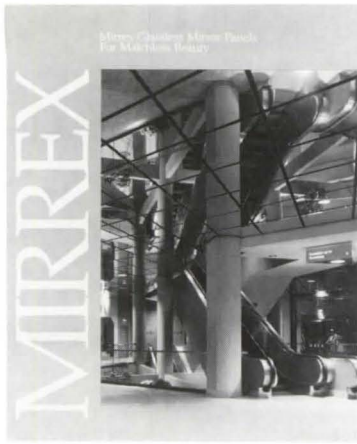
- Accommodations
- Unlimited tennis, with 3 hours guaranteed court time daily
- ½ hour use of electronic ball machine daily
- Daily admission to Jockey Club Spa



Billie Jean King, winner at the recent Ladies Legends of Tennis Tournament at Saddlebrook.

SUPER TENNIS HOLIDAY!

Circle No. 402 on Reader Service Card



Mirrex Glassless Mirror Panels, designed to add depth to interior settings, can be mounted directly onto almost any flat surface with little or no preparation, according to the company. The panels consist of an ultra-clear, metalized film stretched over a lightweight aluminum frame, supported by a rigid foam core. These shatterproof panels are available in silver, gold, bronze, and black. Mirrex Corp.

Circle 128 on reader service card

Matte Glaze wall tile is designed for residential and commercial use when less light reflection is

desired. It is appropriate for use in residential vanities, countertops, and back splash areas. Twelve colors are available, including matte white, peach, rose, silver and sand. Florida Tile.

Circle 129 on reader service card



Residential ventilating skylights feature a weatherproof insulated dome with screen and copper flashing. They are equipped with manual, pole, or electric operator. There is also a fixed model. The skylights are suitable for installation in cathedral ceilings or at high levels. They are described in a four-page color brochure. Ventarama Skylight Corp.

Circle 215 on reader service card

The 5800 series of three multiphase color electrostatic plotters features a palette of 1024 colors, 400 dot-per-inch resolution, integrated vector-to-raster conversion and electronic registration. The series was designed for architectural applications where multilevel or gradient drawings are required. Cal-Comp.

Circle 130 on reader service card

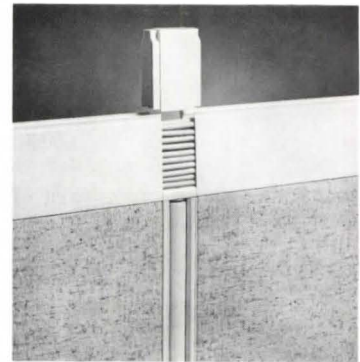
A specification kit for doors is designed to help architects select entry door and garage door products. Technical brochures for each product line provide material on specifications, dimensions, performance data, and special features. In addition, the style pages are printed on transfer paper—if desired, door styles can be easily transferred to drawings. Stanley Door Systems.

Circle 216 on reader service card

Three fixed-cover thermostat designs feature concealed adjustments, preventing unauthorized persons from tampering with temperature settings. The setting can be adjusted only by removing the cover, which requires a special wrench. The thermostats are intended for use

in public and semipublic areas, such as hospitals, schools, and offices. Sunne Controls.

Circle 131 on reader service card



Data-Trak, a cable-management raceway, is designed to contain up to 30 3/8-inch data/communications cables at once. Data-Trak is intended for use in offices with large numbers of computers. In addition to gathering the cables in a neat and accessible bundle, Data-Trak reduces the chance of electronic eavesdropping through power cables. The raceway is compatible with the West-Group panel system. Westinghouse Furniture Systems.

Circle 132 on reader service card

[Continued on page 182]

WHO'S MORE PERSUASIVE THAN THIS GUY?



THIS GUY.



The Detex guardsman needn't bare his teeth to get respect. When employees or would-be intruders encounter this well-known symbol, they're strongly persuaded to observe security areas and respect property rights.

Detex security and safety products offer numerous options for controlling exits, entrances and internal security doors. They're tough, heavy-duty products backed by a tradition of outstanding service support.

