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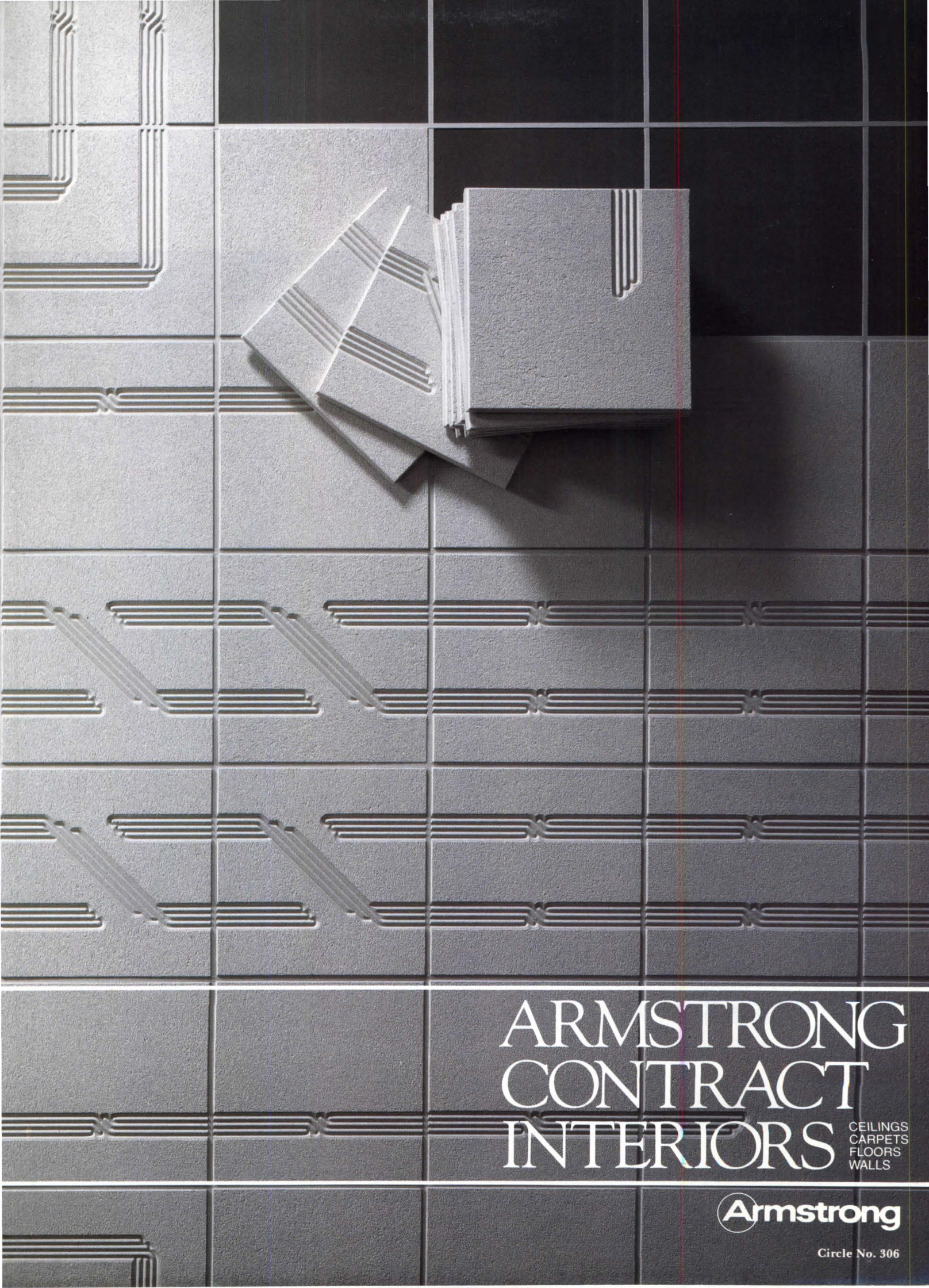
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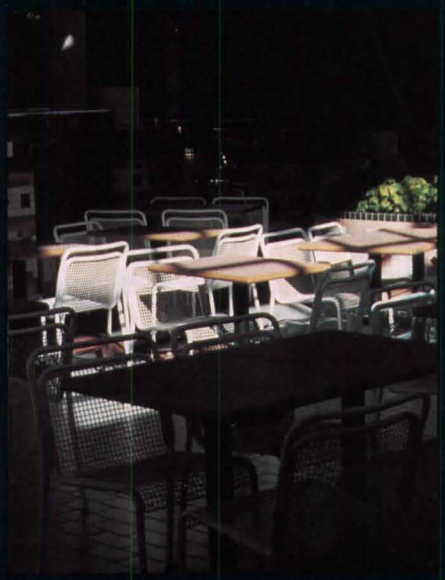

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Decon's Repressed Texts

Deconstructivism represents a major shift in our view of architecture and the profession.

NOW that the Deconstructivist Architecture show at the Museum of Modern Art has closed and the dust has settled, it is time to consider the larger meaning and broader implications of this work. This is entirely appropriate since the exhibit's emphasis on the work's superficial, formal resemblance not only obscured the significant differences among the seven architects in the show, but implied that there is little meaning to this architecture beyond its manipulation of form.

Nothing could be further from the truth. While the turgid prose and complex drawings of some deconstructivists have not always helped their cause, there are important theoretical questions raised by this work: Should architecture be a refuge from or a reflection of our chaotic world? Should it embrace or resist tradition? Should it resolve or reinforce a program's inherent conflicts?

Such questions are explicit in what deconstructivists have said and done. However, like the repressed texts that emerge from the deconstruction of literature, at least four other issues raised by this work remain implicit and yet contain much of its real meaning.

Creating a more rarified profession: Many architects in recent years have tried to make their work more accessible to the public (using, for instance, conventional elements from historical styles). But other fields, such as medicine or art, have achieved considerable public stature while continuing in the opposite direction, becoming ever more esoteric in their concerns and more removed from our common understanding. Whether or not increased stature is a result, there is no question that deconstructivism is leading its proponents away from the populism of recent years toward a more rarified position.

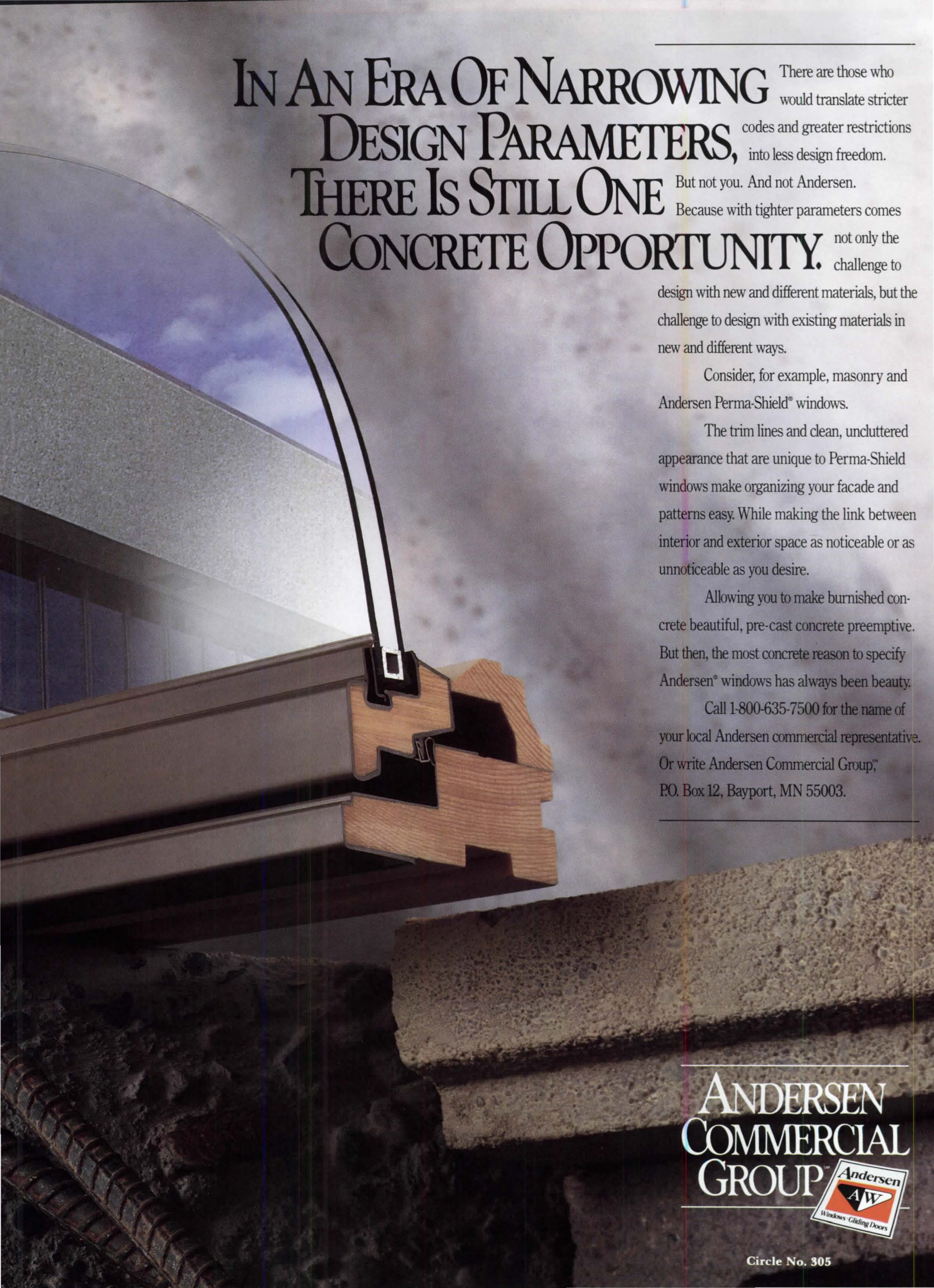
Seeking academic legitimacy: Another trend in recent years has been the pressure universities have put on architecture programs to measure up to the standards of other academic departments. While not every deconstructivist teaches and while the work itself is not scholarly, deconstructivist architecture has acquired a certain status in the universities through its intellectual ties to current thinking in other disciplines—to the deconstruction theories of literary critics, the chaos research of physicists, and the work of post-structuralist philosophers. Deconstructivists may talk about fragmentation. But one result of their work may be a solidification of architecture's place in the university as an academic discipline.

Retaking the avant-garde: As the recent P/A Reader Poll on Design Preferences showed (Oct. 1988, pp. 15–17), architects who consider themselves to be avant-garde generally favor designs that are, among other things, dynamic, provocative, and expressionistic—all characteristics of deconstructivism and all diametrically opposed to the dominant avant-garde position of fifteen years ago: Post-Modern historicism and contextualism. This taking of architecture's front lines is actually a retaking, for deconstructivism retains many of the traits of Modernism—the original avant-garde position—without its urge for a unified order.

Establishing a new order: At the heart of deconstruction theory is this idea that unity is impossible and that order is always undercut by that which it represses. Deconstructivist architects, in subverting architectural conventions and fragmenting architectural form, give that idea a physical reality. But there is a danger in this: Deconstructivist architecture, like the theory from which it stems, may become such a pat method that it will begin to develop its own rules and conventions. One wonders if deconstructivism will undercut the unified movement that is beginning to form in its name, or if it will simply become a new order disguised as disorder.

It may be that we have taken deconstructivist architecture at once too seriously and not seriously enough. The glib treatment of the subject in the MoMA show was probably not worth all of the critical attention that it received. Yet, there has been too little attention paid to deconstructivism's own repressed texts, which address the profession's striving for public stature, academic status, and design direction.

Thomas Fisher ■



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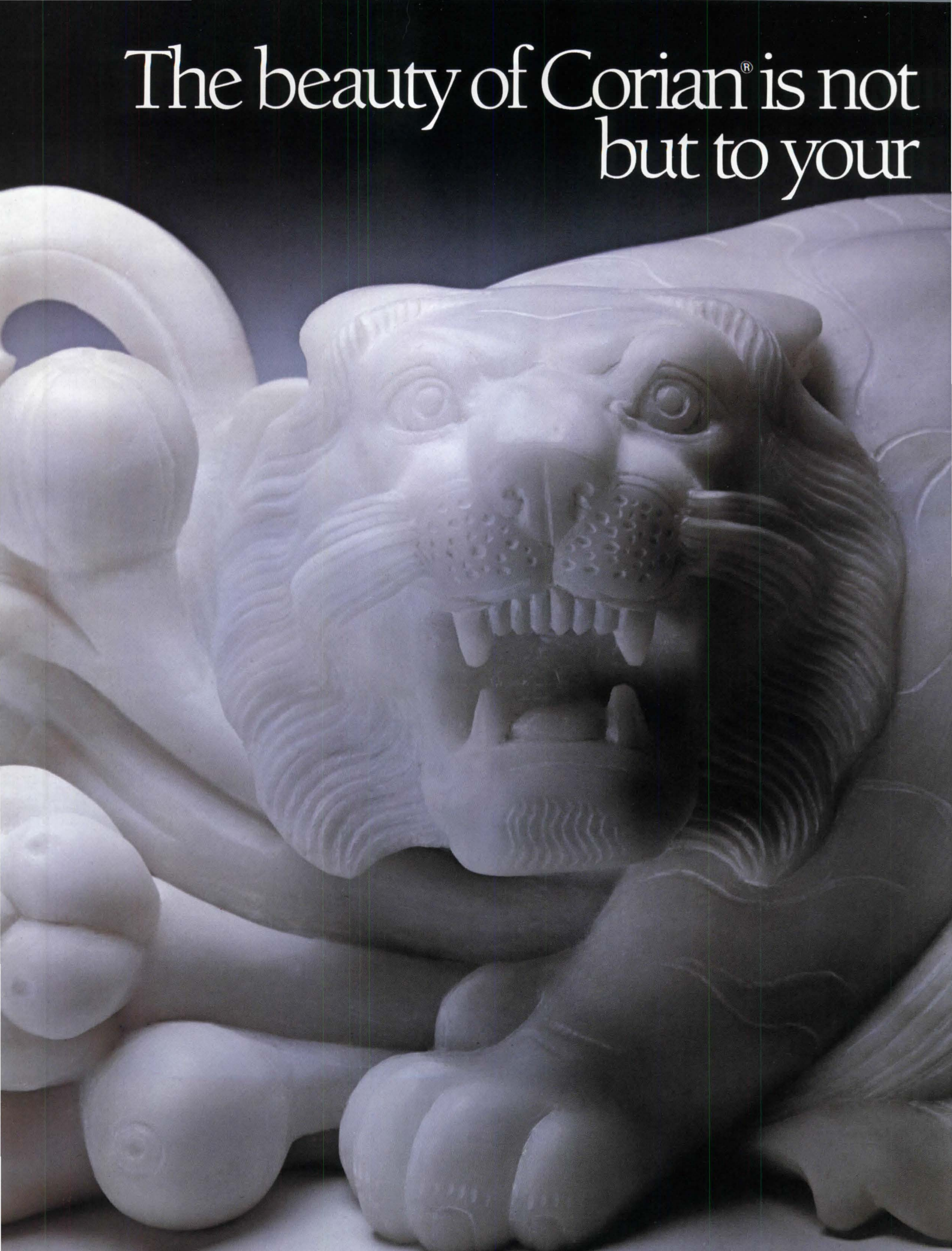

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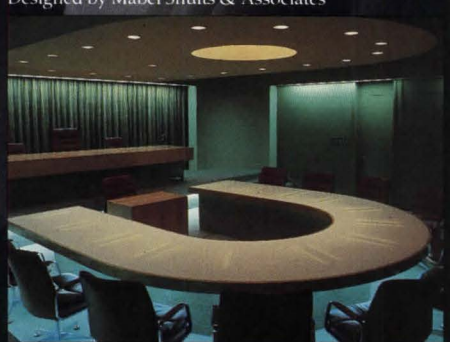

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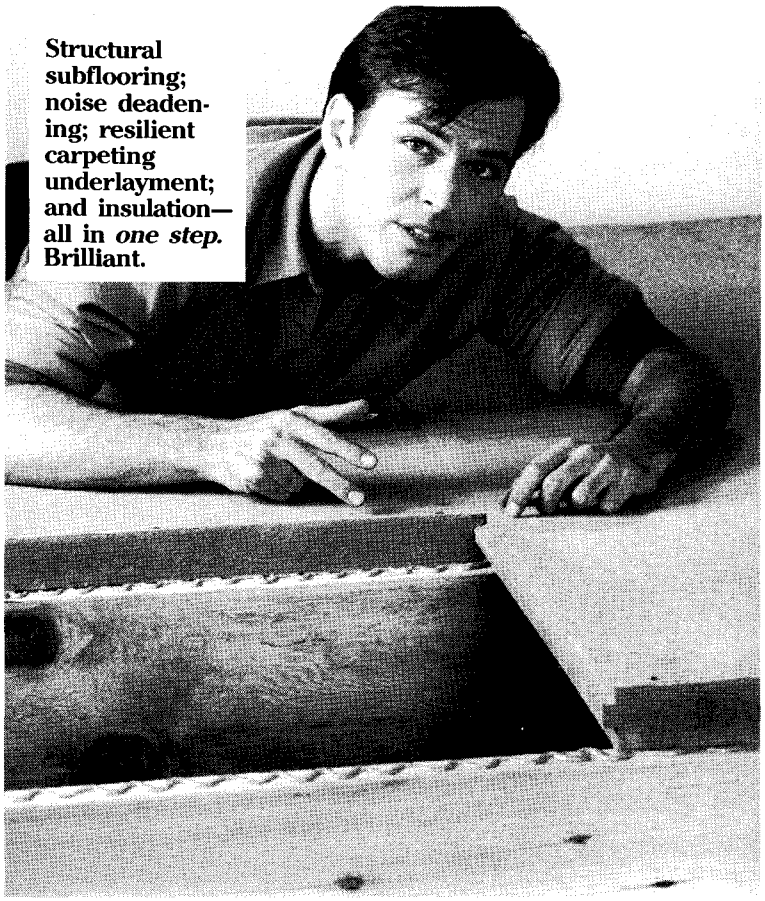

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P/A News Report

A house by Mockbee-Coker-Howorth (above) is one of six houses by various architects featured in this month's In Progress, page 33.

All-Star Team For MASS MoCA

The team of Skidmore, Owings & Merrill, New York; Frank O. Gehry & Associates, Santa Monica, Calif.; Venturi, Rauch & Scott Brown, Philadelphia; and Bruner/Cott & Associates, Cambridge, Mass., has been chosen to develop a master plan for converting 28 abandoned fac-

(continued on page 20)

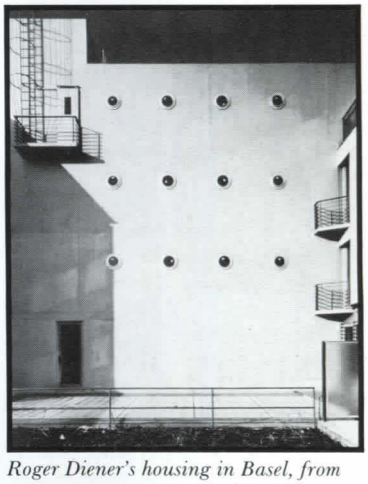
Steve Evans

Broadcast Centre in Toronto.

Burgee/Johnson: Toronto Decon

The Canadian Broadcasting Corporation, Canada's public radio and television network, has unveiled a design by John Burgee Architects and Philip Johnson (in joint venture with Bregman and Hamann Architects and Scott Associates of Toronto) for its $380 million, 1.7-million-square-foot Broadcast Centre in Toronto.

(continued on page 22)



Roger Diener's housing in Basel, from "Emerging European Architects."

Young Europeans at Harvard

"Emerging Architects" programs, multiplying in France, Spain, and Germany, are unusual in this country. The 16-speaker, two-day symposium and exhibit on "Emerging European Architects," held at Harvard last month, however, was uncommonly ambitious, even by European standards. Although Wilfred Wang, who along with Rafael Moneo chose the architects to be included, believes that the group will someday enjoy greater fame and respect, his objective was neither the identifi-

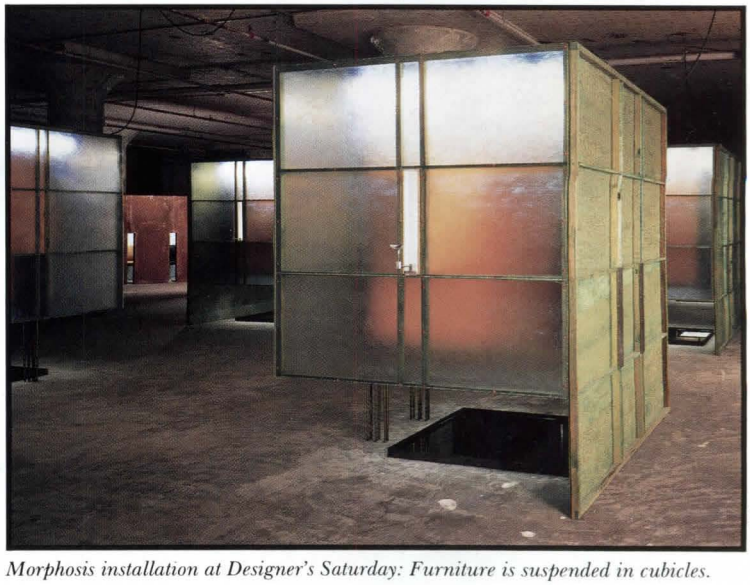
(continued on page 22)

Designer's Saturday

Designer's Saturday and New York Fall Market kept 45,000 visitors busy over the first weekend in October.

While there were no big surprises in showroom design, there were a few notable examples. Vecta's temporary installation at the IDC, designed by Morphosis, expanded on the firm's design for the company's temporary Los Angeles showroom at West Week, by adding a wall of Cor-Ten steel, punctuated by slots that revealed glimpses of the chairs behind it. Another effective showroom design at the IDC was Domore's, in which Michael Kalil put the company's system panels to imaginative use and employed an elegantly understated palette of colors and mate-

(continued on page 20)



Mark Darley

Morphosis installation at Designer's Saturday: Furniture is suspended in cubicles.

Pencil Points

Ralph Erskine of Sweden and Alvaro Siza of Portugal have received the first Prince of Wales Prizes in Urban Design from Harvard's Graduate School of Design. The award, named to commemorate Prince Charles's 1986 visit to Harvard, will be given periodically for an urban design project larger than a single building constructed during the previous ten years. Erskine was cited for his Byker Redevelopment Project in Newcastle, U.K. (P/A, Aug. 1979, p. 68); Siza won for the Malagueira Quarter Housing Project in Evora, Portugal.

Mario Botta has been selected to design a new facility for the San Francisco Museum of Modern Art (P/A, Aug. 1988, p. 26). The other two finalists in the museum's selection process were Frank Gehry and Hammond, Beeby & Babka.

Emery Roth & Sons and the Beijing Institute of Architectural Design have entered into a cooperative practice for projects in China's Hainan province. The enterprise, called the China-U.S. Architectural Alliance, is the first between firms in the two countries.

Ellerbe Becket is designing a $150 million movie studio complex in Orlando, Fla., for Universal Studios. The 100-acre facility is part of MCA Recreational Services' $400 million entertainment center, which will compete with nearby Walt Disney World.

The Skidmore, Owings & Merrill Foundation and the Yale School of Architecture are conducting a three-year urban design study for Des Moines, Iowa, a city the team considers an "ideal subject" for a "uniquely American urban plan." The project will lead to a master plan, a book, and a national exhibit.

Moshe Safdie won a recent design competition for the $67 million renovation and expansion of the Ottawa City Hall, down the street from his National Gallery of Canada. Associated architects for the project are Murray & Murray Associates of Ottawa.

Robin Holland

Squares of Battery Park sod climb the walls in Martha Schwartz's installation.

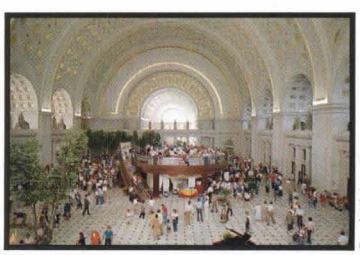
Uneven Art at Battery Park

The author's bias notwithstanding, it's hard not to feel that the exhibition "The New Urban Landscape" could have used a good editor. The few good works were all but swamped by the bad in this admittedly ambitious show of 28 temporary art installations, installed for the opening of the World Financial Center at Battery Park City in New York last month.

The exhibit, which closed November 27, was sponsored by WFC developers Olympia & York. It was organized with the aid of a star-studded board of advisors that included MoCA director Richard Koshalek, Mildred Friedman of the Walker Art Center, and David Childs of SOM and Frank Gehry. (The two architects and Audrey Matlock of SOM laid out the show in and around unrented retail space.) Consequently, the roster of participating artists read like a list of who's hot, from video artist Nam June Paik to sculptor Vito Acconci to French architect Jean Nouvel.

Faced with the show's vague theme of life in the city, however, most of these illustrious participants punted, producing creaky "commentary" art. Overwrought, underthought works were the order of the day, from Kim Adam's Chameleon Unit, a "vehicle home" complete with movie screen, which is described incredibly as one solution to the housing crisis, to Justen Ladda's "Romeo and Juliet," in which an engine motor hovers menacingly over a model pastoral landscape (nature versus technology, get it?). This editor also itched to ditch a battery (fortress) of batteries (car) that its creator Kunst Brothers straightfacedly called site-specific art (for Battery Park, of course).

Surrounded by such banalities, works that squarely addressed the subject or the site were hard to find. Too bad there's no show after the show, one limited, say, to Martha Schwartz's witty Turf Parterre Garden, which climbed the sleek glass and granite façade of one WFC office building, or Tadashi Kawamata's tough Favela, a slum shack built of salvaged lumber in sharp contrast to the corporate world it invaded. But the audience was left to do the editing in this messy show, and it proved finally neither an easy nor a rewarding job. ***Daralice D. Boles*** ■



Carol Highsmith

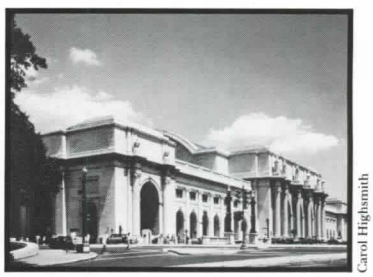
Union Station's Main Hall.

Union Station Reopens

After the many indignities suffered in recent years by Washington, D.C.'s Union Station, its reopening this fall was an occasion well worth celebrating. Not since 1981 have the doors of Daniel H. Burnham's 1907 eclectic Beaux-Arts landmark been open to the public, and not since 1974 has it really functioned on any level as a place one could want or need to be.

For the 1976 Bicentennial the station was "converted" to the widely vilified National Visitor Center, which never drew many visitors. A hateful "temporary" train station was built in plywood behind Burnham's huge white granite building, which sat empty and rotting at the foot of Capitol Hill for more than a decade.

This outrage, followed by the collapse of a roof section, prompted Congress to create the Union Station Redevelopment Corporation in 1981. The not-for-profit group, modeled on the Pennsylvania Avenue Development Corporation, was empowered to oversee restoration of the station, to coordinate completion of an unfinished adjacent parking structure, and to attract a private team for development of Union Station as a major retail center.



Carol Highsmith

Exterior of restored Union Station: "Malling" a small price to pay.

With over 200,000 square feet of upscale retail space, the place is now about equally divided between in-town shopping mall and working train station. In addition to the eventual restoration of train departures and arrivals to the station itself (sections of track leading to the "head house," which were ripped up in the mid-1970s to make way for the visitors, are now being relaid), AMTRAK will locate its corporate headquarters in the station. Train tickets and passenger services are now dispensed from a spacious area leading to the train platforms.

The overall building restoration designed by Harry Weese & Associates is impressive, particularly if one remembers its miserable condition. Burnham's finely detailed interiors, said to have been inspired by the Roman baths of Caracalla, have been fully restored; the station's banner-bedecked white exterior now shines, worthy once again of its prominent site.

Retail commercialism dominates the experience of being in Union Station, but the shopping

and dining areas are beautifully detailed and well organized by Benjamin Thompson & Associates of Cambridge. One can lament, as this writer has (P/A, Feb. 1988, p. 24), the "malling" of yet another great public building here that once needed no justification other than its original and still vital function. But this seems ultimately a small (and now inevitable) price to pay for the opportunity once again to enter the place, to experience its great spaces, and to admire its many fine details.

Union Station's rebirth has also given the District of Columbia government and local developers high hopes for the area north of the station and east of its railroad tracks. For years a barren wasteland of abandoned or dilapidated warehouses and unused building sites, the ten-square-block area is now discussed in terms of its potential for more than 10 million square feet of office development. About 3 million square feet in office space is already under construction in this area.

The somewhat circular hope expressed by developers is that Union Station will provide a commercial draw for new office space, while the new development will give Union Station's shops the population they need (and do not now have) to sustain themselves. Unfortunately, most of this population, should it materialize, will be daytime office-workers; there is no housing, planned or existing, for blocks in any direction around Union Station. ***Thomas Vonier*** ■

P/A Art Director, Other Appointments

Derek Bacchus has been appointed Art Director of *Progressive Architecture*. He holds degrees from Parsons School of Design and Yale University and has previously worked as a graphic designer in the office of I.M. Pei & Partners, New York, and as Art Director of *KOS*, an art appreciation magazine published by Franco Maria Ricci, Milan. Lisa M. Mangano has been promoted to the position of Associate Art Director.

Mark Alden Branch has recently been promoted to Associate Editor, in charge of the P/A News Report. Senior Editor Daralice D. Boles, previously News Report editor, will now be responsible for feature articles. In other P/A staff changes, Vernon Mays has been promoted to Senior Editor in charge of Technics. ■

Haas Palazzo in Ft. Worth

There's nothing special about a fresh coat of paint; but when that paint transforms a flat-topped 1950s box into a Neo-Classical palazzo, that's like the man who bit the dog—it's news.

The building in question is the Tarrant County Civil Courts Building in Fort Worth, Texas, designed by the firm of Wyatt C. Hedrick and built in 1958. This square limestone volume, partially sheathed with aluminum fins, literally turned its back on the stately Renaissance Revival Tarrant County Courthouse next door. The 1895 Courthouse was restored by Burson, Hendrixs & Walls Architects/Ward Boggart & Associates, a joint venture, in 1983. And now a deft, witty trompe l'oeil mural designed by artist Richard Haas and painted by the American Illusion Company all but obliterates its uncivil neighbor.

W.D. Smith

Tarrant County Civil Court (left), before the Haas treatment.

Blackmon Winters

Haas mural appropriates angels from original building. Old courthouse is at right.

More than paint is involved: the mural was applied over a curtainwall structure of synthetic stucco designed by Dallas architects George C.T. Woo & Partners. Some $1.5 million for the structure and mural (no changes were made to the interior) was donated by the Sid Richardson Foundation, a charitable fund active in historic preservation and adaptive reuse in downtown Fort Worth in recent years.

According to Haas, the idea for the Civil Courts Building first came to him while he was working on Sundance Square, a group of commercial buildings south of the courthouse that were renovated in 1982 and include several Haas murals. On a visit to the office of financier Sid Bass, a Richardson Foundation board member, says Haas, "I saw [the Civil Courts Building] from the window and I asked him if it was the jail." Bass asked Haas "to think of something to do with it," he recalls. Work began in earnest in 1986, when Woo joined the project.

Hedrick's design for the Civil Courts Building was a curious hybrid of styles decorated with four monumental Art Moderne angels in bas relief and vertical aluminum fins, set into cantilevered limestone enclosures, that were to serve as operable sun shades. According to Tarrant County official Lynn Sale, however, the machinery never worked properly, and by the early 1960s the fins were stuck in a position that blocked out almost all sunlight. The stucco-covered panels that replace the fins actually allow more light inside.

Raised above the building's original red granite base, this curtainwall is decked out in faux granite, with utterly convincing early afternoon shadows that never move. The bas-relief angels, which were retained, now hover under tall Roman arches.

"We're very happy with the project," says Sale. "It gives us something good to look at, instead of what we had." But Tarrant County could change its mind, as it has at least once before. Sale cites a photo of the courthouse's copper dome, circa 1955, when it was painted silver and punctured with neon lights. "It's hard to believe they would do something like that to a fine old building," Sale says. "We had a heck of a time getting the paint off and repairing the dome." The new face of the Civil Courts Building is a fine piece of work, but if the folks in Fort Worth change their minds someday and want their 1950s building back, it's only skin deep.
Joel W. Barna ■

The author is editor of Texas Architect.

Landscape at MoMA: Missed Opportunity

The Museum of Modern Art in New York has never been particularly up to date in its interests or its programs, but rarely has the institution seemed so out of touch as it did in the two-day symposium "Architecture and Landscape in the 20th Century," which took place in late October. Even those in the audience who were not especially conversant in landscape design, present or past, surely knew something was amiss when they opened their programs to find a roster of 24 participants, only a handful of whom were practicing landscape architects or historians in that field.

Instead, MoMA relied on old standbys, such as art historian Robert Rosenblum, whose superficial lecture on landscape in Modern art could have been titled, "Can we find the color green in this picture?" or architectural historian Vincent Scully, who did his famous ode to the Aztecs—a great lecture but

(continued on page 20)

Mendelsohn Drawings at Cooper-Hewitt

Hundreds of drawings on display at the Cooper-Hewitt Museum in New York document the personal, expressionistic vision of the architect Erich Mendelsohn (1887–1953). Some of the most eloquent of these drawings are the tiniest—sketches of ideal buildings done on scarce paper as the young Mendelsohn stood guard in World War I. But even in the later studies for his many commissions, his work remains mainly small in scale, freehand, and visionary.

Mendelsohn emerged suddenly into world prominence in 1920 with his design of that archetype of Expressionist architecture, the Einstein Tower in Potsdam, Germany. In his freewheeling sketches of this period—in particular the one that appears on the exhibition catalog (top sketch)—it is easy to see intimations of Eero Saarinen's work 30 years later.

After the early 1920s, however, Mendelsohn's design shifted away from Expressionism toward the rectilinear forms of what was becoming the Modern mainstream—but with many prominent curves and occasional punctured bearing walls. Perhaps his most restrained building was his own house in Berlin, which has a serenity one associates with Scandinavian Modernism; completed in 1931, the house was vacated by the Mendelsohns in 1933, when Nazi Anti-Semitism induced them to leave Germany.

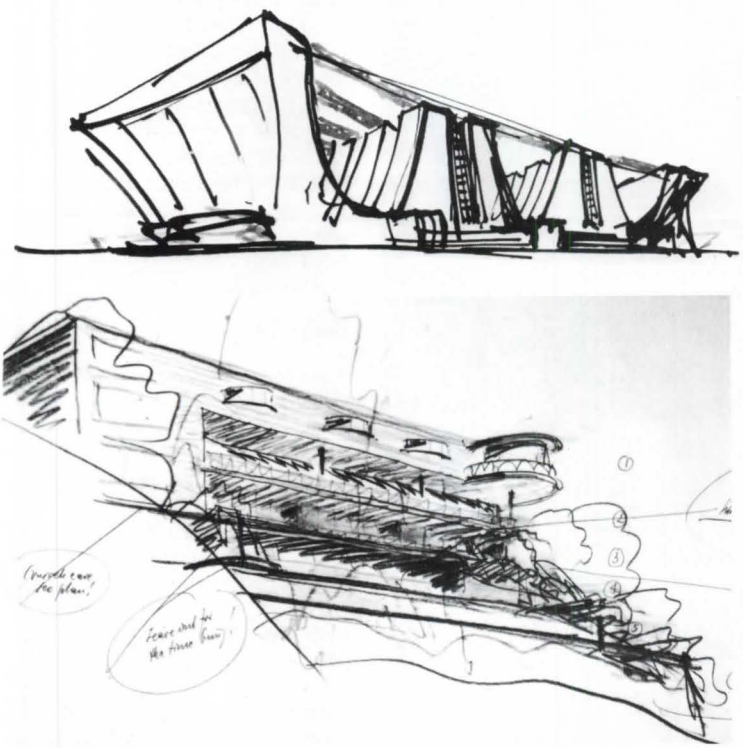
Once uprooted from Germany, Mendelsohn seems to have searched vainly for a new home—in London, Jerusalem, New York, and finally in San Francisco, where he spent his last seven years. While he produced a few fine buildings at each of these stops, he never reestablished the sustained output of his Berlin years.

It is thus appropriate, if ironic, that this exhibition originated in Germany—on the centennial of Mendelsohn's birth—and is made up entirely of drawings from the Berlin Kunstbibliothek, which acquired about 2700 of his sketches from his widow. This institution continues to add to its Mendelsohn archives; the Berlin show included some models and other material that is not displayed in New York.

A small but effective adjunct to this show is a video presentation, which illustrates his ideas through his drawings and with photographs of both his work and his sources of inspiration, such as desert landscapes. The video makes excellent use of vintage black-and-white stills, drawing strength from their fine quality.

This exhibition will remain on view through January 8, 1989.

John Morris Dixon ■



Mendelsohn drawings from Cooper-Hewitt: top, a fantasy from 1914; above, Russell House, San Francisco, 1949.

Landscape *(continued from page 19)*
hardly relevant to the subject at hand—and Kenneth Frampton, who concentrated on Modern architects who dabbled in landscape.

When these and other concerns of a more contemporary nature were voiced from the floor by landscape architect Martha Schwartz, her remarks were widely misinterpreted as evidence of a "turf war" between architects and landscape architects. Yet Schwartz herself has no such quarrel with architects, as evidenced by her ongoing collaborations with architect Bernardo Fort-Brescia of Arquitectonica. Her point—that landscape architecture is not now, if it ever was, simply a question of extending architecture into the landscape as architectural historians might have it, or of preserving the earth, as the ecologists contend—remains a subject for future symposiums. The published transcripts of this event are sure to include excellent lectures by participants such as Leo Marx, who was the first speaker to raise the pressing problem of designing the suburban and exurban landscape, or Marc Treib, who delivered a concise but comprehensive history of the garden in the ten minutes allotted him. It is to be hoped, however, that the transcripts will also include the audience questions that followed scheduled talks, wherein could be found a hundred subjects for fruitful research.

Daralice D. Boles ■

MASS MoCA *(continued from page 17)*
tory buildings in North Adams, Mass., into the Massachusetts Museum of Contemporary Art. The team's submission, one of 23 reviewed by the museum's executive planning group, was not a specific design proposal but a "statement of approach" to the problem of rehabilitating the structures and relating them to the adjacent downtown area of North Adams, a city of 18,000 in Northwestern Massachusetts.

The other architects submitting proposals to the open competition offered plans of varying specificity. Coop Himmelblau, with Michael Sorkin, proposed to top the complex with a colossal metal sculpture. Cesar Pelli & Associates suggested a courtyard tower to echo the factory's clock tower, and Gae Aulenti simply offered a "firm brochure" detailing her past projects. Others named as semifinalists included Gwathmey Siegel & Associates, Renzo Piano Architects, Robert A.M. Stern Architects, and The Architects Collaborative.

Part of the team's job is to conduct a feasibility study for the 780,000-square-foot, $72 million museum. The Commonwealth of Massachusetts has pledged $35 million for the project, subject to approval of the feasibility study, which should be completed in the spring of 1989. At that point, the development commission sees the possibility of a further round of design competitions. ■

John M. Kuykendall

MASS MoCA site in North Adams.

Saturday *(continued from page 17)*
rials to create a cool, expansive space. CorryHiebert hired lighting designer Peter Barna to do its "twinkling" display window, which was one of the most distinctive in the IDC. Back in Manhattan, Vignelli Associates' design for the Steelcase Design Partnership was conceived as a flexible setting for exhibitions, seminars, and other activities.

In office furniture, the current buzzword is "architectural." Systems panels are getting more wall-like all the time, with rather literal-minded embellishments: Haworth's pedimented Places system; AGI's Spicuzza collection, with its moldings and Roman grilles; and Steelcase's "rusticated" accent panel are a few examples. At Herman Miller, British designer Geoff Hollington's Support Cabinets, introduced at NEOCON, gave us another reason to appreciate the Ethospace system.

