

# Progressive Architecture

JANUARY 1990



37TH ANNUAL P/A AWARDS



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ABP 

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### Cover:

Site plan of University of Minnesota School of Architecture, Minneapolis, by Steven Holl Architects and Ellerbe Becket.

Design by Derek Bacchus.

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# Decade of Detachment

In its course through the 1980s, our architecture reflected an instant-gratification economy and dealt only marginally with mounting social problems. Will the 1990s see an architecture more concerned with substance and less with image?

BACK in 1980, P/A's January issue opened with a brash editorial entitled "A View of the 1980s." It listed a number of factors that would influence the architecture of the decade and attempted to predict their effects. Most of these factors were felt to some extent, but reading that list does not encourage me to repeat the exercise.

At the outset of the 1980s, it seemed obvious that we would have to be more careful with resources of all kinds. Energy conservation and life-cycle costs were expected to condition what we built. As it turned out, the 1980s were years of apparent affluence, even if it was only a fraction of an inch deep. In a period of prolonged business boom and economic deregulation, clients wanted at least the appearance of richness in many buildings.

The reuse of old buildings was one widely practiced kind of conservation, but it was revealed to be heavily dependent on tax laws. When preferential tax rules were eliminated, reuse dropped to more moderate levels, sustained—fortunately—by local policies and an enthusiastic market.

Our January 1980 editorial correctly predicted that federal regulations would be loosened. And as subsidies and tax advantages diminished, so did the effects of federal qualifying standards. As we foresaw, local regulations became stronger; some cities, notably San Francisco and Seattle, adopted virtual no-growth policies.

Community review processes were ever more prevalent, as we said they would be, but they were used increasingly to keep controversial public facilities off residents' turf. What we did not foresee was the serious need that would develop for the homeless shelters, drug treatment centers, prisons, and other means of dealing with social problems that grew enormously in this decade.

Back in 1980, we anticipated a general need for smaller housing, close to community facilities, to suit huge numbers of childless baby-boomers and various non-traditional households. The response to that need consisted mainly of quick-buck condos scattered opportunistically around our urban areas, increasing dependence on cars and TV and further isolating demographic groups from one another.

Perhaps our safest prediction of 1980 was that the profession would make much more extensive use of computers. Marketing of architectural services did, as predicted, become more sophisticated, but this had little to do with creative outreach toward clients; instead there has been an ever more demanding set of competitive hurdles to negotiate to get almost any commission.

How has the evolution of our design concepts related to this complex stream of circumstances? Not in any coherent way. It has been a decade of design activity and debate, and many outstanding works, but little movement in any direction.

The bloom of Post-Modernism has dimmed during the decade, but many Post-Modernist ideas (especially regarding context) have become so assimilated that they are hardly questioned. Historicism of an earnest, non-ironic kind, has gained advocates, most notably Prince Charles. New in this decade has been a revived respect for old-fashioned Modernism, but it is not clear whether this is really a resurgent Modernism or just another historical revival.

The fragmentation aesthetic attracted public attention in the late 1980s, under the guise of Deconstructivism, but it had developed before 1980 (P/A's March 1980 cover showed Gehry's landmark house). The question still posed by such work is whether the rifts and confrontations in our society ought to be expressed in architecture.

Attracting much critical attention as the decade proceeded was an architecture of simple forms and relatively stark surfaces, typified by the works of Steven Holl that figure so prominently in this awards issue. Such design appeals strongly to professionals and critics who want architecture to stand for responsibility and restraint—but the public may be looking for something richer and more exciting.

Architecture, of course, never conforms slavishly to the social, economic, or cultural circumstances that surround it. To a considerable extent, it has its internal agenda and its autonomous history—and the persuasive ideas of a few individuals can greatly modify its course. So we will refrain from making any prophecies about the 1990s—a decade fraught with special end-of-millennium anxieties.

We can hope that the next ten years will somehow produce ways to accommodate the homeless and badly housed. And we can hope that architects will help society to use its resources—materials, energy, land, and existing fabric—more wisely. The only assurance we can give, however, is that as long as mankind endures architecture will evolve.



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## Wexner: Post-Structural Crit

I enjoyed the parody of post-structural criticism by R.E. Somol in his review of the Wexner Center for the Performing Arts (P/A, Oct., p. 88). I confess I missed the point at first, until I realized that the title of the article, written "O-O," is to be pronounced "Uh-Oh."

Like all good parody, the essay begins with a perfectly reasonable viewpoint about the world and stretches it to the point of absurdity. Terseness, pushed to its limit, becomes obscurity. Metaphors, juxtaposed, run amok.

There are many delightful images in this piece. My favorite is the line about "outbidding the terrestrial logic of an erect subjectivity." A close second is "the domestic tree metaphor which has petrified architectural discourse." These quotes are here removed from their traditional (textual) context, but contextuality is re-created in that the thoughts converge at the center of the Columbia University football stadium at half time during the Princeton game each year. The football field is of course "the gridiron," the measured but neutral datum upon which the post-Enlightenment ritual of mock military exercise is played out. The military metaphor is triadic; it represents simultaneously the original function of Eisenman's armory fragment, the colonial (and orthogonal) conquest of the Midwest, and the combative nature of chess, which figures prominently in the review article.

P/A is sent to my home, which is my castle, but sometimes I think I've been rooked.

Andrew Seager  
Muncie, Indiana

## Security Through Design

What was "Deterrence by Design" (P/A, Nov. 1989, p. 100–103) doing in P/A? It was a fairly serious review of science in the service of design. Sadly, little of such over the past 20 years leads Kenneth Labs to his ironic conclusion, i.e., that a major theory of environmental design "has been surrendered to criminologists for the rigor of scientific examination and validation."

Such has generally been the case across the board since Neutra called on architects to

face empirical facts 35 years ago (*Survival Through Design*, 1954).

Effort in that direction has been wasted while misappropriated behavioral science gets wrapped around the latest design fad (P/A, Nov. 1989, p. 111), and architects look like peevish carriage makers in 1910.

G.V. Trieschmann, B. Arch., Ph.D.  
*Design and Human Factors Consulting*  
Tucson, Arizona  
[P/A, Nov. 1989, p. 111, showed the Bio-Table designed by Hosoe.—Editor]

## Axis to Grind

Again and again, I find myself giving the same lecture. An axis is a straight line between two terminals. Each terminal must have some kind of architectural distinction. It could be a library centerline door outside or a niche inside. When one stands on an axis facing one terminal and makes an about face, one sees the opposite terminal.

My students, readers of your publication, think an axis can start at the town hall, cross the park, follow the commercial strip, climb a hill, traverse a forest, and still have an organization impact on the building site.

Mr. Editor, did Stanford White live in vain?  
Gifford Pierce  
*Chairman of Architecture*  
*University of Idaho*  
*Moscow, Idaho*  
[What about the right to extend an axis to a new terminal? Even White would protect that.—Editor]

## Kimbell Addition Plea

The following letter was addressed to Mrs. Ben J. Fortson, Director, Chairman & President, The Kimbell Art Foundation, Fort Worth, Texas. A copy was addressed to P/A.

We wish to express our concern about the proposed addition to the Kimbell Art Museum and call for a reconsideration of the current proposal. It is common knowledge that the intention of the Kimbell's founders was to create a lasting contribution to the field of architecture: a building that would be recognized as a work of art and that, as such, would be immune to gratuitous change or modification. This intention was unequivocally stated in the initial architectural program: "The form of the

building should be so complete in its beauty that additions would spoil that form."

It has long since been acknowledged that Louis I. Kahn fulfilled this directive to the letter, for the Kimbell Art Museum has been recognized as a masterpiece and admired the world over. As one of the most cherished museums, it has become an inspiration to architects, artists, and art historians alike, and a source of pride to the general public. The question now urgently arises: Why ruin the masterwork of Kahn's life with such an ill-considered extension?

While acknowledging that some form of expansion is necessary, we strongly oppose the current project. To put it bluntly, we find this addition to be a mimicry of the most simple-minded character. If executed, the existing building will not only lose its intrinsic purity, but also its very delicate placement on the site. Should it be sandwiched and swallowed up by additional vaults as is now proposed, the building will be deprived of the intensity of its present situation in relation to the park. The evident precision of its proportions will also be seriously compromised. Such a lateral enclosure is in complete violation of the philosophy of Louis Kahn who, when asked for advice as to possible future expansion by the first Kimbell director, argued that any extension should occur as a new building and be situated away from the present structure across the lawn. Why then propose something that Kahn himself would have abhorred?

The Kimbell Art Museum came into being through a long distillation process, resulting in a building with its own specific proportions, organization, and formal structure, a building that, as Paul Goldberger recently wrote and other critics have long since acknowledged, is "a fully realized work in itself." We are convinced it would be preferable to preserve the present Museum and create an entirely new structure in some adjacent position. This would reinforce the "pursuit of quality," which has distinguished the Kimbell Art Museum since its inception. It would also grant a new architect the opportunity for full expression

without being constrained by the need to reiterate an existing work: a work that by its nature cannot be equaled.

These are the critical issues that we urgently address to the present Kimbell trustees and to the public at large. We earnestly call for the revision of the present plans, and trust that the inadvisability of the current proposal will be judiciously averted. To do otherwise will be a disservice not only to Kahn's memory and to the wishes of the museum's founders, but also to American culture as a whole.

Philip Johnson, Architect  
New York

James Freed  
Pei, Cobb, Freed & Partners  
New York

Richard Meier  
Richard Meier & Partners  
New York

Kurt Forster  
Director, Getty Center for the History of Art and the Humanities  
Los Angeles, Calif.

Kenneth Frampton  
Chairman, Columbia University Graduate School of Architecture and Planning  
New York

Frank O. Gehry  
Frank O. Gehry & Associates  
Santa Monica, Calif.

Arata Isozaki  
Arata Isozaki & Associates  
Tokyo

Phyllis Lambert  
Director, Canadian Centre for Architecture  
Montreal

James Stirling  
James Stirling Michael Wilford & Associates, Architects  
London

**San Francisco Commissions**  
The architectural commissions for the Yerba Buena Center in San Francisco (Oct. 1989, p. 27) were awarded by the San Francisco Redevelopment Agency, not by the developer, Olympia & York, as we reported.



Colonial window, 1822.

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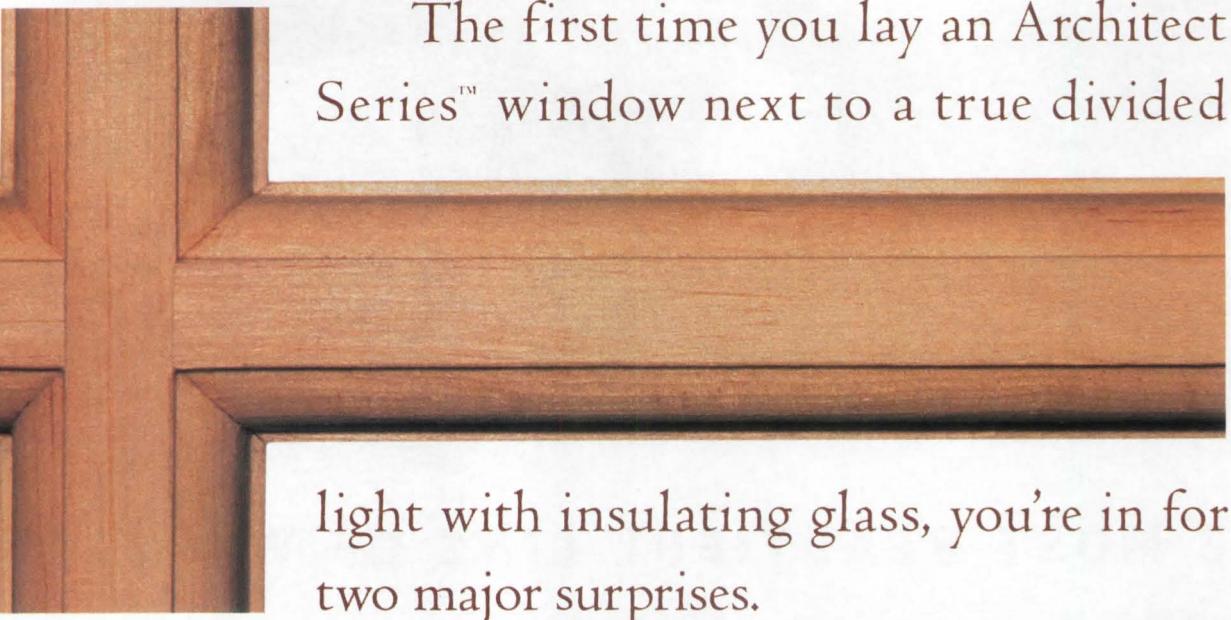


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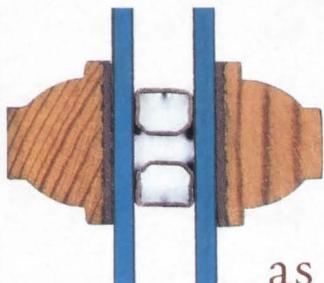
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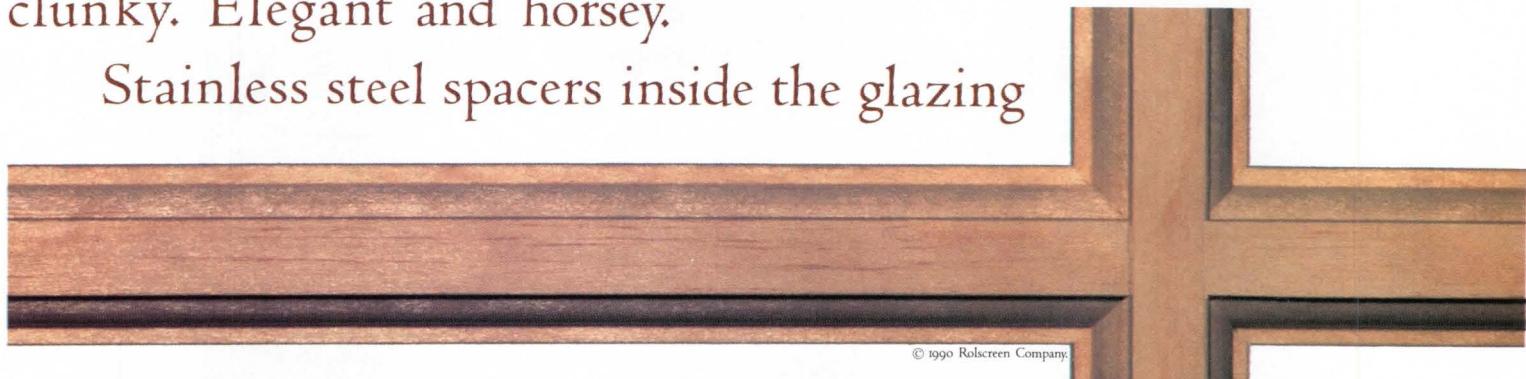
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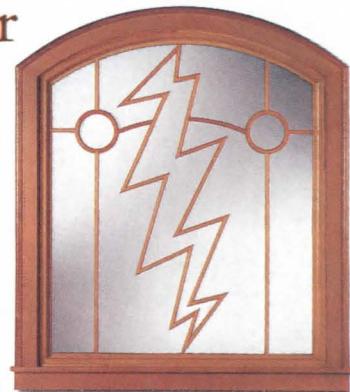
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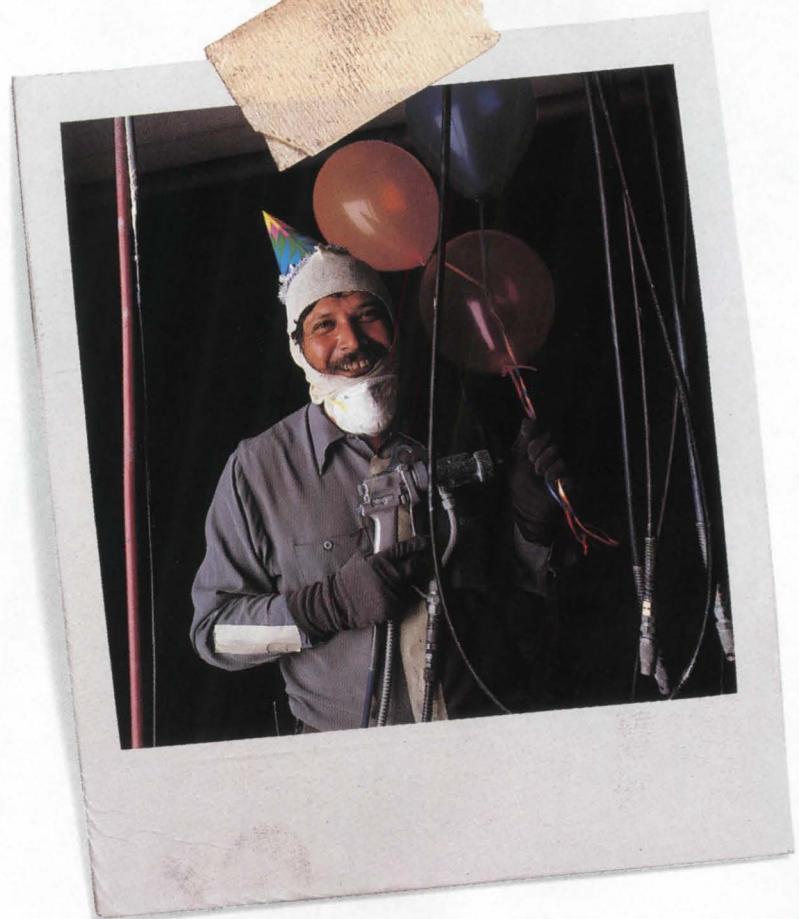
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Consultants: Shea and Associates, Huntington Beach, CA;  
Purkiss Rose Associates, Fullerton, CA; APS Security Systems,  
Pomona, CA; Barrington Systems, San Carlos, CA;  
Dorian Hunter, Fullerton, CA; RWR Pascoe Engineering, Inc.,  
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It's a story Steve Jacobs hates to remember, but loves to tell...

His Steelcase® dealership, Stevens Office Interiors in Syracuse, was just days away from finishing a project for New York Power Pool in Guilderland, when somebody realized they'd ordered \$24,000 worth of components—everything from binder bins to workstations—in the wrong paint color.

Jacobs was beside himself. Absolutely had to do the installation on time. Could see the Power Pool walking their contract out the door and just knew he'd end up eating the job.

At 8:01 the next morning, Jacobs called Dealer Services in Grand Rapids. Martha O'Connor picked up the call.

"Your order is being manufactured in five different plants, some parts are

already on trucks, *and it's New Year's Eve,*" she winced. "But, let's see what we can do."

Martha called back in a couple of hours. Trucks were being off-loaded, and three of the plants had already started repainting.

The whole order shipped out in the right color on January 2nd, a day ahead of schedule.

Jacobs thanked his lucky stars he was a Steelcase dealer. He thanked Martha. Even wrote her boss...

"The amazing thing is," he recalls, "Martha didn't have any direct authority. But when she called the plants and said, 'We have a dealer who has a problem and that means we have a problem. Our customer needs help,' people said, 'No problem, we'll do it.'"

Was it a Happy New Year? You bet.



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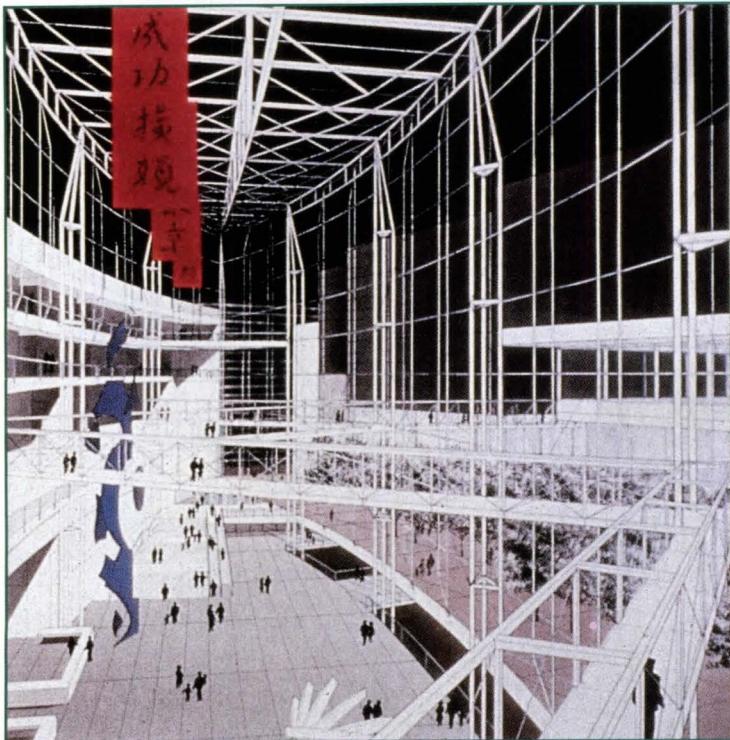
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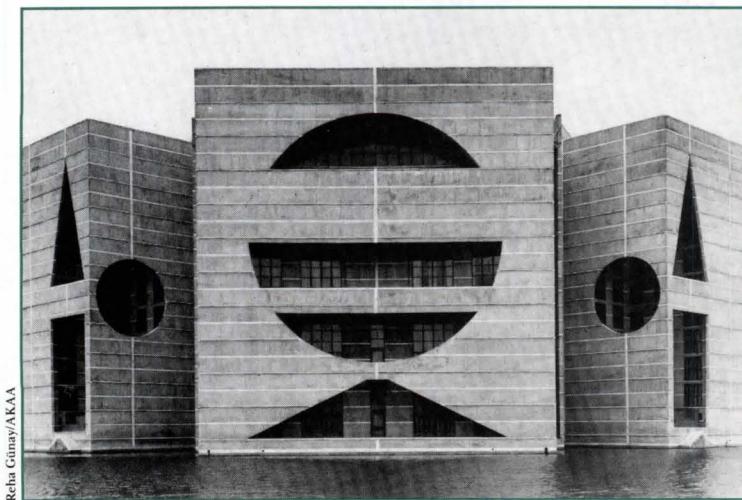
"Glass Hall" of Viñoly's Forum design.

## Viñoly Takes Tokyo Forum

A design by Rafael Viñoly Architects of New York has been selected in the international competition for the Tokyo International Forum, a cultural and convention center to be built in central Tokyo. Viñoly's design was cited by the predominantly Modernist jury for its "extremely clear functional organization"; they also deemed it "best suited for the site."

The City of Tokyo is building the 1.5-million-square-foot, \$670-million center on land to be vacated by the city government, which (continued on page 32)

**What happened to New Haven, Connecticut after 1960s urban renewal? See Perspectives, p. 39.**



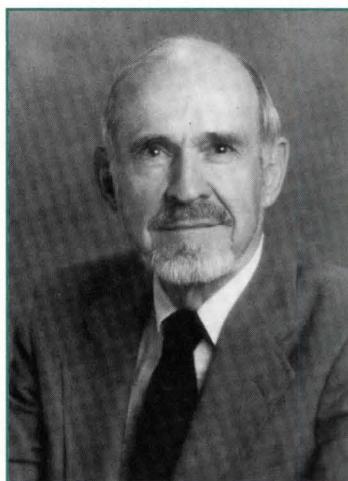
An Aga Khan for Louis Kahn: National Assembly Building, Dacca.

Reha Güney/AKAA

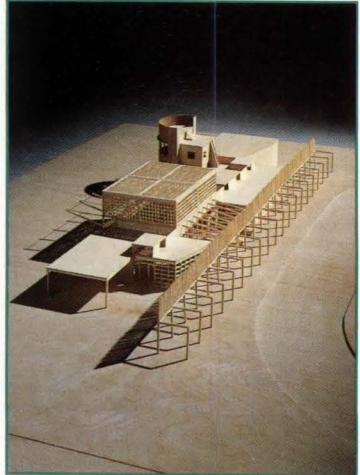
## Fay Jones Wins AIA Gold Medal

Evine Fay Jones, the unassuming, small-town, small-firm architect responsible for such lyrical works as Thorncrown Chapel and Pinecote Pavilion (P/A, May 1987, p. 104), has been awarded the AIA Gold Medal by the AIA board of directors. Jones, 68, is the 48th recipient of the institute's highest honor.

Often linked to Frank Lloyd Wright, under whom he studied as a Taliesin Fellow in 1953, Jones has nonetheless striven to forge his own approach to architecture based on Wright's principles and inspired by the landscape of his native Arkansas (continued on page 28)



Gold Medal winner Fay Jones.



East Hampton airport by Smith & Thompson: rejected by voters.

© Jock Pottle/Esto

## Fear of Flying in East Hampton

November's election saw the design for Long Island's East Hampton Airport Competition shot down before takeoff when a public vote defeated approval of its appropriation. It had seemed like a good idea: Take a needed but modest public facility, generate a lot of design ideas with a competition, and excite the public's awareness. The Town of East Hampton was in need of a replacement for its existing airport facility, characterized by Councilman Pat Trunzo as a "tumble-down hot dog stand," (continued on page 34)

## Fourth Crop of Aga Khan Winners

Eleven buildings and social and urban programs from around the world were honored recently with the triennial Aga Khan Award for Architecture. Created in 1977 by Muslim leader The Aga Khan, the award is intended to reward architectural work that helps preserve the heritage of Islamic civilization; its creation was a result of the flood of Westernized building that hit the Middle East in the 1960s and 1970s. To be considered for the award, a completed project "must be located in the Islamic world or . . . intended for use (continued on page 32)

## Pencil Points

**Cesar Pelli & Associates, in association with Pierce, Goodwin, Alexander & Linville, a Houston engineering firm, has been chosen to design a new main terminal at National Airport, Washington, D.C., part of a \$400-million renovation. The Metropolitan Washington Airports Authority, an agency that controls National and Dulles, selected Pelli after reviewing the qualifications of 18 teams.**

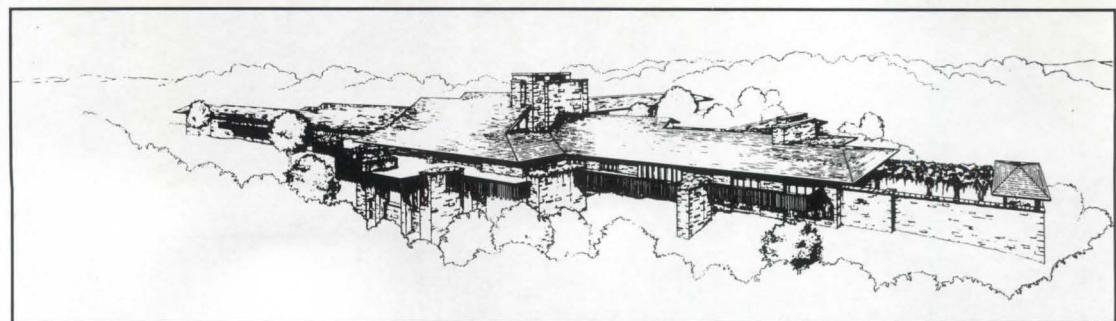
**While Romaldo Giurgola's proposed lookalike addition to Louis Kahn's Kimbell Art Museum has provoked unfriendly reaction from Kahn's wife and daughter in the form of letters to *The New York Times*, the controversy has heated up and taken on steam with a letter of protest to the Kimbell from some of the architectural communities' heavy-hitters—including Pritzker Prize winners Frank Gehry, Richard Meier, Philip Johnson, and James Stirling (see Views, p. 9). Construction of the addition is scheduled to begin next summer.**

**Holabird & Root in association with Herbst Eppstein Keller & Chadek have been awarded a commission to design a new school of architecture building for the University of Wisconsin at Milwaukee. A fall 1992 completion date is expected.**

**"Hour of Power" pastor Robert Schuller, keynote speaker at last year's AIA convention, has commissioned Philip Johnson and California architect Gin Wong to complete the Crystal Cathedral complex. The addition calls for a 234-foot, three-tiered chapel and spire clad in polished stainless steel prisms.**

**As part of a program to integrate art and architecture in Montreal, the Canadian Centre for Architecture was granted a nearby site for a CCA Garden, which will be publicly inaugurated in May. As designed by artist/architect Melvin Charney the garden is divided into four sections representing images of the city's past.**

**Top honors in the American Society of Landscape Architects' Professional Awards Competition went to landscape architects Hanna/Olin for Codex World Headquarters, Canton, Mass., and architects and landscape architects Grupo de Diseño Urbano for Parque Tezozmoc, Mexico City. Awards were announced at the ASLA's annual meeting held in Orlando; 55 works out of 323 entries received were honored.**



Fay Jones's house for Tom Monaghan, Ann Arbor, Michigan.

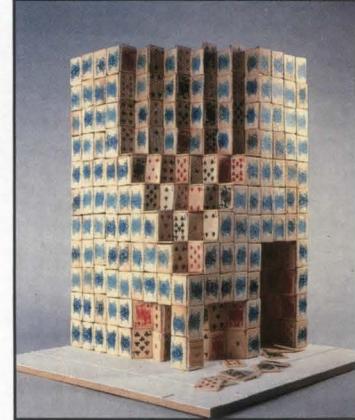
**Jones** (*continued from page 27*) (where the lion's share of his commissions have been until recently). He considers the Thorncrown Chapel in Eureka Springs, Arkansas (1980), to be his most important building, partially because it represented a "weaning" from more overt homage to Wright. "Up to that point, people thought I snuggled up a little bit too close to Wright," he says. Thorncrown also led to other religious buildings, which along with residential commissions make up most of his *oeuvre*.

Jones was born in Pine Bluff, Arkansas, and raised further downstate in El Dorado. In high school he was introduced to Wright's work by means of a matinée newsreel on the Johnson Wax building and decided to study architecture. After receiving a Bachelor of Architecture from the University of Arkansas in 1950 (his school-

Architecture—he was given Professor Emeritus status last year.

One reason for Jones's retirement from teaching, he says, was to accommodate his increasingly far-flung commissions. His five-man, receptionist-free office in Fayetteville (a partnership with former student Maurice Jennings since the early 1970s) is now working on projects throughout the country. These include two projects for Domino's Pizza magnate Tom Monaghan, who hired Jones—a former "Domino's 30" architect (see P/A, Oct. 1989, p. 28)—to design his own house in Ann Arbor and a chapel at his Drummond Island retreat.

Jones will receive his medal at a February 22 banquet in Washington, D.C., part of the "Accent on Architecture" celebration, a four-day series of AIA-sponsored events. The celebration will also include the opening by Prince Charles of the Octagon's exhibit on Sir Christopher Wren. *Mark Alden Branch*



Shelton, Mindel's "House of Cards" trumps Trump.

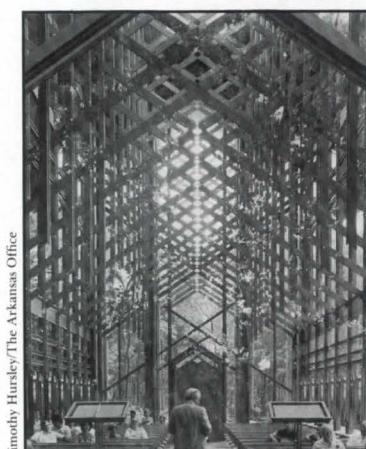
Elliott Kaufman

## Sugar and Spice: Designs for DIFFA

Mix together the diverse talents of architects and designers, throw in a couple of dozen bakers, two handfuls of fine art framers, moisten batter with the artful curatorial skills of one Steelcase Design Partnership, and you've got the makings for the very amusing and very worthy exhibition "Edible Architecture: Delicious Designs" held at the Steelcase gallery in New York last fall.

The exhibition included works by over 75 architects and designers who were asked to donate designs that would in turn be realized by specialty bakers. A "Culinary Advisory Board" decided whether the designs would be executed in three-dimensional cake models, two-dimensional reliefs, or in the form of cookie/candy ornaments. Fine art framers were enlisted to frame the original drawings. Profits from the auctioning of drawings, models, and baked realizations at Sotheby's in December were earmarked for DIFFA, the Design Industries' Foundation For AIDS.

While some participants submitted projects previously designed—Richard Meier donated a print of Bridgeport Center (P/A, July 1989, p. 19) and Rafael Viñoly gave drawings of his Lehman College gymnasium (P/A, September 1989, p. 39)—others created new, cake-specific



Jones's Thorncrown Chapel.

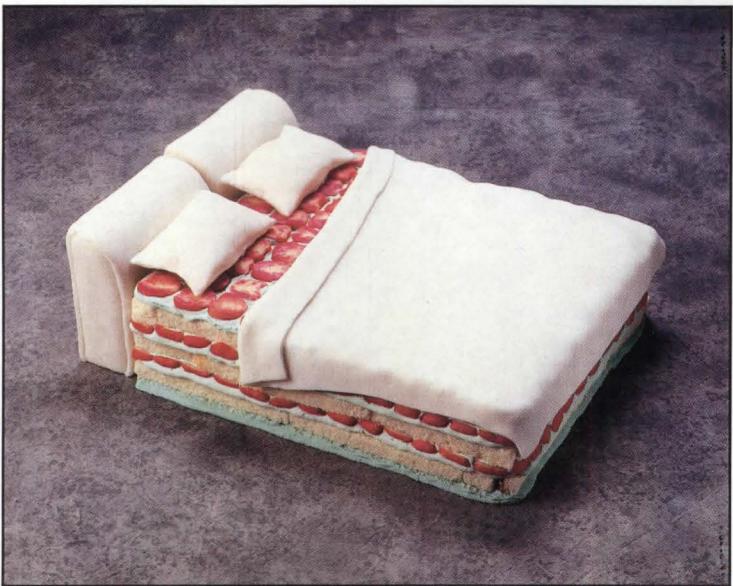
ing was interrupted by naval service in World War II), and a Master of Architecture from Rice University in 1951, he accepted Bruce Goff's offer of an assistant professorship at the University of Oklahoma. Jones taught in Goff's innovative, organic school until 1953, when he moved on to a brief Taliesin fellowship. Later that same year, he returned to the University of Arkansas as a professor; after 35 years of teaching—ten of those spent as department chairman and later Dean of the College of

## Hassan Fathy 1900–1989

Hassan Fathy, the Egyptian architect, educator, and author, died in Cairo on November 30. Fathy, a native of Alexandria, was known for his advocacy of indigenous construction techniques and traditional forms, as best illustrated in his design for New Gourna Village, a new Egyptian town of 1945–1948 that employed traditional mud-brick construction.

Fathy spent much of his career teaching and consulting with organizations concerned with housing and rural development. In 1977, he founded the al-Sabah International Institute for Appropriate Technology. In 1983, the Dar al-Islam Mosque at Abiquiu, New Mexico (P/A, June 1983, p. 90), his only work in America was completed.

Fathy, an honorary Fellow of the AIA, won the Aga Khan Foundation for Architecture's Chairman's Prize in 1980 and the International Union of Architects Gold Medal in 1985. ■



A cake for DIFFA: Gaetano Pesce's "Strawberry Bed."

designs such as "Pineapple House" by Olive Alpert and "Pocono Palace: Wedcot Center" by Robin Drake. Others poked fun at existing buildings, among them Shelton, Mindel + Associates' "House of Cards," modeled after Trump Tower, and "A Pisa Cake," a Leaning-Tower-of-Pisa-inspired confection by Richard Belcic. And still others, like Gaetano Pesce's "Strawberry Bed," strayed, not unpleasingly, from the architecture theme entirely.

Beyond the sweet smell of confectionery delicacies and the enticing bins of gumdrops and candy button strips placed strategically among exhibits, "Edible Architecture" provided a thoughtful venue for a deserving cause. It left the impression that with the proper tools and organization an effort can be made to fight AIDS with, or as in this case, without the help of federal funding. The exhibition, it is hoped, will motivate others to take similar action.

**Abby Bussel**

capital containing a pig's head, cockeyed muntins in a turret window), unplanned vistas (a church steeple caught in a web of telephone wires, an office tower framed by a dark alley), or odd juxtapositions (desks huddled around the base of a huge Classical column, remnants of a beach party in a mansion).

Although beautiful in themselves—expertly composed and effectively lighted—Robinson's images of Cleveland raise questions about the conventions of commercial architectural photography. By avoiding elements not under the control of a building's architect, most such photography misses much of the richness of meaning in our environment. It is not the monologue of an isolated building, but the dialogue among its parts or among the structures that surround it that makes Robinson's Cleveland photographs so compelling, and architecture worthy of such public attention.

**Thomas Fisher**

## Robinson Reveals Cleveland

Commercial architectural photographers generally shoot buildings when new, carefully cropping out offending poles and wires or nonconforming signage and structures. It thus comes as a pleasant surprise to see the noted architectural photographer Cervin Robinson—on an unprecedented commission from the Cleveland Museum of Art to document that city's built environment—focus on the very things usually left out. His 99 black-and-white photographs, on display at the museum through January 28, dwell on idiosyncratic details (a column



From Cervin Robinson's Cleveland show: St. Stephen's Roman Catholic Church (top), and Huntington Bank Building (above).

## Quake Damage to Historic Buildings

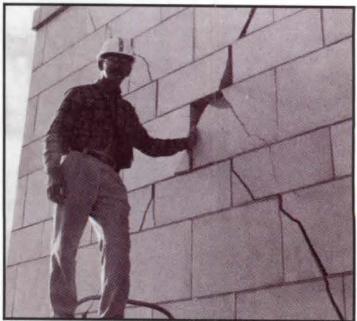
The October 17 Loma Prieta earthquake will be forever famous for the collapse of sections of the Bay Bridge and Interstate-880. But with the exception of damage to residences and apartment buildings on treacherous landfill in San Francisco's Marina district and the demolition of buildings in Santa Cruz, the damage that the quake inflicted on buildings was not so well reported. Yet, hundreds of buildings in the old downtown cores of smaller cities—200 in Oakland, 333 in Watsonville—required attention ranging from structural repairs to replacement of cornices and terra cotta.

Within two weeks of the quake the National Parks Service and the California Department of Parks and Recreation with the State Office of Historic Preservation provided a team of about 12 architects, architectural historians, and structural engineers to assess the damage to historic buildings that were either listed or eligible for listing on the National Register of Historic Places—or were local landmarks.

Steade Craig, Deputy State



Monty Montague



Monty Montague, above, assesses damage to Oakland City Hall tower (top).

Historic Preservation Officer, coordinated the two-week working tour, which focused on downtown areas for which city officials and preservationists had prepared lists of deserving buildings. The team inspected 100 buildings that had been closed by local building departments in San Francisco, Oakland, Saratoga, Santa Cruz, Watsonville, Hollister, and Salinas.

Although many of the damaged buildings were late 19th-Century unreinforced masonry structures, both Craig and Michael F. Crowe, architectural historian in the Western Regional office of the NPS, stressed that, despite ominous predictions about these buildings, they performed better than had been expected. Very few have been condemned; most can be repaired. That's the good news. The not-so-good news, hardly a surprise, is that funding for the repairs is inadequate. The Federal Emergency Management Agency provides grants to repair public buildings and low-interest loans for private buildings, but funds are limited. Various bond issues and other legislative measures have been proposed to aid stricken communities, and the federal Historic Preservation Fund will provide assistance, but there is simply not enough to go around fast enough.

Many owners of historic buildings, particularly those in com-

(continued on page 30)

Cervin Robinson

Cervin Robinson

**Quake** (continued from page 29)

munities with strong preservation organizations, are eager to restore their buildings, but long delays are likely to have adverse psychological effects, making historic buildings appear less resilient in the marketplace. While commercial buildings are vulnerable to such effects, they do not pose the kind of hardship that afflicts communities such as Oakland and San Francisco, which have lost badly needed low-income housing either because of necessary demolition or closure of the older residential hotels for who knows how long.

Significant public buildings—San Francisco's City Hall, Opera House, and Main Public Library, all steel-framed structures—sustained minor structural damage and loss of interior plasterwork and marble revetment. The back wall of the library cracked under the impact of 250,000 books, which rocked off the stack shelves. In Oakland, the degree of damage to the tower of the ornate, terra-cotta-clad 1914 City Hall is still being debated. Not only would the loss of the tower diminish the building's stylistic richness, but it would also impoverish the city skyline.

As Steade Craig put it, "The issue now is whether people really care about historic buildings, and if so, what are they going to do, not just about restoring the damaged ones, but retrofitting the rest so that they can survive the next one?" The California Preservation Foundation and the State Office of Historic Preservation will lead workshops during 1990 at various locations throughout the state to inform the public about preservation issues related to earthquakes. The California Council of the AIA and local chapters have also been active in giving information and assistance to earthquake-damaged communities. *Sally Woodbridge*

## Women's Memorial Design Chosen

A design by architects Marion Gail Weiss and Michael A. Manfredi has been chosen as the winning scheme for the Women in Military Service to America Memorial, slated for construction at the entrance to the Arlington National Cemetery.

Manfredi, of Brooklyn, New York, and Weiss, of Washington, D.C., were among four teams to emerge as finalists in the two-stage juried memorial competition (P/A, Aug. 1989, p. 22). Their design, dubbed "The Candles" by the competition jurors,



Steve Small



Wolfgang Hoyt



Women's Military Memorial winner (top) by Weiss and Manfredi; ladies' choice (above) was by Norton and Harp.

involves ten internally illuminated triangular glass prisms, each 39 feet tall, resting atop the wall of the existing Beaux-Arts hemicycle designed by McKim, Mead & White, which forms the end of the axis between the cemetery and the Lincoln Memorial.

In addition to the memorial itself, the competition program called for public exhibition spaces, an auditorium, and an educational center that will incorporate a computer-based data bank of veterans' names, photographs, and reminiscences. In the Weiss/Manfredi design these elements are placed on a new level behind and above the hemicycle, which will frame a mounded grass circle. The program spaces will be reached by four stairwells leading through existing blank niches in the hemicycle wall. The museum spaces will be visible from interior mid-level glass bridges connected with each stairwell.

The tall, tapering glass tetrahedrons, Weiss and Manfredi said, are comparable to outstretched hands and are intended to symbolize rays of the sun as well as abstract glass candles. One can certainly envision

these elements, which are to serve also as skylights for the spaces below, being spectacular at night.

But the design's most distinctive elements may also prove to be its most troublesome. More than one veteran of Washington's rigorous and somewhat Byzantine design review procedures remarked at the unveiling that the prominent needles may not meet with universal acclaim.

The phallic aspects of the design apparently gave the jurors pause; an observer of the jury process, who would not speak on the record, said that at one point the jury was firmly divided along gender lines, with the women favoring a scheme known as "The Grove," by Teresa Norton of Savannah, Georgia, and Cleve Harp of New York City. That design, which features a plaza of tree sculptures executed in bronze, eventually became the alternate winner.

The foundation promoting the project estimates that construction of the memorial, at a cost of \$25 million to be raised from private sources, will begin in 1991. *Thomas Vonier*

John Burgee's Sacramento project, design-build competition winner.

## Design over Build in Sacramento

A funny thing happened on the way to a high-powered design-build competition in Sacramento, California, the state's fastest growing major metropolitan area: Design won out over virtually all other considerations.

When the city council solicited bids a year ago on a prime piece of downtown real estate a few blocks from the Capitol, it was deluged with proposals from some of the nation's best known architects and builders.

Finalists were Rockefeller and Associates Realty, teamed with John Burgee Architects; Skidmore, Owings & Merrill's San Francisco office, whose development partner was the Prudential Property Co., and teams that included Kohn Pedersen Fox and Hellmuth, Obata & Kasabaum.

After months of lobbying, public meetings, and wine-and-cheese soirees, featuring architects who had never set foot in Sacramento, much less worked there, the city's redevelopment staff and commission stunned Sacramento's design community by overwhelmingly recommending the HOK entry.

Even the city staff report that endorsed the twin-tower scheme said it was the weakest design. Its main pedestrian plaza was shared with an auto turnaround, it had virtually no public place, and the buildings' flat facades were criticized as dull and uninspiring. It was hardly the "signature" project the City Council said it wanted, but the staff chose it because it appeared to be the soundest economically. It would also be built in one phase, unlike the Rockefeller project, which featured a Ritz Carlton Hotel to open in seven (continued on page 32)

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**P**AC-CLAD Metal Roofing Panels figure prominently in the construction of the recently completed Olde Schaumburg Medical Center.

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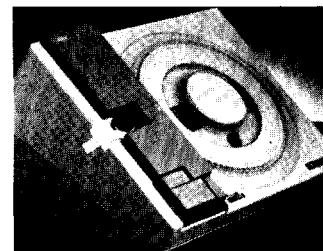
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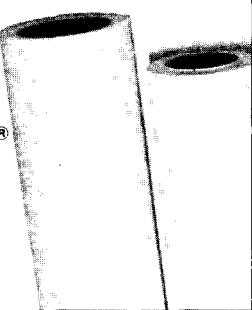
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**Sacramento** (*continued from page 30*)  
years.

The City Council then considered the \$250-million projects and did something even its members said was rare: It tossed out the more conservative approach and chose what it thought was simply the best-looking project.

Although it bears a striking resemblance to a Burgee and Johnson scheme that was recently shelved for New York's Times Square (P/A, Oct. 1989, p. 25), the Sacramento entry was deemed the best addition to the city's budding skyline. Two mansard-topped office buildings, a con-shaped hotel, and an arbor-roofed plaza by Martha Schwartz won out, City Councilman Joe Serna said, because "it was a super site, and it wanted a super design." *Gary Delsohn*

*The author is an architecture and urban affairs writer for the Sacramento Bee.*

**Tokyo** (*continued from page 27*) will move into new towers by Kenzo Tange in 1991. The program for the center includes a 5000-seat theater, three smaller theaters, exhibition areas, information centers, restaurants, and television studios.

Viñoly's response is a clear, simple statement of a complex program, articulating the four theaters as a series of shrinking boxes lined up along a "support bar." The major public space is a steel-and-glass exhibition hall, its form based on the curve of the adjacent railroad and on a mirroring curve that faces a public plaza and the rest of the center. A curved, solid bar housing conference rooms separates the hall from the railroad.

Jury members included chairman Kenzo Tange, I.M. Pei, Arthur Erickson, Vittorio Grotti, and Fumihiko Maki. Grotti remarked that the "aggressive and unforgiving urban context" of Tokyo led most of

the 395 entrants to "overdesign," although the official jury report stated that "a concern for technological solutions and contextual replies" was more prevalent among the entries than "strong stylistic tendencies." Second prizes were awarded to James Stirling Michael Wilford, London, and to Japanese architects Tomoshisa Yuri and Shuei Hashimoto. *Mark Alden Branch*

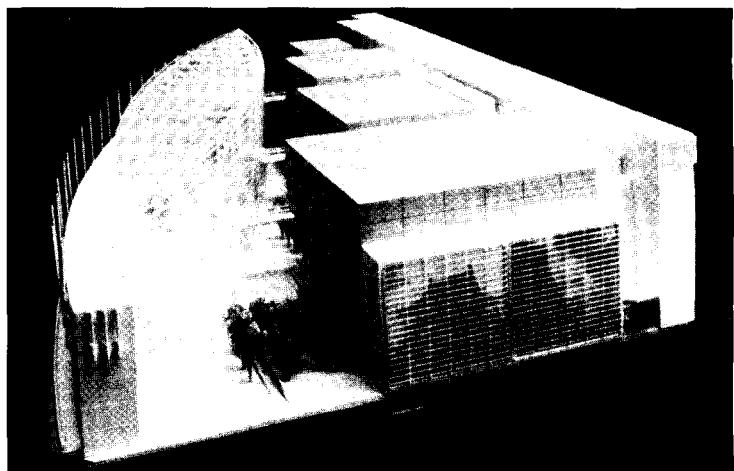
**Aga Khan** (*continued from page 27*) primarily by Muslims."

Awards for architecture went to the National Assembly Building, Dacca Bangladesh (P/A, Dec. 1984, p. 56), by the late Louis I. Kahn; the Institut du Monde Arabe, Paris (P/A, July 1987, p. 72), by Jean Nouvel, Gilbert Lezénés, and Pierre Soria with Architecture Studio, Paris; Hayy Assafar and Al-Kindi Plaza, Riyadh, by B.B.W., Düsseldorf, and Beeah Group Consultants, Riyadh; Gurel Family Summer Residence, Canakkale, Turkey, by Sedat Gurel, Istanbul; Sidi el-Aloui Primary School, Tunis, Tunisia, by Association de la Sauvegarde de la Médina, Tunis; Corniche Mosque, Jeddah, Saudi Arabia, by Abdel Wahed El-Wakil, London; and the Ministry of Foreign Affairs, Riyadh, by Henning Larsen, Copenhagen (P/A, May 1987, p. 112).

Awards for "restoration and rehabilitation" were given for the Great Omari Mosque, Sidon, Lebanon, by Saleh Lamei Mostafa, Cairo; and the rehabilitation of the town of Asilah, Morocco, by local residents.

Honored with awards for "social development" were the Grameen Bank Housing Programme in Bangladesh and the Citra Niaga Urban Development in Samarinda, East Kalimantan, Indonesia, by Antonio Ismael, PT Triaco, and PT Griyantara Architects, Jakarta.

(*News Report continued on page 34*)



*Model of Viñoly Tokyo Forum.*

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**East Hampton** (continued from page 27) barely held together by "Benjamin Moore paint," according to Town Supervisor Tony Bullock. It was structurally unsafe, undersized, and had been cited for inadequate service standards as long ago as 1955. A new program was drafted, comprising some 4000 square feet at a budget of \$500,000.

At this point, a Long Island group named Beaux Arch, which had initiated public programs on architectural designs since 1982, approached the Town Board with the concept of generating ideas through an open design competition. Announced in mid-January 1989, the East Hampton Airport Competition had 230 paid registrants and, at the closing date five months later, 102 submissions. As a co-sponsor, East Hampton Town passed a Resolution authorizing Beaux Arch to administer the process and "... judge and forward to the Town a selection of at least five... one of which will be chosen for the project..."

The jury (chaired by architect Jordan Gruzen with architects Charles Gwathmey and William Pedersen, writer/critic Suzanne Stephens, and John Shanholt, chairman of the East Hampton

Town Architectural Review Board) met in early July, evaluated the entries, and presented a list of five, in ranked order. The visual character of their choices was provocative, particularly when seen against the more recent examples of revival traditionalism that has become a kind of official Hamptons style.

The jury's choices sparked an irreconcilable debate on the Town Board; two of the five-person board declared that they would vote for none of the finalists, leaving the project one vote short of the majority-plus-one the Town Board needed to authorize funding. The third place design by the New York firm of G. Phillip Smith and Douglas Thompson was approved in late September by a simple majority, thus sending the issue of funding to the voters as Proposition #2 in the November elections.

By this point, the Competition met its own competition as diverse public issues came out into the open. Local newspaper owner Dan Rattiner (*Dan's Papers*) published his own design for a "late entry," characterized by architects Smith and Thompson as "pretending to be in a 'traditional style,'... [but] more

like a Wendy's franchise in suburbia." Renegade Town Board member Tom Ruhle formed an ad hoc Committee to Terminate the Terminal, distributing a public leaflet stating that, "The design is not a traditional East Hampton one, rather it is a modern architectural statement... an effort to get in *Architectural Digest!* [sic]." Alastair Gordon, in his regular column for the *East Hampton Star*, blasted back by stating, "It is questionable for anyone, especially a local politician, to start talking about 'appropriate' styles of architecture... as if any of them had been elected for their sense of style."

The Beaux Arch position was argued by a pamphlet distributed by Citizens for a Better East Hampton, characterizing the project as "a modestly scaled one-story wood frame design which is sensitive to local traditions with gray wood siding and white trim." Dan Rattiner countered that "the whole controversy involves whether the modern design for the structure is appropriate," while Jordan Gruzen wrote that "The real issue... is the integrity of the legal process of government that is being challenged... [and] whether the legally-signed agreement the five board mem-

bers made with the organizers of the competition, Beaux Arch, will be honored."

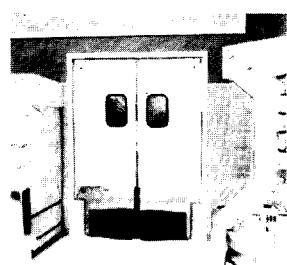
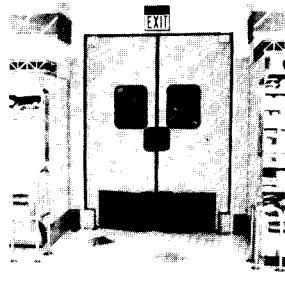
On election eve, other, non-design-related issues surfaced. Increased services at the airport were seen to foster noise pollution and unwanted accessibility. The social division between resident year-rounders and off-Island second-home owners emerged as a latent issue; one letter to the editor of the *Star* declared that "a 'no' vote for the airport expansion is a vote against Donald Trump."

When the votes were counted, the airport proposition was defeated by nearly two to one. Alastair Gordon was quoted in the *Star* as saying "There's definitely going to be a lawsuit." As yet, Beaux Arch and the Competition entrants have not decided on further action.

The pity of this ultimate standoff is that the trust that is the basis for any competition flew, like Icarus, with wings of wax. Now that these wings have given way in the heat of the controversy, the profession and the public will suffer from a fear of flying. *Peter Papademetriou*

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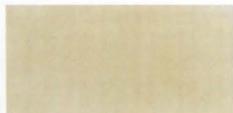
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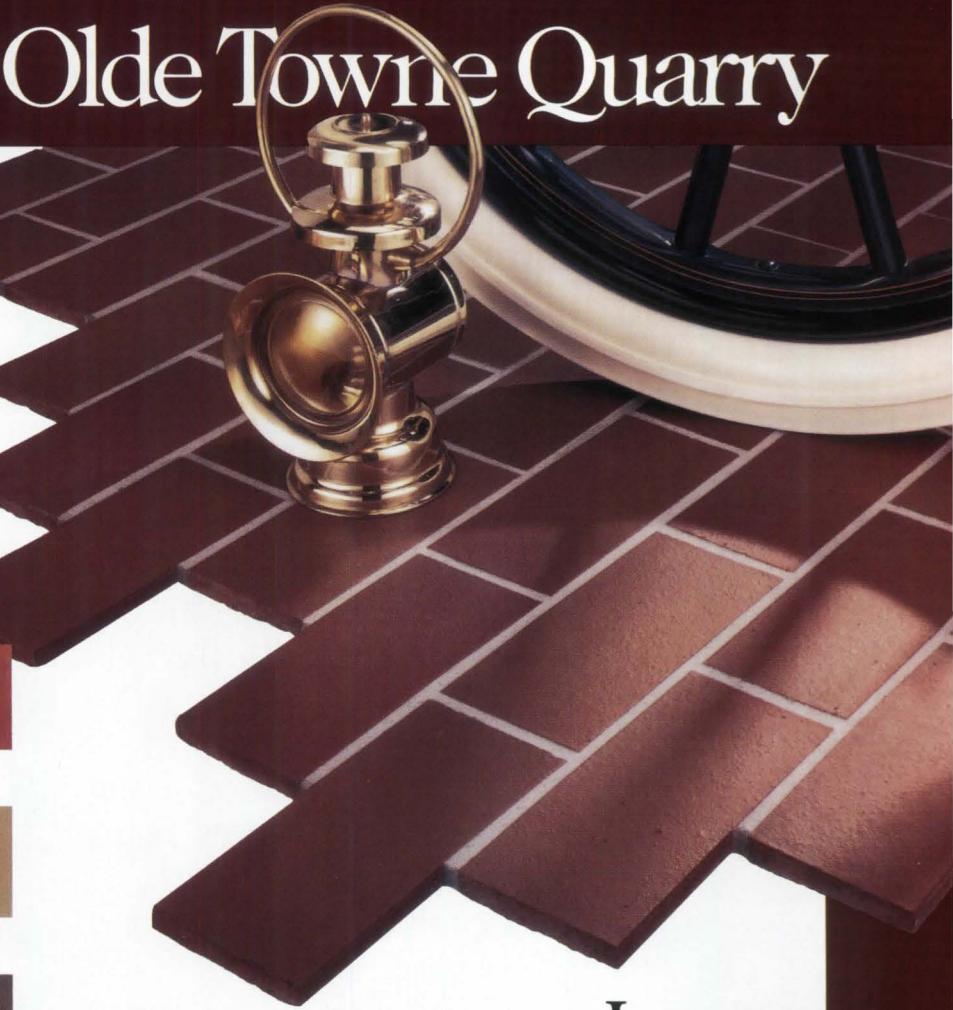
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# Perspectives

New Haven, Connecticut, is enjoying a downtown boom as the city recovers from the wounds of 1950s and 1960s urban renewal.



Linda Lindroth

Frank Gehry and Allan Dehar's Yale Psychiatric Institute; Roche Dinkeloo's Coliseum is in center background.

## A Model City Remodeled

When New Haven, Connecticut, hailed as a "model city" by urban renewal proponents, erupted in riots in the summer of 1967, the wisdom of Modern urbanism was again called into question. That winter, P/A published a "case study" on New Haven's social and planning problems (P/A, Jan. 1968, pp. 134-156). Twenty-two years later, P/A returns to New Haven for a very different report. While many of the social problems that urban renewal failed to solve are still unsolved, the city's built environment has taken a turn for the better.

For the first time since riots hit ghetto areas here during the summer of 1967, New Haven is the scene of major new downtown development. Nationally prominent architects are again redesigning the city once regarded as a bastion of Modernist architecture and planning. As in other Northeastern cities, designs for the best new buildings and revitalization programs



Old City Hall (right) and addition by Herbert S. Newman & Associates.



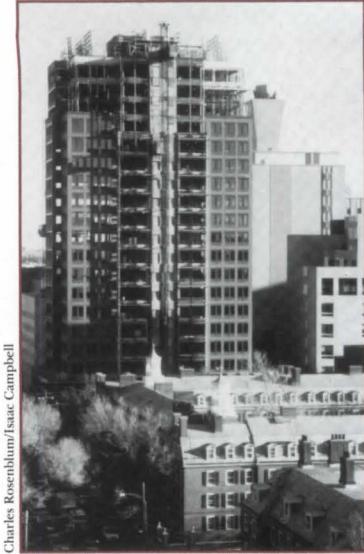
Roth & Moore's Audubon Court office building.

Nick Wheeler/Wheeler Photographics

draw upon their surroundings, attempting to reweave some of the urban fabric lost to a massive renewal program in the 1960s. This is true even for a sculpturally expressive architect like Frank Gehry, whose first project in the Northeast, a psychiatric hospital for Yale University's School of Medicine, was dedicated here in November.

If building sites are a sign of life, New Haven is very lively indeed; construction cranes demarcate the horizon. The fishing and industrial harbor sports a jaunty, new red brick and green reflective glass, striped office tower, with a green metal mansard roof by Robert Wendler. Plans to build a pleasure craft marina have been approved. Block after block of downtown has new offices, commercial space, and residences completed or under construction, and financing is being sought for ambitious plans to rebuild areas left demolished or abandoned by urban renewal and rioting.

Architects and architecture  
(continued on page 40)



Cesar Pelli's One Century Tower.

**Perspectives** (continued from page 39) have long been a special element in this city of pizzerias and Gothic steeples, cohesive neighborhoods, and cyclotrons. When architecture historian and critic Vincent Scully convinced Yale to depart from its mainstay Gothic and Georgian traditions by selecting Louis Kahn's design for the Art Gallery in 1953, not only did he help launch Kahn's career with his first major commission, he also set the Modernist course for the University's ambitious building projects through to the 1960s. Coupled with New Haven's own redevelopment program, highly influenced by Yale School of Architecture faculty, New Haven came to feature a number of now-classic works by Eero Saarinen, Philip Johnson, Paul Rudolph, Marcel Breuer, Charles Moore, Kevin Roche, Gordon Bunshaft, and, in a later phase of city development, Robert Venturi—most of whom also taught at one time in the School of Architecture.

The tear-it-down-and-start-from-scratch redevelopment approach, however, resulted in the transformation of sections of New Haven into a caricature of the Corbusian model city: Sunken and elevated highways gouged out the center of town, and entire neighborhoods of low-income housing were erased in the process; quarter-mile-long layer-cake garages and powerful Modernist high-rises designed by celebrity architects now stand guard like enormous primitive totems alongside the freeways; and downtown the Chapel Square Mall by Lathrop Douglass—since improved by New Haven's Herbert S. Newman Associates (P/A, Nov. 1988, p. 97)—replaced street level shops in the center of town.

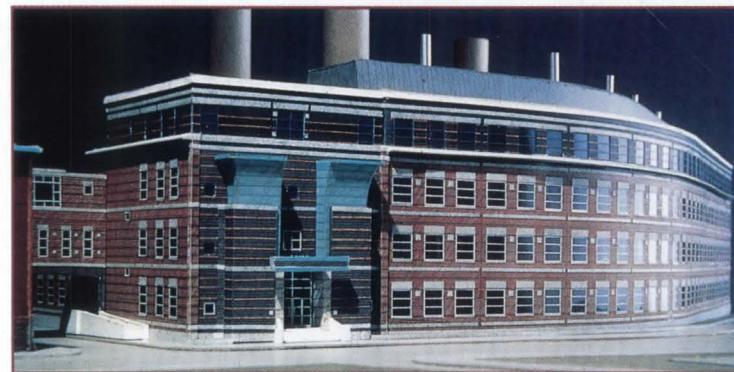


Audubon Court condos and retail by Herbert S. Newman.

Fortunately, unlike other Connecticut cities such as Stamford and Hartford, which now resemble small Houstons overlaid on crooked New England streets, enough of New Haven's original street grid remained to resurrect downtown neighborhoods. New Haven's most prominent new buildings have been the restoration and expansion of two important monuments on the Green, the city's central square: Herbert Newman's new Government Center, especially the reconstruction of the Henry Austin

Gothic City Hall, of which all but the clock tower façade was torn down by the urban renewal juggernaut; and Hardy Holzman Pfeiffer Associates' historicist restoration and expansion of Cass Gilbert's brick and stone Ives Memorial Public Library.

