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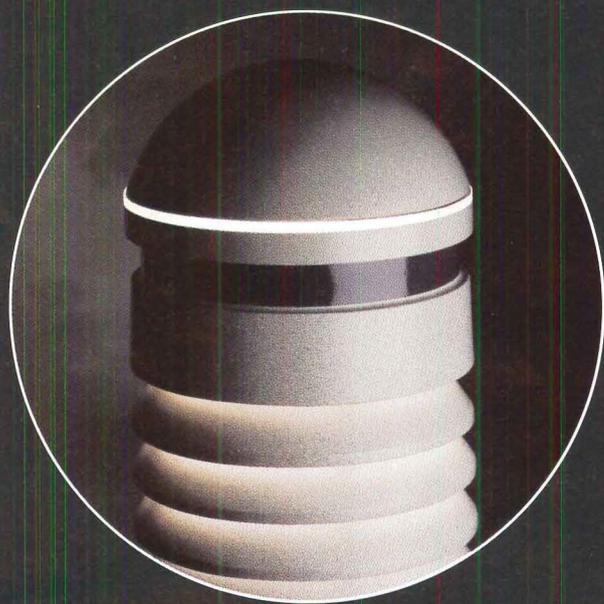
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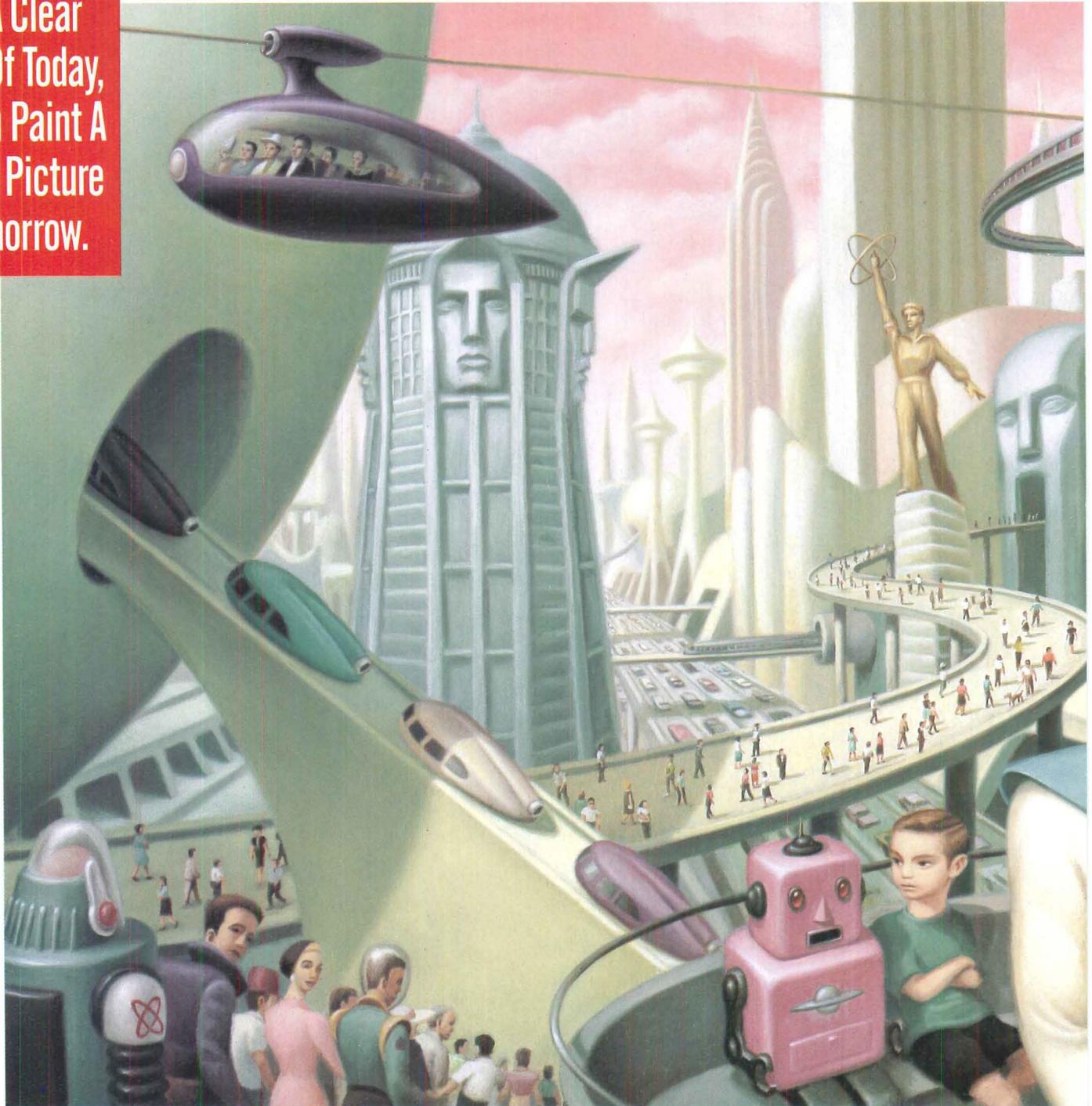
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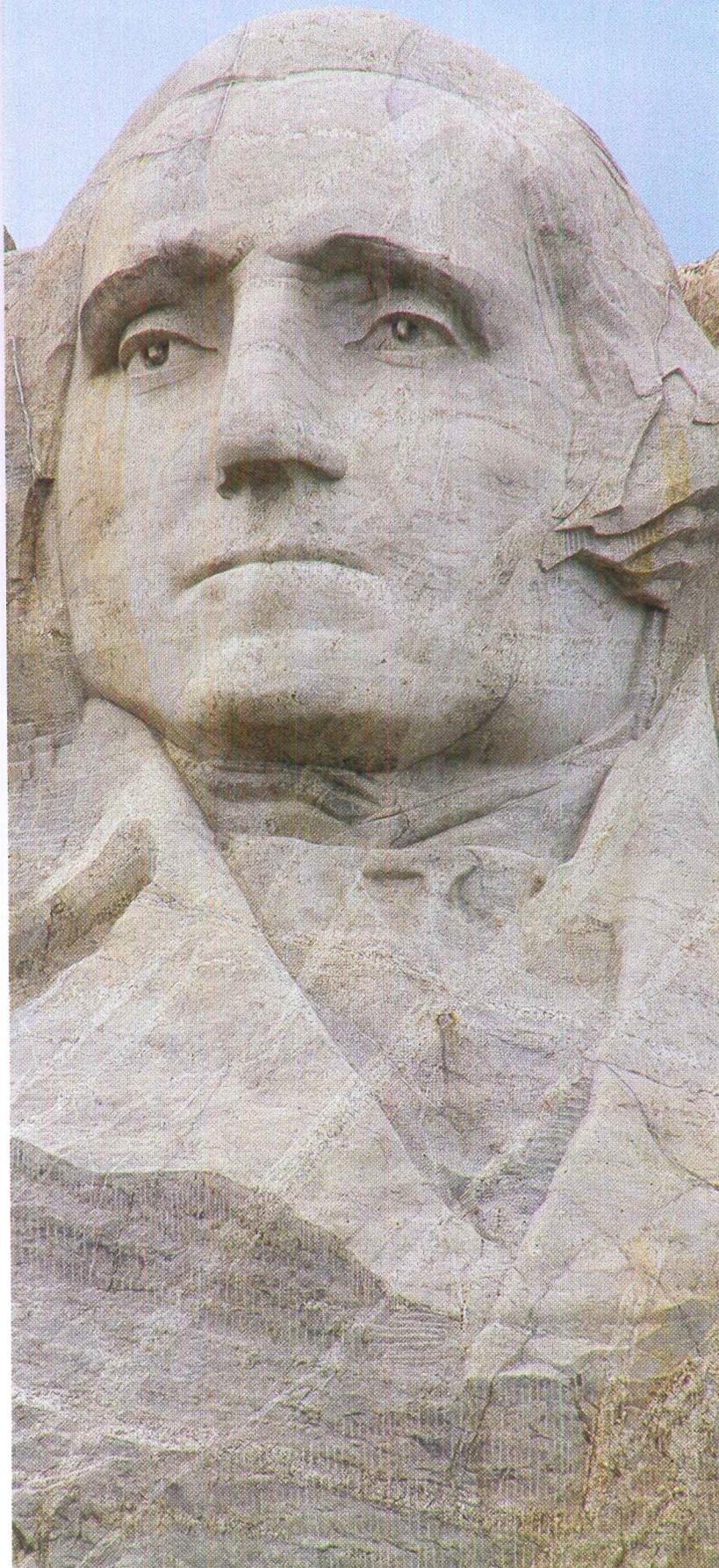
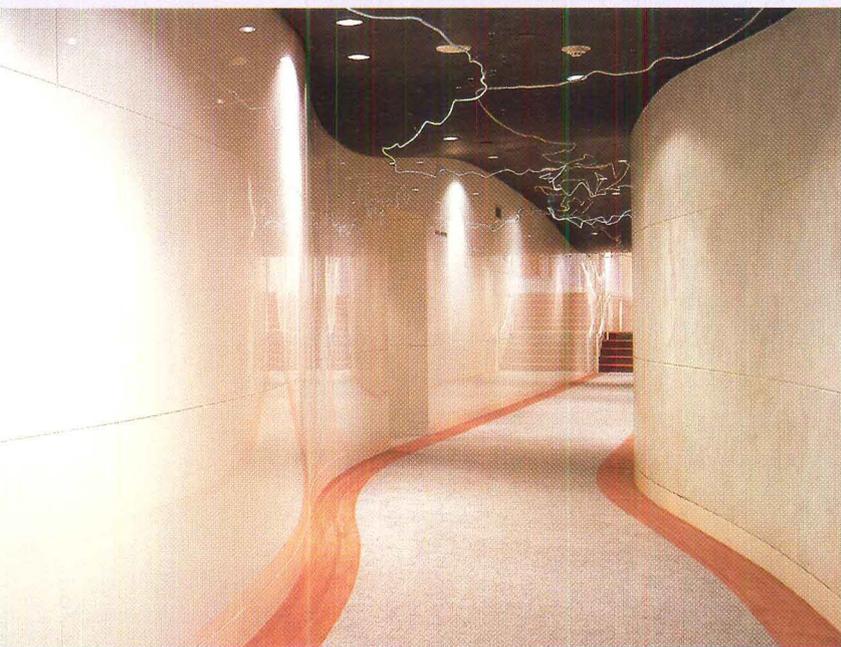
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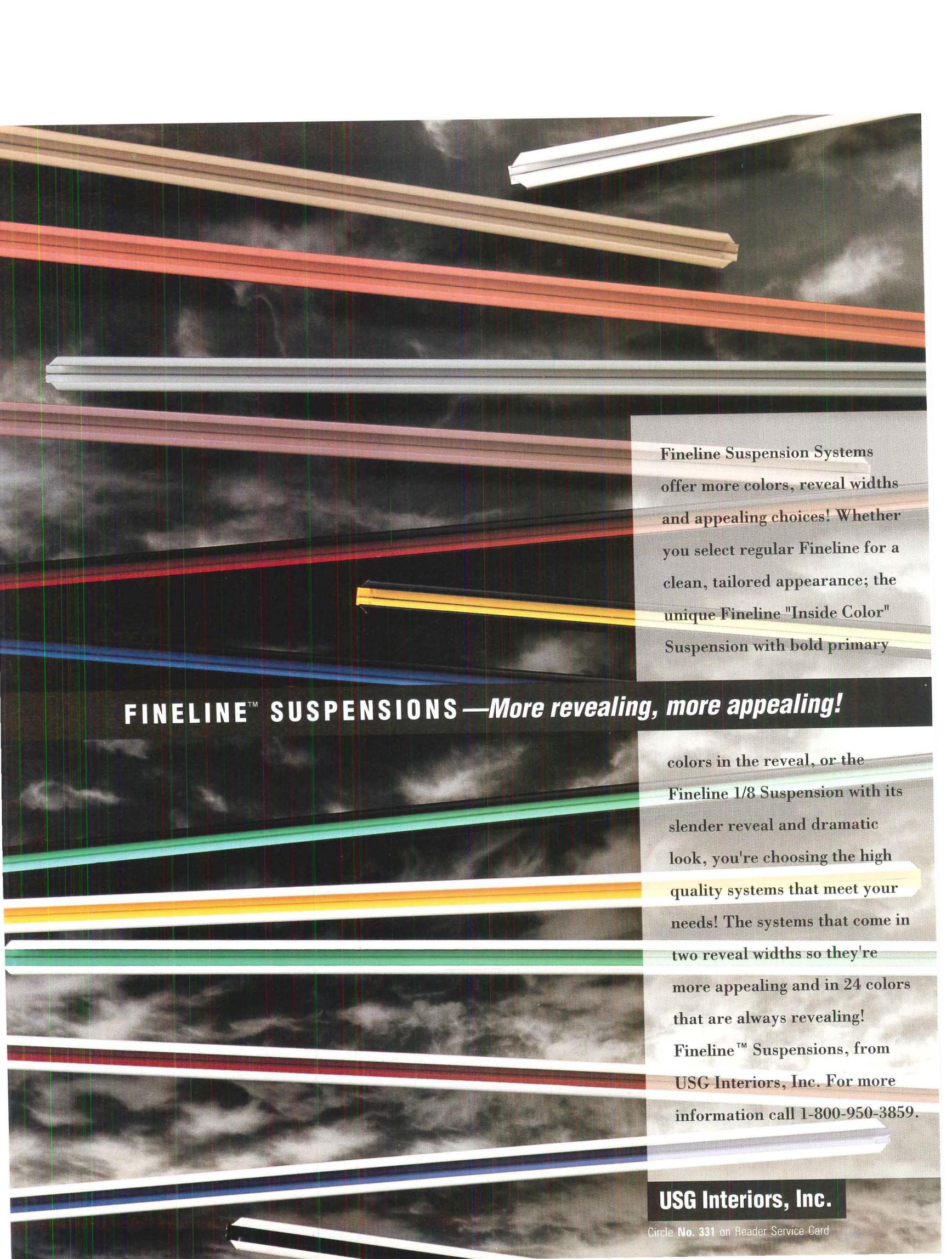
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Editorial