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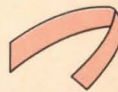
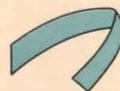
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exceeding all
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exciting accent
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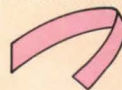
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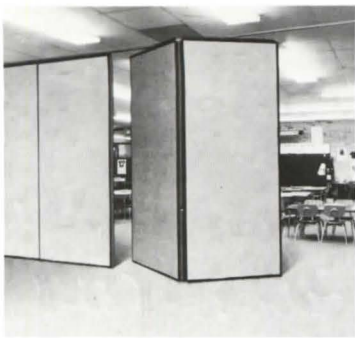
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Circle No. 330





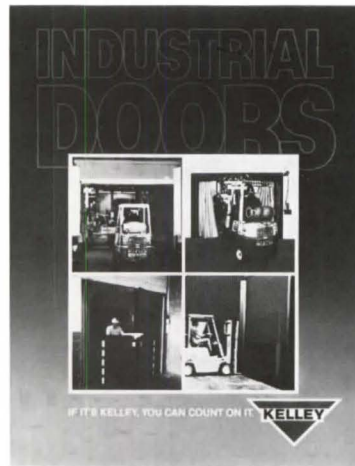
The **Pathfinder II** series of operable walls has a new and improved design, according to the manufacturer. The redone series features a concealed, waist-high seal operator, a thin bronze trim, choice of STC 38, 41, or 43 ratings and a two-year warranty, as well as a steel frame and interlocking vertical edges for increased durability and better acoustical insulation. Hough Manufacturing.

Circle 133 on reader service card

Three new wall sconces include the CB800-CB814 series, featuring wall-wash uplighting, and the CB900-CB942 series, a one-piece wall sconce with circular steps and an optional bottom lens. The CB980-CB997 series

is designed for indirect lighting, and comes with either a closed-bottom or white acrylic bottom lens. All three fixtures are available in a variety of metal and painted finishes, including custom colors and a wide range of lamping. Visa Lighting.

Circle 134 on reader service card



Industrial doors are illustrated in an eight-page brochure. The brochure, which offers a complete line of industrial doors, concentrates on four types: The Rapid Roll, a high-speed roll-up door; the Kwik-draw sideways

door; the Camatic series automatic and impact-operated swing doors; and Kelflex strip doors and partitions. Kelley.

Circle 217 on reader service card

Individual Air Outlets are a new series of task air distribution products designed for use in situations which require spot heating, cooling, or ventilation. The design of the IAO allows accurate directing and control of a concentrated column of air. A new type of air inlet passage to the nozzle creates a smooth flow of accelerated air, and serves to reduce total pressure and noise levels below those of current models. AirConcepts, Inc.

Circle 135 on reader service card

The **Armor Elevator Planning Guide** provides an overview of Armor products and services, along with examples of application and use. The 12-page guide includes descriptions of the Modernization and Engineered Elevator Care, the Traffic Master System, which offers micro-processor controls designed for an individual building, and detailed layouts of actual installations. Armor Elevator Company.

Circle 218 on reader service card



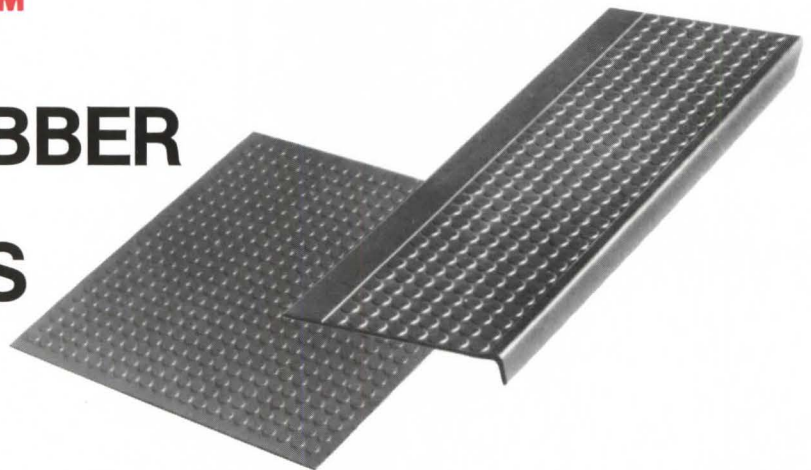
'**Awnings and Architecture**' kit includes literature for several products, a technical booklet, and a buyer's guide. It has information about fabrics available and their characteristics, framing materials, and the manufacturing process. Association members include fiber producers, weavers, nonwoven product manufacturers, coaters, laminators, finishers, and manufacturers of awnings, tension structures, etc. The Industrial Fabrics Association International.