Exemplary of the trend in contemporary urban renewal, the two public structures are being paid for by private developers who are building a worse-than-mediocre 27-story, half-million-square-foot commercial tower as part of the Gov-



Pelli's Center for Molecular Medicine (top); Gehry and Dehar's Psychiatric Institute.

ernment Center complex. Designed by the Canadian firm of Crang & Boack in association with Newman's office, the skyscraper of sludge-color granite and brown tinted glass will be by far the tallest and bulkiest structure downtown. It overwhelms the City Hall at its base and casts an unfortunate shadow over the Green. The tower and its mottled skin are a poor match for the City Hall's red and beige brownstone and red and gray slate roof. Against the often gray New England sky, New Haven's new centerpiece is simply depressing.

Newman has succeeded where the others failed by designing a gabled City Hall Annex making numerous references to and adopting a generally circumspect attitude towards the old City Hall façade. He has also promised to rebuild and integrate Austin's venerated, skylighted cast iron stairway, which was demolished. The buildings in the center will be connected along an indoor public street—a skylighted colonnade—where most major city offices will be. It promises to be one of the finest public spaces in New Haven.

The city's Audubon Arts District is one 1960s-era urban planning device that has seen successful fruition, although in the hands of Post-Modern designers. Roth & Moore's Audubon Court office building, the heart of the redevelopment, is a Post-Modern mix of arches and stone-based brick piers within which are French doors and matching storefronts, with bay and diversely shaped windows above. The inviting commercial, residential, and office complex manages to entertain without being pretentious or too busy.

Its neighbor, Newman's aesthetically less-successful Whitney Grove Square, integrates very well with its distinctive neighboring streets: Street-level retail continues the Arts District's character, amiable townhouses surround an interior courtyard, and a mid-rise office structure fronts the business district. Facings of brick with concrete detailing holds together the different sections.

Across the street and towards the Green, New Haven's Cesar Pelli—another Yale Architecture professor—has designed the 20-story One Century Tower, scheduled to open in late spring. To harmonize with neighboring streetfront shopping, the chunky brick shaft is set back on a two-story pedestal faced with red brick, green and apricot-colored (continued on page 42)



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**Who says imagination doesn't grow on trees.**



**Perspectives** (continued from page 40)  
granite, and gray slate. The building manages to lend a much-needed vibrancy to the downtown skyline while fitting very nicely into its diverse context.

Pelli has also designed a new laboratory building for the Yale Medical School, the Center for Molecular Medicine. Now under construction, the structure fills a curved site beside a brick power plant. Pelli's subtly historicist mix of brick and limestone matches the medical school's characteristic Georgian architecture. A skywalk will bridge the building to its neighbors.

Across from Pelli's building, the Yale Psychiatric Institute by Frank Gehry, in collaboration with New Haven architect Allan Dehar, represents Yale's return to the kind of architectural patronage that led to Kahn's luminous British Art Center in 1976. Even though the facility will include locked wards, it has been designed to look more like an open urban village with several multilevel and multiform brick and stuccoed buildings and structural elements surrounding a courtyard, all packed into a one acre site.

Revitalization of the down-



© Dan Cornish/Esto  
Herbert S. Newman's proposal for the Downtown South district.

town's historic Ninth Square district has begun, based on Newman's master plan, which calls for the rehabilitation of existing 19th-Century commercial loft buildings, the creation of residential space above and commercial space at the street level, and the use of existing alleys for parking garages and apartment entryways. At this writing, uncertain funding jeopardizes completion of this fine project. Ellerbe Becket's proposed rehabilitation

of Kevin Roche's tough-to-the-point-of-meanness New Haven Coliseum awaits funding as well.

Near the Yale-New Haven Hospital, Newman's very ambitious city-sponsored master plan for the Downtown South-Hill North area aims to create a mixed-use and income zone around a new urban park, infilling vacant space and transforming an abandoned high school building, also designed by Roche, into a conference center.

As in many of the projects around town, the model of Yale's many courtyards and other successful urban squares is a primary basis for the plan. It too faces an uphill struggle to find enough tenants and developers willing to take a risk on reclaiming the under-utilized area.

All of this activity has clearly returned a sense of future promise to a city once given up for dead. However, much of it is subsidized by city tax relief, state and federally-sponsored low-interest mortgages, and the Yale endowment, and it belies the continuing reality of a former industrial center that has yet to replace the manufacturing base it lost over 40 years ago. Even downtown boosters wonder who will fill the nearly one million square feet of new office space opening just this year. Despite legitimate fears, though, the new buildings and renewal of the old are the brightest signs that a city so celebrated and chastened for its reliance on monumental projects and heroic Modernist architects has struck a workable balance between the old and the new. *Marc Wortman*

The author is a freelance writer and editor of the Yale Alumni Magazine.



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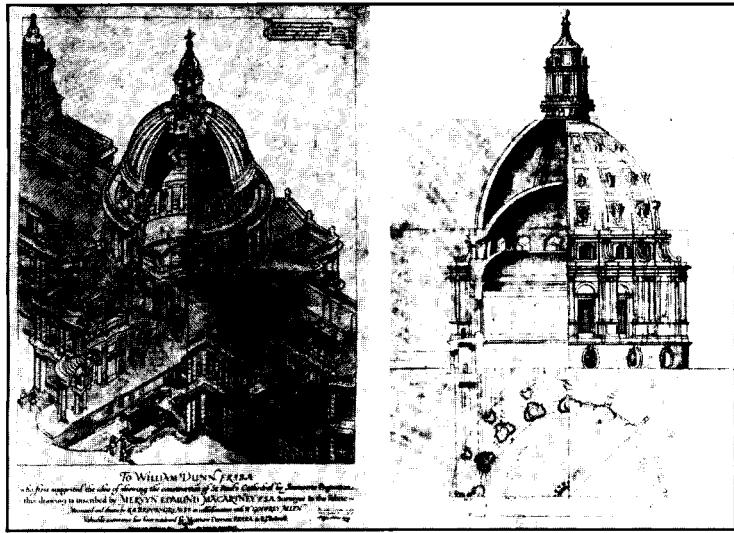
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# P/A Calendar



Views of St. Paul's Cathedral by Brookgreaves and Allen (left) and Wren, from "Sir Christopher Wren" at The Octagon, February 22–May 8.

## EXHIBITIONS

### Cervin Robinson

Cleveland's Museum of Art commissioned the architectural photographer to document the city through seasonal changes over a two-year period. One hundred gelatin silver prints are on exhibition. Museum of Art, Cleveland.

Through January 28.

### Tod Williams/Billie Tsien

The architects use the "Architecture Tomorrow" exhibition as a laboratory for "practical and visionary propositions regarding the utilitarian, interpretive, and constructive possibilities of the home." Building components have been assembled and public interaction encouraged. Walker Art Center, Minneapolis.

Through February 11.

### Case Study Houses

"Blueprints for Modern Living: History and Legacy of the Case Study Houses" (P/A, Dec. 1988, p. 33) documents and celebrates the highly influential case study program initiated by *Arts & Architecture* magazine in 1945. Full-sized reconstructions, drawings, photos, and models of the experimental prototype houses are on exhibition. Museum of Contemporary Art, Los Angeles.

Through February 18.

### Wright Designs

"Preserving an Architectural Heritage, Decorative Designs from The Domino's Pizza Collection," is a traveling exhibition of Wright's work, including win-

dows from the Avery Coonley Playhouse, furniture designed for his Prairie style and Usonian houses, and other objects. Seattle Art Museum.

Through March 4, 1990.

### Bernd and Hilla Becher

The couple's photographic interpretations of industrial structures as objects of art and architecture are on view. Dia Art Foundation, 548 West 22nd Street, New York.

Through June 18.

### Emilio Ambasz

Models and two-dimensional images of the architect's projects, both built and proposed, will be among the exhibits on show. Ambasz's industrial and product designs will also be on display. Akron Art Museum.

January 26–March 25.

### New Schools for New York

Entries in a design study program for small public schools sponsored by the Architectural League of New York and the Public Education Association are on exhibition. Urban Center Galleries, New York.

February 2–March 15.

### Christopher Wren

Sir Christopher Wren's legendary design for St. Paul's Cathedral, completed in 1711, will be documented in an exhibition of rarely seen original drawings and plans, manuscripts, and artifacts. The Octagon, Washington, D.C.

February 22–May 8.

## COMPETITIONS

### Toronto Ideas Competition

The City of Toronto is sponsoring an international ideas competition calling for residential/commercial building prototypes on the city's main streets. Architects, students of architecture, and architect-led teams are eligible for \$50,000 in prizes. Contact Housing on Main Streets Competition, City of Toronto Planning and Development Department, 20th Floor East Tower, City Hall, Toronto, Ontario, Canada M5H 2N2.

Registration deadline January 31, Submission deadline June 12.

### Innovations in Housing

The annual residential design competition, sponsored by the American Plywood Association and the American Wood Council, P/A, Builder, and *Better Homes & Gardens* magazines, calls for entries that "use wood in an innovative way." Contact Innovations in Housing, Dept. 200-089-B, P.O. Box 11700, Tacoma, Washington 98411 (206) 565-6600.

Entry deadline February 7.

### Young Architects

"Out of Site" is the theme for the Architectural League of New York's ninth annual Young Architects Competition. Projects of all types, theoretical or real, built or proposed, may be submitted; entrants must be no more than ten years out of professional school. Contact Architectural League of New York, 457 Madison Avenue, New York 10022 (212) 753-1722.

Entry deadline February 17.

### ACSA/Otis Elevator

The AIA/ACSA Research Council and Otis Elevator's 1989–1990 Otis Elevator Design Competition is open to students in U.S., Canadian, and European schools of architecture. The program calls for "the design of a single building somewhere in Europe, emphasizing the use of innovative elevators developed by Otis." Contact Martin Moeller, AIA/ACSA Council on Architectural Research, 1735 New York Avenue, N.W., Washington, D.C. 20006 (800) 232-2724. Registration deadline February 24.

### ACSA Student Competitions

The ACSA and American Wood Council's jointly sponsored eighth annual competition calls for "the design of a place for contemplation." A second competition is sponsored by ACSA and the Precast/Prestressed Concrete Institute. ACSA member students are eligible for both competitions; faculty sponsors are required. Contact ACSA, 1735 New York Avenue, N.W., Washington, D.C. 20006 (800) 232-2724.

Registration deadline February 24.

### Quaternario 90

The Quaternario Foundation has announced Quaternario 90, the second biennial International Award for Innovative Technology in Architecture. Projects completed no later than December 1989 are eligible. Contact Simonetta D'Italia, 110 First Place, Brooklyn, New York 11231 (718) 852-6197. Submission deadline February 28.

## CONFERENCES

### NAHB Convention

The National Association of Home Builders' 46th annual convention and exposition is to be held at the Georgia World Congress Center in Atlanta. Participants may register for the event on-site. Contact NAHB, 15th and M Streets, N.W., Washington, D.C. 20005 (202) 822-0254. January 19–22.

### Historic Preservation

To celebrate the 100th anniversary of the AIA's Committee on Historic Resources, a symposium titled "The Role of the Architect in Historic Preservation: Past, Present, and Future" will be held at the National Building Museum in Washington, D.C. Contact Bruce Kriviskey (202) 626-7452. February 2–4.

### AAMA Expo '90

The second annual exterior building products show sponsored by the American Architectural Manufacturers Association, to be held at the Chicago O'Hare Exposition Center, will concentrate on technology and application. Contact Tony Coorlim, AAMA, 2700 River Road, Des Plaines, Illinois 60018 (312) 699-7310. February 8–10.

# Guess who's first in CAD/CAM/CAE and fastest growing in workstation sales?

## Guess again.

The first name you probably thought of is not the first. Intergraph is #1 in CAD/CAM/CAE in North America. Also, we're the world's 4th largest and the fastest growing workstation company.

And it should be no surprise. Intergraph offers the broadest range of integrated solutions — more than 500 Intergraph and third-party applications. Intergraph introduced the first workstation based on a commercial RISC microprocessor — CLIPPER. Today, we're the world's largest supplier of UNIX RISC-based workstations and servers. Over 25,000 units shipped.

With Intergraph, you get open, industry-standard workstations, servers, peripherals — and integrated solutions. Plus the connectivity to tie everything together.

### Intergraph Customers Loyal

BY CHARLES FOUNDRYLLER

**A** survey of Intergraph users shows the firm enjoys outstanding loyalty from its customers. Fully 94% of respondents said they would still buy from Intergraph if they had the decision to make over again. One user even

Source: Datatech, Inc., as printed in Computer-Aided Engineering, October, 1988

#### What Users Say

Would buy from same vendor again.

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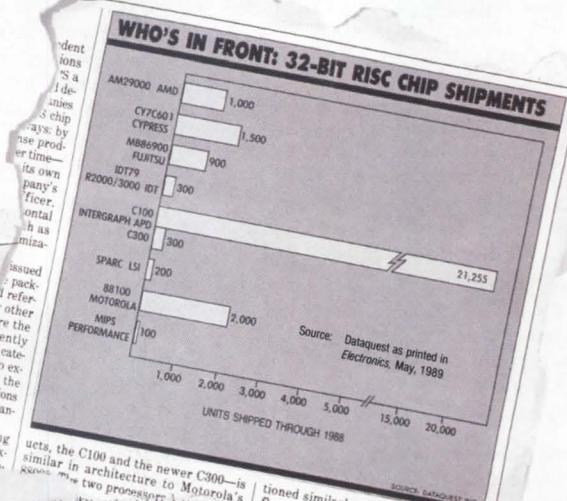
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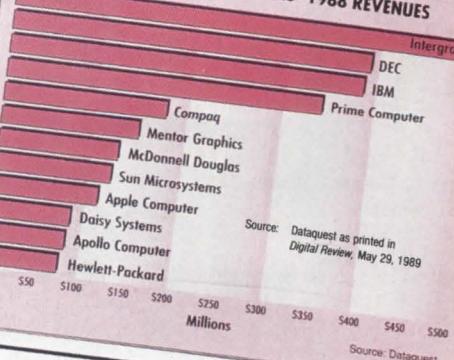
# INTERGRAPH



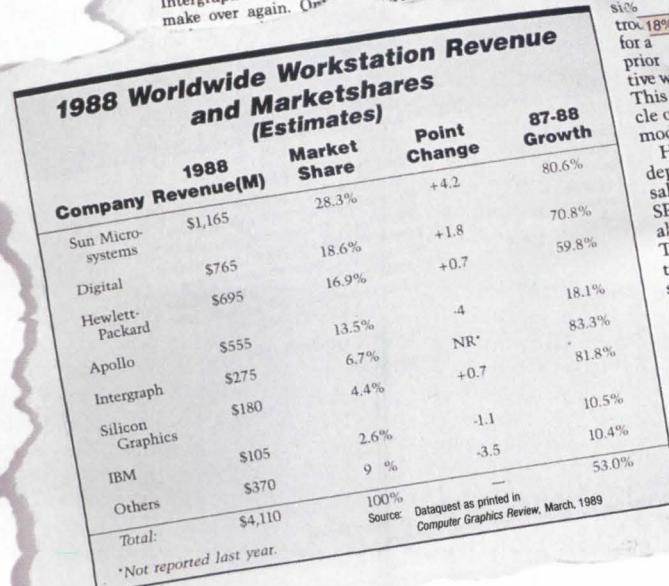
Source: Dataquest as printed in Electronics, May, 1989

SOURCE: DATAQUEST INC.

#### LEADING CAD/CAM/CAE VENDORS' 1988 REVENUES



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Source: Dataquest as printed in Computer Graphics Review, March, 1989

At last count, McDonald's was operating nearly 11,000 restaurants around the globe and had sold over 70 billion hamburgers. They open a new restaurant every 15 hours, but their commitment to the company's standards—quality, service, cleanliness, and value—hasn't changed in 35 years. They expect the same kind of commitment from their suppliers—whether they're supplying beef, potatoes, or office furniture.

Four years ago, Bonnie Kos, McDonald's VP of Facilities and Systems, began searching for the ideal furniture system to put in their new 300,000-square-foot home office. Bonnie and her task force researched dozens of manufacturers. They were looking for a 20-year relationship, not a one-time deal. A key issue was flexibility. Could a manufacturer grow with McDonald's? Could they turn on a dime? That narrowed the field

considerably.

Stow & Davis'® Elective Elements made the short list, but winning

out was another story.

McDonald's pushed the two finalists to the wall. They assessed capacity, finishing, shipping, services, accessibility, and price.

Then, Bonnie decided to take apart and reassemble their panels herself. She found that the Elective Elements panel had fewer parts and was a lot easier to put together.

When Bonnie took her final decision to management, she described Elective Elements as "not just a workhorse—a great-looking workhorse."

"Beauty is more than skin deep," Bonnie says. "Elective Elements totally won us over, from the steel guts of the panel to the warmth of the wood finish. In my opinion, it will pay for itself again and again and again."



The McDonald's facility management team (left to right):  
Bonnie Kos, Dorine Marshall, John Reinert.

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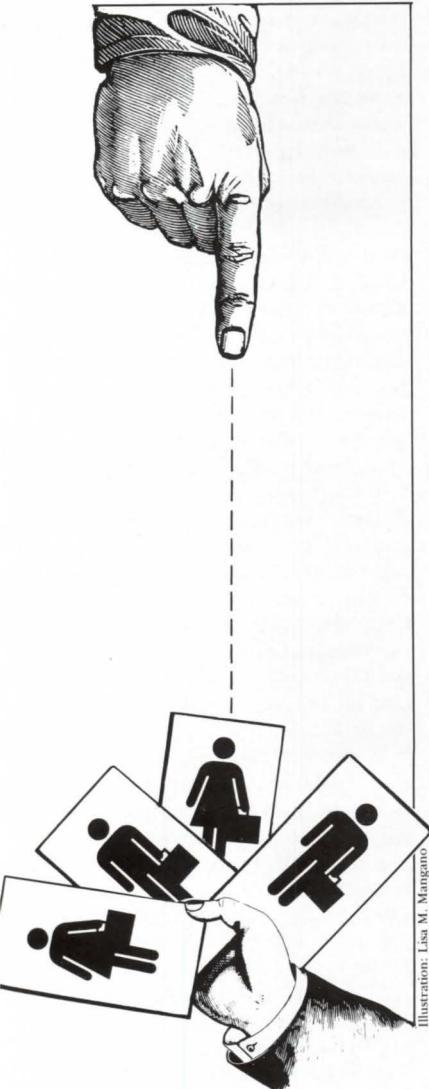
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## Personnel: Finding Professionals

The single most important business decision architects make is recruiting and hiring new people for their firms. Yet this critical function is often carried out in almost willful disregard of basic, well-tested practices for identifying, evaluating, and recruiting the best people.

Even the best architects often fall into this trap. Why? Principally because they do not understand or accept the need for professionalism in recruiting. Many believe—or act as if they believe—that new talent can be recruited by word of mouth or via the academic grapevine. To compound the problem, the “apprenticeship” tradition encourages the notion that any candidate who is offered a position should feel grateful for the privilege of being permitted to “join the firm.”

Today, this approach rarely gets talented architects into a firm. Few young professionals have any intention of studying at a master’s feet for 20 years before being raised up to partner status. Chances are, qualified candidates for all but the most junior position are already gainfully and happily employed. Getting them into your firm requires a process more like courtship than ordinary business recruitment.

### Questions to Ask

What should you look for in candidates? Credentials and professional experience are pretty much a given; it also goes without saying that you should avoid prima donnas and look for team players. But then what? First, look for people who can contribute to the firm’s growth. This means asking questions that go beyond the recital of schooling, mentors, project histories, and responsibilities. Unexpected, open-ended, even provocative questions can tell you much:

- “What would colleagues say about you as a member of the team? Would they find you

(continued on p. 54)

## Law: Multiple Prime Contracts

Architects have traditionally provided normal structural, mechanical, and electrical engineering services as part of their contracts with owners. This is reflected in the standard Owner/Architect Agreement (B141) issued by the American Institute of Architects and is currently the most common method of delivering design services. Because of the complexity of modern engineering, however, architects must usually rely upon the services of engineering consultants in order to fulfill their contractual commitments. Although many architects are normally not qualified to review every detail of an engineering design for suitability or correctness, they are nevertheless responsible in most circumstances for the

(continued on p. 56)

## Management Study: A Design Firm

### Preamble

The work of this firm is nationally and internationally recognized for its design excellence by some observers and for its controversial nature by others. As with many such firms, its founder is a design leader whose office evolved simply to implement the work that he creates. Although little of the design genius can be credited to the organization and its structure, the volume of work and the technical competency with which it is delivered owe something to the firm itself.

### Background

The factors that helped build the firm’s internal structure were unique, but the resulting organization would be equally effective for other similar firms.

- The typical employee was quite young, often fresh out of school, with a high level of design interest, energy, and potential;
- Many of these young employees viewed their tenure with the

(continued on p. 58)

**Personnel:** Barbara Tucker discusses the recruiting of new staff.

**Law:** Norman Coplan weighs the pros and cons of multiple prime contracts.

**Management:** Hugh Hochberg shows how to reconcile design and management.

**Planning a large-scale development?** The Urban Land Institute has created a new database of Real Estate Projects. Each listing contains information about the developer, site size, start and completion dates, land uses, financing, and special features such as day-care facilities. Searches cost \$48 for ULI members and \$61 for non-members, plus \$1 per project record. For information call Dean Schwanke (202) 289-3354.

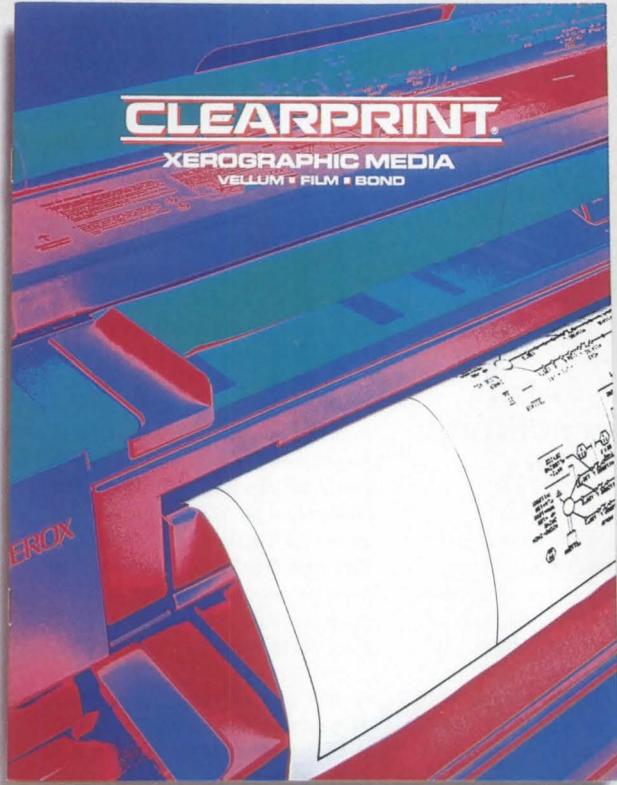
**New York according to NYAIA is the first state to propose legislation on interior designer registration that meets the goals set forth jointly by the AIA, ASID, and IBD in 1988. If passed, the Colman bill will provide a legal definition of the role of the interior designer and standards of education and training required for practice in the state. Under the provisions of the bill, architects can continue to perform interior design services.**

**Profit levels in design firms have improved in the last two years according to the 1989 Financial Performance Survey for Design Firms by Birnberg & Associates in Chicago. Profits now average 8.1 percent of total revenues before taxes and discretionary distribution, up from 7.1 percent in 1987.**

**On the average architects spend 13 percent more time on projects than they charge their clients. A survey of 327 offices conducted by The Guidelines Letter found that 62 percent of the unbilled services were in the design phase, particularly in predesign services or elaboration and refinement of designs already approved by the client. For more information call (800) 634-7779.**

**Although U.S. apartment construction has been in decline since 1986, ENR with the F.W. Dodge Group predicts that apartment construction contracts will be up 6 percent next year to reach \$22.6 billion.**

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**Personnel** (*continued from p. 53*) harsh? fair? egalitarian? demanding?"

- "What is the first thing on your desk you usually attend to in the morning? What kind of projects do you tend to put off until later?"
- "What has been your most gratifying and challenging (as opposed to formally 'successful') project? What has been least gratifying? Why?"
- "If you were starting your education over, what might you have done differently?"

If you are a good listener, questions such as these can elicit, in a nonjudgmental way, insights into what candidates like and do best; what ability they have to develop new business; what particular strengths they have; what gaps they have in their education and training, and what ability they have to deliver quality work and get others to do the same.

You should resist the temptation to ask what recruitment professionals refer to as "killer questions." Favorites in this category include, "Why are you leaving your current job?" "Why do you want to join us?" and (until you are ready to make an offer) "What salary do you require?" Questions such as these may sound neutral or natural to you, but they often antagonize candidates and may tend to put your own firm in a poor light.

#### Indirect Referencing

Assuming candidates look promising after the first round of interviews, how can you tell if they will really work out in your company? One of the best ways is through "indirect referencing"—candid, off-the-record discussions with previous employers, associates, co-workers, and employees. This is a powerful technique to help you to get beyond the interview "persona" to the real person. Indirect referencing focuses on such issues as:

- How does the candidate deal with subordinates and superiors? Knowing whether the person favors dictatorial or mentoring techniques can help you decide whether he or she will be comfortable, or effective, in your organization.
- Does the candidate meet deadlines? Budgets and schedules?
- If a project manager, is he or she sensitive to design? If a designer, does he or she understand the importance of schedules, budgets, and effective management?
- What has the candidate really done in previous jobs? If a proj-

ect is of special interest, be sure to identify the candidate's specific contribution.

- What has the candidate done that doesn't show up on the resume? Often, a designer's most valuable and revealing work may be freelance assignments, pro bono work, or uncommissioned conceptual designs.

#### The Search Process

Begin any search by fully describing the position. Be as candid as you can, and try to take into account what you know about your firm's chemistry, eccentricities, and political tensions, since these are part of the situation the new person will have to deal with.

At this stage, avoid being overly specific about candidates' credentials and project histories. Don't assume that you know ahead of time exactly what you need. Interview for inclusion, not exclusion, and cast as wide a net as you can. The search consultant, if one is used, can help you to productively define the qualifications for the position.

During interviews, accord candidates the same respect and courtesy you would give to paying clients. Avoid "consensus hiring." Include everyone in the firm who needs to have input, but designate one respected individual to have the final word, and let him or her make the decision.

When you have made your decision, move quickly. If you delay, the candidate's interest will wane, or the candidate may feel (correctly) that he or she is not being treated with respect. On the other hand, don't jump too quickly. One partner we know scared off three excellent candidates by offering them a senior position at the first meeting. All three refused, feeling that a decision arrived at so quickly was not to be trusted. Here, too, a search consultant can help you with your timing.

#### Recruitment and Corporate Culture

What you should be looking for above all is "cultural compatibility" between the new professional and your firm. Architecture firms tend to have pervasive, deep-rooted corporate cultures. Some emphasize design brilliance, others pride themselves on a pragmatic, bottom-line, market-oriented approach. Some are conservative, others more casual. A smaller or "generalist"-type firm will favor those who enjoy beginning-to-end involvement in a project, (*continued on p. 56*)

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## HOUSING ON TORONTO'S MAIN STREETS

### The Design Challenge

A major initiative focusing on the future of Toronto's main streets — the most public face of Toronto's neighbourhoods.

This international ideas competition calls for design of mixed-use residential/commercial building prototypes on common street, block and lot types. Architects, graduates in architecture, students of architecture and architect-led teams are eligible. Winning entries will be showcased in a major exhibition and catalogue to appear in 1990.

### Registration

For registration and the complete programme package send a written request, including your complete mailing address, and a cheque or money order for \$75 (Canadian)/\$50 (Canadian) for registered students (proof of student status must be included) made payable to Treasurer, The City of Toronto to:

### Housing on Main Streets Competition

#### City of Toronto

#### Planning and Development Department

20th Floor, East Tower

#### City Hall

Toronto, Ontario

Canada

M5H 2N2

### Schedule

Registration Opens:

**Thursday, November 9, 1989**

Registration Closes:

**Wednesday, January 31, 1990**

Programme Mailed:

**Thursday, February 1, 1990**

Question Period Closes:

**Monday, March 26, 1990**

Submissions Received By:

**Tuesday, June 12, 1990**

Jury Deliberations Begin:

**Sunday, June 24, 1990**

Awards and Public Forum:

**Wednesday, June 27, 1990**

### Cash Prizes & Awards

3 First Prizes of \$10,000 each

3 Second Prizes of \$4,000 each

3 Third Prizes of \$2,000 each

9 Honourable Mentions at \$200 each

### The Jury

**Oriol Bohigas**, Architect, Barcelona

**Melvin Charney**, Architect, Montreal

**Richard Gilbert**, Councillor

Municipality of Metropolitan Toronto

**Ken Greenberg**, Architect, Toronto

**Jane Jacobs**, Author, Toronto

**Daniel Solomon**, Architect and Professor

San Francisco

**Anne Vernez Moudon**, Urban Designer, Seattle

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City of Toronto Planning and Development Department, Robert E. Millward, Commissioner; Lorne Cappe, OAA, MRAIC, Competition Co-ordinator

### Professional Advisor:

Donald Schmitt, OAA, MRAIC, A.J. Diamond, Donald Schmitt and Company, Toronto.

This competition is funded by the Ontario Ministry of Housing, the City of Toronto and the Municipality of Metropolitan Toronto.

### Personnel (continued from p. 54)

while a highly departmentalized organization would be better suited to people who like to work on one particular piece of a project or in one particular role.

One "grow-your-own" type of firm decided it needed new vigor in the marketing area, and after a perfunctory search hired a gung-ho, type A-behavior woman as their senior marketer. She happened to be a very effective marketer—but not for that firm. After six months of painful misunderstanding and hurt feelings, she left.

On the other hand, several years ago we recruited a project manager for one of the most conservative, "buttoned-down" firms in the U.S. This individual came with outstanding abilities and track record—and as it happened he also wore his hair standing in punk spikes and dressed fairly wildly. Despite the warning signs, we felt a basic compatibility. We urged the firm to consider him: He eventually took the position, and after two years he was made a senior associate. (His dress and hair style calmed down considerably.)

### Preparing Your Firm

An essential but often overlooked step is to prepare your firm for the coming of a new senior member. In one firm we know, a new person was brought in to head the design department, which included no fewer than four senior associates who, until that moment, had assumed they were in line for the position. Three months of psychic bloodshed followed, at the end of which the firm was short three senior people, including the new department head. Much of the damage could have been avoided if the partners had had the courage to state frankly and ahead of time, "None of you four is going to get the top position," and then explained why they believed that decision to be best for the firm.

Successfully recruiting and hiring a key professional can give your firm new life and vigor. In this sense, recruiting can be seen as an important aspect of your overall marketing strategy. The potential costs of "mis-hiring," on the other hand, are many. Besides the obvious direct costs—unemployment compensation, severance pay and its related costs—there is the less tangible but very important damage to the morale of the rest of your firm, and the "opportunity cost" of not having the right person on board when he or she is most needed. A professionally conducted search gives all candi-

dates a fair chance—and gives your firm the chance to recruit the very best person for the job.

**Barbara Tucker**

*The author is a principal with the New York search firm of Wesley, Brown & Bartle, which recruits architecture and interior design professionals.*

### Law (continued from p. 53)

performance of the consulting engineers. The risk underlying this responsibility is very seldom reflected in the fees payable to architects.

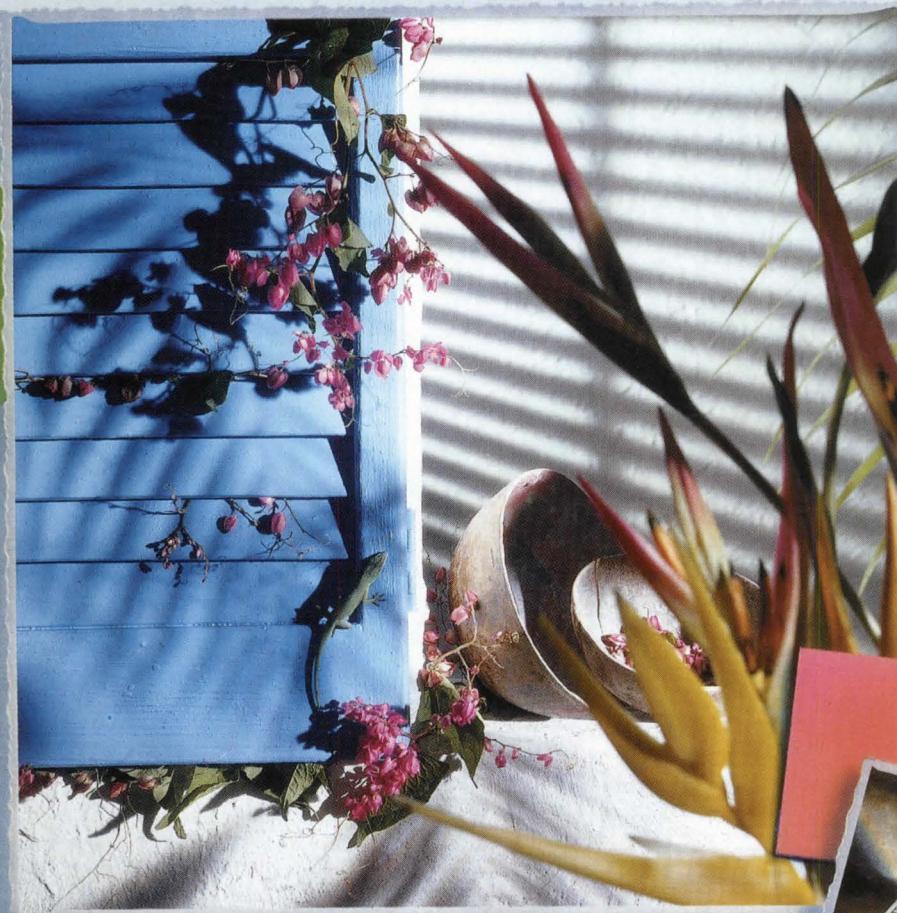
As a consequence, there is a school of thought within the architectural profession that promotes the concept of multiple prime professional agreements, where the owner has a direct contract with the structural, mechanical, and electrical engineers, limiting the scope of the architect's contract to architectural services. Some contend that this reduces the architect's potential liability and pinpoints the responsibility of those parties who truly have the expertise. However, the traditional (and apparently majority) view is that multiple prime contracts subvert the status and prestige of the architect in the building project, result in errors because of lack of coordination, and do not necessarily reduce potential liability.

### Coordination of Contracts

The major problem arising from the use of multiple prime professional agreements centers on the question of coordination. If owners are to provide coordination, they must have the knowledge and experience to understand how the work of one design professional interacts with or affects the work of another. Although a few owners have the resources and capacity to provide the necessary coordination, this is the exception rather than the rule. Consequently, coordination of most multiple prime professional agreements is placed upon architects.

The critics of this multiple-contract approach point out that it gives architects no authority, contractual or otherwise, to obtain timely performance from the other professional designers and no leverage to ensure that their work is performed correctly. Responsibility without power, they contend, places architects in an untenable position. Advocates of this approach argue, however, that the prime designers benefit from direct contact and communication with the owner and from participation in the initial design process.

*(continued on p. 58)*



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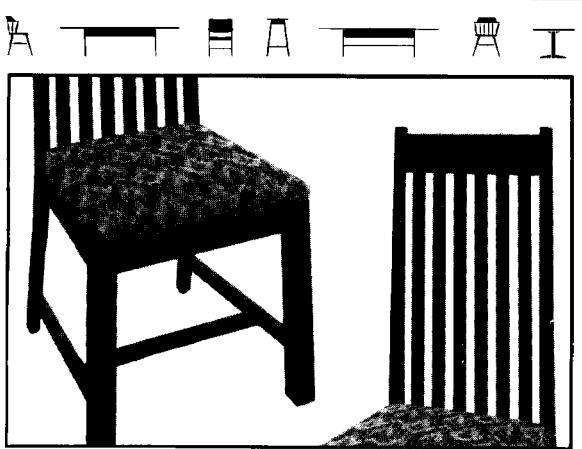
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### Law (continued from p. 56)

This may be true in small and simple projects where the owner is knowledgeable and can achieve cost savings through this procedure, but it is doubtful that the use of multiple prime professional agreements is best in large and complex projects where coordination is a major factor in the development of the design.

When architects provide normal structural, electrical, and mechanical engineering services, they generally select consultants with whom they have worked and in whom they have confidence. Like any team effort, coordination can be accomplished more smoothly if each of its members is comfortable with the others. When architects provide coordination of multiple prime professional agreements, members of the team may be strangers selected solely by the owner. In the absence of a prior relationship or mutual confidence, disputes (which an inexperienced owner may be called upon to resolve) may be more prevalent, responsiveness more difficult to achieve, and accountability more difficult to establish. Obviously, if cooperation among design professionals is lacking, the design process will be fundamentally and adversely affected.

One of the reasons for architects to propose or accept multiple prime professional agreements is the expectation that that arrangement will insulate them from liability for errors and omissions of the engineers. This insulation, however, is far from complete. Architects who are required to provide coordination may be charged with the failure of appropriate performance even though damages sustained by the claimant are actually the direct result of an error or omission in the design provided by a prime engineer. However, if the architects can establish that coordination is not a valid factor in the claim, their potential liability is substantially reduced because they are otherwise absolved from responsibility for the suitability of the performance of the independent consulting engineers.

Further, since insurance premiums, at least initially, are based upon architects' gross income, it may be possible to reduce these premiums since the fees of the professional engineers who have contracted directly with the owner would not be included in that income. (The insurance companies have pointed out, however, that if the use of multiple prime agree-

ments exposes architects to a greater risk than the traditional contract, premiums could increase.) Nevertheless, architects who undertake to provide engineering services as part of their overall contract and who are responsible not only for the coordination of engineering consultants, but for their performance as well, would seem to be at greater risk than architects who have only the responsibility for coordination of their own work in respect to the engineering services provided under direct contract with owners.

Since projects differ in scope, complexity, and size, and since the circumstances of coordinating multiple prime professional agreements also differ, architects should determine on a project-by-project basis whether it is in their best interest, and in the best interest of a project.

*Norman Coplan*

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

### Management (continued from p. 53)

firm as a form of post-graduate education and planned to move on after a two- to three-year period;

- The typical employee was relatively weak and inexperienced in the more technical aspects of architecture (those activities between completion of design and completion of building construction);
- Given their inexperience, the employees were not used to working in an organizational environment and working within a management structure;
- During the firm's early years, much of the work was within the immediate vicinity of the office, and the principal was frequently part of the early-morning and late-night work efforts, thus being an active participant in the firm's architectural processes. More important, his proximity minimized the requirement for fairly senior staff to be available to manage architectural projects and the firm as a whole.

While administrative support had always been present, it was and is substantially less than what most people would expect for a firm with such diverse projects and activities. The firm had had up to 40 people, but it could not sustain a staff of more than 20, despite the fact that within 10 years after its founding, the firm was doing large scale work.

Internal and external changes eventually occurred that forced (continued on p. 60)

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**Management** (continued from p. 58)  
issues of organization and management to the surface. The firm began winning commissions in distant locations, and work became bigger and more complex. The staff, however, remained largely one of recent graduates, so the gap between the founder's age and that of his young staff widened even more.

By the early 1980s, the firm had seen several waves of young architects go through the firm, many of whom would have been valuable resources, had organizational stability and staff retention had higher priority. Fortunately, there was a cohesive force

that held the firm together: Several key people had stayed long beyond the average tenure of two to three years, creating a modicum of organizational stability and a degree of professional maturity.

By the early 1980s, it became clear that some organizational stability and consistency were required if the firm was to continue to produce its signature architecture on an ever increasing scale. The firm had considered approaching the problem by concentrating on process, but a key architect recognized a need and proposed an alternative: senior personnel to function

as architect/managers.

#### Actions Taken

This set the stage for hiring a senior person who was a design-sensitive architect/manager, older than most of the staff, yet younger than the founder by a generation. He was hired to work in a position parallel to the key architect whose idea it was to recruit him.

One half of the newcomer's role was to manage projects, carrying them forward with the principal's design intent and knowing which issues required his attention. The other half was to work with his counterpart to

manage the office. Neither person is a strong manager in any traditional definition of the term, yet both have a keen understanding of the needs of the firm, a sense of when to seek advice and an ability to collaborate.

#### Subsequent Events

In the four years since the architect/manager's arrival, a more inclusive management approach has evolved—one that had begun three years prior to his arrival with the inception of weekly meetings of senior staff. The firm now holds meetings every Monday morning to determine staffing assignments and to discuss general issues of the firm. Both architect/managers, along with two other staff members, attend these meetings. These same four also meet Mondays for lunch, then subdivide into committees on an ad hoc basis to explore specific issues before uniting again for another meeting. The lunch group tackles such issues as library maintenance, slide room systems, professional liability, presentation standards, and contracts. Another group in the firm focuses on quality control and deals with such specifics as training, development of technical standards, and establishment of procedures and policies. Finally, there are Friday meetings with the founder and the managers to discuss the general direction of the firm, fees, work, backlog, upcoming opportunities, and ancillary activities such as promotion and public relations.

This simple management system works because

- Design quality always takes priority in the firm's business strategy;
  - All of the key players are first and foremost architects whose involvement in architectural activities adds to their credibility among staff to handle the management aspects of the firm;
  - The firm remains limited in its size (it is improbable that the firm will ever exceed and sustain a staff size of over 45 people if it continues in its present format);
  - The architect/managers have identified the needs and have earned the founder's confidence; he need not look over their shoulders to assure that they are bringing the right issues to his attention at the right time.
- Hugh Hochberg ■

The author is with The Coxe Group, a consulting organization specializing in the management of design firms.

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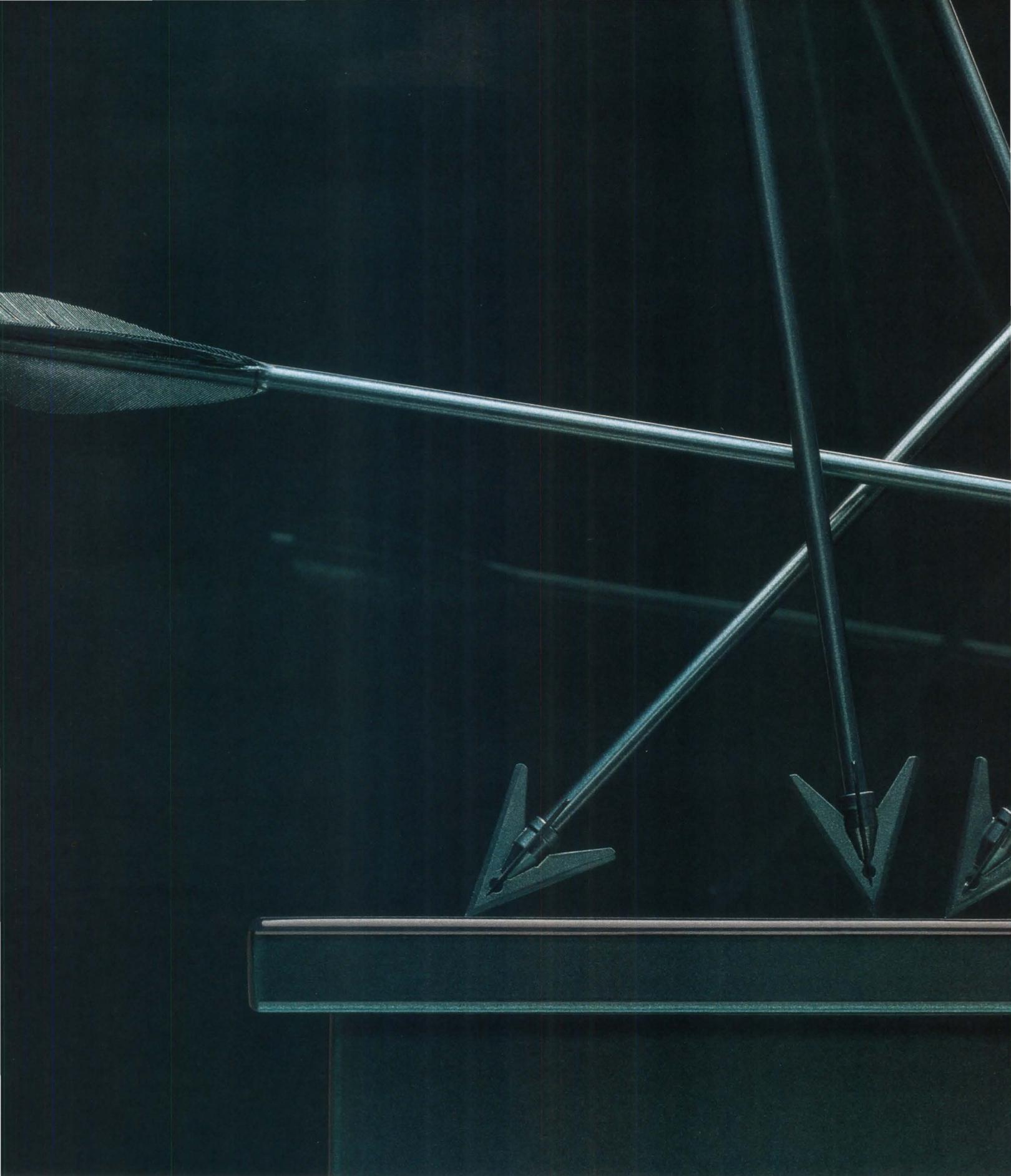


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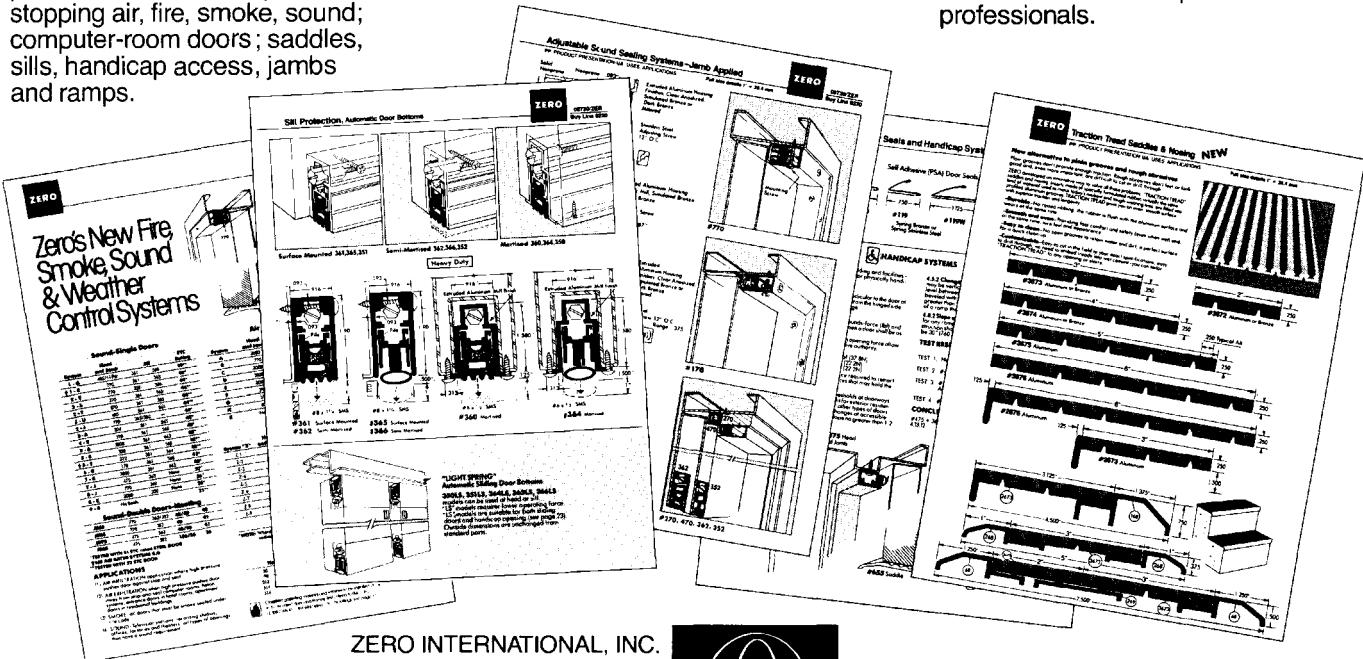
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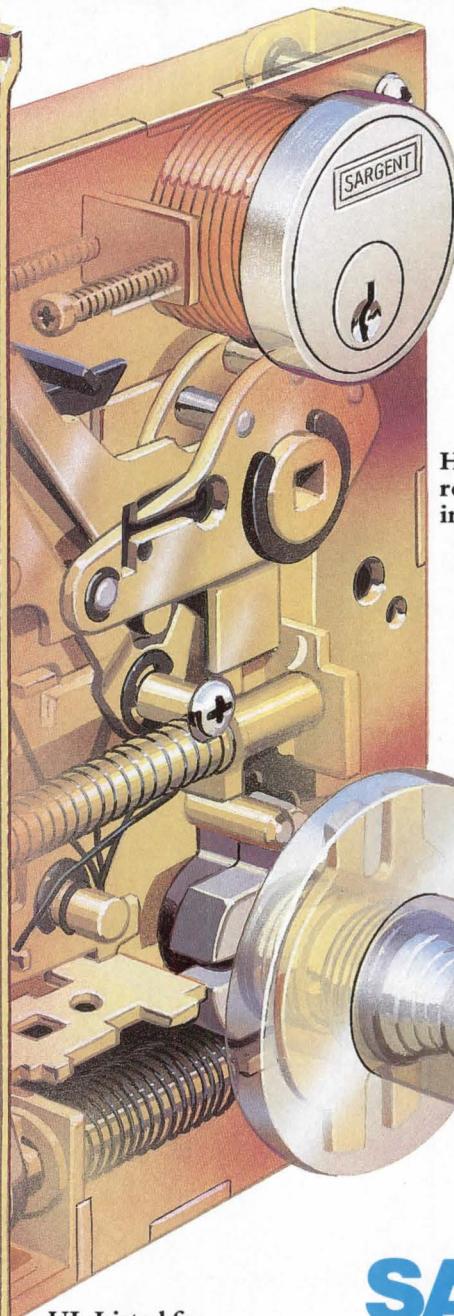
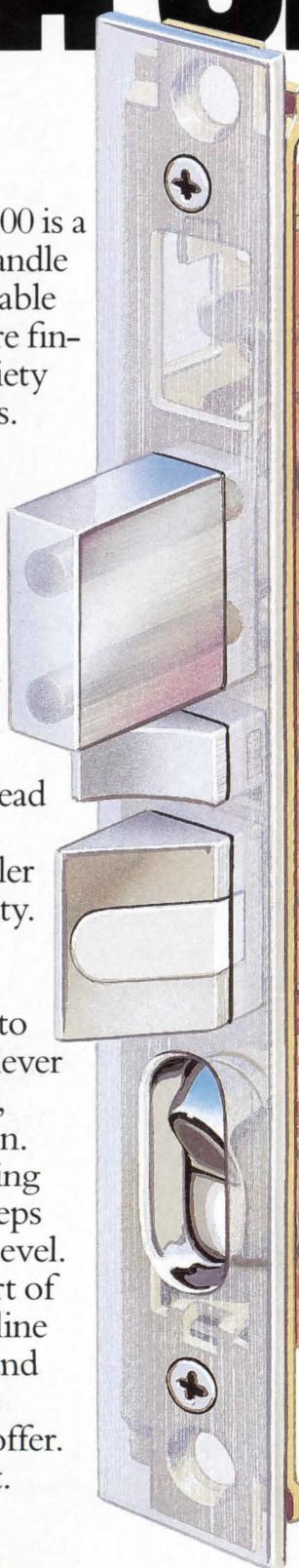
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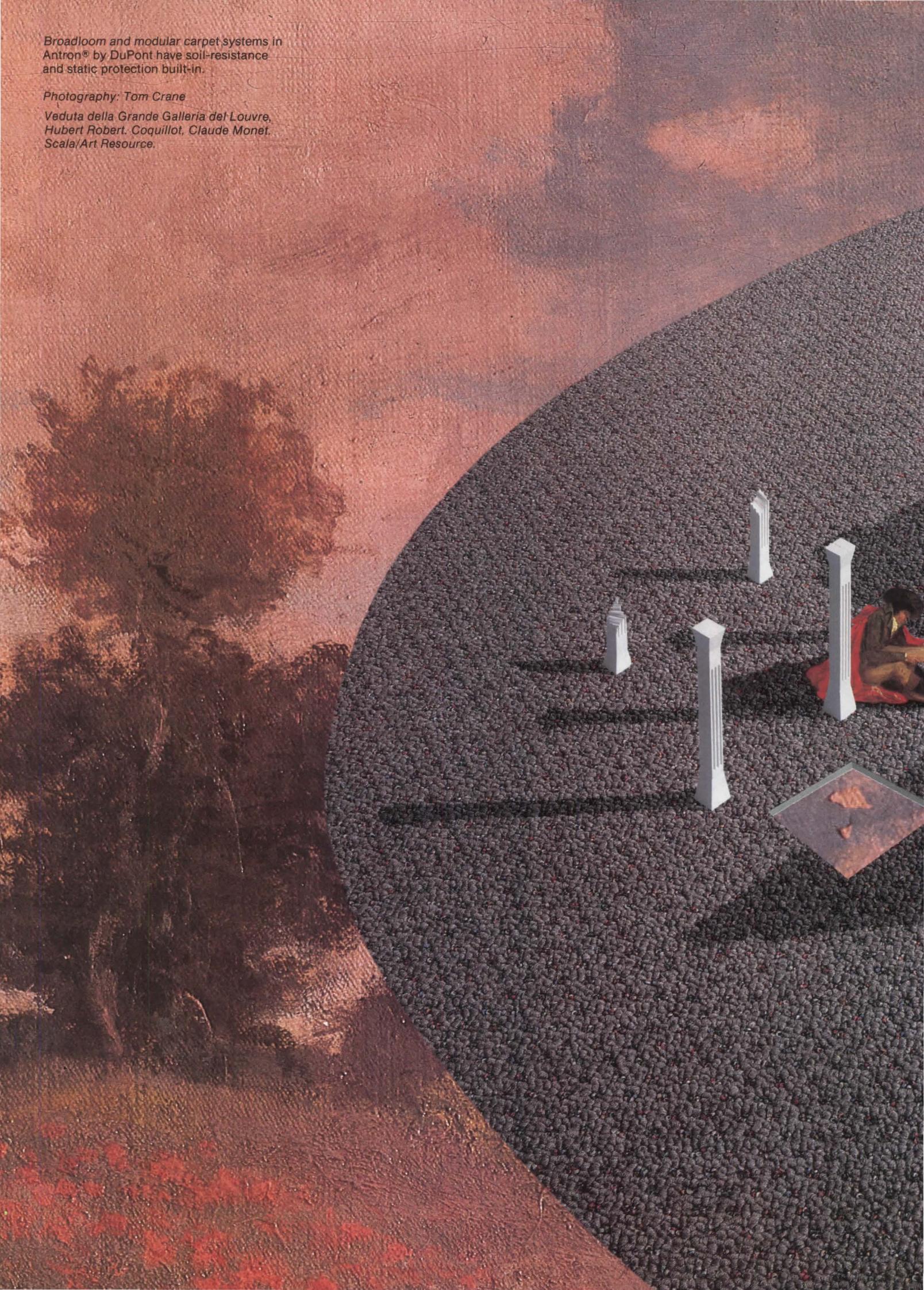
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*Lynn Gorr, project manager*

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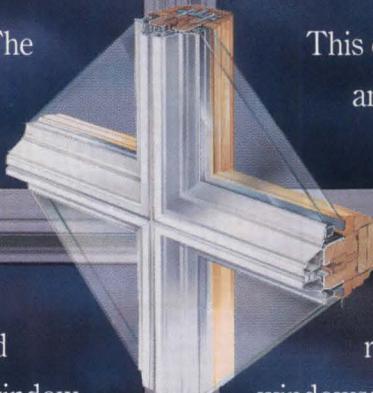
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## 37th Annual P/A Awards

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**Once again, a P/A jury of distinguished architectural professionals has**

**examined hundreds of current projects to select those that reach**

**"beyond competence," this year deciding to honor just 20 submissions.**

## Introduction

AGAIN this past October, eight distinguished architectural professionals gathered at P/A's offices to review the current output of their colleagues from all over the U.S. and Canada. This year's jury was outstanding—even among the generally excellent juries P/A has convened—for their awareness of key current issues, the thoughtfulness of their reactions, and their dedication to the task of selecting.

When the jury met, they faced a total of 788 entries—a bit shy of last year's 805 and distributed similarly among the three main categories. At the end of three days they had arrived at a list of just 20 winners, significantly below last year's 25. What is more, they had narrowed the number of winning firms even further—they were surprised to find when names were revealed—by selecting two entries each from four different offices: Steven Holl Architects, Eisenman Architects, and Morphosis in architectural design and Welch & Epp in research.

For no apparent reason, there appear to be no "emerging talents" among this year's winners; all are established firms (see Firm Profiles, p. 127, a new feature this year). Most had won previous P/A Awards honors; both Morphosis and Holt Hinshaw Pfau Jones have the unusual distinction of winning for the fourth year in a row. There are no houses among the winners, and, for the first time in years, no definitely Post-Modernist buildings, although Post-Modernism is evident among the urban design winners.

These jurors did not, as a group, oppose any stylistic approach or building type. They simply turned out to be more choosy. While treating all entries with respect, they were not indulgent; when opinions were split, they were less inclined than other juries to give a citation.

### Integration of the Profession's Efforts

The jury was struck by the sheer confusion evident in many entries and thought it might be traceable to the divisions between architectural design, urban design, and research. Just after the first review of all 788 submissions, jury chairman Daniel Solomon introduced a discussion on this subject.

**Solomon:** We should have a conversation about how the three categories interact and how we might proceed as a jury. I think a lot of the confusion in the 527 entries we didn't keep [in architectural design] lies in having no urbanistic or technical or social basis for design. I'd be curious about your views on what the tripartite division of research, urbanism, and design might have to do with the stylistic confusion we have observed. Is there anything the P/A Awards can do so that the three areas could be fused somewhat, both in the way we judge and the way we present the judging?

**Fain:** The problem we have is that the submissions have been framed around the submission requirements, and it's difficult to ask more of them than they presented to us.

**Jahn:** Obviously the best projects address all of these issues. The problem in the profession is always that you can't really do any research when you do a building, and—frankly—sometimes you can't really do any urban design when you do an urban building.

**Kantrowitz:** Because the projects are packaged to fit the categories, we aren't able to see the edges. If there are urban design components to some of these architectural design submissions, they aren't submitted because the tradition has been to isolate those. In research, there are a number of cases where the architectural implications or the urban design context has been eliminated from the submission. We

may have an opportunity to say that we as a jury recognize these edges—celebrate them—and want them to show up more in the future.

**Koetter:** You don't have to reinforce the distinctions between architecture, urban design, and research.

**Rose:** Maybe we can make some statement about how we hope to see a blurring of those categories. But, artificial or not, they are a very real reflection of how people think about their work. I know a few of the projects in here have had to deal—for the politics of the project—with urban design and a certain amount of research, and it's not in the submission. It has been artificially pared away.

**Solomon:** Procedurally, I think we're agreed that we'll stay in categories, but that it would be of some use as we proceed to look for projects that deal with the intersections of these three categories.

**Selkowitz:** It seems to me we could do three things: First, we could change the way we work over the next two days to reflect that; second, one could present the material in the magazine in a different way, which could reinforce points that have been made by our group; and third, we can recommend changes in the future in terms of criteria and eligibility requirements. We've all talked about how unfortunate it is that the profession works the way it does, but P/A has the ability to influence that.

In the end, the jurors saw no opportunity for recognition outside of the three categories established for this year's program. In producing this issue, P/A's editors decided that the winning schemes should be presented in the three categories, but we did decide to recognize the interrelation of these categories—in reality and particularly in this jury's deliberations—by introducing all of the jurors and summarizing their discussion in a single introduction.

As for next year's program, the discussion led to a specific proposal, put forward by Stephen Selkowitz, to encourage entrants to include statements ("no more than one or two pages") describing, say, research or urban design studies behind a building design—or applications of research findings in actual building design. Not only might such amplification help the jurors to make selections, but it would indicate that "P/A and these juries care about these issues."

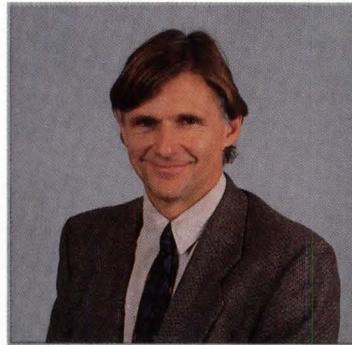
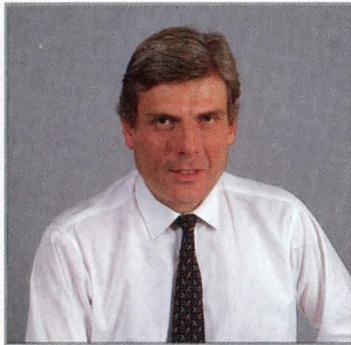
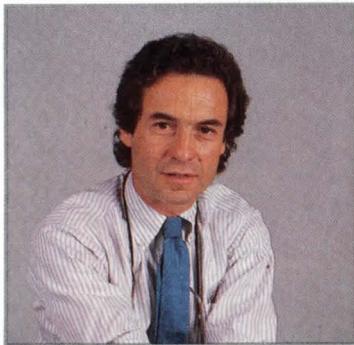
### Eligible, with Hurdles Ahead

While all of this year's architectural and urban design projects passed the eligibility test of being commissioned by a "client with the authority and intention to execute" them, that should not be taken to mean that all are proceeding without obstacles. Steven Holl Architects' design for the American Memorial Library in Berlin was the winner of an international competition early last year but ran into problems after midyear, following the election of a different senator to the position controlling its construction. The Holl firm is being called upon to support its scheme in renewed debate on how the library expansion should proceed. Other winning entries, particularly the more innovative urban design schemes, still have to pass through some very demanding public review processes.