Critiquing the Press

The architecture profession is reevaluating a lot of things it once took for granted, and the editors at P/A have decided that we must do the same with this magazine.

Critics like to question everything but their own assumptions and methods. That pithy observation by the French philosopher, Jacques Derrida, is certainly true of the U.S. architectural magazines. We criticize building designs and scrutinize the ideas behind them, but we have a hard time examining our own preconceptions and traditions.

For proof, compare the upheavals that have occurred in the field of architecture over the last four decades with the relatively few changes in the magazines during the same period. Open to the feature pages in any of the three major architectural journals; you will most likely see a series of recently completed buildings, presented with a lot of artful photography, a few drawings, and a minimum of critical text, probably written by a staff editor or a regular contributor. The problem with this common focus is that it overlooks much of what architects spend time doing – programming, schematic design, design development, document preparation, contract administration, project management.

Considering this, and the fact that the profession is being forced to re-examine the value and scope of almost everything it does, we at P/A think that the time has come for us to do the same. Several months ago, we began to critique almost everything about this magazine, with an eye toward expanding the range and depth of our coverage. More important, we began to ask ourselves the kinds of questions now confronting the profession: What is our proper role? How can we be more relevant? Where do our responsibilities lie? The results of this self-scrutiny and of the lengthy discussions we have had with readers in various cities will begin to appear in next month's issue.

The specifics of what we intend to do in 1993 and beyond will be discussed in next month's editorial, but in general, there are three areas in which the changes may be most apparent.

Process. The architectural magazines' emphasis on the beautiful image and on high-style design has, unintentionally, aided the forces in our economy turning buildings – and architects – into commodities. Architecture, of course, is not about the making of designer products. It is a way of thinking, and buildings are one embodiment of that process – the physical trace of specific decisions and actions begun long before a structure's construction and extending long after its completion. At P/A, we

have decided, accordingly, to de-emphasize the glossy photographs of just-completed buildings and to focus instead on the design, detailing, and construction process. We will also return to buildings that have been in use a year or more to see what worked and what did not.

Context. The traditional beauty pageant in the architectural magazines has had the added effect of disconnecting buildings from their physical context and from their social, political, and economic constraints. This has contributed to a view of architecture, within the profession, as a purely formal activity and, among the public, as irrelevant to the pressing concerns of our times. The P/A editors intend to fight this misconception not only by continuing our activism in areas such as affordable housing and the public realm, but also by synthesizing articles that examine buildings in their cultural as well as their physical context, and by writing about whole districts and generic design problems, not just about individual structures.

Authorship. Another tradition in our field has been to look for the meaning of architecture in the vision of a single author, be it the "author" of a building – its designer – or the author of an article about the structure. A work of architecture has many authors, not just the lead designer, but also the people who develop the program, sign the contracts, do the drawings, write the specs, and manage the project. Also, a building has many possible interpretations that neither begin nor end with the person writing an article about it. So, in the new P/A, we intend to include the other, often suppressed, voices about buildings – those of the client, the contractor, the user, even dissenting editors – and we hope to encourage more commentary from you, our readers, with whom the meaning of buildings in large part resides.

And, speaking about the commentary of readers, one thing we heard time and again in focus groups we recently conducted was that the magazine should cover a much broader range of people, subjects, and ideas. As Paul Felder of The Architectural Studio in Easton, Pennsylvania, put it, "Architecture is not about buildings. It's about people and buildings – good architecture, anyway. In general, architectural magazines are just about buildings. Maybe that's why I have trouble reading them." We agree with his sentiment not only because it can help us make a better magazine, but because we believe that this profession must broaden its definition and diversify its activities if it is to survive and flourish.

Thomas Fisher ■



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*John J. Baumann
Executive Director
Richmond AIDS Ministry
Richmond, Virginia*

AIDS Housing Appreciated

Thank you for your editorial, *The Last House*, in the November 1992 issue (p. 99). In Virginia, Richmond AIDS Ministry has been providing the last house for three-and-a-half years.

Your analysis of the AIDS housing situation is correct: the Federal government has responded inadequately; supportive homes run by AIDS service organizations can cut the cost of care by a factor of ten; and architects most certainly can help. The firm of Baskerville & Son here in Richmond has stepped forward to assist us in our work, for which we are most grateful. We recently were awarded a capital advance through HUD's Section 811 program to build two eight-bed group homes for people with AIDS.

As someone who has been following the Section 811 set-aside since it first became available, I noticed an error in your editorial which exaggerates HUD's commitment to this program. You stated that HUD sets aside 500 units per year for HIV-related housing. In fact, there has been only one set-aside of 500 units. These were made available in 1991. Only 235 were funded, mostly because the application process is so impossibly bureaucratic that many applications were "technically deficient."

In 1992, HUD made available only the 285 units remaining from the 1991 set-aside of 500 units. Of these 285 units, only 165 were funded! Again, many applications were not technically correct. To my knowledge, there has been no commitment from HUD to set aside a second set of 500 units for persons with HIV next year.

Preformed Metal Roofing

As the current president of the Metal Construction Association (MCA), I am responding to an article in the July 1992 issue of PA titled: "Technics: Preformed Metal Roofing Systems."

I believe this article does a great disservice to the preformed metal roofing industry. The article's message is clearly negative and appears aimed at dissuading readers from specifying these systems. In their concluding paragraphs, the authors plainly state they do not favor metal for low-slope applications, and in a head-to-head comparison they believe preformed metal is inferior to traditional field-formed metal roofing systems for steep-sloped situations.

The authors contend that preformed metal roofing is beyond the understanding of many architects and is best specified on straight roof runs free of dormers, valleys, or other changes in plane or slope. Their beliefs seem to belie the fact that thousands of buildings across the United States are constructed each year with correctly designed and installed preformed metal roofs. I would venture to guess that only a small percentage of these projects fit within the authors' definitions as simple installations. The preformed metal industry's share of the overall roofing market has increased steadily since the late 1970s. If the authors are right about preformed metal roof systems, why is this industry flourishing? Why are architects who began specifying preformed metal roofing 15 years ago still specifying it today? Why is preformed metal even being discussed in the July 1992 issue of *Progressive Architecture*?

The truth about preformed metal roofing is that many architects and building owners have found it to perform better than its competitors. Entire school systems like Henrico county, Virginia, and West Mifflin, Pennsylvania, have instituted "metal only" policies for their district's buildings, both newly constructed and reroofed, low-slope and steep. Architects in all fields of specialization, from those at world-renowned firms in major cities to those at less-heralded design studios in small towns, regularly specify preformed metal roof systems with outstanding results.

As an association whose members include preformed metal roofing manufacturers, MCA is committed to promoting the positive aspects of metal roofing: economy, durability, appearance, performance, and relative low maintenance. We think those qualities far outweigh any negatives and welcome a fair comparison to any roofing material, whether intended for low slopes or steep. In a recent study conducted by Dr. Glenn Stoops of Bowling Green State University, he found that there was 1,729,000,000 square feet of metal roofing installed in 1991.

MCA is likewise committed to education. The association's upcoming trade show, Metalcon International '92 (scheduled October 28-30 at Chicago's McCormick Place) will include numerous technical sessions oriented toward helping architects and installers alike. These seminars are conducted by architects, engineers, and contractors who are in direct disagreement with the authors of your article.

The performance of any preformed metal roof, whether simple or complex, architectural or structural, still depends upon proper specification and installation. But for as long as I've been associated with construction, this has been true of any roofing product. To say that structural standing-seam metal roofing is not suited to the concept of low-slope roofing, and architectural metal roofing has limitations intrinsic to the materials, is, as

the authors say, only their opinions. I know thousands of architects who, if only by their satisfaction with the product and continued specification, disagree. Perhaps one of them could be consulted when you prepare to publish your next metal roofing article.