Circle 219 on reader service card

Humanetics seating, of ergonomic design for all-day comfort, is available in three styles: multipurpose, manager, and executive chairs. All have pneumatic adjustable seats and backs and permanent contact [Continued on page 184]

LO-PRO™ STUDDED RUBBER TILE AND STAIR TREADS

- Attractive slightly raised disc design
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The best architects and designers know there is one source of quality lighting that meets all their needs: Vista, the industry leader in creative interior lighting.

Let Vista give form to the flights of your imagination. Create a constellation, enhance a solarium or simply illuminate the aisles of a theatre, mall or store. Wrap a spiral staircase, drop a light curtain, suspend a chandelier, add splash to a fountain... Vista offers a creative solution for all your design challenges.

We have lights you can tie in a knot, bend around corners, run underwater. Lights dramatic enough to dazzle, subtle enough to know when to stay out of sight.

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Circle No. 398 on Reader Service Card

backrests that maintain support as the user moves forward or backward. All rolling models have a five-point base and automatically locking casters. TAB Products Co.

Circle 136 on reader service card



Cleargard™ aluminum and glass wall detention system combines security glass and high-strength aluminum alloy framing. The system, described in a color brochure, is used in place of steel bars for windows, detention cells, and secure corridors. Installation photos, details, testing and

engineering information, and general specifications are included. Ampat Group, Inc.

Circle 220 on reader service card

Stainless steel structural tubing technical brochure lists alloys, sizes, weights, design data, and manufacturing tolerances for square and rectangular structural tubing. Squares are 3" x 3" to 24" x 24"; rectangles are 2" x 4" to 22" x 24"; wall thicknesses range from .060" to 1". Swepco Tube Corp.

Circle 221 on reader service card

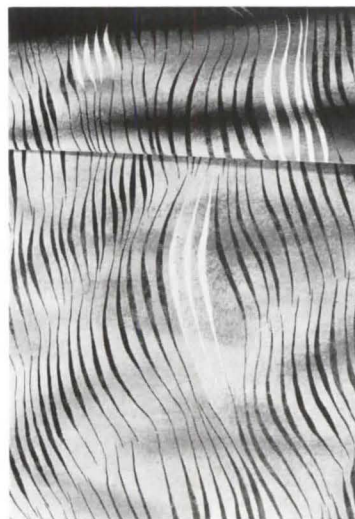
'New Dimensions for Creative Design' brochure discusses the characteristics of metal buildings, such as design flexibility, framing choices, bracing options, roof systems, and finishes. There are detail drawings and color photos of four building series, as well as information about technical support services available from the manufacturer. Pascoe Building Systems.

Circle 222 on reader service card

Mirro-Mastic® products allow easy installation of wall mirrors without mechanical fasteners. Walls are first covered with Mirro-Mastic, then with Mirro-

Mastic Bond. The formula stays pliable and won't dry out or crack. It is suitable for all types of mirrors including acrylic or plastic. For mirrors of questionable backing, there is Mirro-Bac paint to protect the edge and the silvering. Palmer Products Corp.

Circle 137 on reader service card



The Futura fabric collection includes Atlantis screen-printed cotton in five colorways, suitable for contemporary furniture. The Futura group is illustrated

in a six-page full-color brochure that also shows *three other collections*: The Grand Milieu (chintzes and tapestries); American Traditional (reproductions of 18th- and 19th-Century designs); and Entity (contract textiles). Greeff Fabrics, Inc.

Circle 223 on reader service card

Laytite® sports flooring brochure provides specifications for several flooring systems to be installed over concrete slabs. In general they have maple flooring applied over subflooring, sealers, finishes, game lines, and wall base. The 12-page brochure also has specifications for portable sports floors. Connor Forest Industries, Inc.

Circle 224 on reader service card

Contour Taper Tile®-X roof drainage and insulation system of Foamular® extruded polystyrene rigid foam adds slope to flat roofs and prevents water ponding and ice buildup. Because Foamular's closed-cell structure is water resistant, the insulation retains an R-value of 5 per inch for years after exposure to moisture. Associated Foam Manufacturers.