Since one of the original purposes of this awards program, as stated in March 1954 P/A, in the very first awards issue, is to "help, as much as possible, the realization of these honored projects," we hope that recognition in this program will advance all of these fine schemes toward completion substantially as envisioned. ■

(Introduction continues on page 78)

## The Jury

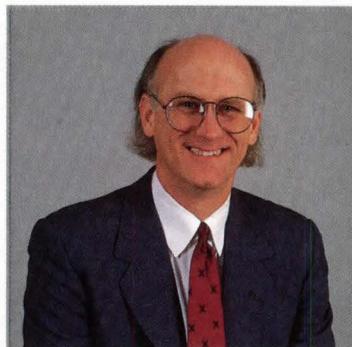


Daniel Solomon, elected jury chairman, is president of Solomon, Inc., San Francisco, and architecture professor, Berkeley. Educated at Stanford, Columbia, and Berkeley, he has been a visiting professor at Columbia and U.S.C. He was a winner in four P/A Awards programs, the latest in 1989 for a housing design ordinance for Pasadena, Calif., with C. Alexander and P. Wall.

Fred Koetter, AIA, is a founding partner of Koetter, Kim & Associates, Boston, and a Professor of Architecture at Harvard. He has taught previously at Cornell, Kentucky, and Yale. In 1979 he was author, with Colin Rowe, of *Collage City*. His firm won a P/A Citation in 1988 for the Miller Park District urban design in Chattanooga, Tennessee.

Peter Rose is the founder and principal in the firm Peter Rose Architect, Montreal, formed in 1974, following experience in the firms Rose/Burr/Righter Associates and ARCP Associates. He has been visiting critic or professor at numerous universities, having received his architecture degrees from Yale. He won a P/A Award in 1978 for a ski pavilion in Quebec.

Stephen E. Selkowitz is the Program Leader of the Windows and Lighting Program at the Lawrence Berkeley Laboratory, University of California, Berkeley. He has written or coauthored over 80 publications in the fields of fenestration and energy conservation and serves on the editorial board of the journal *Energy and Buildings*. He has won two P/A Research citations.



Min Kantrowitz, AICP, of Min Kantrowitz & Associates, Albuquerque, is also Adjunct Associate Professor at the University of New Mexico. She is on the editorial boards of the *Journal of Architecture and Planning Research and Environment and Behavior*, and has coauthored two books, *People in Places* and *Commercial Buildings*. She has won P/A honors for four research projects.

Helmut Jahn is president and CEO of Murphy/Jahn, Chicago, having held executive positions in the predecessor firm, C.F. Murphy Asso., since 1973. He is a graduate of Technische Hochschule, Munich, and pursued graduate studies at Illinois Institute of Technology. Responsible for the design of hundreds of projects, he was honored in four P/A Awards programs.

Mack Scogin is a principal in the firm Scogin Elam & Bray Architects, Atlanta, organized (as Parker & Scogin) in 1984. Previously with Heery & Heery Architects, he attained the position of president and director of design. Educated at Georgia Institute of Technology, he is an adjunct professor at Harvard. He won a 1988 P/A Award for the WQXI radio station, Atlanta.

William H. Fain, Jr., AIA, is the director of Urban Design and Planning and managing partner at Johnson Fain & Pereira Associates, Los Angeles. He has worked in planning at public agencies in Boston and New York and at HUD in Washington. Fain has won three P/A Awards, most recently for the Highway 111 Design Guidelines for Indian Wells, California (Jan. 1989).



## Architectural Design

ASIDE from the extended discussion about integrating the categories of architectural design, urban design, and research, initiated by this year's jury chairman Dan Solomon, the architectural design jury zeroed in on several other issues. There was considerable discussion about highrise buildings, about houses and housing, and about design directions in general. Out of a total of 652 architectural design submissions, the combined jury selected 11 to premitate, including three Awards and eight Citations. The selection was not only smaller than in recent years, but—as noted above—was dominated by three firms with two winning entries each. As always, the jury commented on how numerous submissions lacked the proper amount of information about the context of the project they represented. Four of the submissions were so complex and required so much investigation of the submitted material that one juror took each back to his hotel room to study, so that he could better explain the proposal to the others. One of them was finally dismissed for lack of clarity about what was new and what was existing at the beginning of the design process. This was a diverse jury, as always, but they worked together very well. Issues causing the most discussion are summarized here.

### Highrise Buildings

**Scogin:** I almost don't know how to talk about these projects, because so many of them are trying to keep up with the latest style, or finding out what the next style is that will go out there on the streets. There is not a serious evolution of an idea.

**Solomon:** I think the highrise is a lot different from other building types in that regard; there is an idea that has to do with the base and the shaft and the relationship of the base to the street, which is common to the final ones we considered.

**Jahn:** But why do we see the same building in Cleveland, Australia, New York, and Montreal?

**Solomon:** Cleveland, Australia, New York, and Montreal all have the same problem for a tall building in the urban fabric, and it is perfectly reasonable that a typological evolution would occur in three different places at the same time. The fact that we have three or four that are quite elegantly presented and that we all admire to one degree or another is interesting.

**Jahn:** As close as they are, they are still quite different. One relates to Times Square, one is a somewhat more abstract form, and still another becomes much more decorative when it comes to the base and the top.

**Scogin:** Well, I just have to say one more time that I think these represent what is now an accepted formula, and I don't think any of them represents an exception to the norms that were established years ago—only a few years, granted. One of them really kills the sidewalk. One of them simply is driven by the mandatory code.

**Solomon:** It would be good if we could give them one joint award as a building type without distinguishing one from another.

The final decision was to recognize only one of these three highrise buildings.

### Houses and Housing

**Rose:** There is a reason that the housing is so thin, that we haven't seen much in the way of good housing: Housing is by its nature so constrained, and contains so little venue for the kinds of exploration that this program has historically rewarded. I think something has happened in the last decade or so that has changed the way architects approach housing, and I think it has to do with this privatization of everything. There is not much housing being built with any noble purpose or with the intent to affect the quality of people's lives. The exception is housing for the very rich.

**Solomon:** Note that the housing schemes that were in contention here for the longest time were in Japan; I see that as meaningful as an attitude about a type of housing, one that we don't seem to carry. It seems, because of the fact that none of that very large number of single-family houses made it to the top, that the jury is speculating about what that is a symptom of, whether it is just the workings of this jury, or the workings of the world.

**Jahn:** Looking back about ten years or so, it seemed that there were more houses that got an award, because it was just a time when a house was, more than anything, a way to express a different state of mind. Being small, it lent itself more than other building types to being a breeding ground for investigation. What struck me as we looked at them was that they were, more than any other building type, representative of the confusion that exists in architecture today.

We almost forced ourselves to find a house or two to award, when none of them was worthy of note in our minds; we just wanted to give one an award because it was a house, but we can't think of awarding a category.

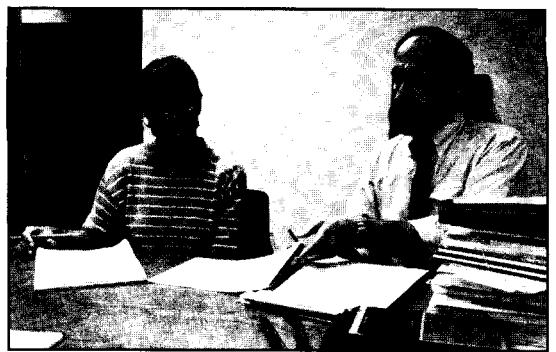
**Scogin:** It's really incredibly dangerous to look at these as categories, to give an award to a particular building type. I'm not at all interested in giving awards to categories.

The jury did not, in fact, recognize any houses, and only one of the housing schemes survived the final round of selection.

### Directions

**Solomon:** If you only look at the four Awards we gave, you would think that we're in an era with an enormous sense of integration of large-scale concerns with small-scale concerns, a calming down of polemic into a really authoritative and mature way of working. But when you look at the other hundreds of submissions, you see that is a completely deceptive picture of what is going on. It would be constructive if people could perceive their own work in terms of what distinguishes these four works. To do so probably requires a tighter prescription on the architectural analogs and the results of planning and planning antecedents of the architecture to help people achieve the level of these four.

**Rose:** These awards have always engendered a massive outpouring of stuff that emulated them, and that can be seen as giving us hope, at least at the level of the fundamental idea, not style.



## Urban Design

INNOVATION, which has historically been an important criterion in the P/A Awards, was a major issue for Urban Design jurors William Fain and Fred Koetter. In reviewing the submissions, they found a dearth of solutions that could be called innovative. During the course of their discussion of specific projects, that criterion was called into question as they saw schemes that did not necessarily break new ground, but did refine an existing good idea in a way that they felt should be encouraged. One of those, the north neighborhood at Battery Park City, was cited in the end. Another frequently cited problem was a tendency not to go far enough in articulating the visual and spatial components of a plan. On a brighter note, the jurors found a number of good submissions dealing with suburban issues, a category previous juries have found underrepresented; two of these were cited. Among the other measures the jurors tried to employ consistently were an implicit public good, a balance between inward and outward orientation, an effort to understand and define problems through research, and use of collaborative public efforts.

**Fain:** The thing I was looking for—and I think this makes P/A unique among competitions and awards programs—is a clear idea or message, something new or a new solution to an old problem. The problem I have with 99 percent of these entries is that there is little innovation; they're very conventional.

**Koetter:** One of the problems, though, is that there haven't been a whole lot of primary positive urbanistic inventions occurring in the 20th Century.

**Fain:** It doesn't have to be revolutionary.

**Koetter:** So we're talking about a new take on a problem. Another issue is the relationship between policy and physical design. If the name of the magazine was not Progressive Architecture but Progressive Policy, then we would be concentrating maybe on non-visual things. But it seems to me that these projects have to have a physical dimension—not necessarily building design—in which you can understand what it's like to be there. I think we were generally disappointed that very few of the projects actually went into specifics and illustrated what was possible with regard to the relationship between the situation and the city.

**Fain:** Part of our criteria dealt with whether the project is not only focused inward as a project but also focused outward and related to its context. One idea that came up was that of a collective main street that has a community dimension, where individuals can develop or operate storefronts, as opposed to a monolithic architectural expression; we favor the former rather than the latter.

**Koetter:** In the case of many of the submissions, especially those dealing with rural or regional situations, landscape and landscape design became as important a factor as architecture.

**Fain:** I think it's interesting that the previous juries over the last couple of years have noted the lack of creative suburban schemes; this time that problem seems to have ended. We had many that were attempts at establishing an identity and using public open space to create a small community.

## Research

THE applied research category this year attracted 53 submissions, the largest since 54 were received in 1986. The jury was not generally enthusiastic about the pool of entries:

**Selkowitz:** Overall, we are somewhat disappointed in the quality and quantity of what we see here. We didn't see any that we jumped up and down about.

**Kantrowitz:** We wish that some of the stuff we're looking at were a little more scholarly than it is.

**Selkowitz:** There are glimmers of good things here that aren't executed well, either because the researchers don't fundamentally know how, or maybe in some cases, the clients don't understand the value or don't have the resources to do the job properly.

The jurors agreed on distinguishing criteria, but had somewhat different views of these:

**Kantrowitz:** Clarity. And why they did what they did, as well as what it is. Utility. And by that I mean not only usefulness and applicability, but also the larger meaning of utility: What does it mean? Of what importance is it? Rigor. And included in that, appropriateness, the appropriateness of the methodology to the issue, the appropriateness of the presentation to the client. Relevance. And innovation, in the sense of pushing at the edges of whatever field it is.

**Selkowitz:** Min said utility and under that talked about applicability, and I tend to reverse this and say, is it useful or not? And then say, is it rigorous and is it clear, as well? My priorities are more along the lines of, is it on the cutting edge? Is it a new body of information, pushing the state-of-the-art? And then, is this new body of information likely to be used or not?

The jury was delighted to find several entries in which video, CD ROM, and new computer software were either products or by-products, as part of the methodology, of the research. At the same time, the jurors noted the dearth of investigations in "sick" buildings, wayfinding, energy efficient design, roofing, and integration of behavioral and technical inquiry.

There was much discussion about the nature and compass of research, and the place of design tools and guidelines in the awards program:

**Kantrowitz:** I guess I have a problem with people doing a repackaging job and then not testing the repackaging—just assuming that because they have a good team of people, or that they are competent themselves, that the repackaging works.

**Selkowitz:** If you solve a problem by—and within the constraints of—the existing body of knowledge, which the vast majority of problems are solved by, then it's not research. Problem solving is not equivalent to research. If you advance the process of solving the problem, push the edge of knowledge, develop a new technique, develop a new theory—then we're beginning to talk about research. I think progress is made in architecture because some small percent of it is research. It does push the boundaries.

# American Memorial Library

**Steven Holl Architects**

**Project:** American Memorial Library, West Berlin.

**Site:** Area surrounding existing American Memorial Library on an important urban site in West Berlin.

**Program:** Addition to existing library (1954, Fritz Bornemann) providing space for 1.5 million books, including 350,000 in open stacks, plus reading rooms and office space.

**Solution:** In an homage to the open stacks of the library, an innovation in Europe when the original piece was built, the new portion of the building is built around a "browsing circuit" that winds through it horizontally and vertically, culminating in a sandblasted glass children's library—with sloping floors for reading while lying down—that spans the original building. The stacks are developed "as furniture" throughout the circuit. The north face of the building is the edge of a new public park to be created on the site. The east and west elevations feature curtain walls, with varied mullion patterns meant to suggest browsing. The structure is an exposed concrete frame; non-curtain-wall surfaces are to be lead- or stainless-steel-covered panels.

**Architects:** Steven Holl Architects, New York (Steven Holl, principal; Peter Lynch, project architect; Stephen Cassell, Pier Copat, Bryan Bell, Friederike Grosspietsch, Thomas Gardner, Matthias Karlen, Anne Marx, Adam Yarinsky, Marsha Davis, design team).

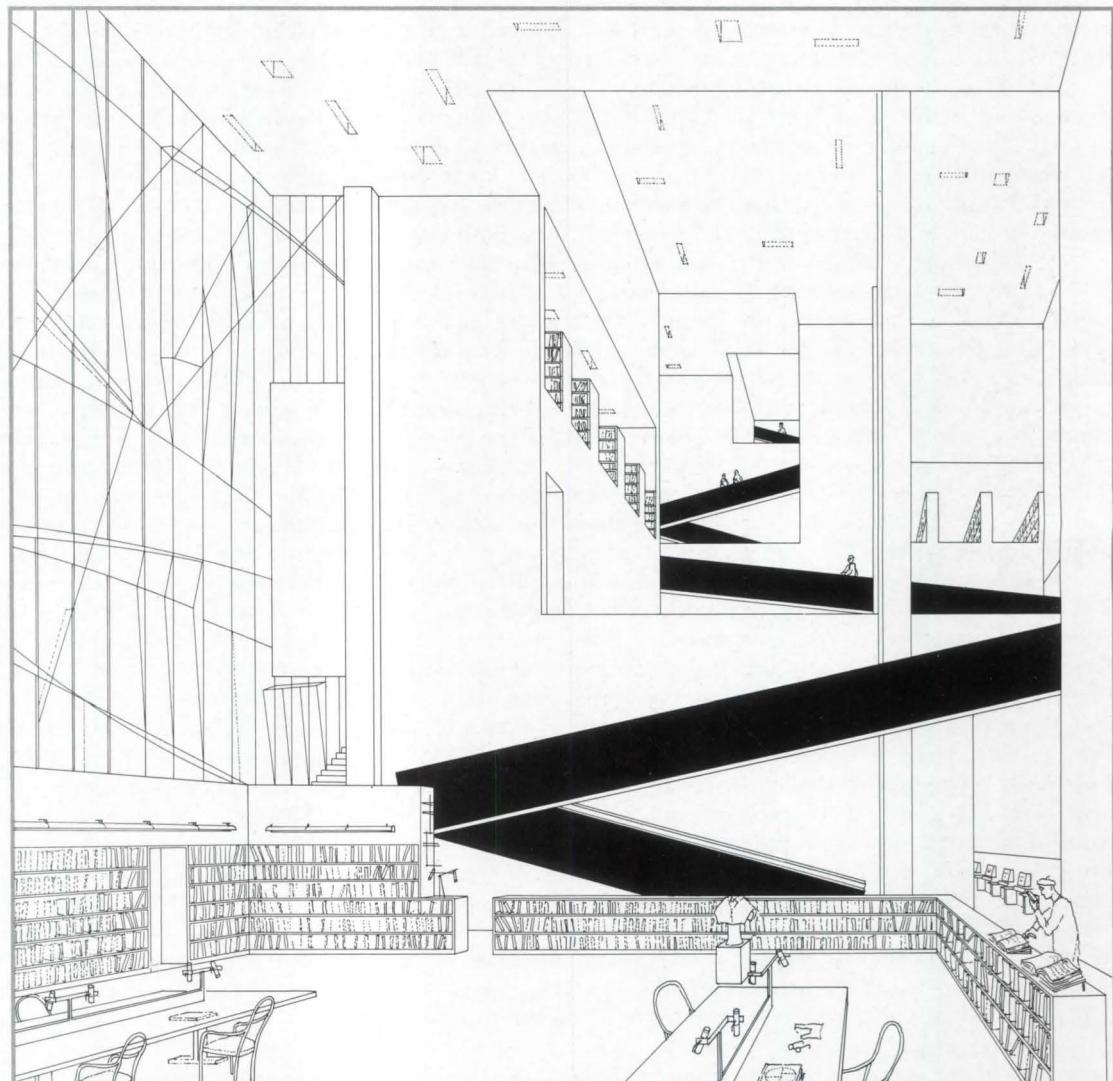
**Contact architect:** Stefan Schroth, West Berlin.

**Client:** City of Berlin.

**Consultants:** Guy Nordenson, Ove Arup & Partners, structural.

**Modelmaker:** Pier Copat, Thomas Gardner.

**Model photographer:** Geoffrey Cass Hutchinson (color), Steven Holl Architects (black & white).



INTERIOR PERSPECTIVE OF BROWSING CIRCUIT

## Jury Comments

**Scogin:** The architect has taken the act of visiting or engaging a library—the way you flow through it—and he has literally formed a building. He has made the building a browsing circuit.

**Jahn:** But if you liked a particular department?

**Scogin:** You could bypass it all. There are elevators and stairs that bypass all of it.

**Jahn:** Then what is the reason for the circulation pattern?

**Scogin:** Well, it sort of drives the architecture, but it doesn't force it on people.

**Rose:** This building shows me some things I have never seen before. I admire the fact that it is

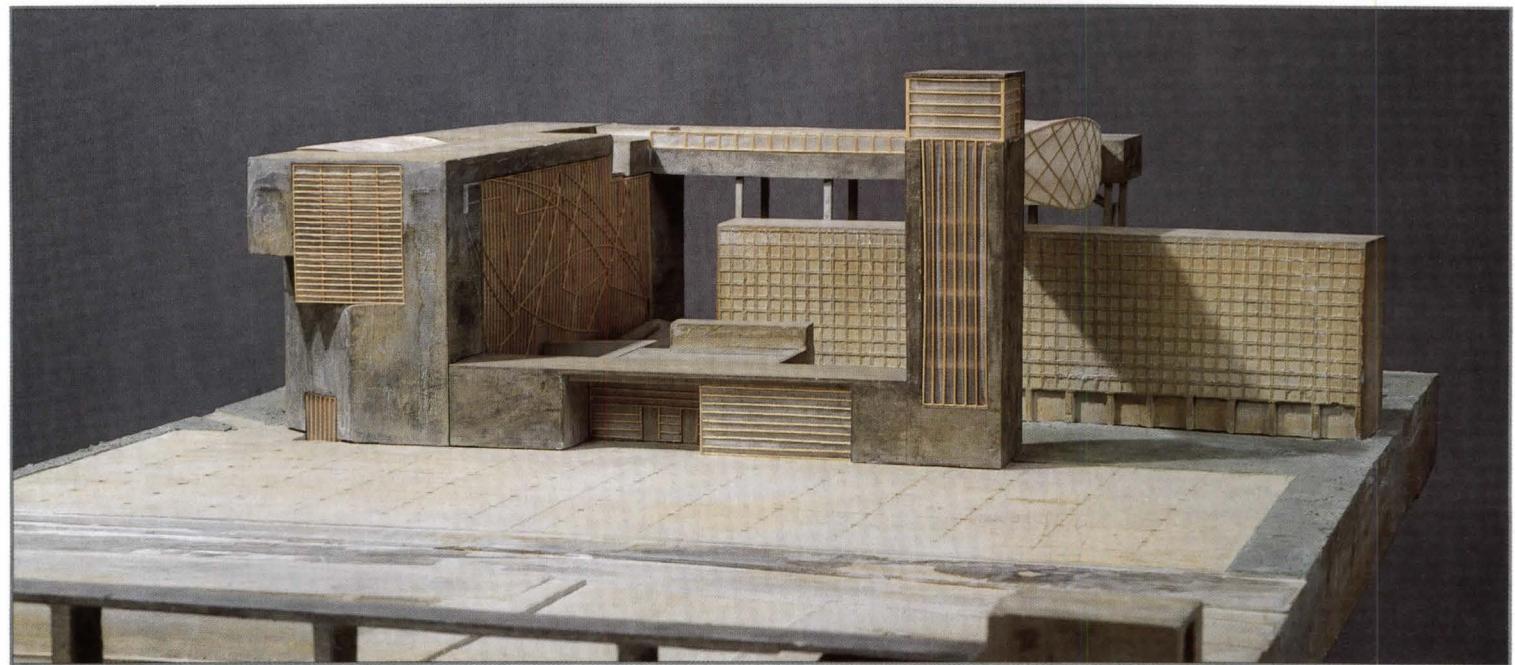
very inventive, and yet inventive by simple, straightforward means.

**Scogin:** I think it's really a building that has come from the experience of the visitation to the library, and it's not a dumb experience; he's enriched it in all sorts of ways, culminating in this kind of fanciful journey through the children's exhibit that bridges across the whole thing. I think it is a wonderful piece of architecture that has come from the program and the experience of the place.

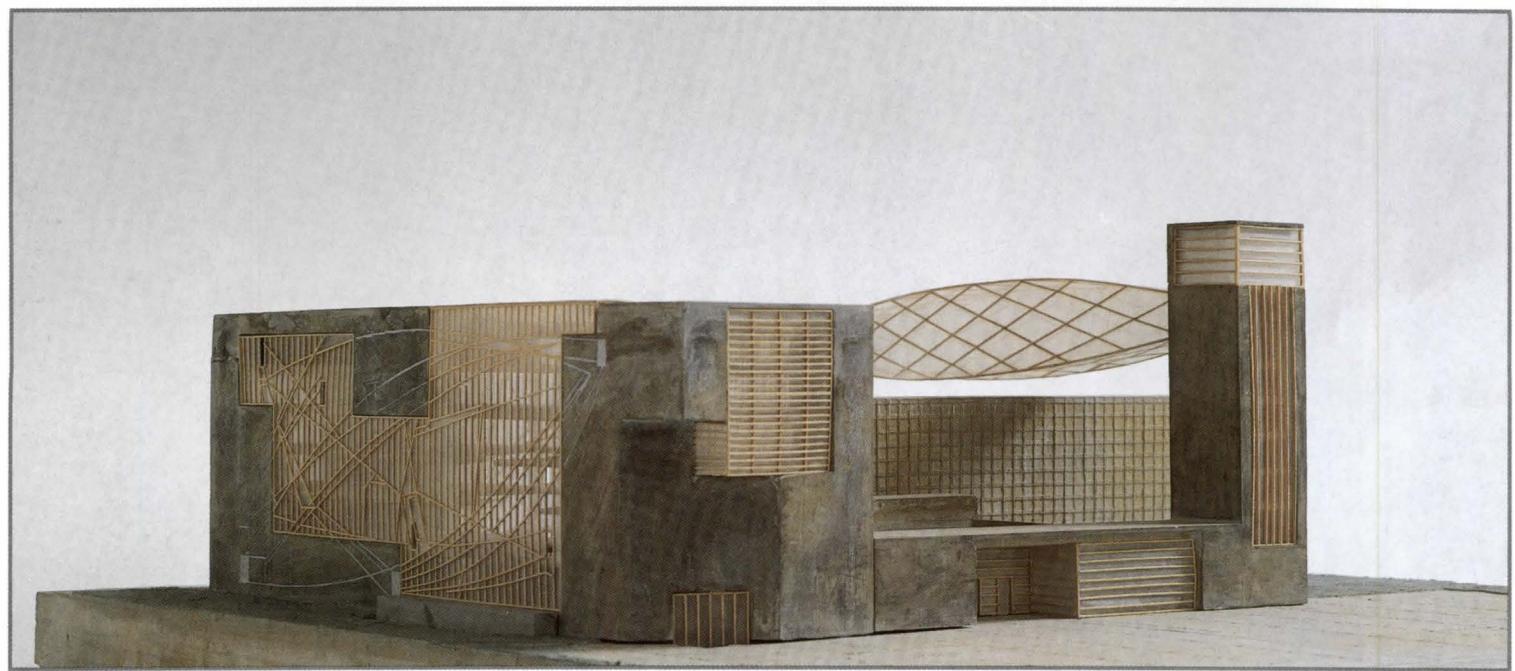
**Koetter:** The question came up earlier about things that are conventional and things that are not. I think those distinctions can become meaningless with a

scheme like this, because there are elements within this building that are extremely familiar and extremely unfamiliar at the same time, which allows one to understand the building on many levels.

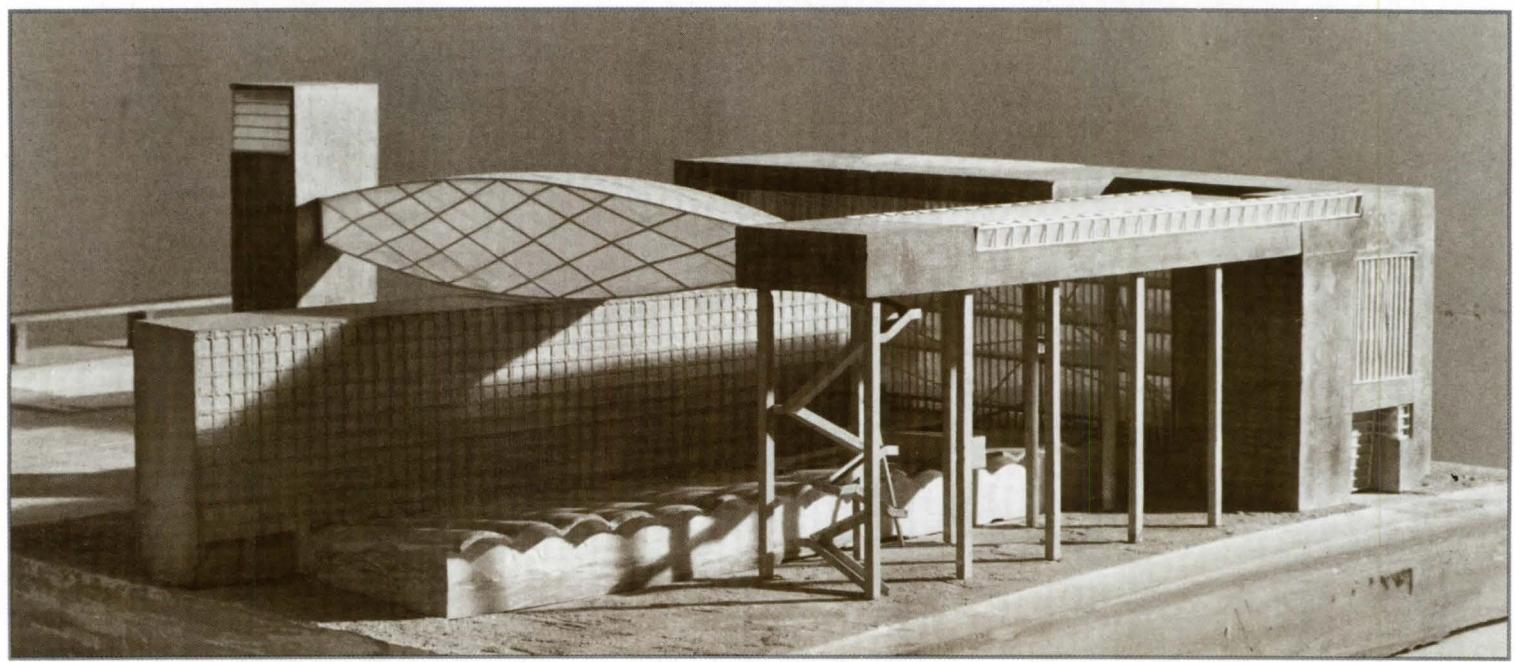
**Rose:** It allows one to see that original piece, a very ordinary piece, in a completely new way.



VIEW FROM NORTH

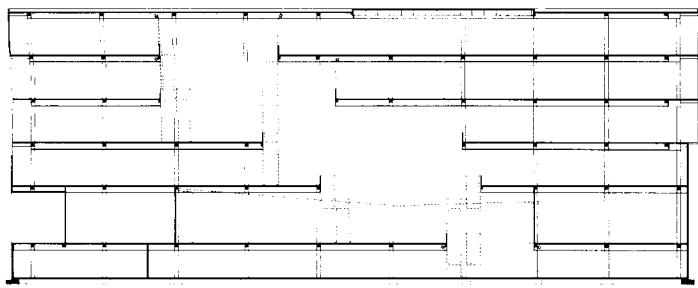


VIEW FROM NORTHEAST



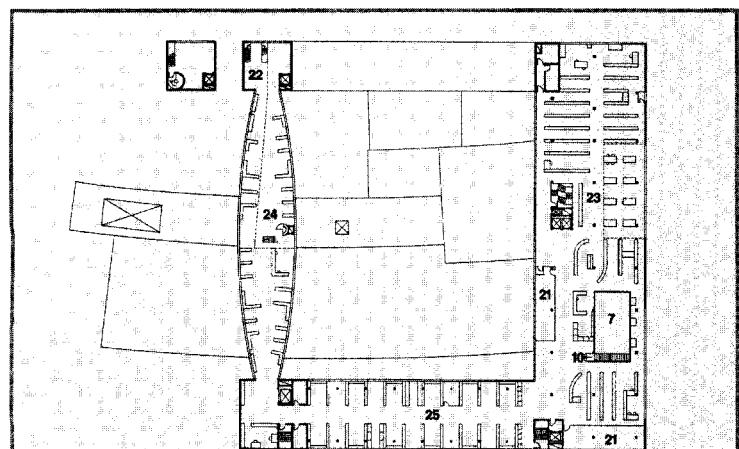
VIEW FROM SOUTHWEST

## American Memorial Library

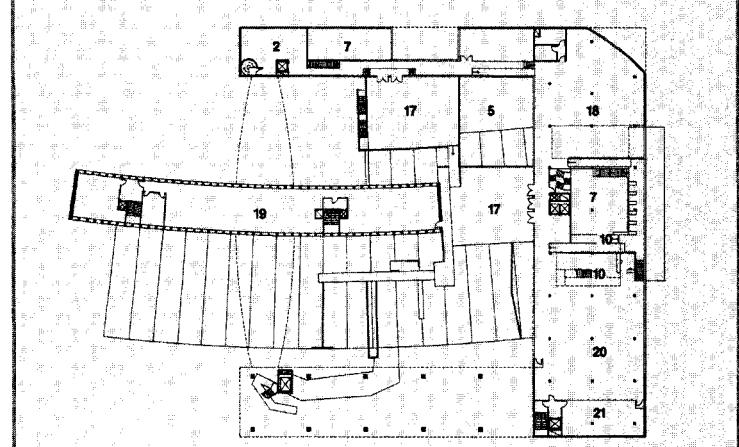


SECTION A-A

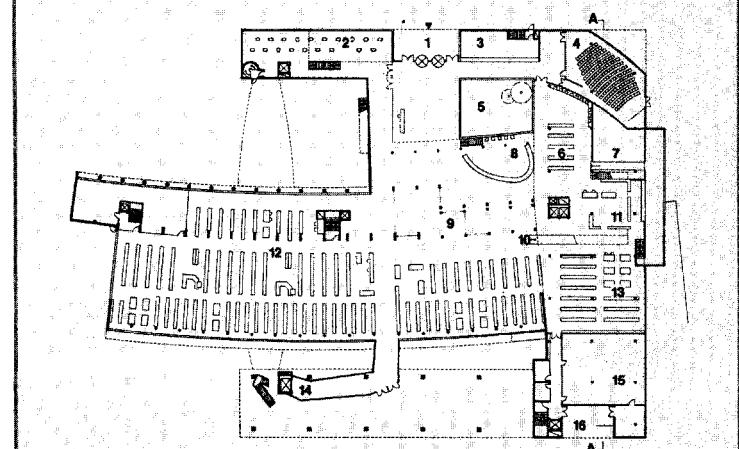
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FIFTH FLOOR PLAN

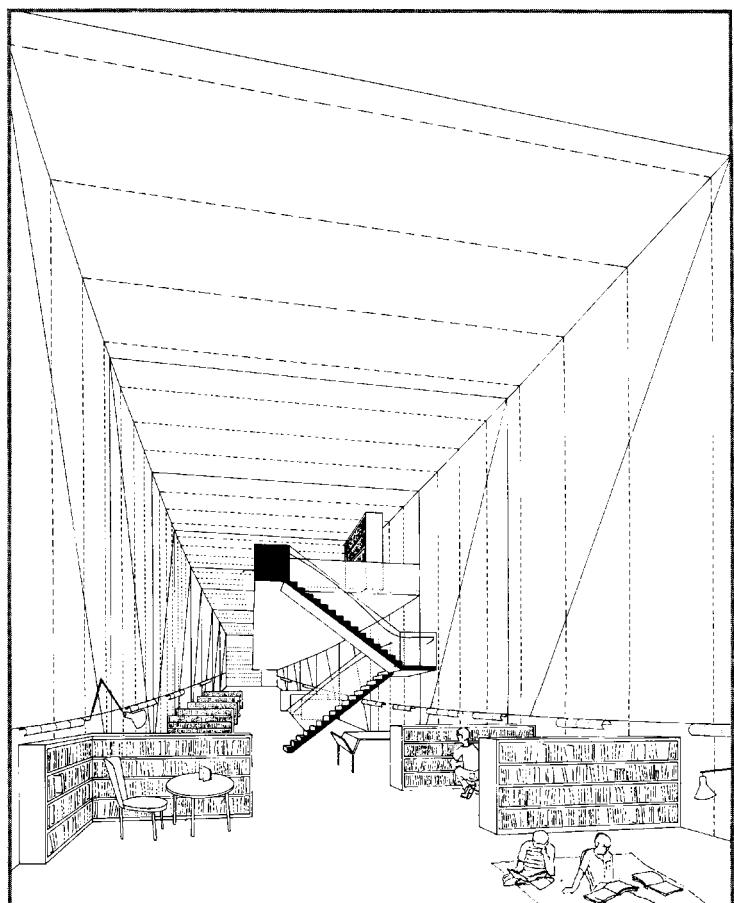


SECOND FLOOR PLAN

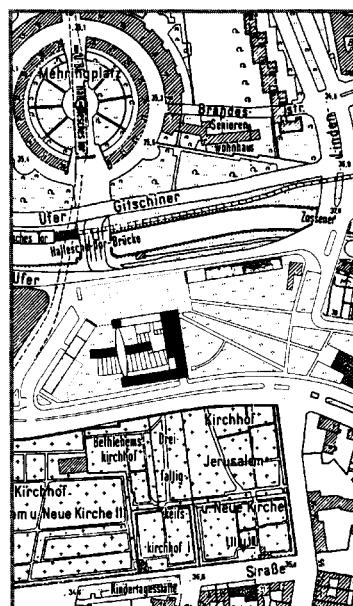


FIRST FLOOR PLAN

- |                 |                                   |                       |
|-----------------|-----------------------------------|-----------------------|
| 1 MAIN ENTRANCE | 10 BROWSING CIRCUIT               | 19 EXISTING OFFICES   |
| 2 CAFE          | 11 ENCYCLOPEDIAS                  | 20 PERIODICALS        |
| 3 COAT ROOM     | 12 HUMANITIES LIBRARY             | 21 OFFICES            |
| 4 MEETING ROOM  | 13 REFERENCE LIBRARY              | 22 STAIR TOWER        |
| 5 COURT BELOW   | 14 ELEVATOR TO CHILDREN'S LIBRARY | 23 ART LIBRARY        |
| 6 TERMINALS     | 15 DATA PROCESSING                | 24 CHILDREN'S LIBRARY |
| 7 OPEN TO BELOW | 16 SERVICE ENTRANCE               | 25 MUSIC LIBRARY      |
| 8 BOOK CONTROL  | 17 TERRACE                        |                       |
| 9 EXHIBIT AREA  | 18 NEWSPAPERS                     |                       |



INTERIOR PERSPECTIVE OF CHILDREN'S LIBRARY



SITE PLAN

# School of Architecture

**Steven Holl Architects**  
**Ellerbe Becket, Inc.**

**Project:** Addition and renovation, School of Architecture and Landscape Architecture, University of Minnesota, Minneapolis.

**Site:** 2.9-acre corner lot adjacent to existing school of architecture building (1958, Thorshov & Cerny) on main University of Minnesota campus.

**Program:** 90,000-square-foot addition housing studio space, offices, a library, and an auditorium.

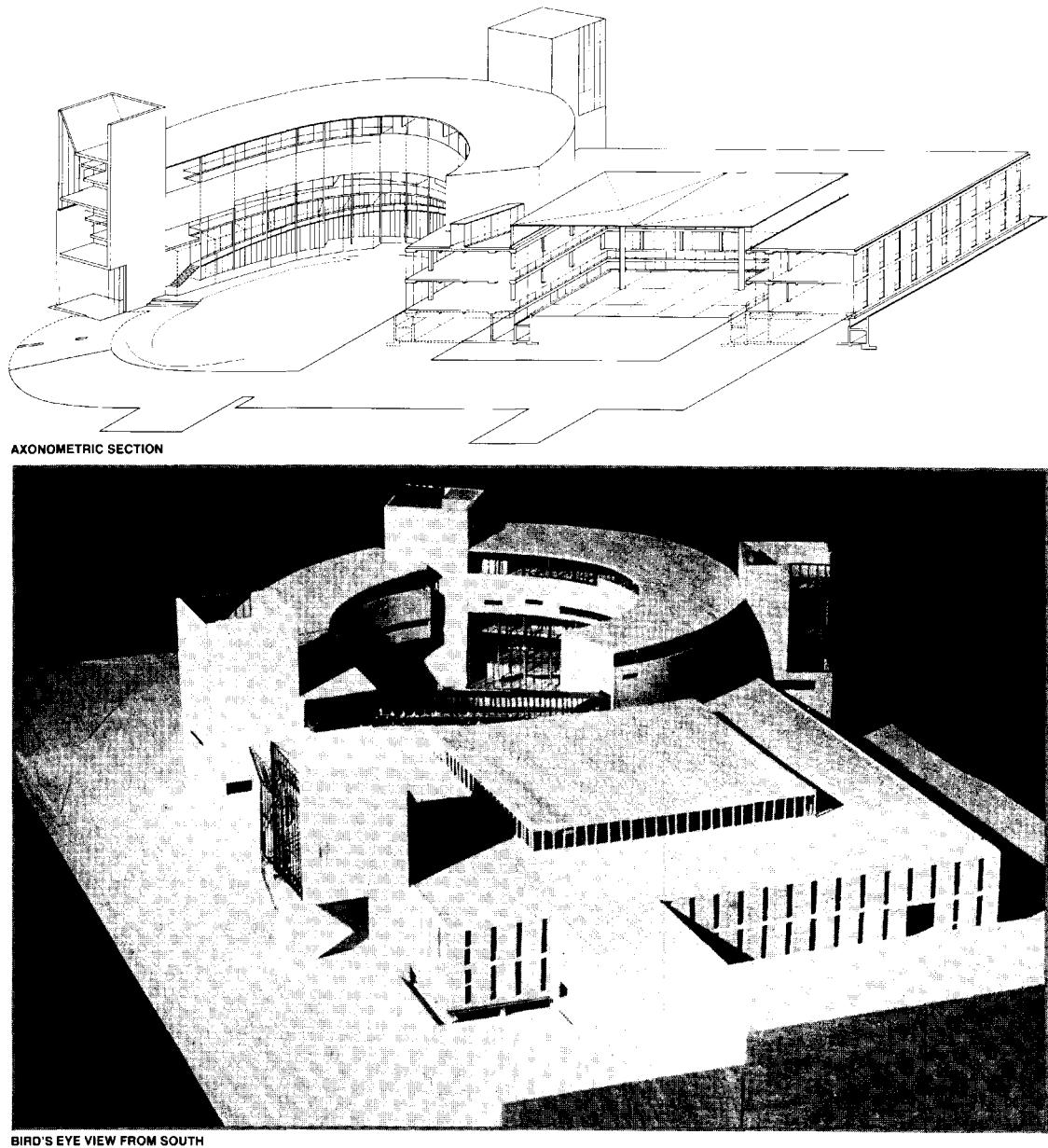
**Solution:** The addition answers the enclosed courtyard of the original building with a roughly circular exterior garden around which the new construction is arranged in two arcs. A series of four towers aligned with campus circulation axes are attached to the old and new buildings. These towers contain studios, each of which is designed to capture a different light condition.

As in the American Memorial Library (p. 80), the architect has developed a strong circulatory "promenade" through the building, here a figure-eight that begins at the north entry, progresses up a ramp, through the new and old wings, and onto the roof of the existing building. The towers are concrete-frame with concrete-masonry walls; the curving wings are steel-frame with steel windows and a lead-coated copper skin.

**Design Architects:** Steven Holl Architects, New York (Steven Holl, principal; Adam Yarinsky, project architect; Peter Lynch, Thomas Jenkinson, Stephen Cassell, Kent Hikida, Mike Dant, Bryan Bell, Anne Marx, Hideaki Arizumii, Ben Fromberg, project team).

**Project Architects:** Ellerbe Becket, Inc., Minneapolis (John C. Gaunt, principal-in-charge; Ron Snyder, project manager; Bryan Carlson, landscape architect; Tom Schneider, project architect; Dan Dickenson, mechanical engineer; Tom Crew, electrical engineer; Mike Shekner, structural engineer).

**Client:** Regents of the University of Minnesota, Minneapolis (Harrison



*S. Fraker Jr., dean, college of architecture and landscape architecture; G.M. Donhowe, senior vice-president for finance and operations; Clinton N. Hewitt, associate vice-president for physical planning; Lawrence G. Anderson, director of physical planning; Harvey J. Jaeger, assistant director for projects, physical planning; Joseph Buslovitch, senior architect/project manager).*

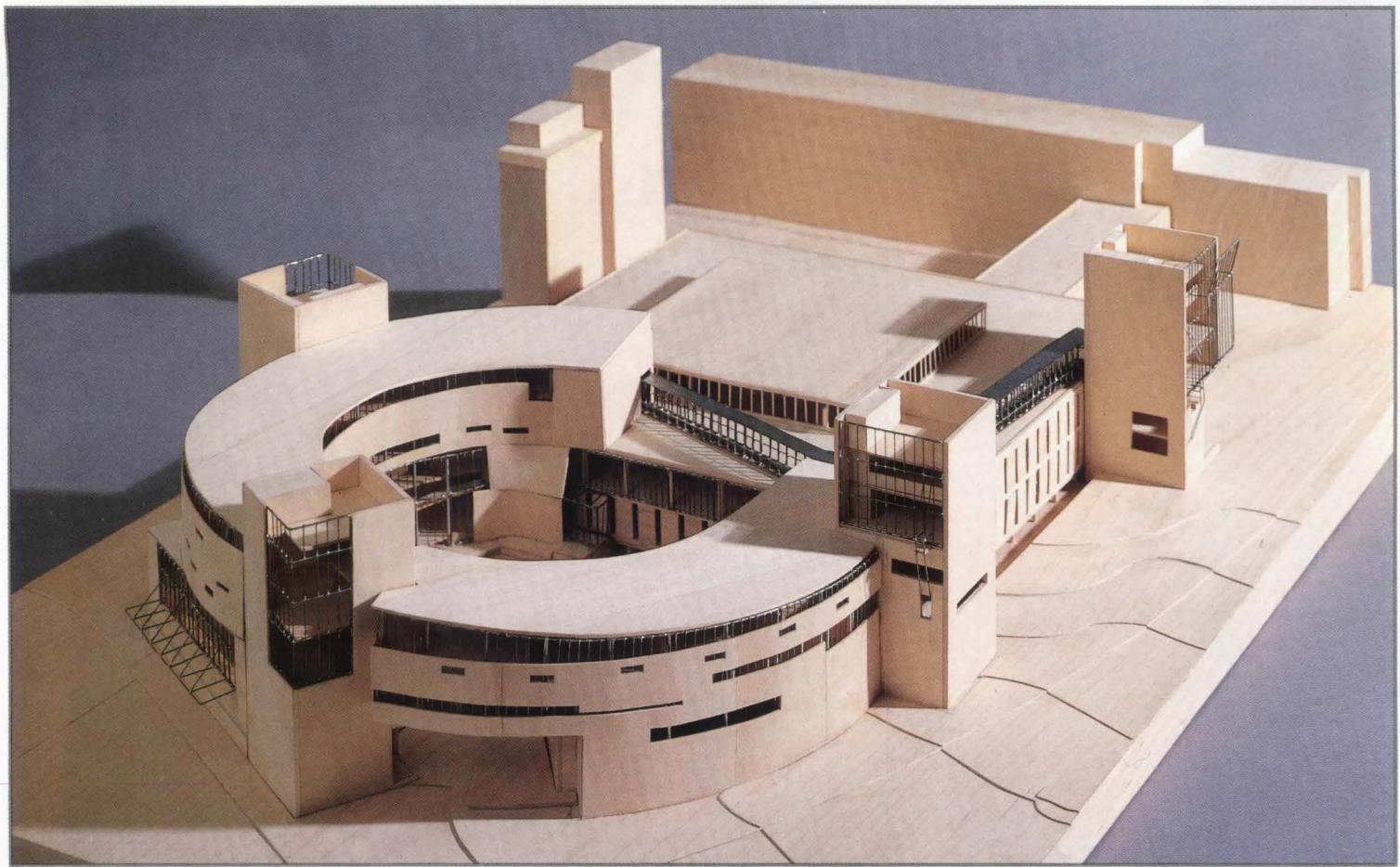
**Modelmakers:** Kent Hikida, Thomas Jenkinson, Mike Dant.

**Model photographers:** Thomas Jenkinson (black and white); Geoffrey Cass Hutchinson (color).

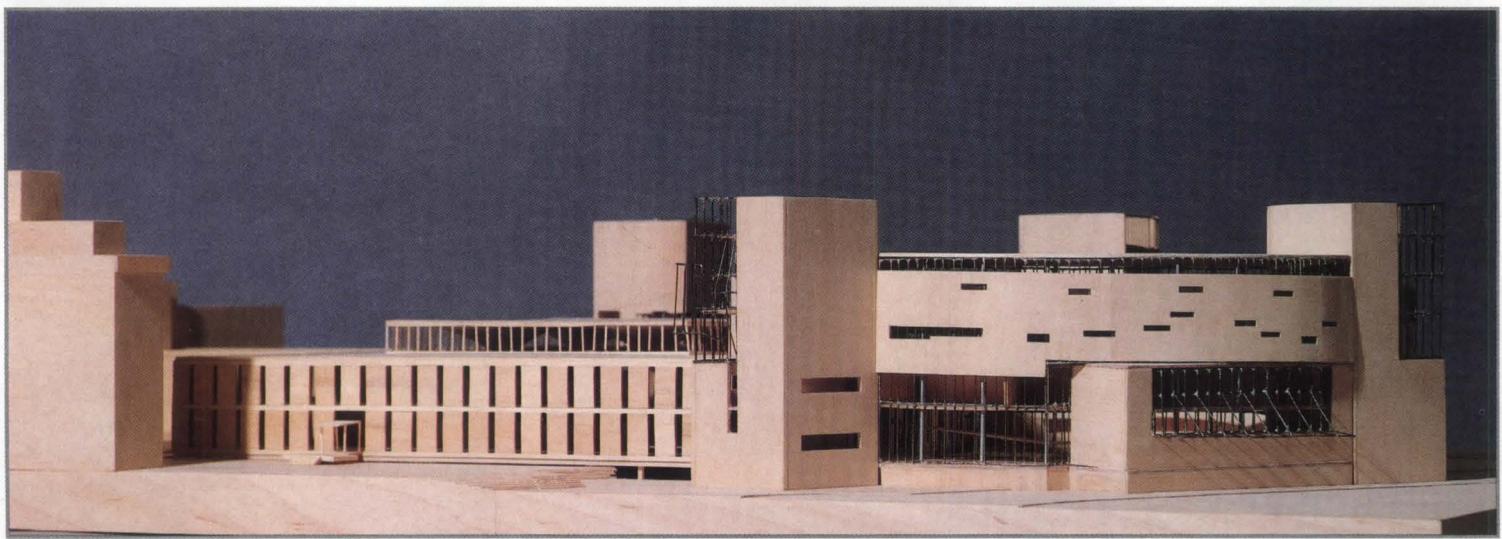
## Jury Comments

**Scogin:** You know, there are some projects that you realize instantly have a great depth of discipline and rigor to them, but at the same time this sort of spark of spontaneity, and that is my reaction to this.

**Rose:** I think it is a very subtle integration of whole and parts. The new courtyard and the old one fit together like a matched pair, but the new piece is distorted; in plan it's round and the other one is square. The new piece reads as a whole, but in fact is two pieces, which allows it to be distorted further—to accommodate the bend in the road in a way that I suspect you wouldn't



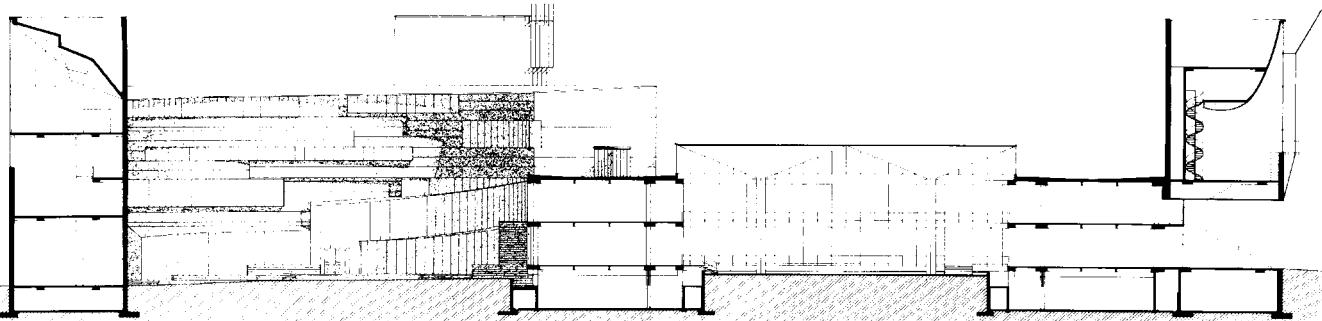
BIRD'S EYE VIEW FROM NORTHWEST



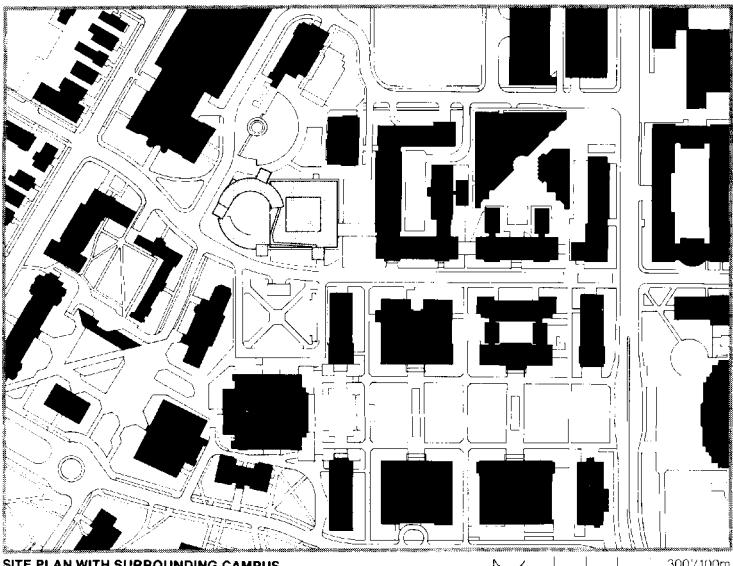
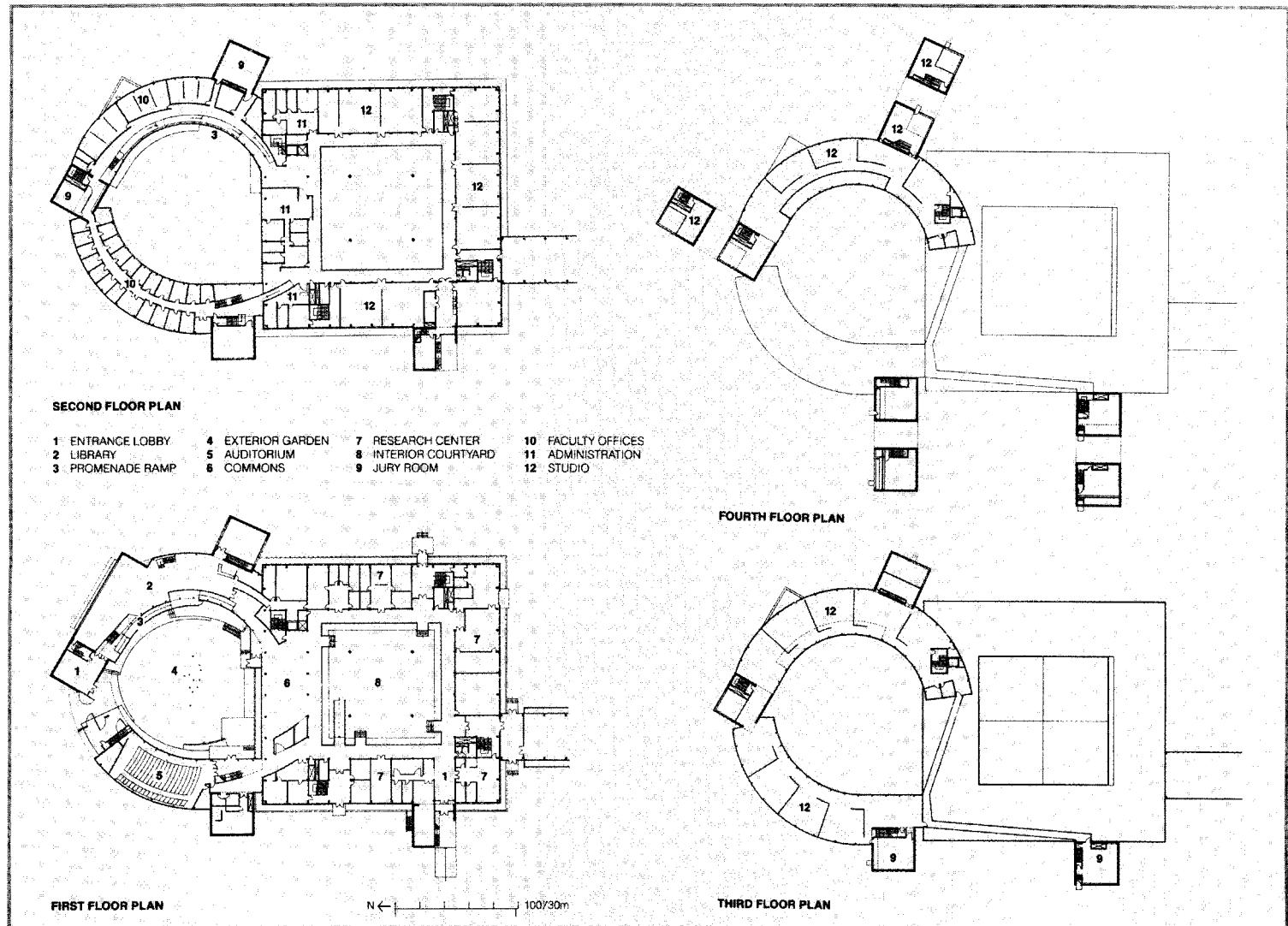
VIEW FROM EAST



VIEW FROM NORTHWEST



'DIDACTIC SECTION' SHOWING COURTYARDS, JURY TOWERS



read until the second month you were there.

**Koetter:** It's unexpected, but it kind of checks out and adds up more than you would imagine.

**Jahn:** I think what's interesting is that it manages to really integrate the old and the new through the subtle device of the towers, which is an addition to the old and becomes a major element in the new.

**Kantrowitz:** It really just looks like a building that ought to be there.

**Scogin:** There's one plan move that kind of disturbs me—actually there are two, but the one that disturbs me most is the auditorium.

**Rose:** In the curve.

**Scogin:** It just seems so forced, and it's down at the level where you could really take advantage of the courtyard. The library seems forced too, but it does break out of the curve a little bit; it has a beautiful relationship to the courtyard.

# Banyoles Hotel

Eisenman Architects

**Project:** Banyoles Olympic Hotel, Banyoles, Spain.

**Site:** Approximately 27 acres beside a lake where the 1992 Olympic rowing events will be held. The 17,000-square-foot building site overlooks a waterfront park.

**Program:** 150-room hotel with restaurant, bars, retail, gym, and outdoor swimming pool.

**Solution:** The design integrates the treatment of building mass and landscape. Two rows of conventional hotel rooms are strung along curving, split corridors which undulate vertically, breaking with the conventional system of layering floor slabs. The horizontal continuity of the elongated masses is also interrupted, marking the location of the main entrance and lobby. At this juncture, the building elevations read as sections. While it is possible to move from one level to another along inclined passages, there are two elevator cores that connect the hotel floors. The landscaping of the terraced park that descends to the lakefront is derived in part from early agricultural patterns set in this area. In addition, both the park's geometric parceling and the divisions of the building allude to the movement patterns of an eight-oared rowing shell: its advance through the water, the arcing sweeps of the oars that propel it, and the sliding motion of the rowers. In this, the architects purposely pursued a nonliteral, or "weak"—rather than explicit—image to generate building and landscape forms.

**Architects:** Eisenman Architects, PC, New York (Peter Eisenman, principal-in-charge; George Kewin, associate partner-in-charge; Begoña Fernandez-Shaw, Nuno Mateus, project designers; Ed Mitchell, Anne Peters, Weiland Vajen, project team; Lawrence Blough, John Durschinger, Kelly Hopkin, Martin Houston, Yuhang Kong, Richard Labonte, Marisabel Marratt, Tom Popoff, Henry Urbach, Joe Walter, Mark Wamble, Leslie Young, project assistants).



BIRD'S EYE PERSPECTIVE OF HOTEL AND PARK

**Client:** Consorci Pel Desenvolupament De La Vila Olímpica i Parc de la Draga; Pere Hernandez, president and mayor of Banyoles; Joan Antoni Solans i Huguet, vice president and director general of urbanism for the Generalitat de Catalunya; Joan Ignasi Coll i Olalla, technical director.