*Dean Grant, President
Metal Construction Association
Washington, D.C.*

The authors respond:

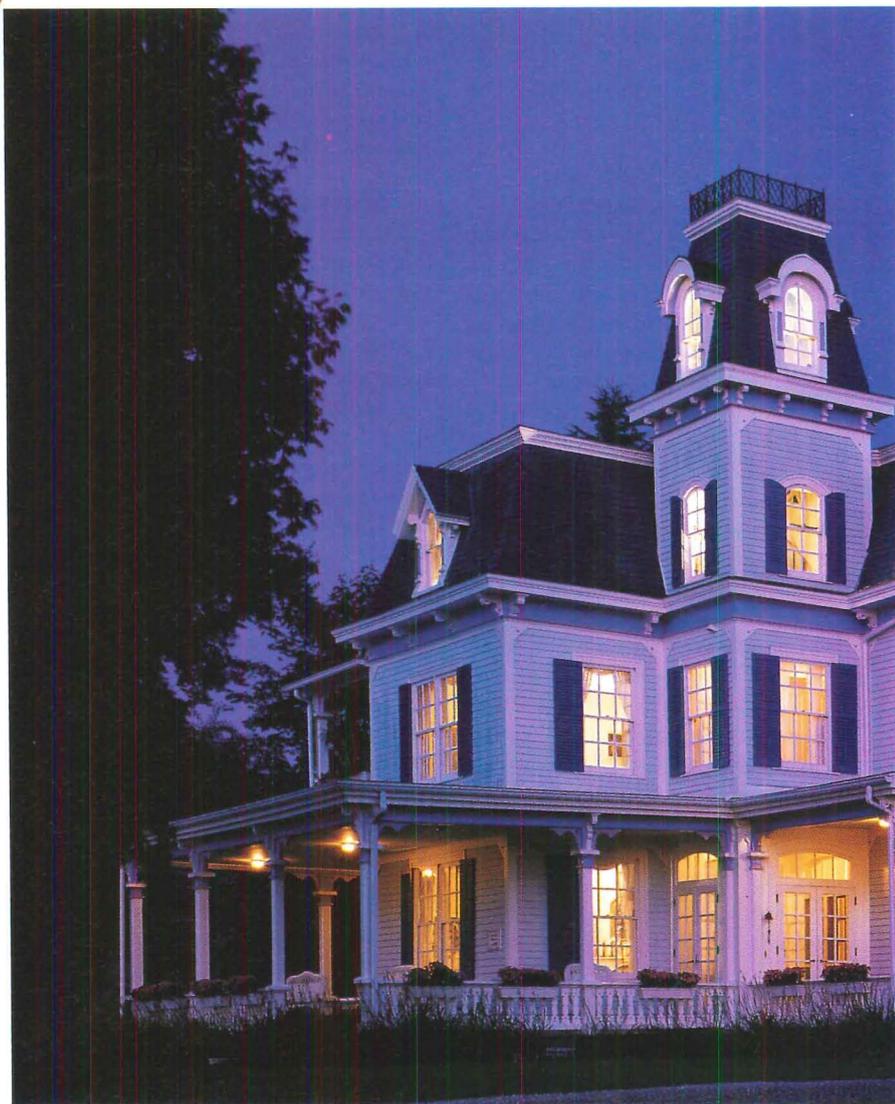
In his letter, Mr. Grant does not address the specific technical issues that we discuss in our article. Rather, he provides general information about the market trends of metal roofing and distort the intent of our article, which is to point out pitfalls for designers to avoid in using metal roofing systems.

Our article raises specific concerns about metal roofing systems for consideration by designers; these concerns are based on our field observations of prefabricated systems over many years. We do not condemn preformed roof systems, nor the metal industry; a wide variety of proprietary systems is available, with a corresponding variety of performance characteristics. Nonetheless, we have seen systemic problems with metal roofing systems as discussed in our article, and feel that these concerns should be addressed by designers and manufacturers.

The significant recover/remediation industry with roofing manufacturers, specifically devoted to addressing leakage and corrosion of prefabricated metal panel systems, clearly indicates that performance problems can occur in preformed metal panel systems. To help advance the performance of metal roofing systems, we hope that the Metal Construction Association deals with the specific technical drawbacks of their products, rather than discussing their overall market share.

*Stephen S. Ruggiero
Jeffrey J. Ceruti
Simpson Gumpertz & Heger, Inc.
Consulting Engineer
Arlington, Mass.*

EVERY TIME WE'RE INVOLVED IN A PROJECT LIKE THIS, HISTORY ENDS UP



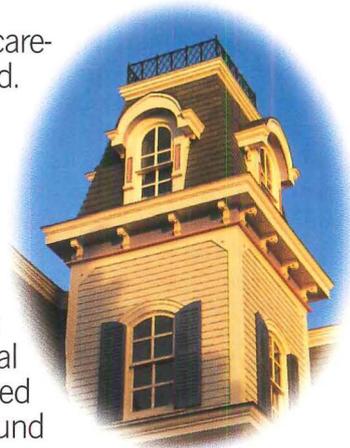
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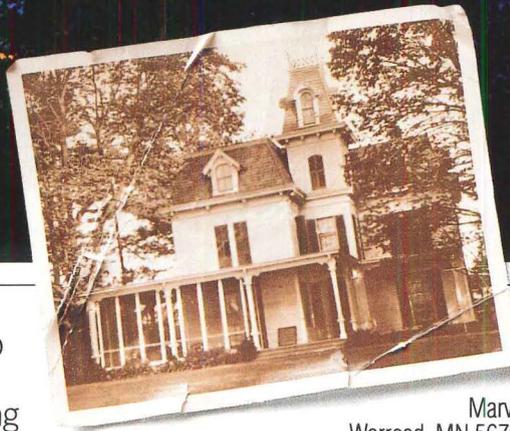
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"AutoCAD allowed us to grow beyond the traditional role of the architect," says TAG's managing partner, Robb Axton, A.I.A. "It gave us more control over project coordination and let us offer new services, like



facilities management consulting. That's critical if you want to keep winning new clients during a recession."

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Axton also sees AutoCAD as the most viable way for architects and other trades to streamline their operations. "With AutoCAD, we no longer need design-development drawings. We just move back and forth between schematics and working drawings, coordinating every aspect with our engineers along the way."

The ability to share AutoCAD files and drawings with other disciplines—like structural, mechanical

cession by breaking into banks. from their example.



and electrical engineers—is the key. “Some projects drown in revisions because there’s no coordination between the trades,” says Axton. “That never happens here. With a modem and a telephone, we can make revisions in an hour that would take other firms days.”

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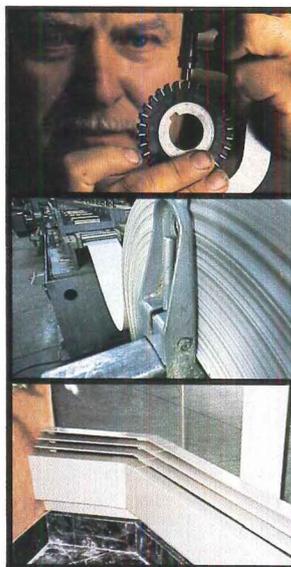
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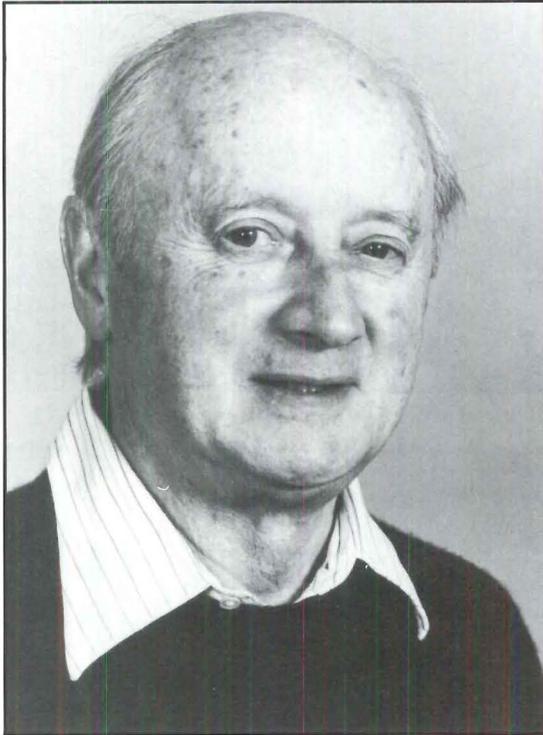
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Roche and his Ford Foundation, New York (top, 1963), and Union Carbide HQ in Connecticut (above, 1976).

AIA Gold Medal to Kevin Roche

Calling him a “premier Modernist,” the AIA Board of Directors selected Hamden, Connecticut, architect Kevin Roche last month as the 51st winner of the AIA Gold Medal.

Roche, who is 70 years old, is a surprise among recent winners in that he has for most of his career shunned the AIA. He joined the Institute only three years ago, and is the first Gold Medalist in many years who had not first been named an AIA Fellow. (The Institute automatically grants Fellowship to Gold Medalists.) Unlike the past four winners, he has rarely been involved in architectural education.

What Roche does have in common with recent winners like Charles Moore, Joseph Esherick, and Benjamin Thompson is a reputation for client-specific problem solving. Roche’s buildings, like those of his mentor, Eero Saarinen, have more to do with their client and program than they do with each other. In shaping the public image of the architect, the AIA Board apparently prefers to laud “client-friendly” architects like Roche over more idiosyncratic individualists such as Frank Gehry and Sir Norman Foster, who were this year’s runners-up.

Roche is the 19th consecutive Gold Medal winner with an American practice. The last foreign architect to win (excepting part-time U.S. resident Arthur Erickson in 1986) was Kenzo Tange in 1966. Despite Foster’s nomination, the Medal seems to have become an international prize in name only. (Before Tange, 11 of the first 31 winners were foreigners.)

Eamonn Kevin Roche was born in Dublin in 1922, and received his B. Arch. from the National University of Ireland, Dublin, in 1945. After work-

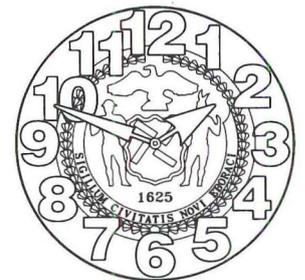
ing in Dublin and London, he emigrated to the U.S. in 1948. (He became a citizen in 1964.) He studied under Mies van der Rohe at IIT, and worked with the United Nations Planning Office on the UN headquarters. In 1950, he joined Eero Saarinen & Associates, first in Michigan, then in Hamden, Connecticut. In 1954, he became Saarinen’s Principal Design Associate and, with John Dinkeloo and Joseph Lacy, he helped complete Saarinen’s last works after his death in 1961. In 1966, the office was renamed Kevin Roche John Dinkeloo & Associates.

In the 26 years since, the Roche Dinkeloo office has produced a long list of remarkably diverse work, from their first project, the earth-covered Oakland Museum, to the Ford Foundation headquarters, with its acclaimed atrium, to the almost completed look-alike wing for the French Renaissance-style Jewish Museum in New York. In their early days, Roche and Dinkeloo were best known for the structural bravado of their Modern forms (for which much credit must go to Dinkeloo, who handled structural aspects of their designs until his death in 1981). Later work has included a number of innovative, suburban corporate headquarters, most notably Union Carbide’s in Danbury, Connecticut. In recent years, Roche has demonstrated some Post-Modern influences, especially in office towers for Morgan Stanley in New York and Leo Burnett in Chicago.

Roche has previously won the Pritzker Architectural Prize (1982) and the Gold Medal for Architecture from the American Academy and Institute of Arts and Letters. He will receive this Gold Medal at the AIA’s fourth annual Accent on Architecture celebration on January 26.

Mark Alden Branch

Thinking again about city and suburb: report from an urban design conference at the University of Pennsylvania, page 18.



A Venturi clock for Lower Manhattan? Staten Island Ferry terminal competition result, next page.

Pencil Points

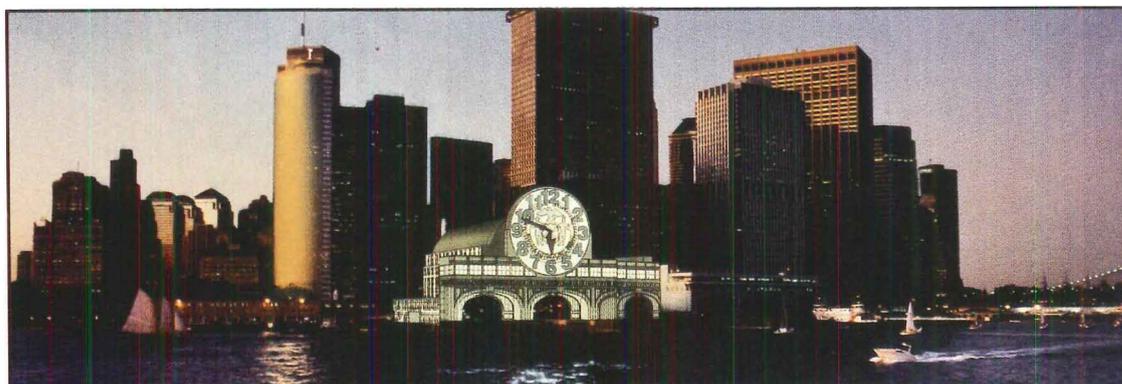
Architect Glenn Murcutt of Australia, has been awarded the Alvar Aalto Medal. Murcutt, said the Medal Committee, "fuses ingredients of modernity with elements of an indigenous rural tradition to create structures that appear self-evident and innovative, idiosyncratic and traditional, locally rooted and universal." The international prize was established in 1967 by the Finnish Association of Architects, the Foundation for the Museum of Finnish Architecture, and the Architecture Society.