Circle 138 on reader service card

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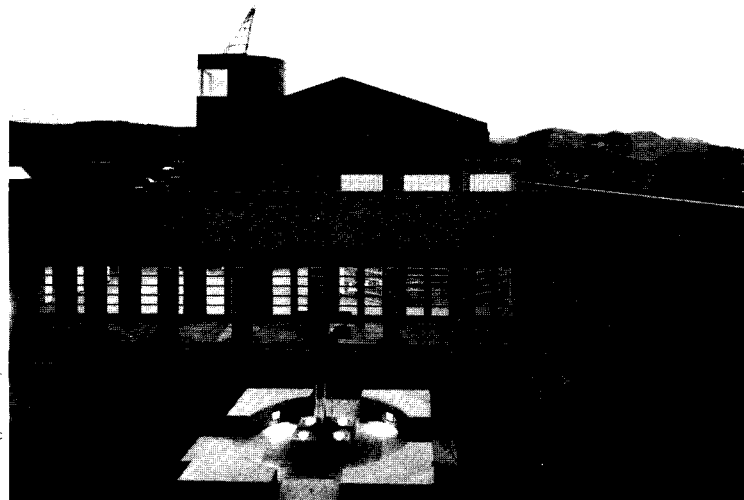
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Circle No. 361 on Reader Service Card

P/A in February



Light of the World Catholic Church, Littleton, Colo.
Architects: Hoover Berg Desmond, Denver.

Two Parish Churches

The modest program of the suburban parish church has been served with special distinction in two examples: a Catholic church in the suburbs of Denver by Hoover Berg Desmond; a Lutheran church in the suburbs of Helsinki by Gullichsen, Kairamo, & Vormala.

New types of P/A features

In this issue, P/A will stress departures from the conventional building feature article (see Editorial, page 7, for 1986 publishing plans). Included will be a profile of the young California firm of Koning-Eizenberg, focusing on the elements common to several projects. Another profile will take up a recognized patron of design, Herman Miller, examining some recently commissioned design. A portfolio of short articles will cover several of the exceptional housing structures now being completed in West Berlin as part of the IBA demonstration program.

Technics: Power from the Floor

A thorough review of systems for distributing power through the floor will include raised floors, flat wiring, cellular decks, and other current systems. Latest developments will be explained and advantages of various systems compared.

Future Issues of P/A

March will bring a feature of unprecedented depth on the new Hong Kong bank tower by Norman Foster, examining every aspect, literally down to the nuts and bolts. April will present post-occupancy evaluations of some notable "energy buildings," along with an update on HVAC.



Randolph Tower/Chicago, Illinois
White terra cotta surface is shown partially cleaned

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Restoration Cleaners

**Penetrate.
Loosen.
And Wash Away
Dust, Dirt,
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and Mold from
Masonry.**

Pressure rinsing after application of Sure Klean® Restoration Cleaner



To restore the original appearance of your masonry building, turn to Sure Klean®. Offering over 20 specially formulated restoration products for cleaning tile, terrazzo, brick, marble, stone, terra cotta and most other masonry surfaces. Requiring only a simple cold water rinse, Sure Klean® Restoration Cleaners are easy to apply. Safer to the surface, more efficient and cost-effective than sandblasting or steam cleaning.

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changes, etc. Req. Bachelor degree in Arch. Must speak Chinese. \$1,700/mo. Job site: Glendale, CA. Send this ad and a resume to Job #3518, P.O. Box 9560, Sacramento, CA 95823-0560 not later than 1-30-1986.

Administrative—Dean, College of Arts and Architecture—The Pennsylvania State University. Applications and nominations are invited for the position of Dean of the College of Arts and Architecture and Executive Director of the University Arts Services. Applicants should have appropriate academic credentials, interpersonal and fundraising skills, and significant administrative experience to provide academic, cultural, and organizational leadership to the College. The Search Committee will begin to review resumes in February 1986 and will continue to receive them until a candidate is selected. Applications and nominations, accompanied by resumes and

other supporting materials should be submitted to: Dr. D. Douglas Miller, Chair, Arts and Architecture Dean Search Committee, The Pennsylvania State University, Room 201 Old Main, Box K, University Park, PA 16802. An Equal Opportunity, Affirmative Action Employer.