**Consultants:** "Static" Ingenieria De Construcción (Gerardo Rodríguez), structural.

**Model photographer:** Dick Frank Studios.

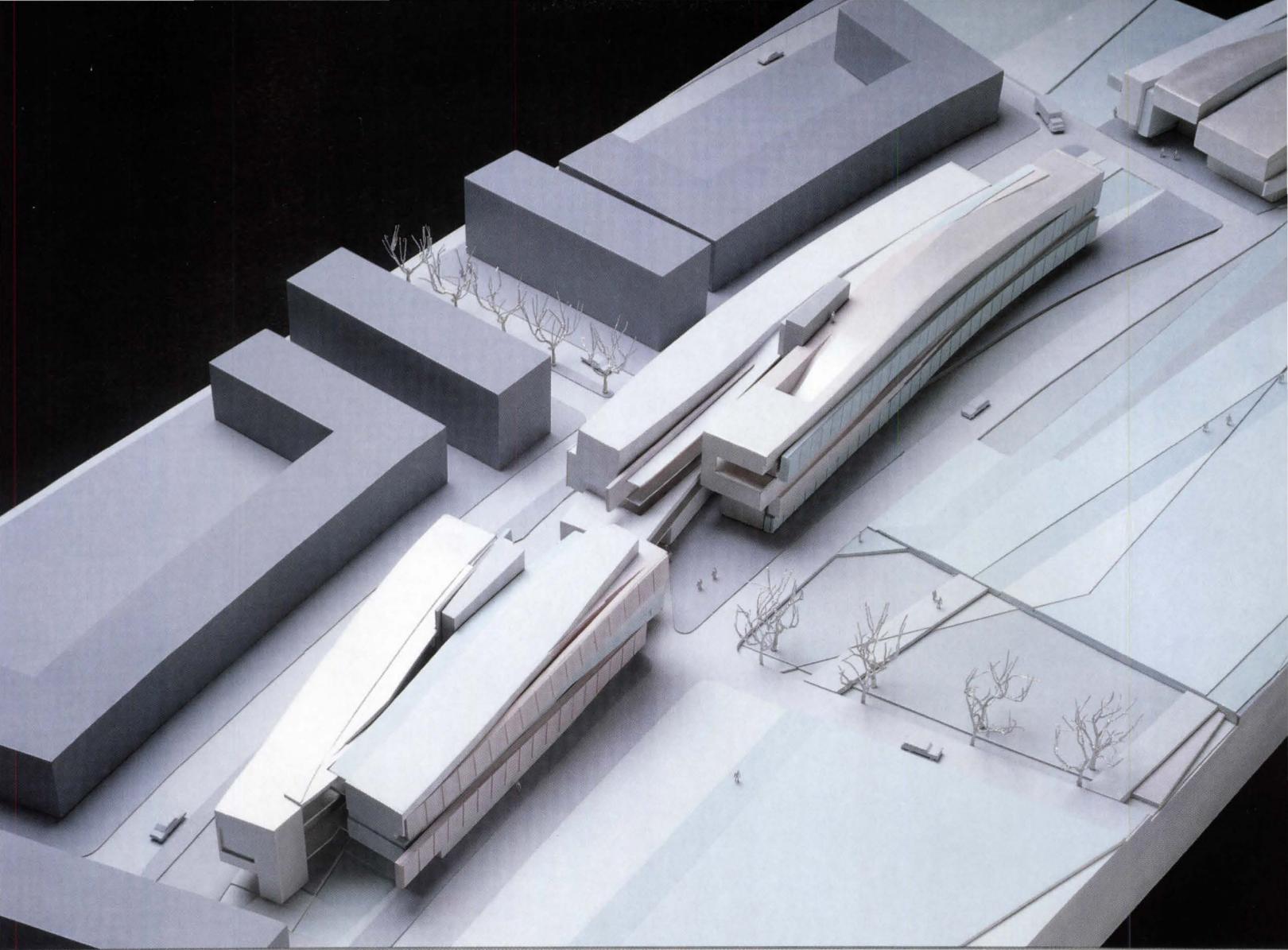
## Jury Comments

**Solomon:** This is basically a double-loaded corridor, linear mid-rise slab, with the double-loaded corridor split open in plan and section to allow light and air into this central space, which then also creates the deformation of the building in relation to the street, which is a curving street. That is all bisected by this slightly twisted axis, which goes down through these halls and to the water, so this deformation of the double-loaded corridor building both relates to the internal space and to the street.

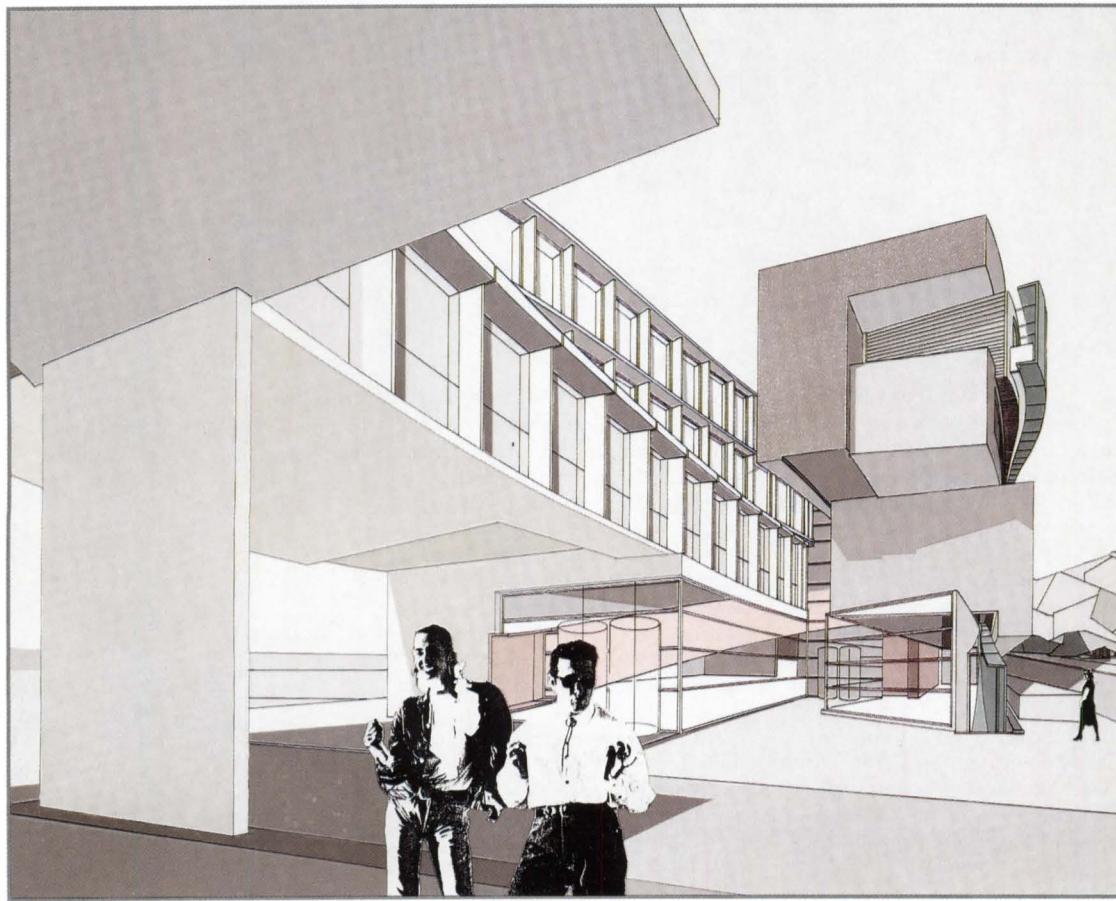
**Rose:** It also sets up the geometry of the landscape, which I think is one of the most beautiful parts.

**Jahn:** The elevation is very complex.

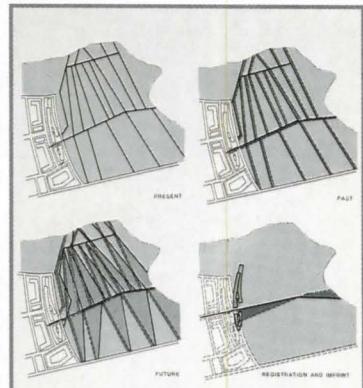
**Scogin:** I think this is a really wonderful example of how you take a really mundane program and confront it on all levels: urbanistic, landscape, planning,



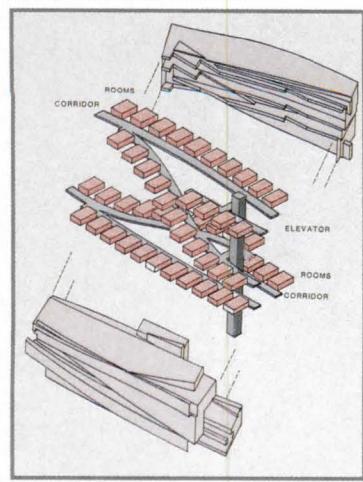
MODEL, VIEW OF NORTH ELEVATION



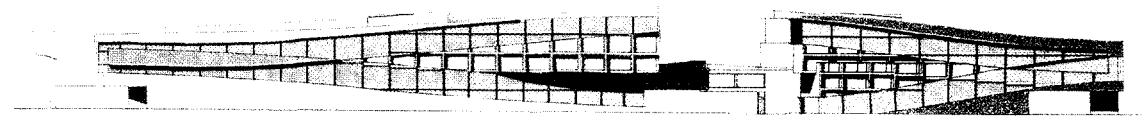
HOTEL ENTRANCE



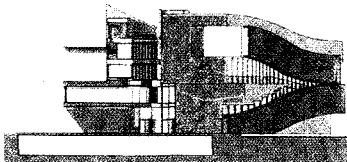
CONCEPTUAL DIAGRAM FOR PARK



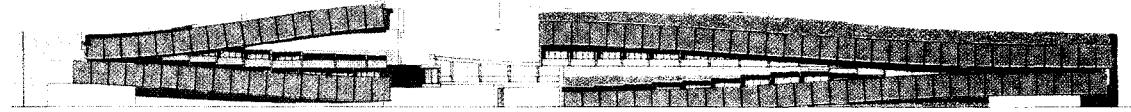
ROOM ACCESS DIAGRAM



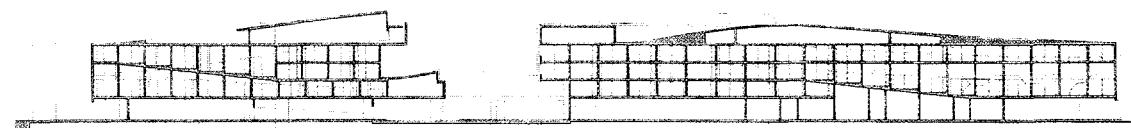
SOUTH ELEVATION



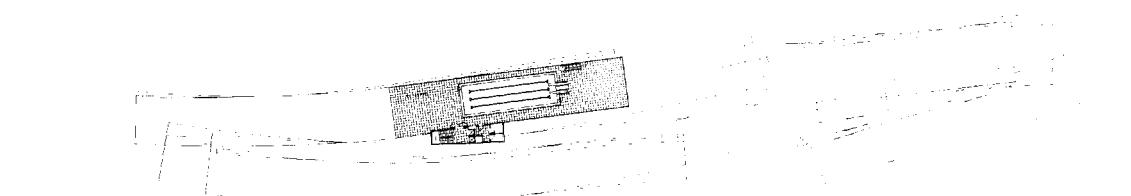
WEST ELEVATION/SECTION



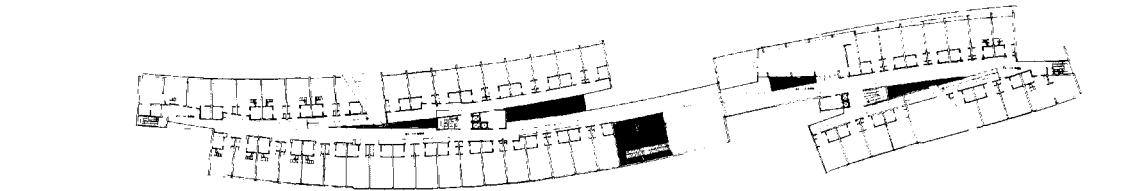
NORTH ELEVATION



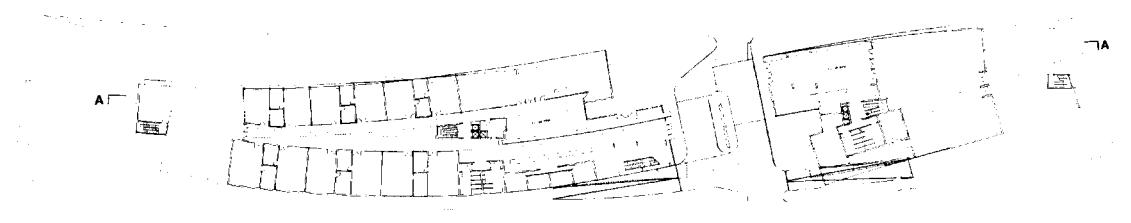
LONGITUDINAL SECTION A-A



ROOF PLAN



SECOND FLOOR PLAN



GROUND FLOOR PLAN

floor plans, section, etc. It's really followed through in a very deliberate, complete way.

**Solomon:** One of the deadly things about hotel rooms is that, as you move along the corridor, nothing in your experience ever allows you to mark the passage, but I suspect that here as you go up, pieces fall away and the view changes.

**Koetter:** It is important, as you say, if one can take something that is by its nature a kind of simple, ordinary situation—that many architects know must be maintained because it is what it is—and be able to breathe new

life into it in such a way that it also adds up in other ways. It is not a manipulation of the situation simply for its own sake, it reverberates beyond the self, and I think that is one of the most enchanting things about it.

**Rose:** It's the only landscape we've seen that really is working within a convention, which in this case is the agricultural history of this place and in the way plots of land were presumably delineated geometrically. The new geometry of the landscape seems to be a result of combining the traditional land divisions with the geometry of the new

building. The new landscape seems familiar and fresh and at the same time quite beautiful.

# Kashii District Housing

MACK Architects

**Project:** Kashii District Housing, Fukuoka, Japan.

**Site:** Corner lot at the intersection of a commercial and a residential street in a newly developed mixed-use block north of the industrial district of Fukuoka. The project is one of six housing projects on the site, each designed by a well-known architect (P/A, Oct. 1988, p. 35). **Program:** 4200 sq m building containing 29 units of housing (4 rooftop units, 14 duplexes, and 11 flats) and ground-floor commercial space; underground parking.

**Solution:** In an environment where urban planning is virtually non-existent, the architects have devised a carefully wrought response to the site's immediate context. The building is articulated as two blocks designed to match the character of their respective streets. The L-shaped red building wraps around an urban plaza created at the corner and contains traditional urban flats. The larger building, scaled to the commercial street, contains a grid of duplexes of variable plan "like drawers in a cabinet." Atop this grid are four rooftop units built around small courtyards. Living areas in both parts of the building face the street, while bedrooms and baths face a private garden in back.

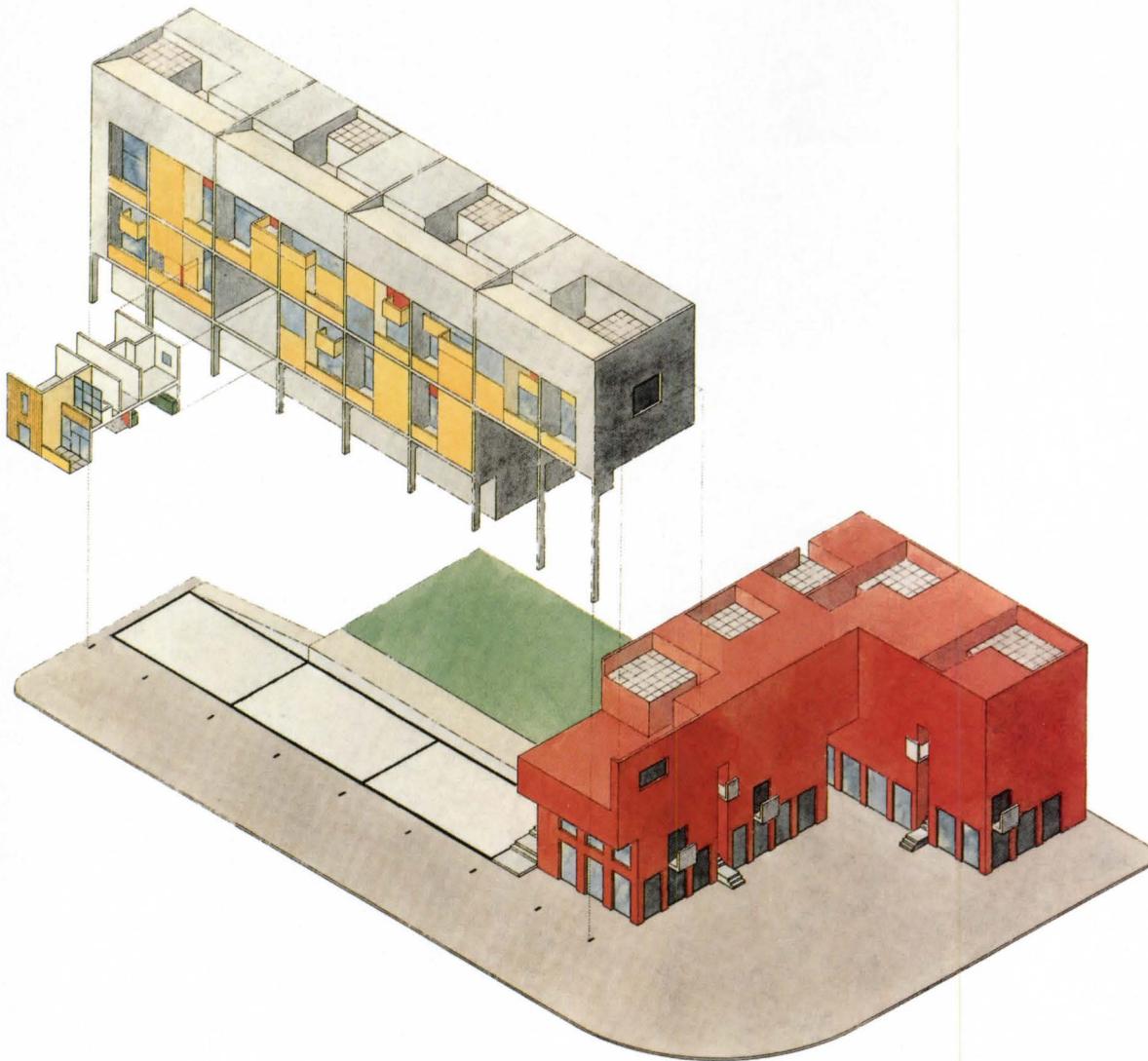
**Architects:** MACK Architects, San Francisco (Mark Mack, principal; Eric Carlson, Mark Jensen, project architects; Choong Wooi-Cheng, Christine Macy, Charles Ehrlich, Kelly Ishida, Elizabeth Martin, Michael Tavel, Michael Elsner, project team).

**Client:** Fukuoka Jisho Co., Ltd., Fukuoka, Japan.

**Consultants:** Arata Isozaki & Associates, planning; Masumi Yanase, coordinating architect; Peter Walker Martha Schwartz, landscape; Ando Construction Co., Ltd., engineers and general contractors.

**Modelmakers:** Janet Cross, Nina Smith.

**Model photographer:** Mark Lohman.



EXPLODED AXONOMETRIC

## Jury Comments

**Jahn:** It takes a building type which is kind of mundane and, through the flexibility of the units within a common framework, creates individual and desirable living conditions. It isn't just about the building form, but also how it responds to particular functions with this superframe with the drawer-like apartments put in it. And it shows a certain boldness in terms of use of color. I think it has some nice moves on the ground—the incorporation of retail. **Rose:** It's another take on the notion that you can build your own house on a street that's effectively in the sky.

**Scogin:** I wasn't very convinced on this one, but the more I look at it, I believe you're right. There's a lot of attention to the units themselves.

**Solomon:** The Citrohan-type unit here is quite appealing, but the circulation, really, it's just a rehashed Corbusian, 1960s housing block.

**Jahn:** Some of those things done in the 1960s are better than what was done in the last five years.

**Koetter:** If it's a good building type and it works, why not endorse it?

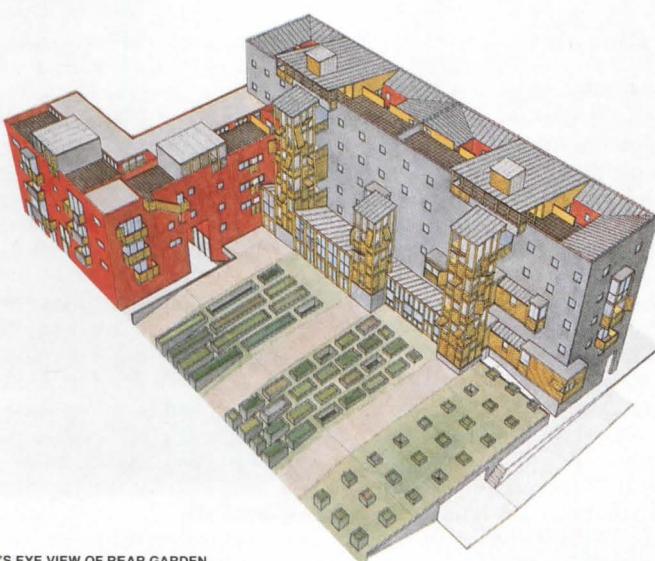
**Fain:** But has it proved to be such a good building type, either urbanistically or socially, as housing, worldwide, in the last 25 years? It's a little hard to under-



VIEW FROM SOUTH



OBlique GARDEN ELEVATION



BIRD'S EYE VIEW OF REAR GARDEN

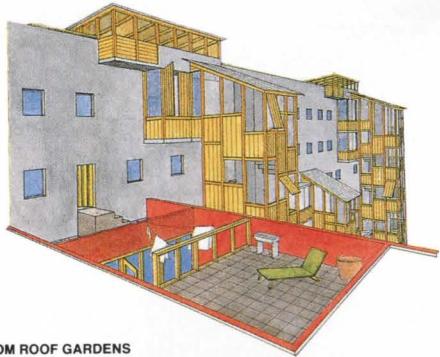
stand from this, but it certainly looks like it further fractures an already fractured place.

**Rose:** It confronts an issue that I think is a difficult one, less dealt with in North America, and that is the distinction between a house that's on the ground and a unit somewhere lost up in a building. There is some attempt to add some of the qualities of your own house in your own place—within the framework of a mul-

tistory building—that I admire and think has the potential to provide some benefit to the people who live there.

**Solomon:** But it seems to be so much more about the tectonics of putting pieces together than either about habitation or urbanism. That seems retro.

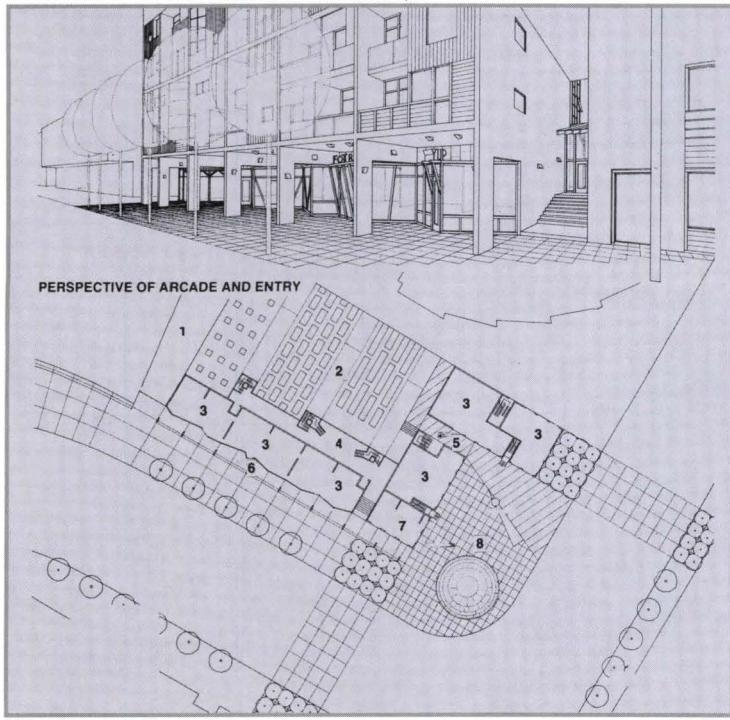
**Kantrowitz:** I don't know much about Japanese culture; it looks like a very interesting building but a terrible place to live.



VIEW FROM ROOF GARDENS



LOBBY

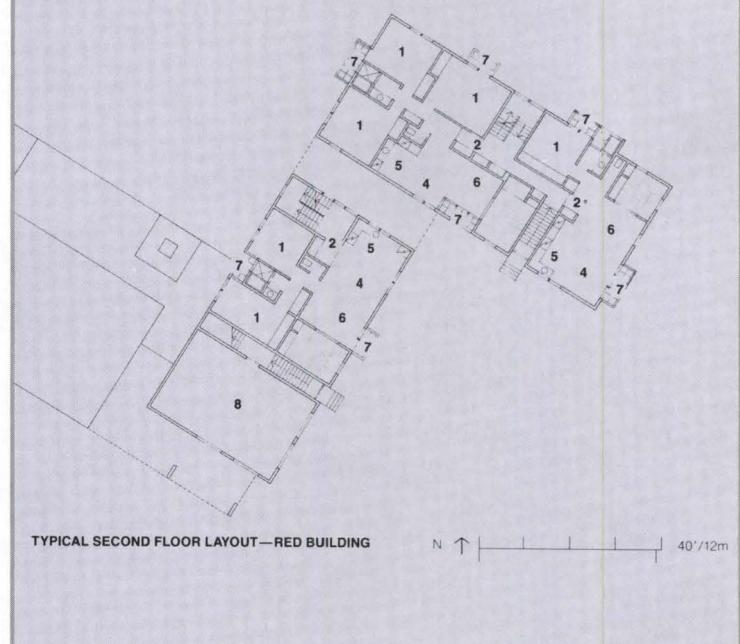
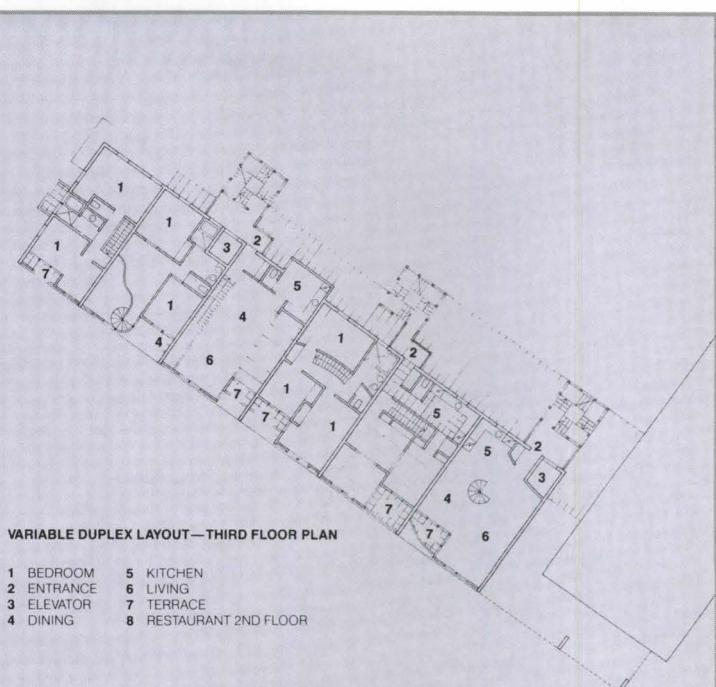


PERSPECTIVE OF ARCADE AND ENTRY

SITE PLAN/FIRST FLOOR PLAN

- |                   |              |
|-------------------|--------------|
| 1 DRIVE TO GARAGE | 5 PASSAGE    |
| 2 GARDEN          | 6 ARCADE     |
| 3 SHOP            | 7 RESTAURANT |
| 4 LOBBY           | 8 PLAZA      |

N ↑ 40'/12m



# Canal + Headquarters

**Richard Meier & Partners**

**Project:** Canal + Headquarters, Paris.

**Site:** A slightly wedge-shaped urban parcel on the left bank of the Seine River, west of the monumental center of Paris.

**Program:** Housing both the headquarters administrative offices of an innovative television station and its audio-visual production facilities, the facilities and grounds were designed to respond to a slightly wedge-shaped site and the location on the river. The structures had to accommodate studios with a large volume, as well as ample dressing, office, storage, and other support spaces.

**Solution:** Administrative office areas are housed in a long, narrow, eight-story element along the Seine. Its north corner prow is a curved response to the river and houses the main reception area, entered from the large lobby that connects it to the studio wing. Three large TV studios generate the basic shape and mass of this other main element, and they are partially set low into the site to allow their surrounding support spaces to comply with the area zoning envelope.

**Architects:** Richard Meier & Partners, New York and Los Angeles (Richard Meier and Thomas Phifer, design team; Bernhard Karpf, David Shultz, Grace Kobayashi, Hans Put, Kimberly Ackert, Laurence Allegret, Michael Duncan, Marianne Dutli, Mark Goulthorpe, Raphael Justewicz, Renny Logan, Jonathan Marvel, Madeleine Sanchez, Erin Shih, William Talley, and Anita Vazeux, collaborators).

**Client:** Canal +.

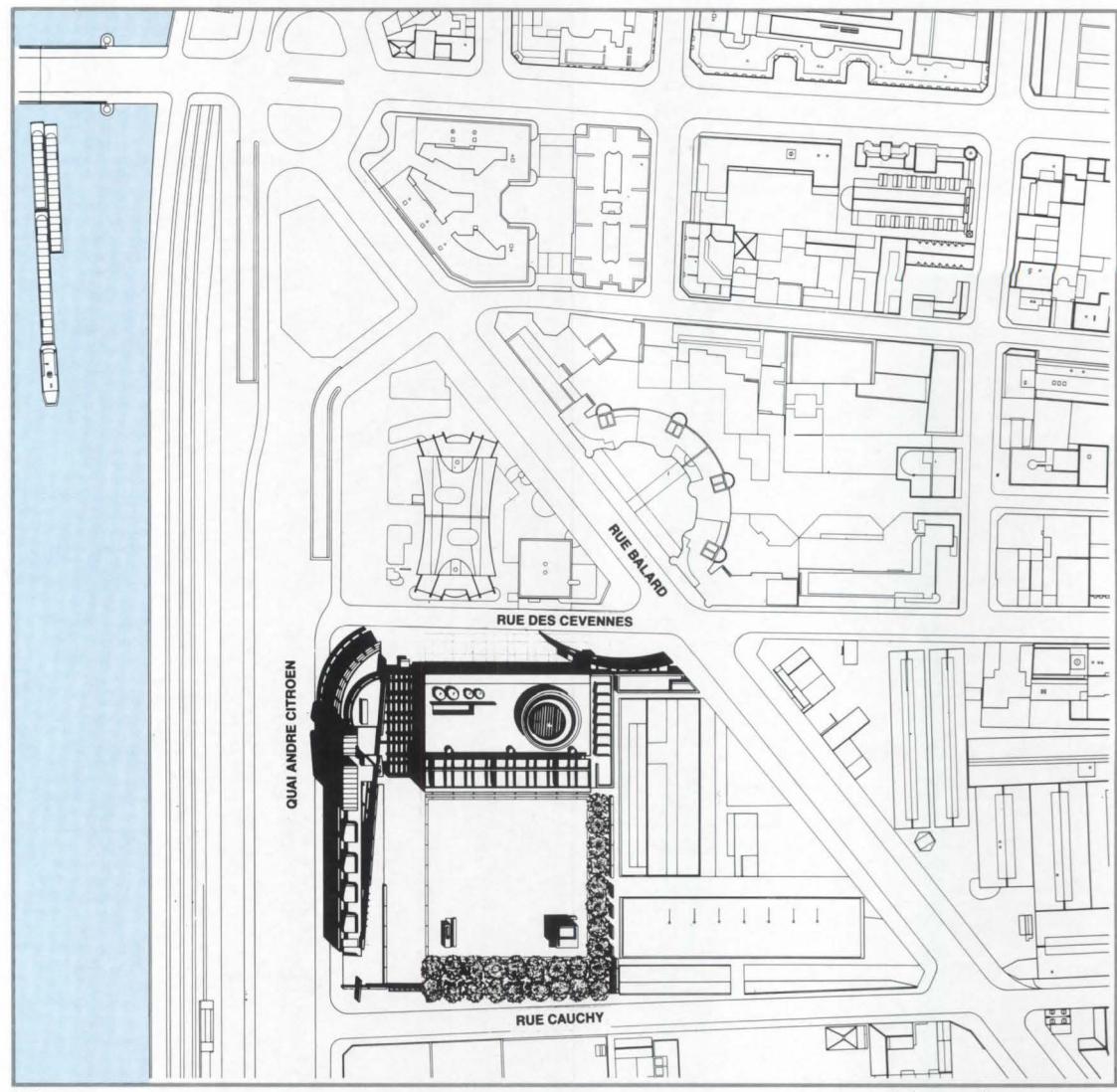
**Modelmaker:** Scale Images.

**Model photographer:** Ezra Stoller © Esto.

**Owner's Representative:** COGEDIM Amanagement.

**Construction Manager:** COTEBA.

**Bureau de Contrôle:** SOCOTEC.



## Jury Comments

**Rose:** It is a thin, delicate, but very powerful piece on the Seine. It is not one of the *Grands Projets*, but I view it as in the spirit of that series of buildings by important architects from various places, and in terms of siting and its posture; that's the context it seems to be settling into.

**Solomon:** It is interesting how our response and affection for it has grown over time. Each time we've gone back to it, we've seen more in it.

**Koetter:** It's a vocabulary that's still alive.

**Scogin:** It's still alive, but here it is taken to another level; it has evolved and has developed, and

what I enjoy tremendously about this is its maturity and the discipline, but also the fact that the vocabulary is applied to a larger building type within an urban context, done in a very sensitive way. There are lots of things you could have done with that piece of property, and I enjoy the size of the building and the size of the land that's left.

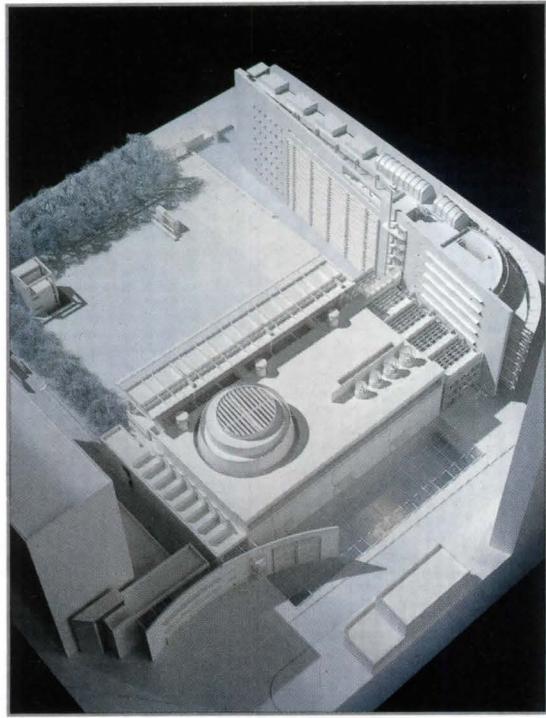
**Rose:** It's very skilled. Though the building is down the river and away from the Eiffel Tower and so forth, the question I would ask is how the building participates in the river wall that is the reality of this part of Paris. Is that important, or is this in that part of the river where the continuity of the city is frazzled

and broken down to where the continuity of the river frontage is no longer an issue?

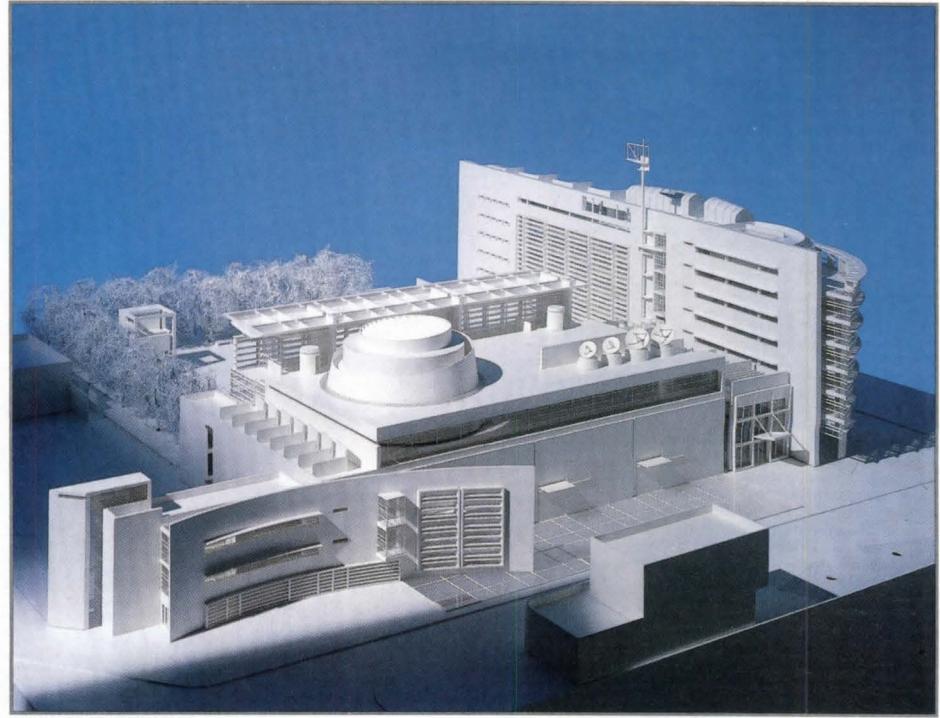
**Koetter:** It's okay to build that building there, absolutely okay.

**Solomon:** It takes a very complex program and a very difficult site, and handles them with real authority.

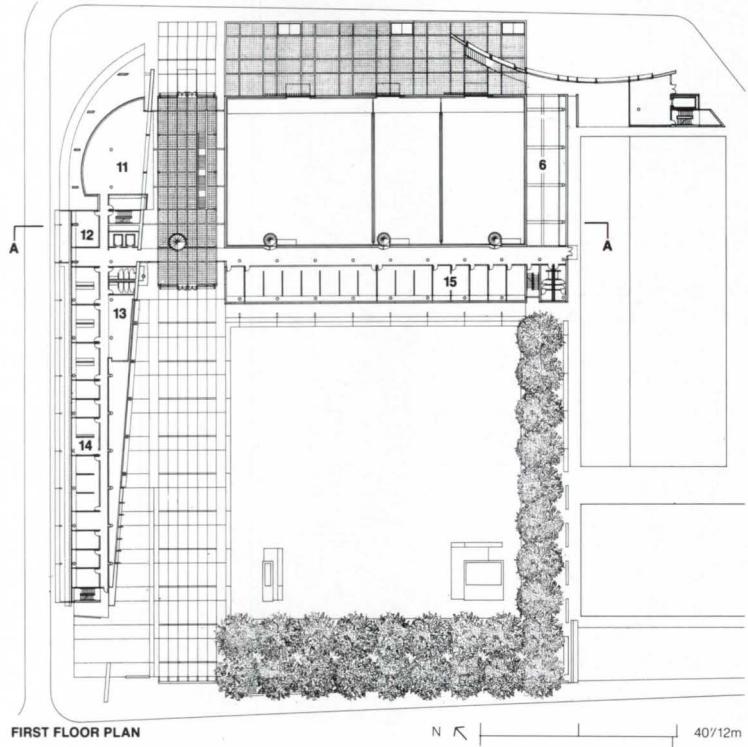
**Rose:** It's a very well thought out, very well organized scheme. It's well composed, and it has a nice scale from the very big moves to the very small.



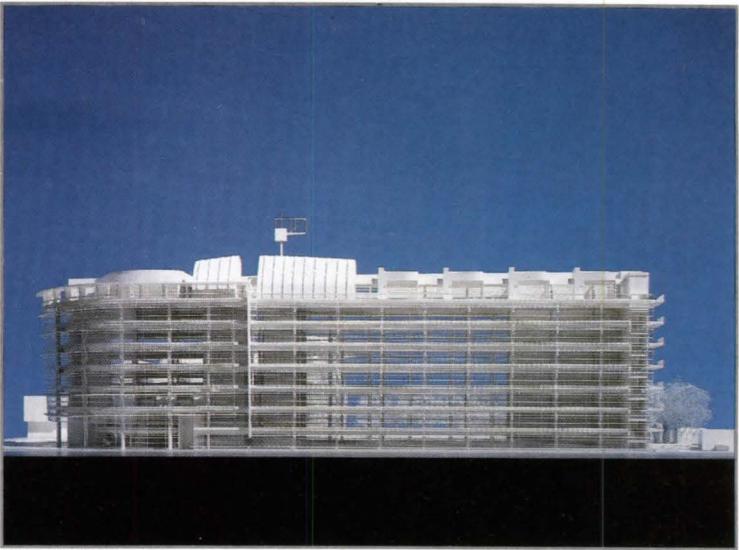
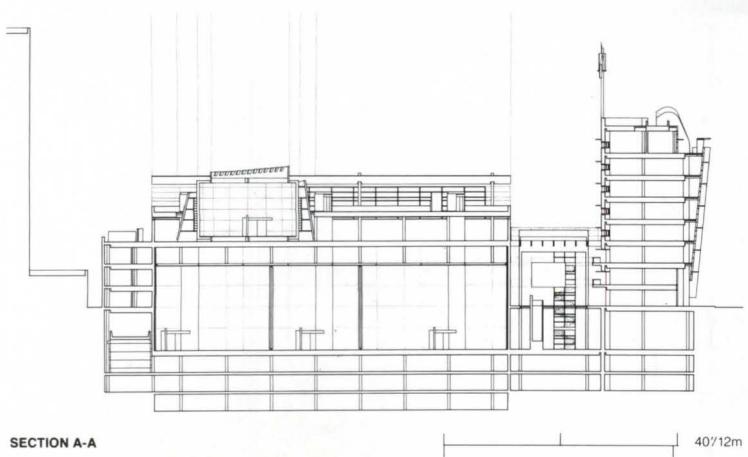
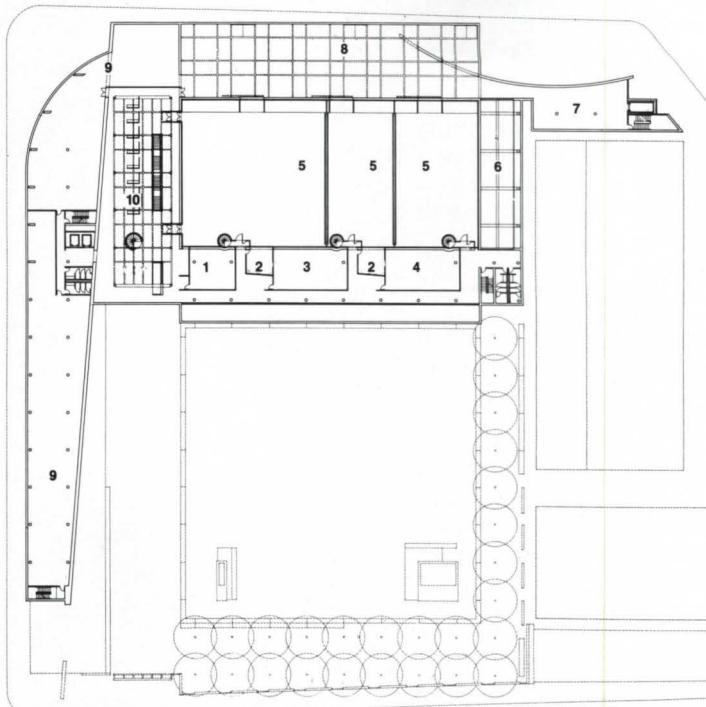
MODEL, AERIAL VIEW



MODEL, NORTHEAST FACE



- |                                  |                              |                      |
|----------------------------------|------------------------------|----------------------|
| 1 DRESSING                       | 6 PARKING RAMP               | 11 RECEPTION         |
| 2 CAMERA CONTROL                 | 7 SERVICE                    | 12 CONTROL ROOM      |
| 3 MAKEUP COSTUMES/STAGE MANAGER  | 8 SET STORAGE                | 13 LOUNGE            |
| 4 POST-PRODUCTION/MAIN TECHNICAL | 9 STORAGE                    | 14 SUPPORT FUNCTIONS |
| 5 STUDIOS                        | 10 RECEPTION/VIDEO TECHNICAL | 15 SPORTS OFFICES    |



# Higashi Azabu Tower

**Thom Mayne**  
**Michael Rotondi**  
**Morphosis**  
**E.P.I.**

**Project:** Higashi Azabu Tower, Tokyo.

**Site:** Thin corner plot (15' x 90') in the Higashi Azabu sub-district of Tokyo.

**Program:** Eight-story urban building to comprise six floors of office space plus an office penthouse, a two-level-high gallery, and a restaurant below grade.

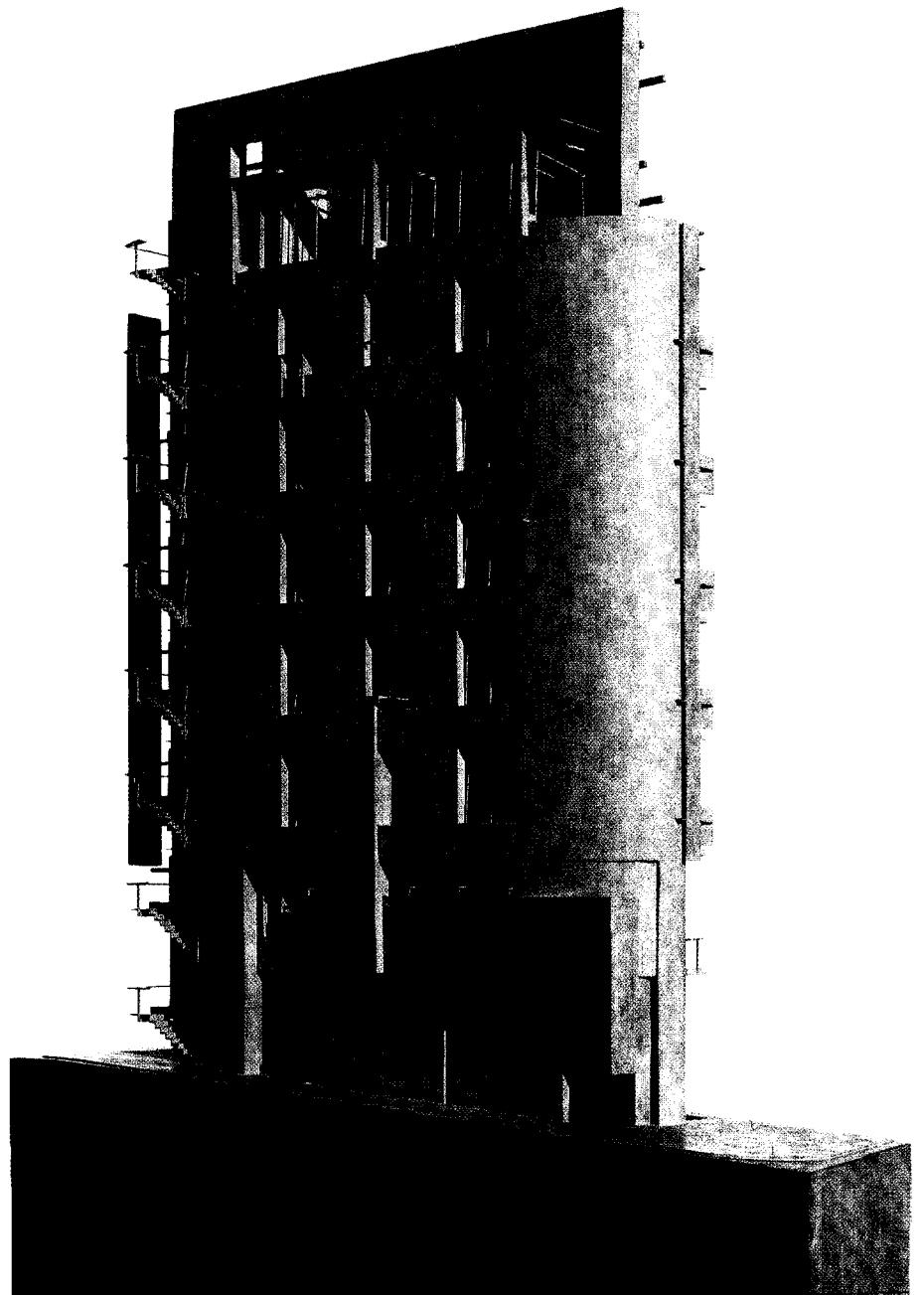
**Solution:** Entered from street level, the stairs to the subterranean restaurant are located at the interior property line; the facility is visible from the two major streets bounding the site. The skylighted two-story gallery space begins at street level, and there is a mezzanine above for ancillary gallery functions.

Above the six typical office floors is a glass penthouse office. The formal "language" of the building employs a splintering strategy, producing shard-like aspects in the design that emphasize the slenderness of the structure. This direction also results in a perception of ambiguous endings or boundaries, and forms the basis of the functional organization. In cross section, entry and vertical movement are organized around a shear plane, which also reiterates the intended layerings.

**Architects:** Morphosis, Santa Monica, Calif. Associate architects: E.P.I., Tokyo (Thom Mayne, Michael Rotondi, Morphosis principals; Maya Shimoguchi, Morphosis project architect; Takeo Ogawa, E.P.I. partner in charge; Yoshihazu Togami, E.P.I. project architect. Felix Ang, Kiyokazu Arai, Erwin Bot, Monique Van Doorn, John Enright, Michael Lee, Ursula Schumacher, and Christopher Wahl, Morphosis project team).

**Client:** Nippon Television City Corporation (Fukusaburo Maeda, president).

**Consultants:** Ove Arup and Partners (Peter Budd, principal, Morgan Sheehy, Alan Locke, and Jacob Chan), structural, mechanical, and electrical; Toyohiko Yamabe,



MODEL, NORTHWEST VIEW

structural, Japan; Alpha Engineering Company (Masanobu Kondo), mechanical, Japan; Takenaka Doboku (Hiroshi Someno), civil, Japan.

**Model photographer:** Tom Bonner.

## Jury Comments

**Jahn:** It's essentially a wall on the side where it faces the existing block, but we don't know how high those buildings are.

**Rose:** It doesn't show the height; it shows the placement. But I like the sculptural quality in it that came out of the elements that were required anyway.

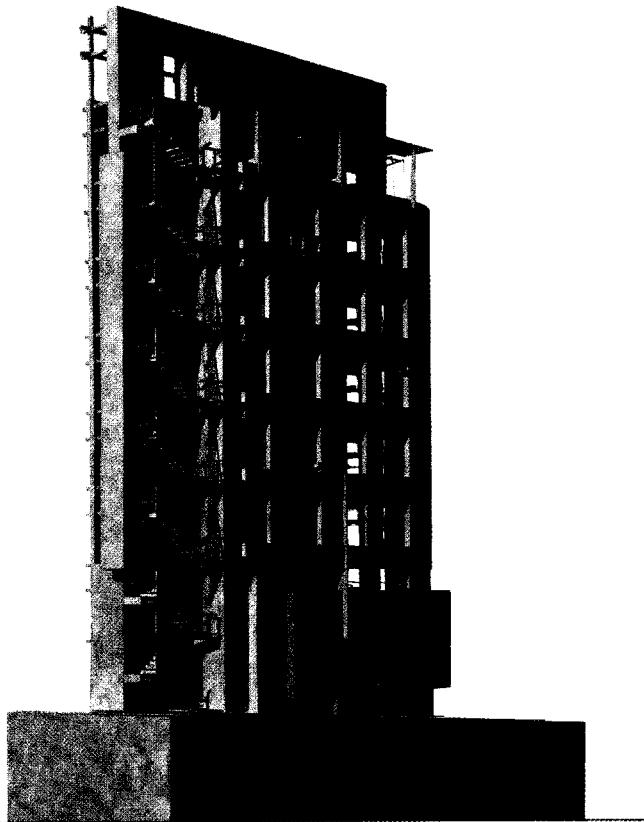
**Solomon:** I could see it marking the end of a low block or ending

a high block. I like it a lot as an object. But is what we are responding to a beautiful model of a disembodied fragment, or is it that it has inherently interesting proportions because of its constraints, and what the building type is?

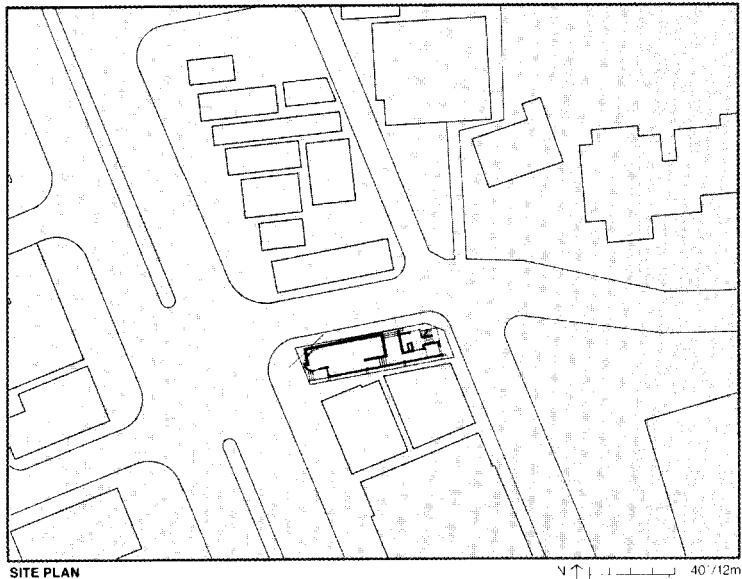
**Koetter:** What I like about it, automatically, is the fact that it takes the highly constricted situation that it is in, and it intensifies the characteristics of those restrictions. I don't know if there are hundreds of those buildings, but I find this one extremely appealing; it does what it does in a way which is elemental, showing you the windows and the stair. It is very nice, and very strong.

**Scogin:** That is very well put; I think that is exactly what it does.

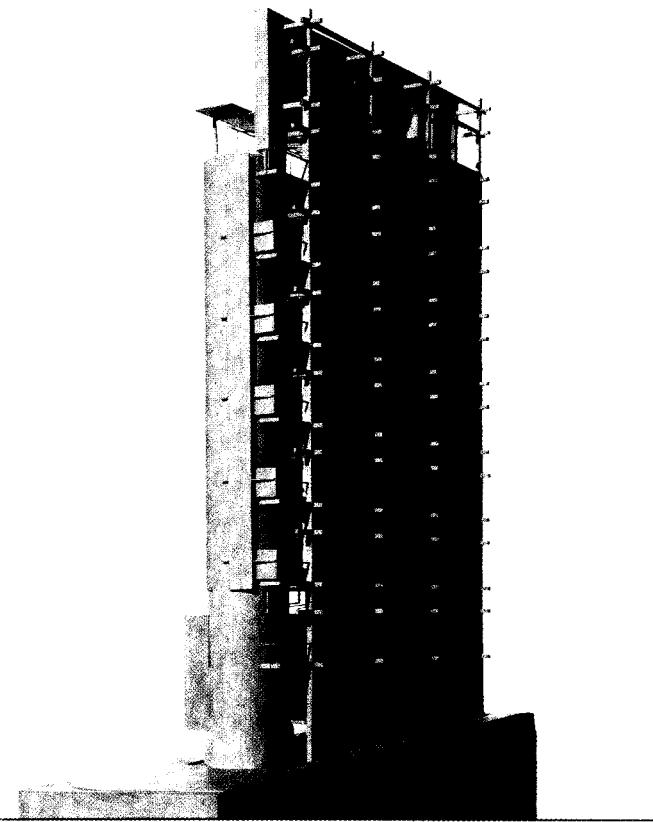
**Jahn:** This is the most horrible and ordinary building type that they build there, because the land is so incredibly valuable. The remarkable thing is that someone would go to the trouble to hire a good architect to do this, and that the architect, in turn, could come up with something that is so far above the norm.



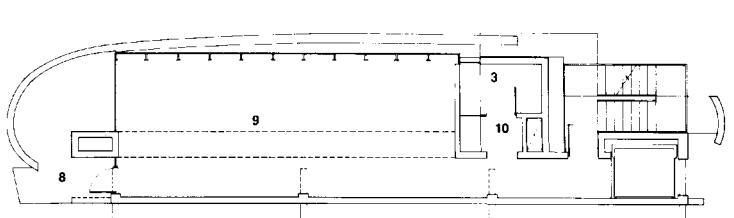
MODEL, NORTHEAST VIEW



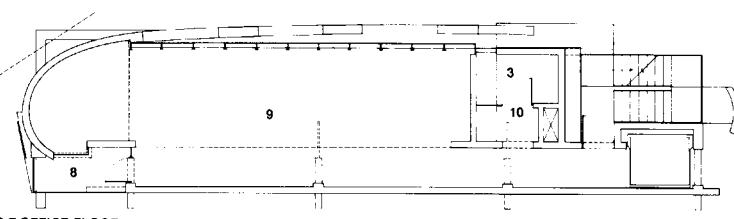
SITE PLAN



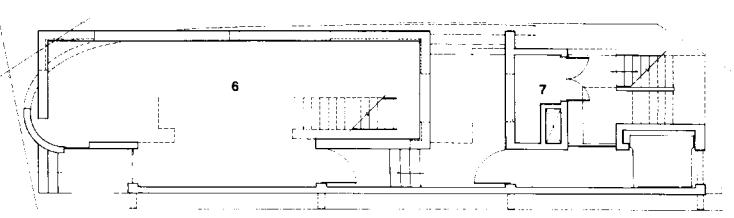
MODEL, SOUTHWEST VIEW



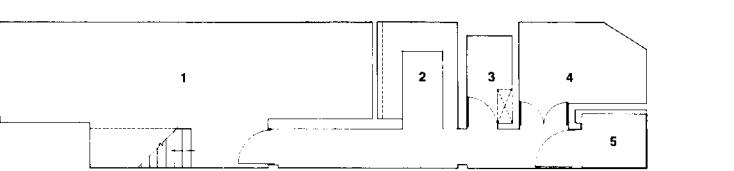
OFFICE PENTHOUSE FLOOR



3-7 OFFICE FLOOR



1 GALLERY FLOOR



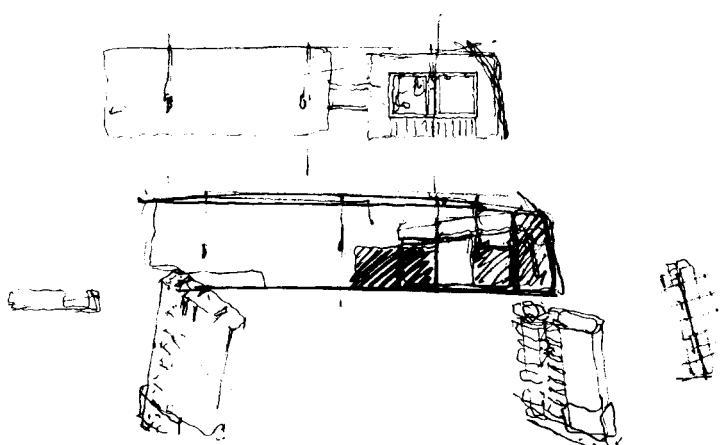
BASEMENT (RESTAURANT) FLOOR

1 RESTAURANT/BAR  
2 KITCHEN  
3 BATHROOM  
4 WATERTANK

5 ELEVATOR PIT  
6 GALLERY  
7 TRASH  
8 BALCONY

9 OFFICE  
10 KITCHENETTE

CONCEPTUAL SKETCHES



# American Heritage Center and Art Museum

Antoine Predock Architect

**Project:** American Heritage Center and Art Museum, University of Wyoming, Laramie.

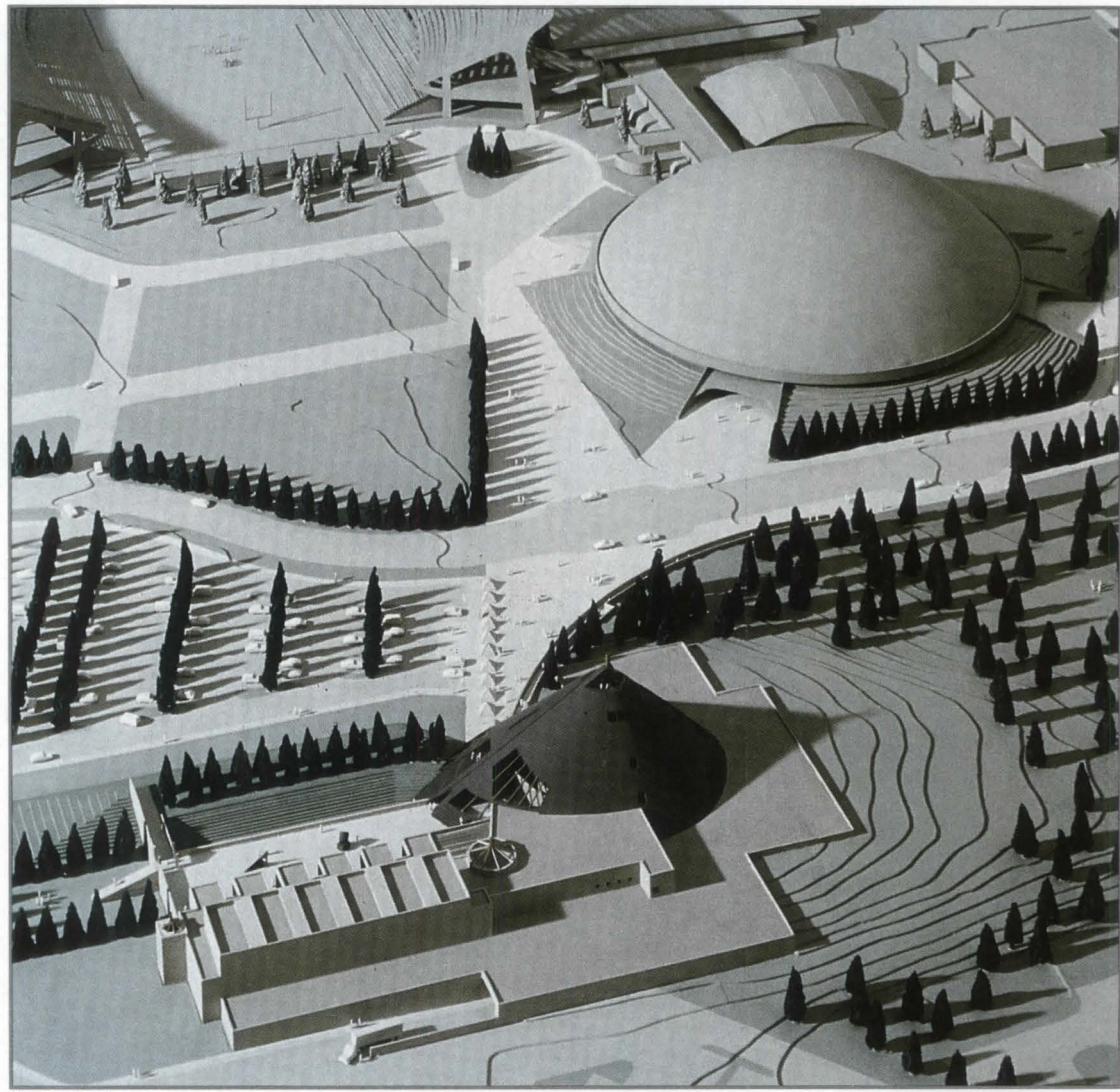
**Site:** A 26-acre lot on the eastern quadrant of the University of Wyoming campus, adjacent to a sports stadium and special events center, with views to distant mountains. The path of the sun follows the axis of the site, which aligns with the gridiron of the campus and town.