A collaborative team comprising Ellerbe Becket and Michael Fieldman & Partners, both of New York, has won a design competition for a new police academy for the City of New York. The \$230 million, 475,000-square-foot complex, to be completed by 1998 on a site in the Bronx, will house classrooms, training facilities, administrative offices, an auditorium, a library, and a museum.

Louis Kahn's Trenton, New Jersey, Bathhouse (1955) is to be restored by Tarantino Architect of Millstone, New Jersey. Funding for the project is being sought.

Terence Riley has been named director of the Department of Architecture and Design at the Museum of Modern Art in New York. He has been the department's curator since 1991.

The National Building Museum will award its seventh annual Honor Award to J. Carter Brown, chairman of the Commission of Fine Arts, in March. Brown was selected by the museum's trustees in an effort to support his advocacy of design review.



Winning terminal design by VSBA (above) and entries by Rossi (below) and Viñoly (bottom).

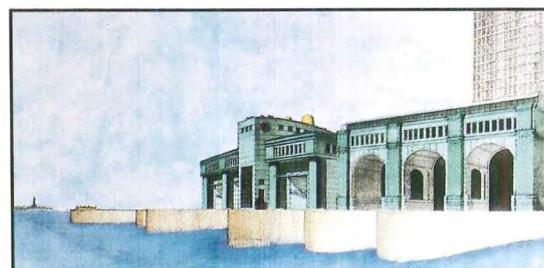
The Big Time: VSBA Wins Ferry Terminal

If all goes according to plan, Venturi Scott Brown & Associates, Philadelphia, will have their first building in New York by 1998. And it will scarcely go unnoticed. VSBA, in association with Anderson/Schwartz Architects of New York, has won a competition to rebuild the Whitehall Ferry Terminal in Lower Manhattan, home of the Staten Island Ferry. The scheme's dominant feature is a 120-foot illuminated clock facing the harbor.

While the design won the hearts of the jury (an 11-member panel of New York cultural figures) and *The New York Times*, which called it "a major civic statement" in an editorial, there have been some grumblings about the "big clock," most notably from Staten Island Borough President Guy V. Molinari, who considers it "out of place." As yet, there has been no move to overturn the decision, but some suspect that the clock may shrink on its way to realization.

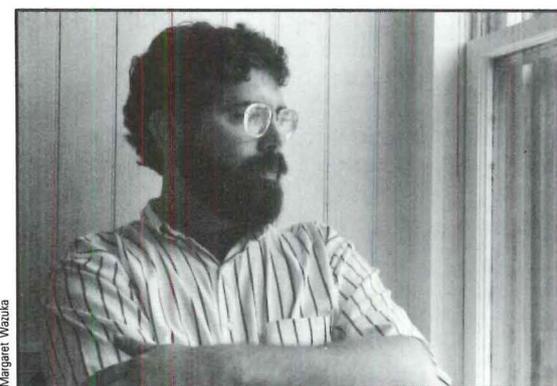
Behind the clock, the terminal has a 125-foot-high, barrel-vaulted waiting room. (In a characteristic Venturi move, the clock almost – but not quite – corresponds to the curve of the vault.) Its walls are covered with richly mullioned windows and, on the water side, a cartoon recreation of the old terminal's original façade. On the land side, the scheme helps define and strengthen Peter Minuit Plaza. (There is a smaller clock on this side.)

VSBA's scheme was chosen over five others in a competition sponsored by the New York City Economic Development Corporation, which stepped in to encourage a creative solution after



the terminal was badly damaged in a fire in September 1991. The six finalists were selected from 54 firms that answered a request for qualifications.

Among the other finalists, Rafael Viñoly Architects and Aldo Rossi Studio di Architettura had the most memorable schemes. Viñoly offered a graceful steel canopy next to a lighthouse-like tower, while Rossi proposed a characteristically austere Classical form that looked powerful on the water side but forbidding from land. Also competing were James Stewart Polshek & Partners, Hardy Holzman Pfeiffer Associates, and Skidmore, Owings & Merrill, all of New York. **Mark Alden Branch** ■



Margaret Wisniewski

Michael J. Crosbie.

Michael J. Crosbie Joins P/A

Michael J. Crosbie, AIA, former Senior Editor at *Architecture* magazine, has joined the P/A staff as a Senior Editor in charge of the Technics section. Michael is a licensed architect and has worked for the last five years with Centerbrook Architects in Essex, Connecticut. He has an M.Arch. and a Ph.D. from Catholic University and is an adjunct professor of architecture at Roger Williams University. He also serves as the architecture critic for the *Hartford Courant*. Michael will be continuing the high level of technical coverage that Kenneth Labs established in P/A, and will contribute to other parts of the magazine. ■



James DeVries

Among the Classical work seen at conference: Richardson Library by Ernesto Buch of New Haven, Connecticut.

First Conference for Classical Architecture League

Asked to list the Classical architects practicing today, most of us stammer after citing two or three names. Despite the hubbub stirred up by Prince Charles a few years ago, the Classical movement hasn't swept up legions of American architects (but traditional design has always been in demand on these shores). If the Classical Architecture League's inaugural Conference on the Work of Emerging Classical Architects is any indication, we have a growing cadre of young Turks – young

Tories perhaps – who speak of Classicism as a quintessentially American architecture. According to two conferees, Robert Adam (part of the British delegation) and Allan Greenberg (arguably the dean of American Classicists), modern technology is readily adaptable to Greco-Roman canons: "The Romans would have built tall buildings if they had had the means," says Adam.

The 100 or so who attended the symposium in Alexandria, Virginia, heard 18 architects and historians present their work, from houses in rural Guatemala to doctoral research on links between Analytic philosophy and Classical architecture. If the audience had not been committed to traditionalism, a few speakers would have sparked some Modernist ripostes.

Fortunately, an exceptionally articulate panel discussion offered clues that Classicists are not completely in lockstep: they are likely to differ on how to inflect the canon or the way Classicism relates to our pluralist culture. Some of these questions will resurface at next year's meeting, with a focus on Classicism and the contemporary city. If the League articulates the pro and con positions within its ranks, a few curious Modernists might drop in to learn a thing or two. **Philip Arcidi** ■

Wright Design Wins Voter Approval in Madison

Times may be tough for most architects, but Frank Lloyd Wright is still managing to get work 33 years after his death. The latest Wright project to come off the shelf is Monona Terrace, a civic center for Madison, Wisconsin.

Wright worked on several proposals for the distinctive lakeside site near the Wisconsin State Capitol from 1938 until his death in 1959. The original program called for a 2000-seat theater. After Wright's death, the project was abandoned, and the bond money was finally used in the 1980s to rehab a local theater and department store as a performing arts center.

The latest incarnation of Monona Terrace came about as citizens fought over whether to build a convention center on the site. After a bond issue failed, the city floated the idea of adapting the Wright scheme as a convention center. The plan, adapted by Wright's successor firm, Taliesin



Bill Fritsch

Adapted Monona Terrace design by Taliesin firm.

Associated Architects, won approval from voters in November. The exterior of the building "conforms very closely" to Wright's design, according to Tony Putnam of Taliesin. Inside, the theater is replaced by a ballroom/meeting room. ■

the three prize winners.

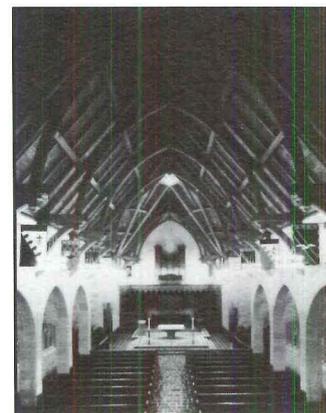
The competition had two tiers: an open-ended one called for ideas from artists, writers, and designers; the other was site-specific, a rehab/expansion project for rowhouses in Roxbury, the city's largest African-American district. The latter category generated the most provocative work – a spectrum of proposals to integrate housing for people with AIDS with apartments for low- and middle-income households. The winning entry, a collaborative design by Lalida Pinsurana and Hong Chen of Kaplan/Nakatani, Santa Monica, California, brought traces of the West Coast's new

(continued on next page)

IFRAA Awards to 13 Religious Projects

The Interfaith Forum on Religious Art and Architecture (IFRAA) has announced 13 winners in its annual International Architectural Design Awards program. Jurors this year were Harold Roth of Roth & Moore Architects, New Haven, Connecticut; Thomas Fisher, Executive Editor of P/A; and Dr. John W. Cook, president of the Henry Luce Foundation, New York.

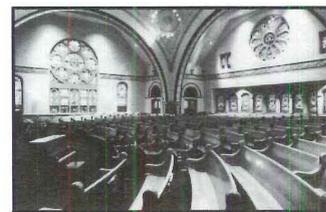
- Honor Award winners are:
- Church of the Light, Osaka, Japan (P/A, Feb. 1990, p. 95), by Tadao Ando Architect & Associates, Osaka;



Fahid Asasssi

Chambers Chapel.

- Chambers Chapel, Boys Town, Nebraska, by Keeler/Raynor/Hinz, Bellevue, Nebraska;
- House of Prayer, Episcopalian Retreat Center, Colledgeville, Minnesota, by Cunningham Hamilton Quiter, Minneapolis;
- St. Clement Church interior renovations, St. Bernard, Ohio, by Rafferty Rafferty Tollefson Architects, St. Paul, Minnesota;



Gelomb Photography

Bellefield Presbyterian Church.

- Bellefield Presbyterian Church restoration and renovations, Pittsburgh, by Celli-Flynn & Associates, Pittsburgh;

(continued on next page)

IFRAA Awards

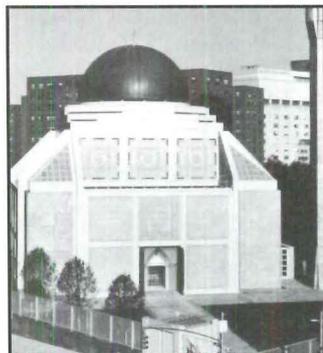
(continued from previous page)

- **Whitefriars Hall addition, Washington, D.C.,** by Frank Schlesinger Associates, Washington, D.C.;
- **Leirikangas Cemetery Chapel, Vehkajoki, Finland,** by Arkkitehtitoimisto Suomalainen, Espoo, Finland;



Our Lady of Hungarians Chapel.

- **Our Lady of Hungarians Roman Catholic Chapel, Cegléd, Hungary,** by Kerényi Studio, Budapest;
- **Roman Catholic Church of Azoia, Sintra, Portugal,** by José Cornélio da Silva, Lisbon;
- **Roman Catholic Church of God Father, Buenos Aires,** by Serra: Valera, Arquitectos, Buenos Aires;
- **Funeral Chapel for the Ciula Family, Canepina, Italy,** by Wilhelmson AB Arkitekter & Designers, Stockholm;



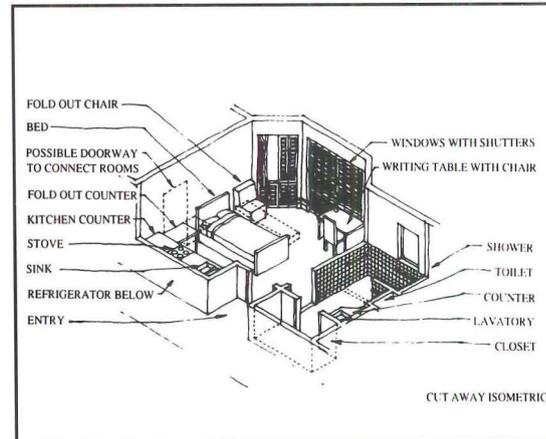
Islamic Cultural Center.