In product design, Modernism and historicism were running neck and neck this year. KnollStudio's lounge seating collection by Trix and Robert Haussmann and Vignelli Associates' Serenissimo tables at Atelier International offered new versions of classic Modern designs, while Kliment/Halsband's office furniture at CADSANA and Wayne Braun's Ribbon Edge casegoods series at HBF took a more traditional stance. At Howe, Niels Diffrient's folding tables carried the flag for no-nonsense functionalism, while at Interna Designs, new furniture by restaurant design whiz Adam Tihany (who also designed their showroom) and Richard Penney embodied an upwardly mobile eclecticism. ***Pilar Viladas*** ■

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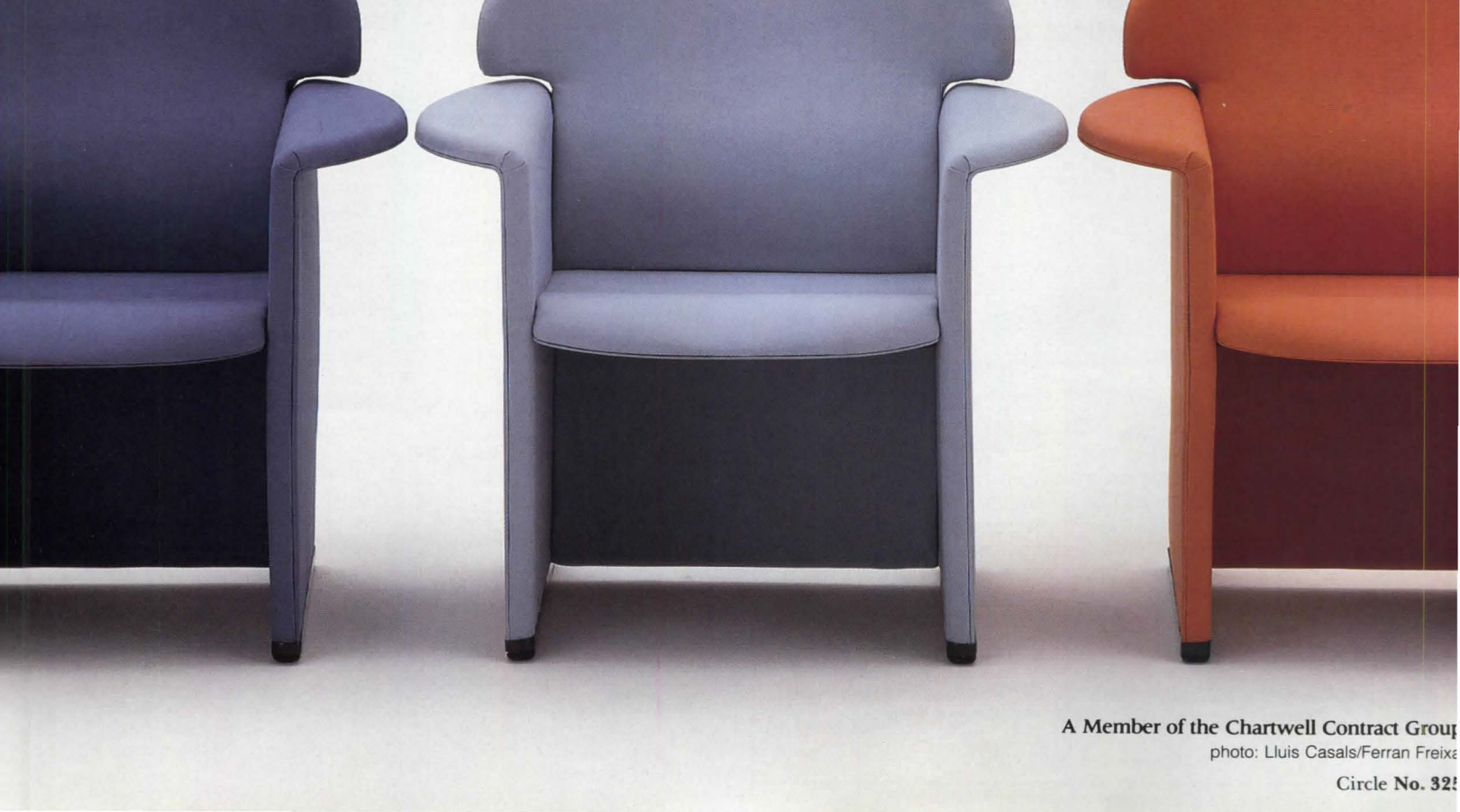

A Member of the Chartwell Contract Group

photo: Lluis Casals/Ferran Freixa

Circle **No. 325**

Burgee *(continued from page 17)*

The CBC has been looking to consolidate its Toronto operations for 30 years. At last count, there were 3300 employees working out of 24 scattered locations in the city, the majority of which are leased. Vacillating political support and the cost of building a complex technical facility combined to make a new building unlikely until the CBC joined the ranks of financially strapped institutions turning to private developers for help. In this case, the CBC offered the Cadillac Fairview Corporation a choice 9-acre downtown site purchased in 1978 as bait. The CBC will retain ownership of the site and lease it to Cadillac Fairview, who will develop the entire block and then lease the Broadcast Centre space back to the CBC. The Burgee and Johnson building will be completed in 1992.

In an apparent effort to hedge against controversy, the CBC did not make the design public until ground-breaking day in October. Their concern was justified. Toronto deserves better than Burgee and Johnson's giant essay in Deconstructivism via Peter Eisenman. The Broadcast Centre is a glass-skinned colossus in a plaid overcoat, whose white supergrid is laid over a secondary red grid, offering plenty of chic, zero sense of place. In the spirit of Deconstructivism, the style that never was (P/A, Aug. 1988, p. 25), three big rectangular boxes, each containing rooftop television studios, seem intent on escaping the frame. Of these, the most prominent slices down the main façade at an angle, violating the grid. Further disturbances, in the interest of disguising bulk, are created by huge, projecting rectangles of green reflective glass on two sides, and an off-center, mirrored-glass cylinder marking the principal entrance. Burgee called the slick, skewed package "a rethinking of civic building." Raj Ahuga, his partner in charge, correctly defined it as "a big factory." ***Adele Freedman*** ■

The author, a regular contributor to P/A and Canadian publications, is design critic for The Globe and Mail *of Toronto.*

Europeans *(continued from page 17)*

cation of trends nor the consecration of new stars. The symposium was designed to present architectural practices in early—but different—stages of their developments, and to expose students and the general public to works that are marked by an exceptionally rigorous attitude to creation and to practice.

The two women and fourteen men came from seven countries: France (Patrick Berger and critic Jacques Lucan); England (critic Richard Burdett, and Eric Parry); Austria (Gustav Pichelmann and critic Dietmar Steiner); Spain (Edward Bru and Josep Lluis Mateo); Italy (Gabriella Loll Carmassi and, present only in the catalog, Francesco Venezia); and Switzerland (Marie-Claude Betrix; Jacques Herzog, and Roger Diener).

Their work is varied, and while it tends toward the smaller type of architectural commission that one associates with young architects—domestic renovations, restaurants, stores, adaptive reuse, and, on the larger end, new villas and schools—the rigor of these works makes them anything but typical.

Naming all the things that were absent allows some easy, but partial, distinctions to be made between these works and those of preceding European generations. Simple historical and historicist references are absent, as are more sophisticated deductions from typological conditions. History appears in this work more as a continuity and as a cultural reference shared by client and architect.

Resistance to the temptation of imagistic design is reflected in the texts of the catalog that accompanied the display of their works and was underscored by the drawings they chose to illustrate their talks: almost no color renderings or perspectives and an abundance of office drawings and black and white photographs.

The three critics participating in the symposium stressed how the cynical appropriation of contextualism and historical memory, whether in London, by developers and the large commercial firms they employ, or in Vienna, by tourist-oriented clients, is creating a novel dilemma for young architects. They strongly implied that only through the rigor seen in the work shown here will this crisis be survived. The respective descriptions of the situation of practice in Europe (Lucan), Vienna (Steiner), and London (Burdett) were models of architectural criticism, and cautionary tales of how dangerous, as well as liberating, it is to practice in the 1980s, in Europe—or anywhere. ***Helene Lipstadt*** ■

The author, an independent curator and critic, recently organized the exhibition, "The Experimental Tradition: Twenty-Five years of American Architecture Competitions, 1960–1985."

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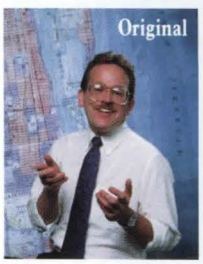

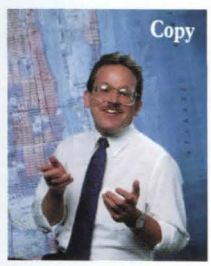

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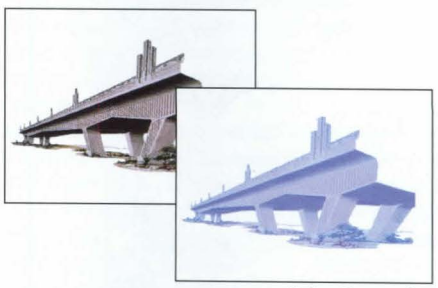

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Milan '88: Perils of Pluralism

To the over 135,000 people who attended this year's Salone del Mobile in Milan (September 14–19), the overall design picture must have looked rather fuzzy.

This was the foreign exhibitors' year (they alternate with office furniture) in more ways than one; they injected some novelty into an otherwise quiet fair. Spanish manufacturers such as Akaba and Casas, and British companies like SCP, attracted lots of attention, as did Dutch manufacturer Pastoe and Swiss companies Rothlisberger and WOGG, both of which showed designs by Trix and Robert Haussmann.

Among Italian companies, there was something for everyone. The historicist trend was represented by Acerbis International's Onda Quadra wood storage cabinets, and Cecotti's graceful wood furniture, for example, while Driade's Aleph carried the flag for the New Wave with Toyo Ito's surprisingly sensual expanded metal chaise.

It was startling to see so many copies of Antonio Citterio's 1986 Sity seating system for B&B Italia. One of this year's few inventive twists on such variable-component seating was Zanotta's Europa.

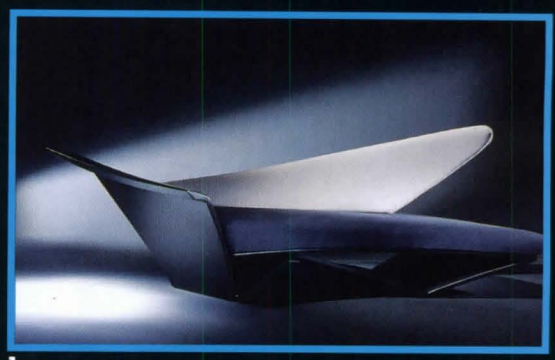
Tables that were mechanical in looks if not always in fact appeared at Molteni, Bieffeplast, Cappellini, and B&B, among others.

Zaha Hadid's glamorous but uncomfortable sofas for Edra were introduced with more fanfare than a Hollywood premiere, and the ubiquitous Philippe Starck promoted products such as his stacking chair for Kartell and table lamp for Flos.

Euroluce, the fair's lighting exposition, seemed a bit lackluster this year. Exceptions were Luci's Poe modular spot lighting system; Ingo Maurer's Tijuca halogen light; Artemide's elegant Tebe lamp; and Luce Plan's engaging On-Off table light. Venerable Rationalist architect Gino Pollini created a lyrical lamp for Fontana Arte that looked like a music stand.

Outside the fair, manufacturers vied for the Most Imaginative Venue prize. Alias occupied a theater; Zeus took over an old factory; Flos showed its new lights in a palazzo; and Pallucco, the clear winner, displayed its products in an abandoned slaughterhouse. So much for showroom design.

Pilar Viladas ■



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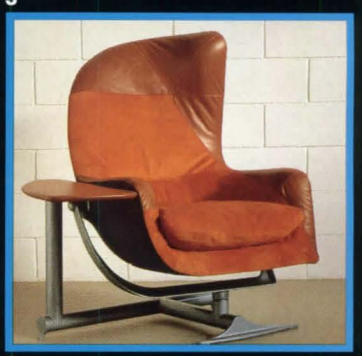
Leo Torri



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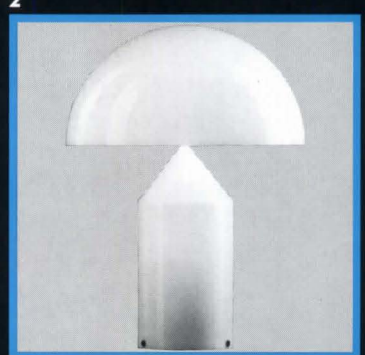

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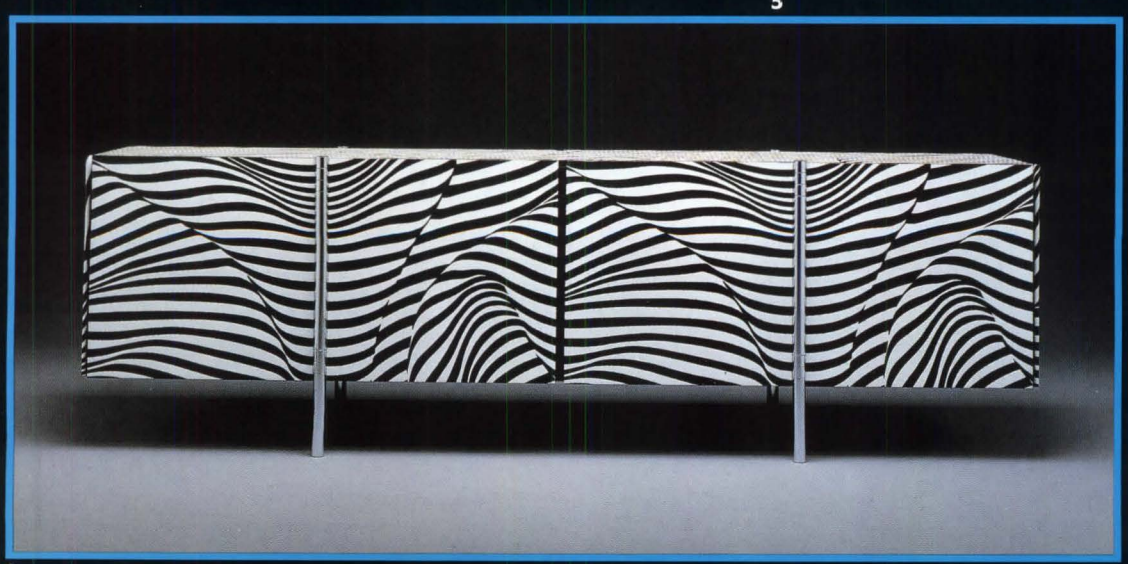
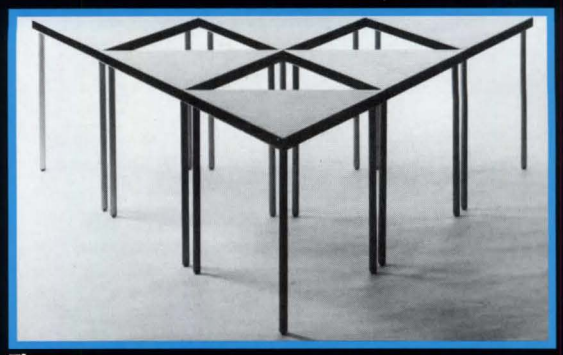


6

Zaha Hadid's Projection Sofa (1) for Edra has a fiberglass structure with padded seat and backrest. Kartell introduced Philippe Starck's Dr. Glob (2), a stacking chair with a polypropylene seat and front legs, and steel tube backrest and back legs. Luce Plan's On-Off table lamp (3), designed by Alberto Meda, Franco Raggi, and Denis Santachiara, has a gravitational switch that turns the light on and off depending on which way the lamp is tilted. Vico Magistretti's Ghost table lamp (5) for Oluce is now available in opaline acrylic. Its mainstream Modern sensibility parallels that of Trix and Robert Haussmann's sideboard (6) for Swiss Company WOGG, which has, however, a distinctly Post-Modern twist: a swirling faux-fabric laminate exterior. Modernism of the 1950s is given a contemporary makeover in Oscar Tusquets's Vaiven lounge chair (4) for Spanish manufacturer Casas. The chair, which swivels, has a writing arm that converts to a footrest.

At this year's Milan Furniture Fair, Italian design looked solid but unsurprising, while the foreign exhibitors offered some novelty.

7a



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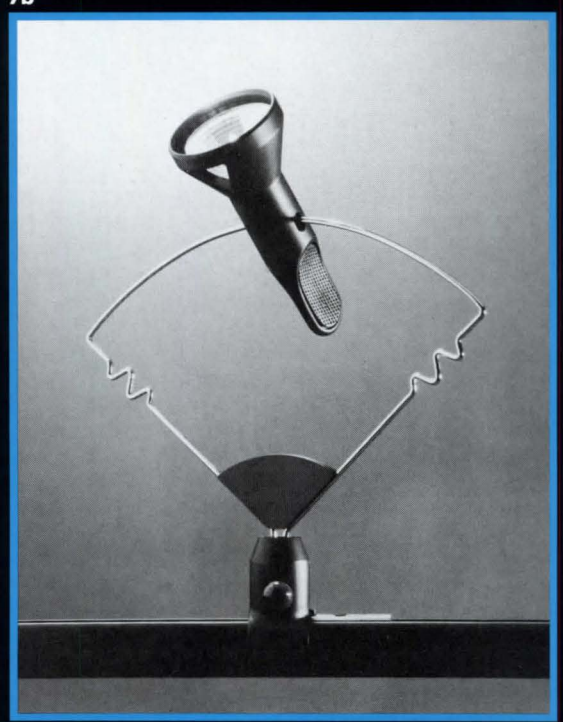
Aldo Ballo



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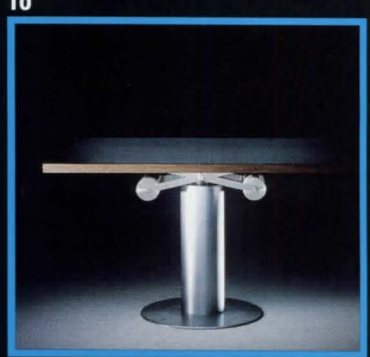

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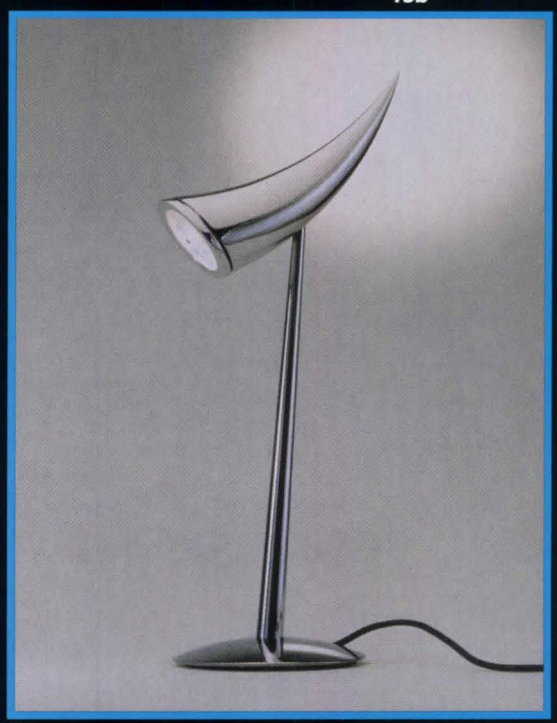
14

GINBANDE Design's Uwe Fisher and Klaus-Achim Heine created Tabula Varia (7 a, b), a table of plywood and aluminum pieces joined by nylon belts that allow a variety of configurations. It was shown outside the fair at Zeus. Artemide's Tebe halogen wall lamp (8), designed by Ernesto Gismondi, has an aluminum structure and sandblasted glass diffuser. Luci's Poe (9), by Giugiaro Design, is a low-voltage, modular spot system, wall or track mounted. Bieffeplast's Clack folding table (10), by Michele De Lucchi, is made of anodized aluminum. De Lucchi's Tecnico table (11) for Cappellini has adjustable balancing mechanism. Nigel Coates's Noah chair line for British company SCP Ltd. (12) is made of carved ash. The carbon-fiber Softlight chair (13), by Alberto Meda for Alias, has elastic fabric wrapped around its seat and back. Mario Bellini's Onda Quadra wood cabinet (14) for Acerbis International has five tiers that pivot independently.

15a

15b

16



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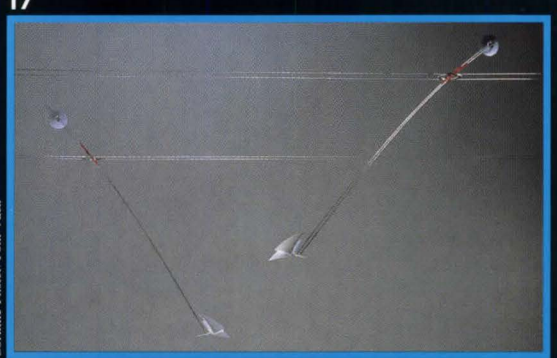

Corinne Pfister/Tom Vack

20

21

Zanotta's Europa sofa (15 a, b), designed by Gianfranco Gualtierotti and Alessandro Mazzoni delle Stelle, has movable arms and backrests. For Dutch company Pastoe, Shiro Kuramata designed a chair (16) with a chrome frame and ash-veneered seat. Philippe Starck's Ara table lamp (17) for Flos is chrome plated, with a dichroic bulb. Cecotti's wood table and armchair (18) were designed by Roberto Lazzeroni and Alessandro Celleno. For Molteni, Luca Meda designed Poggio (19), a height-adjustable, tilt-top oval side table. Tijuca (20), by Ingo Maurer with Bernhard Dessecker, Bernd Axel Kluge, and Franz Ringelhan, is a halogen light fixture. The winner of B&B Italia's Sity competition was the Meta table (21), with a lacquered wood base and pivoting glass top, designed by Leo Aerts and Ingrid Wijnen.

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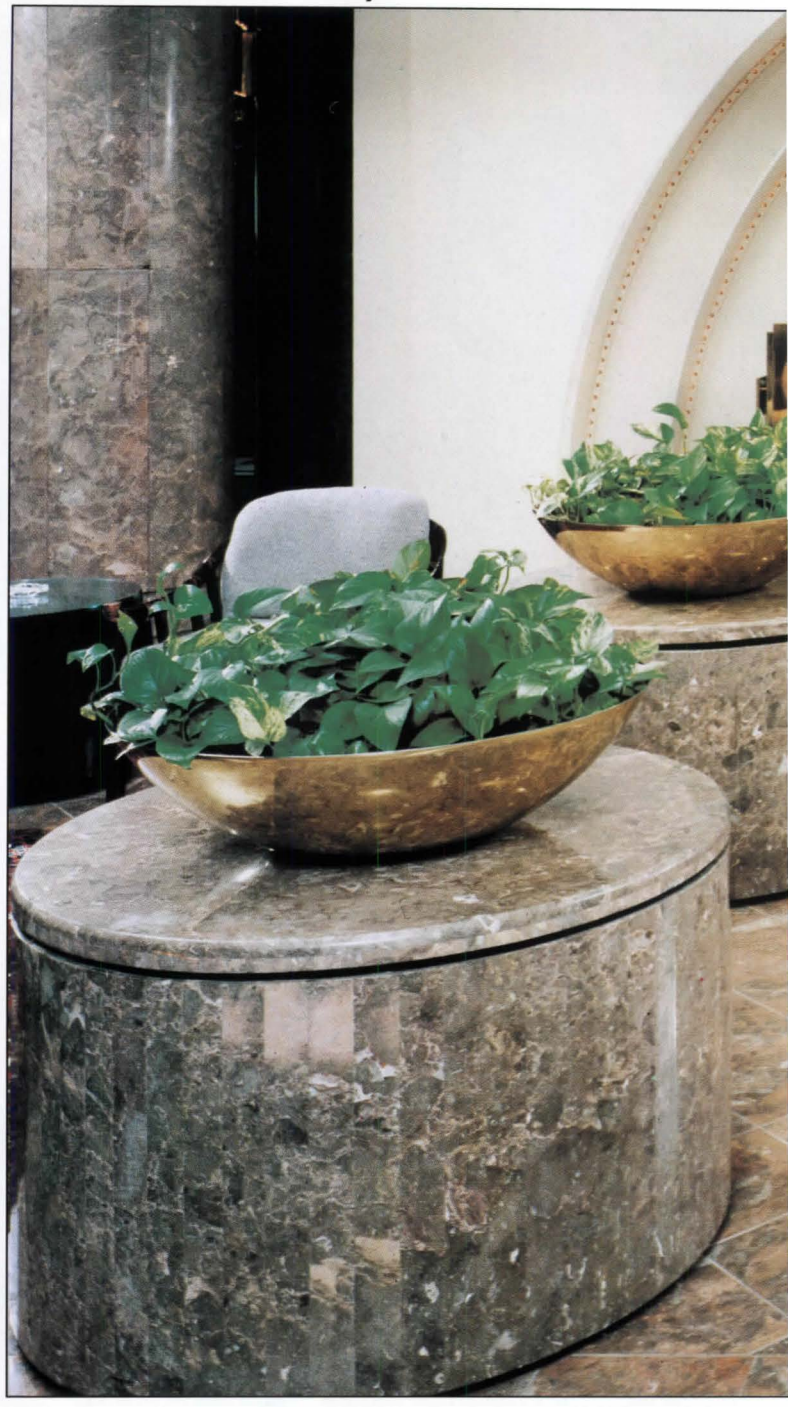
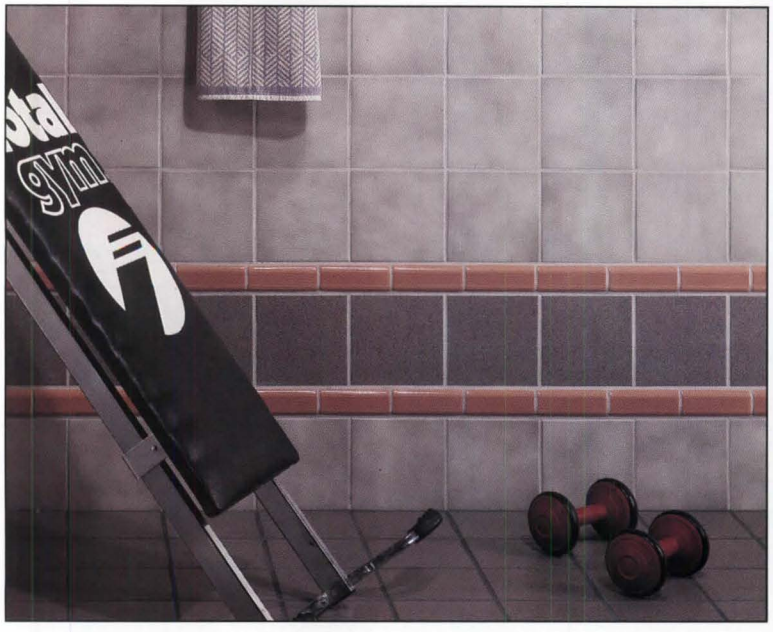


And Into The Gym



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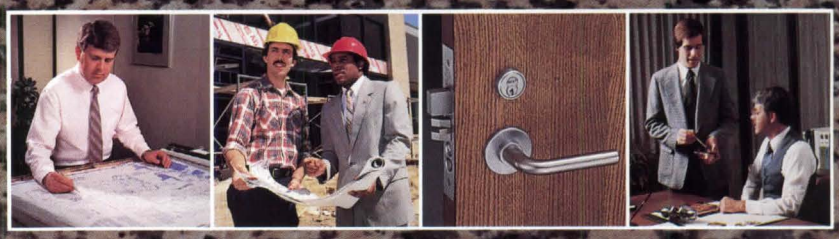

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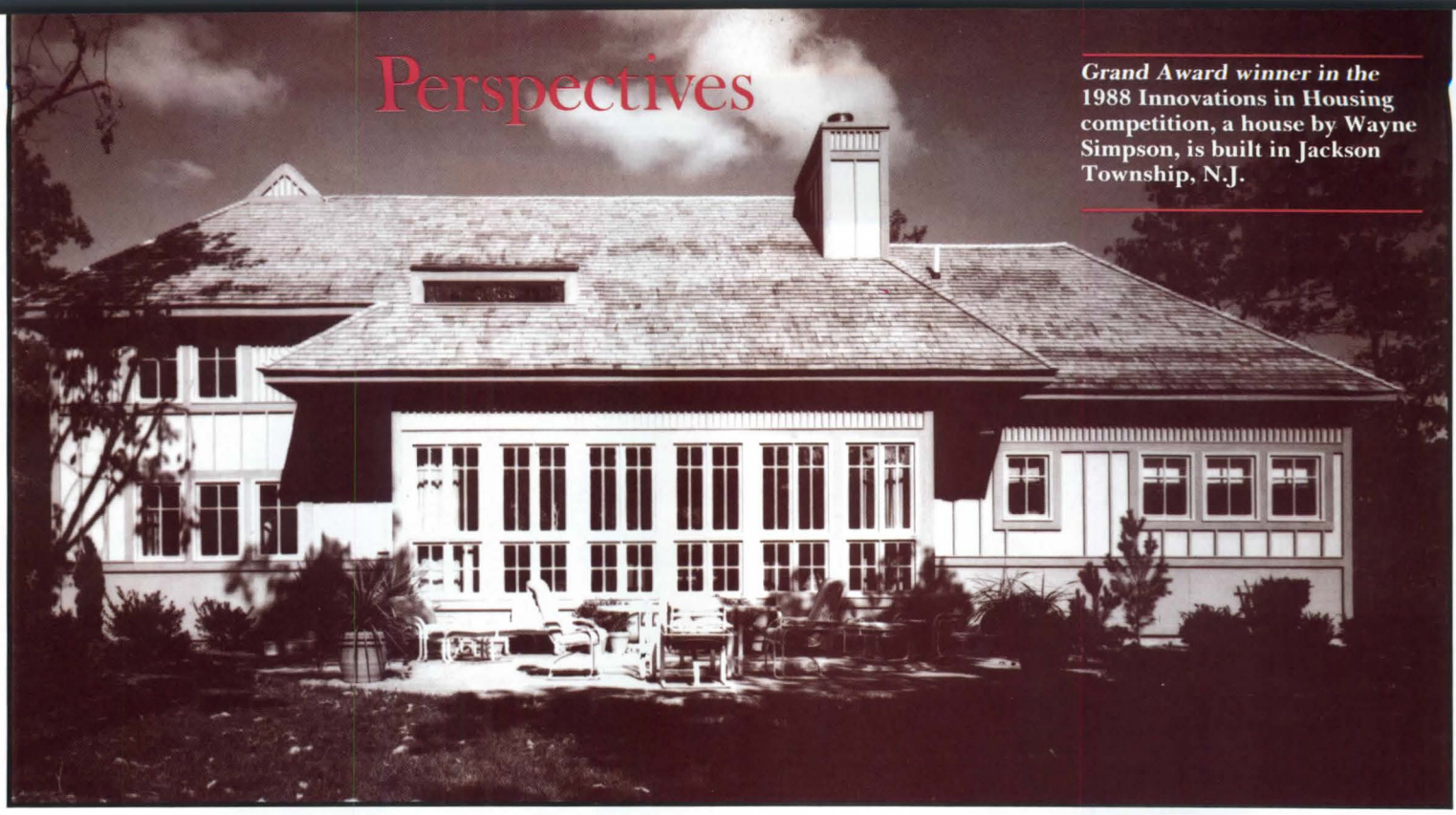
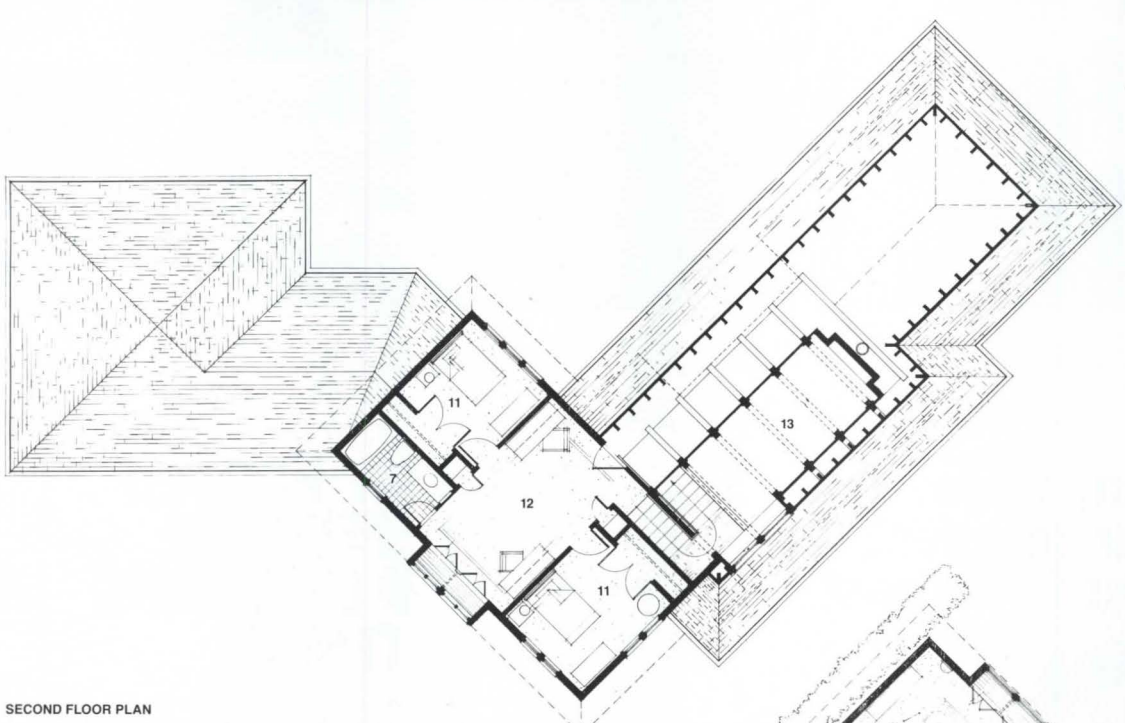
Perspectives



***Grand Award winner in the* 1988 Innovations in Housing competition, a house by Wayne Simpson, is built in Jackson Township, N.J.**

Matt Wargo



SECOND FLOOR PLAN

1 GARAGE
2 FAMILY ROOM
3 KITCHEN
4 DINING
5 ENTRY
6 LIVING
7 BATH
8 DRESSING
9 CLOSET
10 MASTER BEDROOM
11 BEDROOM
12 CHILDREN'S ROOM
13 UPPER LIVING

FIRST FLOOR PLAN

Innovation by Tradition

When the jury for the 1988 Innovations in Housing awards competition met last February, it was confronted, not surprisingly, by a number of projects that sought to recall a past beloved vocabulary. This is definitely the case with the winner of the Grand Award, a house design by architect Wayne Simpson of Philadelphia, but his house does so far more successfully than other entries. Simpson's design is unabashedly Wrightian in mood, with a dignified air that caused one juror to remark, "It's a house you'd love to live next door to if you couldn't live in it."

In its plan zoning, the house is admirably clear: At the ground level it is divided into a living suite and a master bedroom suite, with the children's suite on the second floor. The living suite comprises a living room, dining room, kitchen, and family room, with a two-car garage attached by a link housing the laundry equipment. Stone on the terrace off the living room was originally designed to continue inside to form the fireplace hearth and then continue back to the foyer and the front porch. Most of the interior part of this feature was eliminated, however.

Centered around its own study/living area the second-floor children's suite includes two bedrooms and a bath. Ceilings in these bedrooms are lower than eight feet, partially because of the roof slope, but are still comfortable for adults; the children's study/living area has a

(continued on page 32)

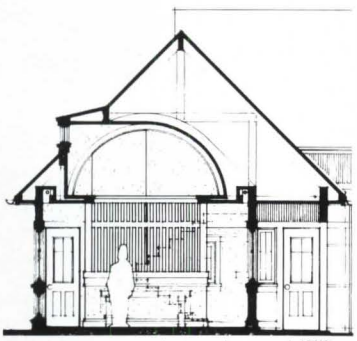
Perspectives *(continued from page 31)*

higher than normal ceiling, and seems an ideal place for the activities centered there.

Appropriately, the most impressive space is the living room, with its barrel-vaulted double-height ceiling and its front and back walls lined with windows. Its actual construction is fairly true to the original design, although an eyebrow-shaped dormer got modified into a shed for ease of construction, and some of the architect's wood and stone detailing was either deleted or somewhat simplified. This room, like most of the others, was severely overdecorated for the purposes of the planned open house events. It is not hard, however, to picture the colors and finishing touches the architect had preferred.

Also reasonably true to the original design, the exterior skin of the house is plywood; cedar battens are closely spaced on the top wall bands, above another band where they are less closely spaced, and finally a base where they are omitted entirely. Finished in tones of tannish gray and with a cedar shingle roof, the house reveals its materials accurately.

Innovations in Housing is co-sponsored by the American Plywood Association, the American Wood Council, *Better Homes and Gardens, Builder,* and *Progressive Architecture* magazines. Jurors for the 1988 awards were: William Nolan and Thomas Jackson, *BH&G;* Cliff Pearson, *Builder;* Boston architect Claude Miquelle; David Wolff of the Union Valley Corporation (builders of the winning house); and James Murphy of P/A. ■



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2. Special sash construction. Why? For structural strength. And it's designed so that the sash construction holds together on both the interior wood parts and the exterior aluminum extrusions.

3. Reglazeable sash. Why? Because occasionally glass does get broken. So why replace the entire sash when all you have to do is put in a new insulated glass unit?

4. Pre-finished extra-heavy aluminum extrusions. Why? Our extrusions add structural strength to all our products so joining them together at the top, bottoms, or sides is simple. And EAGLE windows are superiorly rated for commercial construction.

5. Low-air infiltration. Why? Because we want our windows to be efficient where it counts - between the sash and frames. So we search for the latest and best weatherstripping materials to work in our double- and triple-weatherstripping systems. Other companies try to change their glazing -- but if the windows leak between the sash and frames, changing the glazing won't help.

6. Low-E EAGLE Maximizer Glass. Why? Because it's a simple way to increase efficiency. And we offer EAGLE Maximizer Glass in two ways -- as part of our dual-sealed insulated glass unit and as a separate add-on panel for some products.

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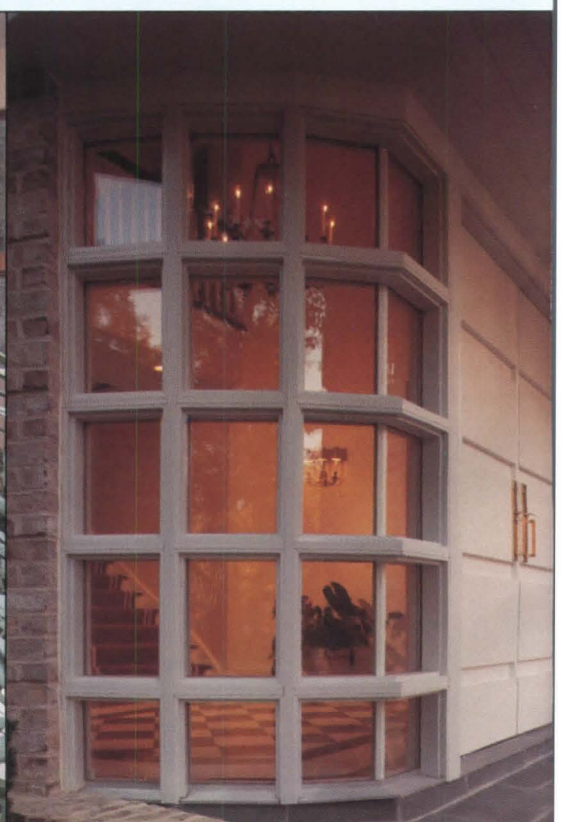

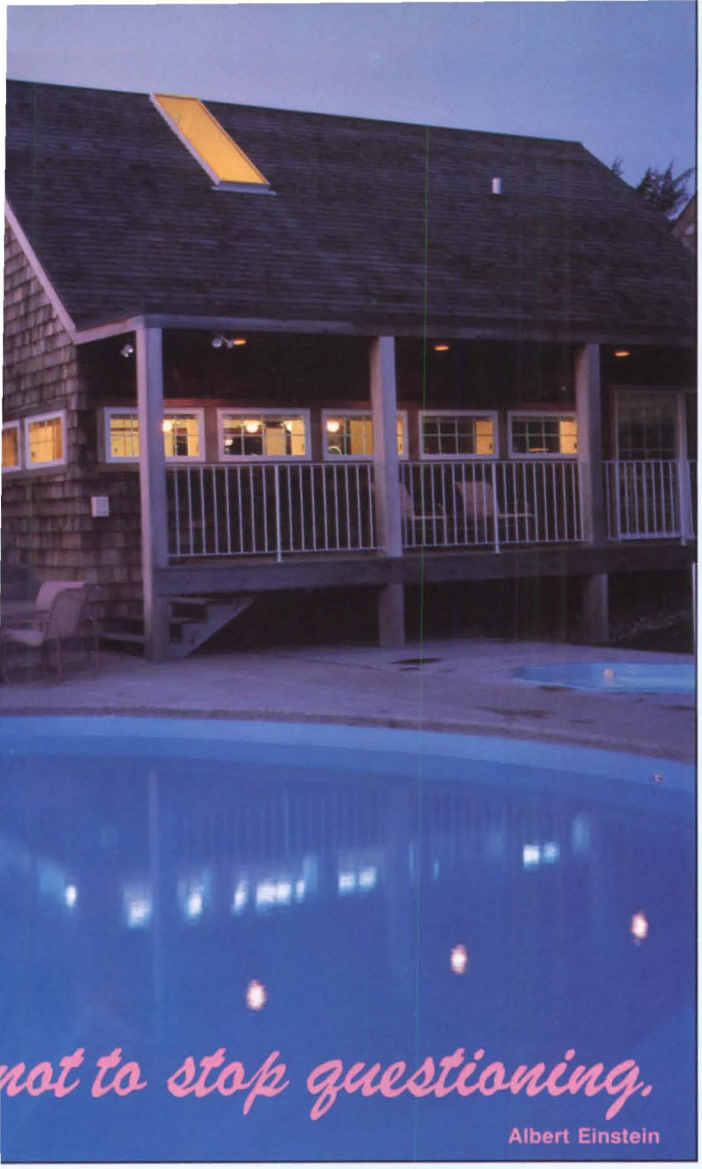

7. The EAGLE Shade System. Why? Because you still have the advantages of true dual-sealed insulated glass as well as an interior triple-glazing panel. The EAGLE Shade is placed between the insulated glass unit and the interior glass panel so it remains dust-free.

8. Modular sizing. Why? For simple planning in new or replacement applications -- in both commercial and residential construction. Including frame or masonry.

9. Design flexibility. Why? So that you can let your imagination soar. EAGLE Windows offer almost limitless combinations and special shapes all built with our patented construction. And trim accessories are pre-finished so that your entire job is low-maintenance.

Still questioning? Yes, we are. And as new window technology comes out, we question it too. Because we want only the features that are practical, affordable and permanent. Compare EAGLE Windows today. Why? **Because if you don't have EAGLE Windows, you've settled for less!**

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"I like the creativity the windows offer," says Tom Kosonen, architect, Coram, New York. "The geometric utility frame as well as the standard shapes give me a lot of design flexibility. I like the low-maintenance exteriors and the insulating value of the glass, but what I really like is the wood inside rather than a vinyl--so I can do classic wood interiors or sheetrock returns. I've specified EAGLE for three years after I did a window comparison." The architect designs custom homes from $500,000 up.

You are today where your thoughts have brought you; you will be tomorrow where your thoughts take you. James Allen

Joe Jazwinski, J.Z. Griffin, Inc., Hinsdale, Illinois, says, "We give our customers a choice of leading wood windows--82% choose EAGLE! In fact, I like them so well I used them in my own home. We also like the Low-E glass they offer and we use EAGLE in the smaller homes we build as well as the larger ones." The company custom designs and builds homes from 1800 sq. ft. to 14,000 sq. ft.