**Program:** Two public facilities comprising 136,755 sq ft to document and exhibit the region's culture. The American Heritage Center's rooms accommodate visitor research, dedicated display rooms, and manuscript archives; the Museum processes, stores, and exhibits works of art. **Solution:** An archival mountain and a clustered village of galleries are set on the campus's east-west axis. Like the adjacent stadium and campus center, this cultural center is an object-building, but it is horizontally integrated to the campus plan and the valley landscape. A new plaza links the Heritage Center with the neighboring arenas for sports and entertainment. Alternatively, one can approach from the east to the Center's atrium, which is surmounted by a rooftop observatory, accessible from an outdoor stairway. The large massing and austere elevations evoke a primeval landscape and the grand scale of Wyoming's natural features.

**Architects:** Antoine Predock Architect, Albuquerque, New Mexico (Antoine Predock, principal; Ronald Jacob, project manager; Geoffrey Beebe, John Fleming).

**Client:** University of Wyoming, Laramie.

**Model photographer:** Robert Reck.



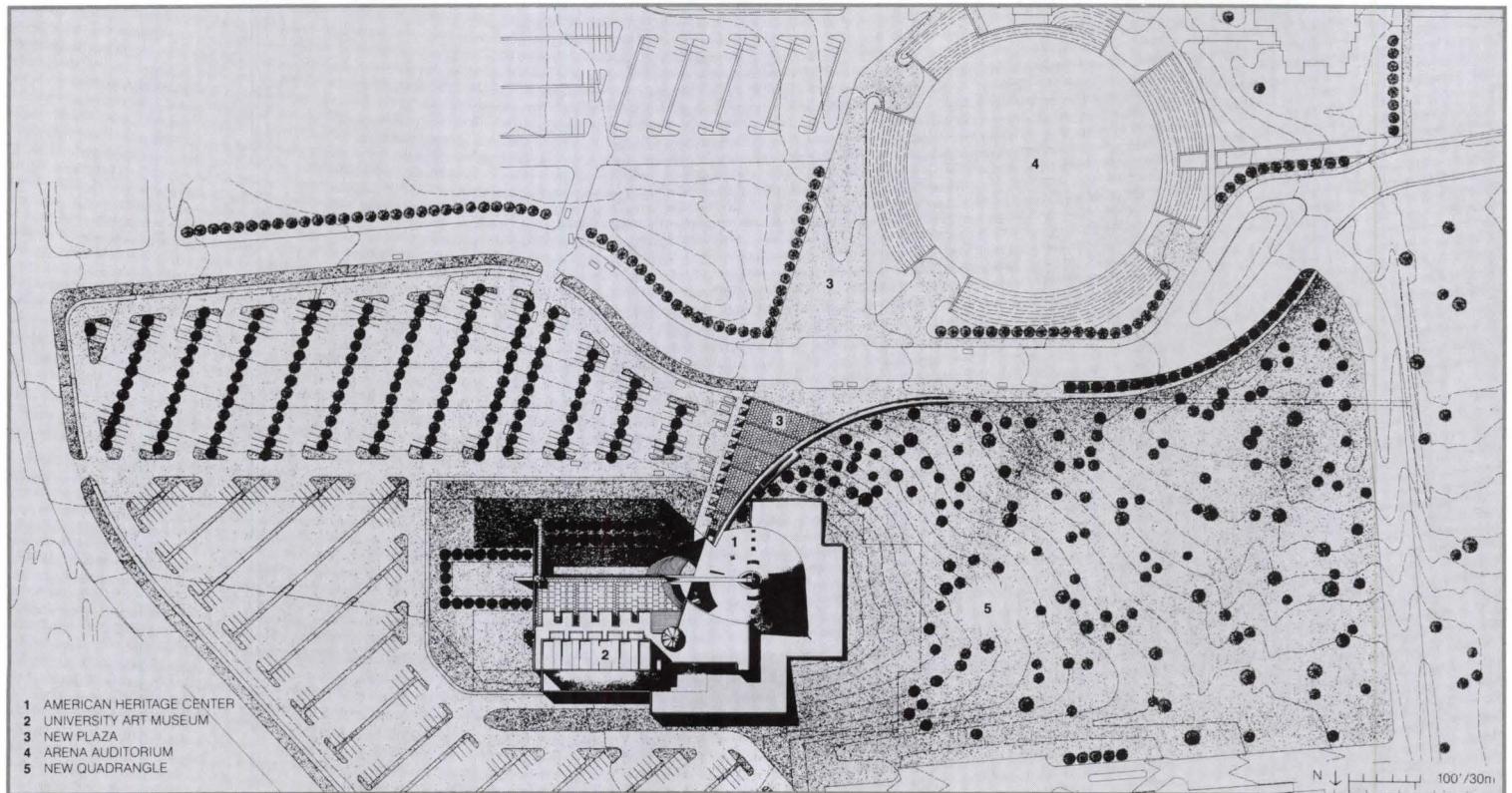
VIEW FROM NORTH

## Jury Comments

**Jahn:** This is such a strong form. It seems to have the image of death, of fire, a kind of primitive marker—the pyramid; in this case it's sort of a distorted column. That ritual stair is at once wonderful and in ways only a symbol. But it has power.

**Rose:** My first take on it was that it was otherworldly and lunar and, in fact, the more I look at its context—there are so many structures that have powerful centers and not very strong connections to each other—the more I'm persuaded that this one works here. I mean it is central, but it's also rooted. This axis somehow connects it back into

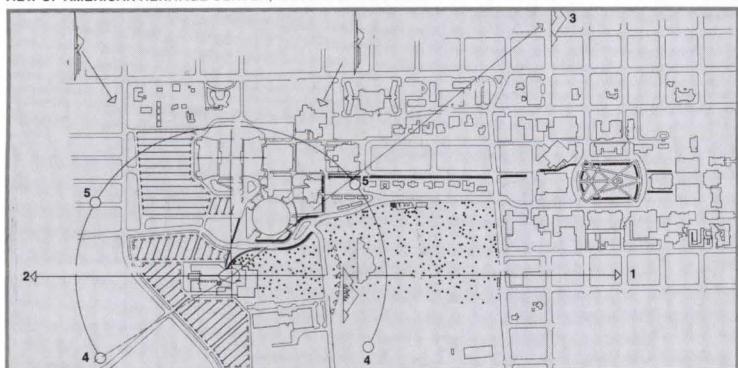
the campus. It marks a beautiful, celebratory procession culminating in the stair going up to the top of the chimney. The light inside the section would be very beautiful. It explains itself without contriving, without clumsy theoretical discourse. This building has the capability of direct, very strong communication. I think that ought to be enough.



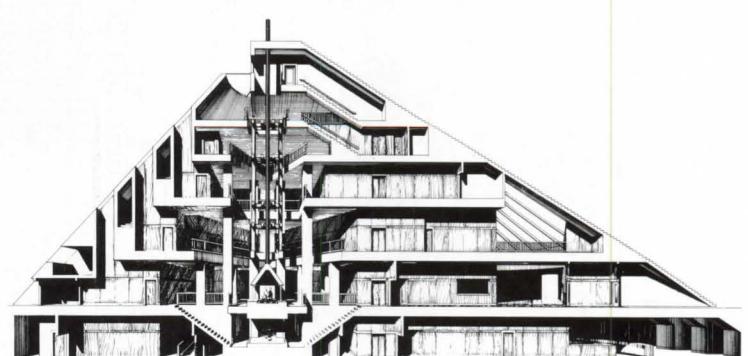
SITE PLAN



VIEW OF AMERICAN HERITAGE CENTER, WITH EXISTING STADIUM IN FOREGROUND

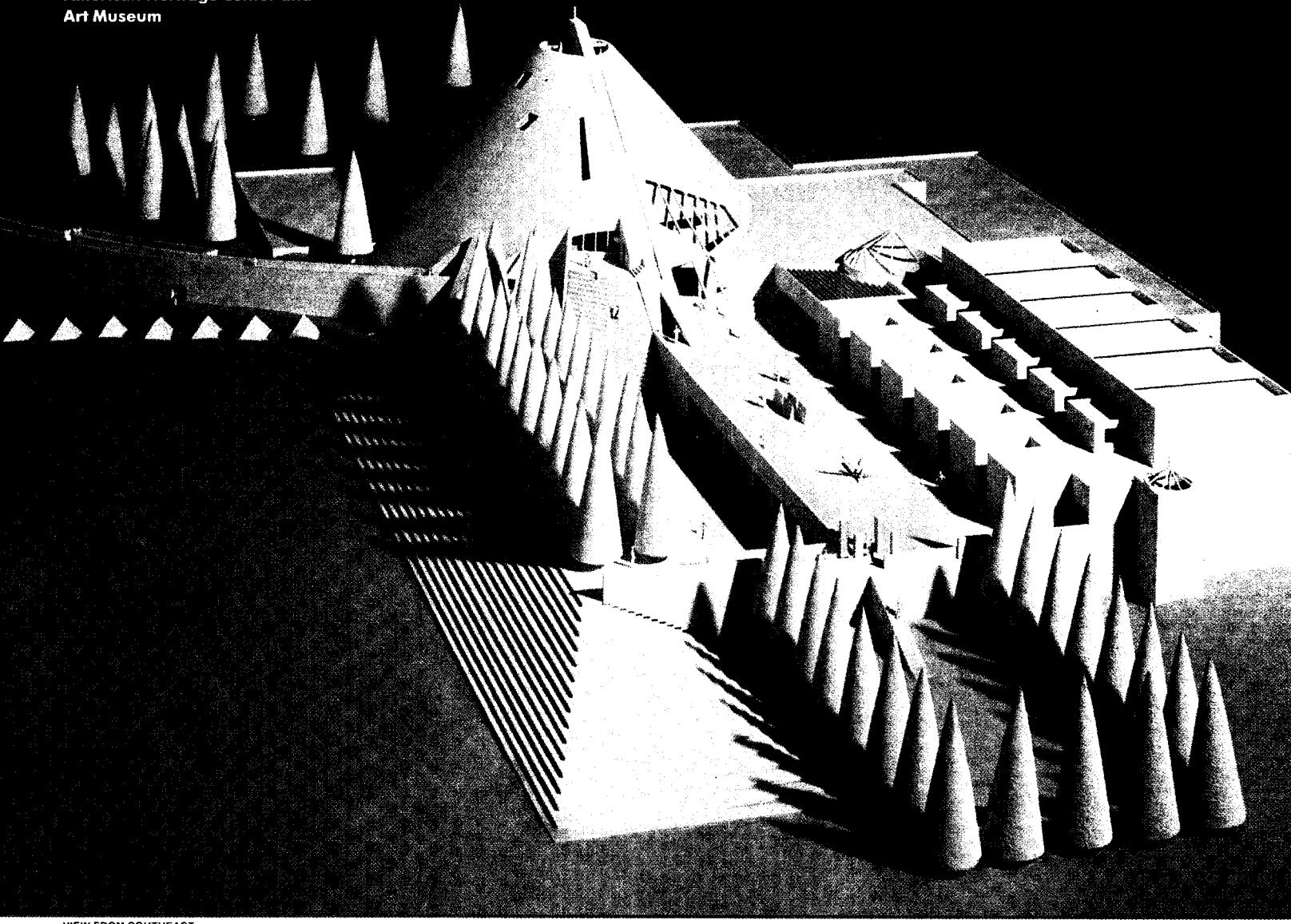


SITE DETERMINANTS    1 VIEW TO MOUNTAIN PEAK AND SUNSET    2 VIEW TO SUNRISE    3 VIEW TO MOUNTAINS    4 SUMMER SOLSTICE    5 WINTER SOLSTICE

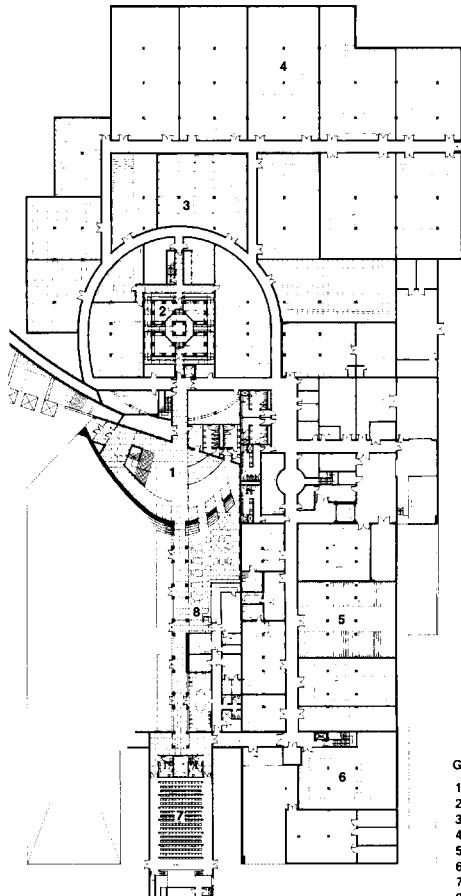
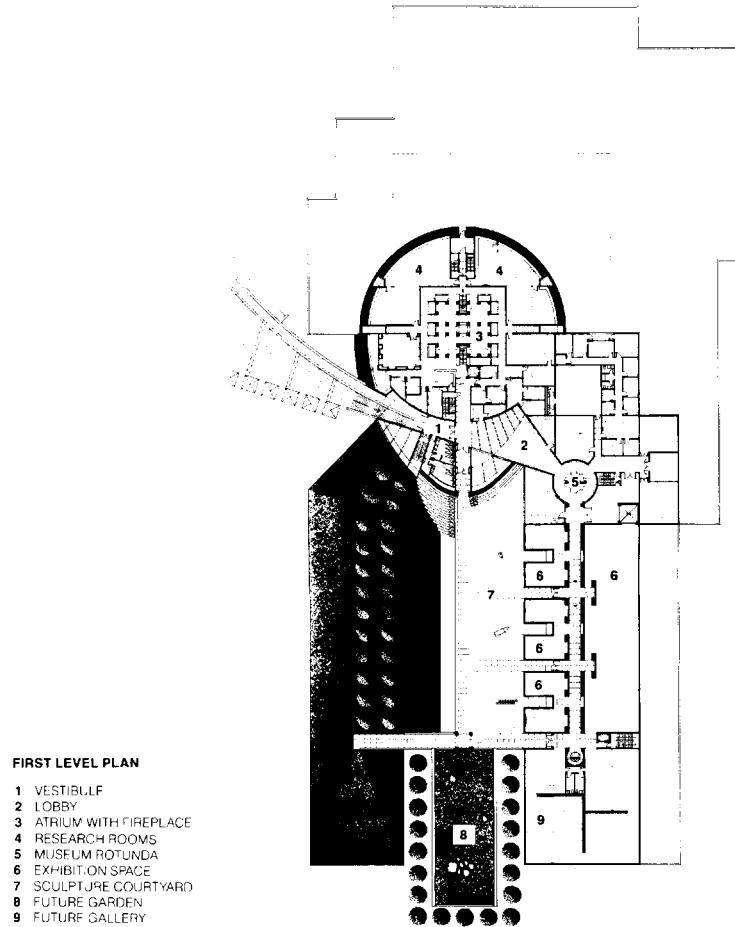


SECTION THROUGH AMERICAN HERITAGE CENTER

American Heritage Center and  
Art Museum



VIEW FROM SOUTHEAST



N → 100' / 30m

# Central Chiller Plant

**Holt Hinshaw Pfau Jones  
Architecture**

**Project:** Central Chiller Plant with Cogeneration and Facilities Management Complex, University of California, Los Angeles.

**Site:** An eight-acre corner lot on one of the main roads of the UCLA campus; surrounding buildings are unremarkable and disparate in scale.

**Program:** A \$100-million-central chiller/cogeneration plant and distribution system for the UCLA campus, and space for 100,000 square feet of workshops, offices, storage, and 150 vehicles, which currently occupy the site.

**Solution:** The plant accommodates its service functions within a structure of substantial presence appropriate for its prominent site. Constructed of off-the-shelf components, it is a "critical" introduction of the industrial building to the UCLA campus. The two façades of the plant indicate the layers of structure and machinery within. It celebrates the power of industry and augurs a rapprochement between the campus and the machine.

**Architects:** Holt Hinshaw Pfau Jones Architecture (Marc Hinshaw, Paul Holt, Wes Jones, Sara Jane Chun, Lourdes Garcia, Robert Yue, project team; Tim Contreras, Richard Curl, Tom Goffigon, Jean Jones, Jeff Logan, Karen Mar, Jim Park, Peter Pfau, Barret Schumacher, Andrew Wang, presentation team).

**Client:** Main-Kiewit, a Joint Venture. Roy E. Gaunt, vice president, Chas. T. Main.

**Owner:** University of California; Charles W. (Duke) Oakely, campus architect; Anne-Marie Spataru, project manager.

**Consultants:** Chas. T. Main, Inc., engineers: George Maki, project manager; Jean Bissier, project engineer.

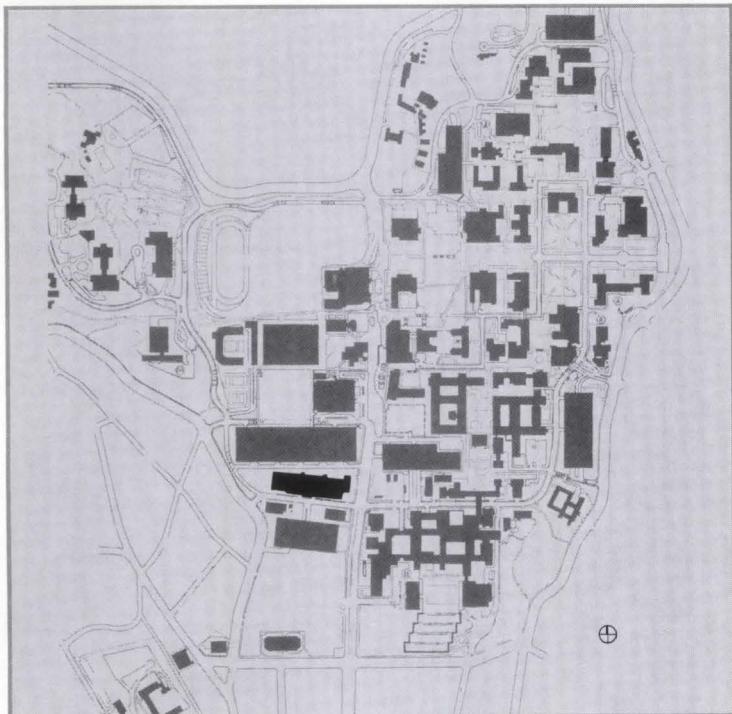
**Model photographer:** Tom Bonner.



## Central Chiller Plant

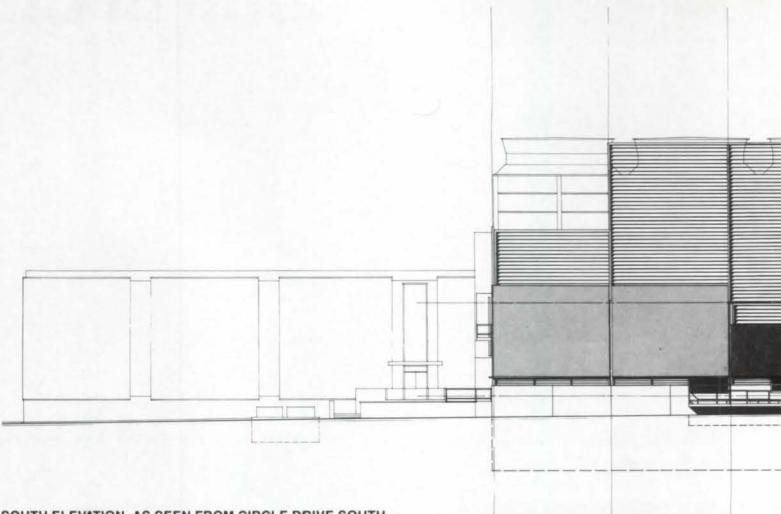


VIEW FROM SOUTHEAST

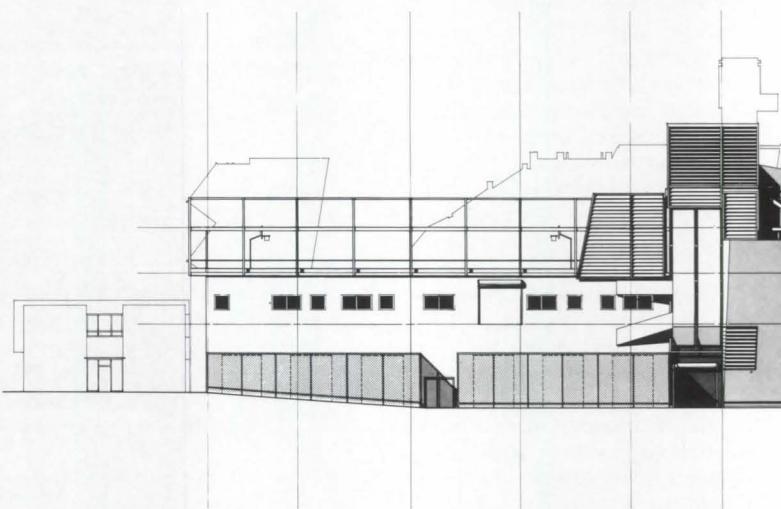


UCLA CAMPUS PLAN

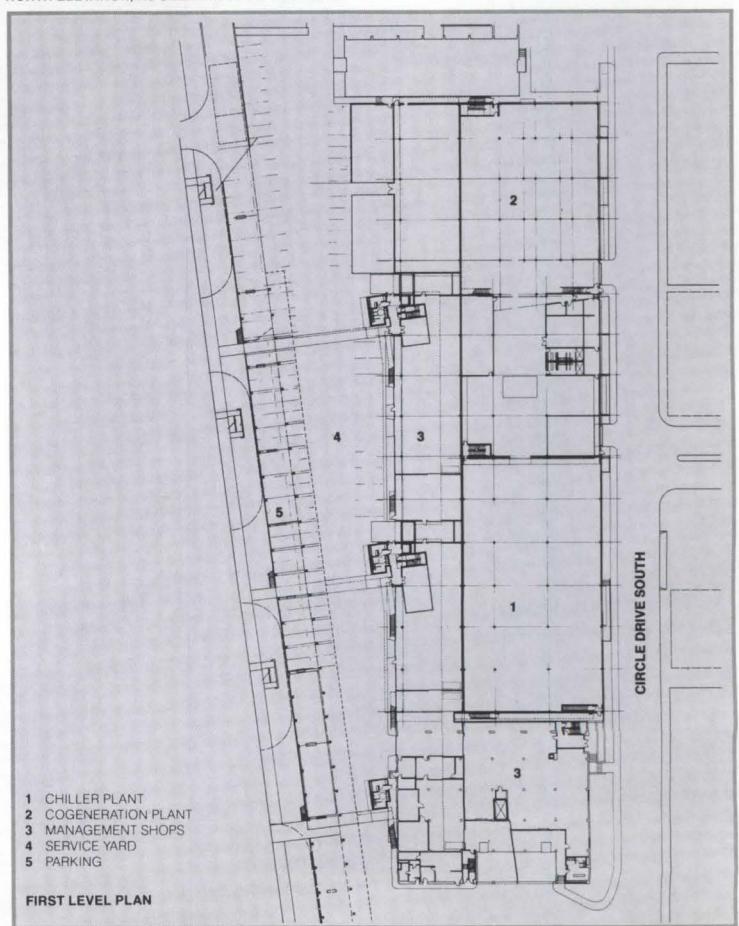
N ↑ 1000' / 300m



SOUTH ELEVATION, AS SEEN FROM CIRCLE DRIVE SOUTH



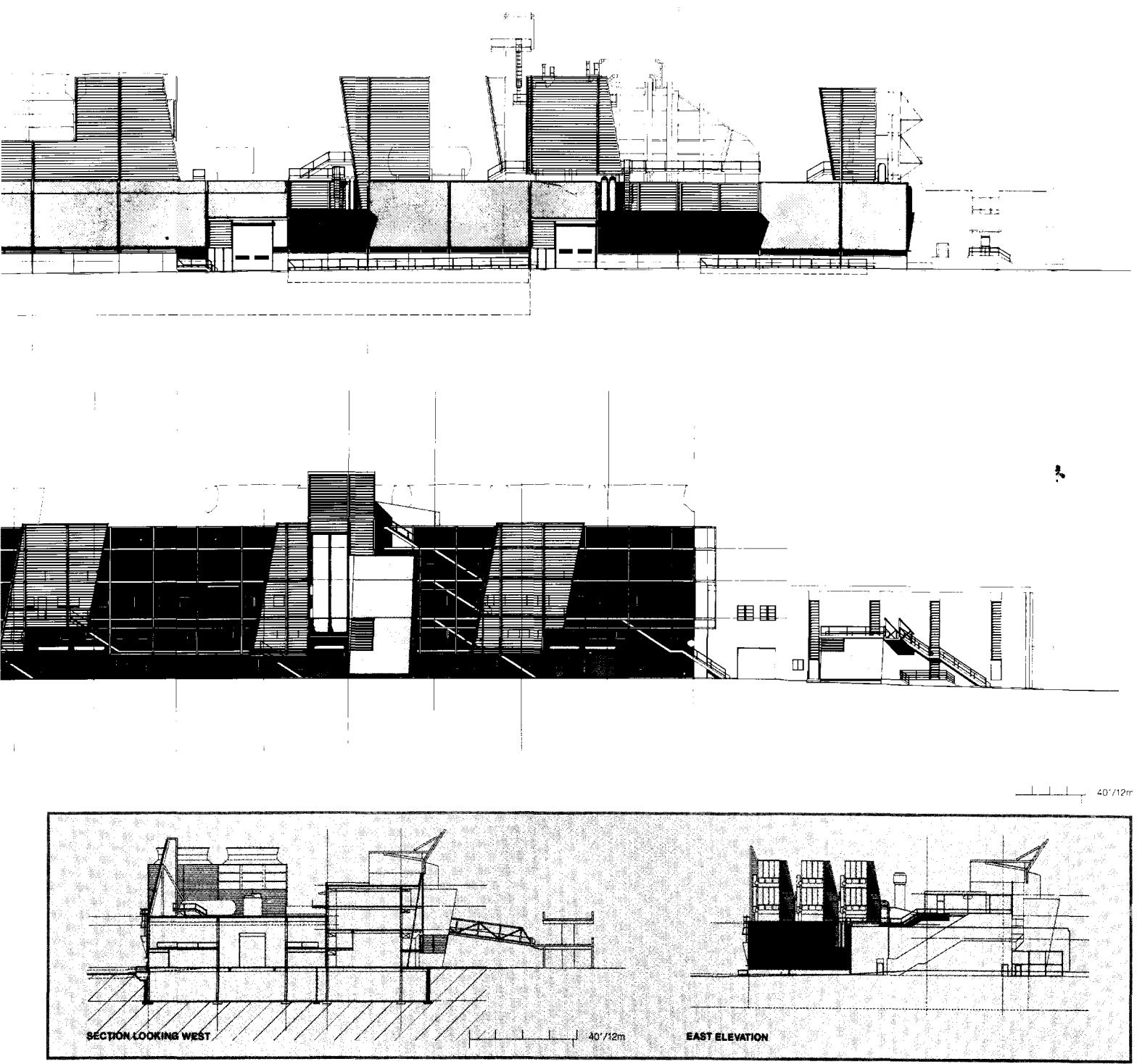
NORTH ELEVATION, AS SEEN FROM SERVICE YARD



FIRST LEVEL PLAN

- 1 CHILLER PLANT
- 2 COGENERATION PLANT
- 3 MANAGEMENT SHOPS
- 4 SERVICE YARD
- 5 PARKING

N ← 40' / 12m



## Jury Comments

**Scogin:** It is a presentation of a rather banal gear, the heart of what drives this whole campus, what makes it work. That's probably the key element of the whole thing. You put it on the front drive, if that is in fact what he has done. I think it is a very deliberate move.

**Solomon:** I think the environment for the people who work there is terrific. It looks like a very intelligently worked out little machine for them.

**Fain:** It seems like there is an awful lot of paraphernalia there, which is advertising itself as performance-oriented stuff. It has a function in the literal sense, but

it becomes in a way decorative constructionism.

**Rose:** I don't mind things that seem discretionary and arbitrary, but those screens, which are probably the major thing that the architects are doing, seem as if they could shift or not be there. They are tidying it up a bit, but they are not really tidying it up. I wish the building would declare itself one way or another really strongly.

**Scogin:** I have a problem with that, too. I'm not really sure if the architect is totally in control over it.

**Solomon:** I think he's in control exactly to the degree that the naval architect is in control of the shroud that goes around a

ship's smokestack.

**Scogin:** This is a very difficult building for me to engage or relate to, and that's why I'm attracted to it. I could perhaps learn something from it.

**Jahn:** That's what I like; it isn't trying to be nice. It is rough, and it's a little ugly, and it has edges; it is not a building you ought to like, and need not like.

**Rose:** I just think it's a decorative system which isn't very convincing, and other than that, I think the building shows an awful lot of skill. To me, there's an issue which has to do with tectonics and making things: At what point are those conventions positively distorted by going beyond themselves? This degenerates to

a decorative system, which is no longer connected. I don't think it challenges the imagination or asks questions.

# Embassy Suites Times Square

Fox & Fowle Architects

**Project:** Embassy Suites Times Square, New York.

**Site:** 21,730-square-foot lot just north of Times Square in Manhattan, at the corner of 47th Street and Seventh Avenue.

**Program:** A 460-room hotel built around a landmarked theater interior; six floors are wrapped with 10,000 square feet of illuminated signage in compliance with city mandates for the Times Square area.

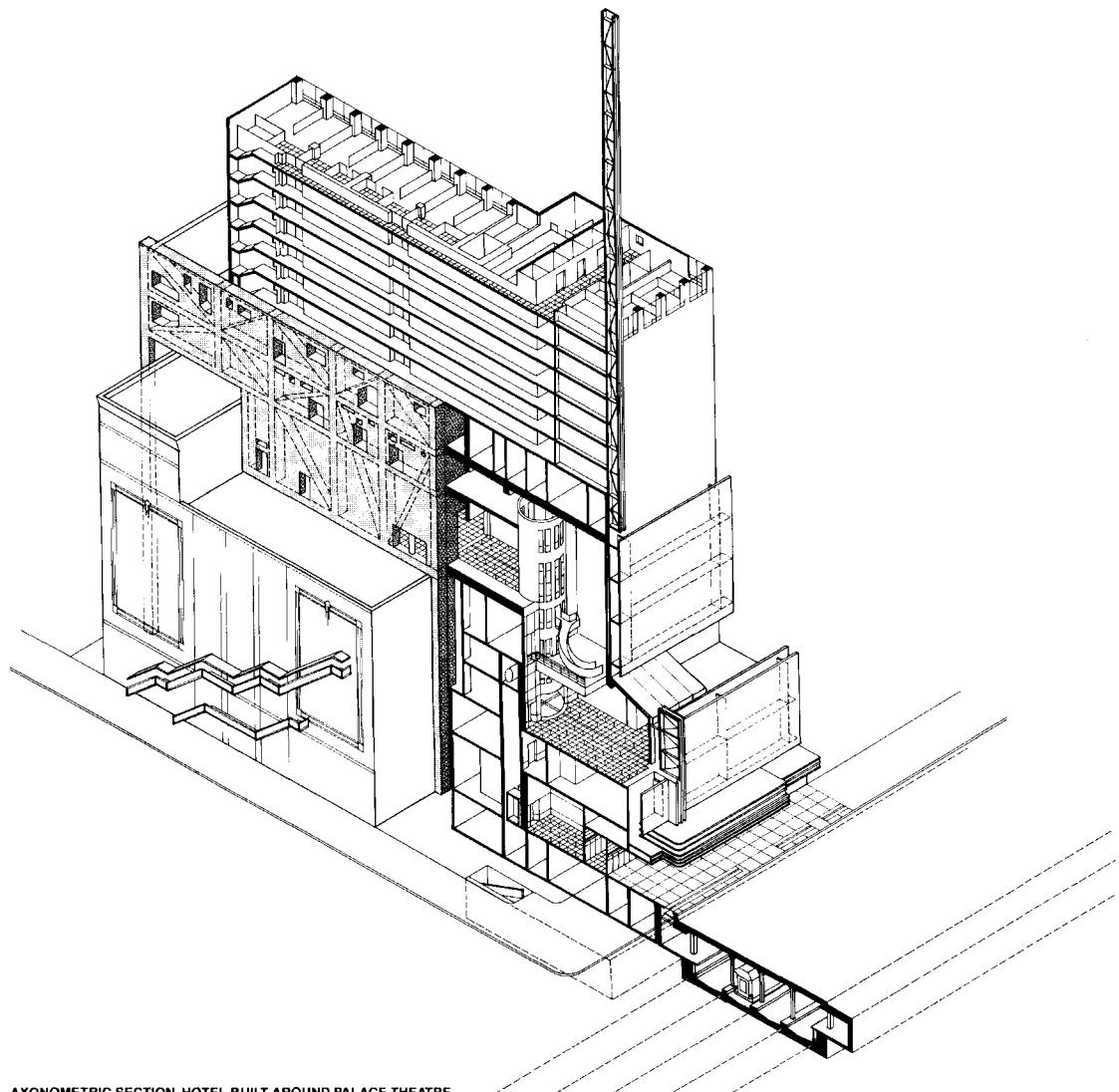
**Solution:** A 500-foot-high, 43-story tower spans the existing theater with a 130-foot-deep truss resting on four super-columns. Seven levels of public and service spaces are stacked in front of the theater behind a curved wall of signs 120 feet high. A neon-lighted metal "fin" rises from the illuminated billboards to the roof, where an 80-foot-high sign (pending approval) marks the hotel on the skyline.

**Architects:** Fox & Fowle Architects, New York (Robert F. Fox, Jr., Bruce S. Fowle, Martha A. Burns, principals; John A. Menz, project director; Patrick A. Crosgrave, Martin Tuzman, project architects; Richard A. Cook, design associate; Nicholas Tocheff, technical associate; John H. Miller, coordination associate; Amy Acampora, job captain, interior public spaces; Elizabeth Finkelshteyn, job captain; Stephen Killcoyne, Diana Noya, Elizabeth McClure, Marjorie Kim, Kenny Lee, Francesca Franchi, Laura Elterman, Tracy Shaffer, James H. Cudlip, Carl Brown, Senen Vina-de-Leon, Shirley McDougal, Brooks Holmes, project team; Chris Suduth, furniture and finishes designer).

**Client:** Silverstein Properties, New York.

**Consultants:** DeSimone, Chaplin & Associates, structural; Syska & Hennessy, mechanical; D.T.M., elevators; Shen Milsom & Associates, acoustical; Gordon H. Smith, exterior wall; Jerry Kugler Associates, lighting; HSD, hotel suites.

**Renderers:** Francesca Franchi, rendered elevations, isometric section; Eric Taniguchi, perspective.



AXONOMETRIC SECTION, HOTEL BUILT AROUND PALACE THEATRE

## Jury Comments

**Jahn:** This building is probably what I would call the least mannered and the most disciplined of the tall buildings we've reviewed. It has, in its development on the top and on the shaft, and in the way it meets the base, some very straightforward attitudes.

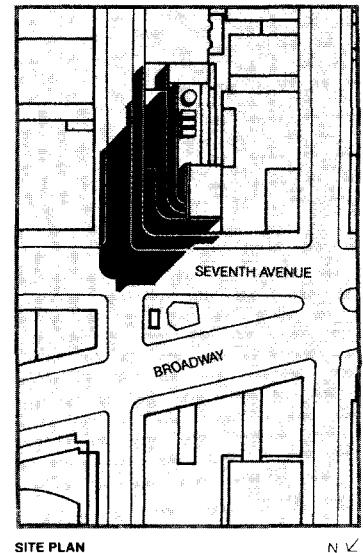
**Fain:** You can say that it is responsive, at least to its location.

**Jahn:** As a building specifically tied to a particular site in an urban condition, I think it has the most relevance.

**Koetter:** The issue is how one can condition a building that is potentially renegade to actually operate positively in the city. When you take a tall building

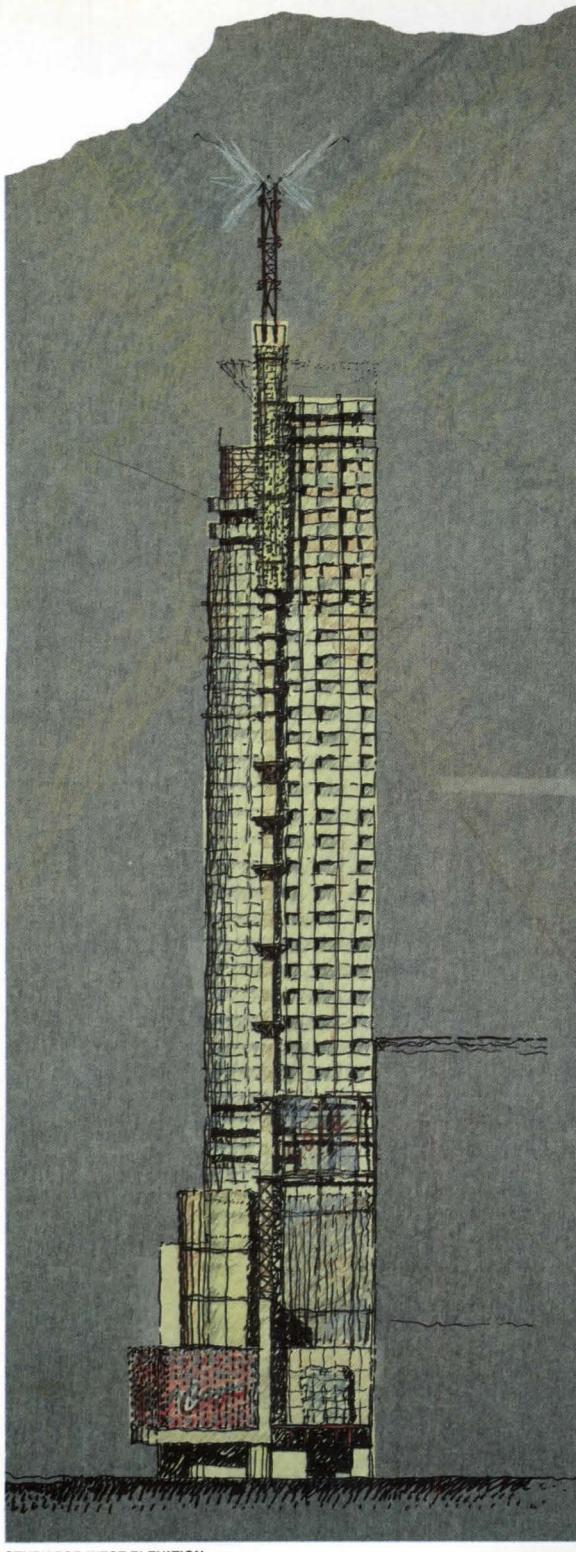
and put it in the city and you look at the history of recent tall-building design, something like the simple act of making it part of the street seems in a way not very astounding. I would say that it ought to be encouraged, but it certainly doesn't break any new ground.

**Scogin:** This tall building represents what is now an accepted formula for this building type, and I don't think that it is an exception to that formula. I don't think it meets the sidewalk all that well. The thing that worries me most is that it wasn't taken far enough. There is a theater behind that neon sign. There is a program element there that makes this building a



SITE PLAN

N ✓

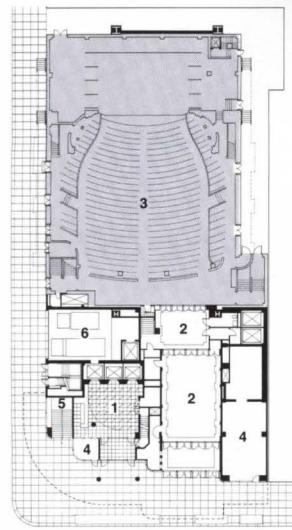


STUDY FOR WEST ELEVATION

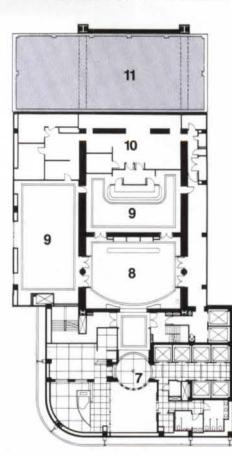
very loaded project that is full of opportunity, full of challenge. I think it falls short.

**Jahn:** Everybody now is somehow copying some of the first and second generation of tall buildings. There are a lot of architects doing this type of building. I think to some degree they are not terribly new; maybe there is not so much new in this building type.

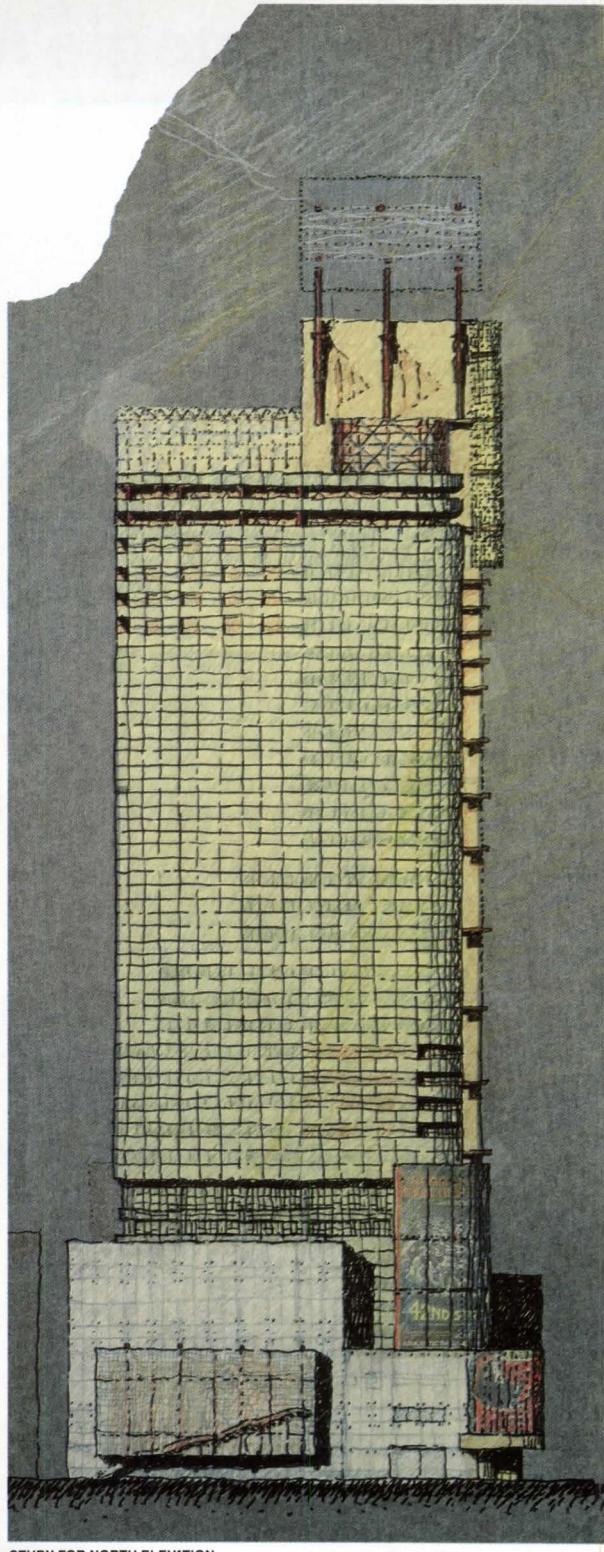
- 1 HOTEL ENTRANCE LOBBY
- 2 PALACE THEATER LOBBY
- 3 EXISTING PALACE THEATER
- 4 RETAIL
- 5 SUBWAY ENTRANCE
- 6 LOADING BERTHS
- 7 ROTUNDA
- 8 BAR/LOUNGE
- 9 DINING
- 10 KITCHEN
- 11 EXISTING PALACE THEATRE



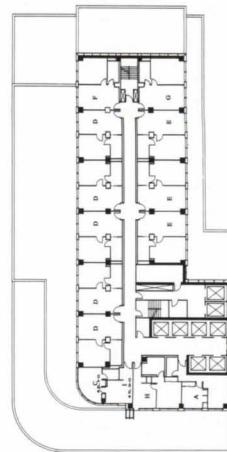
FIRST LEVEL PLAN



FIFTH LEVEL PLAN



STUDY FOR NORTH ELEVATION



TYPICAL HOTEL FLOOR PLAN N 40'/12m

# Carnegie Mellon Research Institute

Eisenman Architects

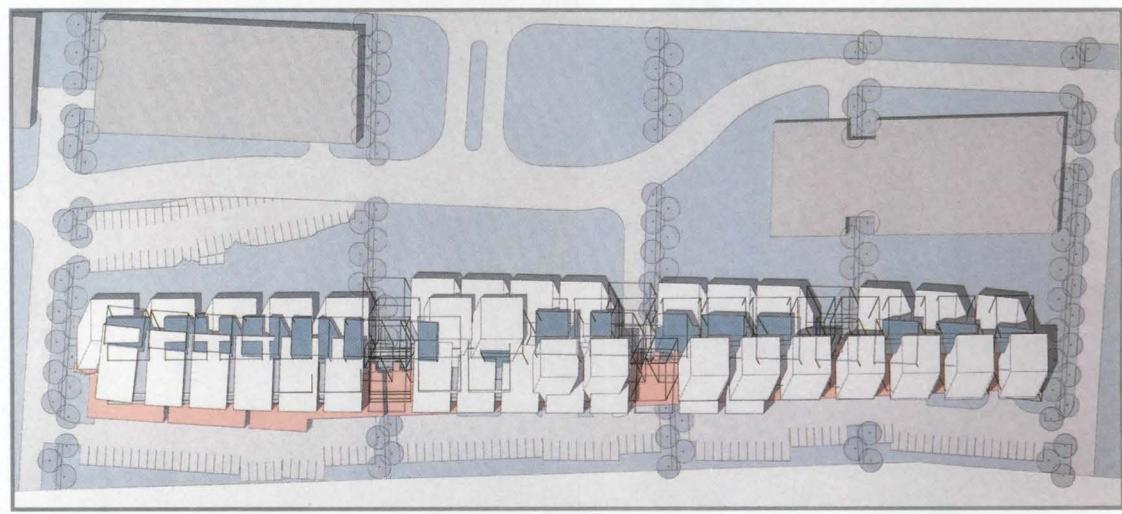
**Project:** Carnegie Mellon Research Institute, Pittsburgh.

**Site:** 11 acres on the north bank of Monongahela River, on the site of a defunct steel mill.

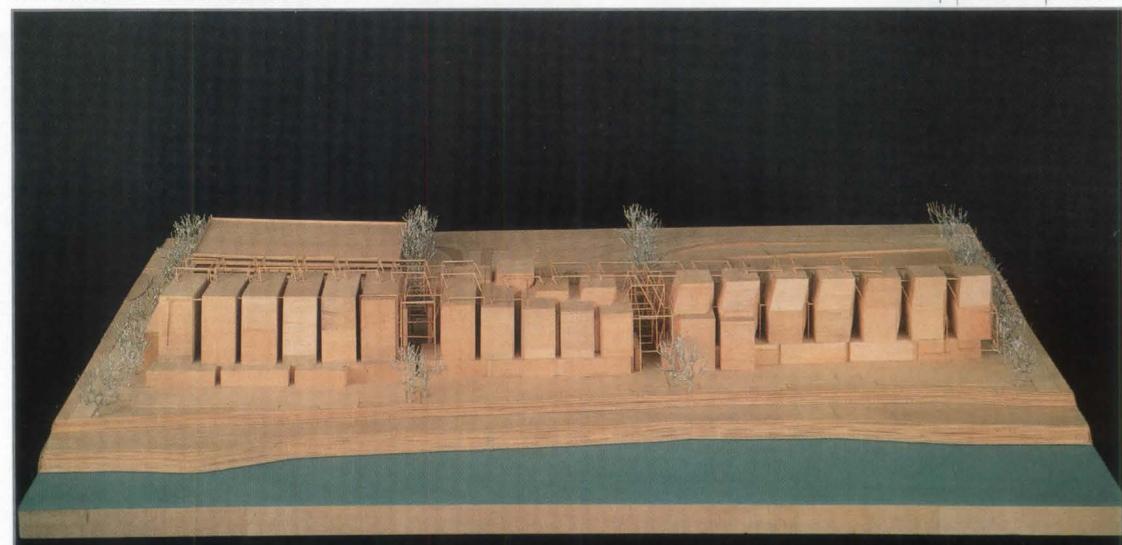
**Program:** 85,000 square feet of offices and laboratories, part of a 500,000-square-foot master plan for the Pittsburgh Technology Center, which includes the 100,000-square-foot Technology Center building to be developed jointly by Oxford Development Corporation and the university.

**Solution:** The laboratory complex will occupy convergent trains of modular volumes, with construction to commence at both ends and proceed towards the meeting point. Each module is based on the Boolean cube, a non-Euclidian geometric body that can be expanded, or packed, in infinite configurations. The cube's mathematical structure was used in the design of artificial intelligence systems; its relevance here is chiefly as a geometric metaphor—"an attempt to symbolize man's capacity to overcome knowledge"—and as a generator of complex form.

Each building (such as phase one, depicted here) is made up of three pairs of cubes; each pair contains two solid cubes of 40-foot and 45-foot dimensions and two frame cubes of the same size. The pairs are arrayed in curved progressions that fall out of phase with each other. The resulting intersections and overlaps enrich the plan and section, giving rise to the envelope's unpredictable protrusions and crevices; within, the geometry yields voids that make up a spine of atriums, bridged by passages connecting the offices and laboratories, which are by and large held to rectangular or chamfered volumes. Evoking the steel mill's coke ovens in form, the new buildings' bases house mechanical and laboratory support systems. They are planned to be clad in ground-faced concrete block, the cubes above them in a metal skin. The frame cubes will be of aluminum or steel.



SITE PLAN OF PITTSBURGH TECHNOLOGY CENTER



MODEL, VIEW FROM RIVER

**Architects:** Eisenman Architects, PC (Peter Eisenman, partner in charge; Richard N. Rosson, associate partner in charge; Lawrence Blough, Kelly Hopkin, Richard Labonte, Greg Lynn, Marisabel Marratt, Mark Wamble, Joe Walter, project team; Wendy Cox, Simon Hubacher, Kim Tanzer, Nicolas Vaucher, Sarah Whiting, Katinka Zlonicky, project assistants).

**Client:** Carnegie Mellon University (Richard M. Cyert, president; Frederick A. Rogers, vice president business affairs; William M. Kaufman, vice president applied research and director, Mellon Institute; Sandra Hemingway, director, real estate development).

**Consultants:** Hanna/Olin, Ltd. (Laurie Olin, partner in charge),

landscape; Jaros, Baum & Bolles (Augustine DiGiacomo, partner in charge), mechanical; Ove Arup & Partners (Guy Nordensen, partner in charge), structural.

**Model photographer:** Dick Frank Studios.

## Jury Comments

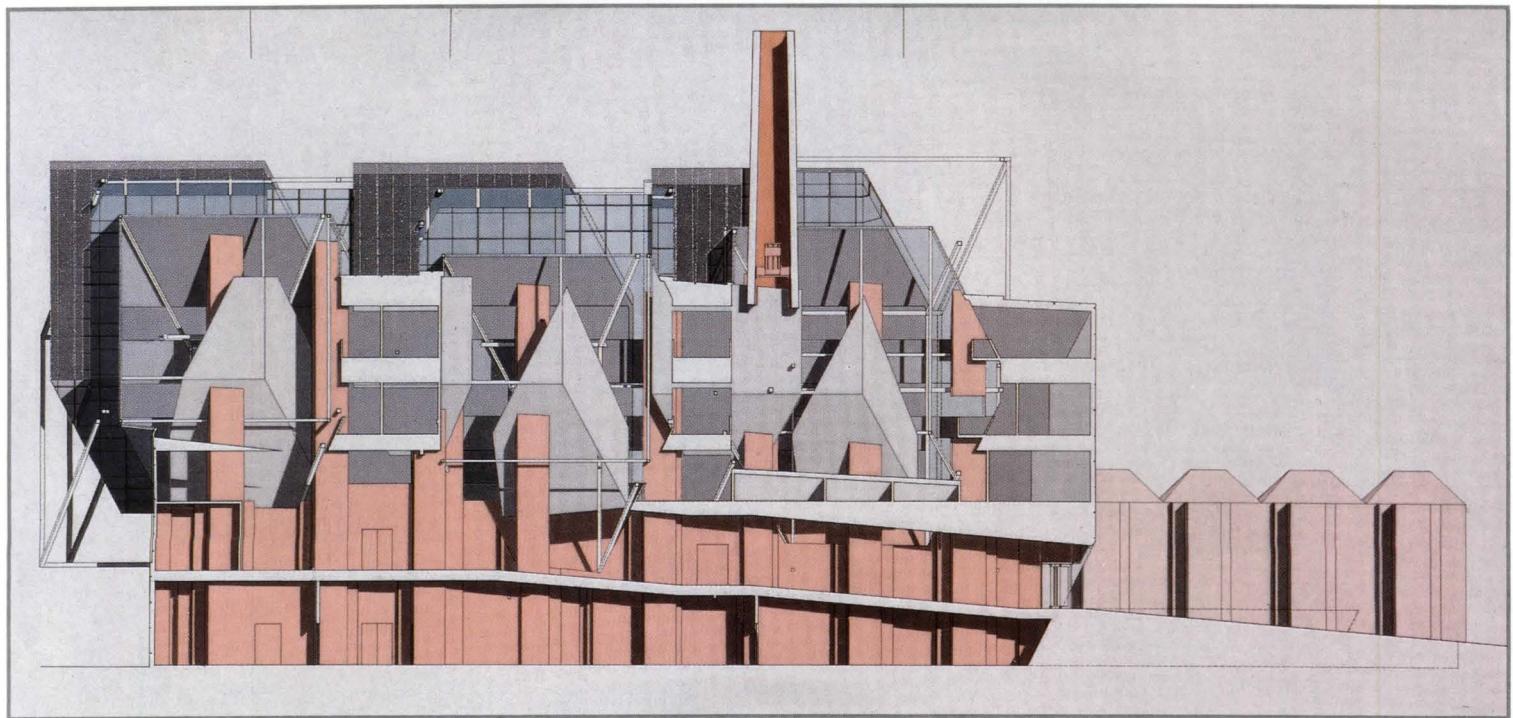
**Scogin:** I think this is a serious attempt at taking the program, if you will—and I don't mean the space program—the meaning of the building in a sense, and trying to derive some architecture from that. It gets into rather complex, and in some ways fabricated, contorted, pretentious reasons and rationale. It is a building that is self-referential,

it's about itself, and it is very difficult to engage, and I guess that is what draws me to it.

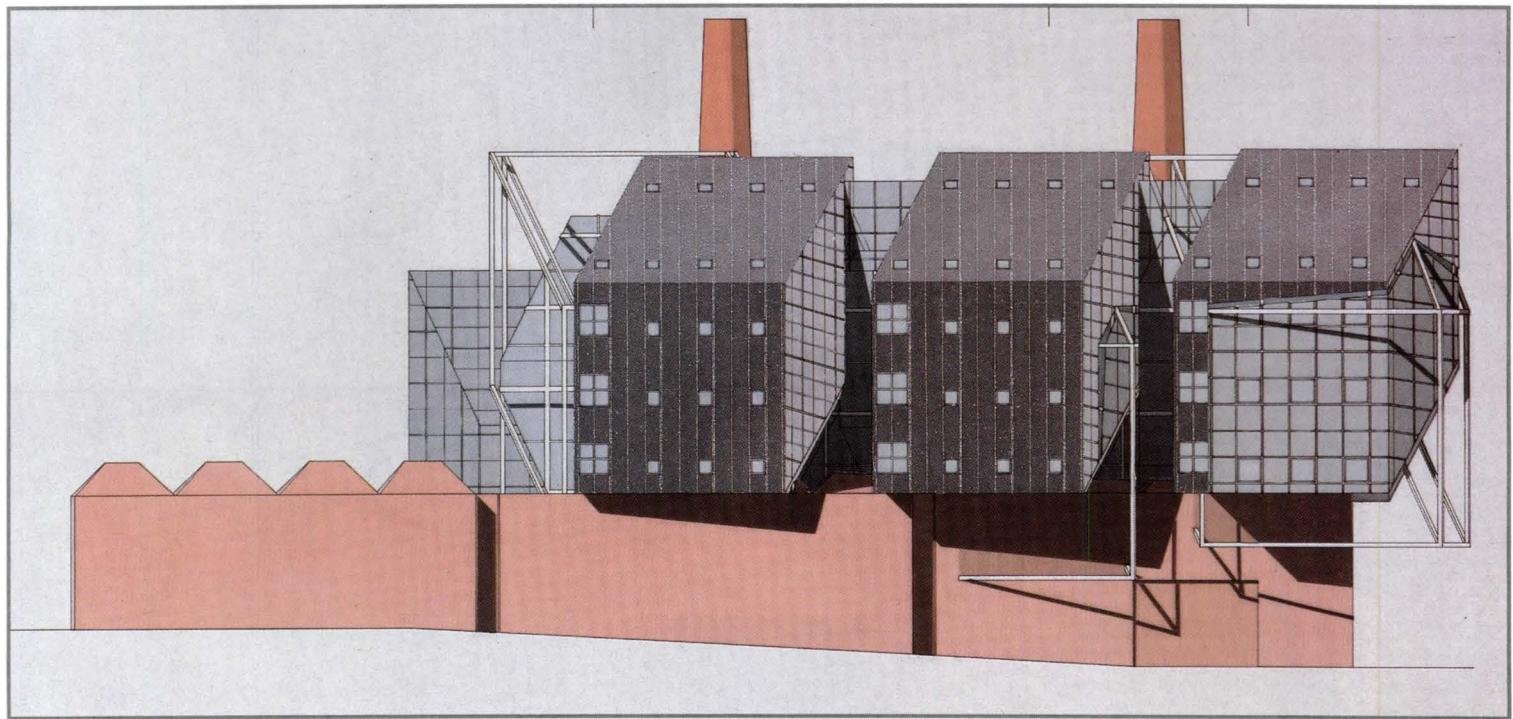
**Jahn:** It takes chances. I think actually of all the buildings we've been looking at, this is probably the one that most departs from the conventional. It takes those risks and chances. I don't pretend that I am capable of touching its quality or its final result at this particular point. I think it is something that is important to have—that something serves as a breeding ground.