- **Islamic Cultural Center, New York,** by Skidmore, Owings & Merrill, New York;
- **First Church of Christ, Scientist, Glendale, California,** by Moore Ruble Yudell, Santa Monica, California.

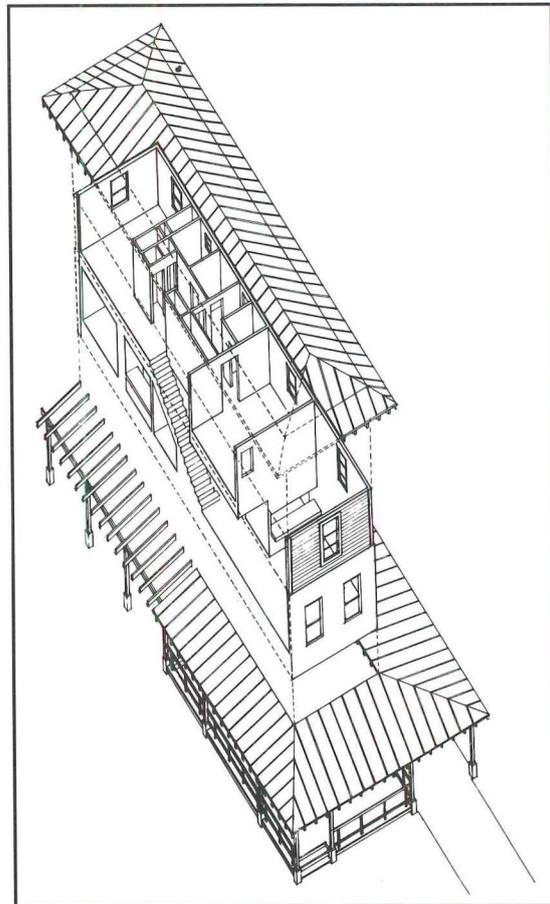
Aids Housing *(continued from previous page)*

crop of SROs to contextualist Boston.

Several architects layered living units and outdoor spaces with admirable sensitivity. Others reconfigured the living unit: in Elizabeth Libby Palmer & Rebecca Chang's scheme, a kitchen/living area for three bedrooms was filtered with apertures, niches, and window seats that balance privacy and a sense of fraternity. Only one of the exhibited works was radical in design: Pablo Nistal & Ines Zalduendo envisioned large rooms with wall units for bathrooms, kitchens, and other support facilities – the sort of living spaces architects would love. But people with AIDS, for whom stability is essential, might opt for something more familiar. They would be at home with most of the schemes on display. **Philip Arcidi**



Unit illustration from AIDS housing competition winner by Pinsurana and Chen.



Exploded axonometric of Nepomechie/Feldman-Adams design for Delray Beach, one of four first-place winners.

Housing Competition in a Florida Town

Four first-place winners were announced this fall in an affordable housing competition sponsored by the city of Delray Beach, Florida, and its Community Redevelopment Agency. The competition was held to produce affordable designs for an established neighborhood in the city of 47,500, which is located between Miami and Palm Beach.

The program called for three- or four-bedroom houses on standard city lots that could be built for \$40,000 or \$44,000, respectively. The locally composed jury assumed that buyers would be people of color with incomes of less than \$35,000.

Of the first-place winners, architect Marilyns Nepomechie and landscape architect Molly Feldman-Adams of Miami produced a design they described as a "hybrid of traditional shotgun and sideyard houses." Ted Hoffman of Miami (P/A, June 1991, p. 100) offered a traditional, two-story square plan. John Meachem of Miami designed a low-lying Caribbean house with a pyramidal roof.

A fourth first-place design, by Wayne Berenbaum of Boca Raton, was chosen for construction in a model block program. His ranch-style design was the most conventionally suburban, including a façade dominated by a two-car garage. The jury felt that Berenbaum's entry "most embodied the aspirations of new home buyers."

All of the winning and commended designs will be promoted by the CRA when working with potential neighborhood home owners. Professional advisor for the competition was Elizabeth Debs of EDRC Architects, Delray Beach.

Penn Conference on City and Suburb

In the wake of the recent election, there is reason to hope that the country is finally prepared to take up the task of salvaging America's cities. If so, "Living in the Center/Working at the Edge," a conference on urban design held November 13 and 14, at the University of Pennsylvania, could hardly have been more timely.

Sponsored jointly by Penn's Graduate School of Fine Arts and the Institute for Urban Design, the

conference was conceived around the optimistic argument that cities and suburbs can be understood as mutual and complementary territories of regional development. Noting that contemporary urban design models have not established such a relationship, Dean Patricia Conway of the GSFA challenged participants during her opening remarks to find a future for urban design "somewhere between nostalgia and nihilism."

(continued on page 20)

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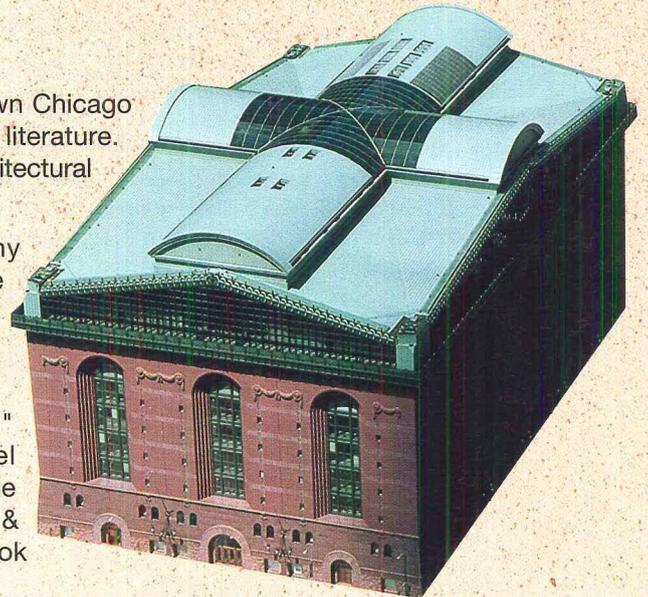
The new Harold Washington Library in Downtown Chicago was designed to preserve generations of priceless literature. The library's roof was designed to preserve the architectural creativity in a cost-efficient way.

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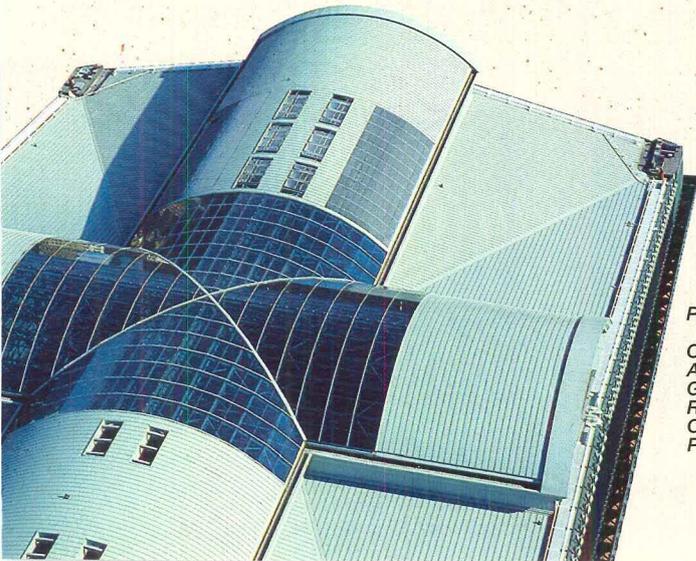


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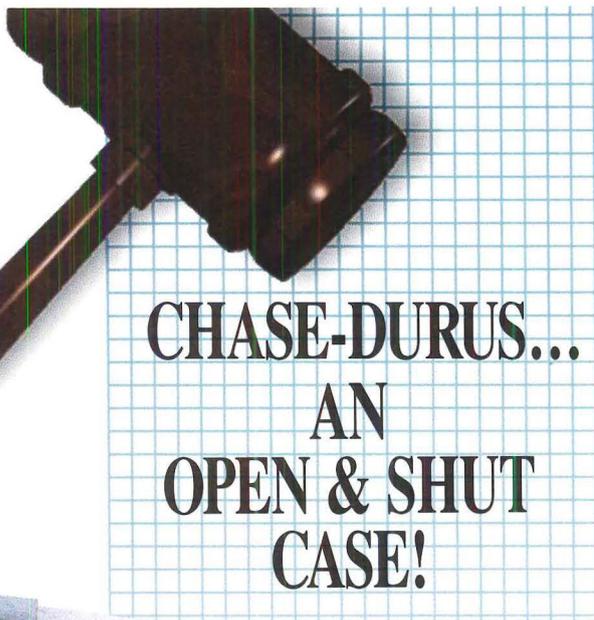
Penn Conference (continued from page 18)

With this charge, invited speakers first turned their attention locally, to Philadelphia and its environs. Edmund N. Bacon, former director of the Philadelphia Planning Commission, presented his latest plans for the city, calling for a monumental "Commerce Square" to be located adjacent to 30th Street Station. Architect Steven Kieran of Kieran, Timberlake & Harris followed with an alternative perspective, based on a critique of King of Prussia, a perimeter city located 30 minutes from downtown. Observing that "considerable attention has been expended to apply urban patterns to the suburbs," Kieran proposed the inverse. The recently completed Vine Street Expressway and the proliferation of urban gardens, he suggested, are low-density suburban interventions imposed on Philadelphia's traditional grid, which deserve careful attention as seeds for future development.

Moving the discourse from Philadelphia, Mario Gandelonas described his proposals for Des Moines, Iowa ("acupuncture on the body of the city"), and Stanton Eckstut presented Battery Park

City in Manhattan. The final speaker of the first day, New York University sociologist Richard Sennett, summarized the pro-urban bias of many present when he spoke darkly of the "amorphous space of the periphery as a zone of social repression . . . a space of social stupefaction . . . characterized by a lack of content, differentiation, and orientation."

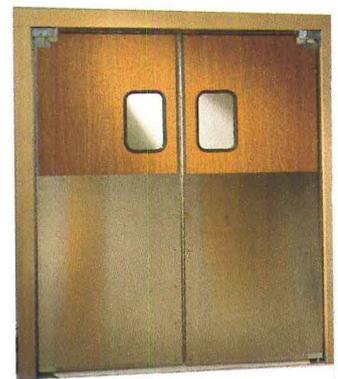
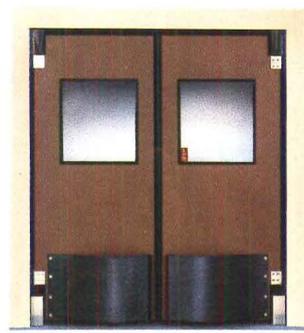
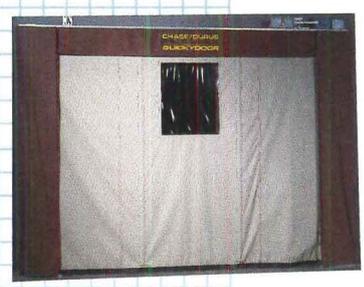
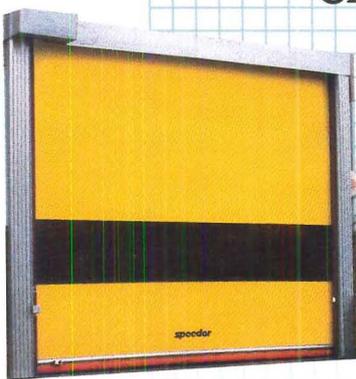
With such a variety of positions and projects, the discussion period that followed the presentations was necessarily broad. But if the conference failed to produce a carefully honed debate on the relative merits of suburban and urban models as the basis for future growth, it did begin to raise fundamental questions about the role of the automobile, the nature of social systems in an era of telecommunications, and the education of urban designers in support of the emerging city. Unfortunately, strangely absent from the proceedings were explicit references to racism and classism — certainly among the most virulent causes of the schism between city and suburb — and their implications for design. **Donald Prowler** ■