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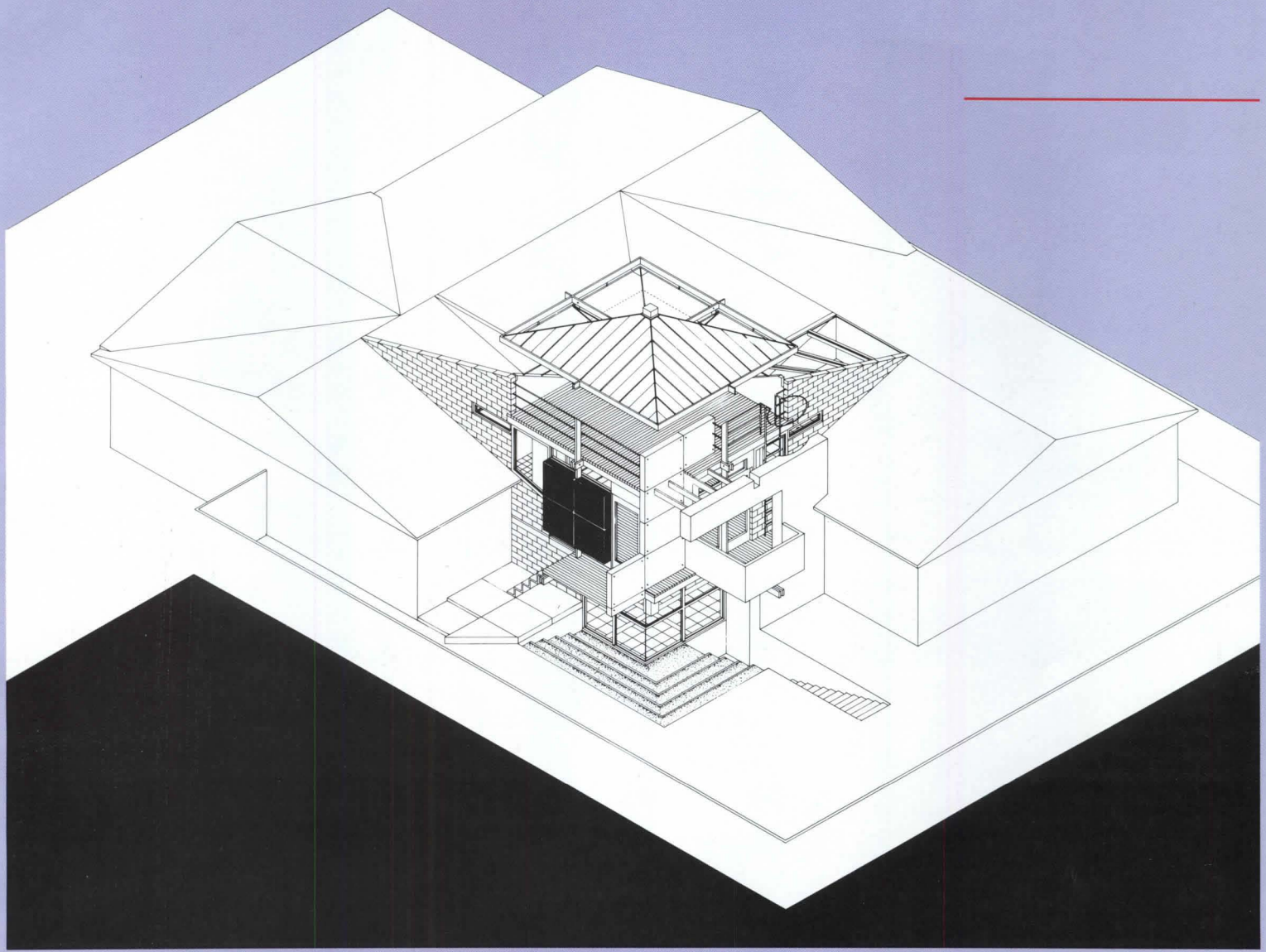
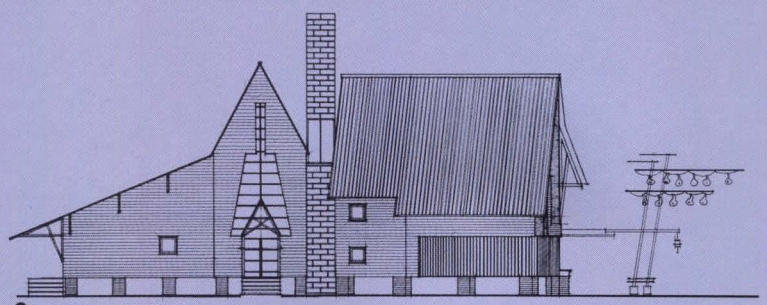
In Progress

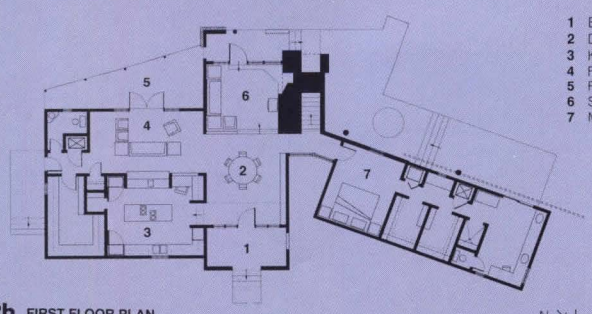
Houses in progress from Mississippi to Italy reflect a variety of programmatic and formal approaches to residential design.



1 AXONOMETRIC



2a NORTH ELEVATION

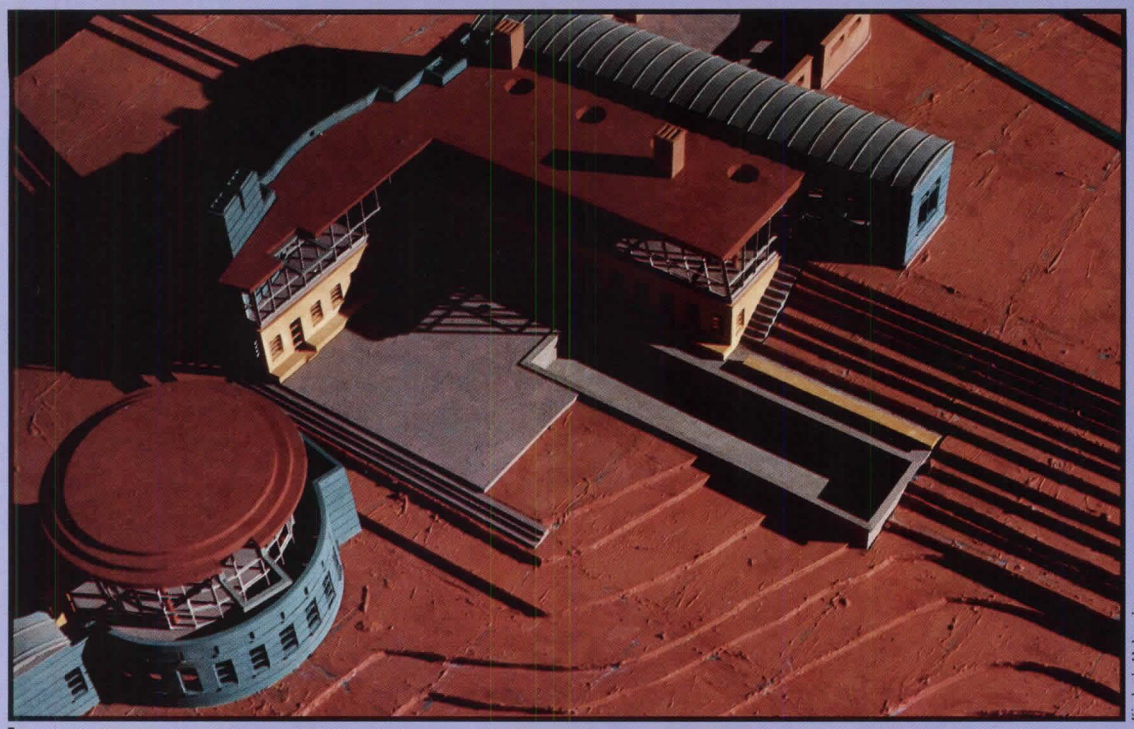


2b FIRST FLOOR PLAN

1 68 Convertible house addition, Harvey, La. *Architects: MC², New York.* A library/retreat, sleeping loft, and rooftop deck with removable canvas shelter (inspired by the client's 1968 Mustang) make up this addition to a ranch house on a small suburban lot outside New Orleans. The library is placed four feet below grade to increase privacy. The addition is built around a central column from which the upper floors are cantilevered. Construction should begin in February.

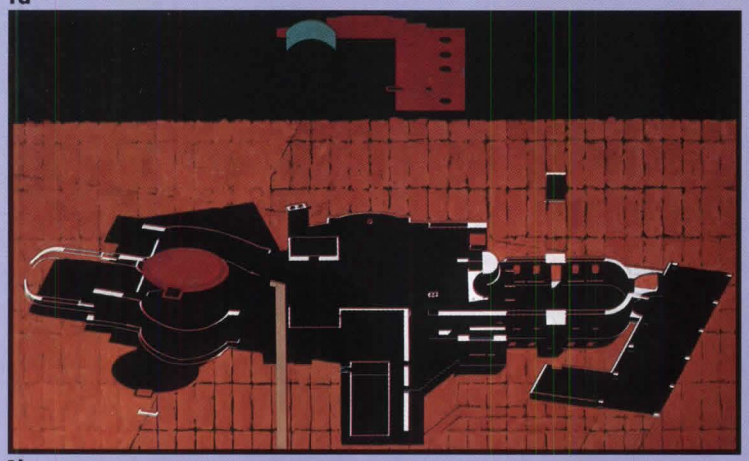
2 House on the Tallahatchie River, Leflore County, Miss. *Architects: Mockbee-Coker-Howorth, Jackson, Miss.* This house in rural Mississippi employs vernacular elements characteristic of the area. Living areas are concentrated in one wing, bedrooms in the other. The sculptural element at right in the elevation (2b) is a set of gourds hollowed out for purple martins. Construction begins in February.

(continued on page 34)



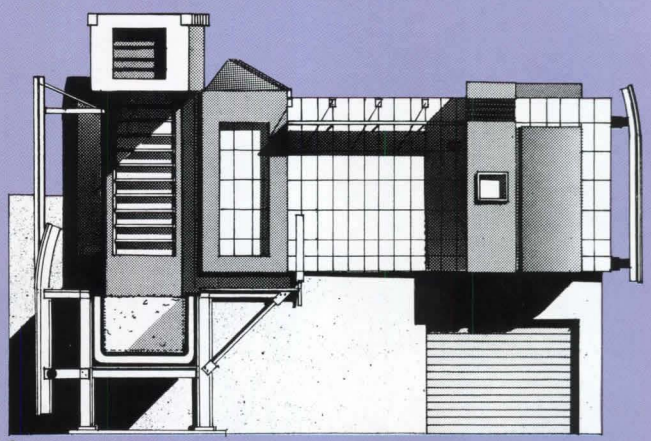
1a

Kimberly Holcombe



1b

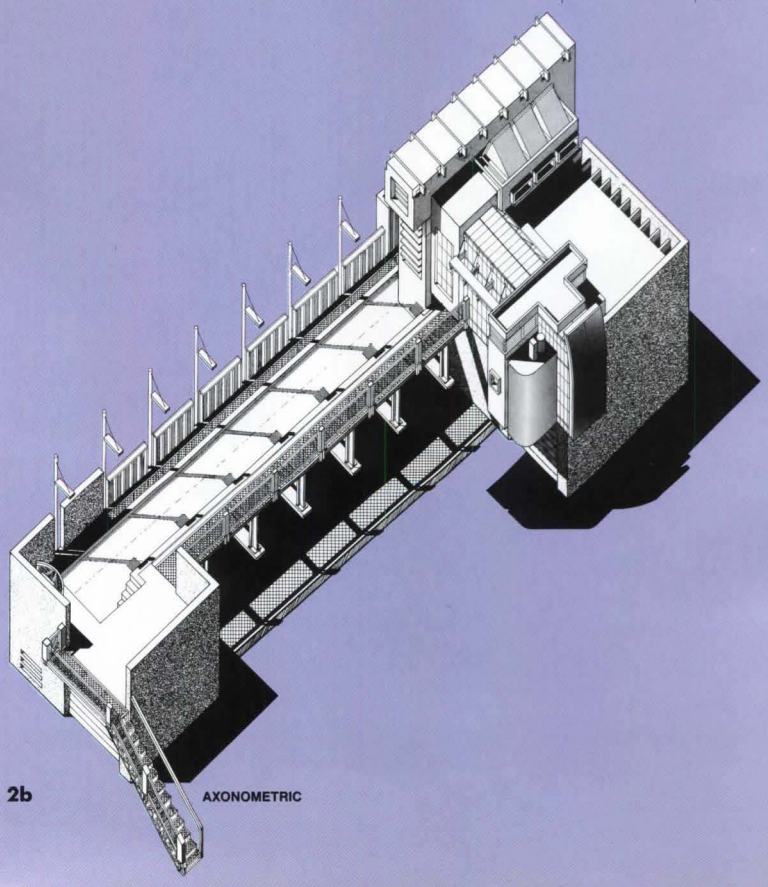
In Progress *(continued from page 33)*
1 House at Buzzards Bay, South Dartmouth, Mass. *Architects: Brian Healy, in association with Charles B. Crowley III, Cambridge, Mass.* Sited on a sloping wooded lot overlooking Buzzards Bay, this house contains an upper wing (1b, right) for the family's children and their guests, and a lower wing for the owners and their guests (1b, left). A series of three outdoor courts, beginning with the entry court at far right (1b), provide increasing levels of privacy. In the upper wing, bedrooms are placed below the L-shaped, window-walled living area. The lower wing's drumlike structure is a two-story living area; an attached rectangular piece contains the master suite. The structures are clad in board-and-batten siding and standing-seam metal roofing. The house will be under way in the spring of 1989.



2a SOUTH ELEVATION, STUDIO

10'/3m

2 Private Studio, Venice, Calif. *Architects: William Adams Architects, Santa Monica, Calif.* This private apartment with office and storage space occupies a triangular parking lot at a major intersection in Venice. The building is divided into two volumes—a storage building (2b, bottom left) and a studio, on the corner (2b, upper right; 2a) linked by a second-floor lap pool and sun deck. To preserve privacy, light is filtered into the studio through skylights and translucent glass; the only view windows are located on the second level facing the lap pool. The structure's cladding, inspired by the industrial character of the area, is of reinforced concrete panels, concrete masonry, and Cor-Ten steel. Construction will begin in 1989.
(continued on page 36)



2b AXONOMETRIC

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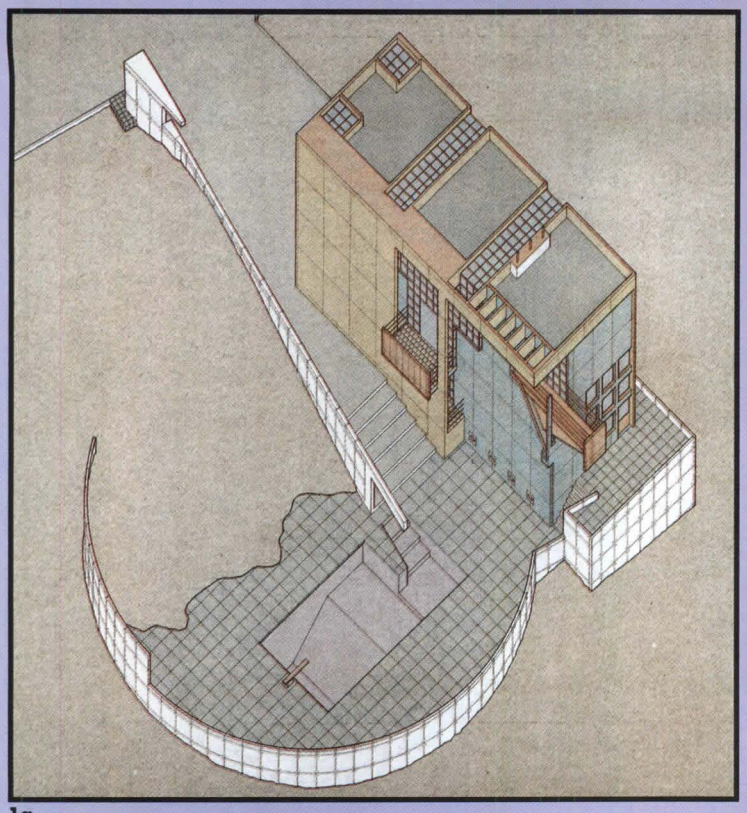
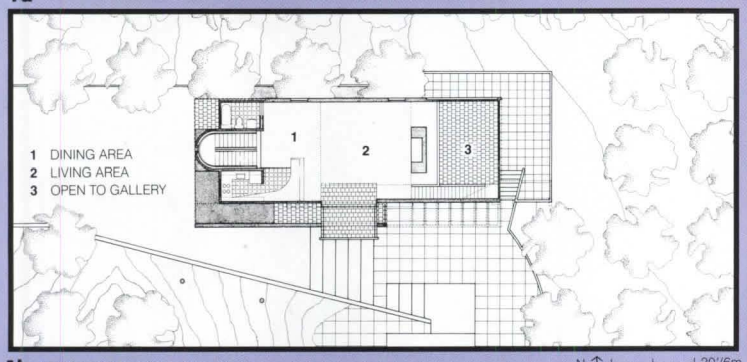
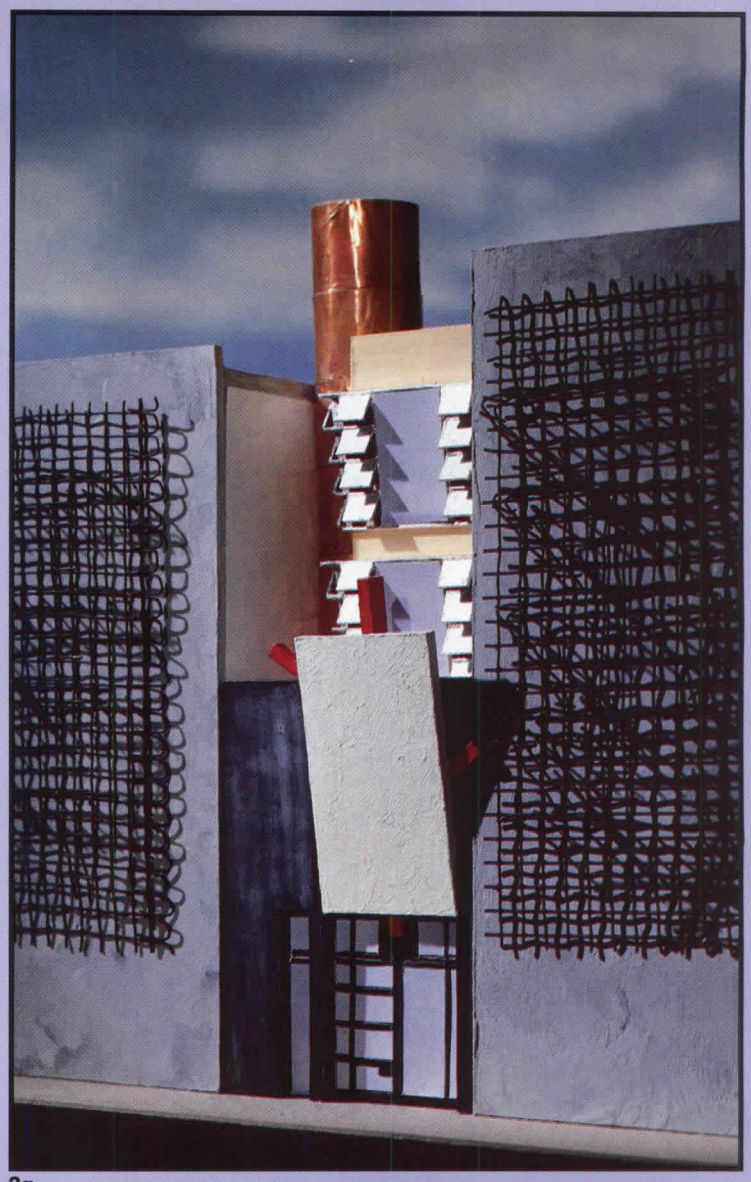


1a



1b SECOND FLOOR PLAN

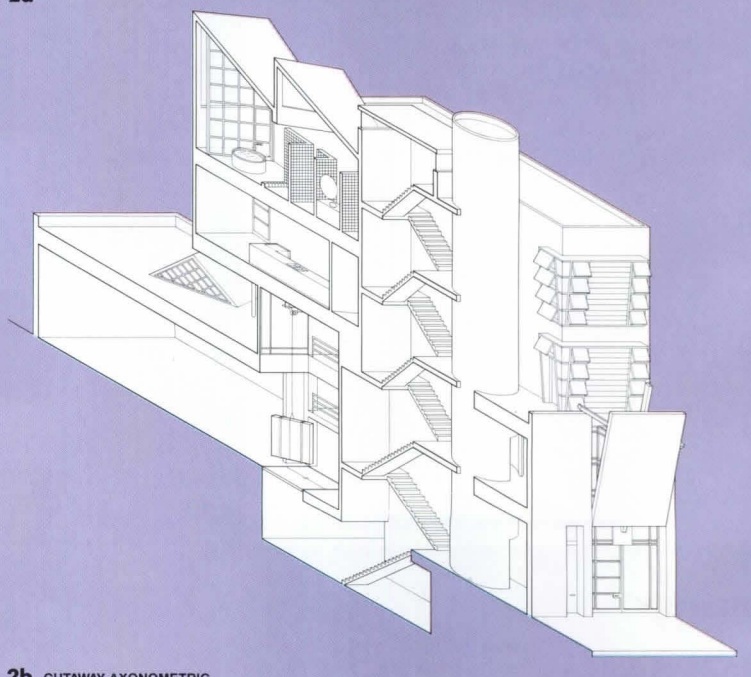


2a

In Progress *(continued from page 34)*

1 Casa Marabini, Romagna, Italy. *Architects: USA Group, New York.* This second home for a single woman is set on a small lot bounded by an apple orchard. The grid of the orchard is the inspiration for a motif of "tension between ordered and free nature." An artificial hill covered with pine trees hides the pool area from the road. The outer volume of the house is a sienna-colored stucco box, inside of which the actual inhabited volume is rendered in blue stucco. The ground floor is given over to a gallery of art works by the client's friends, including many drawings by Carlo Scarpa. The second floor contains living and dining areas, the top floor a master bedroom suite.

2 Project X, New York. *Architects: Frank Lupo and Daniel Rowen, New York.* A 25′ x 100′ lot in Soho is the setting for this art gallery topped by a private residence for the gallery's owner (evoking, the architects say, the neighborhood custom of merchants living above their stores). The residence, which is set back from the street, consists of living, dining, and kitchen areas on the third floor, a master suite with exercise room on the fourth, and a rooftop terrace. Elements such as the cylindrical stair tower and the sculptural façade (2a, center) are designed to differentiate the building in scale and character from its surroundings. The façade is composed of granite veneer, stucco panels, and aluminum windows.



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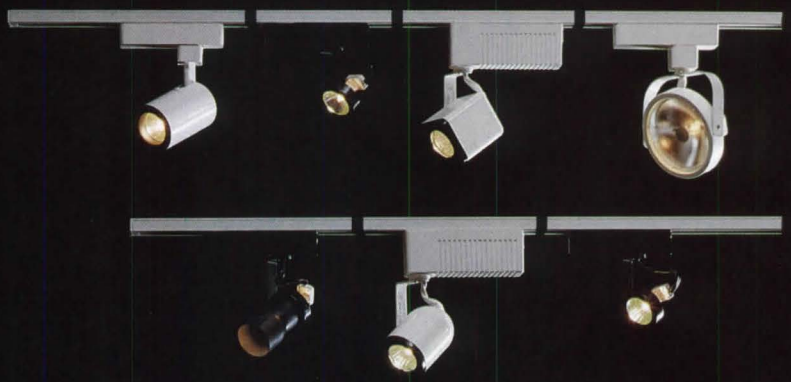
NEW!

Lutron dims ELECTRONIC Low Voltage lighting



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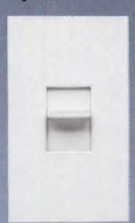
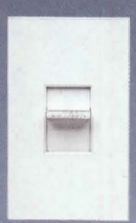


Nova T☆, NTELV-300 300W capacity (UL)



Nova, NELV-450 450W capacity (UL)

Designer Style

Skylark, SELV-300P & SELV-303P 300W capacity (UL)

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P/A Calendar

Child's Chair from the Struve Gallery's Gerrit Rietveld exhibition.

Exhibitions

Through December 30
Bearings: Faculty Architecture in North America. Parsons School of Design, New York.

Through January 3
The Adventure of Le Corbusier. Centre Georges Pompidou, Paris.

Through January 7
Gaetano Pesce: Drawings, Models, Prototypes. Max Protetch Gallery, New York.

Through January 8
Architecture on Paper: A Decade of Acquisitions. Metropolitan Museum of Art, New York.

Through January 8
Erich Mendelsohn: 1887–1953. Cooper-Hewitt Museum, New York.

Through January 8
Architecture Tomorrow: Frank Israel. Walker Art Center, Minneapolis, Minn.

Through January 16
Gerrit Rietveld: A Centenary Exhibition. Struve Gallery, Chicago.

Through January 23
Alvar Aalto: From Romantic Nationalism to Modern Architecture. Centre Georges Pompidou.

Through January 31
Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral. Chicago Historical Society, Chicago (see P/A, April 1986, p. 27).

Through February 6
O'Hare—Airport on the Prairie: Photographs by Robert Burley. Chicago Historical Society, Chicago.

Through February 12
The Architecture of the Synagogue. German Architecture Museum, Frankfurt, West Germany.

Through February 15
Peter Cook and Christine Hawley: "Metamorphosis." ZAES, San Francisco.

Through December 1991
The Chicago Street: 1860–2000. The Chicago Historical Society, Chicago.

December 22–February 19
Art Nouveau in Munich: Masters of Jugendstil. Los Angeles County Museum of Art.

January 28–February 3
Archeology of the Present: East Meets West in Design. Crystal Palace, Jacob K. Javits Center, New York.

February 9–April 4
Emilio Ambasz and Steven Holl. Museum of Modern Art, New York.

Competitions

January 13
Entry deadline, Biennial Interior Design International Awards. Contact Guy Roukaerts, AGB Exhibitions Ltd., Audit House, Field End Road, Eastcote, Middlesex HA4 9LT England.

January 15
Entry deadline, Austin Bridge Lighting Competition. Contact Competition Advisor, Austin 150 Commission, P.O. Box 2990, Austin, Texas 78769 (512) 499-2000.

January 16
Registration deadline, Clemson University Performing Arts Center Competition. Contact Clemson PAC, The Moorman House, 115 N. Palmetto Blvd., Clemson University, Clemson, S.C. 29634-5951 (803) 656-2010.

February 6
Entry deadline, Innovations in Housing. Contact Innovations in Housing, Dept. 200-078 PA, P.O. Box 11700, Tacoma, Wash. 98411 (206) 565-6600.

February 15
Entry deadline, Competition Diomede, an open competition to design a passage uniting the two Diomede Islands in the Bering Strait. Contact Competition Diomede, P.O. Box 746, Seattle, Wash. 98111-0746 (206) 325-9114.

Conferences

January 12–17
Paris International Lighting Exhibition and the 30th International Furniture Fair, Porte de Versailles Exhibition Centre, Paris. Contact SM International, 22 Avenue Franklin Roosevelt, F-75008 Paris.

January 20–23
National Association of Home Builders Annual Conference, Atlanta. Contact NAHB, National Housing Center, 1625 L St., N.W., Washington, D.C. 20036 (202) 737-7435.

January 23–27
Critical Regionalism, California State Polytechnic University, Pomona, Calif. Contact Prof. S. Amourgis, Institute for International Studies, California State Polytechnic University, 3801 West Temple Ave., Pomona, Calif. 91768-4048 (714) 869-2682.

February 23–25
AAMA Expo '89, Convention Center, Washington, D.C. Contact American Architectural Manufacturers Association, 2700 River Rd., Suite 118, Des Plaines, Ill. 60018 (312) 699-7310.

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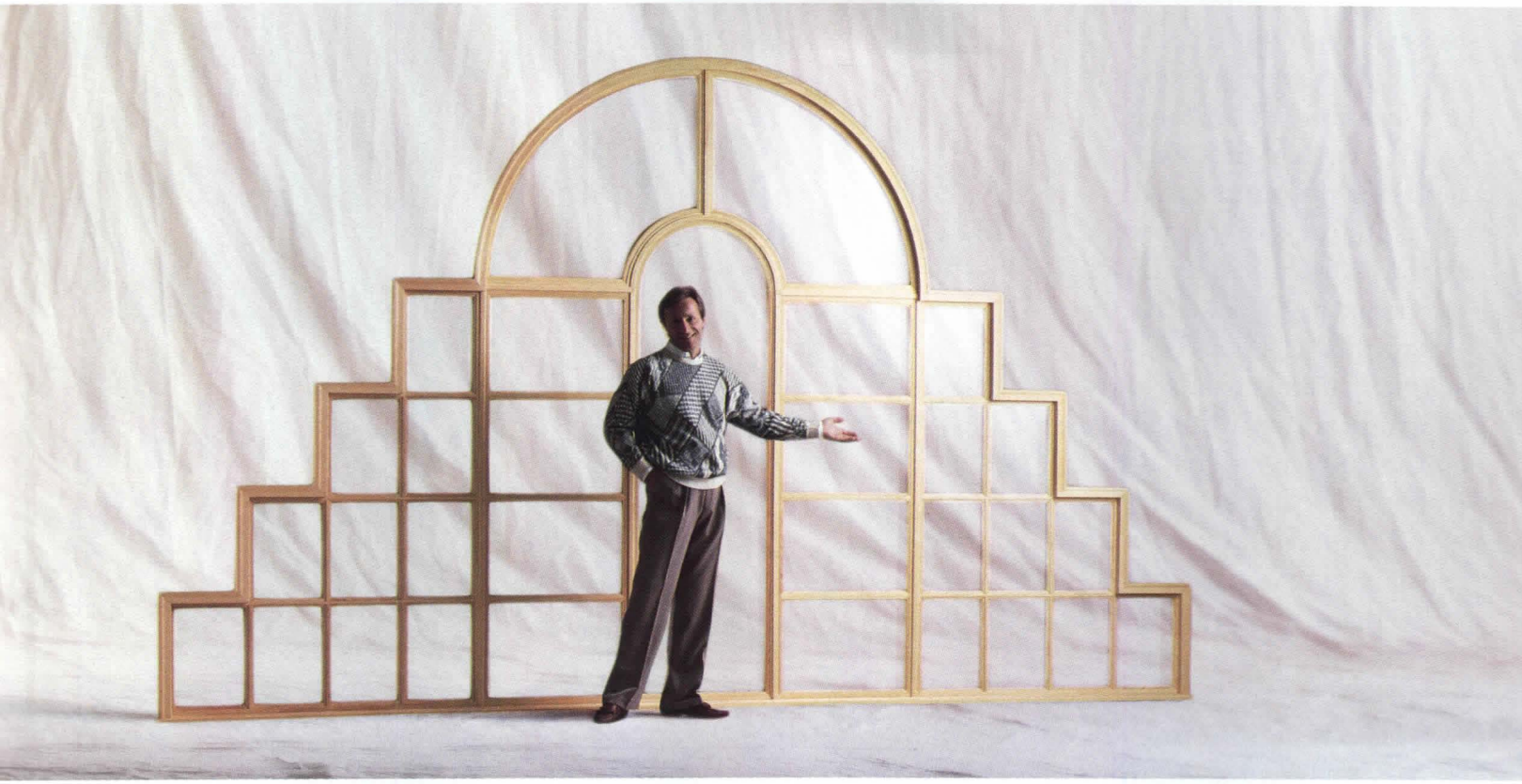

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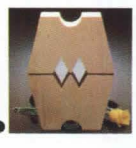

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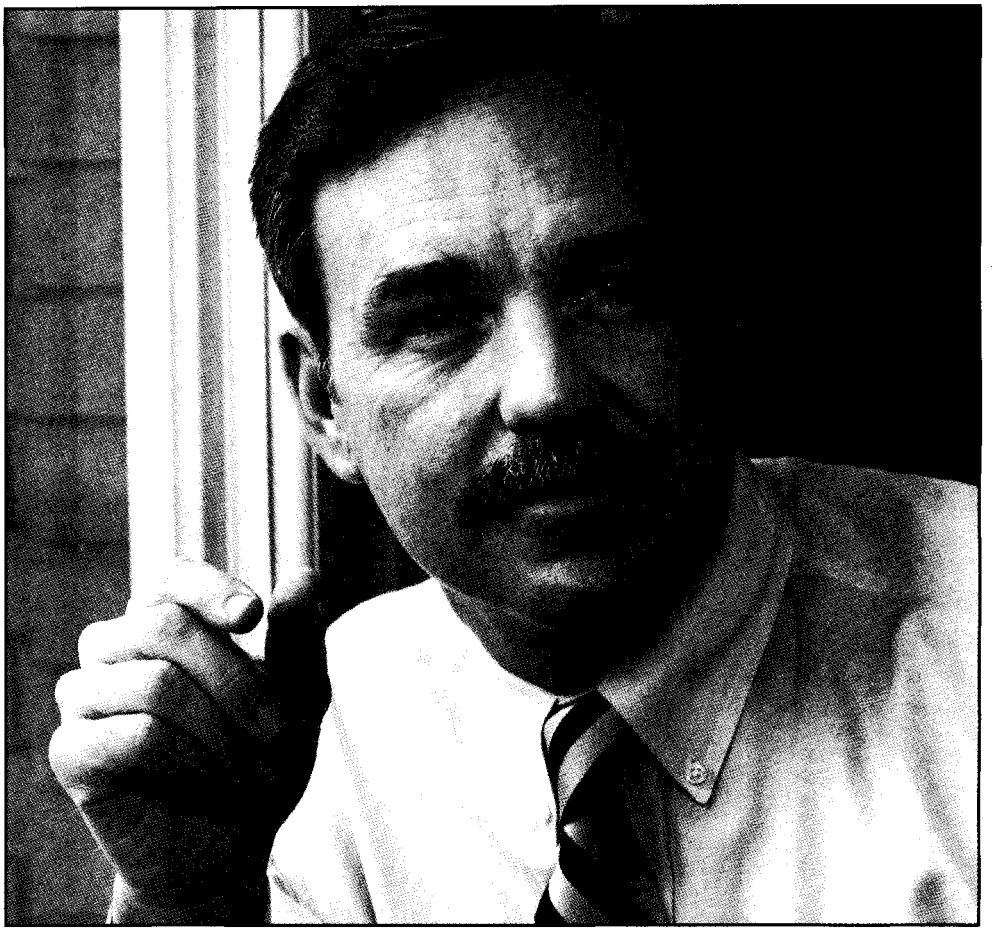
"The DPIC education program has caused us to do continuing education, at the most basic contract level, that we probably wouldn't have gotten around to doing as a whole group. There may have been a person here or there that would have been enthusiastic about it, but their premium credit program requires all partners and technical staff to participate and take the exams. So, without the program, I think it would have been unlikely we would have gotten 100% participation. But because it is required, we do get it. In fact, we are considering making the DPIC tests, including reading the book, a requirement for all staff.

I can't imagine anybody not participating in the educational program, because of the cost savings aspect of it. I mean, let alone the fact that it can help your practice.

I think we've saved on the order of $30,000 over two or three years. We've found DPIC's premiums, with and without the education program, to be generally competitive, so we do regard it as a savings.

You might find another carrier that could provide the same insurance for that net amount. But I think DPIC has been conscientious, in not saying, 'OK, we'll lower our price and forget about the educational program', and I think that speaks well for them."



Jack Corgan is a principal of Corgan Associates Architects, a 65-person firm based in Dallas, Texas. He is also a former Assistant Professor of Architecture at Oklahoma State University. We value our relationship with his firm, and thank him for his willingness to talk to you about us.

P/A Practice

Law: Norman Coplan shows how delay damages can mount.
Products Industry: Michael Chusid looks at companies' use of databases.
Specifications: William Lohmann looks at architects' use of databases.

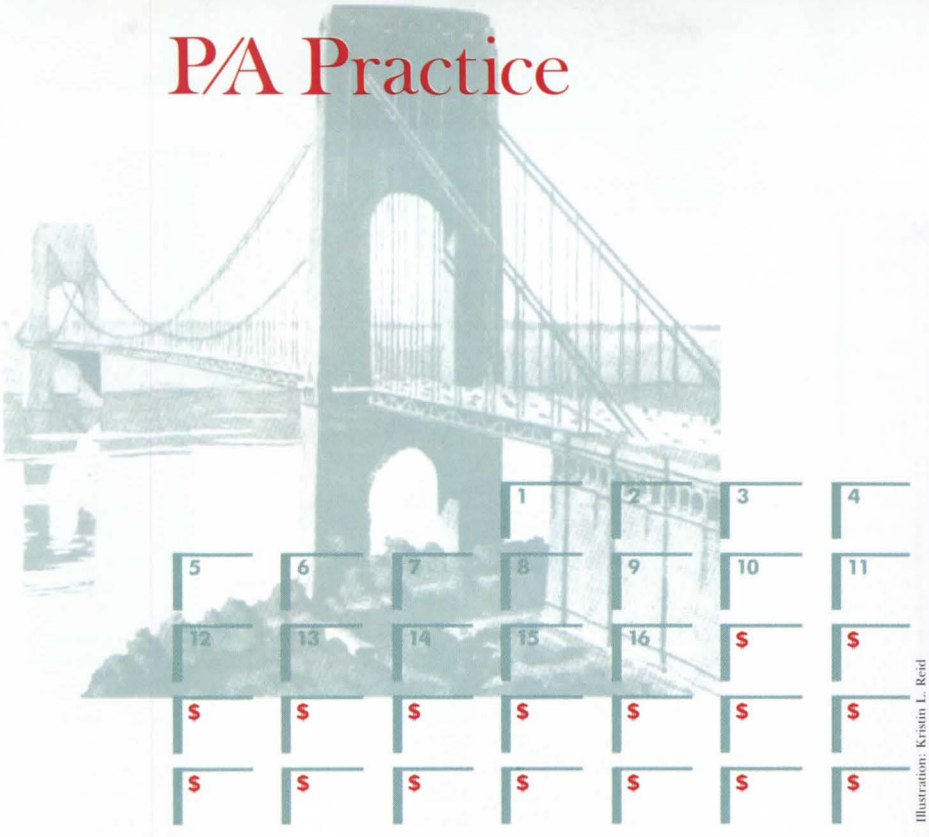


Illustration: Kristin L. Reid

Law: Proving a Delay

In a majority of jurisdictions contractors and subcontractors may file delay damage claims against architects or engineers for negligent professional performance in the design of a project. The courts, however, have generally required precise proof of damages resulting from a delay. Unfortunately for the design professions, there have been recent legal decisions that liberalize this approach by accepting proof that may fail to satisfy traditional evidentiary requirements. Illustrative of this flexible approach is the decision of the Supreme Court of Washington, in the case of *Seattle Western Industries, Inc.* v. *The David A. Mowat Company.*

This case arose out of a bridge reconstruction project in the State of Washington. The City of Everett had contracted with an engineering firm to analyze the proposed renovation of a bridge, to develop design alternatives, and to complete a final design for the project. Following the selection of a design, the City engaged the general contractor who was to be responsible for verifying dimensions. The general contractor subcontracted the steel fabrication and erection portion of the project and required that the subcontractor make the field measurements.

The engineer's design called for the fabrication of new trusses that would support an expanded roadway. The engineer, however, assumed that the vertical members of the existing trusses

(continued on page 46)

Products Industry: Productware

Building product manufacturers must be able to speak the language of the architectural community. With a majority of architectural firms now using computers for everything from code analysis to working drawings, many manufacturers are rushing to learn the language of automation and its marketing dialect.

To date, the number of manufacturers using computers as a new sales communication medium is still relatively small. But as the computerized customer base reaches a critical density, more manufacturers are realizing that the medium can be an effective method for reaching targeted markets.

I refer to computerized building product sales tools as "prod-

(continued on page 46)

Specifications: Using Databases

Somehow books on a shelf are reassuring. We can see them, hold them, browse from page to page, or turn quickly from an index to needed information. Our ease in using books reflects deeply embedded patterns that will not change easily. We cling to our familiar ways.

But change seems inevitable. An article in this column in the September 1988 issue of P/A described the genesis of information databases for the construction industry—and some of the new technology that is shaping them. It implied that our meth-

(continued on page 48)

Practice Points

Eight "superstates," according to the U.S. Department of Commerce, dominate the American economy: California, Pennsylvania, Illinois, New York, Texas, Florida, Ohio, and New Jersey. They produce more goods and services than the other 42 states and the District of Columbia combined and are considered to be good targets for firms thinking of relocating, expanding, or diversifying.

Firms that use CADD for at least some of their work report higher profits, according to "The 1988 Financial Performance Survey for Design Firms" by Birnberg & Associates, Chicago. However, these same firms also reported slightly higher overhead.

Firms should pursue clients rather than projects, advises the *A/E Business Review*. Following the 80/20 rule—20 percent of the clients generally account for 80 percent of the work—firms can lower marketing costs, create a greater percentage of repeat business, and produce a predictable growth pattern.

In the top 15 U.S. markets, foreign investors control 13.5 percent of the office space, according to a workshop sponsored jointly by the U.S. National Institute of Building Sciences and the Laboratory of Architecture and Planning at M.I.T. Japan's investment in U.S. real estate might rise to $20 billion by 1990.

A 4 percent decrease in construction contracting is expected in 1989, down to $241 billion from this year's level, predicts McGraw-Hill Information Services. Rising interest rates and high vacancies will contribute to the fall. Nonresidential construction overall is expected to drop 8 percent, with retail building declining 18 percent.

Law *(continued from page 45)*
were plumb. Several months later it was discovered that those vertical members were in fact oriented perpendicular to the sloped bridge roadway, which resulted in a 4½-inch variance at the bridge piers. The subcontractor had commenced cutting and assembling the new trusses, and when the discrepancy was discovered, was ordered to change the vertical members of the new trusses from plumb to perpendicular.

The steel fabricating company sued the engineer, contending that it had sustained delay damages not only on this project, but on another project that was to commence upon the completion of the bridge. The company claimed that it was not equipped or staffed to conduct two such projects simultaneously.