Auburn University's Department of Architecture is seeking applicants for nine month, faculty positions beginning Fall 1986. The Department offers degrees in architecture, interior design, landscape architecture and community planning. The Department anticipates openings for design faculty positions with supporting expertise in history and theory, computer applications or professional management. Applicants should possess a terminal degree in appropriate discipline and have professional and academic experience. Teaching responsibilities include design studio, lec-

ture or seminar in area of applicant's expertise, scholarly research and service. Salaries are competitive. Forward resume and representative examples of work to: Professor Wayne Drummond, Head, Department of Architecture, Auburn University, Alabama 36849. Auburn University is an Equal Opportunity Affirmative Action Employer.

Dean's Position—The College of Architecture and Environmental Design at Texas A&M invites applications for the position of Dean. The college includes the Department of Architecture, of Construction Science, Environmental Design, Landscape Architecture and Urban and Regional Planning. Preferred starting date: July 1986. Salary is competitive. Address inquiries to: Dr. Clinton A. Phillips, Dean of Faculties and Associate Provost, Texas A&M University, College Station, Texas 77843.

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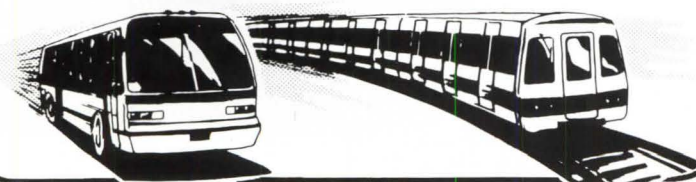
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The Universities of South Florida, Florida A&M, Florida State, and Florida are establishing a joint multi-university Urban Design Center, located on the campus of the University of South Florida in Tampa, Florida, which will serve a central initiating and coordinating function for the study of urban and regional, natural and man-made environmental issues. The Center will have major responsibility for integrating and facilitating urban and regional architecture and planning endeavors, developing cooperative training arrangements with architecture, planning, and related firms and agencies, developing continuing education, developing with other architecture and planning degree programs joint and affiliated efforts to contribute toward the enhancement of education in those programs, and providing a locus for collaborative research and scholarship focusing upon design, architecture, planning, and related problems of the urban and regional environment. The Center has been approved by the Board of Regents of the State University System of Florida for immediate implementation.

It is anticipated that the appointment of the Director can occur as early as May 1986. Necessary qualifications for this position include a terminal degree, or equivalent, in a field related to the mission of the Center, a history of achievements in administering a multi-disciplinary program, a history of successfully seeking extramural funding, and a working knowledge of university and other public sector organizations. Exposure to design or architecture disciplines is preferable but not mandatory. Salary will be competitive with an opportunity for full fringe benefits provided by the State of Florida. Those interested in applying or nominating candidates should contact James M. Anker, Vice-Provost, ADM 226, University of South Florida, Tampa, FL 33620. Nominations and applications will be accepted beginning December 11, 1985. The deadline for receipt of all applications is February 3, 1986.

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All prospective candidates should be informed that, in accordance with Florida's "Sunshine Amendment" to the State Constitution, their dossiers are a matter of public record and are available upon request to its residents.

ARCHITECTURAL DESIGN POSITION

The Department of Architecture is seeking candidates at the Assistant, Associate, or Professor level for positions in Architectural Design. Candidates must be qualified to teach architectural design as well as courses in another area of the curriculum, such as technology, architectural theory, profession of architecture, design communication, etc. Appointment criteria will include previous teaching experience, scholarly preparation, creative work or research in design. Academic scholarship and administration are obligations of these positions. Rank and salary are commensurate with experience. Curriculum vitae and supporting materials must be submitted by January 15, 1986 to: Jerry A. Wells, Chairman, Department of Architecture, 143 East Sibley Hall, Cornell University, Ithaca, N.Y., 14853-6701

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ARCHITECTURAL TECHNOLOGY POSITION

The Department of Architecture at Cornell University is seeking candidates at the Assistant, Associate, or Professor level for positions in the structures and technology area of the curriculum. Candidates should have the ability to contribute to the undergraduate and graduate computer-aided design program and should be qualified to teach in at least two of the following areas: architectural structures, steel and concrete design, lighting and acoustics, energy analysis and thermal design. Positions may require collaboration with design faculty in studio instruction. Appointment criteria will include previous teaching experience; professional degrees at the graduate level; experience in theoretical or applied computer methods; professional experience and research in the architectural field. Academic scholarship and administration are obligations of these positions. Rank and salary are commensurate with experience. Curriculum vitae and supporting materials must be submitted by January 15, 1986 to: Jerry A. Wells, Chairman, Department of Architecture, 143 East Sibley Hall, Cornell University, Ithaca, N.Y., 14853-6701

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Qualifications: Candidates must have a graduate degree in Architecture with experience in teaching design, and an area of concentration in history and theory, structures, computer applications, or mechanical systems.