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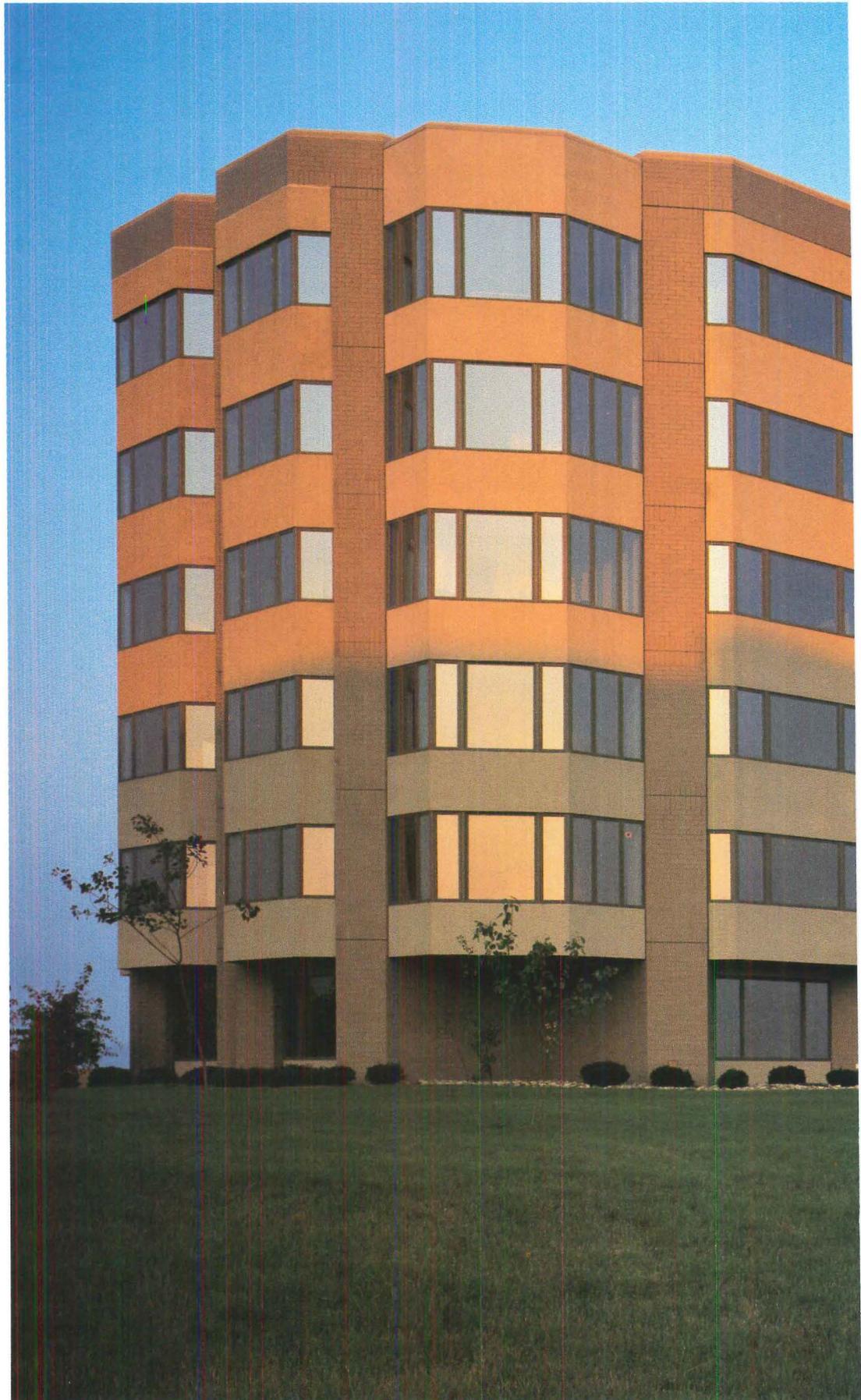


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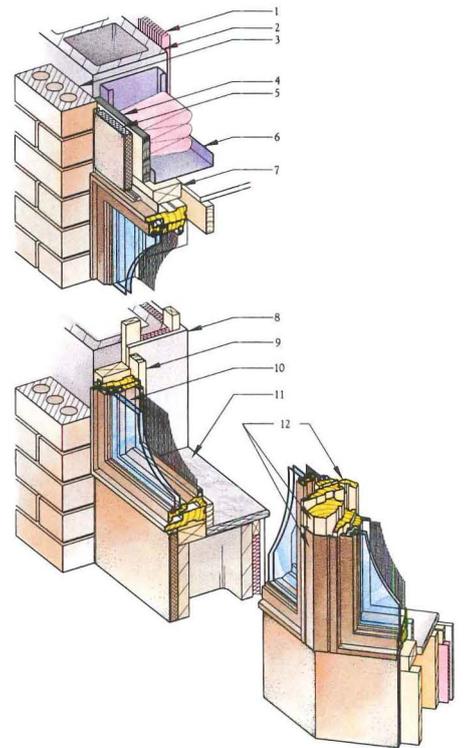
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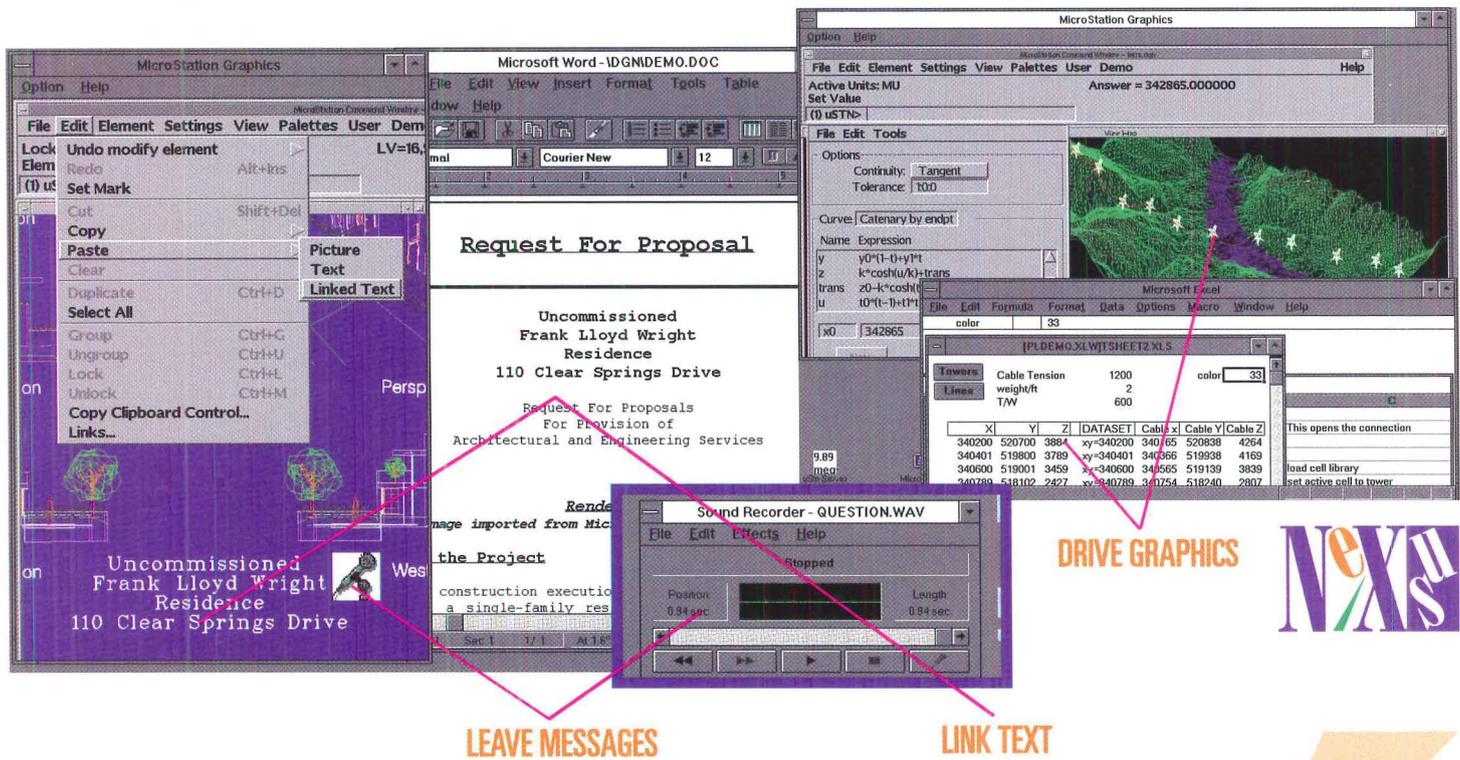
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Calendar

Exhibitions

Josef Hoffmann
Through January 23

New York. This major survey of work by the Austrian architect and designer, a founder of the Wiener Werkstätte, is the first in the U.S. The objects and drawings presented, selected from the Austrian Museum of Applied Arts (MAK), Vienna, demonstrate Hoffmann's extraordinary range, particularly in the area of product design. IBM Gallery.

Designing New York
Through January 29

New York. Waterfront, park, and subway projects designed during three weekend charrettes last fall are exhibited. National Institute for Architectural Education.

Renzo Piano
January 30

New York. Recent work by the Renzo Piano Building Workshop are on view. Architectural League, Urban Center Galleries.

Jean Nouvel
Through January 31

London. Nouvel's own design of an audiovisual installation projecting eight completed buildings are complemented with a survey of works in progress. Institute of Contemporary Arts.

Architecture of Miami
Through March 7

Miami. "Architecture of the Tropics," explores architecture of the Greater Miami area designed over the past 100 years. The traveling exhibition was organized by the Foundation for Architecture in Brussels and the University of Miami School of Architecture. Center for the Fine Arts.

Nara Convention Center
Through March 7

New York. Schemes by the ten finalists in the Nara Convention Center International Design Competition, including the winning proposal by Arata Isozaki, are on view as the second in a series of "Preview" exhibitions. Museum of Modern Art.

Coop Himmelblau
Through April 12

Paris. A retrospective of the Austrian architects' work, from 1965 to the present, will be on view. Centre Pompidou.

P/A's The New Public Realm
January 7–February 7

San Francisco. This traveling exhibition of public works proposals submitted to P/A's The New Public Realm ideas competition (P/A, Oct. 1992, p. 73) is organized in collaboration with Architects, Designers, and Planners for Social Responsibility. It will be hosted in San Francisco by the Center for Critical Architecture/Art & Architecture Exhibition Space and exhibited at the California College of Arts & Crafts, 1700 17th Street. An opening reception is planned for January 7, 1993 from 5:30 to 8:00 p.m. Call CfCA/2AES for more information at (415) 863-1502.

The Grand Projects: Chicago
January 14–March 31

Chicago. Taking a cue from Mitterrand's "Grands Projets," the Young Architect Committee of the AIA Chicago has announced a competition/exhibition designed to "stir up constructive ideas and criticism that will set the stage for newly emerging architects to sustain Chicago as an architectural landmark." Architecture Foundation.

Translating Urban Space
January 15–April 11

New York. "In Transit" is an exhibition that "seeks to illuminate the politics of space." Images by photojournalist Camilo Vergara and works by 30 artists are on view. New Museum.

Social Responsibility
January 30–February 18

New York. "What is Socially Responsible Design?" is a "survey exhibition of alternative design education in the '90s." (It will move to the Pratt Institute's Schafler Gallery, March 5–22). Pratt Manhattan Gallery.

(continued on next page)



Sometimes, a simple lab can be just as intimidating as something a bit larger.