To prove its damages, the subcontractor first presented evidence that it was not possible to segregate the cost of reworking the trusses from its normal contract costs. It then sought to rely upon a method of calculation of delay damages known as "the total cost method," which consists of subtracting the bid on the project or the estimated cost of completion from the actual total cost. Many courts have viewed this approach as one of last resort, permitted where no better method of proving damages was available. The objections to this method are that it assumes that the initial bid was fair and reasonable and that it ordinarily fails to take into account cost overruns that are unconnected with the alleged negligence of the defendant. To partially overcome the latter objection, the subcontractor subtracted from the calculation costs it or its subcontractors caused.

To establish its damages on the second project, the subcontractor offered evidence that it was required to expend 6000 more man-hours for that project than for an almost identical project for the same client. Damages were therefore measured by the cost of the additional man-hours.

The court, in upholding a jury verdict in favor of the subcontractor and against the engineer, first pointed out that there was ample evidence to establish the fact of damage. The two projects had to proceed simultaneously, stated the court, in a shop that was not equipped to handle such a volume of work. The work was done later in the year and under more adverse weather conditions than had been planned. And much of the work was done in temporary shelters, with pieces of steel moved between the main shop, the temporary facilities, and the concrete pad on which the plan had been diagrammed for custom fitting. To complete both projects, it was necessary to work around the clock.

The court emphasized that the difficulty of calculating damages should not be confused with proof of damage. Once the fact of damage has been established by a preponderance of the evidence, said the court, "the plaintiff is obligated to produce only the best evidence available which will afford the jury a reasonable basis for estimating the dollar amount of his loss. So long as the jury is not left to speculate or conjecture, it has a wide latitude in calculating damages." Thus, despite the fact that the jury's estimate of damages was based upon inferences to be drawn from comparisons that were not fully objective, the court concluded that the proof was sufficient to support the jury's findings.

This decision is of concern not only because of the court's acceptance of the "total cost method" of proof, but because it did not even discuss the fundamental issue of whether engineers, and by extension architects, should be liable for damages because of delays in projects other than those in which they are involved.

Norman Coplan ■

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

Products *(continued from page 45)*
uctware." The first productware to be developed has been electronic versions of existing guide specifications and product details. By eliminating the chore of inputting data, manufacturers are hoping their diskettes will find a way into an architect's library of master specifications and standard details. It is fairly simple to translate a guide specification into the variety of word-processing systems most commonly used by specifiers. But it remains an expensive proposition for manufacturers to program easy-to-use libraries of CAD details, especially since data cannot be moved directly between some of the most widely used CAD systems.

While diskettes with specifications and details can save an architect valuable time, a more significant use of the computer's power lies in the development of proprietary product selection databases, expert systems, and engineering programs. These programs typically present a user with a menu of product performance parameters. Based on the user's input, the computer then searches a database of the manufacturer's products and systems and offers recommendations about the most appropriate products to use. Some programs can then produce a custom specification or schedule. And if an architect needs assistance in evaluating alternatives, many programs also offer interactive product tutorials. Products for which this type of manufacturer-produced software is available range from laminated glass and fire stopping to luminaires and ventilators.

Illustration: Kristin L. Reid

When properly programmed, productware should do more than just sort data. It should help designers and specifiers become better decision makers. The rampant growth in building technologies and changes in product availability can contribute to decision-making anxiety. Productware can help relieve this syndrome by performing data-crunching tasks.

Producing and distributing productware on their own, manufacturers can also place proprietary information in one or more of the product-information systems now available or under development. The difference between self-publishing and buying space in a product-information system is analogous to the difference between a manufacturer distributing product notebooks and going into Sweet's Catalog File. A product-information system offers features like indexing and expanded product search capabilities but requires the manufacturer to adhere to prescribed formats.

Until the nascent computerized product data systems become more widely subscribed to, they pose a difficult marketing dilemma for manufacturers. When will the time be right to buy "advertising" space in a computer database? Which of the emerging databases will survive the inevitable shakeout to become dominant in the market? Are databases in addition to, or replacements for, traditional product literature? How will the systems affect the role of the sales representatives?

Another preliminary marketing observation is that productware can be used very effectively in direct-mail advertising. Conventional direct mail brochures and letters can be easily overlooked, but few architects can resist the temptation to stick a new diskette into the computer to see what it can do.

One feature of the new product-information systems that has caught the attention of manufacturers is their ability to carry on two-way communications between suppliers and specifiers. Most of the systems under development have provisions to collect feedback about how often a manufacturer's products are called up from the database and on what projects they have been specified. Before these systems achieve widespread acceptance among architects, their publishers will have to assure users that sensitive project and client information will remain confidential. Also, users will want assurances that the systems' lead tracking will not bring an unwanted flood of calls from salesmen. Still, the benefits are significant: The on-line communications capabilities of some systems can be used for electronic order entry and have the potential for data sharing among designer, dealer, manufacturer, contractor, and facility manager.

If productware fulfills its promise of improved access to data, better communication and decision making, and increased efficiency, then architects stand to gain. Architects need to help manufacturers understand the impact computers are having on practices and encourage companies to develop the types of productware that will help us get full benefit from our computers and from their products.

Michael T. Chusid ■

The author is an architect and a consultant to building product manufacturers.

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Specifications *(continued from page 45)*
ods of managing information will change dramatically in the near future because of them.

Certainly, computer storage of vast amounts of information is becoming more feasible. Computer equipment costs continue to drop. Storage media such as magnetic disks, optical laser disks, and memory chips are increasingly efficient, squeezing thousands of images on the head of a pin, so to speak. Data can be organized in enhanced relational databases and "hypermedia" neural networks. It is now possible to store and correlate drawings, photographs, video images, and sound with familiar text and numbers. Can three-dimensional holograms and live transmission access be far ahead?

The relative benefit of extensive information storage, however, is directly proportional to the ease of retrieving it. Accessibility is essential, hence the present focus of database users on refining methods of using them. Those methods can range from simple searching, formatting, sorting (alphabetically, numerically, chronologically, whatever), and keyword sifting to sophisticated query functions that approach the ultimate goals of artificial intelligence, such as analysis and deduction. Standard report software developed by computer manufacturers is being supplanted by tailored programs for a particular field. They are created by people who are more familiar with their own information needs and logical ways of organizing them.

The "expert system," one knowledge-processing technique, is of particular interest to specifiers because its structure closely parallels the work habits and thought patterns of specifiers. It has been defined as software that enables a computer to mimic the decision-making powers of human beings. The specification-generation component of "System George," marketed by Active English Information Systems, Inc., and "SweetSpec," a master specification program to be released by McGraw-Hill early in 1989, are functioning examples of the specification expert system.

An expert system structure is basically a framework, created by experts in a field, which captures their expertise in a question/answer hierarchy and in linkages between elements of information in a related database or databases. Many expertise tracks can be devised to utilize a single database. The user is led through successive display screen menus with a series of logical questions that trigger options in the database. The process can narrow progressively to a final answer (as in product selection), display comprehensive references (for a bibliographic search), or gather selected, coordinated, formatted text into a single file for final editing (now known as specification writing). Thus, "System George" translates on-screen responses into text and images drawn from its own extensive computer and CD-ROM databases. The "SweetSpec" system interfaces with a monitored database of AIA "MasterSpec" master specification text. The resultant product from both systems is a pre-edited specification document.

Expert systems can also be used for diagnosis, classification, decision support, prediction, scheduling, and other decision-making functions. Next year in the construction industry, McGraw-Hill will be releasing "SweetSearch" for building product selection, and CSI will be marketing CONstruction Information (CONI) in collaboration with CADIS, Inc. "SweetSearch" will enable architects, engineers, and contractors to search for building products by design characteristics and will generate profiles of all products in the system that meet those requirements. The profiles will summarize the descriptive information found in the familiar green catalogs. "CONI" will be an access and retrieval system for construction management, planning, and maintenance information. Eventually, it will integrate the resources of several large on-line databases.

Such systems are totally dependent on the validity and completeness of the database and access structure, of course. Incorrect or obsolete data, missing or erroneous linkages, gaps in the hierarchy, and computer glitches may be invisible to the user, and only an experienced person will detect flawed results. Unfortunately, responsibility for the end product will continue to reside with the hapless user for the foreseeable future. But the benefits of harnessing the new technology are worth the risk. ***William Lohmann*** ■

The author is Specifications Manager at Murphy/Jahn in Chicago.

Lighting the Open Office

The traditional downlight isn't the answer. It was never meant for an office full of VDTs.

Most of today's lighting simply wasn't designed for today's office.

Now partitioned furniture systems block off the light, energy codes demand lower light levels and VDT screens cause eyestrain.

Even the most sophisticated low-brightness downlights dictate the exact placement of computer terminals. If you rearrange the work stations, bright spots of glare appear on the screens.

These problems don't exist in the office shown below. The difference comes from a highly-engineered indirect lighting system that's based on a better understanding of what office lighting should do.

Keeping glare off the VDTs

There's been much talk about "ergonomic lighting" lately, especially for VDT installations.

Downlighting isn't the answer, even though over 90% of America's offices use it. Any down light puts a bright light source in an unlit ceiling. The resulting strong contrast produces glare on any reflective surface: the cover of a magazine, a polished desk top or, unfortunately, a VDT screen.

To correct the problem, you need an indirect system designed with exceptionally wide distribution. This produces an evenly-lit ceiling which reflects as a soft, barely-noticeable veil. Since the VDTs don't reflect hot spots from the fixtures, workers are more comfortable. And since the screens can face in any direction, the floor plan becomes flexible.

There's a research study from a major university that discusses this in depth. Ask us and we'll send you the results.

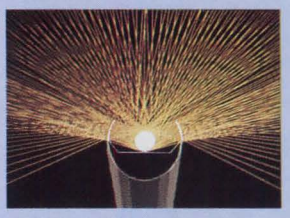
Getting good light on the work surfaces

Footcandle levels tell us how much light there is on the work surfaces, but they don't tell us how much light we think there is. And if we don't think there's enough light, there isn't.

Another recent university study offered an important new insight: if you add a low-brightness visible source to an indirect fixture, you'll immediately perceive 10% to 25% more light.

We'll be happy to send you those results, too. They show how much the visible strip of low brightness lens on the fixture in this picture actually does. It spreads the light evenly over the ceiling and upper walls and, just because it's there, it creates a higher level of perceived illumination.

The fixtures in the photo are 6" Round High Efficiency Softshine Indirect by Peerless. Under ceilings 8'6" or higher, Softshine Indirect fixtures give more good light per watt than any other fixtures made. Research computers at Peerless generated this diagram to show how the fixture's lensed optics distribute the light facet by facet into precisely the right viewing areas.



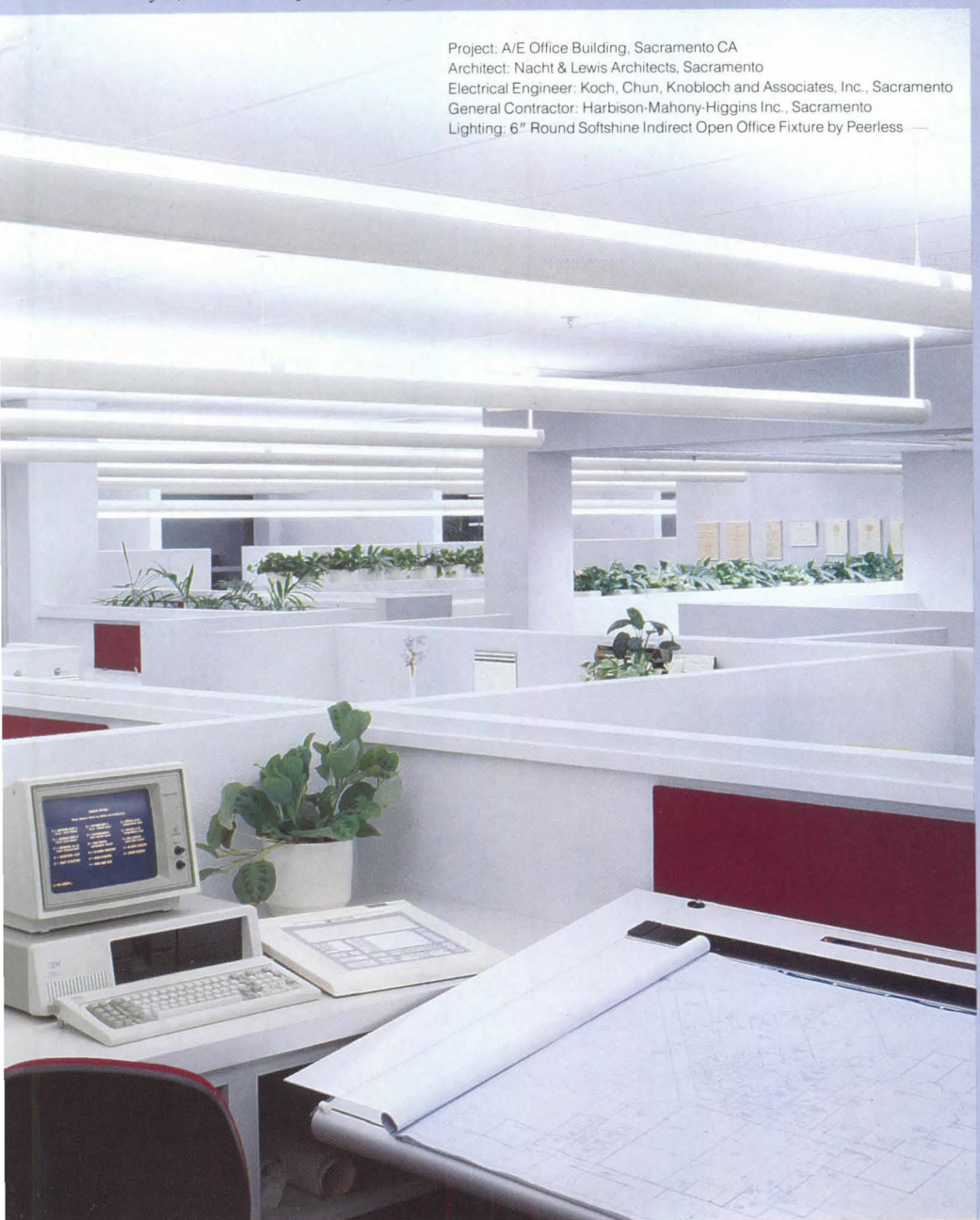
The new answer: lensed indirect fixtures. They deliver even, glare-free illumination enhanced by the sparkle of a low-brightness lens.

No other fixture in the world has been so carefully designed for the exact purpose of lighting a workspace.

Peerless invented and patented it. Only Peerless makes it.

It's the lighting of the future. If you'd like to see what else the future holds, just call.

The office at 10 p.m., done right: evenly-lit ceilings and upper walls keep the surroundings cheerful, minimize eyestrain by preventing bright glare spots that overpower VDT readouts.



Project: A/E Office Building, Sacramento CA
Architect: Nacht & Lewis Architects, Sacramento
Electrical Engineer: Koch, Chun, Knobloch and Associates, Inc., Sacramento
General Contractor: Harbison-Mahony-Higgins Inc., Sacramento
Lighting: 6" Round Softshine Indirect Open Office Fixture by Peerless

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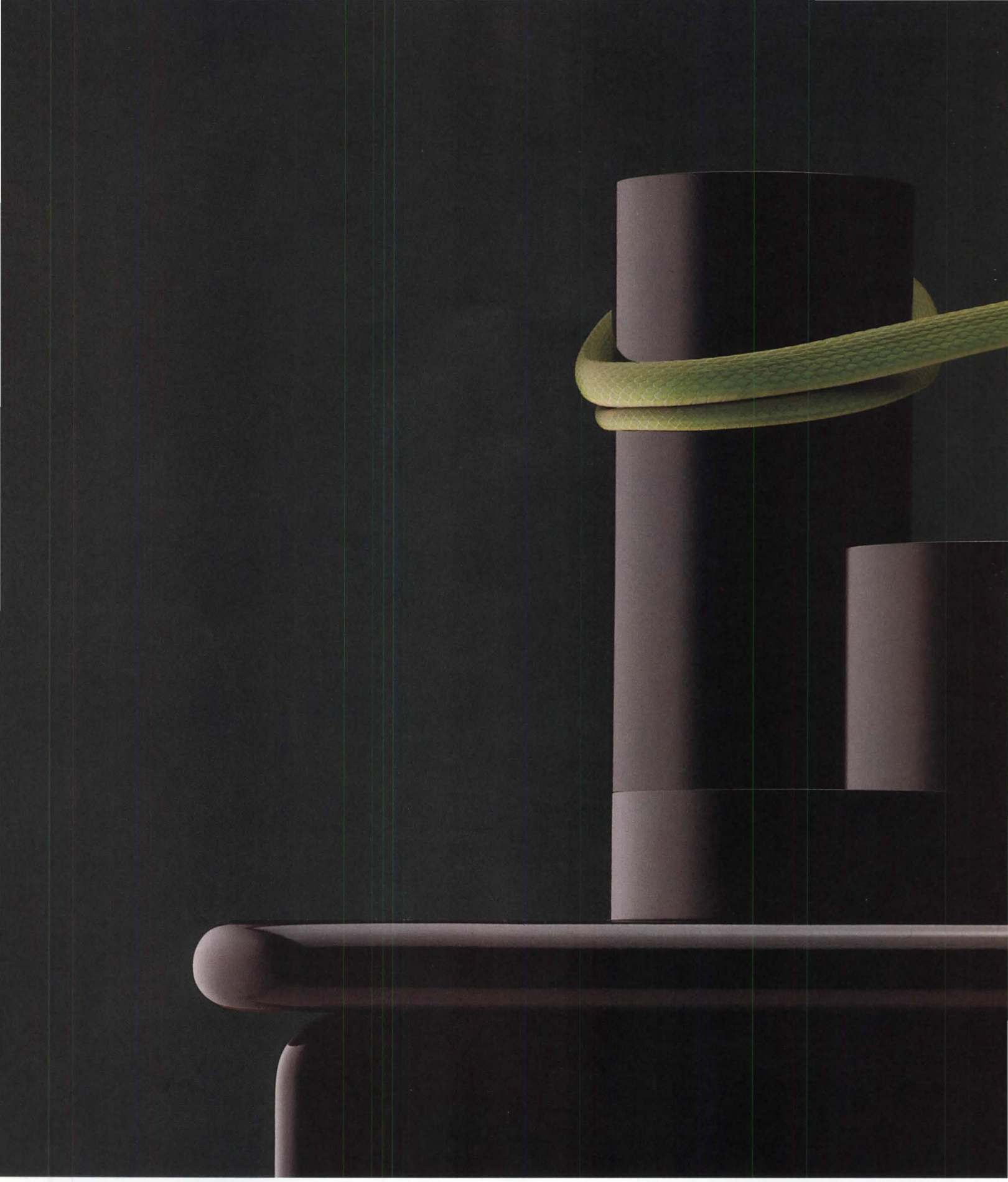

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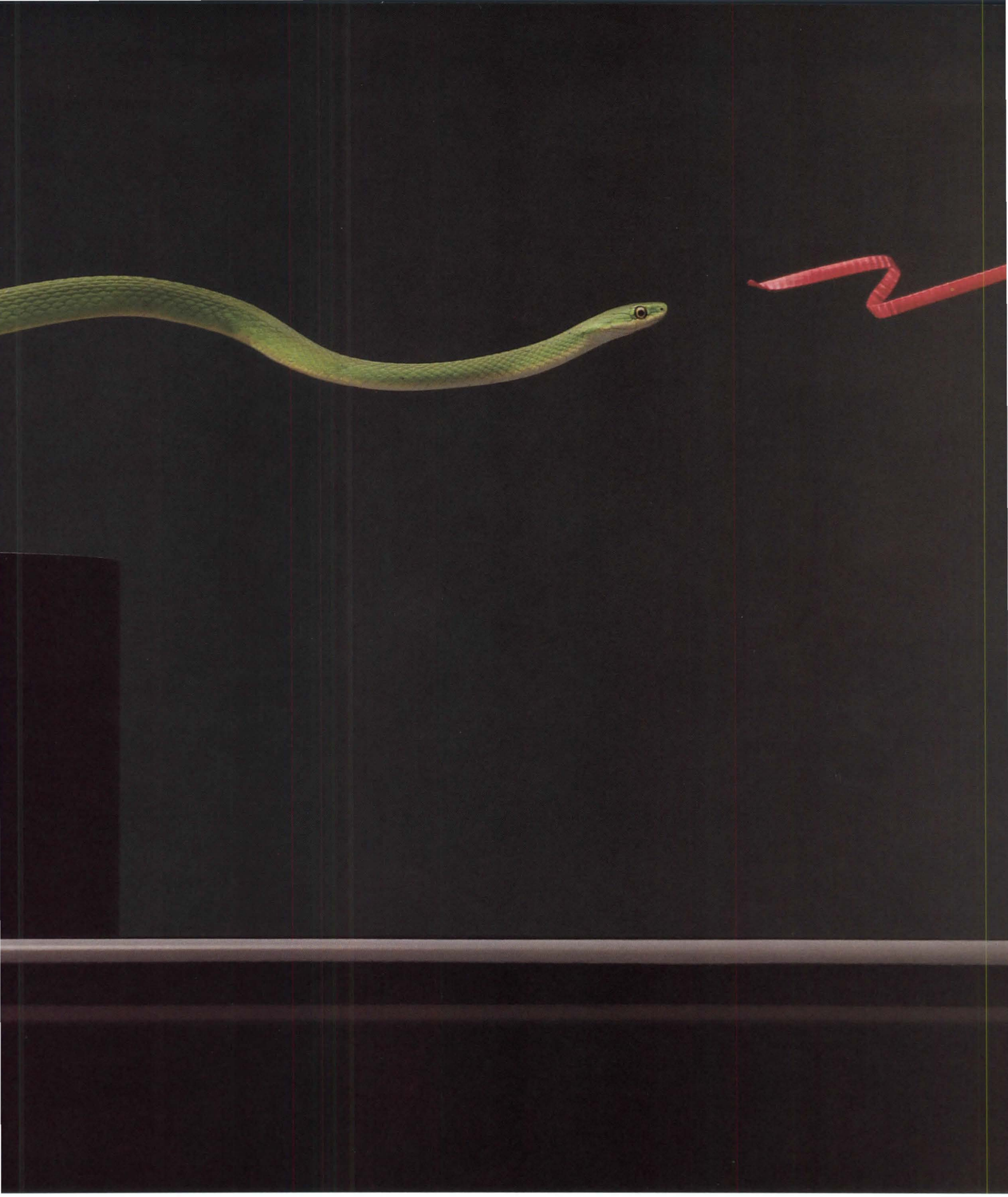

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Baum House
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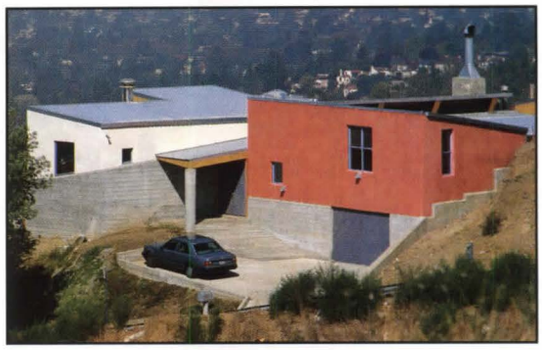


Updating an Original

Architect Mark Mack expands and domesticates an eccentric owner-designed house on a spectacular hillside site.

Toward the street (top right), the house presents two volumes flanking a central entrance—to the right the red cube of the guest suite above the concrete-walled garage, to the left the kitchen block, marked by an angled materials joint that counters the tilt of its roof; the resulting angular composition graphically points toward the sweeping view. All of the house's principal colors are seen from this approach. In a view from the entry space across the back courtyard (facing page) the principal materials and colors are reiterated. The divided door leads to the remarkable bath suite (page 60).

ECCENTRICITY is as characteristic of the San Francisco Bay area as are panoramic views. Both of these local phenomena are evident in the house far up in the Berkeley hills that Jim and Laura Baum bought in 1985.

For its original owner-designer-builder, Judd Boynton, this house was the culmination of a life identified with these hills. Boynton had grown up in a set of Classical pavilions called the Temple of the Wings, built by his parents in 1914 and designed by Bernard Maybeck. The family dressed in Classical garb, dined on nuts and berries, and danced in the manner of the Oakland-born Isadora Duncan, whom Boynton's mother knew. As an adult Boynton bought hillside land south of the Temple and began to build houses for himself and his neighbors, often using concrete floor slabs and even concrete walls for fire protection. His own last house, built in the 1960s on a site perched high above the Berkeley campus and surveying the entire bay, was his most ambitious.

The house began as one great room with a kitchen at one end, built on a concrete pad cantilevered out over the slope, plus a bathroom leanto. After a couple of years, Boynton added two bedrooms and a second bath and started building a workshop shed to the north of the house. East of the house was a patch of level ground bounded by a tall concrete retaining wall.

After buying the property from Boynton's widow, the Baums lived in the house as it was for about a year and considered how they would add to it. Their search for an architect led them to Mark Mack, whose work seemed to have an affinity for Boynton's primitive directness.

Mack recalls being nonplussed on his first visit, particularly when he viewed the main 27′ x 40′ space and saw the enormous wood roof beams (of uncertain provenance, but probably from a railroad trestle or mining headframe). He recalls, "I did not even open my portfolio, because there was nothing that seemed relevant."

The year-long design process that followed involved a three-way communication between the architect, the owners, and the general contractor. Mack worked up two basic schemes for the remodeling-addition: one based loosely on the Bay Region tradition and one truer to Mack's own approach (see page 56). The Baums chose the latter. While both the original construction and Mack's additions appear to be simple volumes, neither the rehabilitation of the old portions nor the minimal detailing of the additions was easy to execute, and the participation of a sympathetic contractor was essential to the outcome. The fine-tuning of colors and interior details was done largely on the site, with the owners actively involved.

At the very least, Boynton's design was a hard act to follow. The Baums feel that the primitive quality of his work was the result of careful study. "He was always working toward the perfect living space—for him, of course," observes Jim Baum. "You can't be in that big room very long and not realize that a sensitive mind was at work in its design." However, the big volume was a self-contained statement, leading nowhere; as Mack saw the challenge, it was to achieve a continuity between old and new and integrate the whole with the site.

While Mack's design nearly doubles the size of the house, it respectfully—but not subserviently—skirts the original structure. With two small children, the Baums needed a master bedroom, and they wanted a larger kitchen-dining area, though still an extension of the main living space. A studio takes the place of the never-completed shed to the north. The new master bath "was definitely a fantasy fulfillment," says Laura Baum, "but it was Mark's inspiration to put it against the back retaining wall and give it the feeling of an archeological discovery."

One of the great achievements of the design is that, as you move through the spaces, you sense the house as an organism with a circulatory system, rather than a set of elements simply connected for convenience. The alternative routes—directly along the corridor that leads from kitchen at the south to studio at the north, less directly through living room or through the back courtyard and bath—all proceed clearly, with oblique views that clarify the plan of this potentially confusing complex. Bedrooms, guest room, dressing and toilet rooms are all discretely located off these paths.

Primitive and Less Primitive

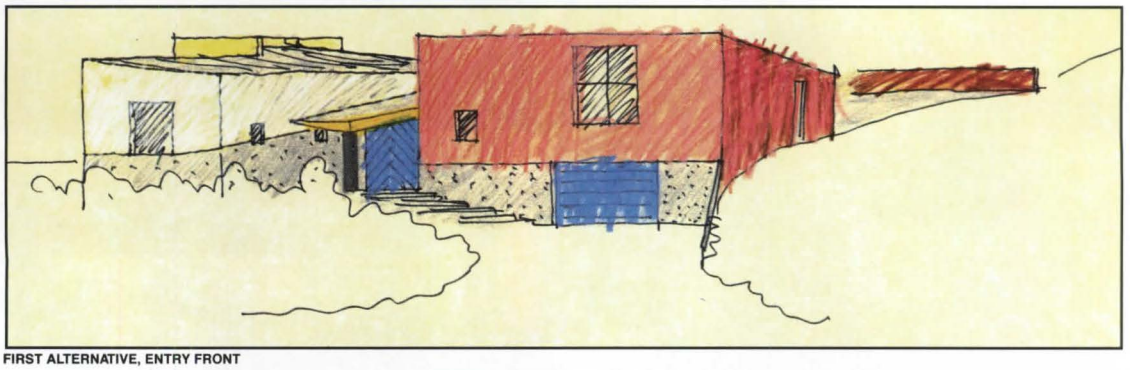
Although Boynton's rough concrete and heavy timbers would have put off most homebuyers, the Baums were attracted to their primitive qualities.

The architect explored two ways to address the strong regional character of the existing house, which he was asked to remodel and substantially enlarge for new owners. The first approach (sketch of entry front, top right) was to use simple, *squared-off volumes* and a palette of materials—stucco on wood frame—found in Mack's previous work and respectful of the primitive qualities of the original house. The second approach (sketches of entry front and courtyard, middle and lower right) shows a more conscientious acknowledgment of the regional roots of the original owner-builder's design through more faithful continuation of its basic materials—wood above concrete—and low-pitched roofs with broad eaves.

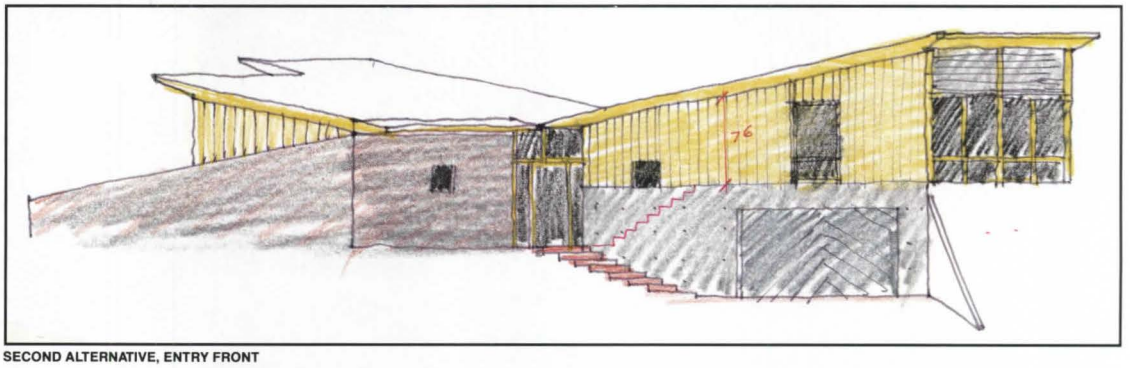
While the basic layout was agreed upon early, Mack developed the alternate schemes for the envelope in tandem to the point where the clients were able to choose between them. Despite strong affection for the original house, they chose the scheme that was closer to their architect's own work.

Reflecting on the two schemes, Mack believes that the more traditional one lacked strength—though it was more thoroughly integrated with the original structure—because it was too accommodating. Mack believes that it was important to observe what he terms "the markings" of the original design while altering its direction to reflect its enlarged envelope and the needs of the current owners. In its new state, the house is a valuable commentary on the uses of regionalism. By respectfully but firmly stating the present through the use of strong color and more cubic volumes, he feels that he has actually reinforced the rugged vitality of the original.

In plan (bottom right) the house has grown to embrace the whole hillside terrace carved out by the original owner-builder. Kitchen and guestroom/garage wings frame a new main entrance; a studio replaces the original owner's workshop; a new deck and covered porch mediate between the house and the limitless view to the west. The new extensions frame courtyards, following a Bay Region tradition.

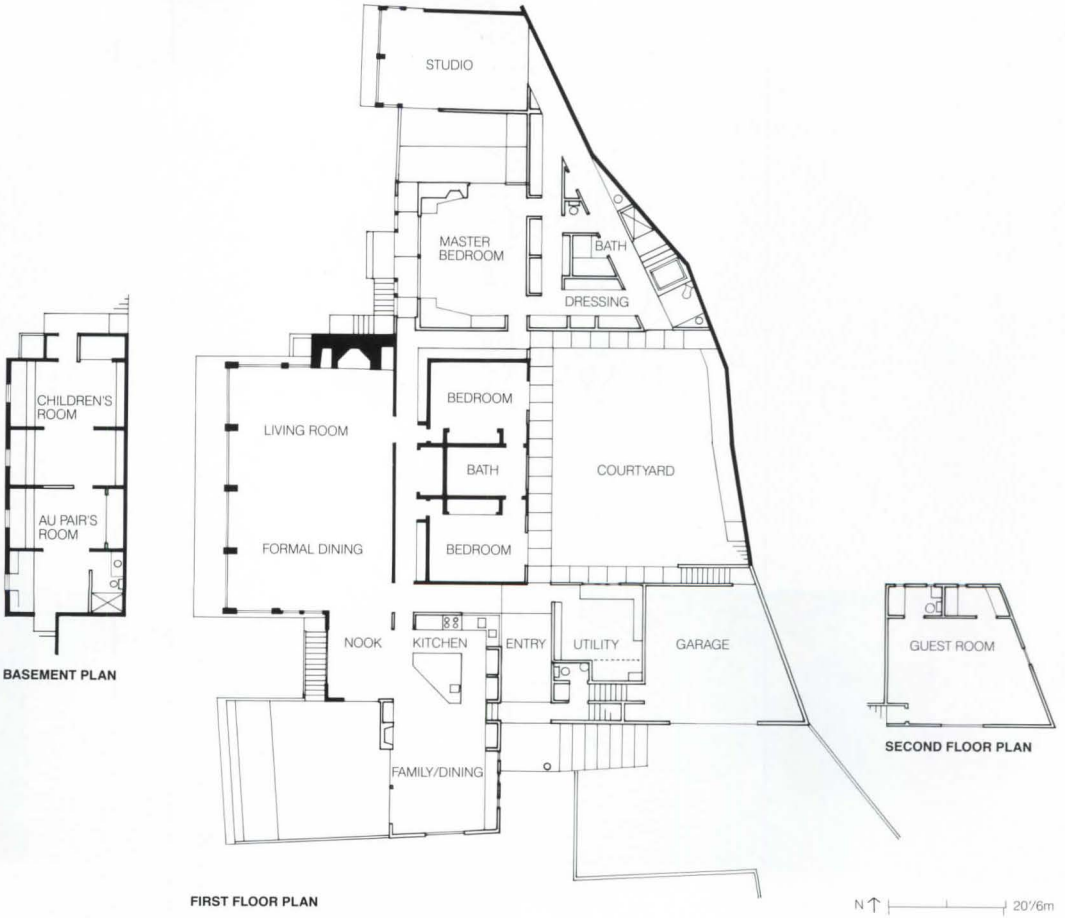


FIRST ALTERNATIVE, ENTRY FRONT



SECOND ALTERNATIVE, ENTRY FRONT

SECOND ALTERNATIVE, COURTYARD

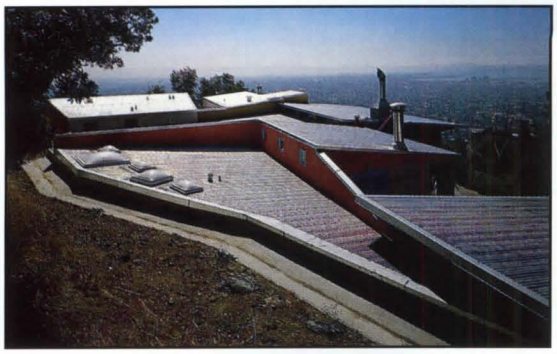


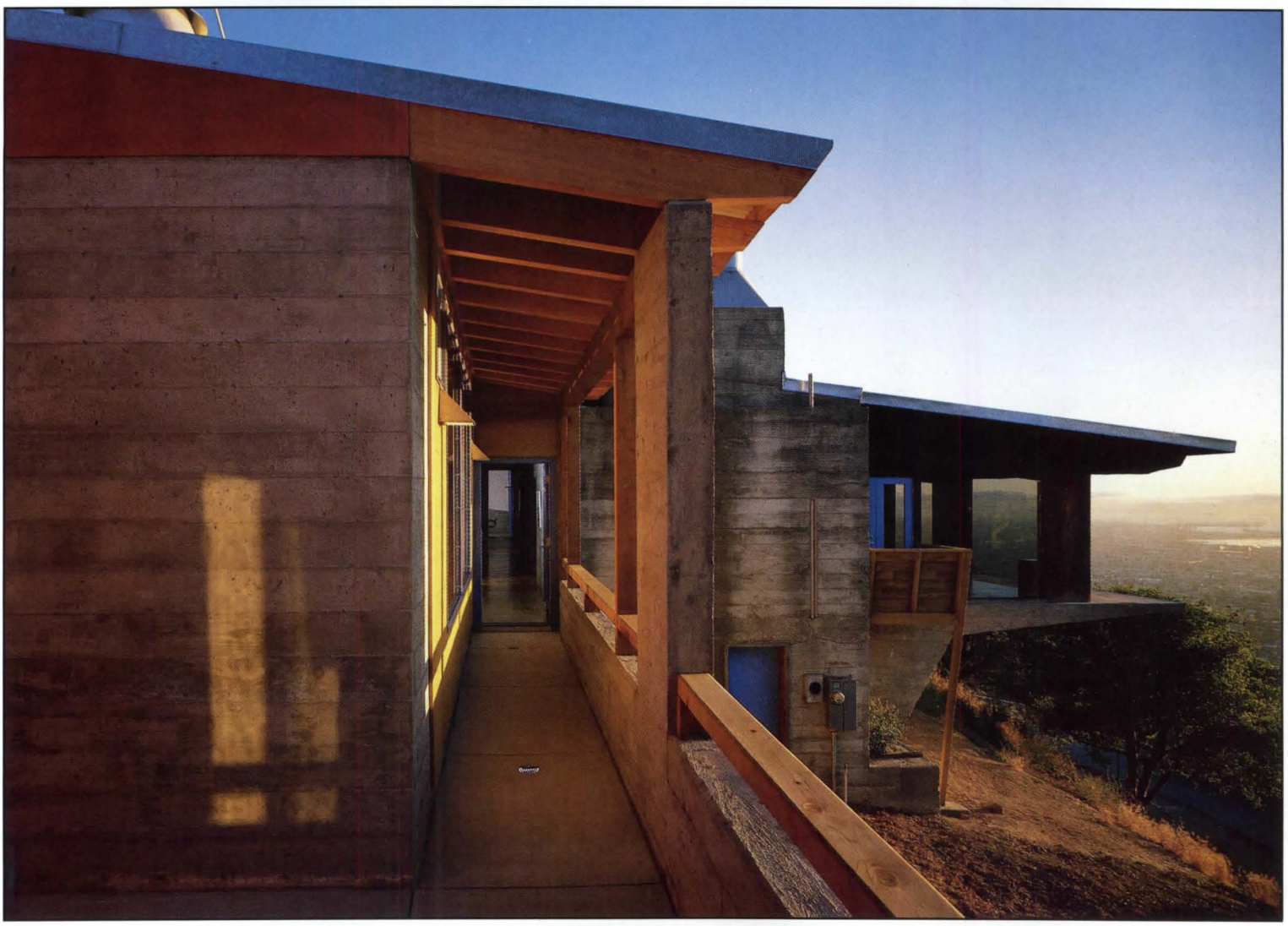
BASEMENT PLAN

FIRST FLOOR PLAN

SECOND FLOOR PLAN

Drawings: Garry Harley





For Mack, who has also favored primitivism, but of a less rugged kind, the existing palette of materials was an excellent starting point. The board-formed back wall of the living room was extended, and a similar wall built between the kitchen and the main entrance; new concrete fireplaces were added in the living room, kitchen, and master bedroom; wood roof rafters—though not as colossal as the living room beams—appear throughout. Another concern in the overall design was to mix standard components such as wood window sash and doors with custom elements such as enameled aluminum sash. Materials given custom treatment were the rough plaster, mosaic tile, and the stained wood cabinetry, doors, and trim. The palette of Mack's materials serves to domesticate Boynton's rudimentary construction.

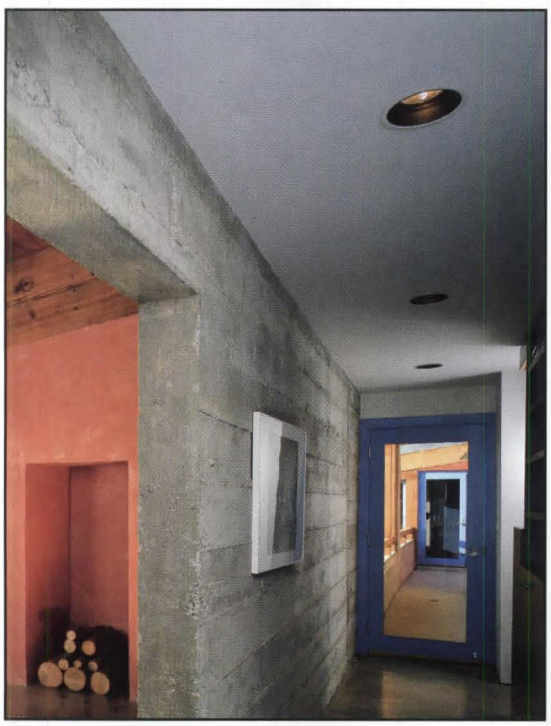
The strong colors applied here also have a mitigating effect on Boynton's stark palette. Mack says that the colors for each of his projects are chosen to fit the situation. Here he proposed strong red, turquoise, yellow, and gray; the Baums preferred true blue to turquoise, yielding a set of primaries that Mack had not used before, but found effective. Actually, different shades of red and blue are used in different situations, yet are perceived as the same colors recurring.

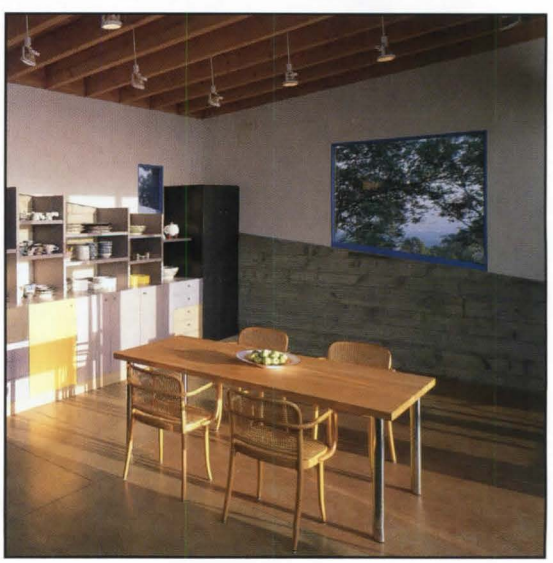
Having participated in a long period of orientation to the place, as well as design and construction of their house, the Baums are in no hurry to furnish it definitively. And the extensive built-in storage and counter space give them well-appointed spaces even with little furniture. To their credit, the inheritors of Judd Boynton's personal vision have carried it forward in a new and vital form.