**Solomon:** Evel Knievel takes risks too, you know. That's not saying that everything he does is smart.

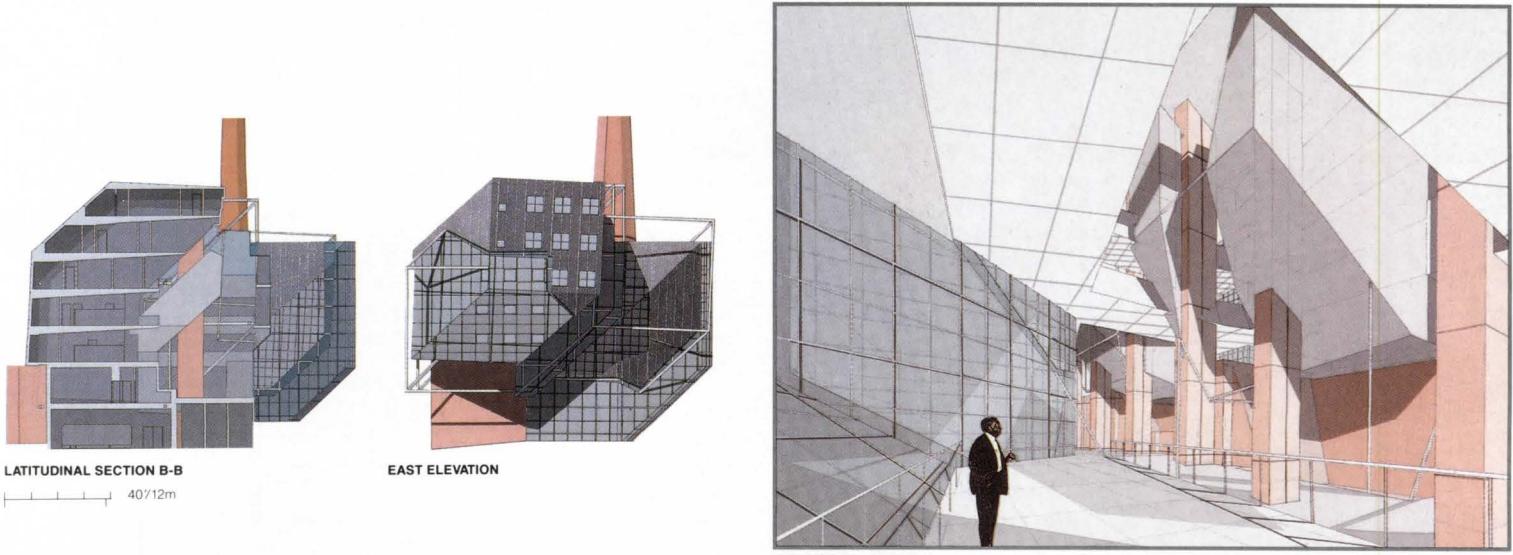
**Scogin:** In today's society I think the building pushes the edge of

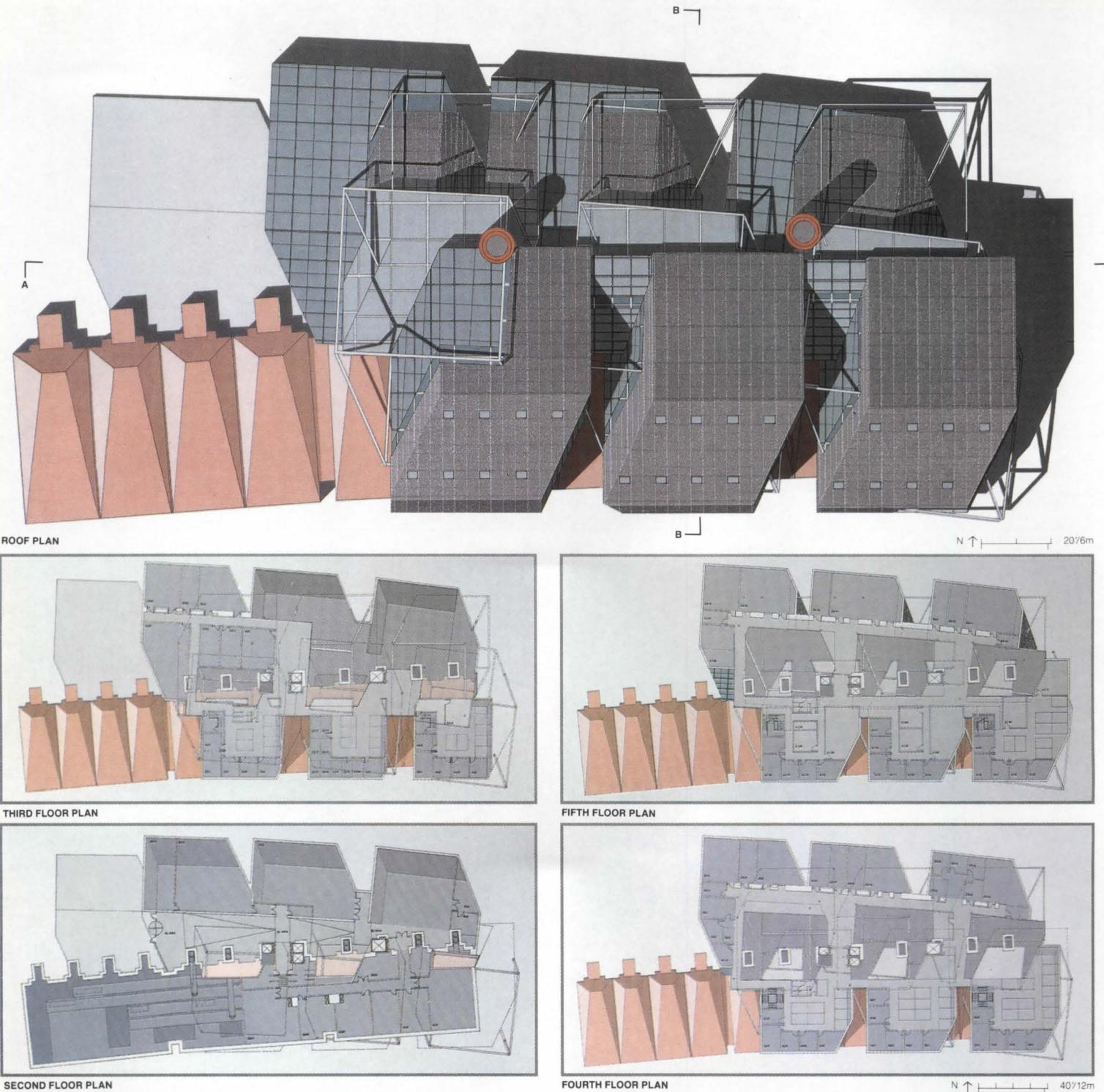


RESEARCH INSTITUTE PHASE ONE, LONGITUDINAL SECTION A-A



SOUTH ELEVATION





where architecture is. I think that's what Helmut was saying. That's what I liked about it.

**Koetter:** Why do you think so? What is so unusual about it?

**Scogin:** Not so much the end result, but the fact that the architect is going through the serious endeavor to challenge the program, and then evolve an architecture out of it. That is commendable, and I think we lack that in our society. I think it is what architects lack right now, they don't have something to hold onto to evolve the architecture.

**Koetter:** The evolution of this building depends on the evolution of a geometric reference or

construct, which becomes increasingly superficial . . . I don't think it has evolved theory. Those things are contrived and superficial and decorative, and that's all.

**Rose:** I think it is highly refined, intelligent, and rigorous and based on a hypothesis that we might question, but which I think is admirable as a way of learning. I'm challenged by everything in this building. I want to say that it can't be done, but I find myself admiring its rigor; I find myself admiring what the process has produced. It challenges the kind of thing I do naturally, making me want to ask other questions and go down

roads that I might not ordinarily take. There is a great deal of knowledge gained in this process, which makes it very different from an Evel Knievel adventure.

**Selkowitz:** Why is it that not one comment I've heard on this building says anything about what is going on inside the building or how that relates to the form.

**Rose:** It's a metaphor, this whole building is a metaphor.

**Scogin:** Actually, Steve, I think if you really dug into the project, you'd see it's very methodically thought through. It's a very straightforward response to the space program.

**Jahn:** It's a more or less conven-

tional arrangement of labs and offices.

**Scogin:** This could be one of those things that's really a great piece of architecture and a terrible building. And having said what I said, I think that it's courageous to do this, I think it's fantastic.

# Performing Arts Pavilion

**Morphosis**  
**Coop Himmelblau**  
**Burton & Spitz**

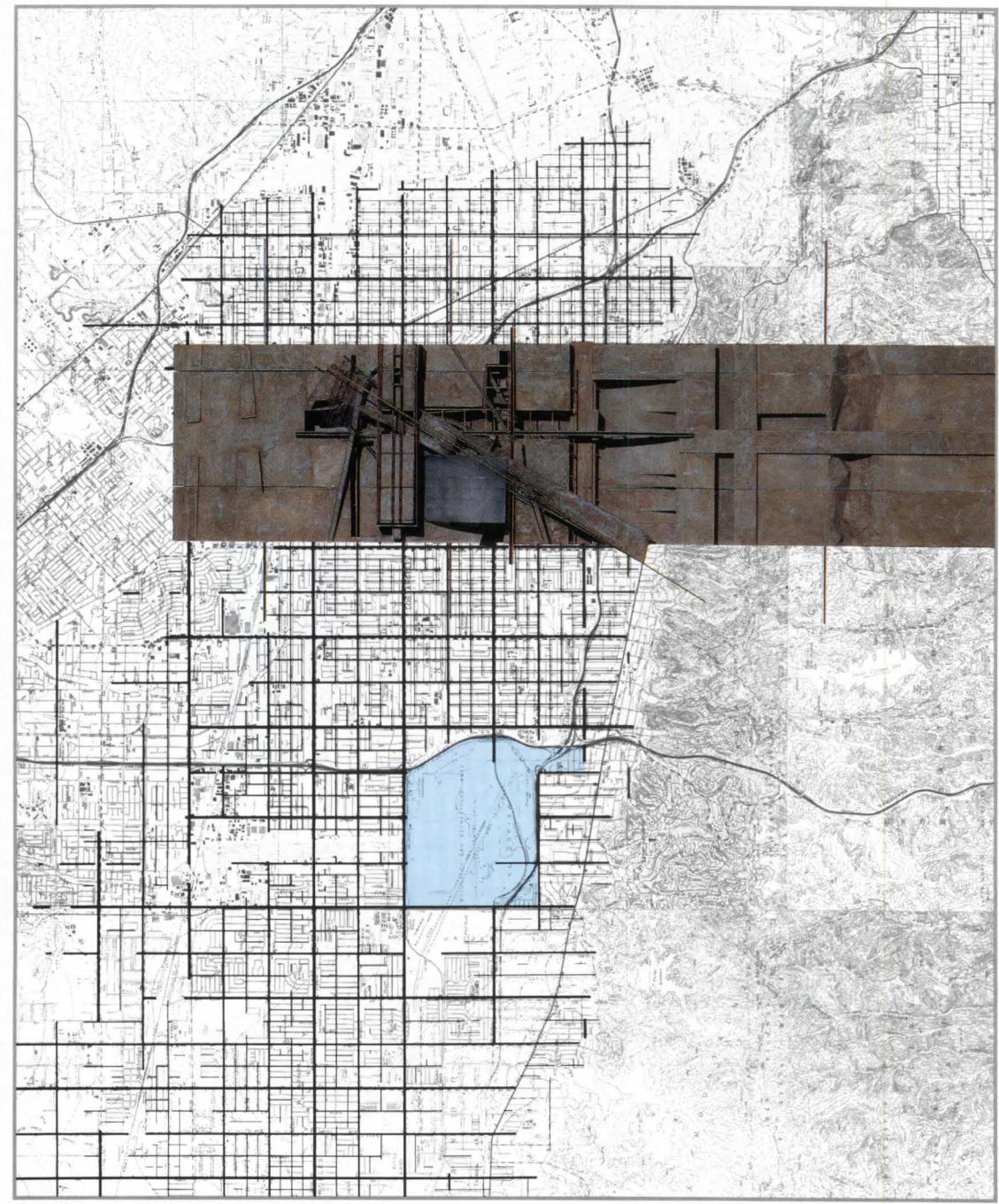
**Project:** Arts Park Los Angeles Performing Arts Pavilion, Los Angeles.

**Site:** One portion of a large area (approximately 200 acres) designated for an arts park in the Sepulveda Basin, San Fernando Valley, Los Angeles.

**Program:** The key part of the facility is the theater complex; there are two theaters, an 1800-seat house, and a multi-use "black box" theater seating 500. Serving these will be the entry foyer, stage, backstage, administration, circulation, parking, and other support facilities.

**Solution:** Because the uniformity of the grid system is so much a part of the suburban condition (and even though this project is part of a large tract not directly adjacent to that grid), the architects sought to establish a correspondence between the project and the broader geographic context. To do so, they have taken from the surveyor's (and street) grid the X:Y axes, with which they have created three intersections used to produce systems for the distribution of people, cars, and water. These three elements are seen as figures that put the primary emphasis on the connections/intersections, relegating the buildings to a secondary role.

The majority of the theater massing is to be below the datum level of the main pedestrian walkways (-1 foot); above the ground plane would be only the bar-shaped administrative building incorporating the roof and the fly loft for the large theater, and the outdoor lobby structure. The street that bisects the space between the piazza and the lobby/foyer is at -22 feet; the spaces around it are at -36 feet. Various other functions are at other elevations, the lowest being the area at the bottom of the seating in the large theater (-56 feet) and the orchestra pit and sub-stage still lower. The highest occupied spaces are the administrative offices and visiting artists'



LOCATION MAP AND MODEL (INSET), OVERHEAD VIEW

residence areas (+19 feet) and the outdoor lobby (+22 feet). The latter occupies the architectural/sculptural "sky-structure" element, produced through the artist/architect:architect/artist collaboration, that is skewed off the main axes, providing a source of "disengagement" in the composition. Water channels on the same X:Y grid connect with Bull Creek (which then runs into the Los Angeles River drainage system to the south), and with the Water Garden on the east, bringing it into the conceptual structure of the scheme. The entire complex is zoned both horizontally and vertically according to function.

The intersections of the grid

are seen to mimic the discontinuity of the 20th-Century culture, while the Sepulveda Basin is considered a non-beautiful, unnatural, but necessary engineering intrusion in the landscape to prevent flooding. The architects see the building as landscape, art, and architecture set against this landscape.

**Architects:** Morphosis, Santa Monica, California; Coop Himmelblau, West Los Angeles, California; and Burton & Spitz, Santa Monica, California—a joint venture. (Morphosis: Thom Mayne and Michael Rotondi, principals; Andreas Hierholzer, project architect; Felix Ang, Erwin Bot, Peter Buffington, Monique Van Doornen,

Michael Lee, Mark McVay, Christopher Oakley, Michael Poris, and Aidan Williams, project team. Coop Himmelblau, collaborating artists: Wolf D. Prix and Helmut Swiczinsky, principals; Frank Stepper, project architect; Hitoshi Abe, Stacey O. Johnigarn, Yasayuki Okazaki, and Arthur Wrigglesworth, project team. Burton & Spitz, collaborating landscape architects: Pamela Burton and Katie Spitz, principals; Melinda Wood, designer.)

**Client:** The Cultural Foundation (professional advisor: Donald Stastny).

**Consultants:** Jules Fisher Associates and Josh Dachs, theater consultants.

**Model photographer:** Tom Bonner.

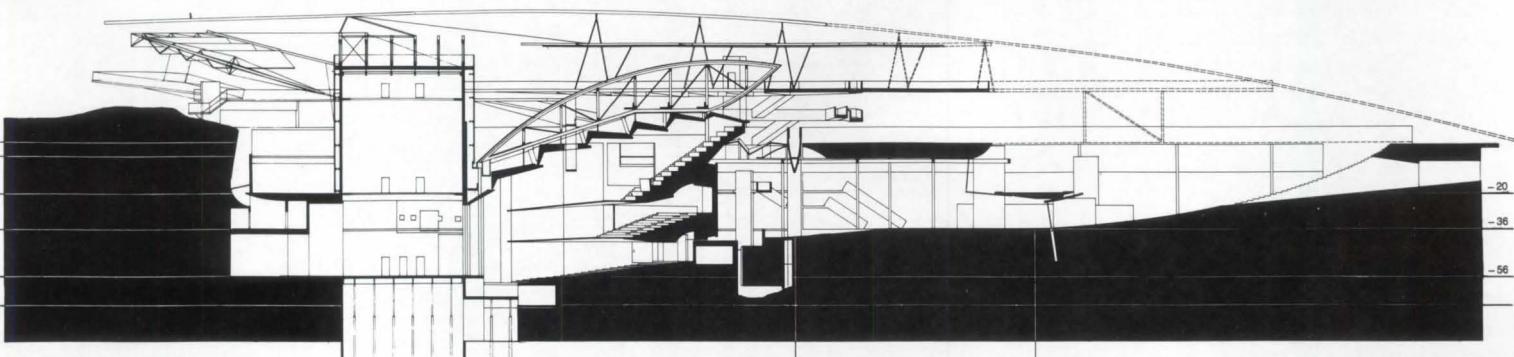
## Performing Arts Pavilion



MODEL, AERIAL VIEW

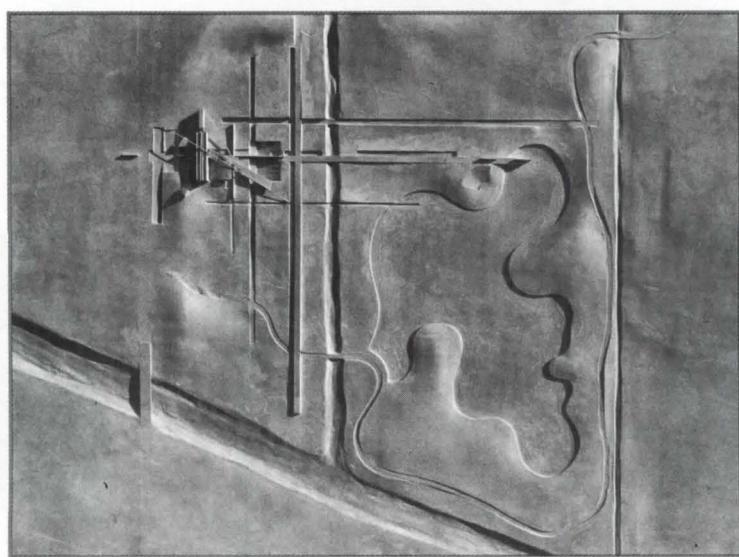
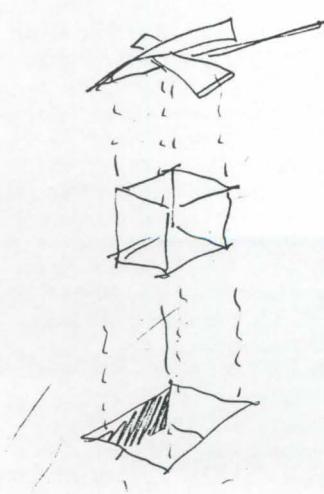


MODEL, SECTION THROUGH THEATER

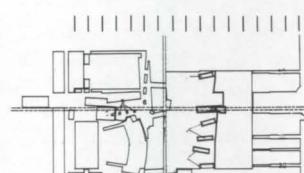


SECTION THROUGH LARGE THEATER

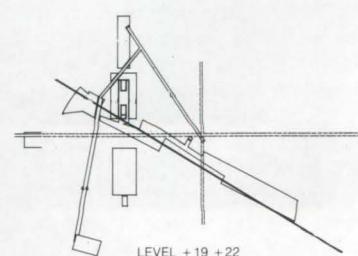
40'/12m



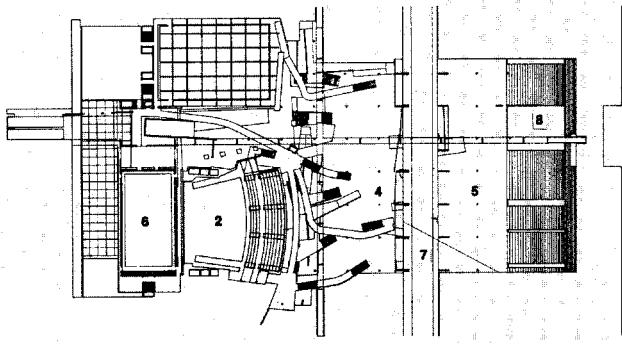
CONCEPTUAL SKETCH, MODEL, AND DIAGRAMS



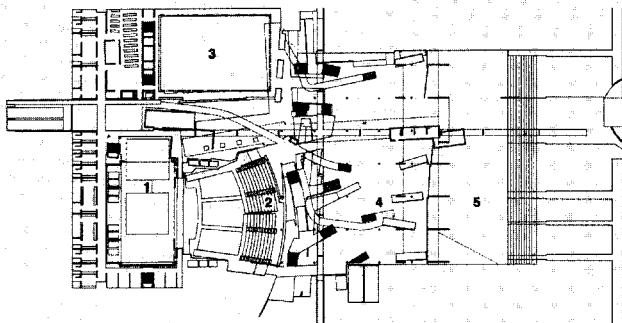
LEVEL -36



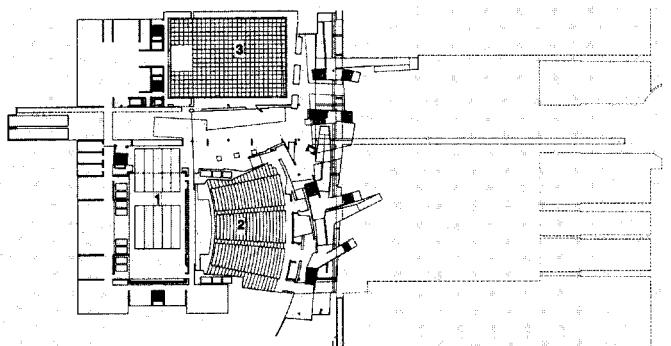
LEVEL +19 +22



LEVEL -20 PLAN



LEVEL -36 PLAN



LEVEL -50 PLAN

N ↑ 100' / 30m

## Jury Comments

**Rose:** It is very beautifully and very thoroughly presented. It is carefully studied, and one can understand it in considerable detail by unraveling these pieces. One of the most interesting things is that they are making it below grade and, by extension, noting a kind of sacredness of the ground plane that could lead one to locate it there. This strategy is valid, in that it maintains a clarity, a purity, and an idealized view of the park. The building doesn't intrude upon it, and it is actually a substantial building. Sticking out above the ground is

a relatively discretionary set of pieces—art pieces in the Arts Park.

**Scogin:** This is terrific, the experience of this place, going to it and coming from it, being there, the whole celebration of the performing arts.

**Koetter:** Do you think it has to have this kind of form? At a certain point I have to wonder about all of this stuff sticking out of the top.

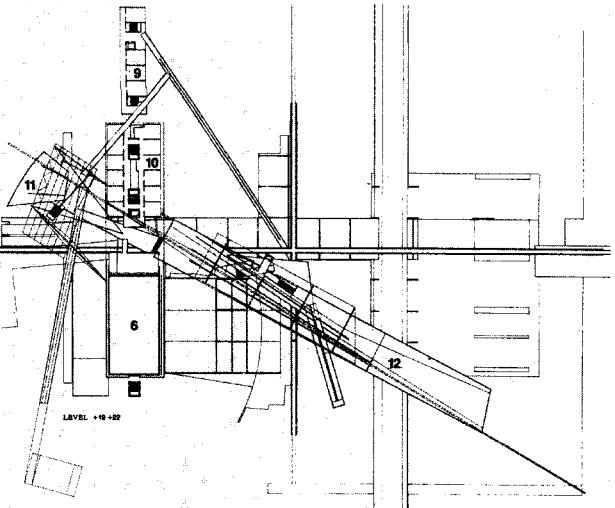
**Scogin:** But don't you think that this is a building type where you can put on your cape and go to the opera? It's a building that really begs for a little bit of frivolity, and I think that is a lot of

what that stuff on top is all about. **Fain:** This is very much characteristic of Los Angeles.

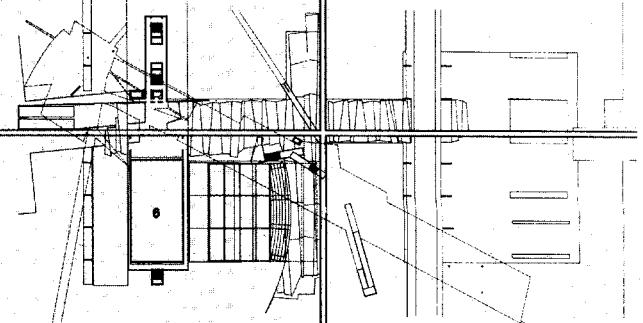
**Solomon:** That's true, and the explorations this takes on are in terms of arrival at the theater, and the engagement of the theater. However, it does seem that this above ground piece includes gratuitous pieces of stuff, like those stairs and elements above this piazza.

**Scogin:** But it's like the Paris Opera House. You are celebrating the ascent or decent into and out of the theater. It is pumped up intentionally, but that's what that is about.

**Rose:** The whole top layer,



LEVEL +19 +22 PLAN



LEVEL -06 PLAN

- 1 STAGE
- 2 LARGE THEATER
- 3 BLACK BOX THEATER
- 4 LOBBY
- 5 PLAZA
- 6 FLY
- 7 ROAD
- 8 TO PARKING
- 9 VISITING ARTIST RESIDENCES
- 10 ADMINISTRATION
- 11 OUTDOOR REHEARSAL
- 12 OUTDOOR LOBBY

where it doesn't have to be enclosed, is really just marking it, and it becomes sculpture. That's what the presentation is saying. Part of it is discretionary, and part of it is driven by program, by the requirements of performance spaces. I think it's fabulous.

# Mid-Manhattan Urban Renewal

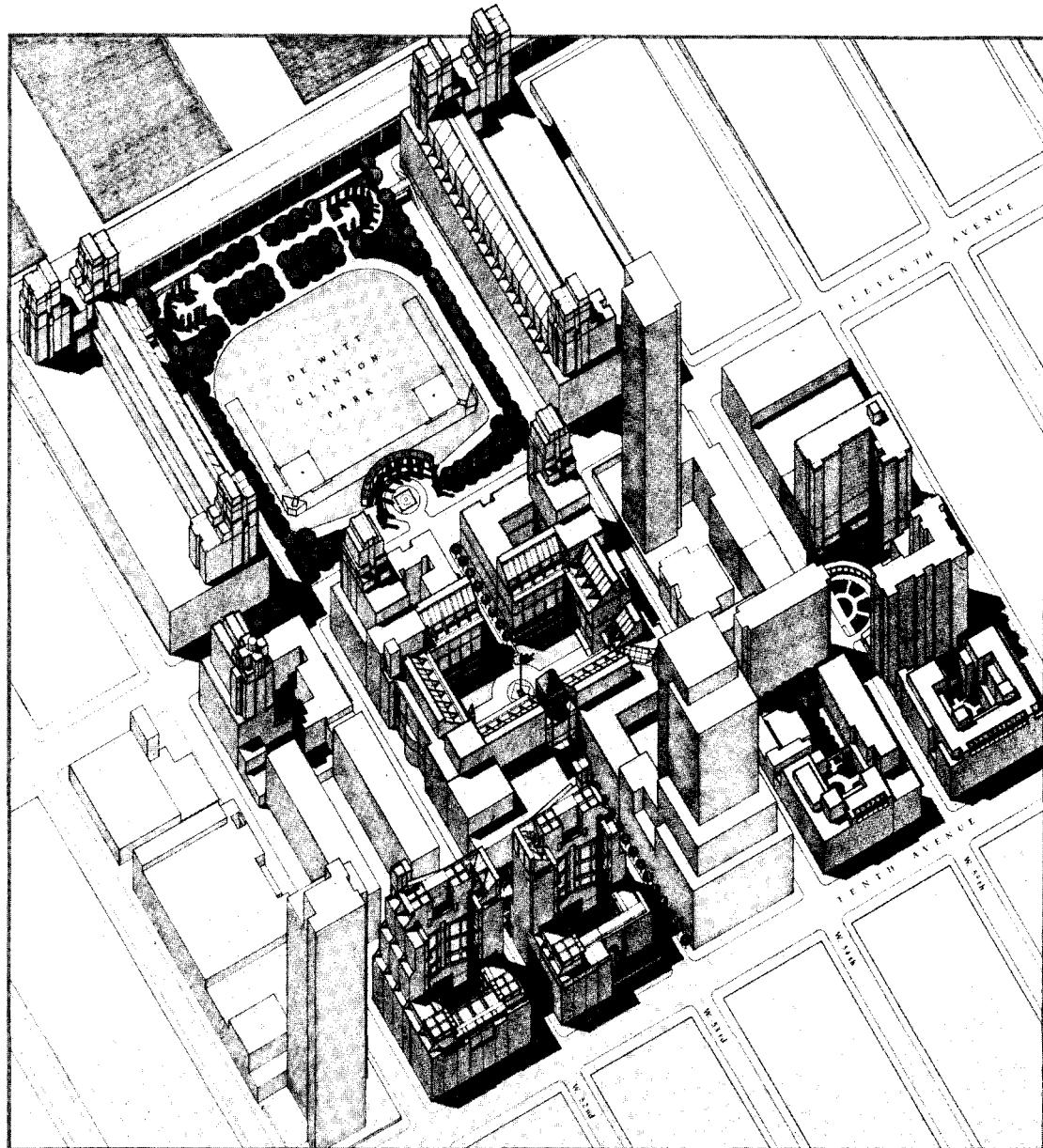
**Peterson, Littenberg, Architects**

**Project:** Clinton Community Master Plan, New York.

**Site:** A 6-block area between 10th and 11th Avenues in West Midtown Manhattan.

**Program:** A comprehensive urban design for completion of the Clinton urban renewal area, including specific proposals for all remaining open sites.

**Solution:** The premise of the new plan, developed in close collaboration with Clinton community residents, reverses many of the intentions of the original renewal plan, which involved complete clearance and new construction, with no allowances for light industry or commercial uses. It establishes a system of linked public spaces in addition to a new central square for the entire neighborhood, which is linked axially to the existing De Witt Clinton Park. All existing residential buildings are retained and integrated with new construction. Likewise, all existing commercial and manufacturing structures are preserved except for one-story buildings. Open spaces required from each building lot were assembled to create the main public space, Clinton Market Square, which comprises mixed-use buildings intended primarily for light manufacturing and existing services, with artisan lofts on the upper floors. On weekends, the square is envisioned as the site for public fairs and performances. In a more specific proposal for twin apartment blocks, the architects reversed New York City building norms for avenue-facing structures, opting to place the taller masses toward the rear of the site, rather than on the avenue, and evolving a higher coverage type rather than free-standing towers. The twin blocks contain 652 residential units, of which 80 percent are designated as low- or moderate-income housing. The design turns "leftover" block interiors into positive courtyards, which are linked to a midblock "triangle park" that results from the elimination of scattered peripheral plazas. Each side of the buildings is articulated as a different wall—a strategy that accommodates incorporation of existing structures.



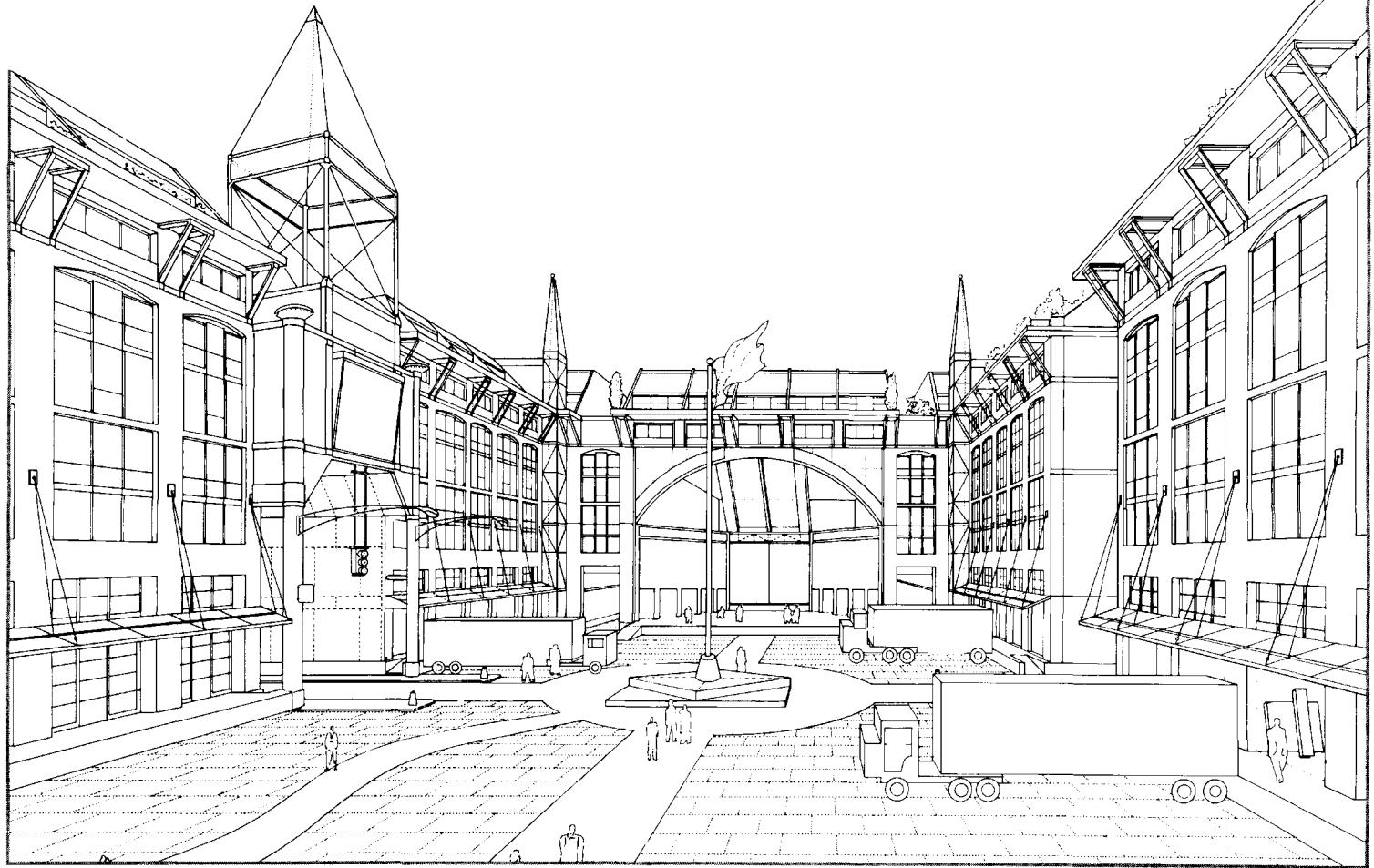
AXONOMETRIC OF URBAN RENEWAL AREA

**Architects:** Peterson, Littenberg, Architects, New York. (Barbara Littenberg, Steven K. Peterson, principals; Loren E. Canon, project associate; Stephen Moser, project architect; Cary Bernstein, Kent Peterson, Kristi Woolsey, Hui-Lay Yeo, project team.)

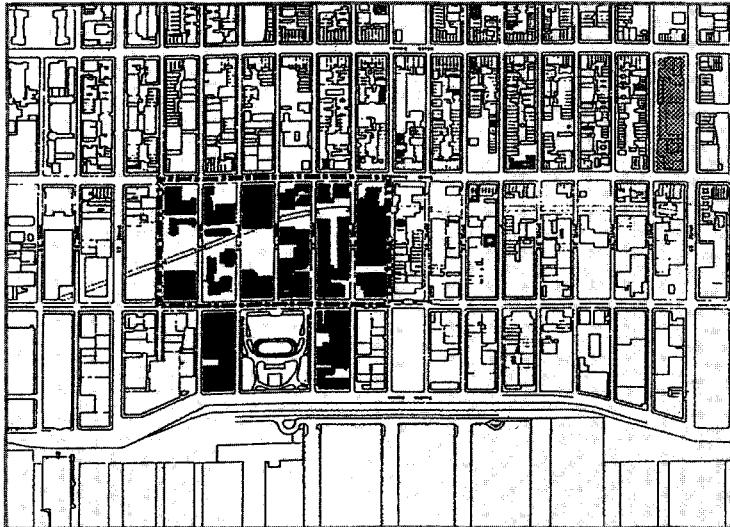
**Client:** Clinton Preservation Local Development Corporation, New York. (John Glynn, executive vice president.)

**Consultants:** Michael Kwartler & Associate, (Michael Kwartler, Dennis Ferris), zoning; Allee, King, Rosen & Fleming (Debra Allee), environmental impact; Robert Silman Associates (Robert Silman), structural.

**Model photographer:** Jock Pottle.



PERSPECTIVE OF CLINTON MARKET SQUARE

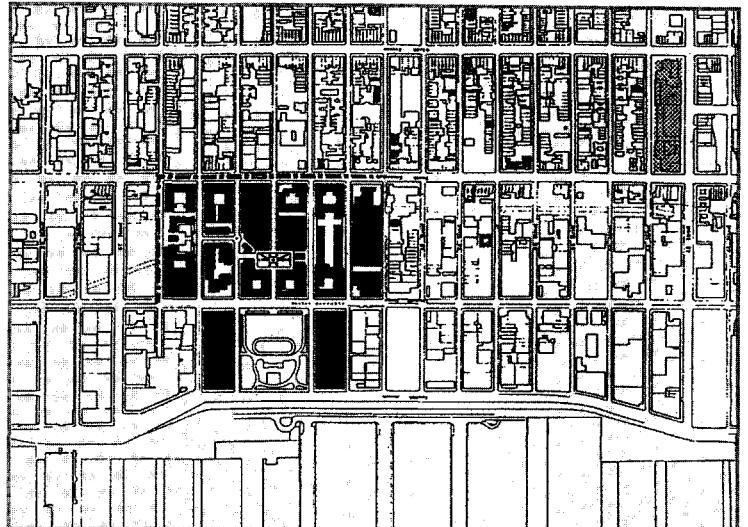


SITE PLAN, EXISTING STRUCTURES

### Jury Comments

**Koetter:** This is an infill within a strong existing situation. You can say it's a reconstitution of the grid, but in this particular case, the solution recognizes the possibilities of the long block by identifying spaces within the grid. The spaces were formerly residual and can afford new kinds of uses, which aren't the same uses as purely public spaces. One of the questions I have is what ultimately becomes the quality of those spaces that are drilled between the avenues. Is it typologically dubious or not? I think the evidence here indicates that these spaces are not necessarily problematic.

**Fain:** The history of this is very interesting because it's an urban renewal area that was identified for commercial development and during the last 10 or 15 years the community has shaped this plan. They've changed the land uses from commercial to residential. The ground plane has some very interesting kinds of pedestrian spaces. In many ways the market square and the triangular square are very unconventional. They are conventional in the sense that they don't violate the Manhattan grid, but the triangular square, for instance, creates some eccentric spaces, which are really quite special. There's a combination of various types of plazas and squares that



SITE PLAN, PROPOSED URBAN RENEWAL

N ← 400' / 120m

are still within the context of the grid. And the scale of the buildings is good, too. The asymmetry of higher slab on one side and lower slab on the other helps to allow natural light into the courtyards, which are well related to the street and plaza areas.

**Solomon:** Does it say how prescriptive the apartment block plan is, and to what degree the individual development of each of these blocks has to follow these plans?

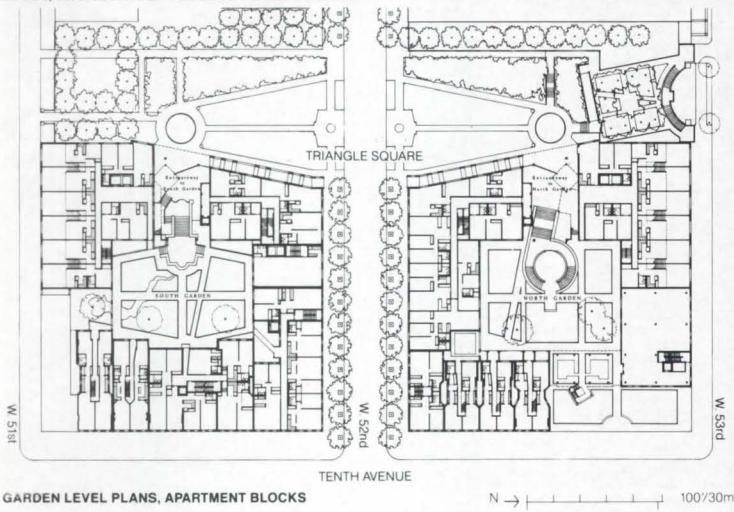
**Koetter:** They're illustrating one way of manipulating it within those constraints, but I think the massing is prescribed.

**Fain:** And the ground plane is prescribed too.

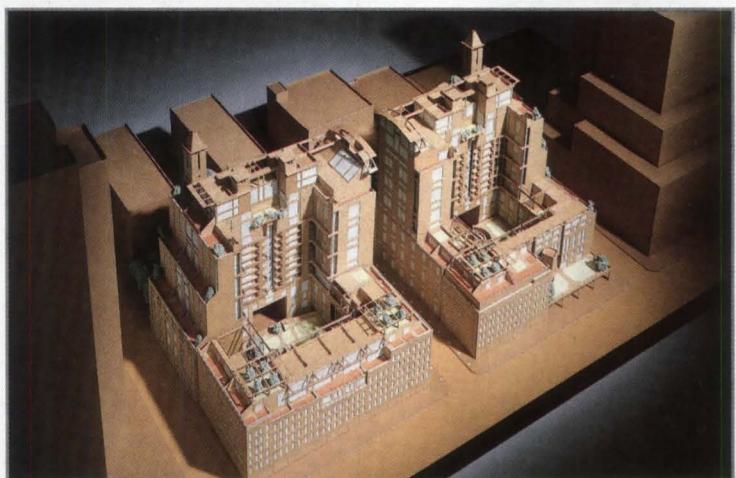
**Koetter:** To me it's a fantastic New York-related building type . . . I think we were generally disappointed with that aspect of the overall group of projects in that very few of them actually went into specifics . . . This is the only one where you get a connection with what the specifics of the situation might be. We didn't find that in other submissions, where things were not taken that next step.



MODEL, TWIN APARTMENT BLOCKS VIEWED FROM WEST



GARDEN LEVEL PLANS, APARTMENT BLOCKS



MODEL, TWIN APARTMENT BLOCKS VIEWED FROM EAST

# River Walk Civic Places

## Eric R. Kuhne & Associates

**Project:** River Walk Civic Places.

**Site:** A 484-acre suburban community on the Elizabeth River in Chesapeake, Virginia.

**Program:** An architectural intervention on an established plan to promote a common identity among 1350 homes, and give prominence to the development's trees, wetlands, and waterfront.

**Solution:** A series of gateways and public spaces are distributed among single-family lots. A park, playground, and wetlands reservations form a Riverwalk from a centrally-located civic tower and sports clubhouse to a marina on the river. This network relates the residents to their landscape, and balances the heterogeneity typical of the American suburb.

**Architects:** Eric R. Kuhne & Associates, New York (Eric R. Kuhne, principal in charge; Eric R. Kuhne, Charles J. Wermers, designers, Annabel Hollick, David Dunn, Nancy Bartlett, Charlotte Frieze, Osanna Urbay, Brendan Moran, Ginny McGahey, project team).

**Client:** River Walk Development, Inc., Chesapeake, Va. (Lyle G. Wermers, general manager, Peter A. Bailey, president, Yves LeNeuve, vice president).

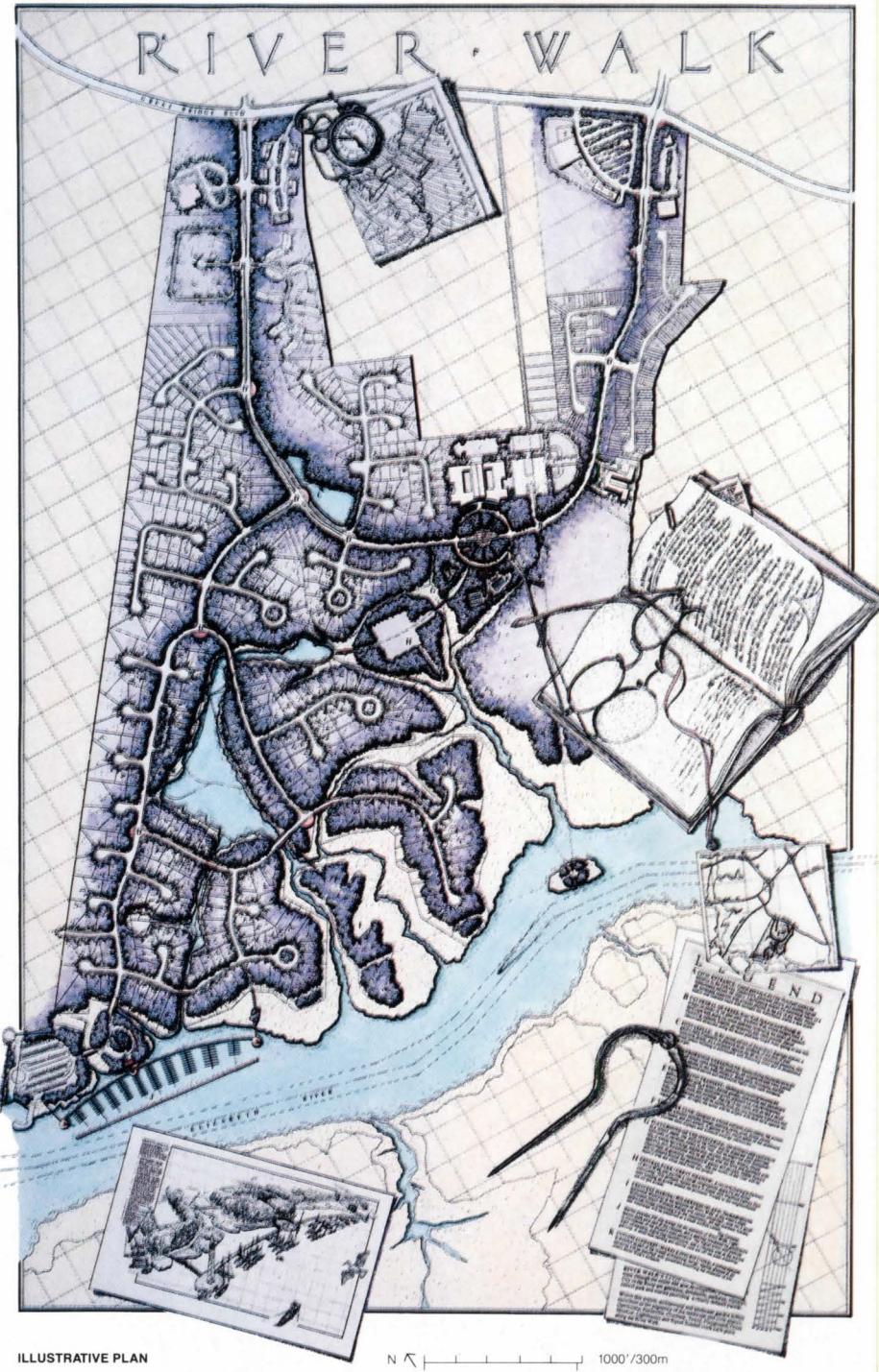
**Consultants:** Engineering Services, Inc. (W.P. Burkheimer, J. Randall Royal, Gerry Brunick), civil engineers/land surveyors; Smith Demer Normann engineers (Jerome M. Normann), environmental; Petro Associates engineers (Dr. Louis G. Petro), structural; River Walk Development, Inc. (Lennon Newberry III, Diane Stanley), construction management/project administration; Rose & Krueth Realty Corp. (Jim Rose, Steve Auld), marketing; Professional Property Managers, Inc. (G. Robert Kirkland), community association.

**Photographer:** Geoffrey Cathers.

**Renderers:** Eric R. Kuhne, Annabel Hollick.

## Jury Comments

**Fain:** The drawings are very seductive. It's almost a story-book type presentation. It tries



ILLUSTRATIVE PLAN

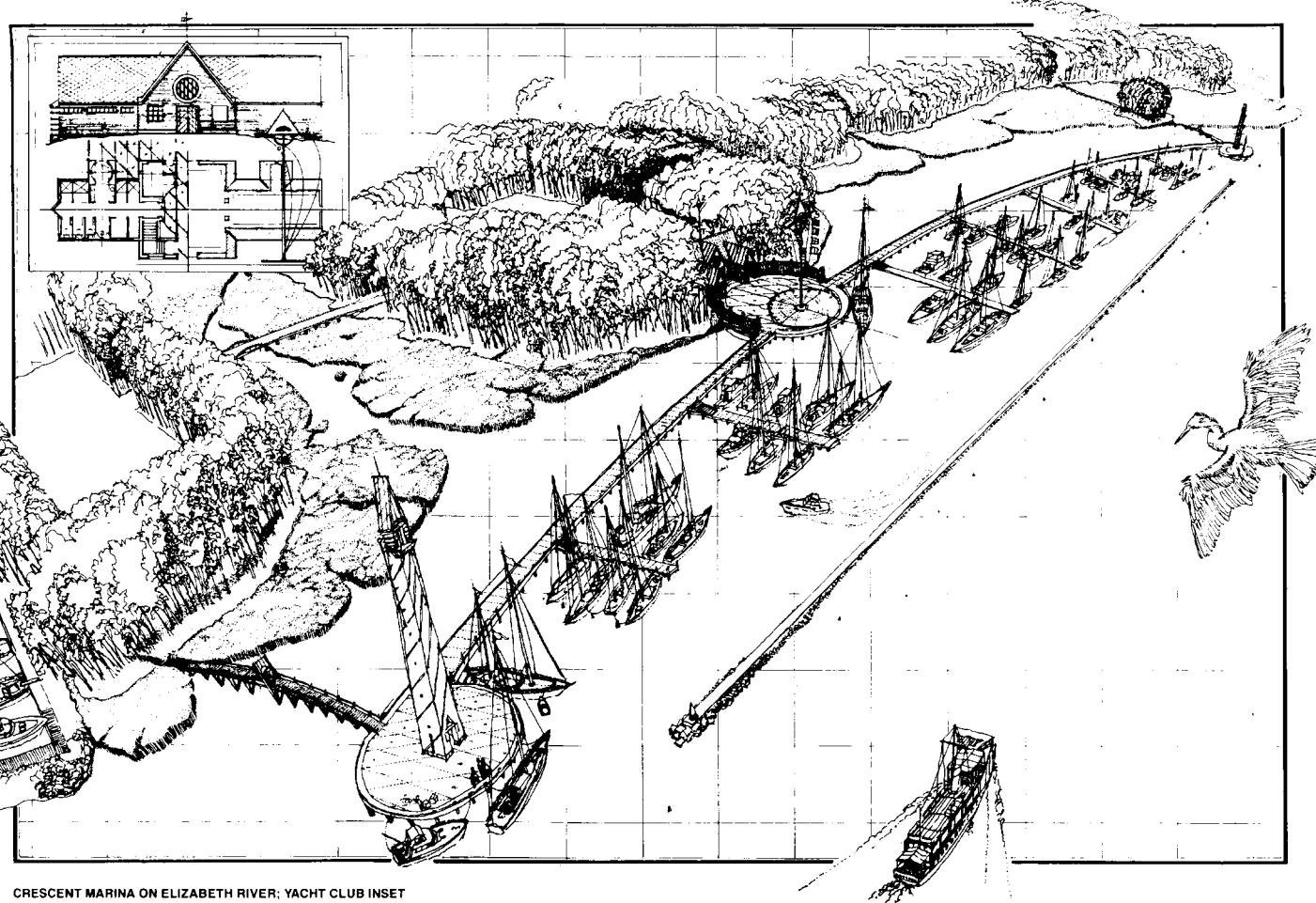
N 1000' / 300m

to deal with identity and a sense of arrival through a series of landscaped courts that are formal in definition but informally placed.

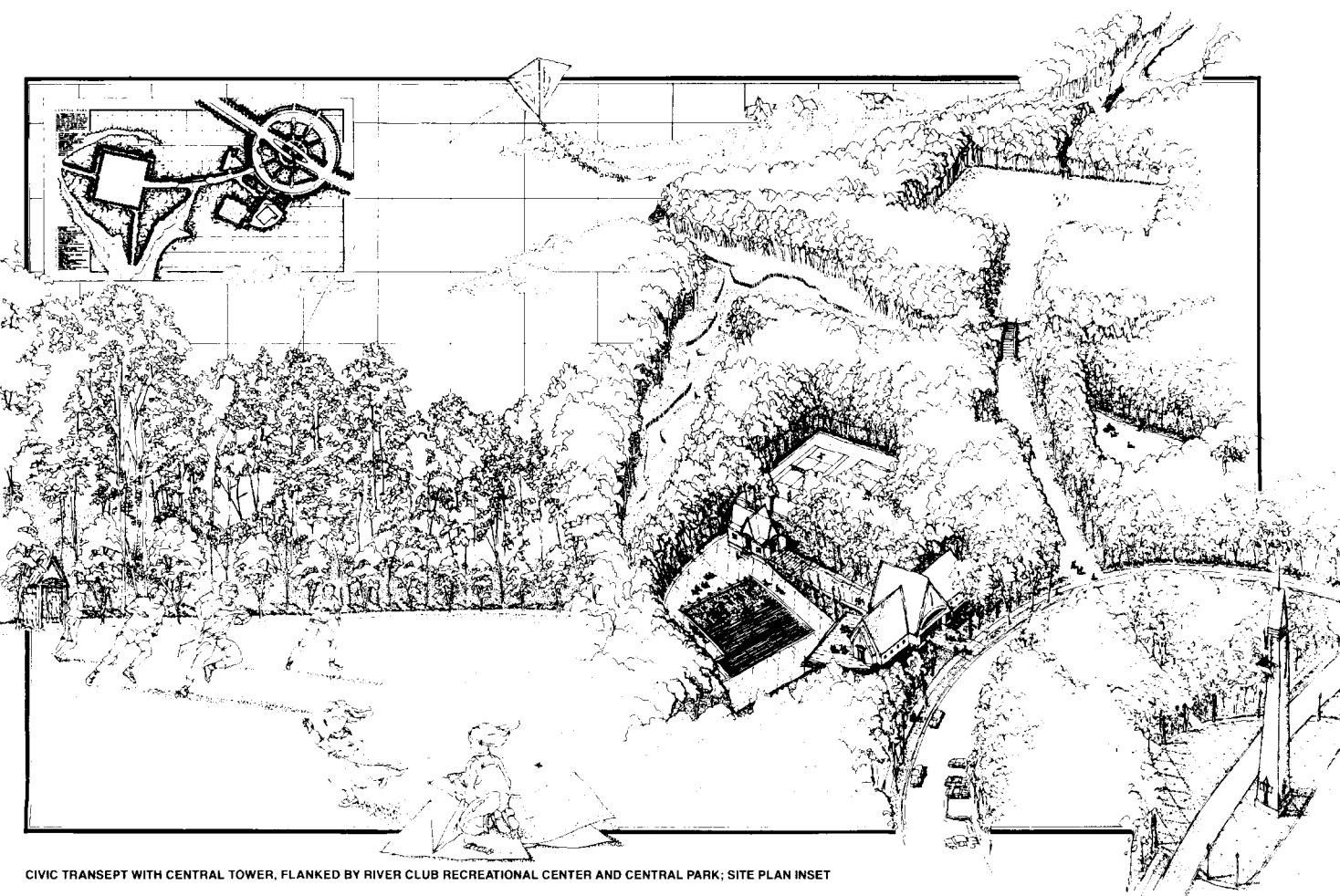
**Koetter:** The existing neighborhoods are strung together in order to provide another system of circulation in between and among these neighborhoods. There were two or three projects like this that I thought were interesting because they employed landscape techniques, sometimes traditional landscape techniques, to provide some sort of organizational insertion. I think this one we preferred because it got into greater detail as to what the equipment would be to bring

this thing off.

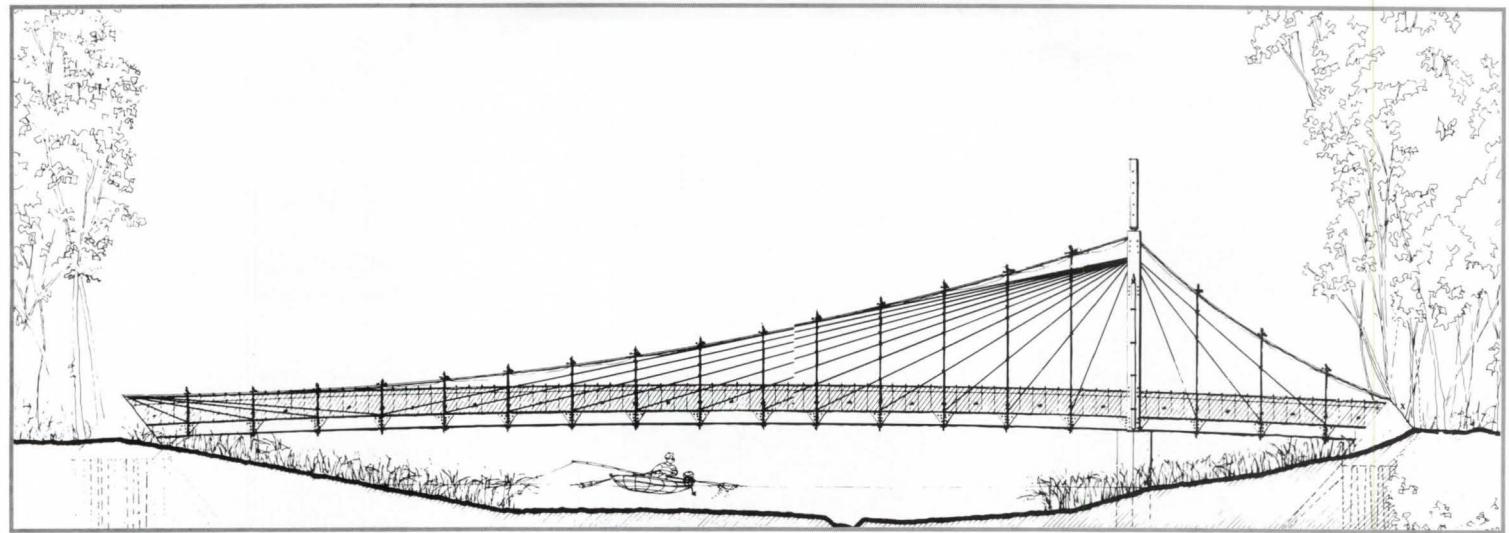
**Fain:** Over the past couple of years juries have noted the lack of creative suburban schemes, and I think this time we've seen several attempts at establishing some identity and especially the use of public open space to create a small community.



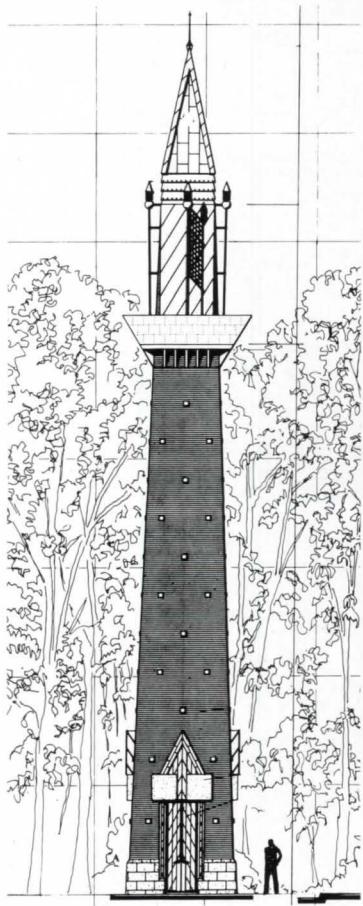
CRESCENT MARINA ON ELIZABETH RIVER; YACHT CLUB INSET



CIVIC TRANSEPT WITH CENTRAL TOWER, FLANKED BY RIVER CLUB RECREATIONAL CENTER AND CENTRAL PARK; SITE PLAN INSET



SUSPENSION FOOT BRIDGE TO WILDERNESS ISLAND



TOWER AT CIVIC TRANSEPT



MAIN ENTRANCE, RIVER CLUB

# Ontario's Niagara Parks

Moriyama & Teshima Planners

**Project:** Ontario's Niagara Parks: Planning the Second Century.

**Site:** The 34-mile-long Canadian shore of the Niagara River from Lake Erie to Lake Ontario.

**Program:** Enhancement of the visitors' experience of the Niagara Falls and riverfront attractions; a five-year action plan and 20-year plan transform the region from a quick tourist stopover to a destination for longer visits.

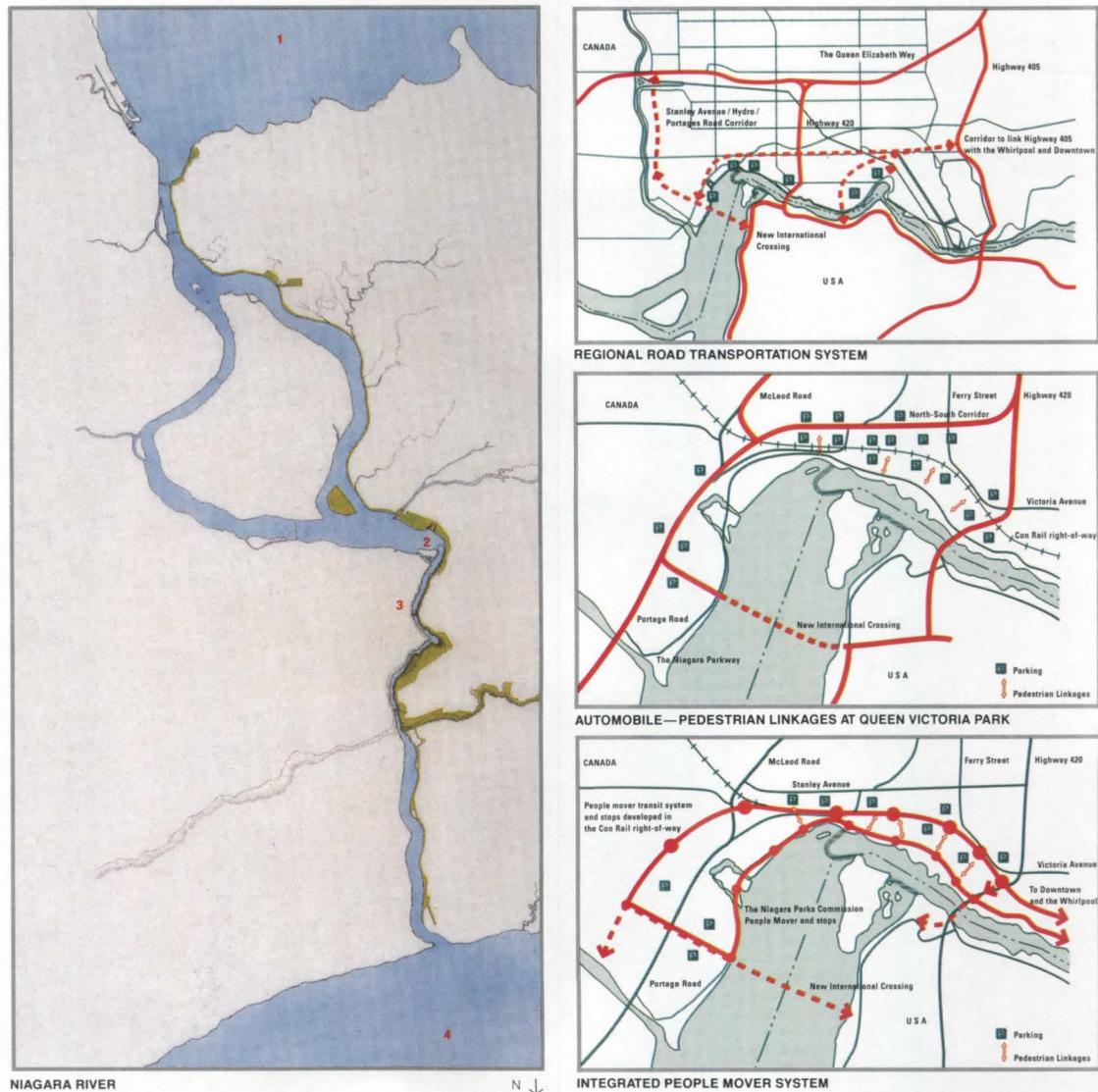
**Solution:** The park system, city of Niagara Falls, and entire riverfront region are integrated by a transportation system that diverts heavy traffic from the falls, and by scenic parkways, pedestrian routes, interpretive sites, and a new canal, which traverses the city center. In Queen Victoria Park, the falls and city will be integrated by promenades and a gateway center combining museum, retail, transit, and convention facilities.