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Calendar (continued from previous page)

Competitions

Palladio Prize
Entry deadline
January 31, 1993

Vicenza, Italy. The biannual Andrea Palladio International Prize for Architecture, sponsored by Caoduro Rooflights SpA, is open to registered architects and engineers who will be 39 or younger as of January 1, 1993. Contact Caoduro S.p.A., Via Chiuppese 15, I-36010 Cavazzale (Vicenza), Italy tel. 444/945959 or FAX 444/945164.

I.D. Annual Design Review
Entry deadline
February 1, 1993

New York. Projects and products introduced to or intended for the American market in 1992 may be entered in I.D. magazine's Annual Design Review. Environments, consumer products, graphics, furniture, packaging, surfaces, concepts, and student work are the categories. Contact Design Review Editor, I.D. Magazine, 250 W. 57th St., Ste. 215, New York, NY 10107 (212) 956-0535 or FAX (212) 246-3891.

Young Architects
Submission deadline
February 12, 1993

New York. The 12th annual Young Architects Competition sponsored by the Architectural League of New York is open to entrants ten years or fewer out of graduate or undergraduate school. Projects may be theoretical or real, built or unbuilt. Contact Architectural League of New York, 457 Madison Ave., New York, NY 10022 (212) 753-1722.

Sustainable Communities
Registration deadline
April 1, 1993
Submission deadline
May 5, 1993

Washington, D.C. The AIA and the UIA have announced "One World: A Call for Sustainable Community Solutions," an international ideas competition open to design professionals, educators, and students. Contact Carl Costello, AIA (800) 365-ARCH or FAX (202) 626-7518.

**Infrastructure for
Electronic Vehicles**
Submission deadline April 13

Flint, Michigan. "The Electric Vehicle and the American Community: A National Planning and Design Competition" is a call for multidisciplinary teams of professionals to propose urban infrastructure schemes that support the use of electric vehicles. A group of public and private agencies and companies are sponsoring the program. Contact Electric Vehicle Infrastructure Competition, 432 N. Saginaw St., Ste. 801, Flint, MI 48502 (617) 267-9035.

The Fence
Submissions deadline April 22

Culver City, California. Entrants to "The Fence" are asked to design a fence for the Village Green in Los Angeles. Prizes are worth \$10,000. Contact The Fence, c/o The End, Box 1332, Culver City, CA 90232 TEL/FAX (213) 295-9055.

Urban Outhouses
Submission deadline April 30

New York. Entrants to the "Urban Outhouse Design Competition" are asked to design a public toilet for a sidewalk site adjacent to the Plaza Hotel in New York. Prize money totaling \$9600 will be awarded. Contact Vermont Structural Slate Company, Dept. R, Fair Haven, VT 05743 (800) 343-1900.

Conferences

Accent on Architecture
January 26

Washington, D.C. The American Institute of Architects and the American Architectural Foundation are co-hosts of the Accent on Architecture Awards presentation. David Macauley, author of *Pyramid*, *The Way Things Work*, and *City*, will preside over the ceremonies. Lectures, exhibitions, and other events will be held in conjunction with Accent. Contact AIA, 1735 New York Ave., NW, Washington, DC 20006 (202) 626-7300 or FAX (202) 626-7421.

**Evaluating 1980s
Architecture**
January 29-31

San Diego. "Search for Substance: Critical Reflections on the Architecture of the 1980s" will explore the built environment in the context of the last decade's political and global conditions. Contact School of Architecture, University of California, San Diego, 9500 Gilman Dr., La Jolla, CA 92093-0938 (619) 534-5305.
(continued on page 28)



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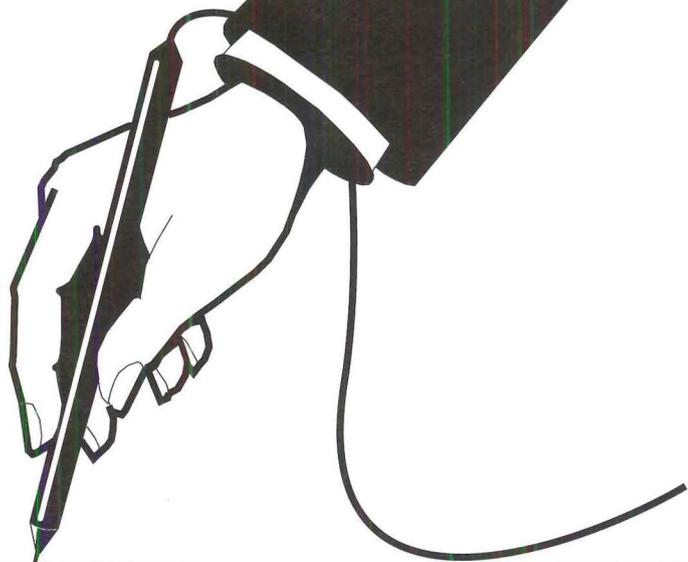
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Calendar (continued from page 26)

East Asian Architecture
February 19-20

Charlottesville, Virginia. "Tradition and Modernization: East Asian Architecture in Progress" is a symposium to be held at the University of Virginia. Contact Architectural History Symposium, School of Architecture, University of Virginia, Charlottesville, VA 22903 (804) 924-1428.

EIFS
February 25-27

Phoenix. "Expanding Our Opportunities" is the theme of the 1993 Association Meeting of the Exterior Insulation Manufacturers Association. Contact EIMA, 2759 State Rd. 580, Ste. 112, Clearwater, FL (813) 726-6477 or FAX (813) 726-8180.

Efficient, Sustainable Building
March 3-6

Boston. "Building Solutions: Uniting Excellence & Innovation" is an international conference and exposition sponsored by the Energy Efficient Building Association, the New England Sustainable Energy Association, and the Conservation Services Group. Energy efficient and environmentally sustainable construction are the main topics of discussion. Contact William Lemke, Building Solutions Conference, EEBA, 1000 Campus Dr., Wausau, WI 54401 (715) 675-6331 or FAX (715) 675-9776.

California Women in Environmental Design
March 5-7

San Diego. The sixth annual conference of the California Women in Environmental Design will focus on "Empowerment for the 21st Century." An exhibition, "Leadership Through Design," opens February 19 and runs through March 7 at the San Diego Design Center; work by architects, designers, and professionals from related fields will be displayed. Contact CWED, 2550 Beverly Blvd., Los Angeles, CA 90057 (310) 487-3191.

Livable Cities
March 8-12

Charleston, South Carolina. The 14th International Making Cities Livable Conference is a gathering of city officials, architects, planners, landscape architects, urban designers, developers, and community leaders. Contact Suzanne H. Crowhurst Lennard, PO Box 7586, Carmel, CA 93921 (408) 626-9080 or FAX (408) 624-5126.

ACSA Annual Meeting
March 13-16

Charleston, South Carolina. The 81st annual meeting of the Association of Collegiate Schools of Architecture will not have a theme, but will, instead, attempt to embrace a broad range of educational issues. Contact ACSA Annual Meeting, 1735 New York Ave., NW, Washington, D.C. 20006.

WestWeek 93
March 17-19

Los Angeles. "Innovative Strategies, Instigative Structures" is the theme of this year's WestWeek. Symposia topics will range from Olympian architecture for Atlanta to environmentally responsible marketing. Pacific Design Center, 8687 Melrose Avenue, Los Angeles, CA (310) 657-0800 or FAX (310) 652-8576.

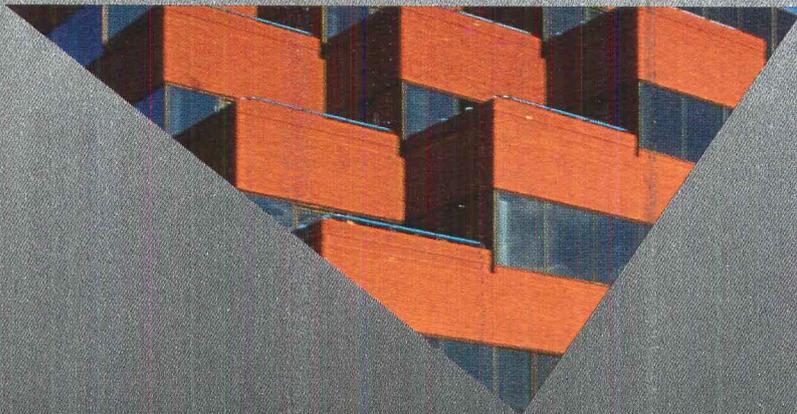
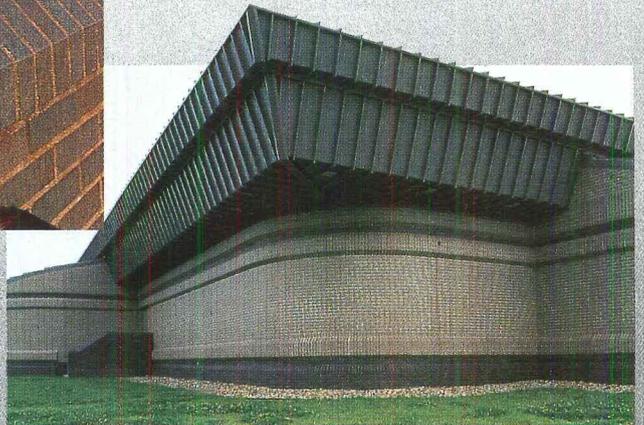
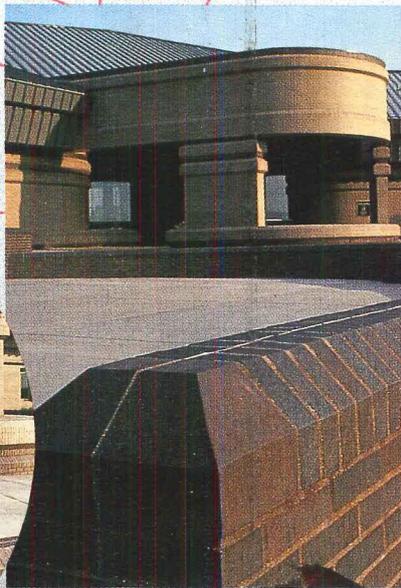
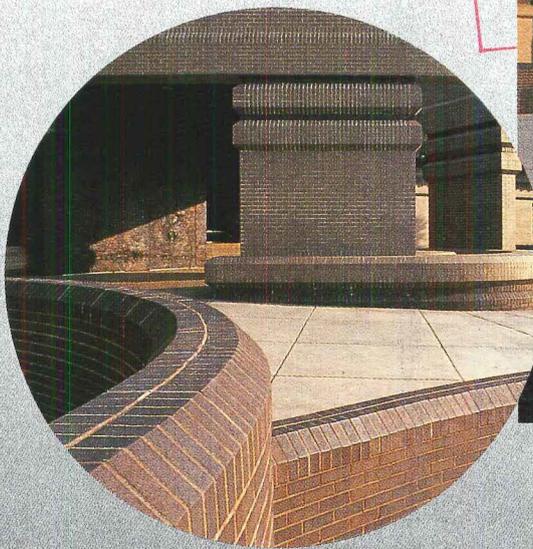
Monterey Design Conference
March 19-21

Monterey, California. This year's California Council/AIA conference intends to do no less than "explore the sources of, the meaning of, and the future of architecture design." In addition to speakers from the architectural community (Mack Scoggin and Wolf Prix among them) artists, scientists, and other professionals from related and tangential fields will offer their own insights. Contact CCAIA, 1303 J St., Ste. 200, Sacramento, CA (800) 886-7714 ■