Sally B. Woodbridge ■

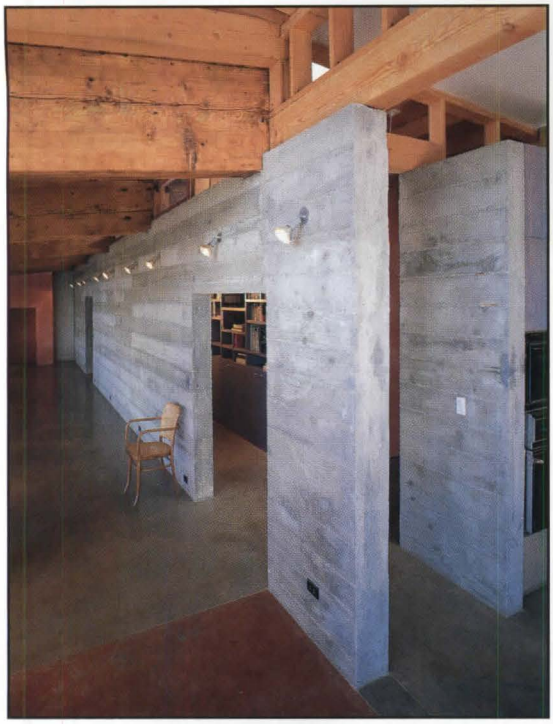
The author, an architectural historian and writer, is P/A's San Francisco area correspondent.

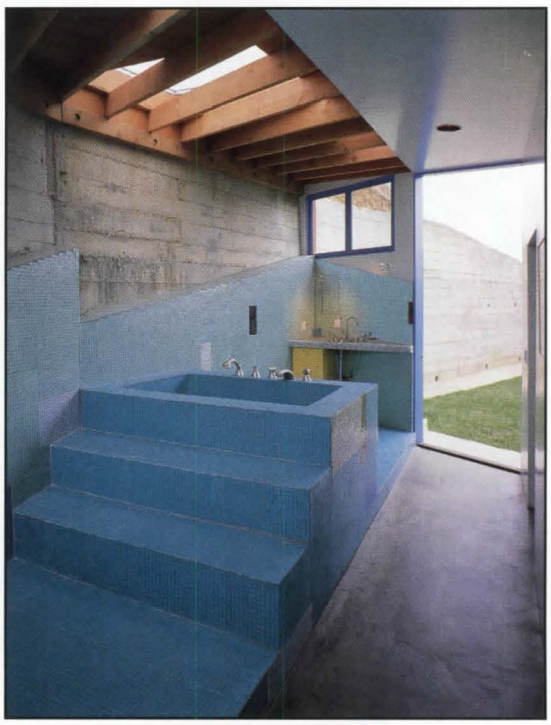
A striking aspect of the house's original central block (right in photo above) is that its vast roof slopes parallel to the hillside, a gesture that responds to glare and wind from the west but tends to limit the panoramic view. Mack has maintained this slope for the master bedroom and its porch (left in photo above), but sloped the roofs of other wings in various directions (top left). Seen from the new deck (top right), the wedgelike forms of Mack's kitchen and dining additions counter the roof angle of the original block.





The red stucco walls of the entrance front are echoed by the red plaster—of a softer, mottled shade—inside the stepped entry passage (above). The massively framed original living room (facing page, top) appears little altered except for a new fireplace by Mack that brings the recurring red plaster into this room. Not apparent is the new ¼-inch tempered glass or the replacement of the concrete floor surface and the radiant tubes under it. Furnishings shown here are not final. The circulation spine behind the living room's inner concrete wall (facing page, middle left) leads northward the new porch and studio and south toward the expanded kitchen (facing page, middle right), which carefully meets the Baums' specifications. In the dining area (facing page, bottom photos) paint-stained cabinets by Linda Parrish follow the sloping materials joint that also forms the sills of Mack's angular windows; as on the exterior, this geometry recalls the natural slope and directs attention toward the view.





Behind the concrete back wall of the vast living room (top left) is the corridor that originally led to two bedrooms that share a bath. Now it has been extended to the added master bedroom (top right); a concrete fireplace here, as in the dining area, buttresses the space on the view side and counters expanses of glass in bad weather. Opening from the central courtyard like the empluvium of a Roman villa, the bathroom (photos above and facing page) is clad in mosaic tile of pale, watery hues. The strong geometry of the tile elements and their integration with the existing concrete retaining wall suggest that the ensemble was carved out of the hillside; the ragged edge of the tilework makes it appear to be peeled back to expose the concrete. The lavatory counter (above right), like other counters in the dressing area and kitchen, is of cast concrete by Buddy Rhodes, who uses a special coloring technique to produce cloud-like hues in his polished slabs. When the long skylight originally planned for the bath proved too expensive, Mack set five off-the-shelf skylights somewhat randomly, so that daylight bouncing off the rafters forms changing patterns on the concrete and tile.

Project: *Baum house, Berkeley, Calif.*
Architects: *Mack Architecture, San Francisco (Mark Mack, designer/principal; Leigh Sata, project architect; Shaun Weston, Christine Macy, project team).*
Client: *Jim and Laura Baum.*
Site: *steeply sloped 16,780-sq-ft lot, with level portion carved out on uphill side of existing house.*
Program: *remodel existing two-bedroom house, expanding kitchen, adding master bedroom and bath, guest room and bath, studio, garage, porch, and deck. Gross floor area of completed house: 5400 sq ft.*
Structural system: *reinforced concrete floor slabs and retaining walls, wood framing.*
Major materials: *stained wood siding, stucco, board-formed concrete walls, stained concrete floors, corrugated metal roofs, aluminum windows; original living room glazing replaced with 1/4-inch tempered, tinted glass (see Building Materials, p. 109).*
Mechanical system: *radiant concrete slab, gas-fired.*
Consultants: *Ken Hughes, Arlene Lombardi, structural; Warm Floors, mechanical; Subsurface Consultants, soil engineering; Energetic Systems, energy; Linda Parrish, furniture design and fabrication; Buddy Rhodes, colored concrete countertops.*
General contractor: *Van/Catlin Construction Co.*
Costs: *not available.*
Photos: *Richard Barnes.*

A Literary House

Cited in the 1985 P/A Awards Program, this weekend house on Martha's Vineyard island by Steven Holl Architects draws inspiration from literature as well as from its austere surroundings.

"They have made a Temple, the Rafters and the Beams of which are made of Whale-Bones; for Whales of a monstrous size are oftentimes cast up dead upon that shore." Herman Melville, *Moby Dick.*

"My chimney is grand seignior here—the one great domineering object . . . of the house; all the rest of the house . . . (is) accommodated not to my wants, but to my chimney's." Herman Melville, "I and My Chimney."

IT is to the dark, apocalyptic vision of Herman Melville as well as to its bleached, wind-swept site on Martha's Vineyard island that this weekend house responds. "There are different ways of linking a building to a site," says its architect Steven Holl. "You can make a geometric connection to other physical objects, a historical connection to the site's past, or a literary connection, which is what I did here."

Holl drew specific architecture ideas from Melville's work. The passage in *Moby Dick,* for example, where Melville describes how the Indians of Nantucket and Martha's Vineyard created shelter by draping hides over and within the bones of beached whales gave Holl the idea of pulling the house's wood structure to the outside of the enclosure and hanging its skin within this skeleton. A lesser-known story by Melville entitled "I and My Chimney," in which an old man defends the huge, center chimney of his house from his wife's efforts at modernization, was in mind when Holl conceived of the house's central, freestanding fireplace.

Melville's influence also is apparent in the overall feel of the house. The open-air, seafaring life depicted in Melville's major novels, for example, is recalled in the house's shiplike form, which seems to float above its undulating site, at the edge of a bluff, with broad decks and a lookout offering expansive views of the ocean. And the emphasis in much of Melville's work on life's hardship and frailty before an unforgiving Nature finds architectural expression here in the weathered grayness of the cladding, the apparent spindliness of the structure, the unadorned spartanness of the interior, and the unshaded exposure of the house to the ocean's wind and glare. "I wanted the house to reflect the spirit of that place," says Holl.

He succeeded almost to a fault. People who rented the house over the summer praised its simplicity; all seemed to have a favorite detail. But they reported that the house falls somewhat short on comfort. The second floor master bedroom, they said, is too small, the absence of ceiling fixtures makes the kitchen dark at night, the orientation of the house perpendicular to the water discourages air movement, and the lack of shading on the porch

and roof decks makes those places unbearably hot during summer days.

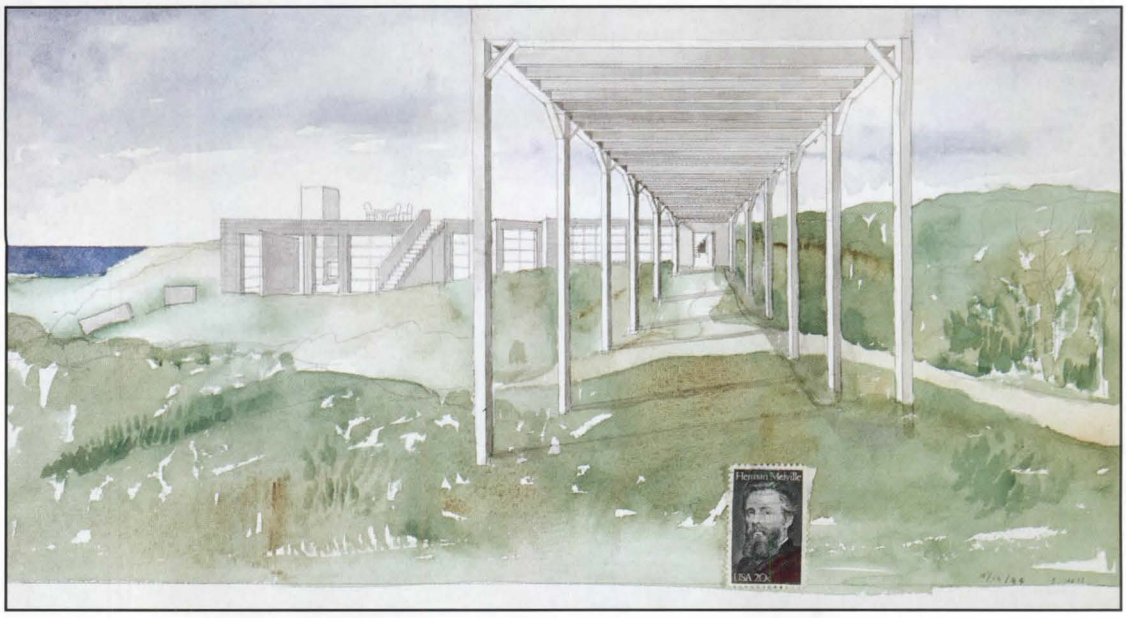
For each of these comments, Steven Holl has an explanation. In terms of its shading, the house, he says, is "an armature, designed to have things such as canvas awnings added to it." The perpendicular orientation, he adds, was partly determined by site constraints, including steep slopes and a large easement that could not be built upon, and partly motivated by a desire to make the house "experientially richer by providing a number of side-to-side views of the ocean rather than one head-on panorama."

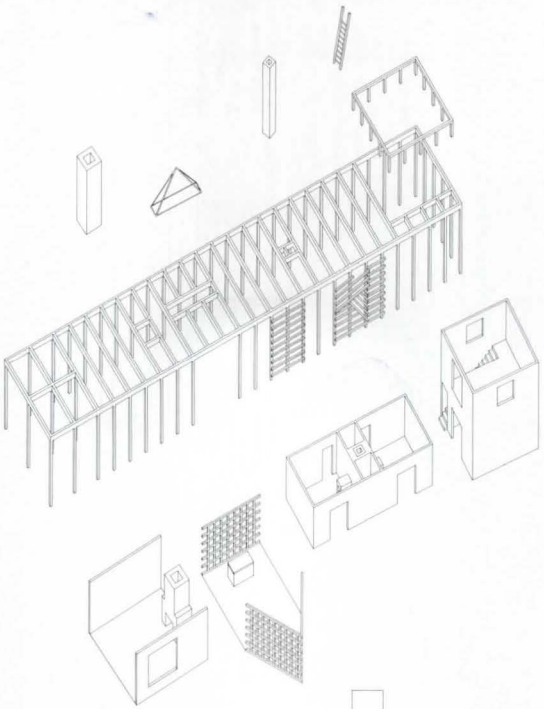
A proportional system, which Holl uses to organize most of his projects, largely constrained the size of the master bedroom. "To have the second story read as a tower or as an object on a podium," he says, "I couldn't make that bedroom bigger. I convinced the clients that the real room was the master bedroom and its large roof deck." Aesthetics also drove the decision to minimize ceiling fixtures. "I wanted to keep the ceiling clear to have the roof deck read as a continuous surface."

The questions of comfort raised by the house's inhabitants are valid. The master bedroom is barely large enough to accommodate a double bed and a dresser or two. And the unshaded decks do get hot on a summer day (although in this summer's heat wave, shade would have made little difference). But such criticism somehow misses the point of the house. Not only is its spartanness appropriate for a weekend house, where small spaces and few accessories translate into less maintenance, but its lack of some creature comforts, like life aboard ship in Melville's novels, is a way of forcing one to confront some disquieting thoughts, such as the smallness and fragility of that which we build or the frailty of our own person before the power of the ocean and sun. Melville was one of the first American novelists to address directly such philosophical issues. Steven Holl shows here that this is something to which American architects also might aspire. ***Thomas Fisher*** ■

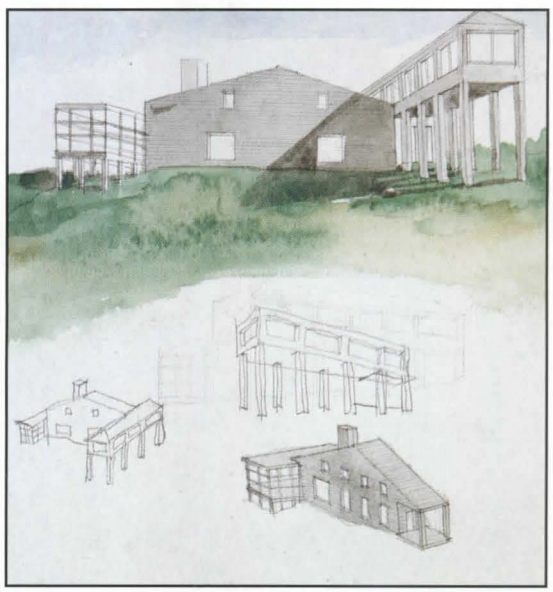
The Berkowitz-Odgis house (above) stands to one side of its sandy, undulating site, at the edge of a bluff overlooking Vineyard Sound. The long, thin form of the house recalls that of a ship, although the idea of the house, with its skin hanging within an exposed structural skeleton, was derived from a reference in *Moby Dick* to the island Indians' use of the bones of beached whales for shelter.

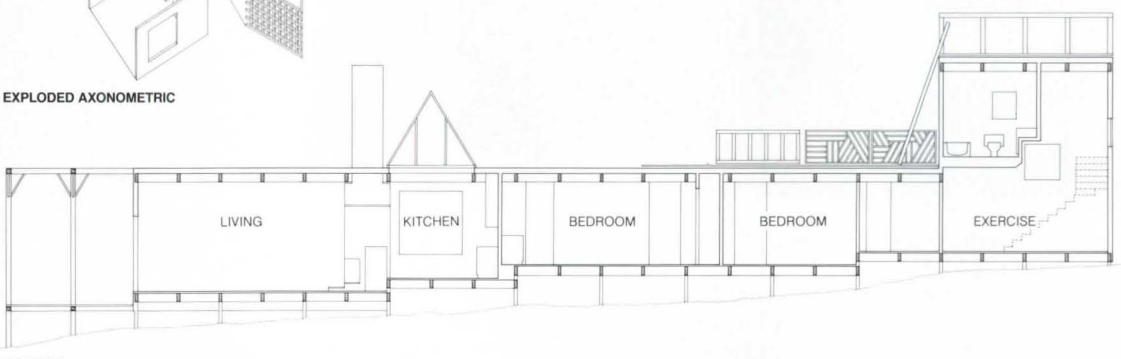
Design Development
The early schematic drawings of the Berkowitz-Odgis house (middle right) depict a long, thin structure with a gabled roof and two perpendicular porches. While the design recalls the vernacular architecture of the island, Holl "decided that a true connection to the spirit of the place could not be made through the form of the outside shell." In a later stage in the design (top), the long, narrow plan remains, but the house has become more Modern and more severe, with a flat roof, large glazed openings, and minimally detailed entrance canopy. The postage stamp of Melville stuck to the drawing indicates the influence his writing had begun to have on Holl's thinking. Many aspects of the finished house are present in that early design: the roof deck, the prominent chimney, the simple wood frames, and the stepped section. But the basic idea of the house is not yet there. That, says Holl, came after he had begun thinking about skeletal framing in terms of the whale skeletons once used for shelter by the Indians on the island. The exploded axonometric (middle left) shows where that line of thought led, with the wood structure of the house becoming an exposed box frame within which are set various spaces and elements. Holl recognizes that "having a strong concept does not guarantee good architecture. It is very easy, as a design is developed, for the concept to get lost." But here, the development of the design, if anything, strengthened the idea (plan and section, bottom). The porches along the south and west sides, for example, not only provide shading and outdoor living space, but enhance the reading of the house's external structure. And the placing of the vertical framing members on individual concrete piles not only cost less than a perimeter foundation, but emphasizes the house's skeletal quality. "Because we had a concept," says Holl, "the later design and detailing were just an intensification of it."





EXPLODED AXONOMETRIC





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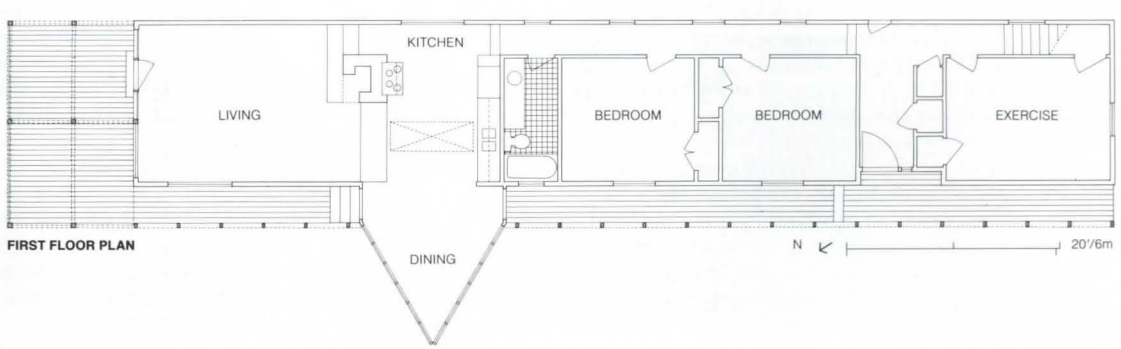
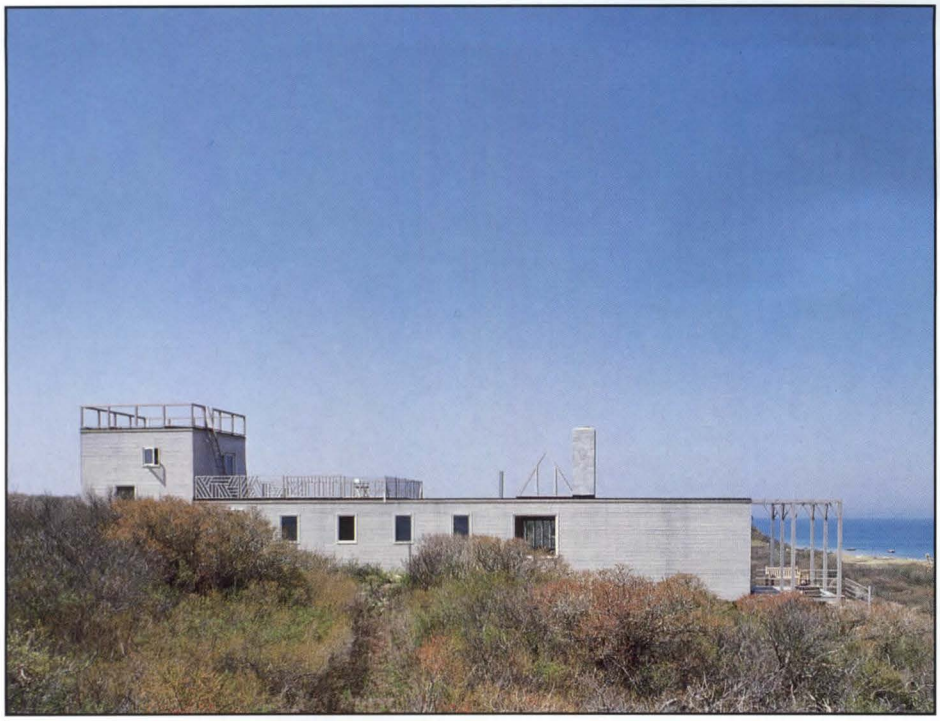
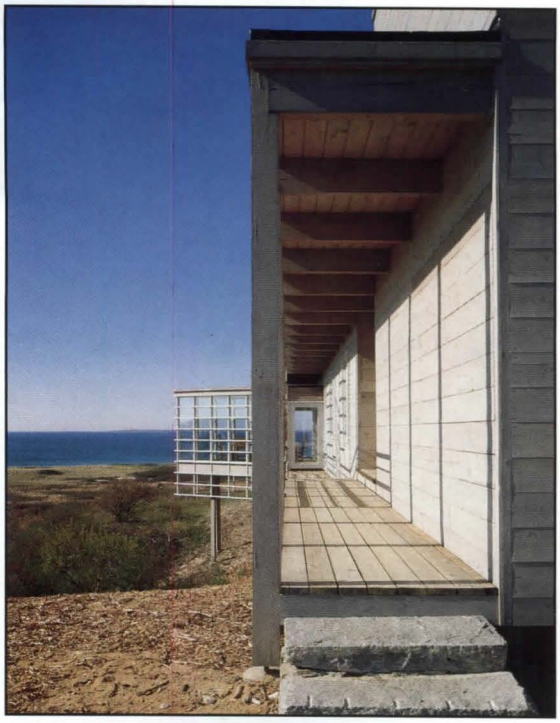
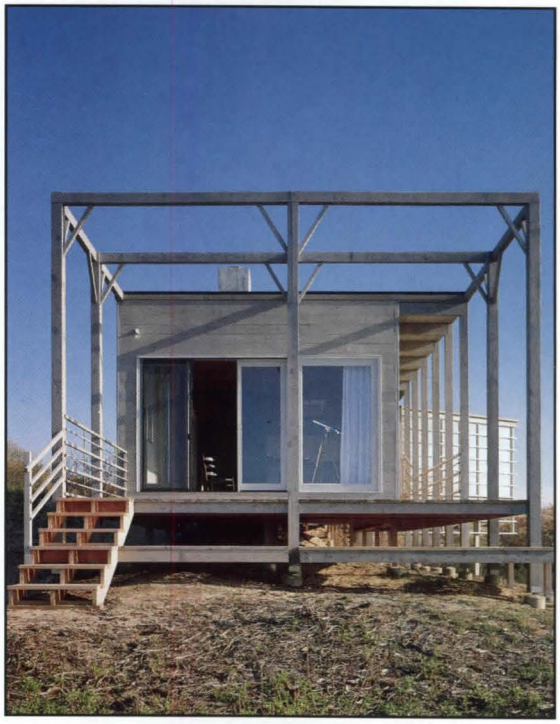


FIRST FLOOR PLAN





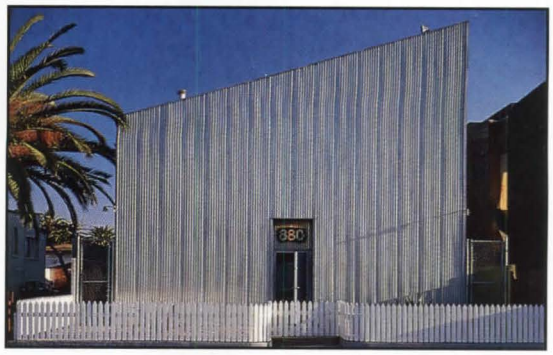


The east side of the house (top left) hugs the property line. Holl had intended to overlay vertical framing members along the house's east wall, but decided that that was "too heavy-handed." The south end of the house (bottom left) has the connotation of both a guard tower adjacent to the entrance porch and a lookout post, with its roof deck offering a view of the shoreline and ocean. The tower also functions as a unit, with a second-floor master bedroom and bath over a first-floor exercise room. Entry to the house is along the west side porch (top right). Holl detailed the stone steps so that they do not touch the house's wood frame; one steps onto the porch as if walking aboard a ship. The entrance door is recessed along the house's western wall, but the glass dining room door at the end of the porch, because of its location, looks as if it is the entrance and is apparently often used as such. The north porch (bottom right) is framed by a continuation of the house's structure, reduced to its most elemental parts.

The highlight of the interior is the prow-shaped dining room that extends beyond the structural frame of the house to provide views of the site and ocean (facing page, top left). The trapezoidal table and hanging fixture were designed by Holl. Acting as an organizing spine, the corridor (facing page, bottom left) cascades down from the second-floor master bedroom, past the bedrooms and kitchen, to end in the living room, with its freestanding stucco chimney and custom-designed, painted floor canvas. The house is full of other custom details. The drapery track in the living room (facing page, top right) is made of brass and supported by a corner brass rod. The kitchen range (facing page, middle right) has a custom-designed metal hood. And the light fixture by the front door (facing page, bottom right) is made of brass and translucent glass planes and recalls De Stijl sculpture. But it is the detailing of the railing (above) that is perhaps most characteristic of the house. Made of sticks of wood connected by brass rods, the balusters break out into diagonal patterns that exaggerate the stick-built quality of the house and make reference to the chinoiserie of Melville's time.

Project: *Berkowitz-Odgis House, Martha's Vineyard, Mass.*
Architect: *Steven Holl Architects, New York (Steven Holl, Peter Lynch, project architects; Stephen Cassell, Peter Shinoda, assistants).*
Client: *Steven Berkowitz, Janet Odgis.*
Site: *three acres of natural shrub on a bluff overlooking Vineyard Sound.*
Program: *three-bedroom, 1600-square-foot weekend house.*
Structural system: *exposed wood frame on point foundations.*
Major materials: *cedar siding, post-and-beam framing, EPDM roofing (see Building Materials, p. 109).*
Mechanical system: *electric baseboard heating.*
Consultants: *Robert Lawson, structural; Alvin Cooke, custom steel and brass work.*
General contractor: *Doyle Construction.*
Costs: *withheld at client's request.*
Photos: *Paul Warchol.*

Hopper Residence
Venice, California



Full Metal Jacket

A tough, forbidding box designed by BAM Construction & Design conceals spacious, light-filled interiors.

EVEN in this marginal section of Venice, California, the building looks a little intimidating. Behind an incongruously demure white picket fence (from a house that once stood on the site), a tall, windowless façade of corrugated sheet metal doesn't seem to deliver the domesticity promised by the residential character, however shabby, of the neighborhood. Is this a house or a warehouse?

In fact, it is equal amounts of both. Designer Brian Murphy of BAM Construction & Design, Inc., was asked by his client, actor and filmmaker Dennis Hopper, to come up with a building that would house not only Hopper himself but a theater/acting studio/screening room and ample space for his impressive collection of contemporary art. Hopper wasn't interested in a homey-looking house; he wanted something more industrial, to reflect the building's programmatic diversity and its utilitarian simplicity.

Function was not, however, the only reason for the house's tough looks and armorlike exterior. The neighborhood is a rugged one—the same one in which Murphy had, six years earlier, renovated a house for fashion photographer Philip Dixon (P/A, Aug. 1982, pp. 68–71). As in the Dixon house, Murphy had to make Hopper's house impregnable on the outside but light and expansive on the inside. Unlike the Dixon house, however, there was no existing building to work with.

From the street (above), the façade of the Hopper house is a tough, windowless expanse of corrugated sheet metal, with a shed-roof profile. The house's east façade (facing page), however, reveals that there is more to the roof than first meets the eye; the roof's shape is actually based on hyperbolic curves.

An interesting contextual wrinkle is the fact that this house is built on the lot adjacent to Hopper's former home, one of the three 1981 Indiana Avenue studios designed by Frank O. Gehry & Associates (P/A, Oct. 1986, p. 73). Murphy had renovated the interior of this studio, and at least one of his preliminary sketches for Hopper's new house (see p. 70) shows the influence of Gehry's fragmented forms. But the final design is an austere box that plays quietly off its dynamic neighbors.

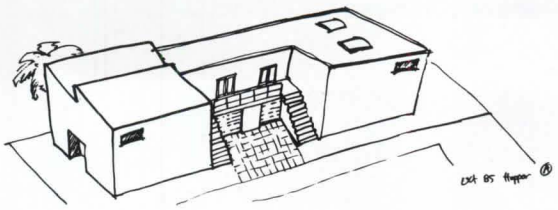
In plan, the first floor of the 106′ x 32′ house is organized roughly into thirds, reflecting the programmatic organization of the house and, incidentally, echoing the organization of the Gehry-designed studios next door. Through the unassuming front door (it practically disappears into the metal façade), you enter the theater/studio, with its plywood bleachers. From the alley in back, a steel security door rolls up to reveal an open, plywood-walled courtyard, which can be used for parking, deliveries, or outdoor work space. From there, another roll-up steel door leads into the art storage area, with its 10′ x 10′ sliding display panels. Yet another roll-up door separates the art storage room from the studio/theater; all these doorways are big enough to drive a truck through, to meet Hopper's art handling requirements.

From the art storage/display room, a stair, with steel railings and diamond-plate-wrapped wooden treads, leads to the second-floor living loft. An expansive space with open living, dining, and kitchen areas, it is capped by the house's most compelling architectural feature, a hyberbolic-curved roof made of exposed, open-web truss joists. The roof, which was designed on a computer, was something that Murphy had wanted to design for a long time, but not until Hopper came along was there a client who shared Murphy's interest. The roof rolls over the space like a wave, its skeletal complexity a powerful counterpoint to the coolness of the white-walled living areas. It is pierced by seven operable skylights, which flood the space with daylight.

While the interiors themselves are clean and uncluttered, they are punctuated here and there by Murphy's signature, quirky twists on conventional forms and materials. Behind the freestanding fireplace, a big rectangular window, rotated 45 degrees, is reflected on the floor in the form of the fireplace hearth. The window is a sandwich of tempered glass with a middle layer of plate glass that has been shattered with a single, smart tap of a hammer on a nail. And the hearth is filled with crushed tempered glass, as if someone had smashed a couple of windshields and dumped the remains into Hopper's living room. This crushed glass also appears piled on the glass diffuser of the dining-area light fixture, looking rather like a snowmound that glows from within.

Although the house is, indeed, a burglar's nightmare (the windows that aren't glass block are protected by steel pipes between exposed wood studs), you wouldn't know it when you are inside. The spacious, airy feeling that characterizes so many industrial buildings permeates this one, and its large wall areas provide an appropriate backdrop for Hopper's artworks. Despite its warehouselike looks and its forbidding suit of armor, this house is a home, and a comfortable one. ***Pilar Viladas*** ■

The evolution of the Hopper house (sketches, right) from first idea to final plans reveals an underlying, consistent tripartite division that survived through several different designs. The first scheme (1) was a relatively formalized composition in stucco that gave way to a shedlike structure clad in corrugated sheet metal (2), a large glazed area replacing the patio on the west side of the house. In the next scheme (3), the three distinct volumes of Frank O. Gehry & Associates' Indiana Avenue studios just to the west are reflected in the "breaking up" of the Hopper house into three pieces, two of which are put back together in the next scheme (4). A distinctly tripartite composition (5), related to the first scheme, ultimately gives way to another shedlike building (6), but one with a twist: the curving roof. While this sketch does not accurately reflect the location of windows in the house, it does show the series of skylights and the open courtyard at the rear of the house. The plans reveal that the tripartite organization of the first floor reflects the three distinct programmatic areas: theater/acting studio; art storage/display; and courtyard. On the second floor, the living/dining room and bedroom are separated by an open kitchen and bath. The second floor was cut away at the stair to overlook the art storage area, and in the bedroom to create a double-height space that can serve as a flyloft for the theater.



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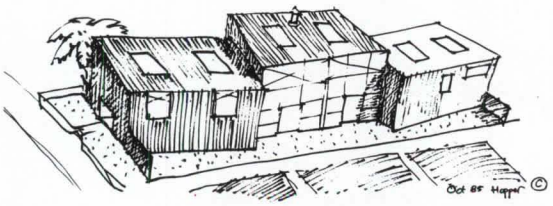

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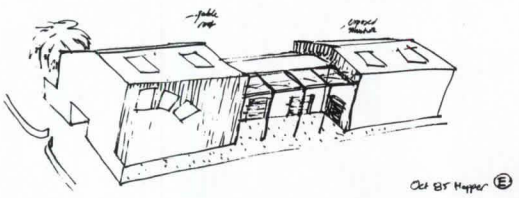

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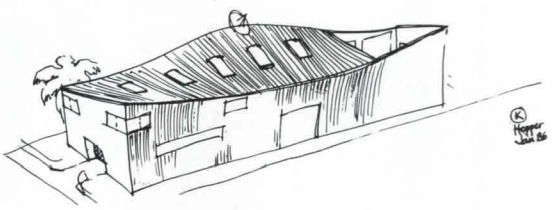

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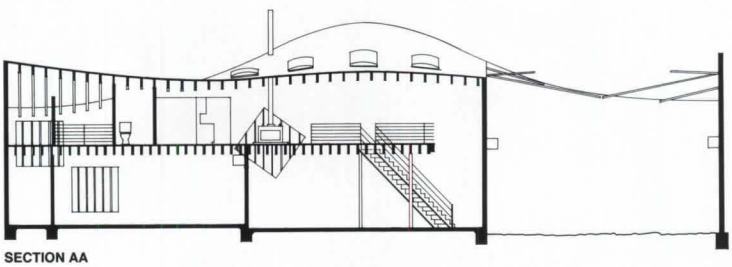

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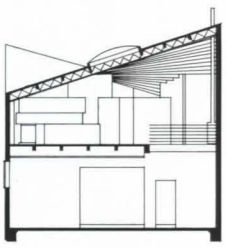

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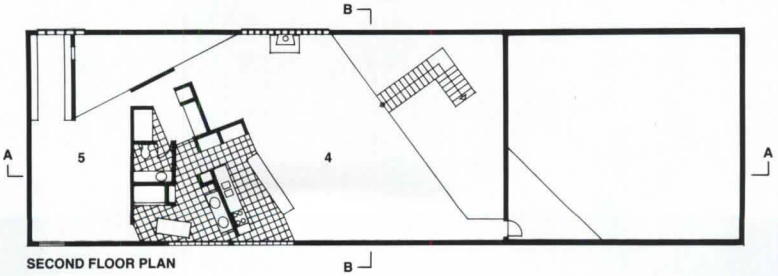
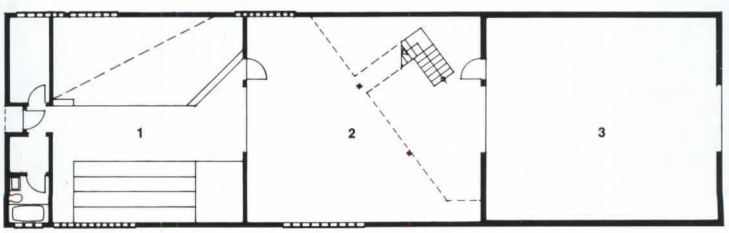


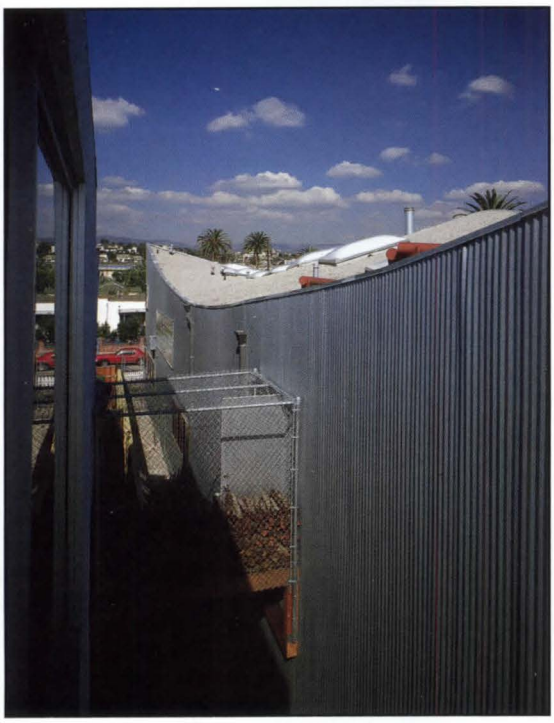
SECOND FLOOR PLAN



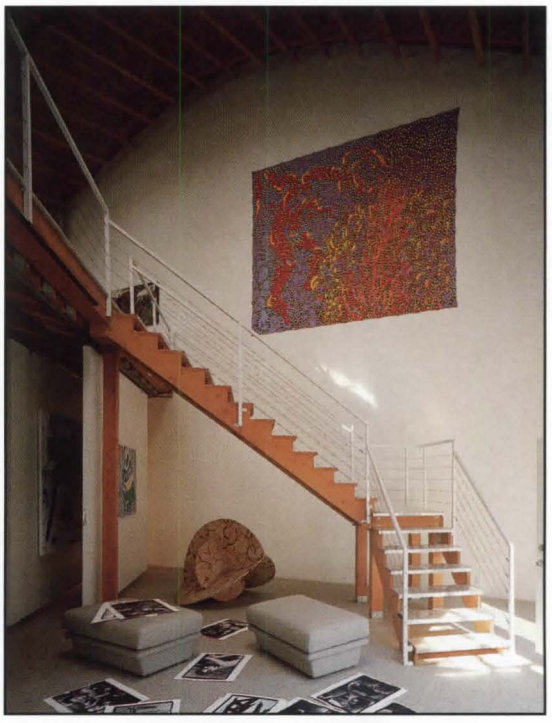
FIRST FLOOR PLAN

N → 20'/6m

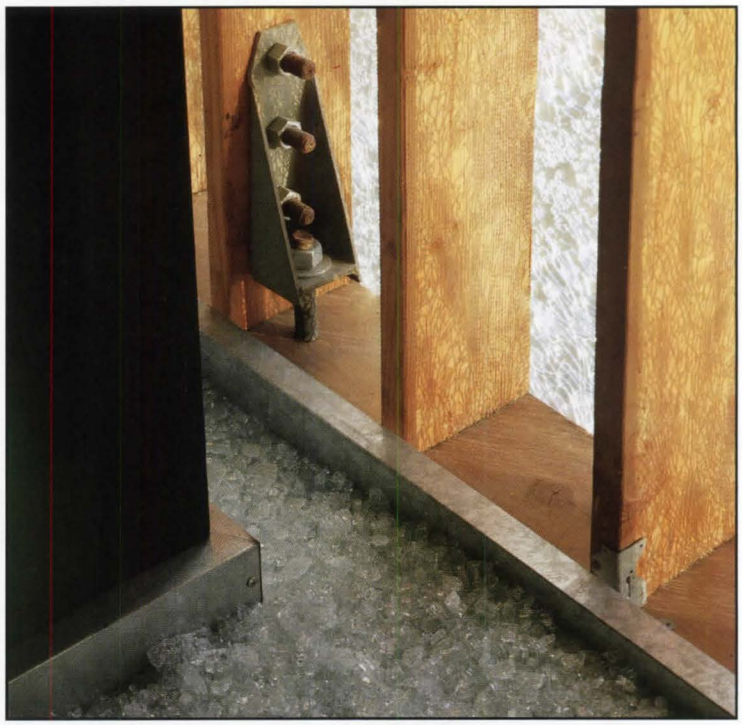
1 ACTING STUDIO
2 ART STORAGE/DISPLAY
3 COURT
4 LIVING
5 BEDROOM

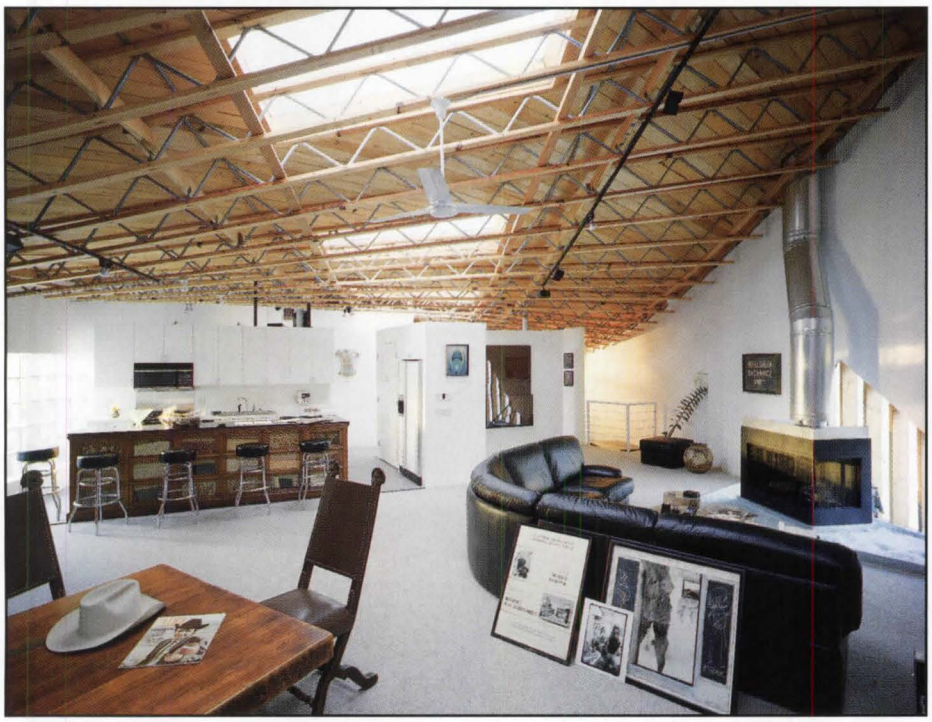


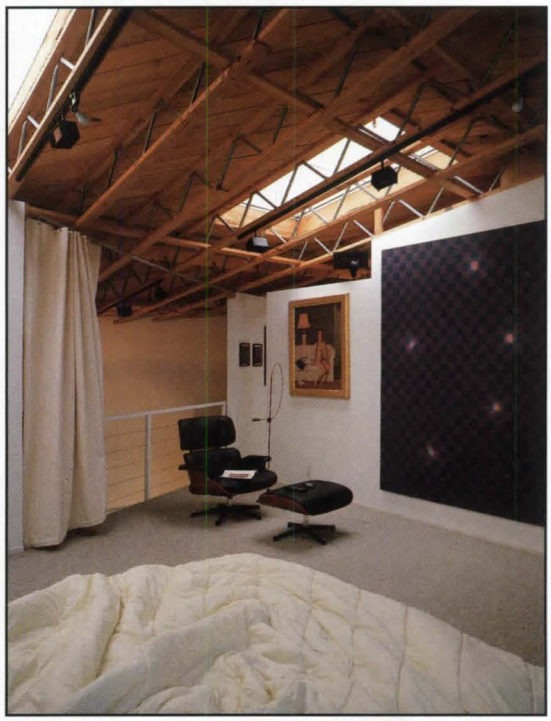
The house's rather forbidding corrugated metal exterior is protective armor against the less than friendly surrounding neighborhood (top). The building is taller than most of its neighbors, except for the Gehry studios (above right, rear view), one of which was Dennis Hopper's former home and which is now used as guest quarters. It is connected to the new house by a bridge with chain-link sides (above left). The rear façade of the house mimics that of the front, with the exception of the door, a roll-up steel security door.