**Architects:** Moriyama & Teshima Planners Ltd., Toronto, Ontario (Raymond Moriyama, principal-in-charge; George Stockton, project coordinator; Ted Teshima, Daniel Teramura, team members).

**Client:** The Niagara Parks Commission, Niagara Falls, Ontario.

**Consultants:** The Coopers & Lybrand Consulting Group, marketing, DS-LEA Associates Ltd., transportation, The Spencer Francey Group Inc., book design.

**Illustrator:** Gordon Grice.



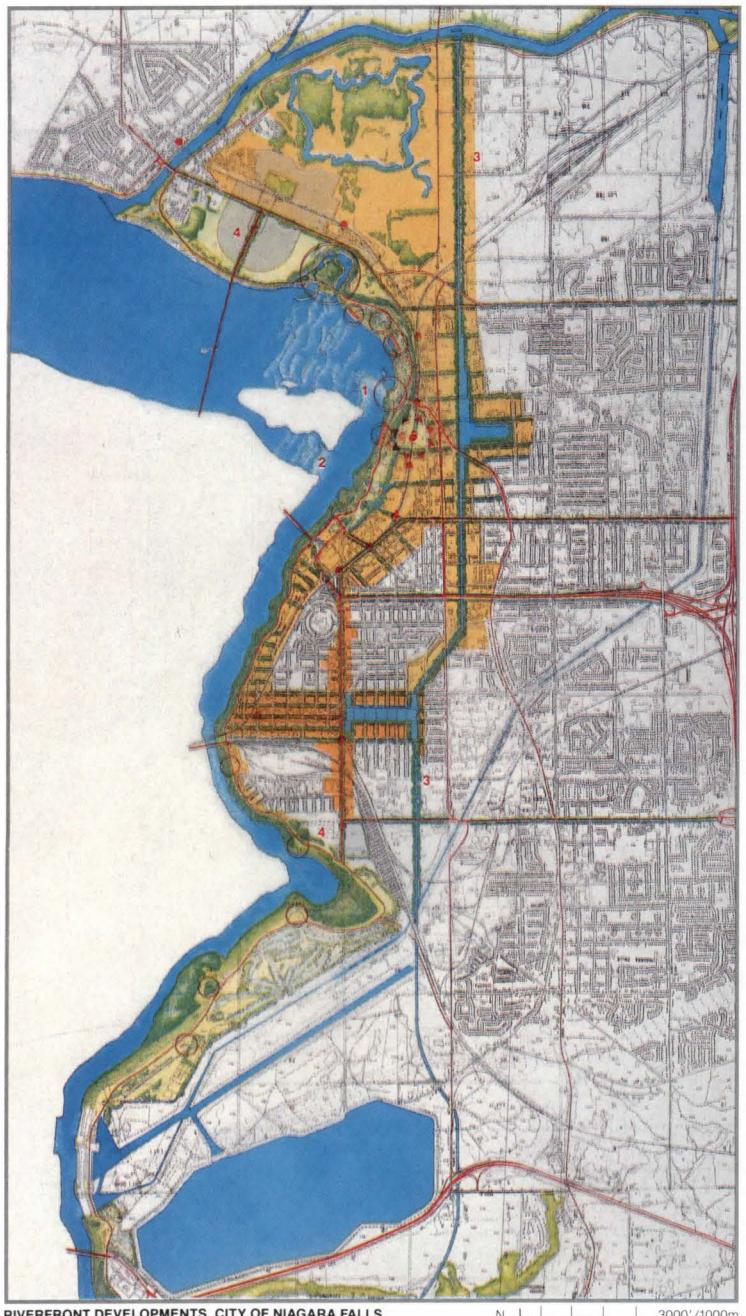
## Jury Comments

**Fain:** This is a major policy statement: the development of a river's edge. It's so comprehensive and it involves such a large area that it states the objective upon which public policy can be created, and for that reason it is very valuable.

**Koetter:** Not only is it comprehensive in its regional issues of water resources and recreation; it actually then goes into a part-by-part discussion of each

of the neighborhoods along the water. It is an important design issue because very often things of this nature become limited to either policy strategies or economic studies. Here, in this case, it's actually provided with a development plan that can become very specific.

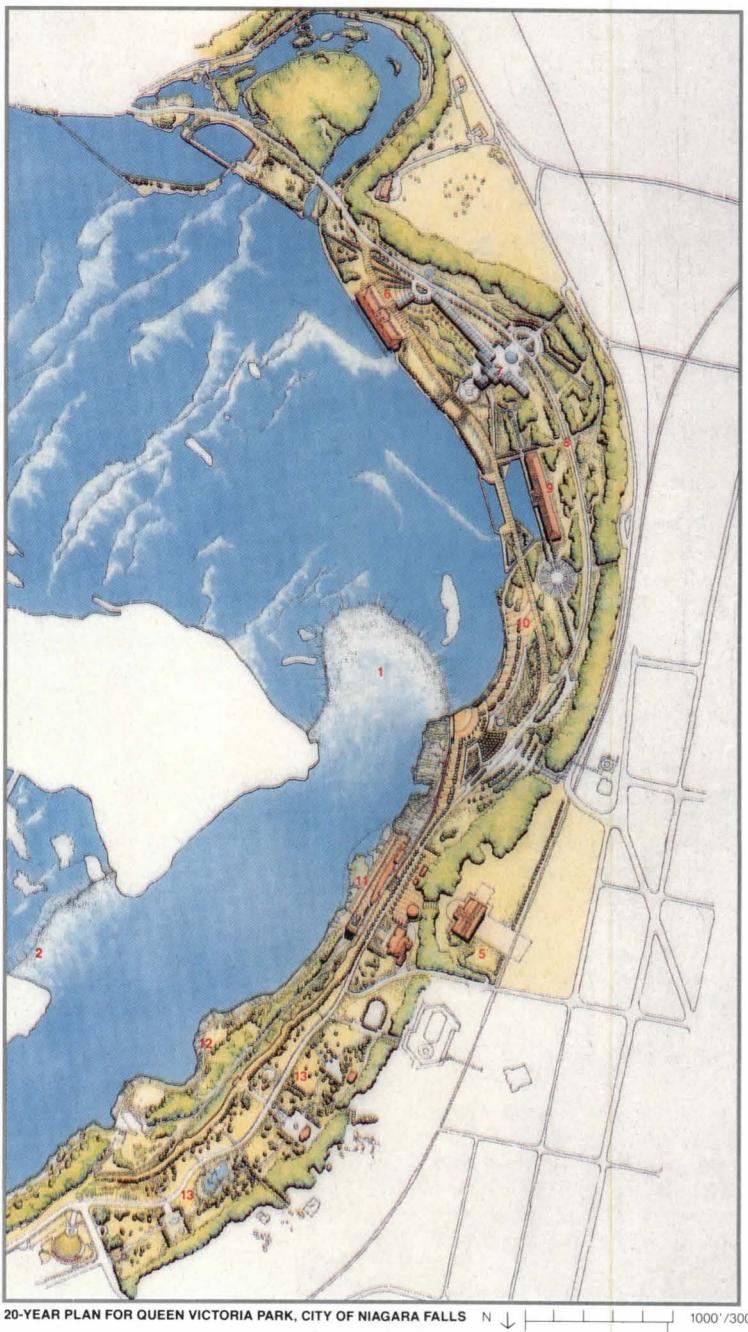
**Fain:** It was an exhaustive proposal that involves many jurisdictions. Quite frankly, our cities in the future will have to be resolved with a very similar method.



RIVERFRONT DEVELOPMENTS, CITY OF NIAGARA FALLS

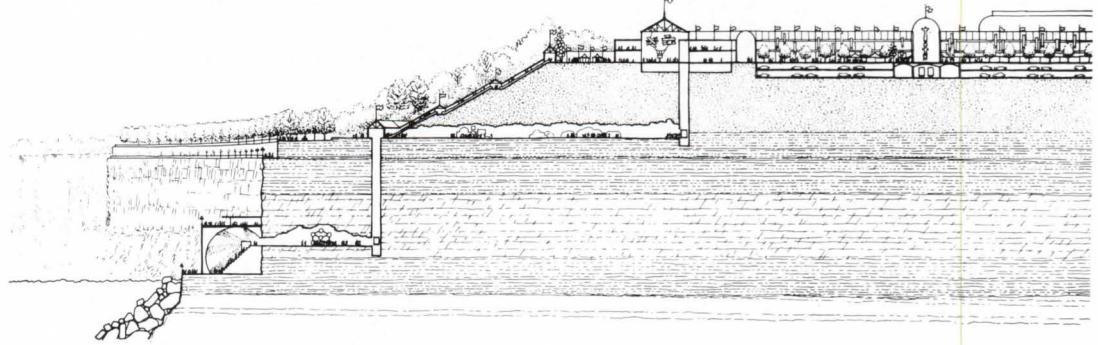
N ↓ 3000'/1000m

- 1 CANADIAN FALLS
- 2 AMERICAN FALLS
- 3 CANAL
- 4 INTEGRATED PEOPLE MOVER SYSTEM AND STOPS
- 5 GATEWAY CENTER
- 6 TORONTO GENERATING PLANT (FUTURE HYDRO MUSEUM)
- 7 GREENHOUSE (WITH FUTURE GALLERIA)
- 8 NIAGARA PARKWAY
- 9 CANADIAN NIAGARA POWER PLANT (FUTURE FORUM)
- 10 REBUILT PEDESTRIAN PROMENADE
- 11 FUTURE GORGE INTERPRETIVE CENTER
- 12 GORGE INTERPRETIVE WALK
- 13 QUEEN VICTORIA PARK GARDENS



20-YEAR PLAN FOR QUEEN VICTORIA PARK, CITY OF NIAGARA FALLS

N ↓ 1000'/300m



SECTION THROUGH GATEWAY CENTER: NIAGARA RIVER TO LEFT

# Brambleton

Sasaki Associates, Inc.

**Project:** Brambleton.

**Site:** A 375-acre core of a 1200-acre rural site in Loudoun County, Virginia, between Dulles Airport and Leesburg; a developing office and industrial zone is nearby.

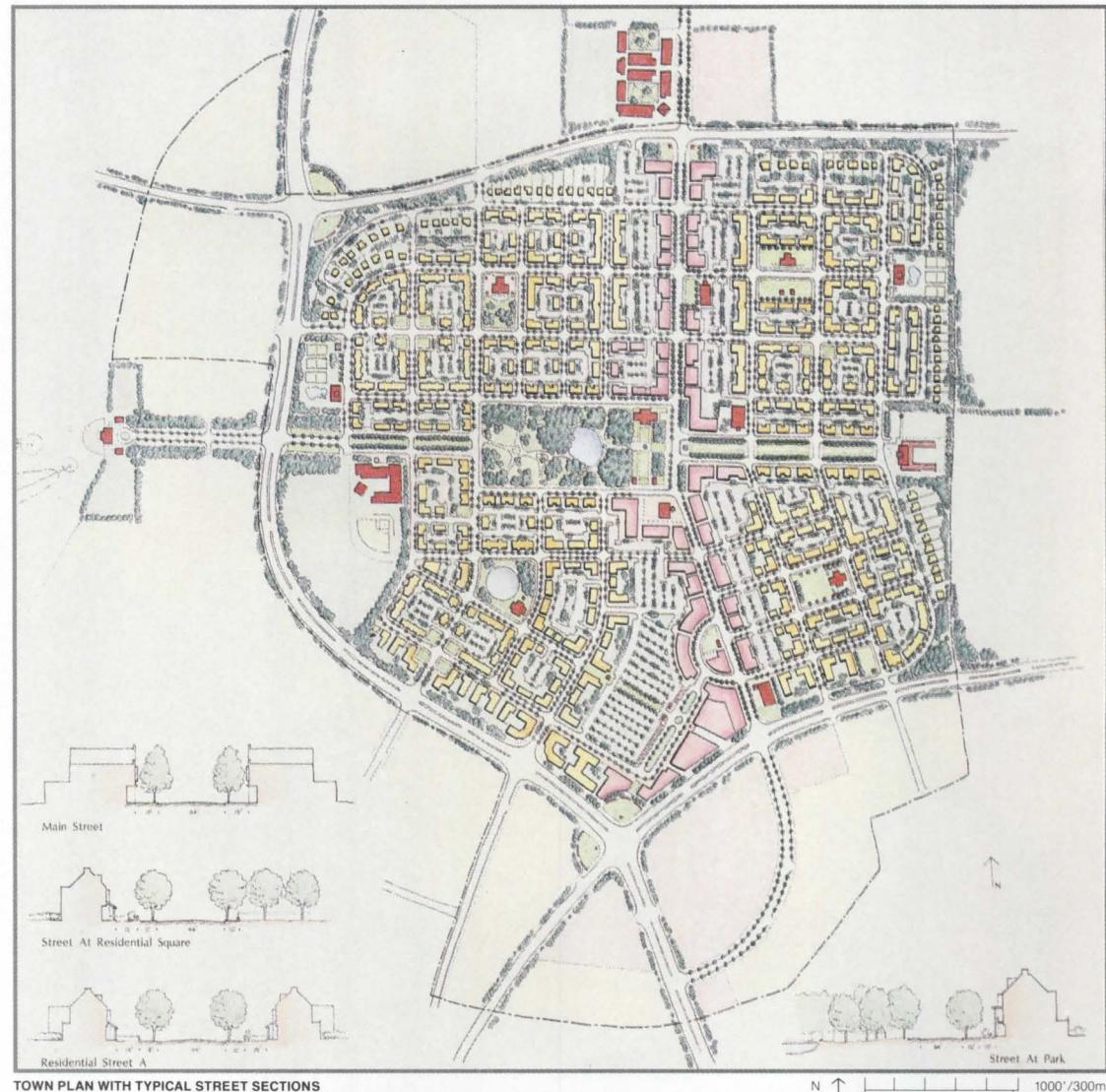
**Program:** Redesign the center of a town for 12,000 to evoke the traditional architecture and structured settlements of the region, while accommodating today's automotive culture.

**Solution:** A gridiron of residential blocks emanates from a cross axis in Brambleton center: The main north-south axis is commercial; parks with civic institutions are aligned from east to west. A secondary system of community centers is within walking distance of residences—single-family houses, townhouses, villas, and blocks of multifamily apartments and elderly housing. Parking lots are configured as urban courtyards, ringed by backyard gardens.

**Architects:** Sasaki Associates, Inc., Watertown, Mass. (Alan Ward, design principal; Dennis Pieprz, project urban designer; Neal Dean, managing principal; Greg Ault, project manager; Ken DeMay, housing architect).

**Client:** Kettler and Scott, Inc., Vienna, Va.

**Renderer:** Sasaki Rendering.



TOWN PLAN WITH TYPICAL STREET SECTIONS

## Jury Comments

**Fain:** It's very convincing as a town plan, and it employs fairly conventional ideas of block definition but in a very studied way. Often new centers tend to remain isolated, but this one seemed to blend and focus itself into the situation.

**Koetter:** It's like a restructured main street; you can park in the back of the buildings. It's a street in a matter-of-fact way, with a little square, and it engages its surroundings without making a whole lot of to-do about it.

**Fain:** It goes beyond the image and also starts suggesting ways that this structure can be facilitated by suggesting profiles through street types.

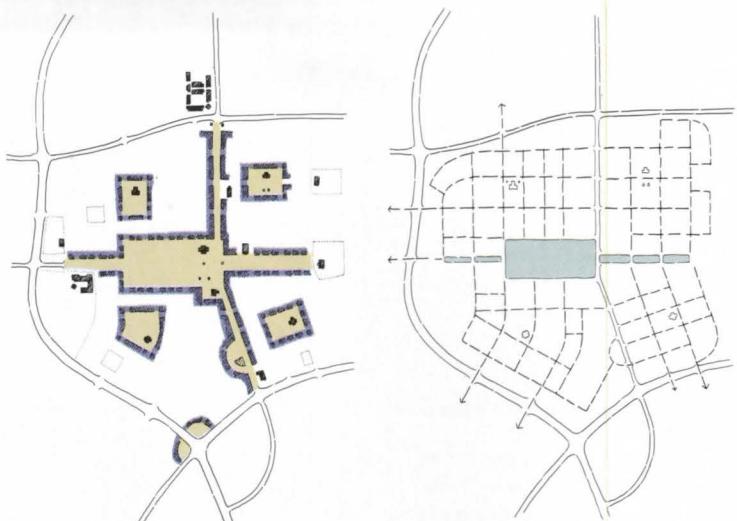
**Koetter:** The structure of the subdivision is formal; it is not suburban mulch. It has a good hierarchy of structured public spaces that are very clear.

**Fain:** I think we also feel that its town planning is in the tradition of Welwyn or Letchworth, in the sense that it is very much an Anglified combination of city and nature.



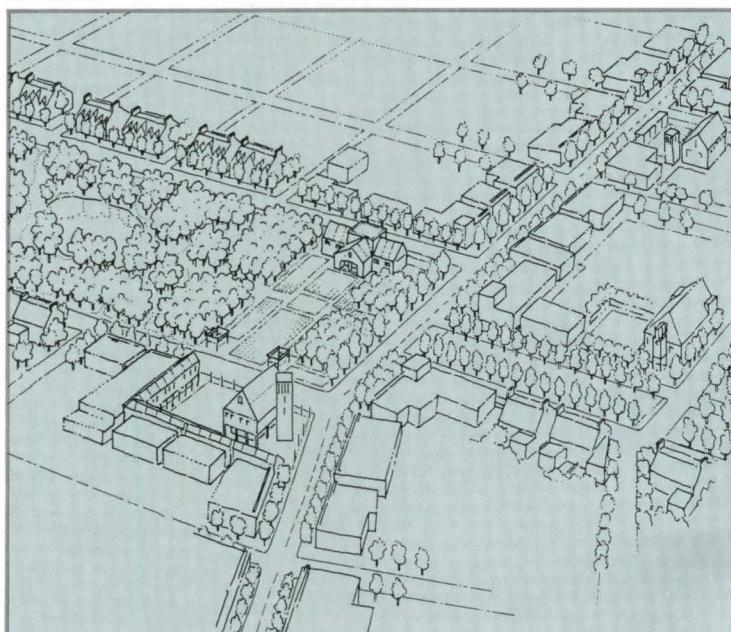
EXISTING SITE

CONCEPT OF CROSS AXIS

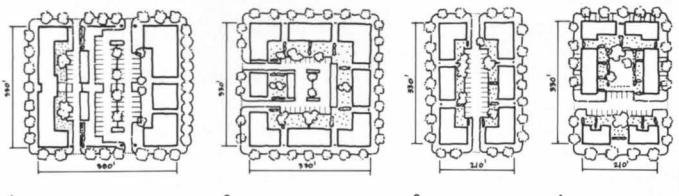


MAJOR PUBLIC SPACES

NEIGHBORHOOD GRID STRUCTURE



CENTER OF TOWN



TYPICAL NEIGHBORHOOD BLOCKS

1 ELDERLY HOUSING AND COMMERCIAL  
2 MULTI FAMILY RESIDENCES

3 TOWNHouses  
4 VILLAS AND TOWNHouses

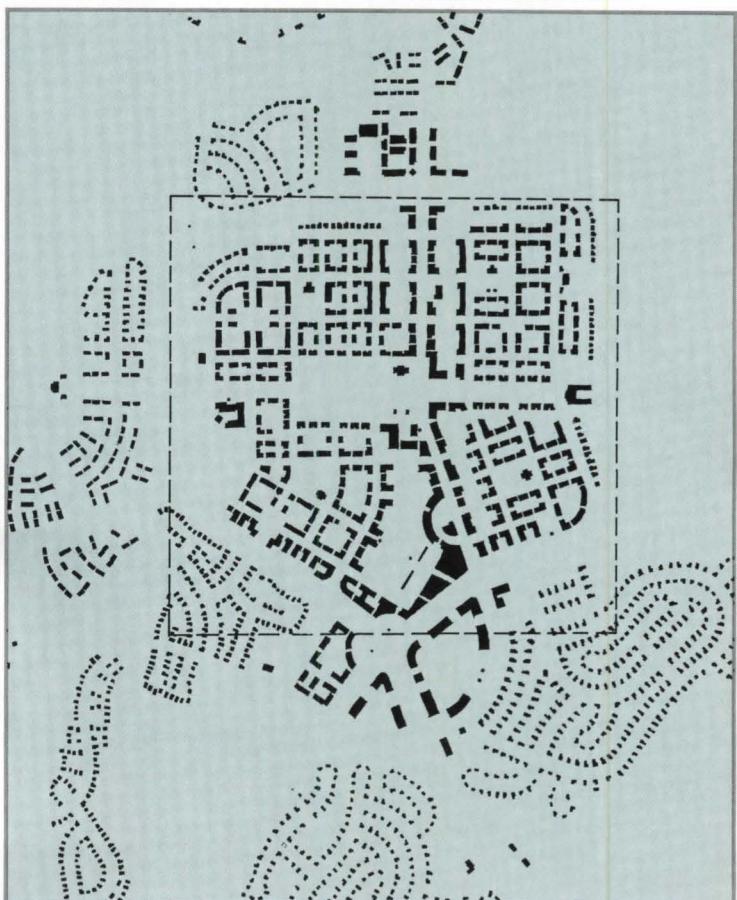


FIGURE-GROUND DIAGRAM INDICATING 375-ACRE AREA OF INTERVENTION

# Waterfront Neighborhood

Cooper, Robertson + Partners

**Project:** North Residential Area, Battery Park City, New York.

**Site:** Approximately 30 acres of landfill located north of the World Financial Center, extending from Vesey Street to Chambers Street, and from West Street to the Hudson River.

**Program:** 3500 to 4000 residential units, a 3000-student high school, and over 1.5 million square feet of office space.

**Solution:** The North Residential Area (NRA) is the final phase of the Battery Park City 1979 Master Plan (P/A Citation, Jan. 1984, p. 136). It contains seven blocks for residential development, two mixed-use blocks, and four open spaces. Based on the premise that large-scale urban developments should be designed as integral parts of the existing city, the NRA responds to the Lower Manhattan fabric and the nearby community of Tribeca by extending the existing street system and following the grid with a rectangular block pattern. The plan's North End Avenue constitutes its major boulevard, parallel to Broadway, which links the crosstown streets at Chambers and Vesey and terminates at North Cove, with views of the harbor to the south. The scheme also continues Battery Park City's basic objective of re-establishing Lower Manhattan's waterfront as a city amenity. The largest of its open spaces is North Park, an eight-acre tract directly at the river's edge, which caps the open waterfront spaces extending from Battery Park in the south. Non-residential uses and neighborhood services are located on the crosstown streets. To establish its civic presence, Stuyvesant High School (a city-wide academic school, already under construction) is sited at one terminus of North End Avenue and linked to City Hall at the other end of Chambers Street. Massing heights build up from the lower structures of Tribeca to the tallest riverfront buildings; towers at Vesey Place create the transition from the World Financial Center.



BATTERY PARK CITY SITE PLAN

**Architects:** Cooper, Robertson + Partners (Alexander Cooper, Brian J. Shea, partners; Bonnie Harken, project manager; J. Cali, M. Dionne, K. Fairbanks, N. Lavine, J. Lengeling, G. Luck, J. O'Yang, G. Rossi, M. St. Pierre, G. Warwick, project team).

**Client:** Battery Park City Authority.  
**Consultants:** Ebasco Services, Inc. (N. Massand, P.C.) Phase IV infrastructure engineers.

**Modelmaker:** Cooper, Robertson + Partners.

**Model photographer:** Jock Pottle.  
**Renderer:** Cooper, Robertson + Partners.

## Jury Comments

**Koetter:** This is the extension of Battery Park City, which was premiated several years ago. It is worthwhile urbanistically that things like this happen, because they demonstrate how a district of the city of that scale can be

made into something that is plausible. This will be, I believe, a good addition to the city. The question we have is whether this represents something which once more should be recognized.

**Fain:** It is the classic discussion of new idea versus convention. Battery Park, first phase, was innovative six years ago, when it received a P/A award. It was new and represented a message to the profession. Now this is convention because it is six years later.

**Solomon:** Is there a strange argument here that cities have to be new?

**Fain:** No. That wasn't the point.

**Solomon:** That there is continuity of an idea over a generation in an American city is significant in itself.

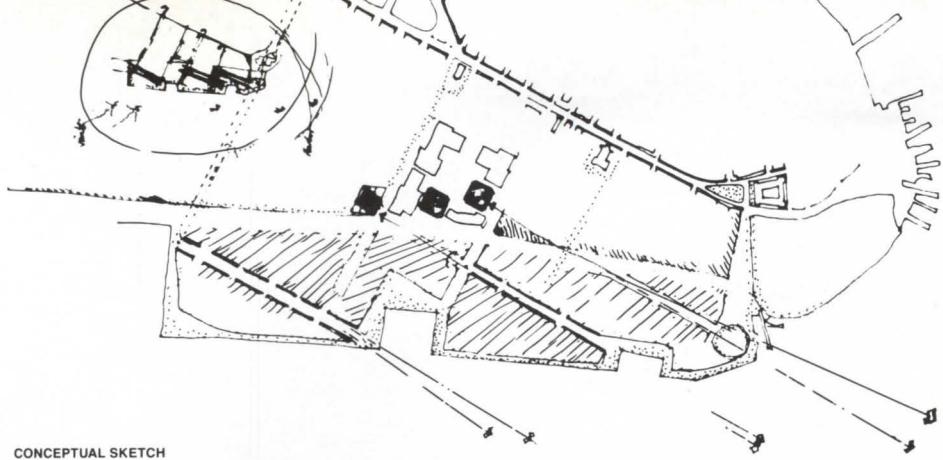
**Fain:** Is it enough to warrant recognition?

**Rose:** In your initial criteria you talked about recognizing a new idea or design that took an old idea a little bit further... I think there were some primitive things in the first Battery Park City scheme and there is some refinement here. It may not be a new idea in urban design that we are looking at, but a broad and carefully described set of guidelines that can actually produce a real city.

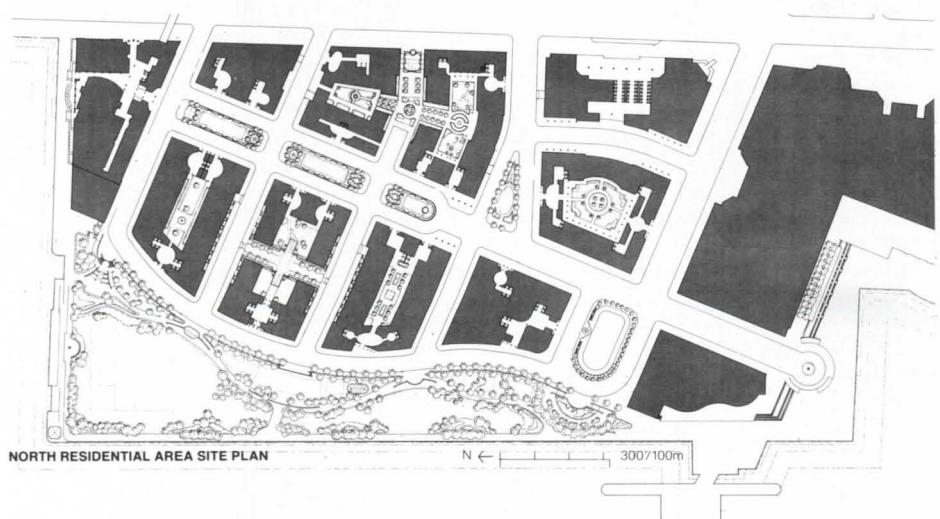
**Scogin:** Do you accept the notion that it makes sense to build this many more housing units and offices on Manhattan Island?

**Fain:** I accept that, because Manhattan is Manhattan; it's not Tallahassee.

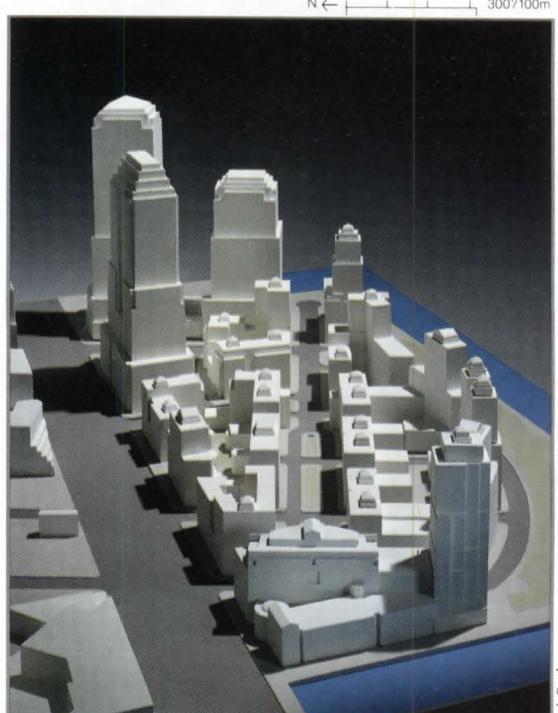
**Koetter:** The more residential presence you can have in that part of Manhattan—with limits that far exceed these—the better.



CONCEPTUAL SKETCH



NORTH RESIDENTIAL AREA SITE PLAN



MODEL, VIEW SOUTH TO WORLD FINANCIAL CENTER

# Mental Health Center POE

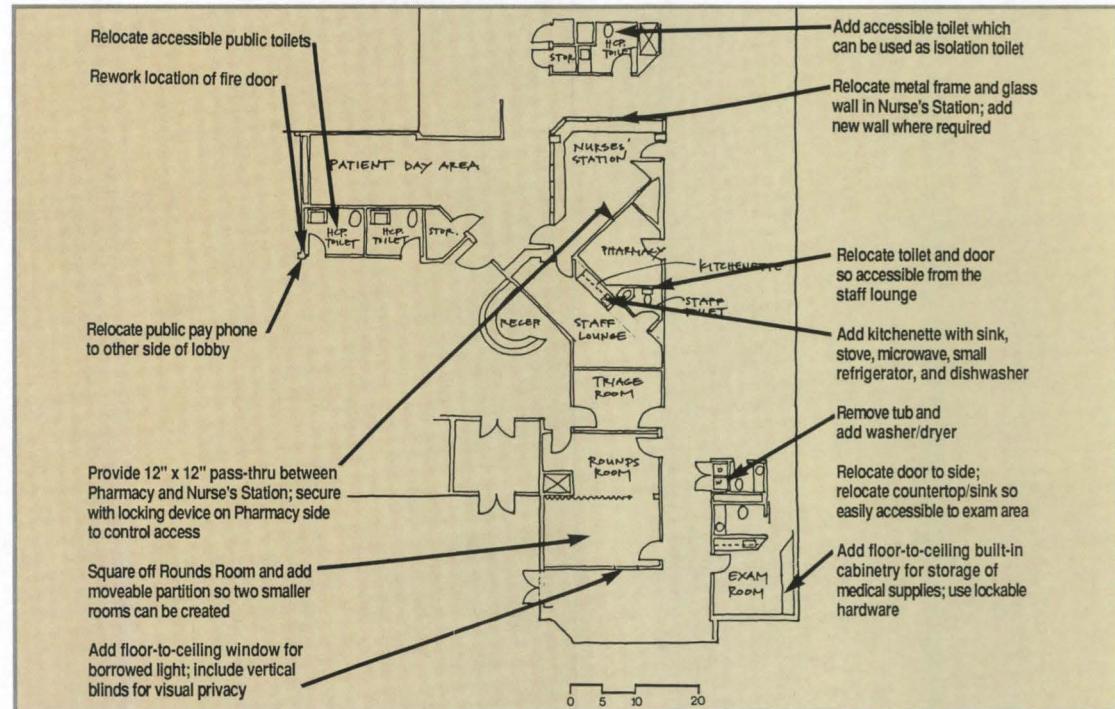
**Welch + Epp Associates**

**Project:** Quincy Mental Health Center POE.

The Quincy Mental Health Center (QMHC) contains 66,200 square feet, divided between a 21-bed locked Inpatient Unit, and a 50-slot Day Hospital. Although the facility was built in 1983, the program was written in 1970. In acknowledging changes in philosophy and practice of health care delivery since 1970, the team evaluated the facility against current standards and goals expressed by the QMHC staff and a planning group from the client's Department of Mental Health. The focus is on how the physical environment supports the delivery of mental health services.

The POE process began with a walk-through to identify problem areas in the building. Staff interviews and a questionnaire followed, in addition to the team's own observations.

The report consists of seven sections: an executive summary, introduction, description of the facility, the evaluation, a capital improvements program, proposed guidelines for modifications, and appendices. It concludes with a program that defines a preferred building solution in terms of content, time, and cost. This program is accompanied by an annotated schematic design that illustrates the preferred solution.



PROPOSED CAPITAL IMPROVEMENTS FOR INPATIENT UNIT

**Principal Researchers/Authors:**

Welch + Epp Associates, Boston  
(Gayle Epp, project manager; Polly Welch, technical advisor; Daphne Politis, research assistant; Jennifer Stearns, draftsperson).

**Client:** Massachusetts Division of Capital Planning and Operations, Office of Programming, Boston (Deborah Poodry, director; Chris Pilkington, deputy director; Victor Olgay, project manager) and Quincy Mental Health Center, Massachusetts Department of Mental Health (Margo Ellison and Jim Pisciotta, superintendents; Bill Corliss, facility director; Paul Shaw, clinical director; Ruth Couillard, assistant director of nursing services; Chris Young, director, day hospital).

**Consultant:** A.M. Fogarty & Associates, cost estimators.

**Jury Comments**

**Selkowitz:** This is a post-occupancy evaluation for a mental health center. There was an expansion plan for it, and they looked at what worked and what didn't work in the context of the existing facility to try to find out what ought to be done in the future.

**Kantrowitz:** And they went beyond where a lot of POE's stop—which is, "This is what we found"—and asked the question, "What does it mean? Let's look at redesign, let's look at a capital improvement program for redesign, let's look at design guidelines that might come out of it, let's look at technical requirements generating program kind of things." They do a code analysis, and actually get into some financial questions, as well.

**Selkowitz:** It's a particular building, but they package some of the results in a way that is generalizable to other facilities and other users.

**Kantrowitz:** I think it is really good. It's comprehensive; it's useful; it's well organized; it's graphically nice. It's an example of how you can take post-occupancy evaluation and turn it into a useful document for dealing with improvement of a particular building and also of generalizing past it to theories of that building type, and it is a delight.

*The Quincy Mental Health Center POE* can be obtained from Gayle Epp, Epp Associates, 7 Greenough Avenue, Boston, Mass. 02130.

# Earthquake Glass Damage

**Steven Winter Associates**

**Project:** Glass Damage from the 1985 Mexico City Earthquake.

This report analyzes damage to windows in buildings owned and leased by the Mexican government in central Mexico City. Field data were collected by Steven Winter Associates (SWA) and a cooperating Mexican team with whom they developed survey criteria and a field questionnaire. Of 510 buildings surveyed, 213 suffered no damage, 34 collapsed, and 263 had some structural or envelope damage. These 263 were examined in order to characterize window features such as glass size, shape, and connections, and building features, including height, configuration, type of structural frame, and amount of damage to frame, among others.

The SWA team then translated these fenestration and building characteristics into a numerical database, which they analyzed through a series of correlations between extent of glass damage and amount of frame damage, amount of wall cracking, amount of building displacement, building height, window frame type, window size, and other features.

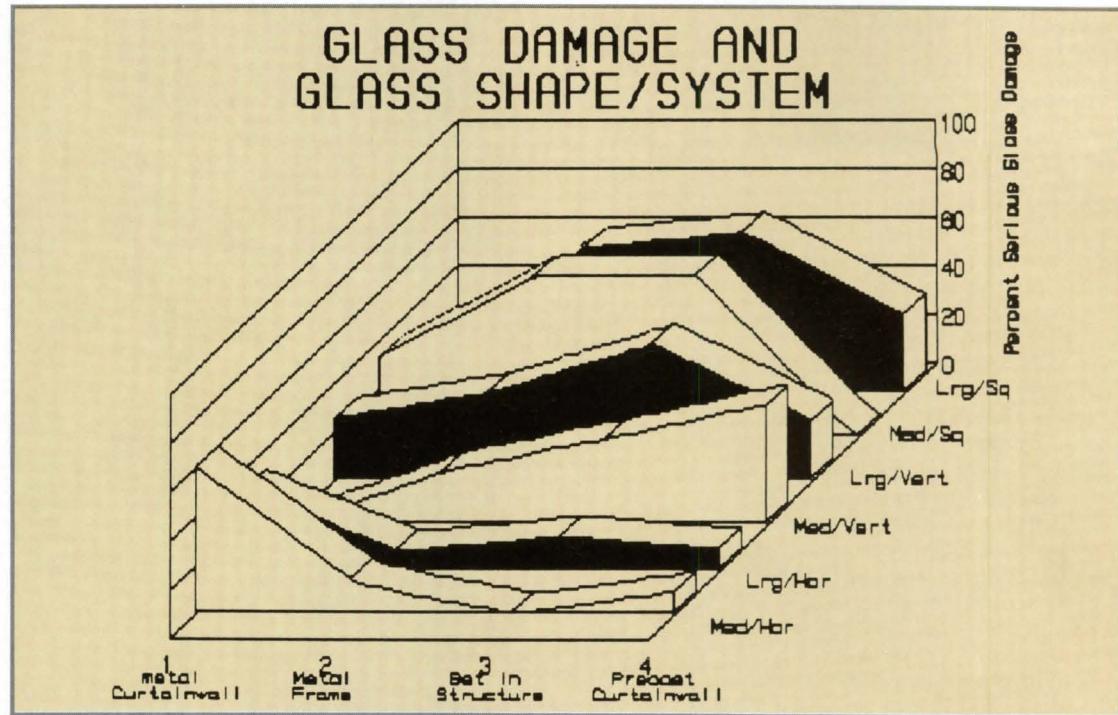
The report concludes with recommendations for further research, many of which call for study to develop more exacting codes and standards provisions for glazing performance.

#### Principal Researchers/Authors:

Steven Winter Associates (Deane Evans, principal) and Nanita-Kennett Associates (Earl Kennett, principal).

**Client:** National Science Foundation, Washington, D.C.

**Co-investigators:** William Holmes, Rutherford and Chekene, Inc., engineering consultant; Francisco Javier Lopez Ramirez, S.E.D.U.E., engineering consultant; Milagros Nanita-Kennett, Nanita-Kennett Associates, Inc., technical consultant; Anthony Lombardi, Wilton Jordan, Dinesh Kumar, Steven Winter Associates, technical consultants.



CORRELATION BETWEEN GLASS DAMAGE, GLAZING UNIT PROPORTIONS, AND WINDOW FRAME TYPE

#### Jury Comments

**Selkowitz:** These people looked at a population of 510 buildings, about half of which received no damage, and the other half received anywhere from minor to very severe curtain wall damage. They abstracted from that, in a sense, guidelines on what types of containment systems, what types of glazings—long, tall, short, wide, size—suffered the most damage, and you can draw from this, at least initially, what you might do in a building if you were worried about these kinds of issues.

**Kantrowitz:** The conclusions are not presented anywhere near as strongly as they could be for design. It really is a research study; it is a field research study, and it's very different from anything else.

**Jahn:** Who would read this?

**Selkowitz:** Engineers—I mean, most architects wouldn't. It might be something you would talk to your curtain wall supplier about.

**Kantrowitz:** This is saying, "This is an issue about architecture, this is an issue about buildings, and we are going to do some

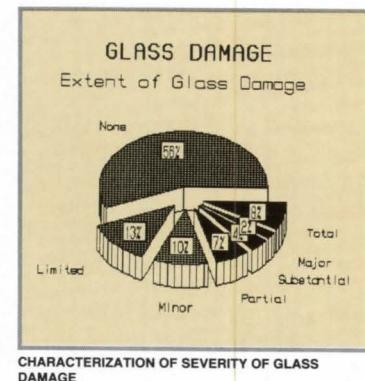
research about that issue." It's a different piece of architectural research.

**Rose:** Yes, but it is also possibly not as comprehensive, and also not as literally useful.

**Kantrowitz:** That's right.

**Selkowitz:** We think people should go out and look at how buildings perform in the real world, rather than just do lab studies and computer studies, and this is one of the few we see that looked at 500 of something and tried to draw some conclusions from the statistics. We don't pretend that this will change how architects design buildings tomorrow, but there's some new knowledge in here of some value and usefulness.

*Glass Damage from the 1985 Mexico City Earthquake* is available from Steven Winter Associates, Inc., 6100 Empire State Building, New York, NY 10001.



CHARACTERIZATION OF SEVERITY OF GLASS DAMAGE

# Holding on to Home

Gerald Weisman and Uriel Cohen

**Project:** *Holding on to Home: Designing Environments for People with Dementia.*

*Holding on to Home* is divided into five parts to address the facility development process of preparation, planning, programming, design and construction, and occupancy and post-occupancy evaluation. As such, the scope of *Holding on to Home* broadly brackets architectural services in both directions and is aimed at design, social service, and health care professionals.

The main thesis of the study is that the physical environment can play a therapeutic role in the care of people with dementia, although architectural variables should not and cannot be considered in isolation of other factors. The book takes its title from the main theme—that the therapeutic possibilities of design are best realized by creating homelike, noninstitutional environments.

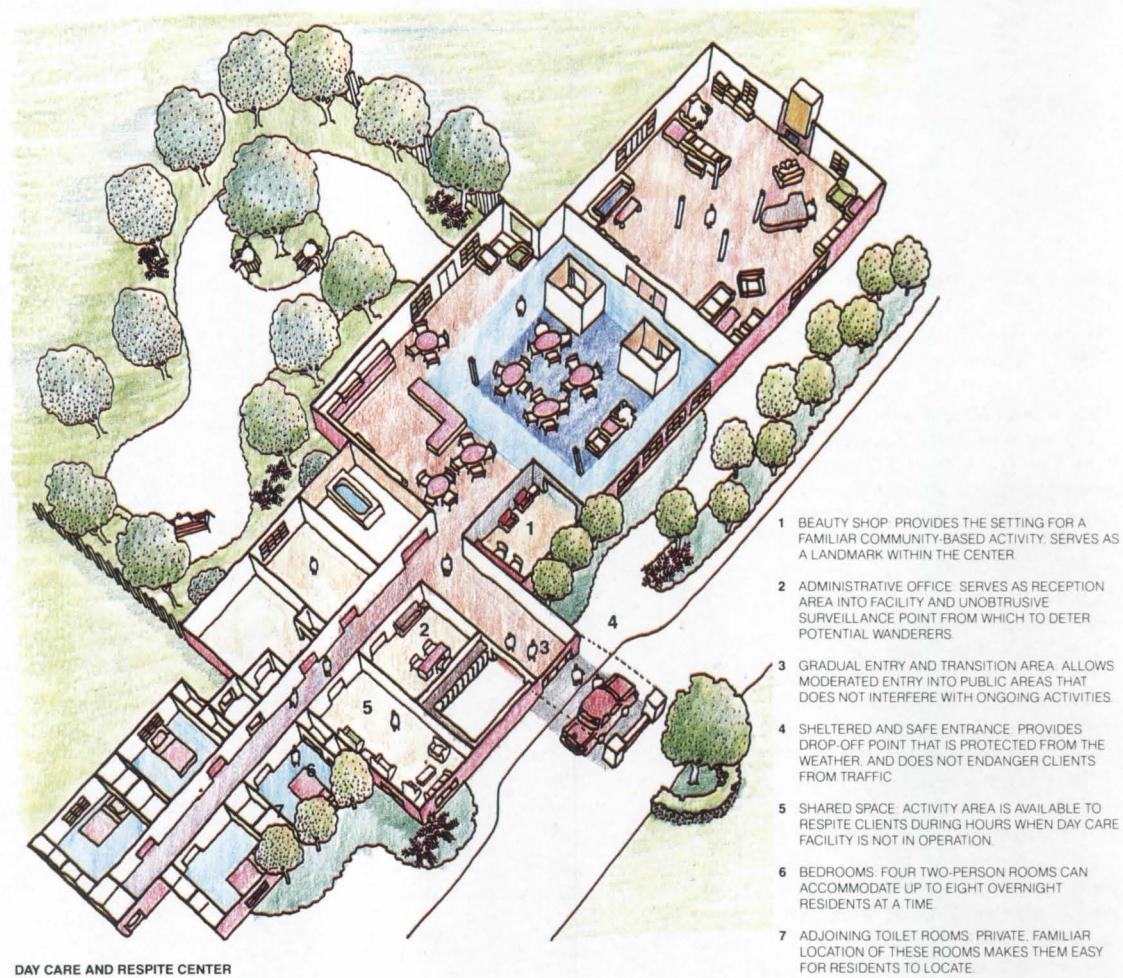
Prototypical designs are suggested for a day care center, day care and respite center, group home for 8 residents, group home for 20 residents, and an example conversion of a 24-bed nursing facility into an 18-bed long-term care facility with a dining area and shared social spaces. The study concludes with a bibliography of 64 references.

**Principal Researchers/Authors:** *Center for Architecture and Urban Planning Research, The University of Wisconsin, Milwaukee (Uriel Cohen and Gerald Weisman, principal investigators; Kristen Day, Keya Ray, William Robison, Barbara Cooper, research and design team).*

**Project Architects:** *James Dicker, George Meyer (Kahler Slater Torphy Architects).*

**Clients:** *The Retirement Research Foundation; AIA/ACSA Council of Architectural Research, Health Facilities Research Program (Howard Juster and Richard McCommons); National Endowment for the Arts, Design Arts Program.*

**Additional Research:** *Joseph*



Rand, Victoria Steiner, Richard Toyne.

**Consultants:** Margaret Calkins, Hanson Graphic.

**Graphics:** Somkeit C. Thumrong, Somkiat Khouvong, Sungkin Chiu, Mary Gorman, Setsuko Sasaki.

**Photographers:** Tom Bamberger, Robert Glick, Susie Post.

## Jury Comments

**Kantrowitz:** This is a series of case studies, annotated bibliography, analysis of regulations that apply, design guidelines, and expert evaluation for usefulness as a tool, followed by a publication that provides guidance for designing institutional and residential environments for people with Alzheimer's disease. It is interesting partially because it is a comprehensive look at an important issue, and because it is well-packaged in terms of getting that fairly well-buried information out in a way that I think works.

**Solomon:** Who is the audience for this?

**Kantrowitz:** I see it as institutional and design: institutional, in the sense that we have an institution that we should modify,

and design, as in "how do we do it? How do we do it right?"

**Selkowitz:** These are design guidelines for designers dealing with improving living conditions for people—and planning buildings.

**Kantrowitz:** It is a lot of research; I think the research is well done; I think it's well presented; I think the issue is an important issue, and I think that it's a very thorough approach to a real world problem.

**Rose:** It's one of the most terrifying things for the elderly because it bankrupts. Apart from being terribly debilitating, it is the one thing that they all live in fear of—it is the one thing that will destroy the family, they think.

**Selkowitz:** If you take people with these kinds of health problems and put them in the conventional hospital environment, it doesn't work.

**Solomon:** Probably one of the main reasons there are no health-care buildings under design awards is that health-care standards are not codified. You have to go to specialized architects who know this stuff. And to the degree that it is codified, then the project type becomes

more accessible to the rest of the profession.

**Selkowitz:** It is interesting that a majority of our recommendations for awards is in the health care area, and yet at the architectural level, you had nothing.

**Solomon:** Well, if you can take specific design information and actually make it accessible to architects, who usually don't have the patience to deal with more obscure versions of that information, you could actually have good architects designing these specialized buildings all of a sudden. That's pretty good.

*Holding on to Home* will be published by the Johns Hopkins University Press, Baltimore, Md.

# Design for Access

**Adaptive Environments Center**  
**Welch + Epp Associates**

**Project:** Access Improvements Workbook and Design for Access Guidebook.

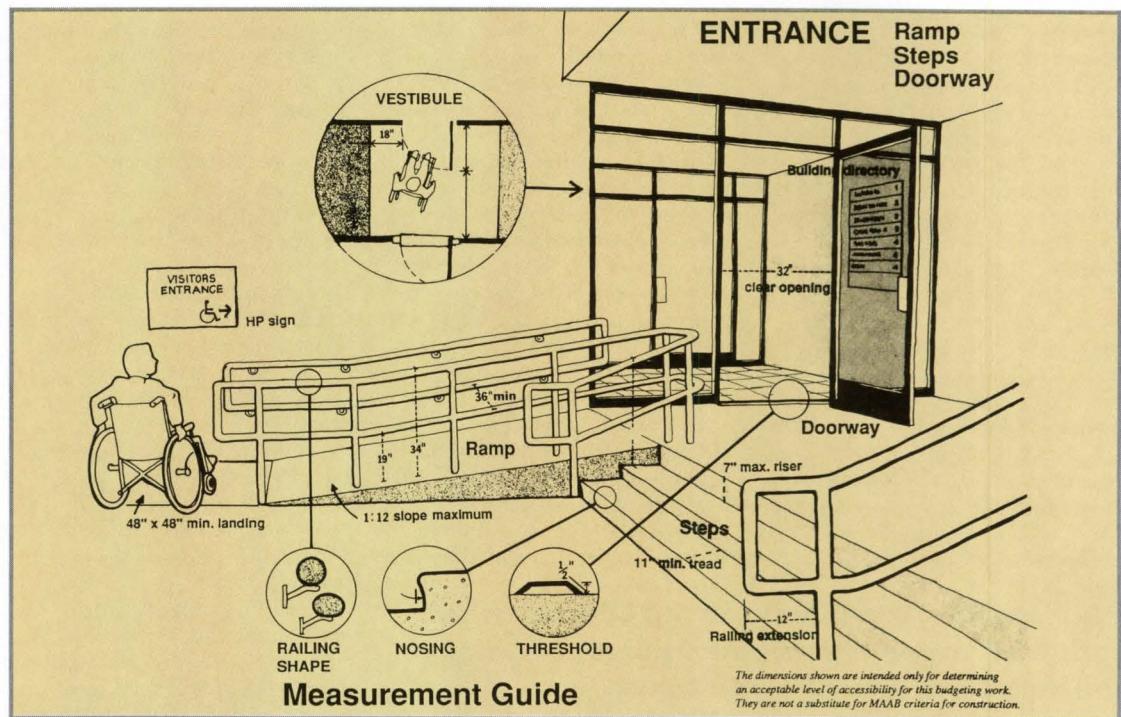
These companion documents address the dual interests of the client to provide tools for improving the quality of barrier-free design and for determining the cost of doing so. The authors acknowledge the amount of literature available in the public domain and use this freely (with credit to the sources), instead of pretending to "reinvent" the subject. This borrowing allowed the team to advance the effort in other areas, notably, a design review checklist and a chapter on how facility managers can sustain barrier-free design once the building is occupied.

The *Workbook* is a survey and budgeting tool for 1) locating architectural barriers, 2) identifying the most appropriate modifications to remove the barrier, 3) prioritizing the relative importance of modifications, and 4) developing a budget. As such, the *Workbook* is aimed primarily at facility managers. Both books are distributed in looseleaf binders.

The *Guidebook* contains four major sections: programming, design, design review, and sustaining access. While not attempting to interpret the law, the *Guidebook* borrows from the model of annotated and illustrated ordinances by printing state regulations in the left margin of pages that depict desirable compliance measures.

**Principal Researchers/Authors:**  
Adaptive Environments, Inc., Boston (Elaine Ostroff, executive director; Ellen Katz and Chittaranjan Swamidasan, project associates; Lisa Thorson, access education coordinator), and Welch + Epp Associates, Boston (Polly Welch, project director, Gayle Epp, concept development and design).

**Associated Firm:** Barrier Free Environments, Inc., Raleigh, North Carolina.



SUMMARY PAGE FROM ACCESS IMPROVEMENTS WORKBOOK

**Client:** Massachusetts Division of Capital Planning and Operations, Office of Programming (Deborah Poodry, director; Chris Pilkington, deputy director and project co-initiator; Victor Olgay, project manager; Steven Landau and Andrew Paven, project associates) and Office of Handicapped Affairs (Chris Palames, deputy director and project co-initiator).

**Consultants and Expert Advisors:** A.M. Fogarty & Associates, cost estimators; John Salmen, Ruth Hall Lusher, Ronald Mace, Edward Steinfeld.

**Illustrations:** Bernard LaCasse, Susan Ingle, Polly Welch, Barrier Free Environments, Inc., and other sources used with permission.

## Jury Comments

**Selkowitz:** It seems like most of the information is relatively well known, but it addresses a real need. It is well presented and well organized, with good graphics, checklists, etc.

**Kantrowitz:** One of the things I like about it most is the workbook approach: basically saying it's not so much a new design question as it is a redesign question.

**Selkowitz:** The cost part is a little tricky in that they give costs, and I imagine that part could become outdated—but it wouldn't be hard to fill in your own costs. It is looseleaf, so one can modify it, add to it, and subtract.

One of the other intriguing things about it is that they say up front there is not a lot of new research here—this is really a compilation and organization effort. They say, "We took existing images from other sources," but it is packaged very well, and it makes a lot of information accessible and usable. And we thought it stood out amongst the other attempts in this category.

**Solomon:** California's access code is so obscure that you practically have to have a consultant

to read it. There are chapters that contradict other chapters. I can understand the illustrations in Design for Access; it's got pictures that show door handles and things like that.

**Fain:** I find it really appealing. We have to deal with these issues, and there it is. It is easier to look at, and it is not making things simple-minded, but it's simplifying the way. That's a big issue with these things, because you can do extremely sophisticated research, which either stays in the hands of someone you don't have access to on a regular basis, or is in a form that is not very useful. So I endorse this.

**Kantrowitz:** It helps people deal with a practical problem. It is well organized and graphically arranged.

*The Access Improvements Workbook and Design for Access may be purchased from the State Book Store, Room 116, Massachusetts State House, Boston, Mass. 02133.*

# Editors' Roundtable

**Every year, P/A's editors watch without participating in or commenting upon the judging of the awards program. This year, we decided to record a subsequent conversation among the editors about the program and what it reveals about architecture today.**

## Whither Post-Modernism

**Dixon:** We try to pick jurors whose viewpoints balance each other—to have, in the architectural design jury, both Modernists and Post-Modernists. But why, in recent years, have the latter frequently not voted for Post-Modern work?

**Fisher:** It may have something to do with the function of the Awards program, which is to recognize cutting-edge work. Post-Modernism, once a radical concept, is now widely accepted. Juries seem to want to stay out in front of what is popular.

**Murphy:** Also, the horrors of Post-Modernism are certainly all too apparent up and down every commercial strip.

**"Architecture seems to be on this speed track of fashion. [We don't have] a realistic appreciation of the half-life architecture really has."**

**Dixon:** But the horrors of Modernism are at least as obvious. I think that, as our society has moved toward short-term goals, it has rewarded trendiness.

**Freiman:** I agree. Architecture seems to be on this speed track of fashion. Styles change so quickly without our having a realistic appreciation of the half-life architecture really has. The press has been a big part of this.

**Murphy:** Some of the jurors this year were concerned about sending a confusing message.

**Labs:** Hodgepodge was a word that they used a lot, especially with regard to houses. The jury seemed intent on going back to the roots of architecture, focusing on basic issues of plan and program.

**Branch:** That shows in their selection of Steven Holl's work.

**Dixon:** Several of the premiated designs had a fundamental, almost rudimentary quality.

**Arcidi:** The jury also was very concerned with basic questions such as: Is this building resolved? Does it have a clear idea?

**Fisher:** Yet, asking those questions led to their premiating work mostly by well known practitioners. I wonder if the media has become so pervasive that we

automatically respond to what we have already seen.

**Dixon:** That, and the fact that 4 firms won 8 out of the 20 awards, suggests that there has been a narrowing of what is acceptable.

**Branch:** With regard to Post-Modernism falling out of favor, I think that in 200 years ours will be seen as a Modernist century where, at one point, people hung historicist stuff on the steel.

**Fisher:** Although I think it also could be seen as an historicist century. That was true in the early part of the century and is true now. Deconstruction, for example, can be seen as a revival, not only of Constructivist forms, but of early Modernist ideology. If there is one thing media has

done in this century, it has made everything—the entire past—accessible.

## Architecture and Urban Design

**Fisher:** I am always struck by the difference between the urban design jurors, who tend to be contextually oriented, recognizing projects with a lot of background or infill buildings, and the architectural design jurors, who usually premiate highly individualistic structures, even though they will vote for contextual urban design.

**Labs:** You see that same dichotomy within the research juries. They look for what is new but place a lot of emphasis on precedent, references, and the background of the work.

**Arcidi:** It is also something we face as a magazine, seeking architecture that both fulfills needs and also advances new ideas.

**Dixon:** It is true that urban design has landed in a Post-Modern phase and is staying there, probably because few people will now defend Modernist urban design. There has been a revival of Modernism in architectural design, but there is no parallel movement in urban design.

**Fisher:** It is hard to envision a

city of deconstructed buildings, making it difficult for urban designers to take the same step that some architects have.

**Branch:** Yet Eisenman's recent work does respond to its context.

**Freiman:** But the focus is still upon single buildings, not upon city-making.

## Design and Research

**Dixon:** The different pace with which architecture and urban design move is an argument for keeping the juries separate.

**Murphy:** This year, there was a lot of discussion about integrating the juries, but when it came down to it, they couldn't find a project that could win for its architecture, urban design, and research.

**Fisher:** The separate juries—and the distinct architectural cultures they represent—go against the idea that architecture is a generalist profession able to integrate everything.

**Freiman:** That certainly seems to be the case with design and research. Designers follow their intuition, and then rationalize the results, while scientists observe phenomena and then explain it. It is hard to envision an architect approaching a problem as a scientist.

**Labs:** Yet the best part of science is the invention of theory or principles, which is a design process—a purely synthetic activity. Not many designers understand that there is a creative part of science and technology. Even detailing is a design activity at a micro scale. Charles Moore once said that "originality is hiding your sources." Designers look at a lot of resources, but rarely admit that they do.

**Dixon:** There is not much respect for architectural research in the profession.

**Labs:** Or in the schools. Most architecture schools are shipping out their researchers.

## Problem Building Types

**Dixon:** From the evidence of the Awards Program, religious buildings, in particular, have been in a sorry state for decades. In the 1950s and early 1960s,

there was some adventuresomeness among religious groups with regard to architecture, but that isn't the case now.

**Labs:** That may have something to do with the sociology of the profession and the way in which clients now pick architects who specialize.

**Fisher:** It's as if the more firms specialize, the more the design quality of their work declines.

**Dixon:** It is hard to say if it's that the work isn't good or that juries just don't appreciate it.

**Fisher:** Why has so little housing been premiated in recent years? Is it just too constrained by tight budgets?

**Dixon:** This year, what the jury picked is certainly where the big opportunities lie to exercise one's design skills: institutional buildings, educational buildings.

**Freiman:** I think that the media and the profession itself just don't support the making of good background buildings, which is usually what housing is.

**Dixon:** Juries have recognized housing in the past.

**Freiman:** But it is something that most architects don't pursue. The profession seems possessed with making foreground buildings. Even when not appropriate, architects tend to go after individualistic expression.

**Dixon:** Is the lack of formal distinction in housing the architects' fault or the fault of the problem? Or is housing as distinguished as it should be, and we're just not attuned to it? I have a feeling that it is some of each.

## Architectural Values

**Freiman:** In a country such as ours with no direct political or social program for architecture, the value systems of architects have to come from their architectural ideas. The jurors were clearly attracted to projects whose ideas embodied a system of values.

**Fisher:** They also were willing to accept work representing different value systems, as long as each was coherent. Eisenman's vision is very different from Holl's, but the work of each reflects a cogent world view.

# Profiles of Winning Firms

These profiles are based on firms' responses to a questionnaire, which were not entirely consistent, and they have been edited to meet space limitations.

Projects winning P/A Awards honors have been published in the Jan. P/A for the year cited. Other P/A articles listed are features on completed work.

Photos are courtesy of the firms, except as noted.



## Adaptive Environments Center, Inc., Boston.

Founded 1978; seven professionals. A non-profit organization carrying out educational programs and design consultation in the area of accessible environments.

**Elaine Ostroff:** BS, Brandeis; M. Education, Harvard.



Dionne, Lengeling, Harken, Cooper, Shea, Cai, Warwick, Fairbanks

**Cooper, Robertson + Partners**, New York. Founded 1979 (Alexander Cooper + Partners 1979–1981 and 1986–1988; Cooper, Eckstut + Partners, 1981–1986); 70 professional, 22 registered; second office, Charlottesville, Va.

P/A Citation, 1983, and ULI Award, 1988, Battery Park City (P/A, Mar. 1988); AIA Honor Awards, 1982 and 1980, private houses.