Responsibilities: Normal teaching load requires a faculty member to teach one undergraduate or graduate design studio and one lecture or seminar course each semester.

Deadline for Application: The deadline for application is open. The Search Committee will begin to review applications in February 1986.

The application should include a resume with complete professional experience, education, list of publications, and names/addresses of three or more references.

Submit to: Chairman, Faculty Search Committee, School of Architecture, University of Texas at Austin, Austin, Texas 78712, 512/471-1922 EO/E/AAE

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Rice University School of Architecture is seeking applications for faculty positions, teaching in design studio and history/theory courses. Submit application and resume before Feb. 1, 1986, to P.O. Box 1892, Houston, Texas 77251. Attn: Doris Anderson. Rice Univ. is an equal opportunity/affirmative action employer.

Princeton University School of Architecture is seeking candidates for the full-time position of Assistant Professor of Architecture. The position is tenure-track. Teaching duties include participation in undergraduate, professional (M. Arch) and doctoral programs. Desirable qualifications are: teaching experience at the level of assistant professor, background in architectural design and one of the following: urban design, building technology, history and theory. Position to be filled September 1986. Application letter and vitae should be sent before January 31, 1986 to: Faculty Search Committee, Princeton University, School of Architecture, Princeton, NJ 08544. Princeton University is an Equal Opportunity/Affirmative Action Employer.