A small corner balcony overlooks the open courtyard (top left), which is shaded by a series of panels made of tennis-court-shading fabric on a steel-pipe structure. A roll-up steel door opens into the art storage/display area (above right), with its stair to the living loft above (facing page). Through the art storage area, yet another roll-up door leads to the theater/studio space (above left) and back to the front door. The second floor is cut away to create double-height walls for Hopper's art collection, many pieces of which are quite large. Upstairs, the hyperbolic-curved, open-web truss joist roof is pierced by a series of skylights that bring daylight into the living areas. A view from the bedroom (top right) shows the glass bathtub that was designed by Brian Murphy and fabricated by Simon Maltby.







The dramatic roof rolls over the living areas like a wave (above left), its exposed structure contrasting sharply with the spare white walls of the interior (bedroom, above right). Designer Murphy's signature touches punctuate the space: the tree-stump tables; the shattered-glass window behind the fireplace (facing page), the shape of which is reflected in the hearth filled with crushed safety glass (top right); and the dining area light fixture (top left, fabricated by Simon Maltby), with its tempered glass diffuser and mound of crushed glass suspended by steel cables.

Project: *Hopper Residence, Venice, Calif.*
Designers: *BAM Construction & Design, Inc., Pacific Palisades, Calif. (Brian Alfred Murphy, principal; Kaye Secomb, project architect; Fro Vakili, BAM designer).*
Client: *Dennis Hopper.*
Site: *a 5300-sq-ft lot in a residential area.*
Program: *3800 sq ft of living loft, acting studio, and painting studio/art display; plus 1120 sq ft of walled courtyard area.*
Structural system: *slab on grade; wood stud construction, with plywood web and open web truss joists.*
Major materials: *corrugated sheet metal; plywood siding; drywall; glass block (see Building Materials, p. 109).*
Consultants: *Joseph Parrazzelli; structural.*
General contractor: *BAM Construction & Design, Inc.; Johann Groene, construction supervisor.*
Cost: *$440,000.*
Photos: *Tim Street-Porter.*


HOTEL GREEN
ENTRANCE

Russell Residence
Kent, Washington

A Hillside Villa

On a constricted but beautiful site south of Seattle, architect Stuart Silk has created a formal house that directs its attention to views beyond.

MANY sites in the Seattle area are notable for their abundant water views, if not for unrestrained size. Seattle architect Stuart Silk has had to deal with a number of these blessings/constraints in his recent house commissions. This house, located on Dash Point in Kent, Washington, occupies a site with a narrow frontage on the street; the steep lot fans out toward a spectacular view of Puget Sound and the Olympic Mountains. The neighborhood, reminiscent of so many hillside communities in places like Southern California, is an amalgam of house designs varying from passable to not-so-great, and hardly inexpensive.

Faced with the limiting site geometry and the surrounding mixed styles, Silk chose a plan configuration relating three rectangles in a way that responds to the site perimeter; although the sides of the rectangles do not parallel the property lines, they attempt to mediate between the front and those boundaries. The front façade is a masterful expression that establishes the uncompromising presence of the house in the meager amount of room available. The three orthogonal shapes—two interlocking, and two touching—are joined by a roughly trapeziodal two-story central entry element, which serves as a circulation hub for the structure and allows the other pieces to rotate for orientation. The front elevation, perhaps because of its smaller scale, is far more appealing and less institutional than any of the other façades. There is very little detail or scale relief on these to alleviate the austere mood the planes of stucco evoke.

The front yard setback is delineated by a steel and stucco trellis, which forms a screen wall outside the house and serves to gather together the asymmetrical masses of the house. It is a formal, but not forbidding, entry foil for the house itself. The stucco exterior finish, with a warm, fine gravel embedded in it, has been sandblasted and resembles a lightweight aggregate concrete. Steel trusswork supports a glazed entry canopy.

Passing from the entry terrace and through the front door, the visitor begins to experience a persuasive progression along the major axis of the house. The first space, the skylighted entry rotunda, channels light from rooftop to first floor virtually in the center of the house. Silk has used a rotunda form to center the plan in previous home designs. The conical skylight is one of the main architectural elements, along with the tentlike ridge skylight over the passage that completes the formal axis between the living and dining areas. Steel railings at various locations around the entry space and stair hint at vaguely historical motifs and provide the touch of detail without which some of the leftover spaces might have become awkward or overbearing.

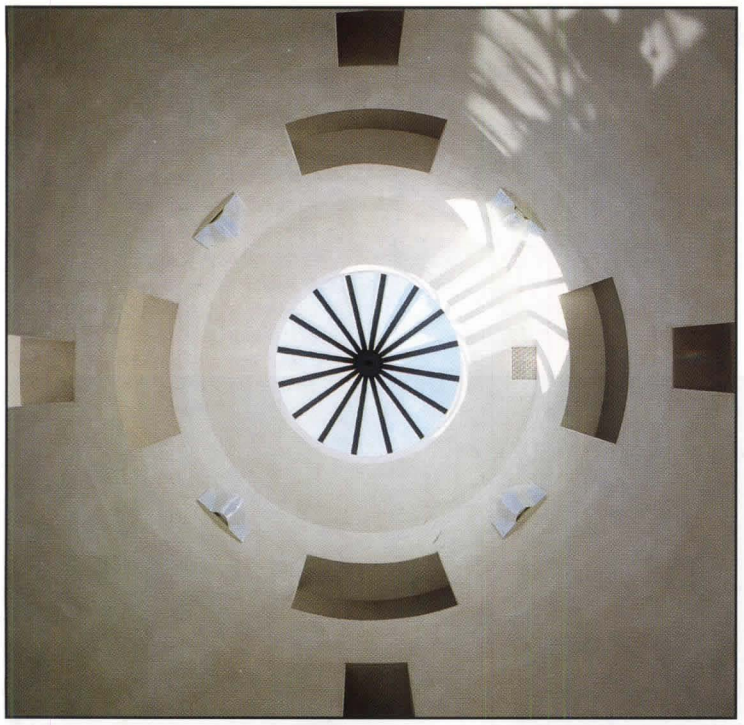
The adjoining passage, a peristyle between walls that form a heavy poché with punched openings, is a formal device incorporating several other design moves. Perspective is forced by bringing the walls closer together as they recede toward the exterior wall, and by a similar convergence of the skylight—in both width and height. Openings for the connecting portals widen from top to bottom. Other openings in the walls are manipulated along perspective lines from front to back of the house, by varying in shape and cut angles through the thick walls.

Both the living and dining spaces are ordered and formal, but Silk did provide room for some aberrant conditions to surface—witness the underside of the second level deck stair casually and quietly sliding across one corner of the dining area ceiling. By contrast, the family room feels less rigid, gets southwest light and northwest views, and adjoins the cheerful open kitchen area. Access to both the upper and lower levels is via a screened stair along one side of the entry knuckle.

On the lowest level are three bedrooms, a recreation room, a wine cellar, and a large—and partly accidental—storage/mixed use space that resulted from the need to remove more of the unstable earth under the garage than was anticipated. A sauna, entered from outside, was fitted into the slot at the base of the peristyle above. Because this level is not penetrated from the floor above, the large amount of space is not discernible from the living areas, and it feels like a separate apartment with views out on two sides.

The top floor is the master bedroom suite, with its own interior verandah onto the upper space in the rotunda and entry. A full bath/dressing area backs up the sleeping space, the canopy for which is a square pyramid, the third major architectural element on the roofscape. Again, the views from the bedroom area are spectacular. Adjoining the bedroom is a private deck—five risers higher, the

Behind the unifying stucco and steel entry screen (above), the front door area (facing page) adds more detail interest on the south façade. Horizontal emphasis from the steel entry canopy is partly echoed in the grid of the windows and the bars on the crafted door lite, also designed by the architect. The canopy frame holds a wire glass plane over the door; the bars were in part a recall of Silk's observations of doors in Europe.

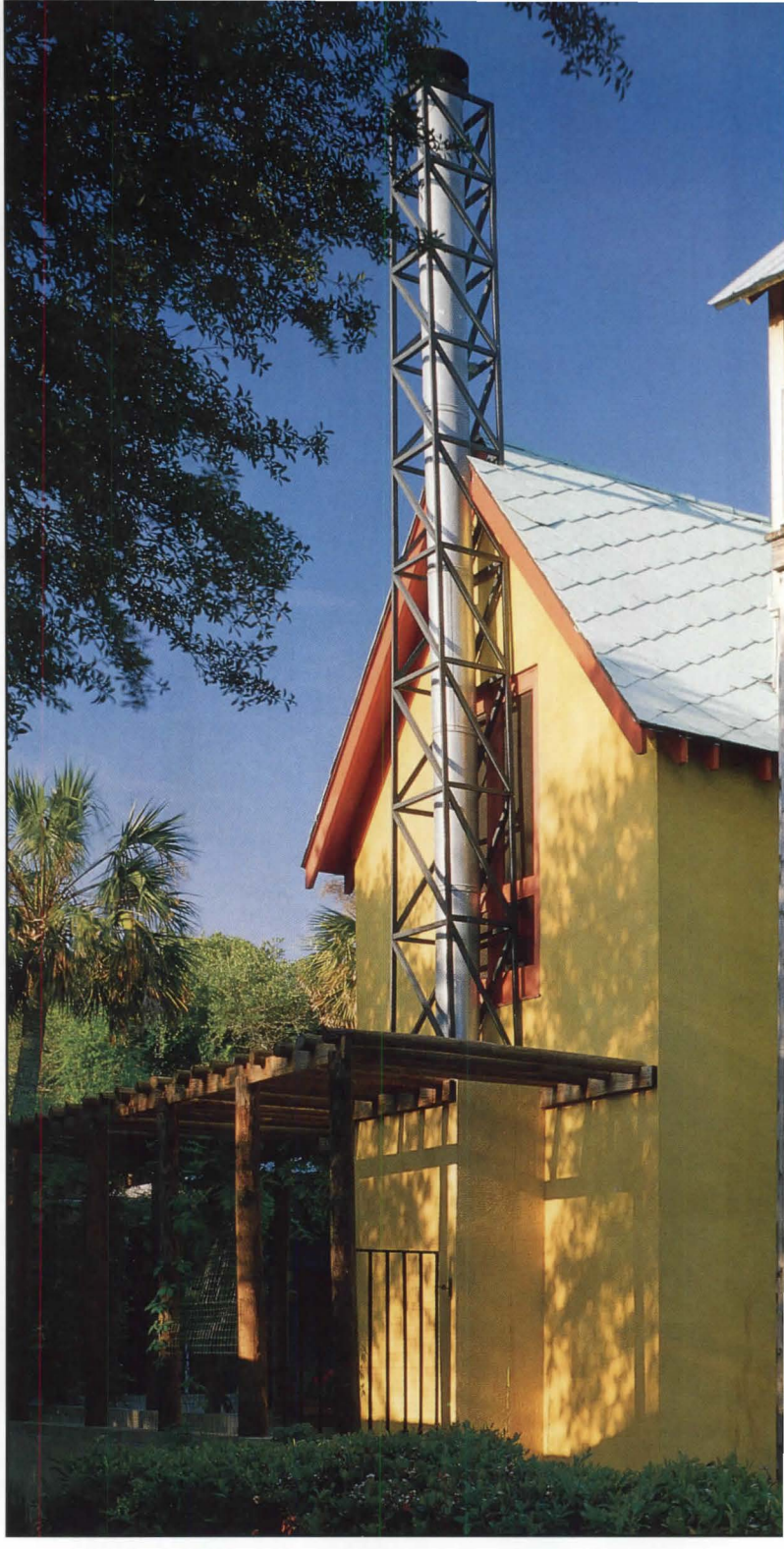


The formal procession through the house leads from the entry door through the rotunda (top left) into the peristyle hall (facing page); from this passage, a visitor enters either the living area to the north (top right) or the dining area to the south (above). Besides the tapered portals into these spaces, numerous punctures in the walls, both interior and exterior, bring unexpected views and perspectives. The master bedroom (above right) is capped by a canopy with another skylight and has access to an even higher deck beyond for view and sunning.

Project: *Russell Residence, Kent, Wash.*
Architects: *Stuart Silk Architects, Seattle (Stuart Silk, project architect; Geordi Selkirk, Pierce McVey, Marc Brown, and Bruce Hayashi, project team).*
Client: *Dr. Kenneth Russell.*
Site: *sloping suburban lot, approximately 10,000 sq ft, with views beyond and nearby neighboring houses on the sides.*
Program: *4800-sq-ft house with four bedrooms, kitchen, living, dining, family, and video rooms, and a three-car garage.*
Structural system: *concrete foundations and walls, 2′ x 6′ wall framing, 2′ x 10′ floor framing.*
Major materials: *standard frame construction, stucco exterior finish with sand-embedded finish coat, sand finish plaster interior walls, granite and tile floors (see Building Materials, p. 109).*
Mechanical system: *gas-fired forced air.*
Consultants: *William Shaible, structural; Marti Siler, interiors.*
General contractor: *Olney & Associates.*
Costs: *$312,000, including site work, landscaping, and interior finishes.*
Photos: *Michael Jensen.*

Kaufmann House
Atlantic Beach, Florida

Local Color



In combining a range of local precedents and exaggerating their qualities and scale, architect Steven Harris produces a refreshing take on Florida vernacular architecture.

WHAT may seem, at first glance, a bit of saucy indifference toward a quaint residential area is actually, to architect Steven Harris, an act of respect. For, despite its surface idiosyncracies, this two-bedroom house for artist Kaye Kaufmann is a rigorous attempt, within the context of a northern Florida beach town, to engage all things familiar.

That part comes easily for Harris, who grew up nearby in the same Atlantic Beach neighborhood. His long familiarity with the area, guided by a cultivated eye for urban conditions and building typologies, yielded a house that speaks forthrightly about "place."

"I tried to walk between the cartoon and the pure type," Harris says of the design that exploits the childlike image of a house. The pitch of the roof and its articulation, the house's four-squareness and its exaggerated verticality all are attempts to emphasize the perception of separate elements joined into one dwelling. "In a way, it's not a representation of a house," Harris says. "It's a representation of building types."

Those types include Atlantic Beach's rambling beachfront houses, their detached garages, the more modest indigenous houses with tall stairs leading to second-floor entries, and the ubiquitous forest ranger's lookout tower, a common sight in the Southern pine woods. Harris's references even include Bennett's Motel, an Atlantic Beach landmark that is known widely for its turquoise roof. By his own admission, the architect was seduced by the clarity of the beach structures, particularly those that appear as accretions of single volumes, each neatly tucked under a separate roof. "One of the reasons the volumes in the house are so explicit and clear and dumb is that I am trying to use them very succinctly," Harris says. "It's like using simple words to make a complex sentence."

Client Kaye Kaufmann gave Harris a bare-bones program that, essentially, listed the number of bedrooms (two, including one that had to be separate from the main house) and required a single room for living, eating, and food preparation. "I literally said nothing else," Kaufmann reports. "I'm a potter, and I don't want anyone telling me how to make pots. So I didn't tell Steven how to design the house." Despite her facility for working in three dimensions, Kaufmann interpreted the scale model as something akin to a cottage. Harris's manipulations of scale account for most of that. Doors in the main structure are eight feet tall, with two-foot transoms above. And the stair tower and steep pitch of the roofs further exaggerate the building's verticality.

The house's interior shows the effects of his toying with scale. The main space that functions as

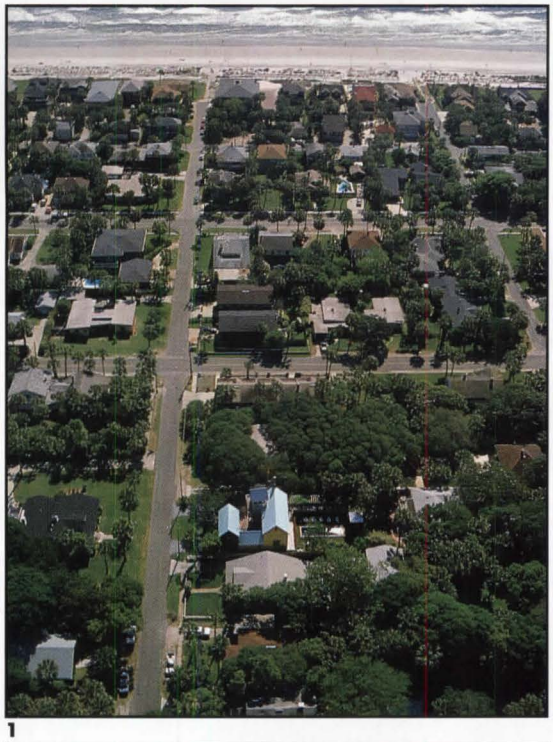
living/dining/kitchen area sports a 12-foot ceiling, for example. "The idea was to make one good room," says Harris. White walls serve as a neutral backdrop to the multitude of colors introduced by Kaufmann's art collection, much of which was acquired through trades with artist friends. The exhibition extends into the stair well, whose deep terra-cotta-colored walls rise to the height of the second-floor bedroom. At that point, one arrives at a landing and steps outdoors to ascend to the third-floor belvedere.

Harris's intent was to infuse the vernacular imagery with new meanings, to use the familiar pieces in a dynamic chess game. The street façade, for instance, confronts the viewer with a composition of great variety: a wooden garage, a striped concrete block studio, and a boldly colored stucco house with a sheet metal tower angled into its side. For Harris, it is the image of the beach house decomposed. But passing through the iron gate, beneath the pergola that hugs one side of the lot, one enters a different world. Here, in the garden, a strong axial organization places the landscape elements in balance. The main house seems suddenly in quiet repose. Bordered by the house, the primitive pergola, the tall and slender potting shed, and a soft garden edge, this space takes on the character of an outdoor room.

While design decisions were left to Harris, he acknowledges a debt to Kaufmann (who, for example, demanded more pigment in the stucco until the contractor used all he had and more). Likewise, architect and client recently decided to clad the living room and master bedroom walls in sheet metal at the places where the stair tower intrudes. Harris debated whether the change was too literal and decided it wasn't. That illustrates his evolving belief that "one can't be too literal in architecture or too simple." And it's what endows the Kaufmann House with a clarity that relates to the local tradition—and transcends it. ***Vernon Mays*** ■

The arrangement of discrete volumes in the Kaufmann House (above) recalls existing beach houses, without parroting them. Architect Steven Harris kept the vernacular precedents at arm's length in part by manipulating the scale. For a relatively tiny (1500-square-foot) house, the building looms surprisingly over its site. The street view is confrontational; the grouping of elements balances delicately between conflict and harmony.

Building for the first time in his hometown, Harris had to come to terms with a vast reservoir of collected memories. The site, a 50′ x 125′ parcel three blocks from the beach, was the last undeveloped lot in a dense fabric of frame houses (1) built primarily in the 1920s. Harris decided to draw on the elements that interested him most. He studied, for example, the large beachfront houses which invariably included two-story garage/guest houses on the back side of the property, nearest the street. To him, the image of a garage serving as foreground to a house and enclosing a lawn or courtyard (2) was a compelling and locally familiar one. The garage structures (3), in particular, were favorite subjects of analysis, as were a few scattered 1950s-era concrete block bungalows. Perhaps most difficult to shake from his consciousness was the industrial character of another regional icon, the watchtowers used by forest rangers (4). Their stairs intrigued him most—the way they rise inside the skeletal framework until the last flight, where they shift to the outside to avoid the necessity for a trap door at the top. Harris's developmental sketches (5) investigated the collection of fragments and the form each might take. "I was trying to explore the individual pieces and their clarity and ability to sustain themselves as a type. One is long and skinny, for example. How much of that do you have to do for it to maintain its clarity?" Early thoughts of a basilicalike form, based on southern tobacco barns, also emerge on the page. Eventually the idea was discarded, as were other notions that cropped up during Harris's iterations. "I don't do beautiful little drawings, sign them, and put them over on a stack," Harris says. "I sketch out partis. I think about organization. Then I go to hardline. Then I overlay that with something else. It goes back and forth." The final form of the house (plans at bottom) simultaneously implies a physical order while violating it. In the end, the model of a garage and main housing framing a courtyard survived.



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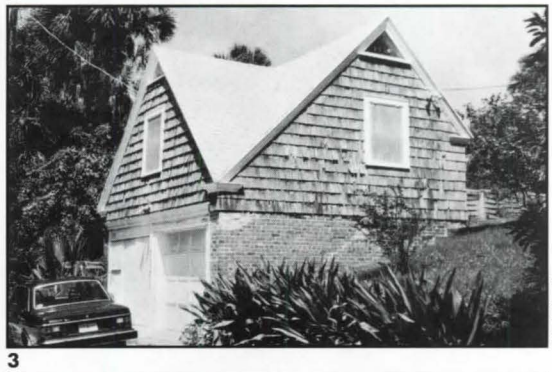
Mitch Kaufmann



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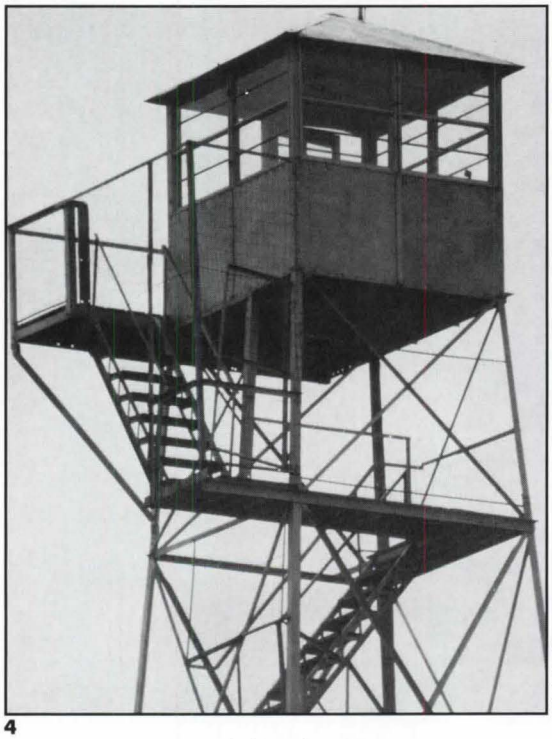
Mitch Kaufmann



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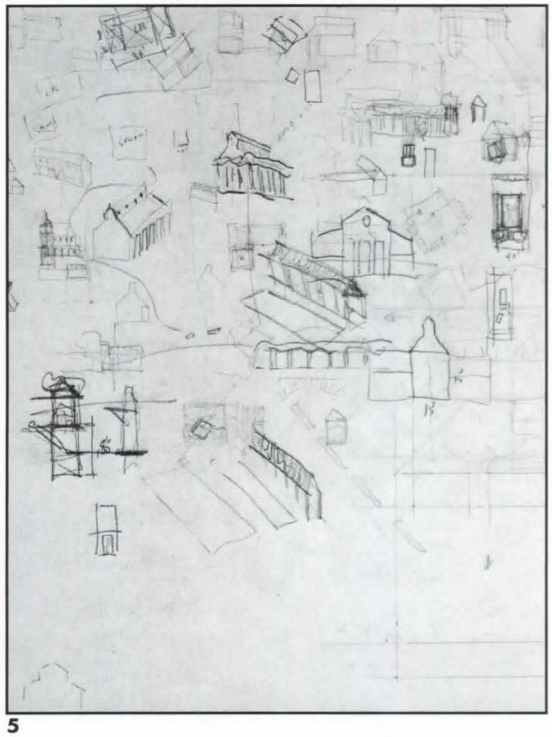
Mitch Kaufmann

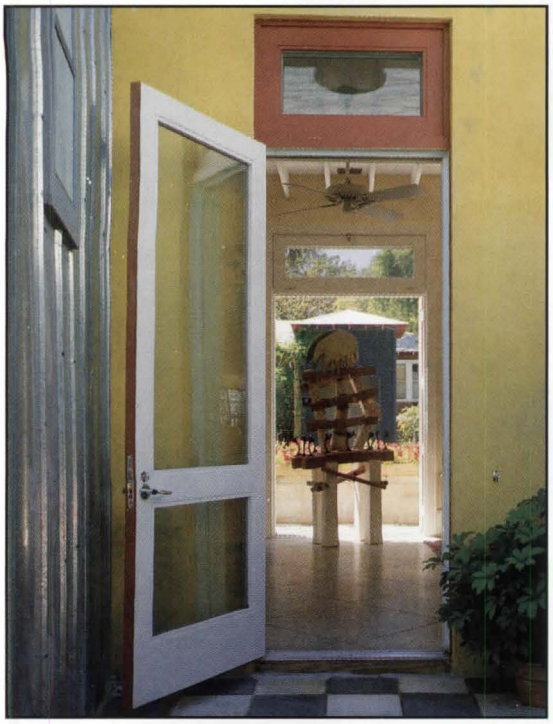


5

FIRST FLOOR PLAN

SECOND FLOOR PLAN

Access to the garden is through a steel gate (dogs and palm trees compliments of the client) and along a concrete walk beneath a primitive log pergola (above left). The crude rendering of the pergola gives it a certain integrity, Harris says. "It was important to me that it be a thing to itself, and that its role as the edge of a space be almost coincidental." The rear façade (above right) is dominated by the ochre stucco surface and three overscaled doors, each with an industrial light fixture that is consciously low-design. Concealed screen doors slide from inside the wall when the sets of glass doors swing open for ventilation. Harris insisted on one bit of craftsmanship that appears in the surrounding 1920s houses: a paper-thin roof plane punctuated at its edge by the narrow profiles of rafter tips. The architectural enclosure of the garden (top left) gives it the sense of an outdoor room. It features an exercise pool, rimmed with hand-glazed tiles executed by Kaufmann, that appears decorative as much as functional. Harris calls the oversized potting shed at the rear of the site "a vernacular, low-tech, American industrial prop."

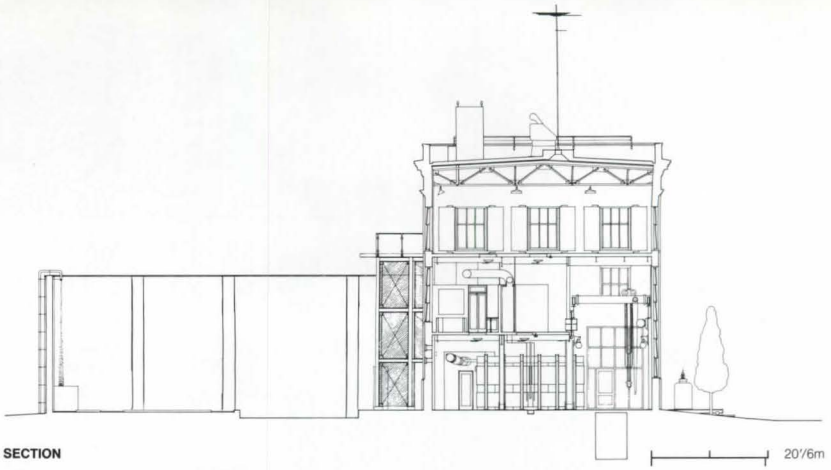


While he does little to reveal it to the casual observer, Harris placed the front door on axis with the pool and shed in back, as indicated by this view through the house (top left). Eight-foot doors and two-foot transoms for the main house were all custom fabricated. The client's informal lifestyle called for one large living/dining/kitchen area, one end of which is furnished with an eclectic range of chairs, tables, and colorful artifacts (top right). After decades of maintaining hardwood floors, the client (an incurable dog-lover) insisted on a more durable surface. Harris specified a scored, polished concrete which contractors mistakenly installed as terrazzo. Opposite the living area is the kitchen (above left), which is detailed with ceramic tiles made by Kaufmann. Double doors swing open to ventilate the master bedroom (above right), which features 2x6 tongue-and-groove flooring of Alaskan yellow cedar.

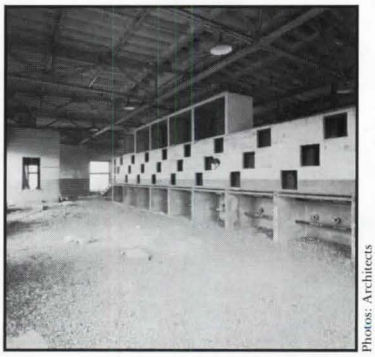
The visual tension between elements so prevalent from the street subsides in the garden (above). Harris's attempt to engage the house into the landscape succeeds a little more each day as the wisteria, trumpet vines, climbing roses, and honeysuckle overtake the pergola and the trellis that frames the chimney.

Project: *Kaufmann House, Atlantic Beach, Florida.*
Architect: *Steven Harris, New York.*
Client: *Kaye M. Kaufmann.*
Site: *125' x 50' suburban lot with one- and two-story bungalows immediately adjacent.*
Program: *1500-sq-ft house with living/dining/kitchen functions in a single space. Studio for ceramic artist. Master bedroom in main structure. Guest room with separate entry and no direct connection to main rooms.*
Structural system: *wood frame.*
Major materials: *Alaskan Yellow Cedar, galvanized steel, integral color stucco, concrete block; painted asbestos/concrete roof shingles; terrazzo floors at ground level; 2x6 tongue-and-groove decking upstairs; painted gypsum wallboard (see Building Materials, p. 109).*
Mechanical system: *electric air-to-air heat pump heating and air conditioning (two systems).*
Consultants: *Doyle Kelly, structural engineer.*
General contractor: *Cornelius Construction.*
Costs: *withheld at owner's request.*
Photos: *Steven Brooke, except as noted.*

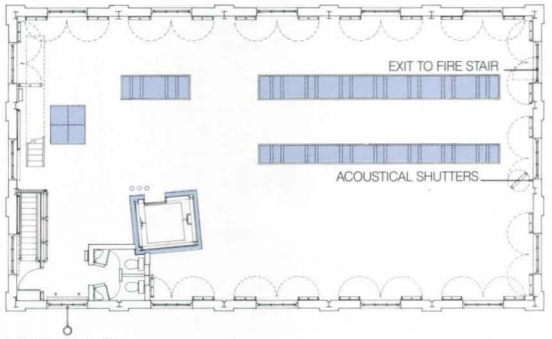
Architect Sharon Odum of Cunningham Architects says that designing the Meyerson house wasn't like the "design, bid, build" process followed for most construction. "We went with the flow, following up things suggested by the building and by the craftsmen, who had a lot of creative ideas," she says. The project called for adapting a three-story electrical substation (three photos, right) into a single-family residence organized like a 1920s mansion (drawings far right). The building stood empty for 20 years, and the clean-up process was laborious. But when workers stripped the brick and steel of the interior, the clients agreed with the architects that the underlying colors and textures of the materials should not be concealed, but emphasized. Standard 2x4 framing and gypsum board walls seemed to lack the scale and heft that would stand up to the building; so Cunningham Architects assembled a new palette of materials—glass, steel pipe, and industrial quality wood—which are used again and again in kaleidoscopic permutations. At the same time the architects chose to dramatize their additions, treating kitchen and bedrooms, for example, as discrete objects dropped into the existing space. These pavilions are occasionally organized into sequences around gaps left by demolition as in the master bedroom suite, arranged enfilade along an electrical trough (see plans, right). The architects also emphasized breaks in the existing structure, as is the case for the new elevator, which is stripped to its mechanism, encased in glass, and positioned so that it slams into an existing concrete pavilion on the third floor, which used to hold explosive batteries and now houses restrooms. In a typical detail, the corner broken by the collision is glazed over, not patched. Everywhere structural elements are treated dramatically, more like actors than props.



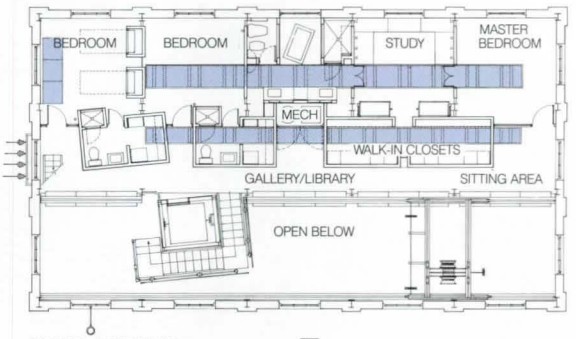
SECTION



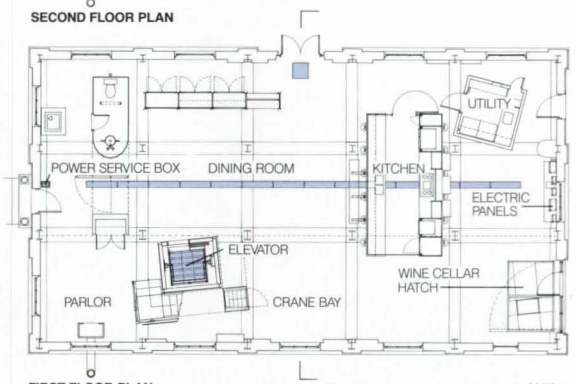
Photos: Architects



BALLROOM PLAN

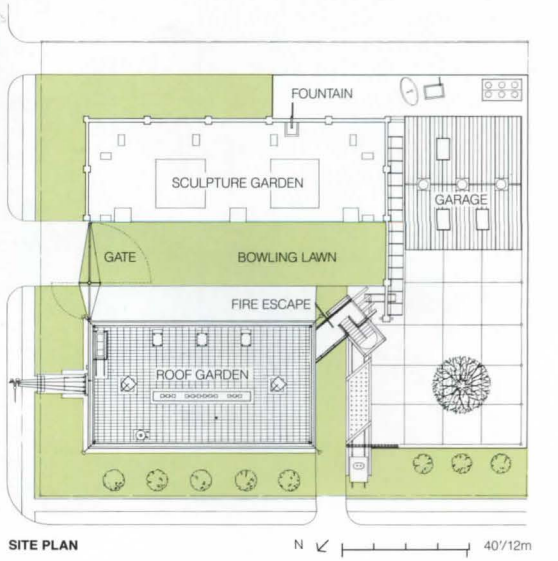


SECOND FLOOR PLAN



FIRST FLOOR PLAN

A 20-ton crane, once used to hoist transformers and other electrical equipment, hangs in an open first-floor bay (facing page). In keeping with the house's original materials, the kitchen is a pavilion of patterned glass, and its cabinets, made of plywood normally used for concrete forms, are bolted to a steel exoskeleton. A glazed trench (just visible) under the grouped dining room tables, holds copper-clad mineral-insulated electrical lines. Orange-stained plywood bookshelves line the second-floor balcony passage. Lights are controlled by industrial toggle switches.



SITE PLAN

(continued from page 88)

bine to distinguish the Meyerson house from typical renovated loft space like that found in Manhattan's SoHo neighborhood. The house is made a kind of museum of electricity as brutalist low-tech power supply. An existing first-floor cable trough, for example, carries electric lines from front door to back; these copper-clad mineral-insulated wires are placed under glass, and backlighted by fiber optics. Holes left by the removal of concrete switching boxes in the second floor have been filled with translucent glass sandwiches, projecting bands of light through the master bedroom suite.

For a building with lots of rough edges, the Meyerson house has a generous, appealing spirit. If it doesn't say home to most people, that's no problem to its owners. Says Marlene Meyerson, "This is a place we liked that we wanted to live in; we're happy for it to be itself." ***Joel Warren Barna*** ■

The author is editor of Texas Architect.

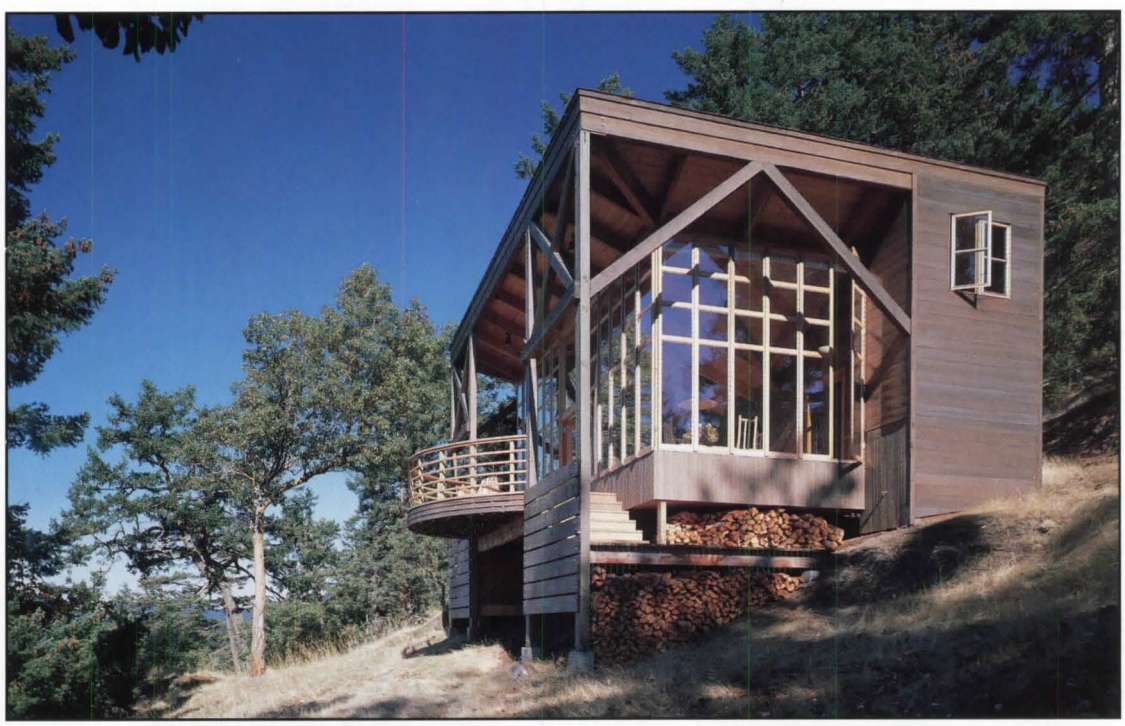
The client chose the rolling chairs in the dining room (top left) because they reminded him of visits to his father's office in the 1940s. Storage units are made of industrial fir boards, while the guest lavatory (at left in photo) is skinned in sandblasted glass. To respect the building's obdurate character, plumbing was left exposed, and bricks broken when a door was punched through to the sculpture garden (visible at right rear in photo) were glazed in, not smoothed over. The second-floor bedrooms (top right and facing page) are housed in eight-foot-tall limestone-aggregate block boxes, glazed for privacy up to the 13.5-foot ceiling. The new stair railings (above left) were made of steel pipe, with off-the-shelf connectors and bolted-on sheets of wire-reinforced glass. The third-floor ballroom (above right) has a ceiling of original trusses and gypsum planks that form the roof deck, along with a new maple floor. Openings to the roof and second floor are glazed. Pivoting metal window shades, perforated on one side and solid on the other, allow the room to be acoustically tuned.

Galvanized metal boxes on the roof of the house (top) contain air-conditioning equipment. Louvers were replaced by glass in existing revolving air-exhaust vents, turning them into skylights. "The wind decides where the *light will come* from," says architect Cunningham. Aviation lights mimic those atop buildings visible on the Dallas skyline. A new steel-pipe and glass canopy has been added above the front door (above left). Light fixtures and service meters are original. Electric lines pass through "doughnut" insulators above the door. City code required an exterior stair from the third floor (above right); the architects used this to form a semi-transparent closure for one side of the sculpture garden. Its steel construction is intended to echo the skeleton beneath the house's quietly detailed brick skin. Steel beams cut from the interior to make room for the elevator are used as seats in the sculpture garden. The pivoting gate (facing page) is 22 feet high and 32 feet wide, with a tensioned steel frame. A new fountain falls into a concrete vault that once held spliced cables.

Project: *Power House, Dallas.*
Architects: *Cunningham Architects, Dallas (Gary Cunningham, Sharon Odum).*
Client: *Morton and Marlene Meyerson.*
Site: *former Dallas Power and Light substation built in 1923.*
Program: *renovation of 6400-sq-ft substation as single-family residence with third-floor ballroom and new 3-car garage on 21,000-sq-ft site.*
Structural system: *steel frame with concrete slab floors, brick exterior (existing); concrete block, steel and wood framing (new construction).*
Major materials: *new insulating windows; security glazing (floor glass); sandblasted structural steel with clear urethane coating; polished concrete block, steel, fir (see Building Materials, p. 109).*
Mechanical system: *chilled water air conditioning with 7 fan units; forced-air heat, gas-fired furnace.*
Consultants: *Raymond T. Entemann, landscape; Ellisor & Tanner, structural (gate); M.E.P., mechanical; Pam Wilson, lighting.*
Artisans: *Vaughn Shadle, site manager; John Austin, Bruce Anderson, Marlie Black, David and Pete Carapetyan, Dan Devey, W.K. Electric, Mike Foltz, Sean Grigar, Dana Haywood, Warren Hill, Leeda Jester, Craig Langel, Pete Lewis, James O'Hara, Jeff Ricci, Ladell Ritchey, Jeff Shultz, David Stark, Nolan Stefka, Craig Vaugn, Art Ward.*
Costs: *withheld.*
Photos: *James F. Wilson, except as noted.*

An Open Hideaway

A tiny cabin by The Miller/Hull Partnership on an island north of Seattle gives its owners the desired simplicity combined with openness to its natural setting.