**Alexander Cooper**, FAIA: BA, Yale, 1958; M Arch, Yale, 1962.

**Brian Shea**, AIA: BA, Notre Dame, 1972; B Arch, Notre Dame, 1974; MS in Arch. and Urban Design, Columbia, 1978.

**Bonnie Harken**, AIA: BA, NYU, 1971; Environmental Design, Parsons, 1974; M Arch, Columbia, 1978.



## Coop Himmelblau, Vienna.

Founded 1968; 20 professionals; second office, Los Angeles.

Berlin and Vienna prizes for architecture. **Wolf D. Prix**: Technical U., Vienna, 1968. Adjunct professor, Southern Calif. Institute of Architecture.

**Helmut Swiczinsky**: Technical U., Vienna, 1968.

**Frank Stepper**: Technical U., Stuttgart, 1985.



Above: Eisenman (left) and CMU team. Left: Eisenman (top right) and Banyoles hotel team.



**Eisenman Architects**, New York. Founded 1988 (succeeded Eisenman/Robertson, Architects); 25–30 professionals, 6 registered.

P/A Citation, 1989, house, Cadiz, Spain. AIA Honor Award, 1988, IBA housing, Berlin (P/A, Nov. 1987). P/A Citation, 1987, museum, U.C. Long Beach, Calif. First Prize, Third International Architectural Biennale, 1985. P/A Award, 1985, Ohio State U. Center for the Visual Arts, Columbus (P/A, Oct. 1989). P/A Citation, 1979, House 11a. P/A Citation, 1976, House X. First place in competitions for the Wexner Center at Ohio State U., Columbus, Ohio, and for the Columbus Convention Center.

**Peter Eisenman**, FAIA: MA and PhD, Univ. of Cambridge, England; B Arch and M Arch, Cornell. Professor, Cooper Union.

Brunner Award, National Institute of Arts and Letters, 1984.

**George Kewin**, AIA: BA, U. of Calif., Berkeley; M Arch, Harvard.

**Richard N. Rosson**, AIA: B Arch, U. of Tenn.



**Ellerbe Becket, Inc.**, Minneapolis. Founded 1909; 843 professionals, 393 registered; previously Ellerbe Associates and Welton Becket Associates; other offices in New York, Washington, D.C., Kansas City, St. Paul, Minn., and Los Angeles.

P/A Citation, 1988, Schibsted-Gruppen headquarters, Oslo. P/A Citation, 1986, St. Paul Winter Carnival Ice Palace. AIA Honor Award, 1983, California State Capitol restoration (P/A, June 1982).

**John C. Gaunt**, AIA: BA, U. of Minn., 1962; B Arch, U. of Minn., 1964; M Arch, U. of Pa., 1967.

**Ronald M. Snyder**, AIA: B Arch, U. of Mich., 1965; M Arch, U. of Mich., 1966.

**Bryan D. Carlson**, ASLA, RA: BA, U. of Minn., 1971; B of Landscape Arch., U. Minn., 1973.



Fox, Burns, Fowle

**Fox & Fowle Architects, P. C.**, New York. Founded 1978; 63 professionals, 30 registered.

*Interiors* magazine Award, 1987, American Crafts Museum, New York.

**Robert F. Fox, Jr.**, AIA: B Arch, Cornell, 1965; M Arch, Harvard, 1975.

**Bruce S. Fowle**, FAIA: B Arch, Syracuse, 1960.

**Martha A. Burns**: M Arch, Yale, 1975.



Holl (2nd from left) and staff

## Steven Holl Architects, New York.

Founded 1977; ten professionals, three registered.

AIA Honor Award, 1989, and P/A Citation, 1986, house, Martha's Vineyard, Mass. (P/A, Dec. 1988). P/A Citation, 1987, Mixed Use Building, Seaside, Fla. (P/A, Aug. 1989). P/A Citation, 1984, weekend house, East Hampton, N.Y. P/A Citation, 1982, house and studio, Staten Is., N.Y. P/A Citation, 1978, Gymnasium Bridge, Bronx, N.Y.

**Steven Holl**, AIA: B Arch, U. of Wash., 1971; AA, London, 1976. Professor, Columbia U. School of Architecture.

**Peter Lynch**, RA: B Arch, Cooper Union, 1984.

**Adam Yarinsky**: BS Arch, U. of Va., 1984; M Arch, Princeton, 1987.



Jones, Holt, Hinshaw, Pfau

## Holt Hinshaw Pfau Jones Architects, San Francisco.

Founded 1980 (Holt & Hinshaw until 1987); second office, Los Angeles.

P/A Award, 1989, Astronauts Memorial, Kennedy Space Center, Fla. P/A Citation, 1988, Bridgeway Science and Industry.

Newark, Calif. P/A Award, 1987, Right Away Redy Mix, Oakland, Calif. First place, national competition, Astronauts Memorial, 1988.

Principals hold degrees from Harvard, U. of Manchester (UK), Columbia, and UC Berkeley.



**Erik R. Kuhne & Associates**, New York. Founded 1983; one professional, registered. Located in Princeton, N.J. 1983–1984.

P/A Citation, 1988, Headwaters Park, Ft. Wayne, Ind. P/A Citation, 1985, Court-Yard Festival Marketplace, Ft. Wayne, Ind. First place, national competition, Columbus (Ind.) Carspace. National and international awards for book design.

**Erik R. Kuhne**, AIA: BA, Arts, and BA, Arch., Rice, 1974; M Arch, Princeton, 1983. Visiting professor, N.J. Institute of Tech.



Mack and son



Jensen



**Mack Architects**, San Francisco. Founded 1985 (earlier Batey & Mack); four professionals, two registered; second office, Los Angeles.

P/A Citation, 1984, Residence; Glen Ellen, Calif. (P/A, July 1986).

**Mark Mack**, RA: M Arch, Academy of Fine Arts, Vienna, 1973. Associate professor, U. of Calif. Berkeley.

**Mark Jensen**: B Arch, Calif. Polytechnic, San Luis Obispo, 1985.

**Eric Carlson**: B Arch, Kansas State U., 1986.



# How Season-all solved the Niagara County Courthouse Case.

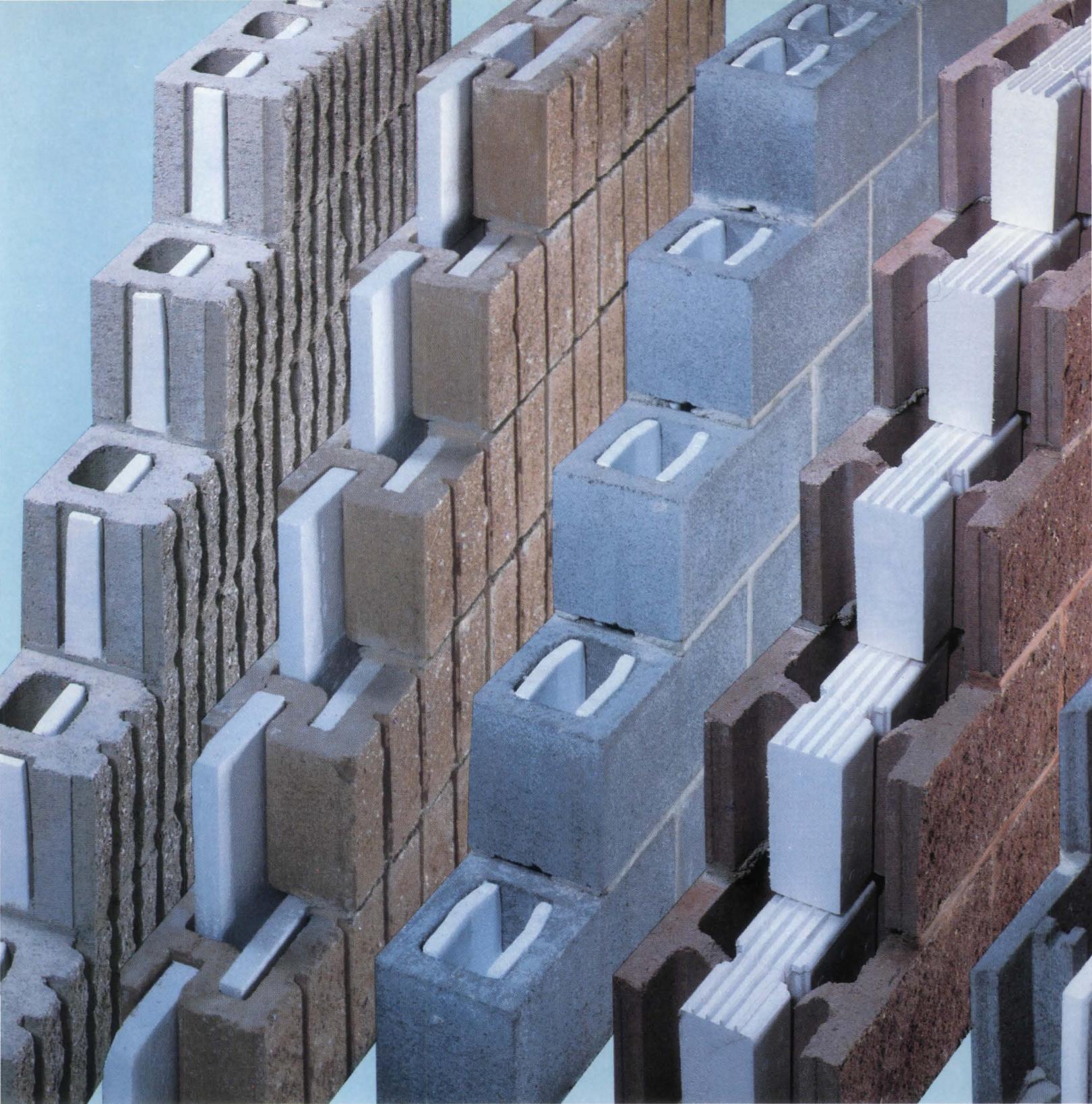
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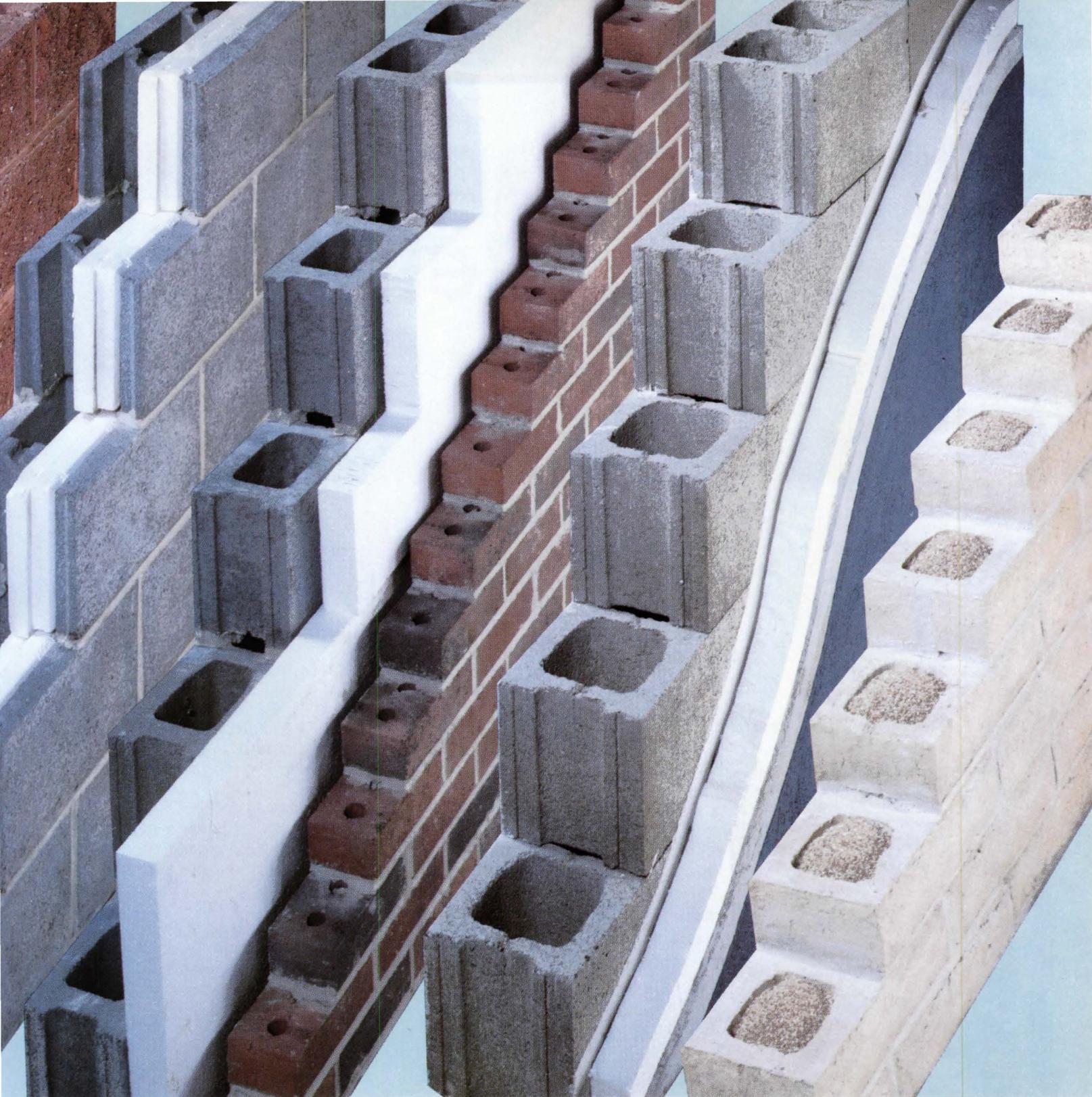


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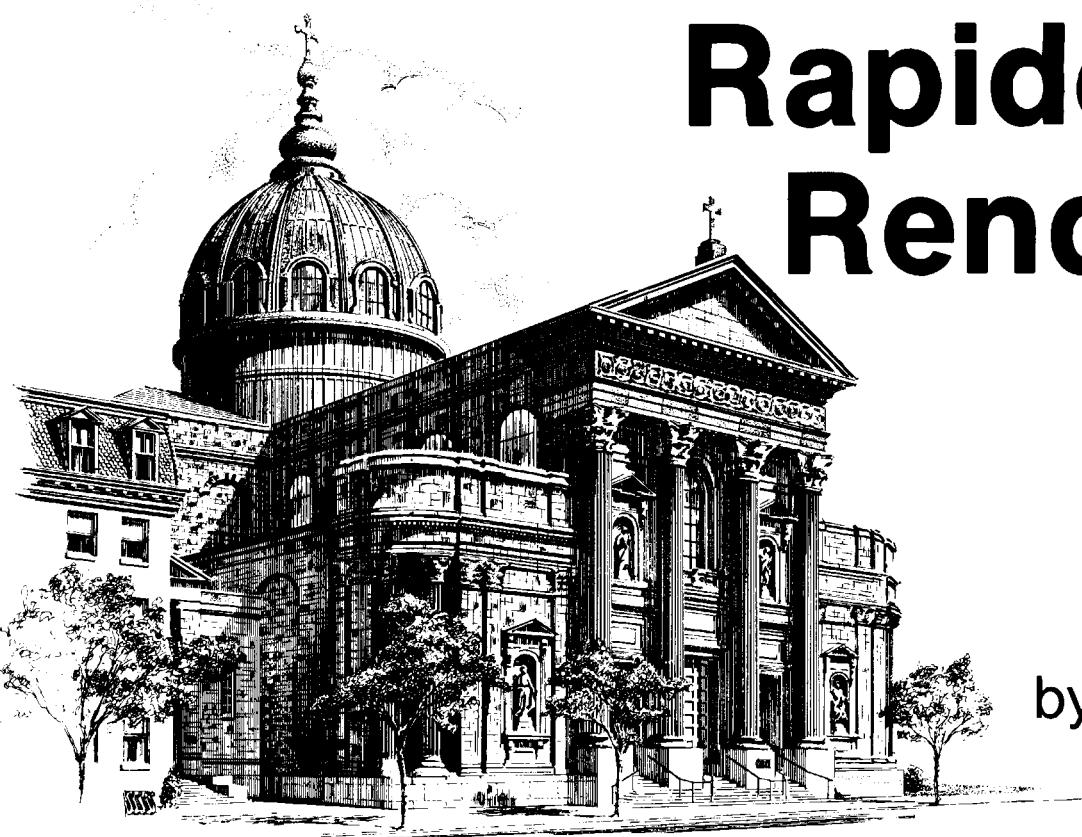
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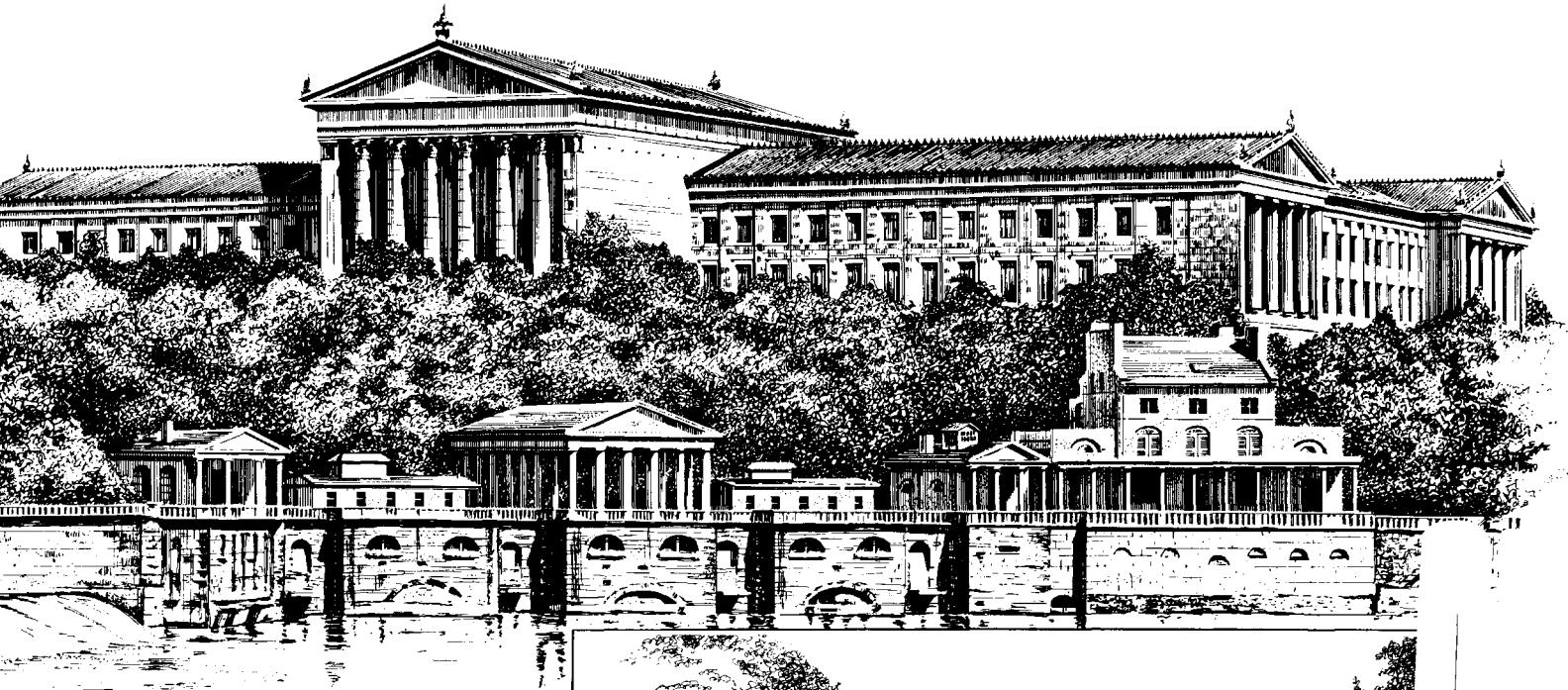
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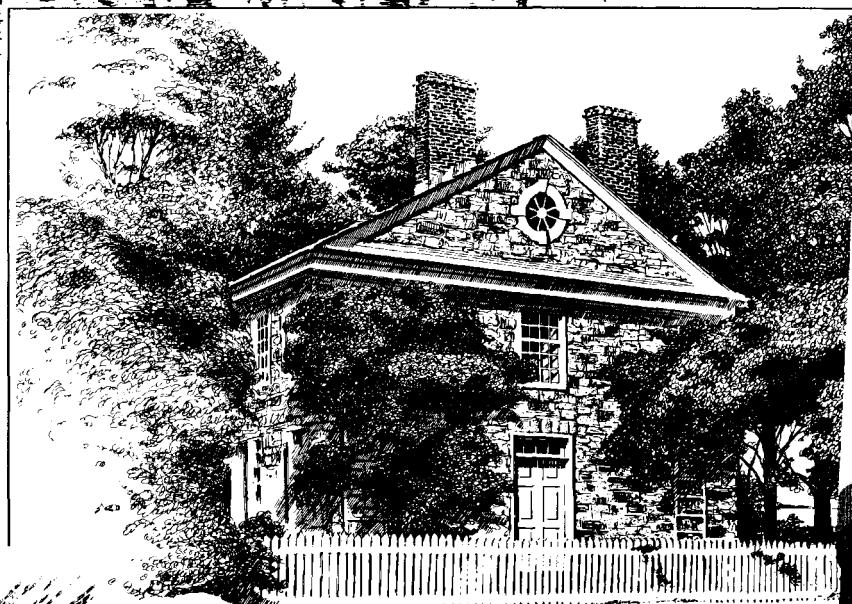


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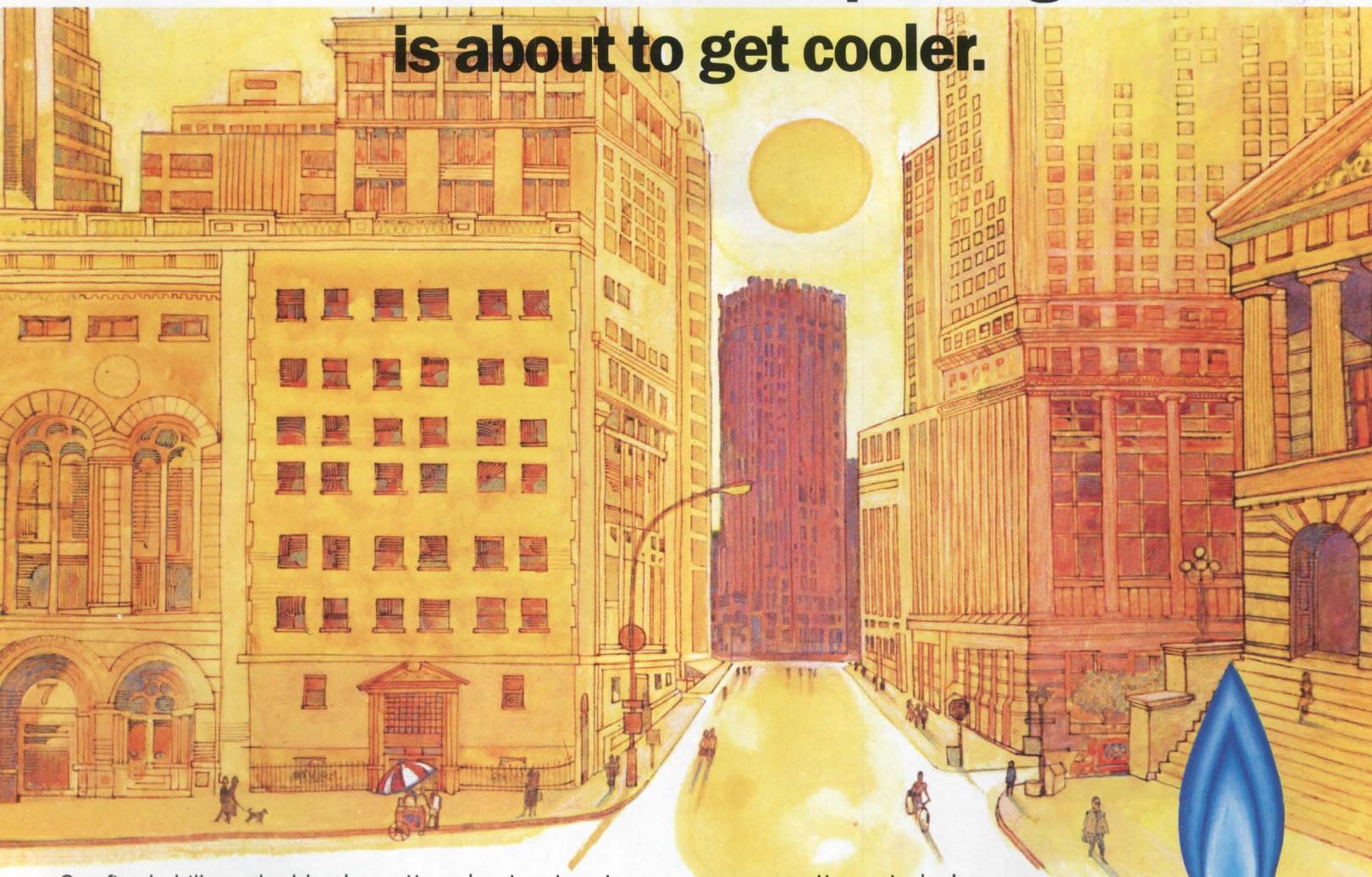
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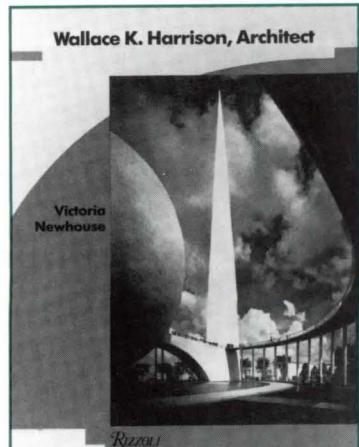
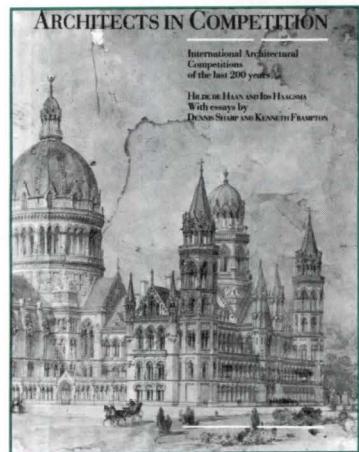
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# Books



## The Treasure House of Competitions

At first glance, this volume, a well-illustrated compendium describing fifteen competitions held between 1792 and 1970, would appear to be a welcome addition to the limited resources on the history of competitions. Regrettably, this is not the general survey of architecture competitions that we have needed.

The authors claim that competitions are "treasure houses," especially when the designs by all competitors have been conserved. With the enviable feature of 446 illustrations (252 in color), the book is intended to be a treasure house of "treasure houses" and is correspondingly quite costly. Examining the book carefully, one finds that both the content and the form of the book betray an intent to market the history of competitions, rather than to study it seriously.

While students of the competition process—like myself—will have sufficient knowledge at their disposal to cull from this book what they need, general readers may find themselves misinformed by its errors, misled by its incomplete grasp of architectural history, and confused by its slipshod conclusions. The authors imply that the fame of a building is more important than the facts, leaving them to suggest, misleadingly, that the designs for the Eiffel Tower and the Stockholm Town Hall were each the direct result of a competition. There are flagrant and amusing errors: Holabird and Root as the builders of the Chicago Tribune Tower, Charles de Gaulle as "chief mayor" of Paris, and Weimar Germany as an empire and not a republic.

Perhaps the authors, two journalists, are unaccustomed to the rules of historiography. Their account of recent developments is, however, also faulty. The president of France does not organize competitions because he wants to "restore Paris to its international stature." Whatever

(continued on page 140)

**Architects in Competition: International Architectural Competitions of the last 200 years** by *Hilde de Haan and Ids Haagsma*. *Thames and Hudson, New York, 1988.* 219 pp., illus., \$65.00.

**Wallace K. Harrison, Architect** by *Victoria Newhouse*. *Rizzoli, New York, 1989.* 332 pp., illus., \$50.00.

## It's Who You Know

Mention Wallace Harrison's name to architects, and you'll elicit both praise and misgivings. He is remembered by some for Rockefeller Center (1931–1939), an unsurpassed accommodation of skyscrapers to the urban gridiron; conversely, The Albany Mall (1972–1974), a governmental complex, seems a parody of his earlier work; its vast scale and inarticulate buildings overpower the city and the individual.

In both quantity and quality, Harrison's output was exceptionally broad; he was a significant figure among Mid-Century American architects, and his work, for its successes and shortcomings, merits documentation. With Victoria Newhouse's biography, architects and scholars now have a solid foundation on Harrison—one which is balanced, insightful, and smoothly written. In the course of documenting his career, Newhouse also recounts an era when leaders in business and politics, namely the Rockefellers, William Zeckendorf, and Robert Moses, could steer the development of New York through large architectural commissions. Disinterested and trustworthy, Harrison was their architect of choice. His collegiality, at least as much as his design talent, sustained his professional success.

In this biography, we see Harrison as an architect who drew correspondences from contrasts. Rockefeller Center, for example, has a central plaza surrounded by skyscrapers which, according to Kenneth Frampton, seem to spin away from the center, in a modern, centrifugal composition. In site planning, Harrison favored a hierarchical order typical of the Ecole des Beaux Arts, where he studied briefly. His buildings often had classical references, rendered abstractly. These synthetic inclinations were often quite fruitful—Rockefeller Center was richer than a purely modern design would have been. His late work, however, com-

(continued on page 140)

**Chinese Architecture** by *Laurence G. Liu*. *Rizzoli, New York, 1989.* 300 pp., illus., \$75.00.

**The author introduces Western readers to the humanistic traditions of pre-Modern Chinese architecture. The text surveys two millennia at an unrelenting pace, but Liu succeeds in bracketing details with a synthetic cultural perspective.**

**Architectural Graphic Standards, First Edition Facsimile** by *Charles George Ramsey and Harold Reeve Sleeper*. *Wiley, New York, 1989.* 233 pp., illus., \$75.00.

**A reproduction of the original edition (1932), this volume presents the building details and design standards of a previous generation. A valuable reference for architects, it offers working drawings that are visually compelling and full of information.**

**20th Century Architecture** by *Heinrich Klotz*. *Rizzoli, New York, 1989.* 352 pp., illus., \$75.00.

**This exhibition catalogue samples the drawings collected by the German Architecture Museum. Readers will be impressed by the inherent pluralism of the avant-garde, and may conclude that modern architecture will continue to defy categorical description.**

**The Architecture of Gunnar Birkerts** by *Kay Kaiser*. *The AIA Press, Washington, D.C., 1989.* 214 pp., illus., \$45.00.

**Throughout Birkerts' 30-year career, Modernism has been a starting point for organically expressive solutions. This monograph traces the fertile yet risky juxtapositions of free forms and rational structure that characterize his architecture.**

**Architecture of the Old South: Mississippi and Alabama** by *Mills Lane*. *Abbeville Press, New York, 1989.* 204 pp., illus., \$55.00.

**This is the fifth title in an ongoing, nine-volume series on the region's pre-Civil War architecture. The footnoted text correlates documentary details with broad historical trends; archival illustrations, photographs, and plans make this a substantive survey.**

**Treasure** (continued from page 139)

François Mitterrand's motivations were for inaugurating the "Grands Projects" like the Opera at La Bastille and the new Bibliothèque de France, he holds competitions because he is required to by law. The selection of the architect of the Opera by the President was a requirement of the program and not the result of the failure of any of the designs to "impress the jury sufficiently."

While, in general, the authors closely follow the arguments of the authoritative scholarly history of each contest, errors appear when they translate them into easy-reading accounts. They strike out on their own to end on an upbeat note that is intended to demonstrate the value of competitions. Readers will wonder at these conclusions, sometimes harmless (the Eiffel Tower is a "dream come true"), sometimes improbable ("the public . . . clearly appreciates and accepts" the "avant-garde of the 1960s" because they visit the Pompidou Center in great number) and sometimes open to debate (Helsinki Railroad station is the "first example of Finnish modern architecture").

The final two essays by Dennis Sharp and Kenneth Frampton

are meant to be "in-depth" studies; whatever their intrinsic merit (greater in Frampton's than in Sharp's), they bear no relation to the book's argument and each repeats historical material already in the volume.

The abundant supply of unfamiliar pictures does not compensate for the egregious inaccuracies, for here, too, doubts are raised. The authors' manner of presenting the illustrations suggests that some of the "treasures" have been gilded with false gold. As far as I can verify, certain images that were originally in black on white are reproduced here in black on yellow. Suspicion redounds on every one of the many yellow-screened drawings and therefore on the only remaining reason for buying the volume—its illustrations. Architects, scholars, and the emerging field of competition history all merit better than this. The "treasure house" of competitions has indeed been plundered. ■

*Hélène Lipstadt*

*The author is the editor of The Experimental Tradition: Essays on Competitions in Architecture, and the curator of the Architectural League's recent exhibition on architectural competitions from 1960 to 1985.*

**Who** (continued from page 139)

pares poorly; some abstract towers of the 1960s and 1970s were as sterile as they were large; others were confusing amalgams of Classical references. Harrison's last large projects, Lincoln Center and the Albany Mall, reveal the shortcomings of his penchant for design by accommodation: divergent motives among associated architects and an overly assertive patron seem to have stymied Harrison; neither project is integrated to its context, and they lack the lyricism of his earlier work.

Despite the scale problems of his late efforts, it would be unfair to label Harrison a corporate architect who could delegate, but not design; as a sideline, he executed a church and several houses in a lively expressionist mode. He also sought new ways to build low-cost housing, both in conferences at Yale University and in prototypes he built on his own land on Long Island.

Newhouse documents Harrison's contributions and cites his weak points diplomatically; she lets us conclude that his creative skills did not match his talents as a negotiator and executive. Nevertheless, her biography may induce greater respect for Harrison: He circulated among

New York's power brokers, but did not manipulate his efforts for personal gain. While his buildings were sometimes less than first rate, his personal modesty was exemplary. ■

*Philip Arcidi*

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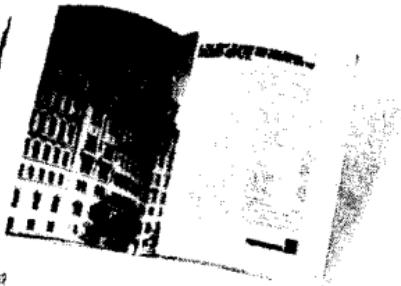
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Considering the building's condition and the budget constraints, sash replacement was an economic alternative to total window replacement. Our E-Z Tilt Pac sash replacement kit met the need nicely.

With the support and coordination of our distributor's Field Rep and, replacing only the sash, the developer was able to retain the beautiful original frames and realize significant savings on installation costs.

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Seven people. 1,200 sash. Three weeks.

The economics will continue for years to come. Thanks to features like tight-fitting weatherstripping and insulating glass, these sash are energy efficient. And, thanks to a tough factory cured finish, they're also virtually maintenance free.

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In terms of U.S. subscribers, these statistics give P/A an even greater lead over *Record* (66,681 to 60,982), and P/A also leads *Record* in Canadian subscriptions (4,417 to 2,977). *Architecture* comes up second in U.S. circulation (with 65,700), but the great majority of those subscribers receive the magazine automatically as part of their AIA membership.

One reason P/A leads the field in subscriptions is that P/A's editors regularly gather the opinions of readers—on every single issue—and respond to them. A monthly survey, prepared by an independent service, Harvey Research, measures the response of typical P/A readers to every article, and it also elicits comments on the magazine in general. Every month, P/A's editors review and discuss these reports in the light of ongoing editorial plans.

As we monitor these reader opinion reports, we have been extremely encouraged to see that reader approval of P/A has been rising steadily. The number of P/A articles rated "very interesting/relevant" or "above average" by readers was three times as great in 1988 as in 1985. As these figures eloquently indicate, the content of P/A is constantly evolving in line with your expressed interests.

And now, the results of P/A's informed response to reader opinion have become apparent in these gratifying subscription statistics: Several thousand more U.S. and Canadian professionals subscribe to P/A than to either of its chief competitors. We at P/A consider that the ultimate expression of preference, and we also consider it a critical mandate to continue serving the interests of the P/A reader.



Self-Portrait with Bandaged Ear, 1889

# A LACK OF RECOGNITION CAN DRIVE ANYONE MAD.

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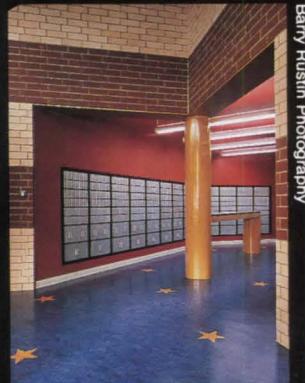
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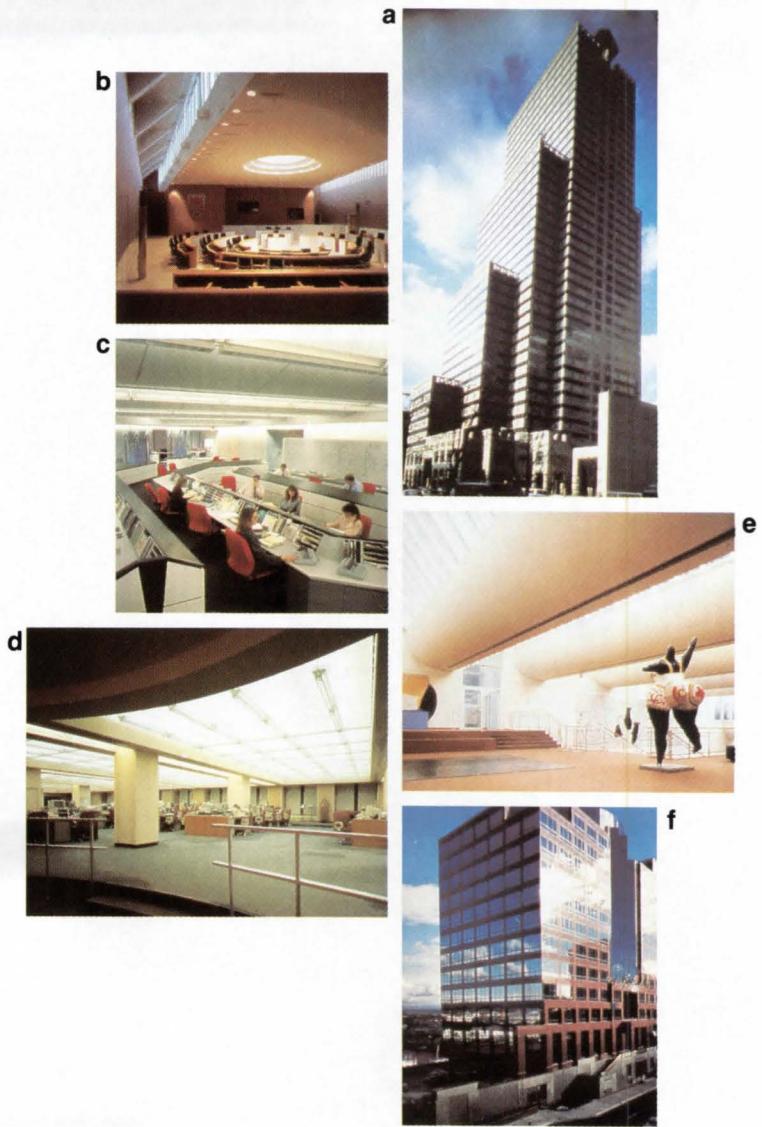
Carol Ross Barney, AIA, is founding principal of Ross Barney + Jankowski, Inc., a Chicago-based architectural firm. For a complete case history and full-color literature on Forbo Linoleum sheet and tile, contact Forbo Floor Coverings—today.



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- a** I.M. Pei & Partners, Architects, Commerce Square, Philadelphia.
- b** Wilhelm Holzbauer, Architect, State Government Building, Bregenz, Austria.
- c** Mitchell B. Kohn, Architectural Lighting Consultant, A. Webster Dougherty, Philadelphia.
- d** Kohn Pedersen Fox Conway Associates Inc., Architects, Bear, Stearns Co. Inc., New York.
- e** Hans T. von Malotki, Lighting Designer, Wallraf-Richartz Museum, Cologne, West Germany.
- f** Wyatt Stapper Architects, The Russel Building, Tacoma.

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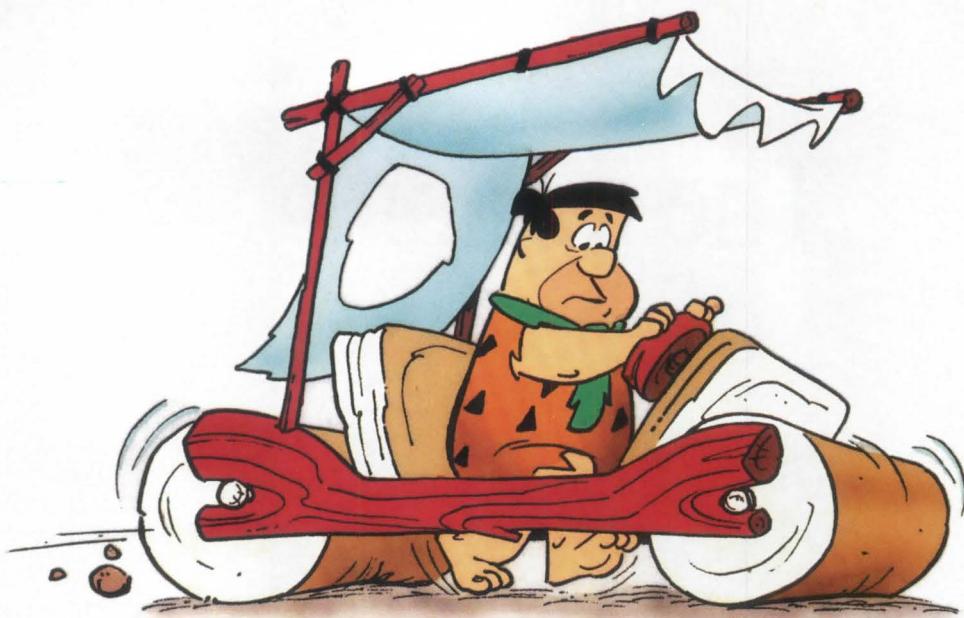
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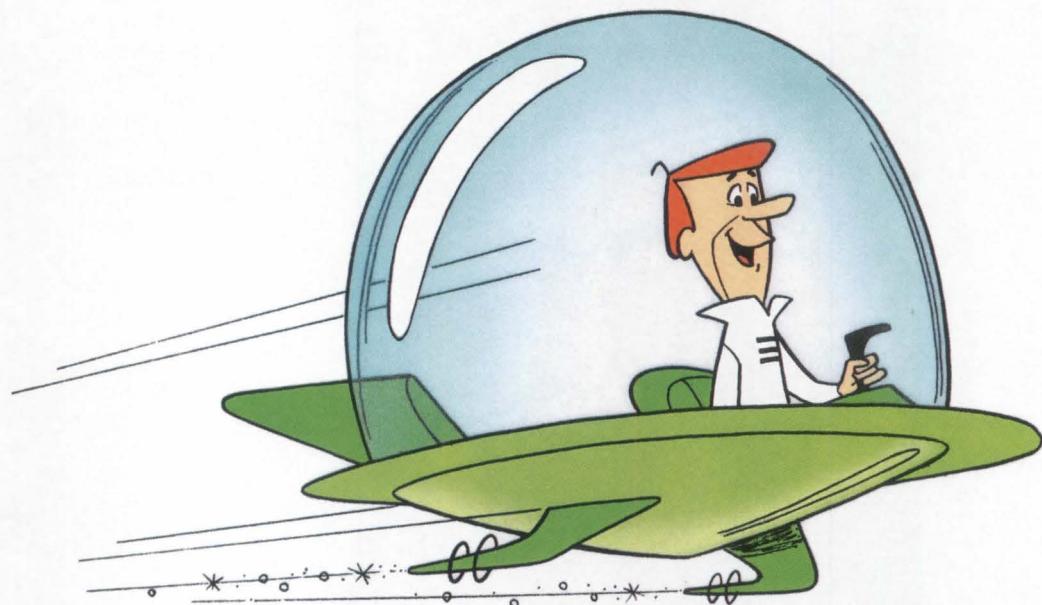
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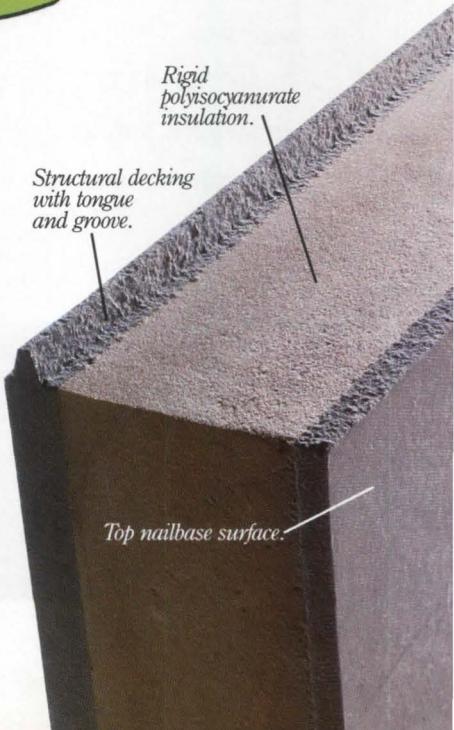
For a free sample and more information, call **800-257-9491, ext. 62** (in NJ, call 609-883-3300, ext. 62).

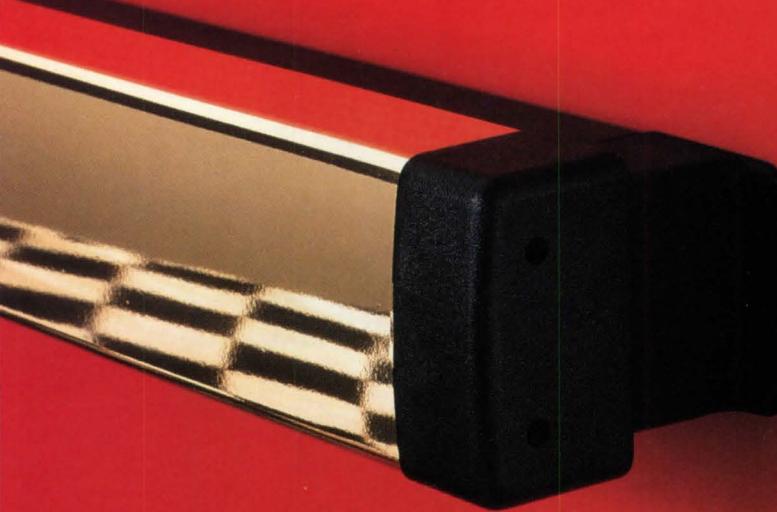
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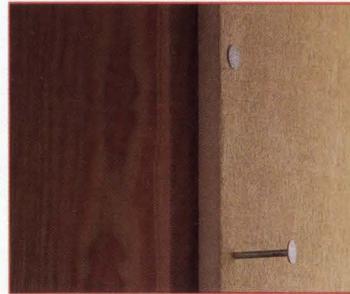
# New Products and Literature

156 Products and Literature continued

164 Computer Software



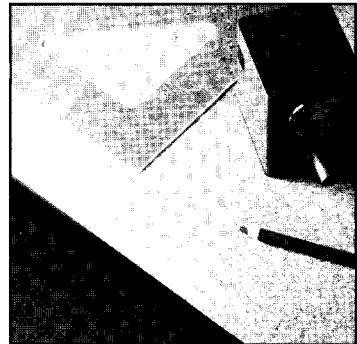
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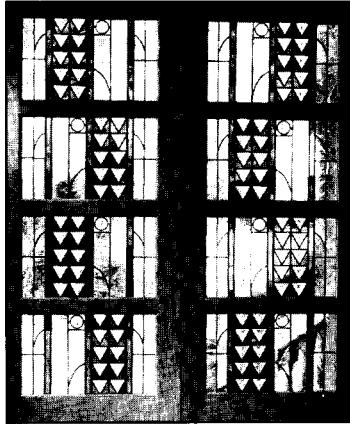


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**The collection of high-pressure, decorative laminates** has been expanded with 14 new patterns and wood grains. Formica Corporation.

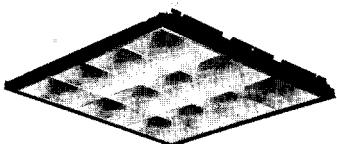
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**Architectural glass door panels** are based on Vienna, Glasgow, and Prairie School designs. The Legacy series can be ordered in standard or custom designs and sizes. Gayoso Glassworks.

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**The 1990 edition of The Wood Book®** includes product reference data and application reports, with information ranging from lumber span tables by species to reports on creative architect/builder projects. Pre-publication cost is \$9.97. Hatton-Brown Publishers, P.O. Box 5613, Montgomery, Ala. 36103-5613.

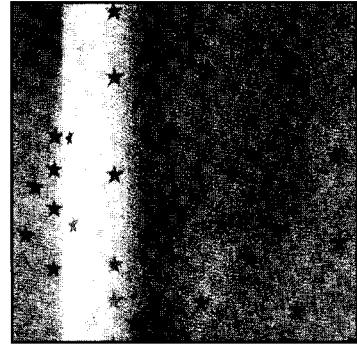


**A lighting system that minimizes computer screen glare** is called Optimax®. The system also provides ambient lighting for non-computer tasks and uses 1.5 watts per square foot. Lithonia Lighting.

*Circle 104 on reader service card*

**An updated Omnic® seating brochure** profiles managerial, operational, technical, conference, guest, and multiple seating. Technical and ordering information is included. Panel Concepts.

*Circle 200 on reader service card*



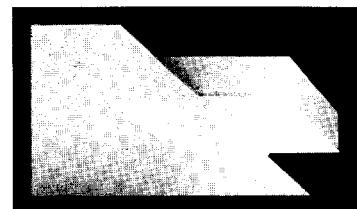
**White ceramic bath tiles** produced by Ceramica Valverde in Italy are now available in the United States. Bullnose edges and hand-painted designs are among the features that can be specified. Tile Group Italia.

*Circle 106 on reader service card*

*Circle 106 on reader service card*

**An HVAC and building systems catalog** for commercial buildings has been updated and includes performance and physical data for refrigeration chillers, unitary equipment, and other related systems. Trane.

*Circle 201 on reader service card*



**A new semi-recessed luminaire** provides glare control and contrast rendition in the office. It uses a 36W or 39W compact fluorescent lamp. Zumtobel.

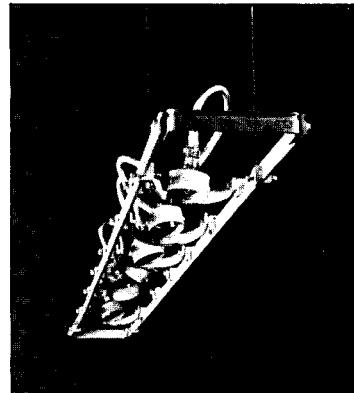
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**Industrial lighting systems** are described in the Industrial Products Handbook. Specification and application guidelines are included. Guth Lighting.

*Circle 202 on reader service card*

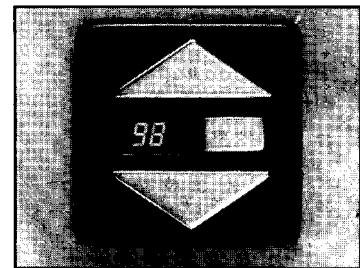
**Santa Rosa Series® architectural doors** use seven-ply or nine-ply construction technology, and are available in a variety of core types, species, and stains. Weyerhaeuser.

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**Pools of light** are delivered to individual place settings at conference or dining tables or on other objects by a new low voltage lighting system called Moons. Christopher Lloyd.

*Circle 113 on reader service card*



**A water delivery system** called UltraValve™ for bath or shower use has an integrated microprocessor that adjusts water temperature. Push buttons regulate the temperature between 70 and 112 degrees.

Memry Plumbing Products.

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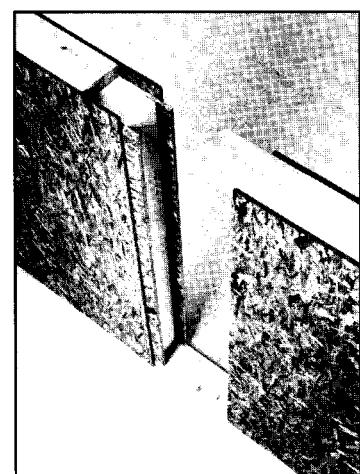
**"A Guide To The Structural Performance of Laminated Architectural Glass"** includes information and data on laminated architectural glass made with Saflex® plastic interlayer. Monsanto.

*Circle 203 on reader service card*



**A new line of wallcoverings** called Hover has been added to the Art for the Walls collection. Thirteen colors are available. Carolyn Ray.

*Circle 115 on reader service card*



**A one-piece structural panel for walls, roof/ceilings, and floors,** called R-Control Panel, is pre-engineered from lumber facings and solid EPS insulation. A new brochure on the product is available. AFM® Corporation.

*Circle 204 on reader service card*

**A modular, self-supporting skylight system** is described and illustrated in a new brochure. Wasco Products.

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**A commercial flooring brochure** for architects and specifiers includes the full line of products. Congoleum.

*Circle 205 on reader service card*

**A new faucet** called Coriandoli has interchangeable colored spouts, handles, and spokes. It is appropriate for bathrooms and kitchens. Watercolors.

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(continued on page 158)

# B O Y D

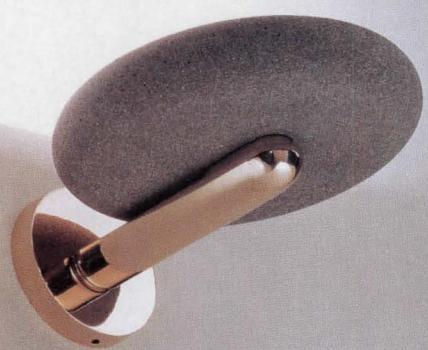
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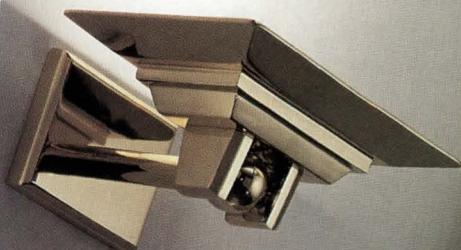
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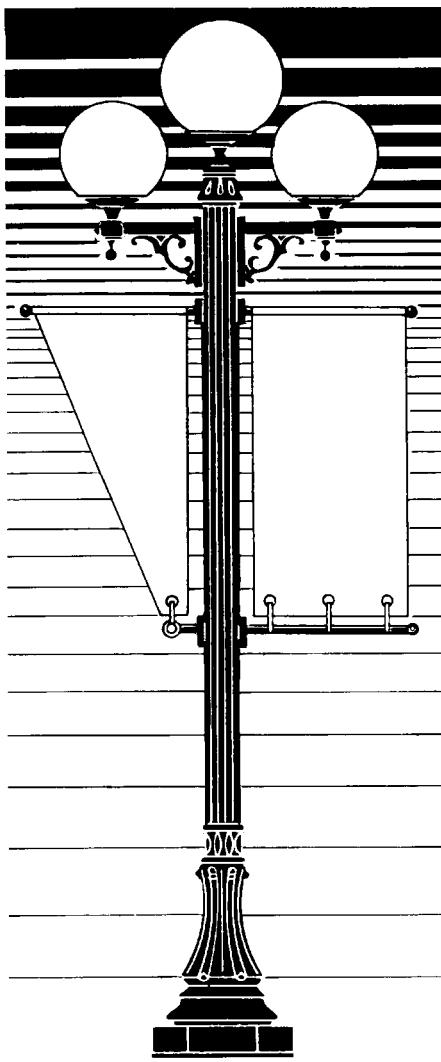
Pfister/Designed by Charles Pfister



Brayton/Designed by Richard Brayton



Prometheus/Designed by Eric Stanton Chan



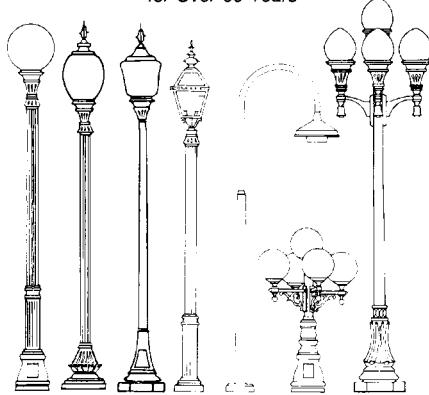
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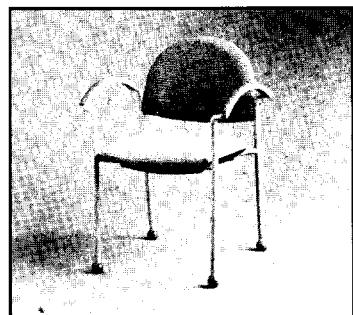
(continued from page 156)



The insulating ballast Roof-cap® System has been updated and reintroduced as the Roofcap Paver. The new system has rounded contact surfaces and higher insulating value, and its flexural strength has been increased by 25 percent. National Concrete Masonry Association.

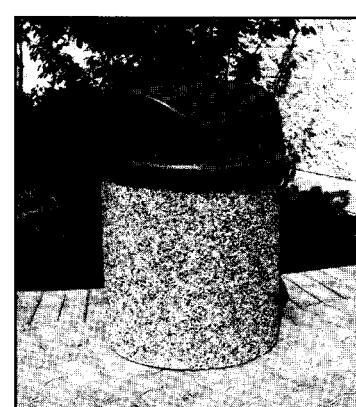
Circle 117 on reader service card

A video on wood window and door installation from the National Wood Window and Door Association and the Home Builders Institute is \$25. Contact NWWDA, 1400 E. Touhy Ave., Des Plaines, Ill. 60018.



The Bola® chair can be used as an office pull-up or dining chair, or as gang seating with use of a retractable gang mechanism. Ball glides allow easy movement. Fixtures Furniture®.

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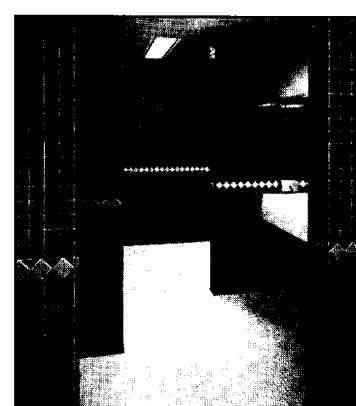
A new waste container made of reinforced concrete has been introduced. It comes with a side entry polyethylene plastic top. Wausau Tile.

Circle 118 on reader service card



A fire-door protection system, used to satisfy fire-rated requirements, can be ordered in a multitude of sizes. The doors can also function as security devices. Won-Door.

Circle 121 on reader service card



A new line of low voltage track and halogen fixtures by Thorn EMI can be specified in black or ash white. Aria can be specified with cowls and other attachments to change or control light distribution. Microlamp.

Circle 122 on reader service card

Wall and floor tiles and other tile accessories are described in a new catalog. Dal-Tile Corporation.

Circle 206 on reader service card

A fire-rated glass without wire called Firelite has a thickness of  $\frac{3}{16}$ " which permits glazing into a standard fire-rated frame. Technical Glass Products.

Circle 123 on reader service card

(continued on page 162)



## Lagos

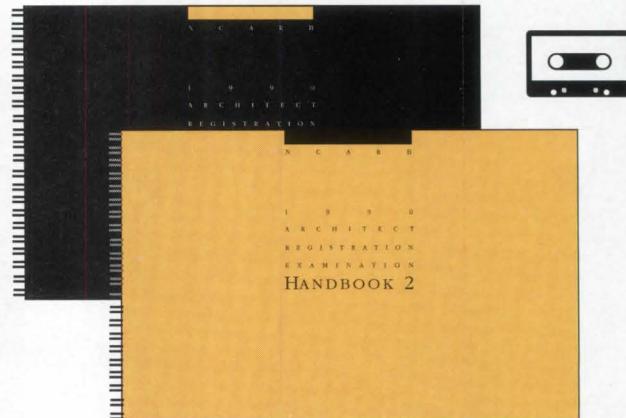
*It dramatizes public seating. Select perforated steel or cushioned and upholstered seats. Durable weather- and wear-resistant powdercoat finish protects seat and frame for easy maintenance in airports, museums and zoos. Available in two-, three- or four-seat configurations with optional tables. It's technical innovation by design from KI. For more information call (414) 468-8100. Or write KI, P.O. Box 8100, Green Bay, WI 54308-8100.*

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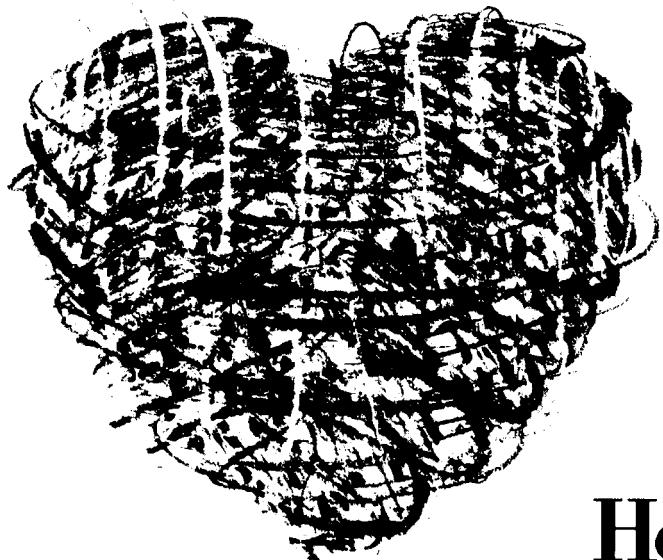
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