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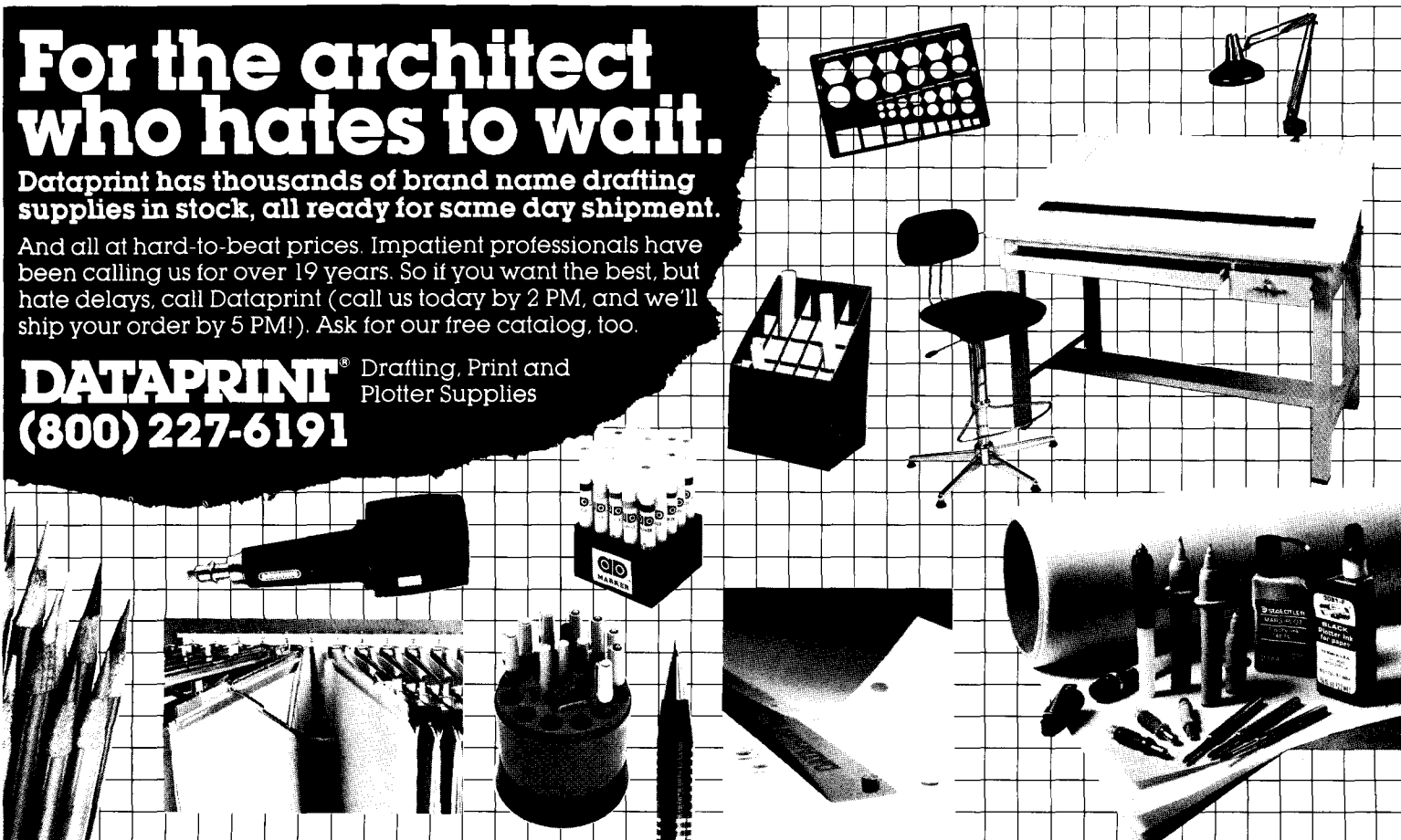
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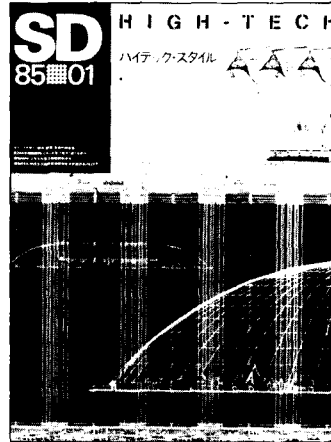
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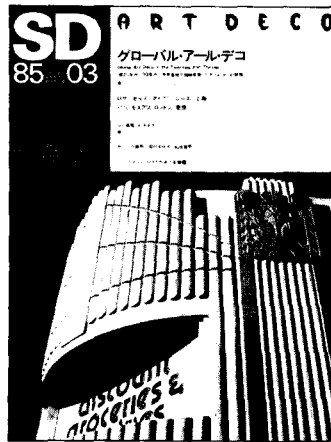
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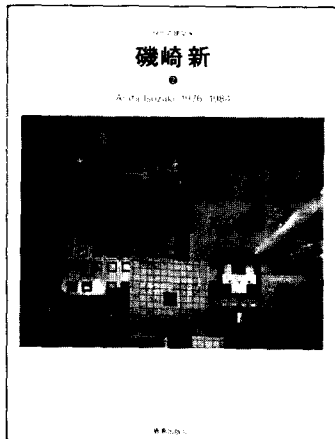