SEATTLE, like all major cities, is home for urban dwellers looking for an escape hatch. For some, the San Juan Islands are the normal weekend destination, and Decatur Island is one of that chain. Cars are not allowed on the island; electric golf carts are the transportation alternative to walking. A 485-acre planned development called Decatur Northwest has been carefully laid out to accommodate 77 residential sites, each a small circle with select views and privacy; the developer and the residents share a concern that any environmental impact be kept to an absolute minimum.

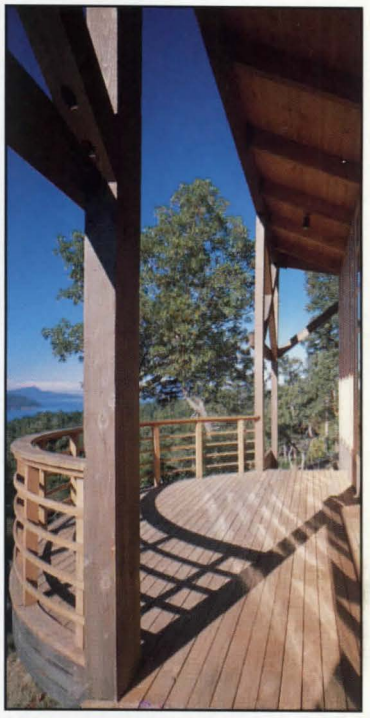
A family of three asked Miller/Hull to consider compactness, economy, and a desire to be open to the site in designing their weekend cabin. Located on a steeply sloping forest clearing, the 100-foot-diameter site affords panoramic views of the surrounding islands as far away as Canada.

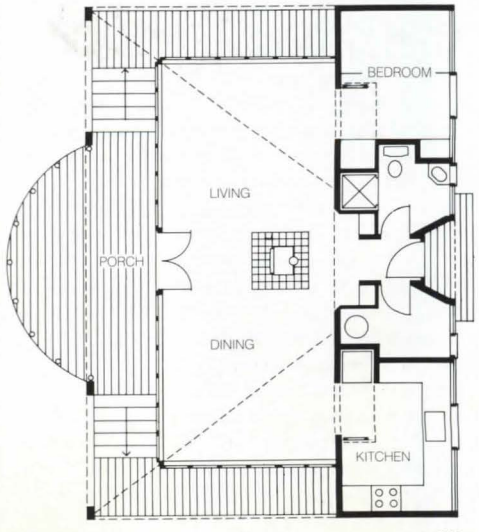
The architects opted to put sleeping, cooking, storage, and bath functions in a narrow (7′-6″) core along the entire uphill side of the house. The core forms the structural stabilizer for the cabin. Two upper level sleeping lofts are reached by ladders. Heat is furnished by a high efficiency wood stove controlled by thermostat.

It is the living/dining space, of course, that makes the cabin such a delight. The inverted roof form springs up and out in three planes from a flat area at the entry section of the core; the resulting effect is that of being projected into the surroundings. The remainder of the structural support is five feet beyond the entirely glazed walls.

If there is any unusual use of materials in the cabin, it is in this glazing system, made up of double-glazed standard garage door sections used on end. Miller/Hull has used this inexpensive system before; joints are caulked and covered with battens.

With its concise expression of shelter and structural clarity, this cabin is admirably adept, it would seem, at giving the clients all three qualities for which they asked, and then some. ***Jim Murphy*** ■





FLOOR PLAN

From the uphill side (top photos), the cabin nestles into the site. Downhill, toward the water and island views (facing page), the house opens up completely to allow the living/dining space (above, left and right) to feel like a part of the panorama. The porch (center right) includes a protruding arc, the only element that varies from the otherwise rigorous orthogonal geometry.

Project: *Gorton/Bounds Cabin, Decatur Island, Washington.*
Architects: *The Miller/Hull Partnership, Seattle.*
Clients: *Linda Gorton and Ken Bounds.*
Site: *a 100-ft-diameter circle in a planned development, located on a rock bluff overlooking other San Juan islands.*
Program: *685-sq-ft cabin for a family of three; one bedroom, two sleeping lofts, bath, kitchen, storage and living/dining areas.*
Major materials: *see Building Materials, p. 109.*
Consultants: *Ballinger/Smith Engineers, structural.*
Contractor: *D. Shore Construction.*
Costs: *$48,000/$70 per sq ft.*
Photos: *Chris Eden/Eden Arts.*

Huxford House
Larchmont, New York

Rite of Passage

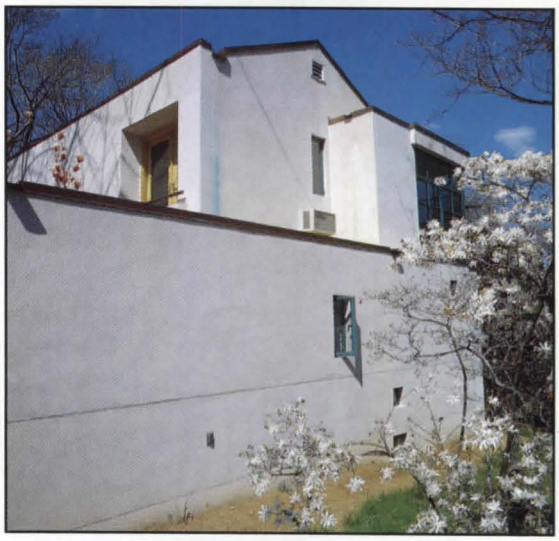
This small addition to a smaller house in Larchmont, New York, was the first residential job of Bausman-Gill Associates and represents an exceptional first effort.

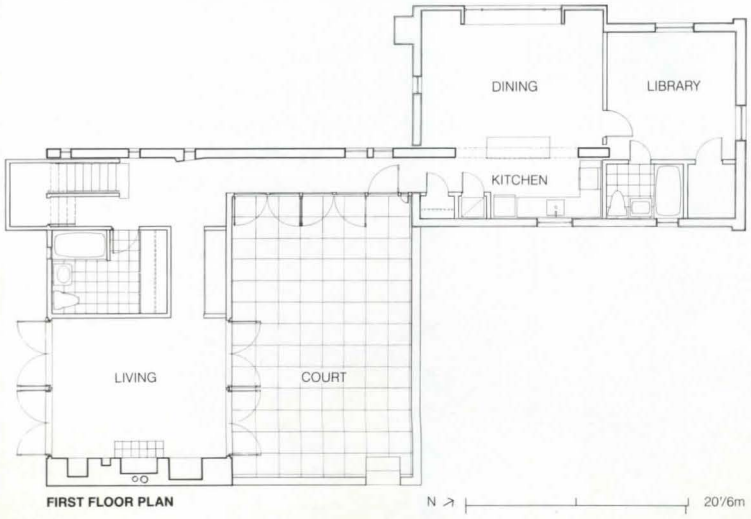
FOR many young architects, the first residential commission is a difficult rite of passage, one often plagued by compromises or conflicts. So when such a commission results in a fine work of architecture, as it did here for the young New York firm headed by Karen Bausman and Leslie Gill, there is reason to take notice.

They had their share of obstacles to overcome. To save, at the owner's request, the mature ginkgo, magnolia, and rhododendron on the site, Bausman and Gill had to make this house addition two stories tall and turn it 90 degrees to the client's existing cottage. That location, however, blocked the neighbors' view of Long Island Sound, so the designers placed glass doors along two sides of the living room to maintain sight lines to the water.

Fitting the young firm's Modernist aesthetic to the Arts-and-Crafts style of the small-scale cottage demanded equal ingenuity. Visually, they tied the addition and the cottage together with similar materials—stucco finishes, steel windows, copper trim—and with a wall that runs through the middle of the cottage, along one side of the connecting corridor, and right around the addition. That thick, stuccoed wall not only unifies the design, but makes it come alive. The wall is parted to form a proscenium between the kitchen and dining room, punctured to offer selected views along the entry corridor, warped to mark the turn into the addition, sliced to accommodate the stair to the second floor, carved to form a fireplace and display niches in the living room, and hollowed out to make a small balcony off the bedroom. On its exterior, the wall is inscribed with horizontal and vertical lines to give the addition a more intimate scale.

With a minimum of means and within a minimal budget, Karen Bausman and Leslie Gill have created an elegant little house. It may have been their first residential commission, but it is too skillful to be just beginner's luck. ***Thomas Fisher*** ■





FIRST FLOOR PLAN

The two-story addition (facing page) is carefully placed between several mature trees and bushes, with a largely glazed first floor to maintain the neighborhood's view of the nearby water. The stair to the second-floor bedroom (above left, middle right) breaks through the thick wall that wraps around the house to provide a view of Long Island Sound through its custom-designed steel sash. The first-floor plan (left) shows how that unifying wall, which runs into the existing cottage, is punctured along the entry corridor (bottom right) and carved out in the living room (top right).

Project: *Huxford Residence, Larchmont, New York.*
Architects: *Bausman-Gill Associates, New York (Karen Bausman, Leslie Gill, principals; Scott Marble, assistant); Bruce Aaron Parker, Associate Architect.*
Client: *Robert/Jo-Anne Huxford.*
Site: *half-acre suburban lot.*
Program: *1000-sq-ft addition to a cottage.*
Structural system: *wood framing.*
Major materials: *copper roofing, stuccoed walls (see Building Materials, p. 109).*
Consultants: *Peter Galdi, structural; Andrew Collins, mechanical.*
General contractor: *D'Alessio Construction.*
Costs: *withheld at owner's request.*
Photos: *Frances McLaughlin Gill.*

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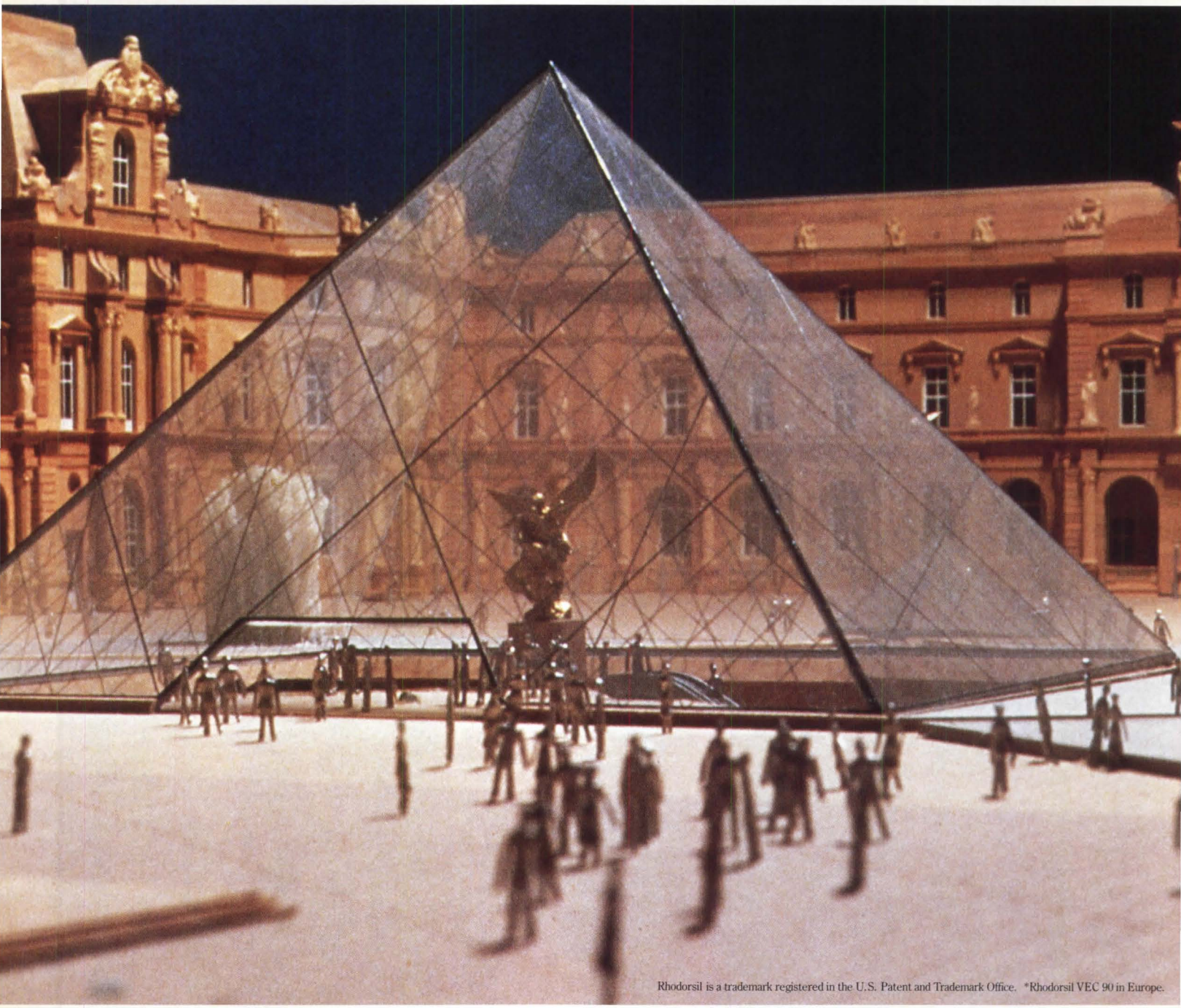

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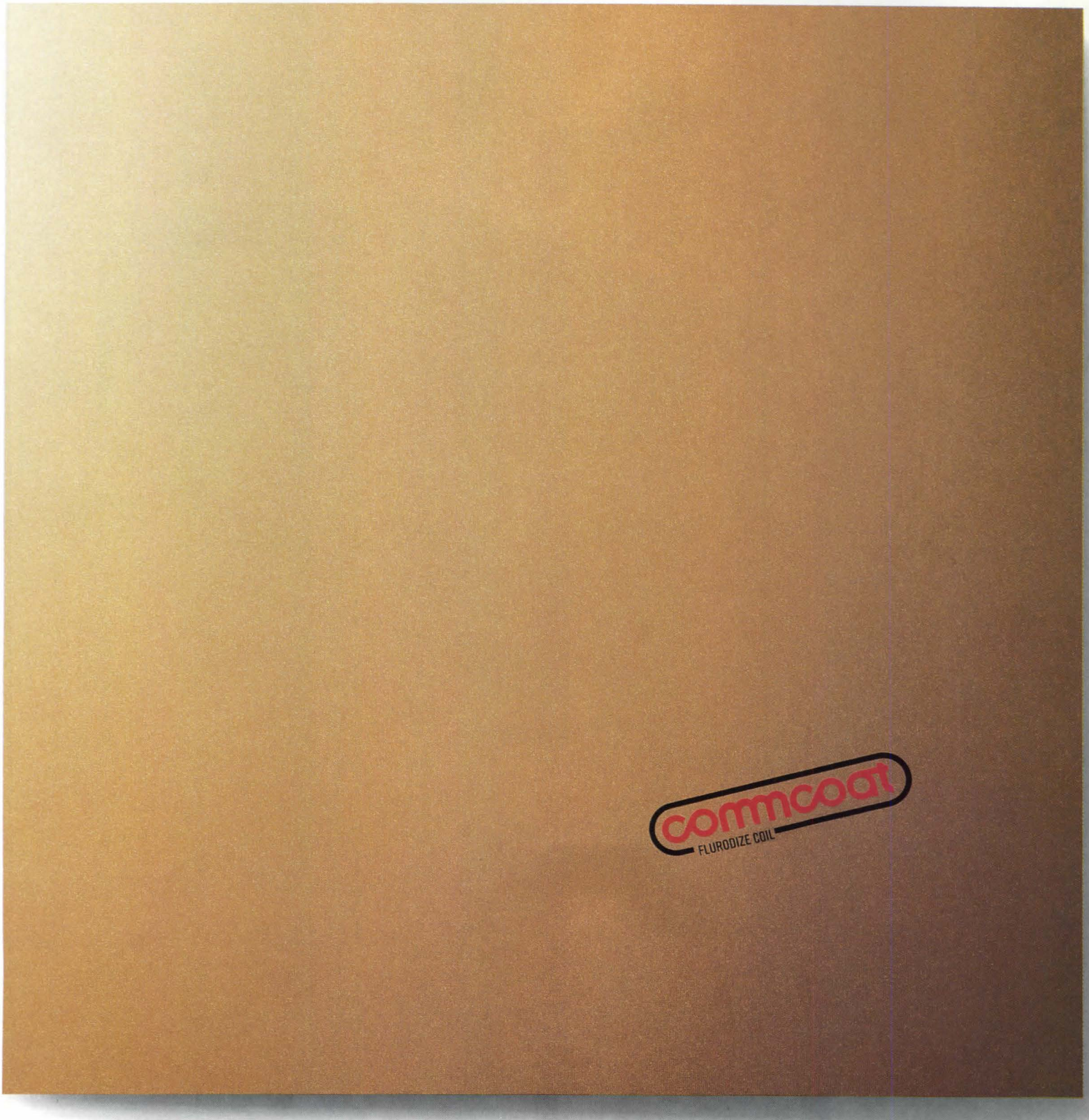

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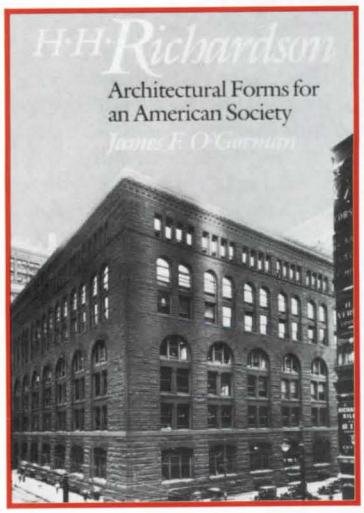
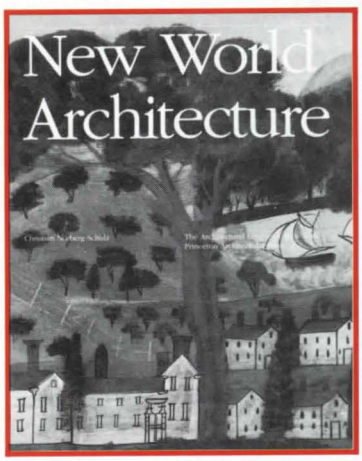
Books

H.H. Richardson: Architectural Forms for an American Society *by James F. O'Gorman. Chicago, 1987. 171 pp. illus. $24.95.*

New World Architecture, *by Christian Norberg-Schulz. New York, Princeton Architectural Press and The Architectural League of New York, 1988. 64 pp., illus., $17.50 paper.*





Richardson Revealed

For many years Professor James O'Gorman of Wellesley College has been working on the architecture of H.H. Richardson. In 1974 he produced a superlative catalog for an exhibition at the Fogg Art Museum that concentrated on Richardson's drawings and office procedure. Now he has given us, in this short book of essays, his mature reflections on Richardson's contribution to American architecture. The book's importance is not to be measured by its length.

We can begin by noting that O'Gorman, an excellent scholar, is in absolute control of the large body of writing on Richardson that has been produced by American and European researchers during the last few decades. The Richardson specialist will recognize O'Gorman's indebtedness to other writers, but there are no footnotes to divert the reader. This is a series of essays in which interpretation is the primary objective, and it is addressed, he says, "to an informed but not a specialized readership." The book might be compared to Sir John Summerson's *Heavenly Mansions,* another important volume of scholarly essays. One should add that this kind of book is the very best sort of popularization, and it should have a substantial appeal to the non-specialist audience. It could be of great value, for example, in interdisciplinary courses on American culture.

The author begins with a chapter on Richardson's life, which discusses the Louisiana milieu in which he grew up, the effect of his Harvard years (1855–1859) and of his professional education at the École des Beaux-Arts. He rightly notes the importance of the French atelier system in the organization of Richardson's studio, supplies a considerable amount of interesting detail on Richardson's friends and family, and, as in the Fogg catalog, notes the effect of the architect's declining health

(continued on next page)

Po-Mo Polemic

Beware of the architect who uses cultural history to justify his own architectural taste. It makes for an unconvincing argument and bad history, as Christian Norberg-Schulz demonstrates in *New World Architecture,* a book based on three lectures that he gave at the Architectural League of New York in 1987. The book claims to be a survey of American architecture as a reflection of our freedom and individualism. But because the author never explains why certain types of architecture reflect those values, the book reads instead as a defense, using cultural history as ammunition, of the author's architectural taste—a taste very Post-Modernist in flavor. For example, Norberg-Schulz argues that figural buildings are the true reflection of America's individualism, and that Classical architecture in its various forms is the true language of our culture and our search for beginnings. Why individualism requires figural buildings or why the newness of our culture demands the language of Classical architecture, he nevers says.

Throughout the book, Norberg-Schulz also makes passing swipes at Modernism, as "foreign to America" because it is non-figural and non-Classical. The values of our culture are used here not to illuminate our architecture, but to condemn that which does not conform to the author's thesis—a distortion of cultural history for the purposes of a polemic. Why, if Modernism is so foreign to America, did it thrive for several decades in this country, and why does it seem to be surfacing again? Is it not possible that Modernism appeals to other dominant American values not mentioned in the book, such as the nation's love of technology and of the new? Norberg-Schulz neither asks nor attempts to answer such questions because they would reveal American architecture to be far more complicated—and far more interesting—than he wants it to be.

Thomas Fisher ■

'Tis the season . . . so here's a list of books to give—or to receive!

Villas of the Veneto, *by Peter Lauritzen. Photographs by Reinhart Wolf. New York, Harry N. Abrams, 200 pp., illus., $49.50.*
The ultimate coffee table item with drop-dead photographs of Palladio, of course, but also some lesser-knowns. Irresistible.

American Architecture and Urbanism, *by Vincent Scully. New York, Henry Holt & Co., 320 pp., $29.95 hardcover, $14.95 paperback.*
Update of an old standby: a must for students. If you missed it the first time, now's your chance.

The History of Postmodern Architecture, *by Heinrich Klotz. Cambridge, MIT Press, 1988. 461 pp., illus., $60.00.*
Definitive history of the style by one of its most ardent advocates. Good reference, if biased.

Architectural Graphic Standards, Eighth Edition, *John Ray Hoke, Jr., editor in chief. New York, John Wiley & Sons, 1988. 854 pp., illus., $150.00.*
Not a glamorous gift, perhaps, but a necessary item, like socks. Updated to include energy conservation and preservation.

Twentieth-Century Decoration, *by Stephen Calloway. New York, Rizzoli, 1988. 408 pp., illus., $100.00.*
Not quite Mario Praz, but a worthy survey of the century.

Hector Guimard, *by Ferre Rheims. Photographs by Felipe Ferre. New York, Harry N. Abrams, 1988. 223 pp., illus., $49.50.*
Lavish work on little-known French Art Nouveau architect, showing lesser-known material.

(continued from page 103)

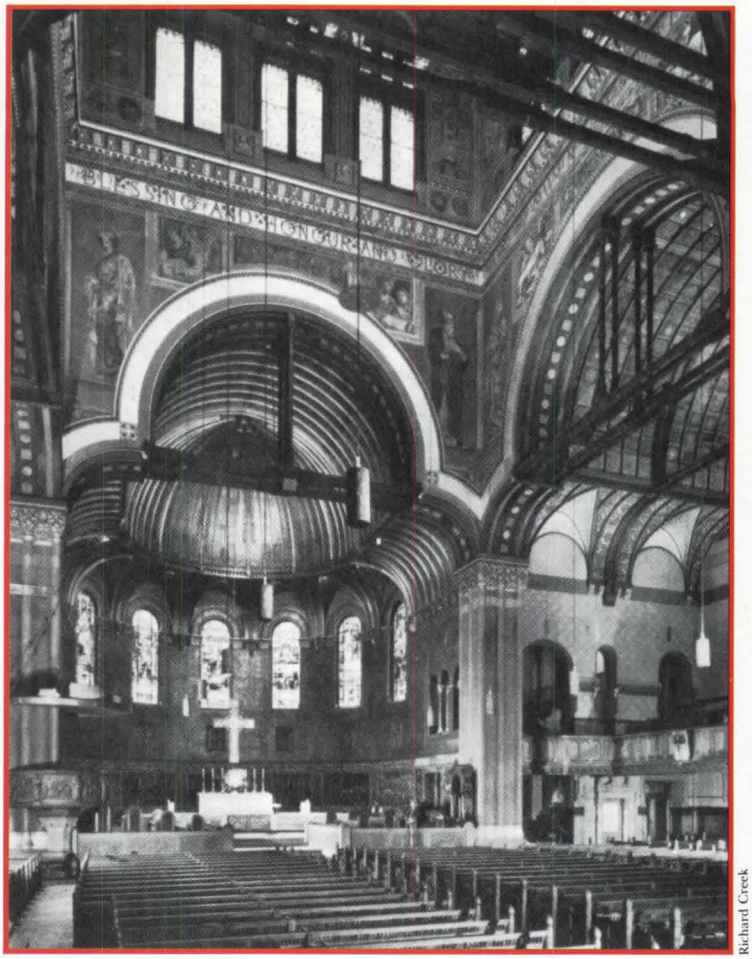
on his practice. All of this is done in a style that is sprightly, concise, and a joy to read. Architectural historians are not noted for their literary eminence, but O'Gorman is an exception to the rule.

Proceeding to a chapter entitled "Work," the author assesses Richardson's architecture in relation to that of his contemporaries. O'Gorman can be brutally frank. By 1869, he says, the architect "had not distinguished himself from the horde of contemporary practitioners except by the low quality of his achievement." The turning point came during the next few years as Richardson moved from his commission for the Brattle Square Church in Boston to his prize-winning design for Trinity. The crucial episode was his discovery of the lithic round-arched forms identified with Romanesque architecture but also present in Schulze's Harvard College Chapel, the commercial work of Gridley Bryant, and certain churches of Richard Upjohn.

The sources, in a sense, are unimportant. What is important is what Richardson made of them: the first architecture to be recognized around the world as distinctively American. An early adherent of the picturesque aesthetic so dominant in 19th-Century culture, Richardson now sought to discipline and order that style. That he did so with enormous success is evident in such masterpieces as Sever Hall at Harvard, the Ames Library at North Easton, and the Allegheny County Buildings at Pittsburgh. O'Gorman's brief discussions of these works could hardly be improved upon.

The essay entitled "Urbanism" is a revised version of O'Gorman's brilliant paper on the Marshall Field Wholesale Store, previously published in the *Journal of the Society of Architectural Historians*. The author's method here is to consider first the economic situation in Civil War America, the program of Marshall Field for the building, the sources for its design, and finally the role of the building as an icon for capitalism. All this is most refreshing, as we have had enough of historians who begin with iconographic analysis.

In essays entitled "Ruralism" and "Commuterism," O'Gorman takes up Richardson's solutions to architectural problems associated with two other important aspects of his age. In the first, his treatment focuses on the great, if little visited monument to Oakes and Oliver Ames at Laramie, Wyoming, and on the series of suburban houses. He begins with Emerson's famous call for a native American art and moves on to deal with the 19th-Century fascination for geology and the grandeur of the Western landscape. This interest was so widespread that, says O'Gorman, Richardson "could no more have been ignorant than we, a century later, can be innocent of the map of the moon or the color of Mars." This emphasis on the geological and Emersonian elements in Richardson is new, and it is persuasive.



Richard Creek

Interior of Trinity Church.

The essay on "Commuterism" covers material that is perhaps more familiar, but the interpretation is equally fresh. O'Gorman's review of the railway stations will convince anyone of the originality of this body of work and the need for it in the new suburbs that were mushrooming around American cities. Equally important were the small-town libraries. In both building types Richardson sought and achieved a serenity of form. O'Gorman omits the large station at New London, Connecticut, possibly because it came so late in the architect's career that it may be considered the product of other men in the office and a reworking of the design for Sever Hall.

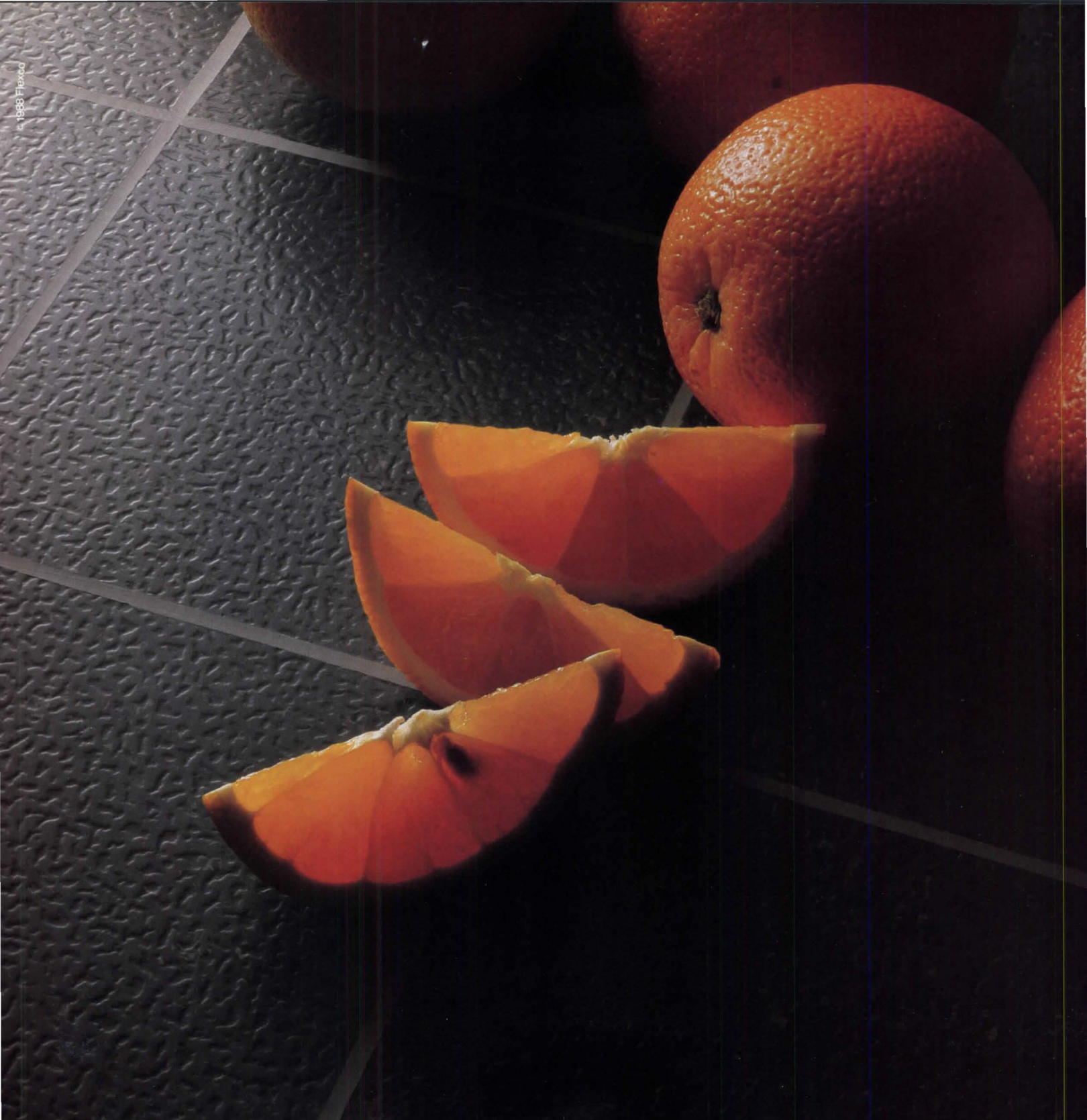
The final essay, "Legacy," is perhaps the most provocative in the book. Here O'Gorman takes up Richardson's impact on Louis Sullivan and Frank Lloyd Wright. He correctly characterizes the influence on Sullivan as important but brief, extending through a series of buildings between 1886 and 1890, notably the Auditorium Building and the Walker Warehouse in Chicago and the Dooley Block in Salt Lake City. Richardson's relation to Wright is more complicated. As is well known, some of Wright's early works, specifically the Falkenau houses, are dependent on Richardson. More unusual is O'Gorman's interpretation of the Winslow house of 1893 in Richardsonian terms. He argues that the house is a merger of images derived from the depots and libraries, citing the alcove wing of the Ames Memorial Library as one source. This contention will probably not go down well with Wright aficionados who persist in seeing all works of the Master as absolutely original, but it is in line with the developing conclusions of many architectural historians who increasingly see Wright as a genius at synthesis, who pulled together the most promising elements in the architectural world around him. This view does not deny the overwhelming quality of Wright's architecture. As Beethoven went beyond Haydn, so did Wright go beyond Richardson, as in the Sol Friedman house in Pleasantville, New York, of 1949.

This reviewer would, however, quarrel with O'Gorman's assertion that Richardson's practice was comprehensive "unlike those of his successors such as Louis Sullivan and Frank Lloyd Wright, each of whom was primarily associated with one building type." Presumably the author is referring to Sullivan's preoccupation with the high-rise office building, but Sullivan also did the finest funerary architecture of the 19th Century and an important series of small-town banks. And if Wright specialized in the design of dwelling houses, he could also deal masterfully with the problem of corporate headquarters (Johnson Wax), the church (Unity Temple), and the museum (Guggenheim), not to mention such lost works as the Midway Gardens and the Larkin Building.

But this is a minor objection. O'Gorman has done the profession of architecture a great service. Despite decades of publication, Richardson remains a shadowy figure to a great portion of the literate public. Architects and historians are familiar with him, but outside these circles, the assertion that American architecture really began with Richardson is likely to generate blank looks. If anything can educate that strange creature usually labeled the intelligent general reader, it will be this scholarly, perceptive, and exceedingly well-written book.

Leonard K. Eaton ■

The author is professor emeritus of architecture at the University of Michigan.



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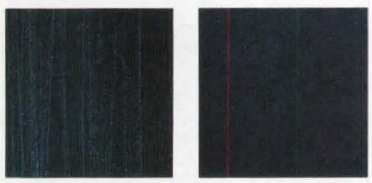

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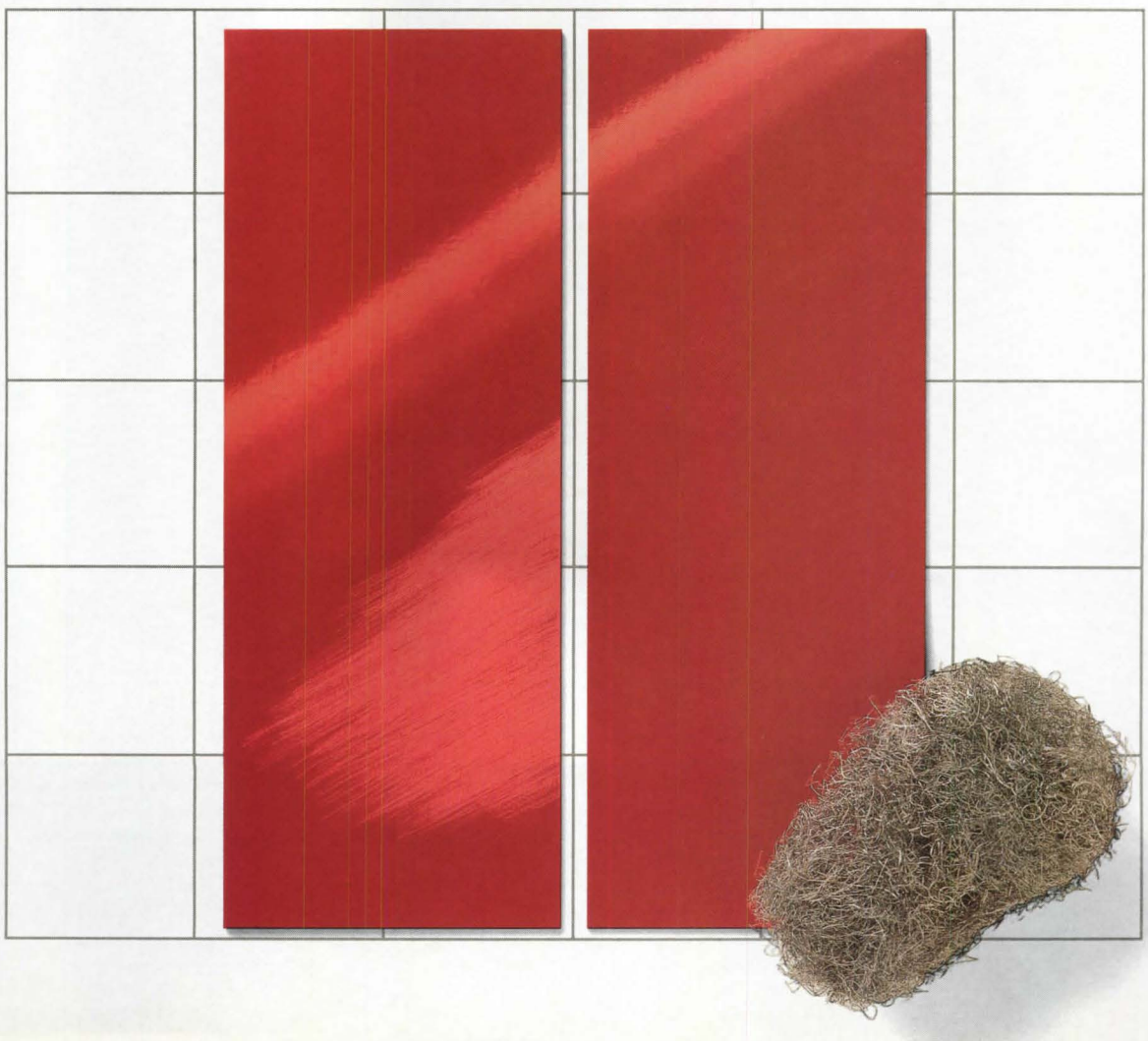
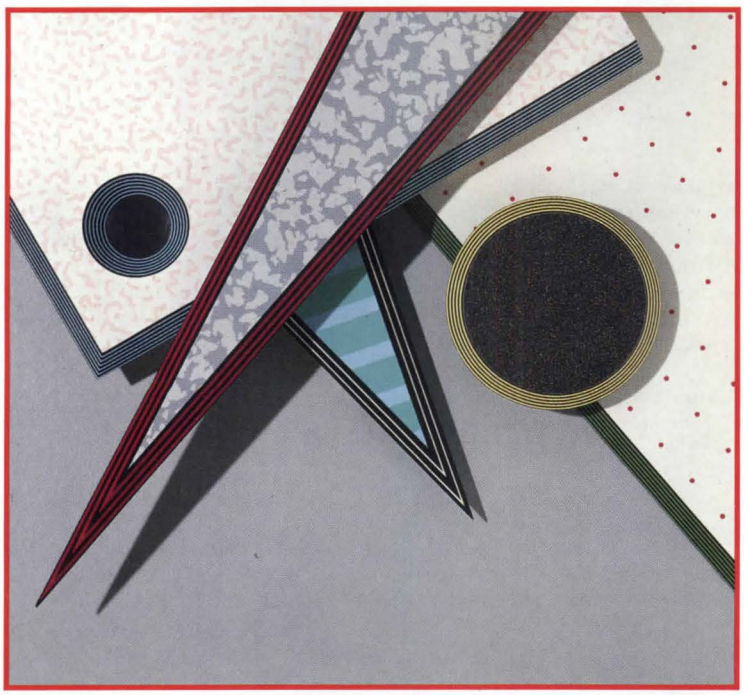


New Products and Literature



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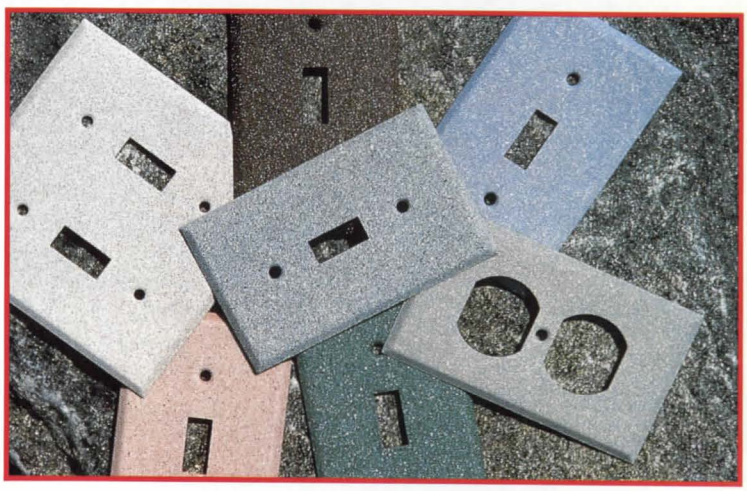

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Roofing shingles from the Horizon Shingle® product line are solid one-piece, medium-weight shingles. The shingles are available in a variety of earth-tone colors, and in fiberglass or organic felt. Self-sealing adhesive strips seal an entire roof when activated by the sun.
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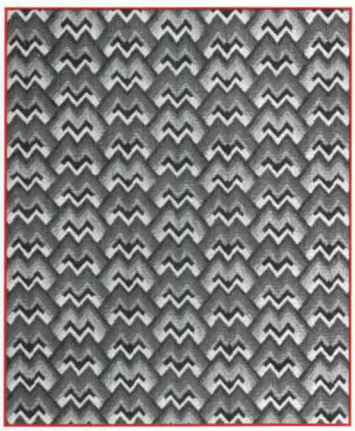

A new upholstery fabric called Creston is woven from a blend of 64 percent cotton and 36 percent rayon. The 54-inch textile, part of the Series 91290 collection, is offered in sage, berry, cypress, and azure.
F. Schumacher & Co.
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A neon lighting system called TLS-5 combines neon and fluorescent lights; vivid red and blue neon lights are paired in a highly polished, extruded aluminum tube. Together with fluorescent uplighting or downlighting, the TLS-5 is a versatile fixture for display areas.
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Marvin Windows.
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Reinforced concrete planters now feature engravings that can be cast in a six-inch band around the circumference of the planter. Words, designs, or logos, as well as custom colors, can decorate the planters. Form Products Division, Wausau Tile.
Circle 114 on reader service card

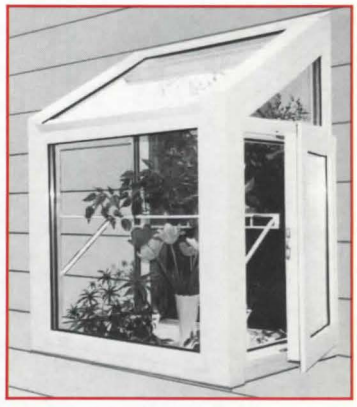
Pendant lighting fixtures from the Renaissance Collection provide indirect H.I.D. lighting. Translucent or metal domes can be specified. Multiple stem designs and chain mountings are also optional. The metal trim rings come in brass or chrome finishes. SPI Lighting.
Circle 115 on reader service card

An unglazed porcelain tile designed for interior and exterior applications is called Genesis™. A variety of colors is offered in many sizes, including 12″ x 12″ and 8″ x 8″.
Crossville Ceramics.
Circle 123 on reader service card

Roof windows and skylights are the subject of a complete guide that includes information on ventilating and fixed skylight models. Flashings are discussed along with many installation ideas. Velux-America, Inc.
Circle 201 on reader service card

The lighting control system LiteTouch 2000 is a microprocessor-based central controller. A built-in memory retains switch and load data through power interruptions in excess of two days. Independent programming features allow users to preset fade levels and switch-to-load assignments. LiteTouch Lighting Control Systems.
Circle 116 on reader service card

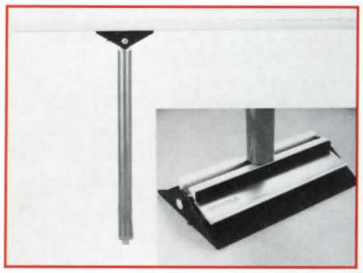
The Princeton bathtub is made from a new material called Americast®. Half the weight of cast iron, the material also features heat retention and damage resistance. The porcelain enamel finish also shows less wear and loss of shine in scrub tests than cast iron, acrylic, or gel coat.
American Standard.
Circle 117 on reader service card



Vinyl windows from the Series 600 line feature thermally welded rigid vinyl frames and sash joints. Both sash and fixed lites will accept either one-inch-thick triple or double glazing. The series includes straight casements, awning, bow, bay, and the Garden Window.
Vinyl Building Products, Inc.
Circle 118 on reader service card

New smoke/fire alarms are designed for small to medium-sized buildings or multibuilding complexes. The model MP-400 supports 200 control zones.
Autocall, Inc.
Circle 119 on reader service card

A ceramic floor tile called Prominence™ is offered in 29 colors and is produced in the same thickness from size to size so that different size tiles can be used together. The slip-resistant, frostproof tiles are manufactured with optical quality glass.
GTE Engineered Ceramics.
Circle 120 on reader service card



A table base that folds and locks has a one-piece mechanism with no underhanging parts. Redfold™ comes in four styles and a range of finishes, including antique bronze and brass. The folding base can be paired with flip-top or full-size table tops.
Redco Manufacturing.
Circle 121 on reader service card

A radon control matting called Enkavent is three-dimensional geomatrix matting that prevents radon gas from penetrating slabs and foundation walls by collecting the gas in a channelway and expelling it into the atmosphere through exhaust pipes.
Akzo Industrial Systems Co.
Circle 122 on reader service card

Spiral escalators span heights as great as 21 vertical feet and create a 180-degree arc. The escalators can be stacked in multiple sets to form complete spiral pattern. Mitsubishi Elevator.
Circle 124 on reader service card

Design for Giving

In this issue, P/A presents a special selection of gifts for architects and designers in time for the holiday season.

A desk-top management calendar that includes 52 full-color images of architectural achievements is organized by weeks. The calendar measures 6′ x 9′ and is available at a special price to AIA members. AIA Press, Washington, D.C. (202) 626-7582.

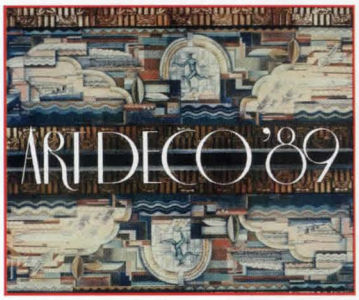
Viennese tableware inspired by the Wiener Werkstatte reflects the textile designs of this early 20th-Century association of artists and craftsman. The three-piece porcelain set is available from the Metropolitan Museum of Art, New York (212) 879-5500.

Frank Lloyd Wright gifts from a licensed line of furnishings, tableware, and art glass are illustrated in the catalog of the Frank Lloyd Wright Home and Studio Foundation. Books about Wright's life and such famous work as Fallingwater are also mentioned.
The Ginkgo Tree Bookshop (312) 848-1976.

Modern designs for candlesticks, tableware, jewelry, and other items are highlighted in this year's gift catalog. Leather boxes, pearwood picture frames, office aids for architects—even electronic distance measuring devices—are more illustrated gift ideas. Chiasso (312) 642-2808.

Architectural cookie cutters, designed by the Walker Group, represent six landmarks of Modern architecture, including the Guggenheim Museum, the Sydney Opera House, and the Sears Tower. The cutters are zinc-plated. Museum of Modern Art, San Francisco (415) 863-8800 and New York (212) 708-9888.

Hand-made pencil boxes designed by H. Ramsay rest on turned pencil legs and are decorated with hand-printed and hand-colored pencils inside and out. The lid features a hand-carved and painted pencil handle. San Francisco Museum of Modern Art (415) 863-8800.

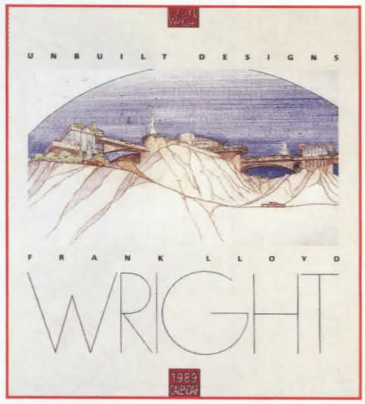


A 1989 calendar photographed by Randy Juster highlights the Art Deco period. Measuring 14′ x 24′ when open, each month's image shows the electric colors of Art Deco designs.
The Main Street Press (201) 735-9424.

The Mantle Clock designed by Michael Graves is made of birds-eye maple and ebonized wood. Designed as an exercise in seeing artifacts as architecture, the clock resembles a miniature building, complete with colonnade, cornice, and roof. Available at San Francisco Museum of Art (415) 863-8800 or Chiasso in Chicago (312) 642-2808.

A telescoping graphics tube made in Italy by Arte Cuoio (Art in Leather) and designed by Bruno Morassutti is available at the Museum of Modern Art in New York (212) 708-9888 and Chiasso in Chicago (312) 642-2808. The tube, which is lined with acid-free paper to protect documents and offered in black or neutral leather with white stitching, expands from 28¾ inches to 50 inches.
Marcovici Designs (617) 566-4455.

Brass bookmarks available from the Museum Store at New York's Museum of Modern Art were designed by Michael Kalil. Each gift package set includes three distinctive two-inch-diameter designs in satin-finished brass. Museum of Modern Art (212) 708-9888.



Wright-inspired note cards, calendars, and posters present many famous projects, including the Civic Center at Pittsburgh Point and the restaurant at Yosemite National Park, which are featured in the 1989 hanging wall calendar. Patterns from the architect's window designs decorate standard-size note cards and embossed cards.
Pomegranate Artbooks (707) 765-2005.

Building Materials

Major materials suppliers for buildings that are featured this month as they were furnished to P/A by the architects.

Baum house, Berkeley, Calif. (p. 54). *Architects: Mack Architecture, San Francisco.* Aluminum windows: Bonelli Window. Aluminum skylights: O'Keeffe's. Wood doors: Pozzi. Glazing, large-pane, tempered gray: LOF. Stained concrete: Scofield. Corrugated metal roof: Galvalume. Batt insulation: Owens-Corning Fiberglas. Wood stain: custom mixed by Michael Taylor. Door knobs: Baldwin. Refrigerator: Traulsen. Range: Woolfe. Oven: Chamber. Dishwasher and compactor: Kitch-

(continued on page 110)

Building Materials *(cont. from p. 109)*
enAid. Lighting sconces: Shaper. Recessed downlights: Lightolier. Monopoints: Halo. Exterior floodlighting: Stonco. Fluorescent: American Fluorescent. Shower/tub: Grohe. Kitchen sinks: Franke. Lavatories: Elkay. Sauna: Viking. Faucets: Grohe, KWC. Bathroom grab bars: Bobrick. Bidet: American Standard.

Berkowitz-Odgis House, Martha's Vineyard, Mass. (p. 62). *Architects: Steven Holl Architects, New York.* Windows: Marvin. Glass-block skylight: Circle-Redmont. Interior floors: Polyurethane-coated pine. Roofing: EPDM. Cladding: Cedar siding. Stain: Olympic. Exterior locksets: Schlage. Interior hardware: Omnia. Kitchen appliances: General Electric. Toilet fixtures: Kohler, American Standard. Custom floor canvas: James Holl. Entry wall sconce: The Pace Collection.

Hopper Residence, Venice, Calif. (p. 68). *Architects: BAM Construction & Design, Inc., Pacific Palisades, Calif.* Skylights: Lane-Air. Steel roll-up doors: Porvene. Locks: Schlage. Security system: Decora. Intercom: Viking. Appliances: Sub- Zero. Heating units: Debonaire, Reznor. Ceiling fan: Dayton. Light fixtures: Ron Rezek. Kitchen stools: L&B Manufacturing. Sound system: Revox, Pioneer. Fireplace: Majestic.

Russell Residence, Kent, Wash. (p. 76). *Architects: Stuart Silk Architects, Seattle.* Aluminum windows: Alpine Industries. Tile: Ann Sacks CustomLine. Paint: Parker Paint. Hinges and locksets: ASSA. Refrigerator: Subzero. Cooktop: Thermador. Oven: G.E. Dishwasher: KitchenAid. Sinks and bath fixtures: Kohler. Custom metal railings: Empire Welding. Recessed lighting: Lightolier. Custom rotunda lighting sconces: Michael Kennedy Designs. Peristyle sconces: Fontana Arte. Heating system: Lennox. Cut pile carpet: Mandate. Plastic laminate: Nevamar.

Kaufmann House, Atlantic Beach, Fla. (p. 82). *Architect: Steven Harris, New York.* Wood windows: Marvin. Exterior paint: Benjamin Moore, Cabot. Interior paint: Benjamin Moore. Locksets: Baldwin. Cremone bolts and handles: Builder's Brass. Refrigerator: Defiance. Stove: Magic Chef. Hall lighting: Rambusch. Sink: Just. Water closets: American Standard. Whirlpool: Jacuzzi. Plumbing fittings: Chicago Faucets.

Power House, Dallas (p. 88). *Architects: Cunningham Architects, Dallas.* Sheet metal: Galvalume. Insulating glass: D & S Glass. Windows: Marvin. Garage skylights: Velux. Fir doors: Lone Star; Peter Carpenter (custom). Carpet: Eurotex. Single ply-roofing: Carlisle. Waterproofing: GE, Dow Corning, Sonneborn, Vellum. CMU: Featherlite. Epoxy, polyurethane finishes: Glidden. Hardware: Stanley, Russwin. Locksets: Fusital, Baldwin. Custom millwork: Peter Carpenter. Elevators: Otis. Handrails: Kee Clamp, Hollaender. Lighting: Lazin, clamp; Hubbell, Stonco, Major, industrial; Cunningham Architects, custom. Mineral-insulated electric service: Pyrotenics. Lavatories, toilets: Kohler, American Standard. Steam shower: Thermosol. Trim, shower valves: Mora, Speakman. Towel bars: Dryad. Pulse furnace: Lennox. Air conditioning: Carrier Chiller. Environmental control system: Honeywell. Files: Meridian. Seating: AI, ICF, Jasper, GF. Wall beds: Sico. Blinds: Levolor.

Gorton/Bounds Cabin, Decatur Island, Wash. (p. 96). *Architects: The Miller/Hull Partnership, Seattle.* Window walls: Stanley Garage Door Co. Dutch entry door and panel doors: Buffelin. Hardware: Stanley. Wood burning stove: Vermont Castings. Dining table and chairs: Chicken & Egg Design.

Huxford Residence, Larchmont, New York (p. 98). *Architects: Bausman-Gill Associates, Bruce Aaron Parker, New York.* Foundation: concrete footing, concrete block walls. Structure: wood framing. Steel windows: Custom Window. Exterior paving/interior flooring: slate. Interior flooring: tongue and groove oak. Roofing: standing seam copper. Gypsum board interior walls: USG. Paint: Benjamin Moore. Fireplace: Heatilator. Recessed lighting: Lightolier. Bathroom fixtures: American Standard. Plumbing fittings: Chicago Faucet.

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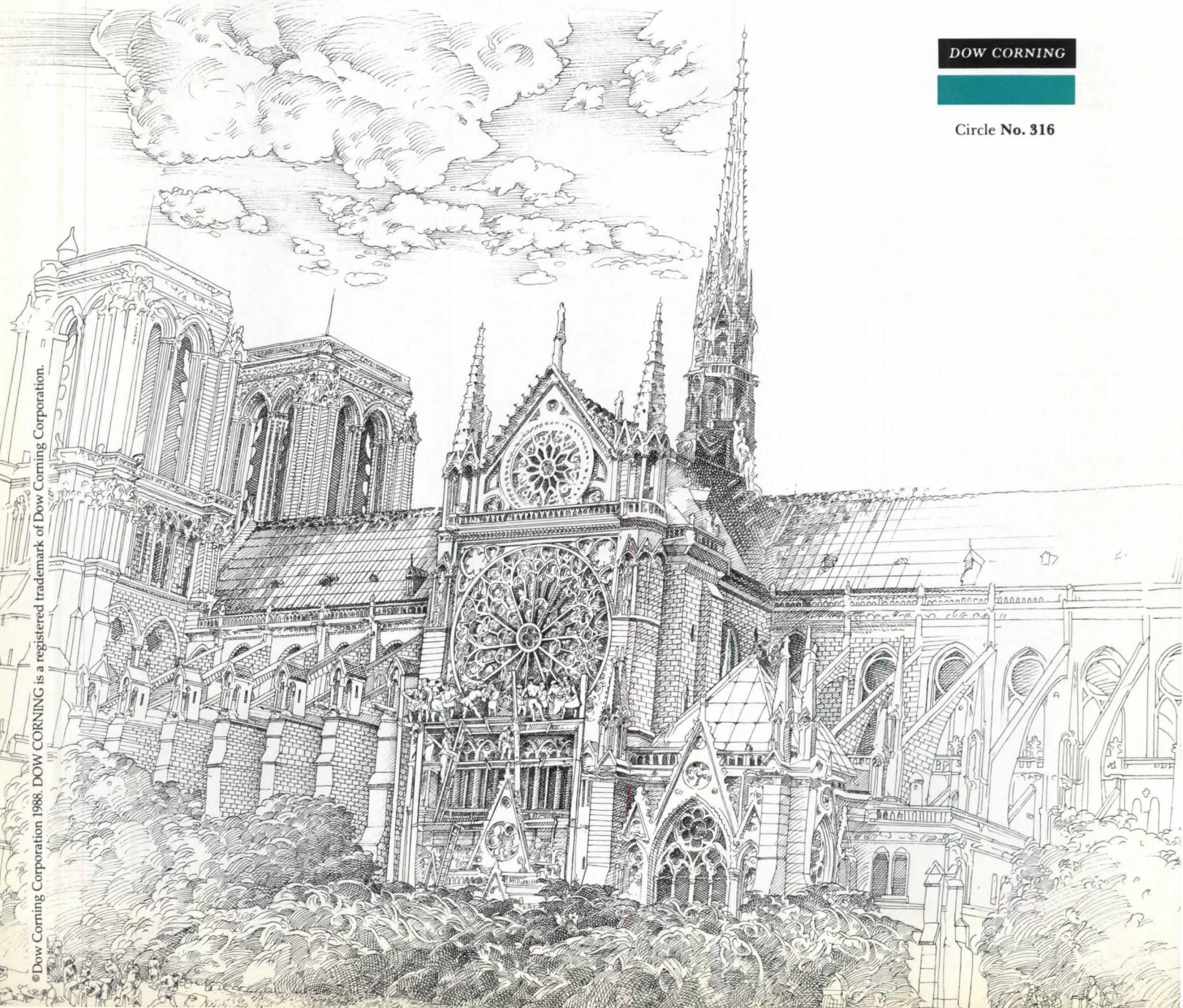

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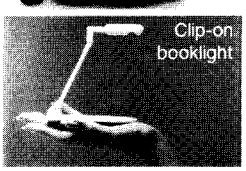

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Architects and Designers

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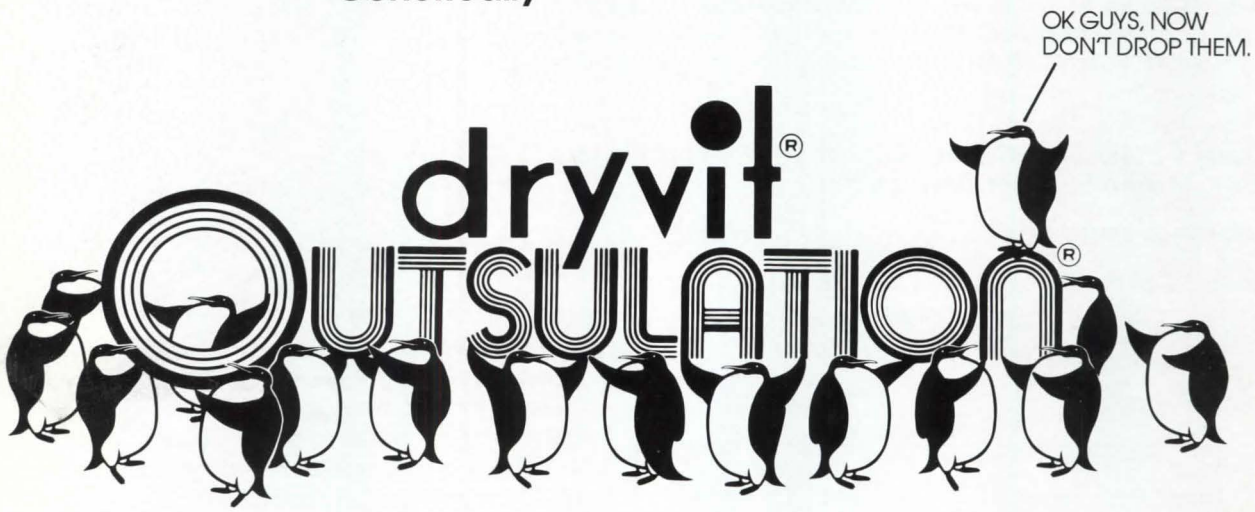

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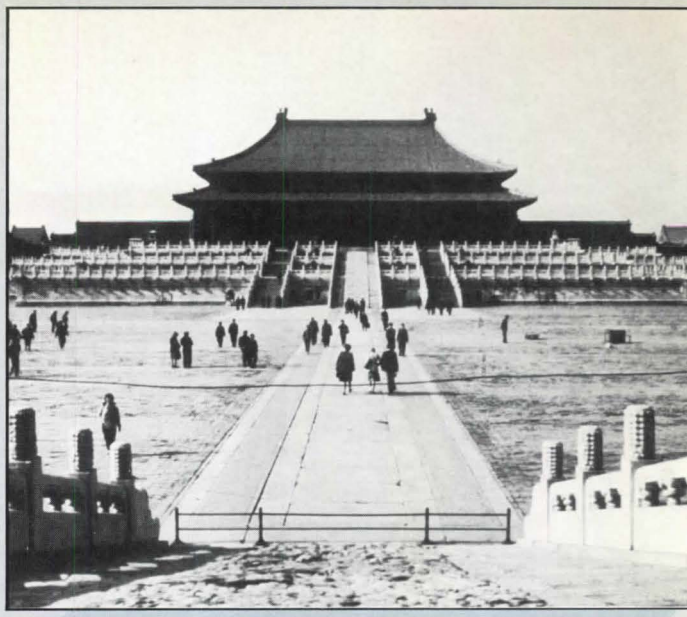
FEBRUARY 10-26



Join John Morris Dixon, FAIA, Editor, on Progressive Architecture's exclusive China Tour '89

You'll spend 17 professionally fulfilling days visiting the most exciting cities of China—Shanghai, Souchou, Beijing, Xi'an, Guilin, as well as Hong Kong. You'll travel in comfort. You'll stay in deluxe hotels. You'll meet your Chinese colleagues.

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Every moment of "China Tour '89" has been planned with your convenience and comfort in mind. Special events are balanced with "free time" so you can relax, sightsee and explore at your leisure.

The Complete Tour Cost is $3695 plus 10% for service and taxes from Los Angeles. Single Supplement: $895

Deadline for booking: January 1.

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- **Sightseeing by private coach with English-speaking guides: entrance fees to public monuments.**
- **Hotel and local service charges.**
- **Tour escort throughout**

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P/A in January

Robert Benson

Jurors for the 36th P/A Awards: front row, l. to r., Polly Welch, Adrian Smith, Bernard Tschumi, Donn Logan; back row, l. to r., Donald Prowler, Anthony Ames, Alexander Cooper, Terry Farrell.

P/A Awards Issue

For the last 35 years, the juries of the P/A Awards Program have included leading professionals who have been very selective in what they choose for awards and citations. This year's jury was no exception. All leaders in the fields of architecture, urban design, and research, the jury premiated three percent of the 805 projects submitted. Fifteen awards and citations for design were granted out of a total of 649 submissions, five for urban design out of 108, and five for research out of 48. Among the design projects, single-family housing constituted the largest group (30 percent), with commercial projects second (19 percent) and education projects third (11 percent). The winning projects will be fully described and illustrated in the issue, along with the comments of the jury members.

Future Issues

The coming months will have a variety of special features. The March issue will include a major profile of a noted American firm, the April issue will cover the subject of restoration, the May issue will examine efforts under way to reorder the suburbs, and the July issue will look at new architecture abroad. Other recurring special issues will include the September issue on interior design, the Mid-October annual information sources issue, and the December issue on houses.

P/A Job Mart

Situations Open

ARCHITECTURAL *DESIGN*

Ball State University
Muncie, Indiana

The Department of Architecture, Ball State University, invites applications from candidates for two full-time temporary or tenure-track positions in its undergraduate architecture program, effective August 1989, in the area of ARCHITECTURAL DESIGN. Candidates with strong design abilities must be able to assume responsibility for an undergraduate architectural studio, as well as courses in one or more of the following areas: visual communications, architectural theory, or computer applications. Minimum Qualification: Masters degree or equivalent. Preferred Qualifications: Registration (License to practice Architecture); experience in teaching and/or professional practice; recognized achievement in research, scholarship or creative practice. Talent and ability as a stimulating teacher, plus ability to pursue research or creative practice, are as important as formal qualifications. Rank and salary are dependent upon qualifications. Applicants should send letters of interest, curriculum vitae, original transcripts, and three letters of reference. Review of applicants will begin February 15, 1989, and continue until the position is filled. Apply to: Marvin E. Rosenman, Chairperson, Department of Architecture, College of Architecture and Planning, Ball State University, Muncie, IN 47306-0305. Women, minorities, handicapped and Vietnam veterans are encouraged to apply.

Ball State University Practices Equal Opportunity in Education and Employment.

The University of North Carolina at Charlotte, College of Architecture seeks faculty committed to working together to provide a holistic and innovative architectural education and to addressing vital academic and professional issues in the field.

• Architectural Design at rank of Asst./Assoc. Professor. Tenure Track positions and Visiting position are available to teach: First, Second, Third, Fourth or Fifth Year Studio and special topics seminar. We are seeking persons with expertise in one of the following areas: design fundamentals, site design, interiors, design theory, theory of construction/technology, and computer aided design. Positions available starting in the Spring Semester 1989 and for Fall Semester 1989.

• Architectural Lighting Design at rank of Asst./Assoc. Professor. Tenure Track position to teach Lighting Design in studio and seminar course starting in the Fall Semester 1989.

Prefer persons with teaching and practice experience. Masters in Architecture degree or equivalent is required. Salary and rank commensurate with qualifications. Forward letter describing approach to teaching and design with vitae to: Dean Charles C. Hight, College of Architecture, UNC-Charlotte, N.C. 28223. Affirmative Action/Equal Opportunity Employer. Deadline for receipt of applications for Spring Semester is November 21, 1988, for Fall Semester is January 20, 1989.

DEPARTMENT OF ARCHITECTURE

COLLEGE OF ARCHITECTURE, ART, & PLANNING

Position: Assistant, Associate, or Professor of Architectural Technology

The Department of Architecture is seeking candidates at the Assistant, Associate, or Professor level for a postion in the technology area of the Bachelor of Architecture curriculum. Candidate should have the ability to contribute to the undergraduate and graduate programs and should be qualified to teach in at least two of the following areas: building technology, site planning, lighting, acoustics, energy analysis, and thermal design. Positions 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, including computer graphics; professional experience and research in the architectural field. Academic scholarship and teaching are obligations of this position. Rank and salary are commensurate with experience.

Curriculum Vitae and supporting materials must be submitted to:

Chairman
Architectural Technology
Search Committee
Department of Architecture
143 East Sibley Hall
Cornell University
Ithaca, N.Y. 14853-6701

Cornell University is an Equal Opportunity/Affirmative Action Employer.

DEAN
COLLEGE OF ARCHITECTURE AND DESIGN
KANSAS STATE UNIVERSITY

Applications and nominations are invited for the position of Dean of the College of Architecture and Design which is comprised of 70 resident faculty and approximately 1000 students in the Departments of Architecture, Interior Architecture, Landscape Architecture, Environmental Design, and Regional and Community Planning. The position will be available on July 1, 1989.

Responsibilities — The Dean is the chief academic officer of the College and reports to the University Provost. The Dean is responsible for managing the College resources, and administrating the College instructional, research, service, and development programs. He/she articulates College programs to the university administration and community, Board of Regents, political leaders, and professional and lay organizations. Providing impetus for continued enhancement of funding programs is expected.

Qualifications — Terminal degree in one of the fields offered by the College is desired. Proven experience in administration, instruction, and creative endeavors in an academic setting. Demonstrated evidence of leadership in one's discipline. Professional registration or certification is preferred.

Applications (including detailed resume and at least three references) and nominations should be sent to:

Professor William C. Miller, Chair
Architecture & Design Dean Search Committee
c/o Office of the Provost
Anderson Hall
Kansas State University
Manhattan, Kansas 66506

Position description available upon request. Deadline for applications is January 16,1989.

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Architectural designer to provide management in research, development and creative design of residential, commercial, educational and health facilities. Develop architectural programs, specifications, schematic plans and working drawings. Capabilities with ink, pastel, watercolors, pencil, hardline drawings, sketches, perspectives and models. Experience in urban planning; new and existing building interactions; solar energy; architectural interior design; innovative approaches to relating building's functional, structural, and constructive aspects with program; historic projects. Promote and manage client relationships, advertising and bidding projects and negotiations with contractors. Supervise draftspersons and other technicians.

Requires a Bachelor of Architecture degree and three years experience as an architect. 40 hr/week, $10.34/hr. Apply to *Job Service*, P.O. Box 27625, Raleigh, NC 27611, or nearest Job Service Office. Job Order Number NC 8133350, DOT Code 000.061-010.

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EXPERIENCE:
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APPLICANTS SEND RESUMES TO:

Job Service of Florida
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Ft. Lauderdale, Fl. 33301

ATTN: Job Order #Fl 5592262

The Department of Architecture anticipates one or more positions for the 1989-90 academic year. The position(s) will be tenure-leading at the rank of Assistant or Associate Professor. (Applicants nearing completion of the appropriate terminal degree or having significant professional experience in lieu of the terminal degree will be considered for appointment at the rank of Instructor on a non-tenure leading basis.) Minimum qualification is a terminal degree in the appropriate discipline; e.g., Master of Architecture. Preference will be given to candidates with advanced degrees and related certificates; e.g., Doctorate, professional registration and teaching experience. Send letter of interest, a curriculum vita and the names of five references by January 16, to: Chair, Search Committee, Department of Architecture, **University of Nebraska-Lincoln,** 232 Architecture Hall, Lincoln, Nebraska 68588-0107.

Affirmative Action/Equal Opportunity Employer

The School of Architecture at the University of Maryland invites applications for one or more full-time tenure-track positions, beginning academic year 1989-90. Successful applicants must have demonstrated excellence in teaching design studio, and have an additional specialty in the History of Architecture or in Building Construction and Technology. Candidates must possess a Master's degree and have experience in teaching, distinguished practice and/ or research. Responsibilities will include teaching studio, supervising thesis, offering lecture courses and seminars as well as having responsibility for administrative and committee work.

Applicants should write to the Appointments Committee, School of Architecture, **University of Maryland,** College Park, MD 20742-1411. Applications must be received before February 1, 1989, and should include non-returnable examples of work, a curriculum vitae, and three letters of reference.

The University of Maryland is an Equal Opportunity, Affirmative Action employer; women and minorities are encouraged to apply.

FACULTY POSITION

The School of Architecture, University of Texas at Austin, is seeking outstanding applicants for tenure-track positions (Assistant Professor) beginning in Fall 1989. Salary will be commensurate with qualifications and experience.

QUALIFICATIONS

Candidates must have a graduate degree in Architecture with experience in teaching design, and an area of scholarly concentration. Teaching experience desirable.

RESPONSIBILITIES

A 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

Review of applicants will begin in January 1989. The initial application should include a complete resume and the names and addresses of three or more references, academic and profession. Submit to:

Chair, Faculty Search Committee
School of Architecture
The University of Texas at Austin
Austin, Texas 78712

Equal Opportunity/Affirmative Action Employer

PENN STATE UNIVERSITY is seeking a proven, gifted academic leader as Head of its Department of Architecture. Candidates shall be committed to a philosophy of education that promotes excellence in the study and practice of architecture as well as the continual advancement of the state of the art. National recognition for excellence in architectural and/or scholarly achievements, experience in administration, professional practice, teaching and commitment to teaching required. Applications and nominations to Dr. George Mauner, 111 Arts Building, Box PA, University Park, PA 16802. Screening begins Janurary 16, 1989. An Affirmative Action/Equal Opportunity Employer. Women and Minorities Encouraged to Apply.

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The 2750th Air Base Wing located at Wright-Patterson Air Force Base, Dayton, Ohio, currently has a civilian vacancy for an Architect, GS-808-12, with a salary range of $33,979 to $43,753. Duties include design of architectural projects for construction, alteration, maintenance, and repair of base facilities. A professional knowledge of architectural principles and concepts is required, plus professional work experience in the design, development, and construction of multi-story office buildings, hospitals, and/or similar structures. U.S. citizenship required. To apply, submit SF-171, and transcripts or call 513-257-8305 for an application packet. Applications should be mailed to 2750 ABW/DPCFE, ATTN: SB-88-3 (76), Wright-Patterson AFB, OH 45433-5000.

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FACULTY POSITIONS

KANSAS STATE UNIVERSITY, Department of Architecture seeks four or more full-time tenure-track faculty at the rank of assistant/associate professor to teach upper-level design studio and an additional course each semester. Salaries will commensurate with experience and qualifications. Individuals with demonstrated capabilities in building construction, professional practice, structures, and computer aided design are encouraged to apply. To ensure consideration, send letter, three references, vita and a few examples of work by 2/1/89 to: Robert Burnham, Head, KSU, Department of Architecture, 211 Seaton, Manhattan, KS 66506, (913) 532-5953. **KSU IS AN AA/EO EMPLOYER.**

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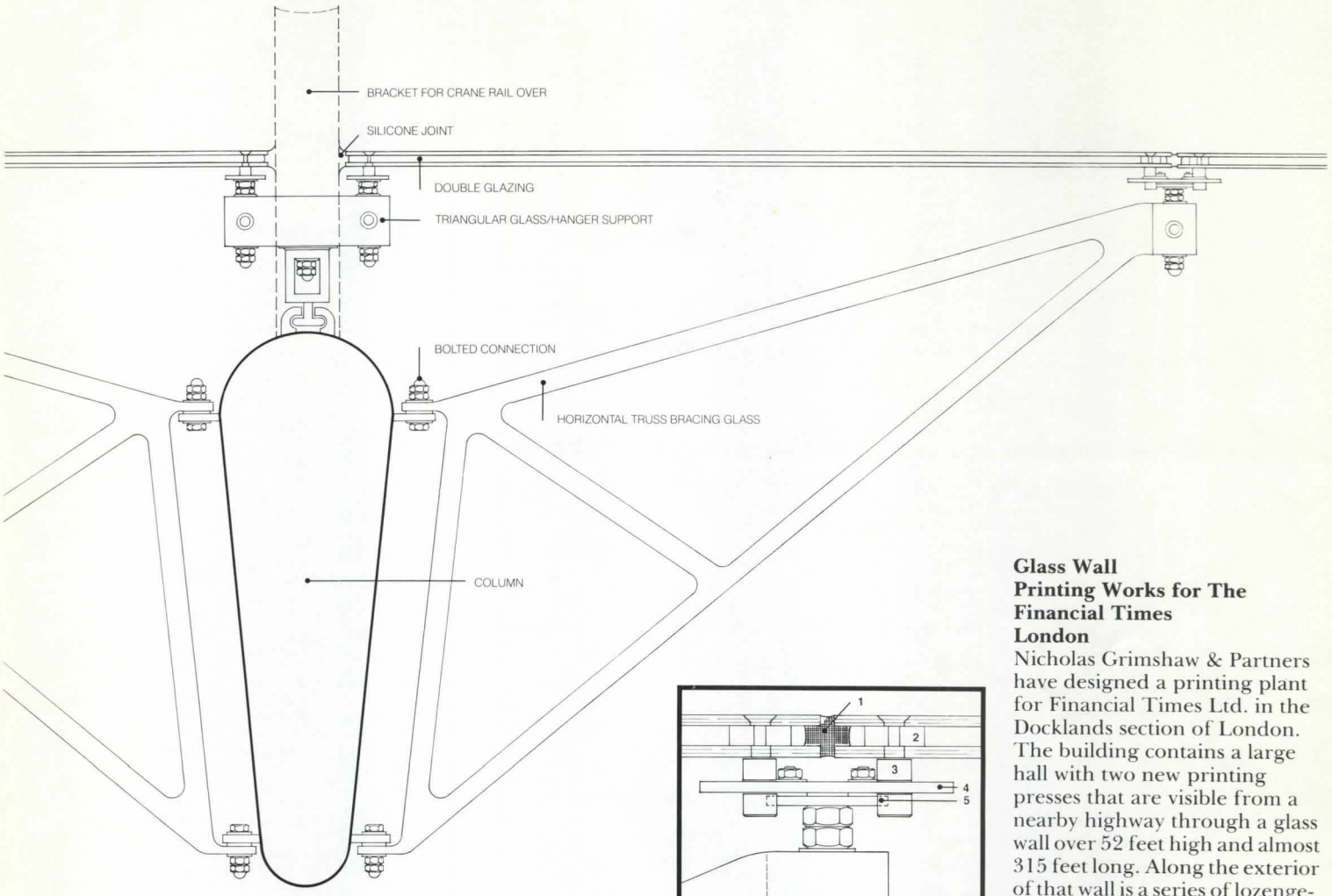

PLAN OF COLUMN AND EXTERIOR GLASS FRAMING

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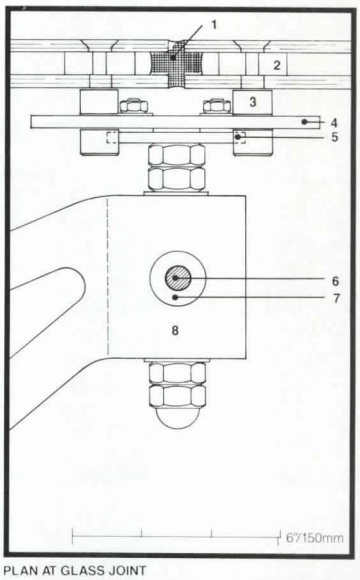
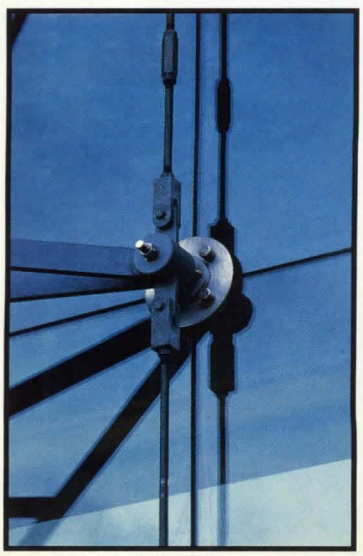


PLAN AT GLASS JOINT

1 SILICONE SEAL
2 DOUBLE GLAZING
3 PLANAR FITTING
4 STAINLESS STEEL ADJUSTING DISC
5 STAINLESS STEEL JUNCTION DISC
6 HANGER STEEL
7 ADJUSTING SCREW
8 CAST RESTRAINING ARM

Drawings: Ethan Gerard



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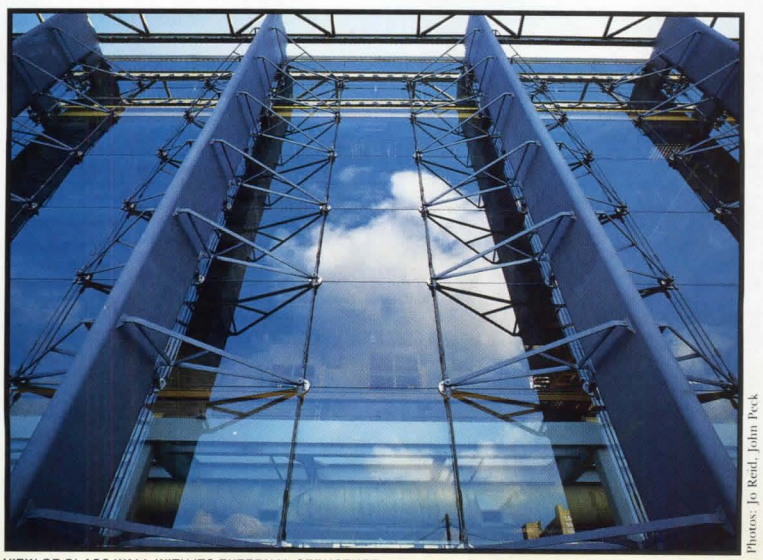

VIEW OF GLASS WALL WITH ITS EXTERNAL STRUCTURE

Photos: Jo Reid, John Peck

Glass Wall
Printing Works for The Financial Times
London

Nicholas Grimshaw & Partners have designed a printing plant for Financial Times Ltd. in the Docklands section of London. The building contains a large hall with two new printing presses that are visible from a nearby highway through a glass wall over 52 feet high and almost 315 feet long. Along the exterior of that wall is a series of lozenge-shaped columns almost 20 feet on center, from which extend horizontal steel trusses that support and brace the glass (drawing, top left; photo, bottom right). The butt glazing is attached to this framing with gaskets fastened to stainless steel discs, which in turn are bolted to the cylindrical ends of the trusses (drawing, top right). Steel hanger rods extend vertically from the end of each truss to provide secondary support (photo, bottom left). Such a solution to the framing of a glass wall may seem, to some, like just so much structural gymnastics. But it is consonant with the idea of the building, which is to exploit the expressive potential of technology, be it printing presses or steel framing.

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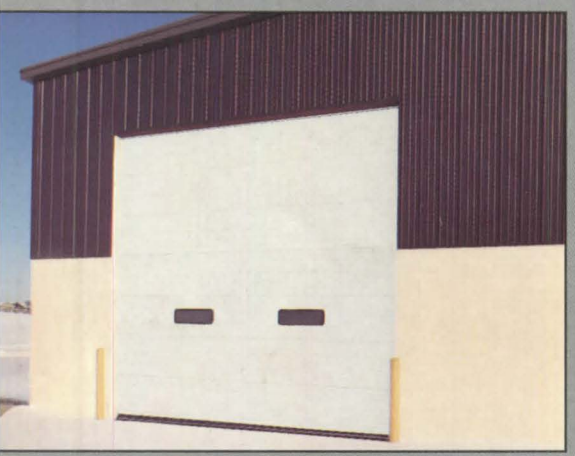
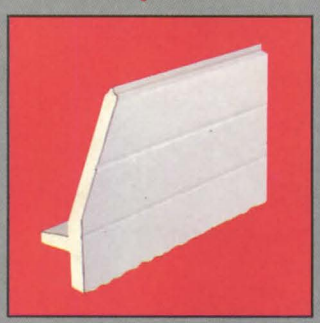


Thermospan 100



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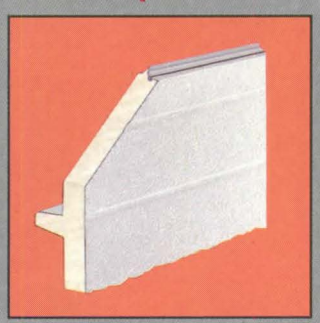
Call or write immediately for complete information (because there's nothing worse than discovering too late that you've paid too much for too little).

Thermospan 150



This competitively priced premium door provides more insulating value than any conventional door on the market, making it an efficient system for commercial and industrial applications. Thermospan 150 offers an independently tested installed "U" value of 0.125. This outstanding energy efficiency is combined with an attractive pebble grain finish and quiet, smooth operation.

Thermospan 200

Independent tests prove that Wayne-Dalton's top-of-the-line door permits less heat transfer (installed "U" value of 0.11) than competitive doors nearly twice as thick. Available up to 40' wide, the Thermospan 200 is designed for heavy-duty applications and is built from foamed-in-place prepainted steel/polyurethane/steel sections 2" thick.

Wayne® Dalton

Wayne-Dalton Corp.
P.O. Box 67 / Mt. Hope, OH 44660
(216) 674-7015

Thermospan quality features:

- High tensile steel skin with roll-formed integral struts
- sections bound together by foamed-in-place polyurethane insulation for increased rigidity
- a complete thermal break along joints and endcaps to reduce heat transfer between steel skins
- rubber bulb joint seals and factory-installed top seal to minimize air filtration
- U-shaped bottom seal that won't ice up and seals against uneven floors.

963-105