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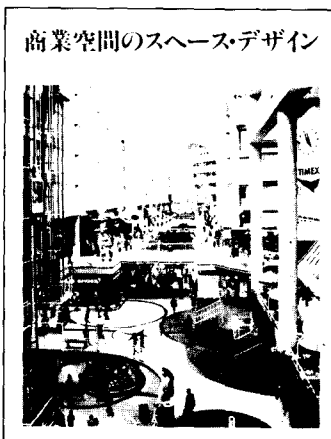
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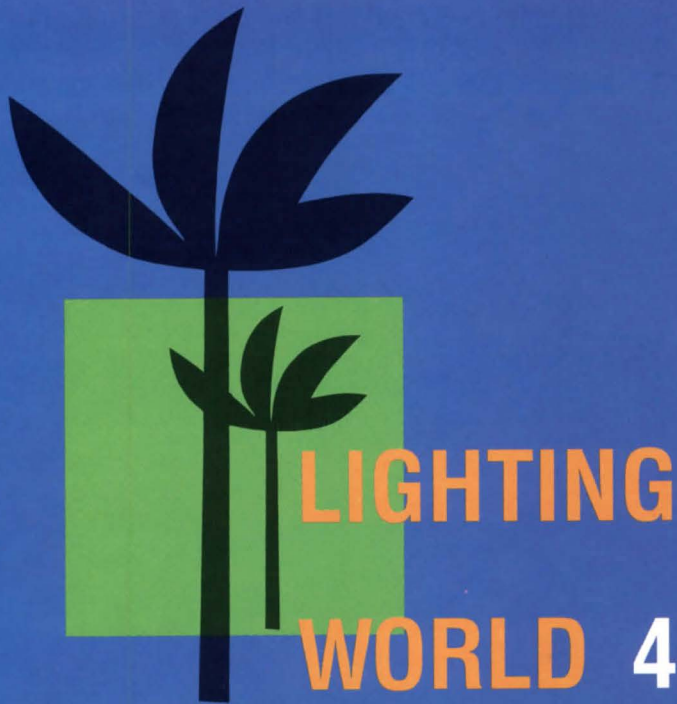
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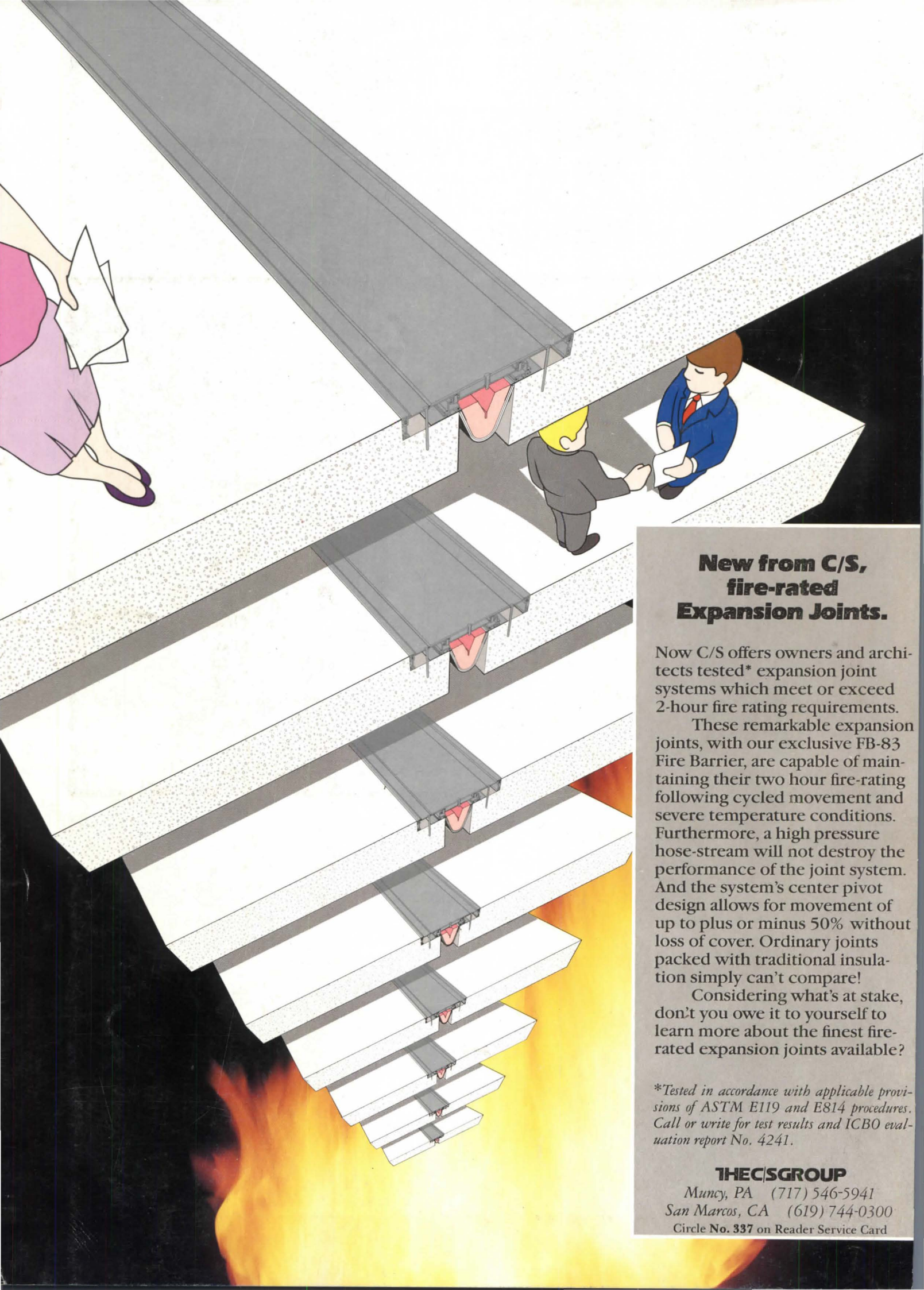
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