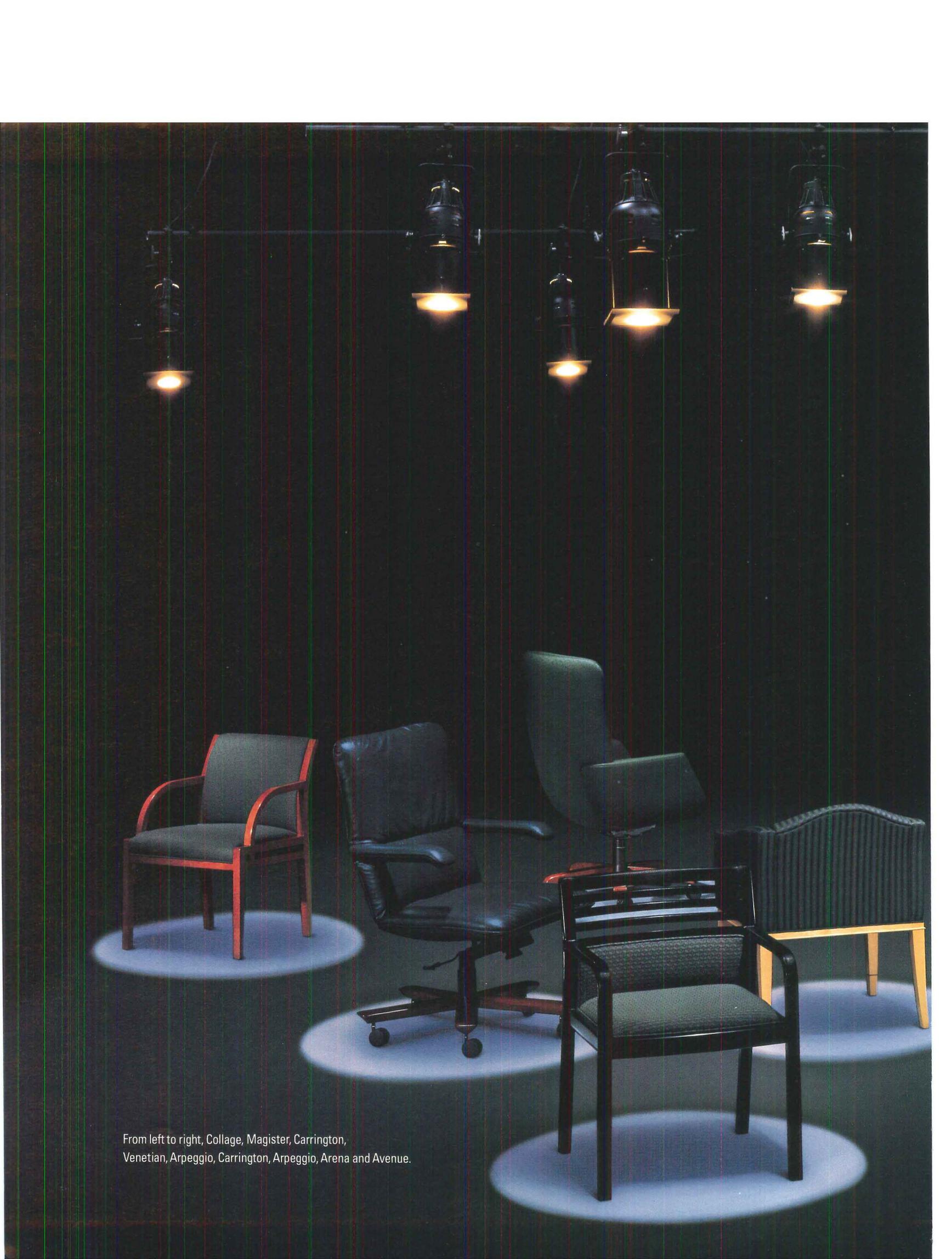
Notice

We strongly encourage readers to contact exhibition venues and competition and conference sponsors to confirm dates, request competition briefs, etc. To include timely Calendar listings, we need to receive information one and one-half months prior to publication (January 15 for the March issue, for example). Contact Abby Bussel, 600 Summer Street, Stamford, CT 06904 or FAX (203) 348-4023.

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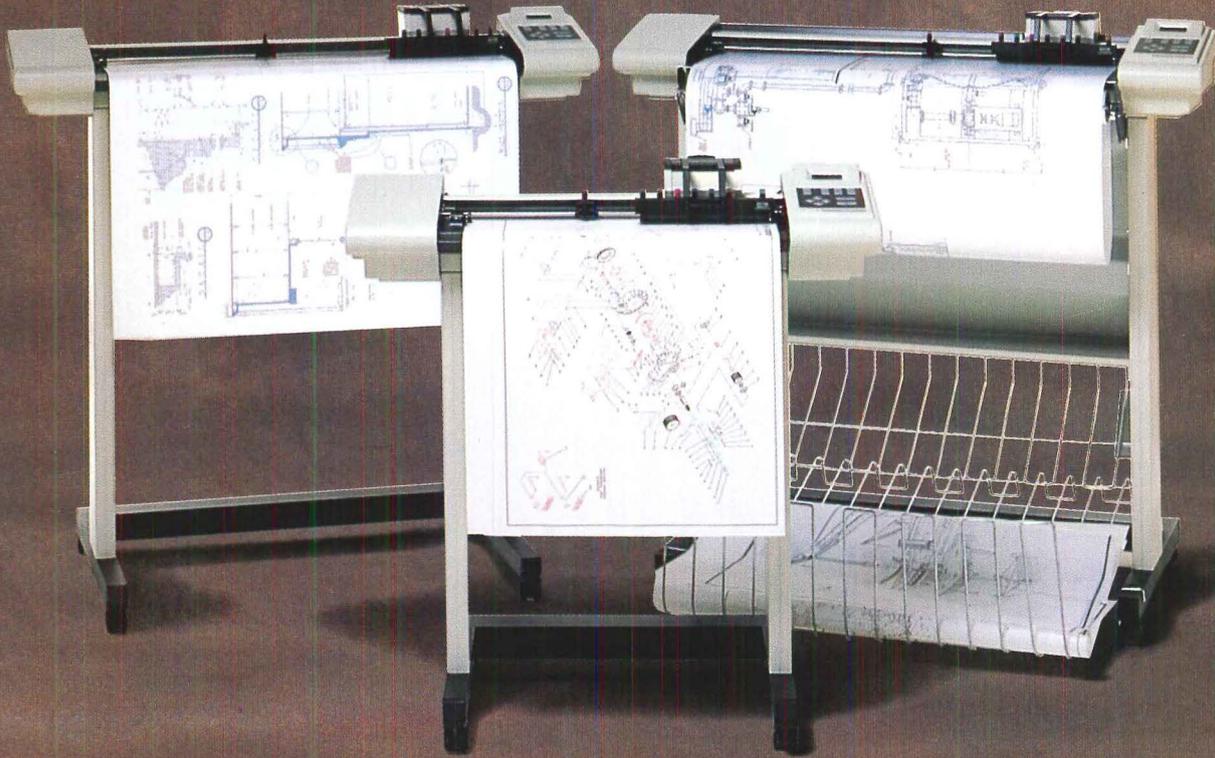
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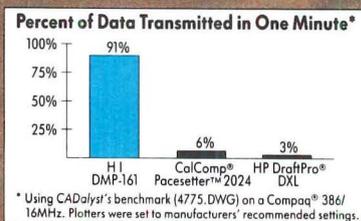


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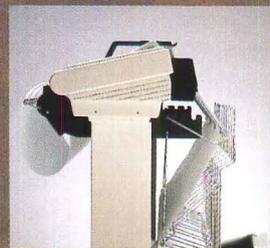
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Practice

Norman Coplan describes a famous case that raises questions about when a building is considered complete under the law.

Law: Substantial Completion

When is a construction project substantially completed? The answer to this question may be significant. Upon substantial completion, a construction contract may require a reduction of the contractor's retainage or the guaranty periods, or the statute of limitations may begin running from that date.

A common definition of substantial completion in the construction industry is the date the owner can occupy or utilize the project for the purpose intended. However, such a definition is not necessarily accepted by the courts. One of the leading cases on this subject is *Trustees of Columbia University v. Gwathmey Siegel & Associates Architects & Morse/Diesel, Inc.* The primary question in this case was whether the statute of limitations barred suit by the owner against the contractor and architect because more than six years (the statute of limitations period) had elapsed from the date of the occupancy of the premises by the owner. The facts are as follows: Columbia University entered into an agreement in 1978 with a contractor for the construction of campus housing consisting primarily of a dormitory complex with office and conference areas. Construction commenced in 1979 and, by 1981, the University, confronting an acute housing shortage, began transferring students into the new dormitory. A temporary certificate of occupancy was obtained, but according to the University the housing was only minimally habitable and the contractor recognized that more work would be required after the students moved in.

The contractor contended that it tendered the project to Columbia in October of 1981 as substantially complete pursuant to the construction contract, which required the University either to accept the work as is or provide a deficiency list. Asserting that substantial completion meant the point at which the owner could occupy or utilize the premises for the intended purposes, the contractor conceded there were open items on the punchlist and claimed that most of these matters involved repair or corrective work to previously installed aspects of the construction. The University, on the other hand, argued that five major elements of the project, whose magnitude had not been fully revealed on the contractor's punchlist, were still not completed by mid-1982. These consisted of arcade deck and ceiling leaks, façade leaks, plaza ponding, and replacement of bathroom tiles.

The leakage problems that persisted at the project continued into 1982 and were still on the punchlist that year. At one point, the contractor admitted that the trenching was not sufficient, and 2,000 cubic feet of the arcade deck were eventually replaced, work not completed until September 1982. The leaks in the arcade ceilings and the seepage through the façade were not corrected until mid-1982, and replacement of bathroom tiles, commenced in 1982, was not completed until some date in 1983.

The Cause for Suit

Then, in February 1988, a big chunk of the campus façade fell into the interior courtyard. The University instituted suit against the contractor and architect based upon alleged faulty design

and construction of the facility. The University contended that large parts of the façade of the complex had collapsed and the rest was in danger of falling, requiring the replacement of the entire exterior at an estimated cost in excess of \$10 million. The complaint was served in March of 1988. Under the law of New York, suit by an owner against a contractor must be instituted within six years of the date of substantial completion of the project. The contractor, therefore, moved to dismiss the suit on the ground that more than six years had elapsed from the occupancy of the project in 1981. The Trial Court granted the motion but it was reversed on appeal.

The Appellate Court, although conceding that the cause of action against a contractor for defects in construction accrues upon completion of the work, said it did not follow that occupancy of the premises is equivalent to substantial completion. Occupancy, partial or full, is simply one of many things to be considered in ascertaining whether there has been completion and it is by no means the determining factor, particularly where the owner has expressed, in unmistakable fashion, dissatisfaction with major portions of the contractor's performance. Notwithstanding the fact that students had moved into the housing in 1981, that alone did not determine whether the work was substantially complete or whether the University ever accepted the work.

Norman Coplan

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

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Practice Points

The 1993 Dodge/Sweet's Construction Outlook predicts that the industry will grow 6 percent in 1993, about the same rate as in 1992. Dodge forecasts a 10 percent increase in cyclical building, with single-family housing making up less of that increase than last year. Together, institutional and public works construction is expected to rise by 4 percent next year, with public works taking the lion's share. For more information contact F.W. Dodge, 1221 Avenue of the Americas, New York, NY 10020, (212) 512-3851.

P/A's Washington and Paris correspondent, Thomas Vonier, reports that the number of architects as a percentage of the total national population is lower in the U.S. than in most E.C. countries. According to Vonier's figures, there are 360 architects per million in the U.S., while for the E.C. as a whole the number is 627 architects per million. The U.S. ranks fourth lowest among the 13 countries in the number of architects per million.

The upcoming DPIC Contract Guide will include a section dealing with foreign projects. The book suggests that many foreign clients are appalled by the high rate of liability claims U.S. design professionals incur, which may put American firms at a competitive disadvantage for foreign work. DPIC suggests firms interested in foreign contracts pursue alternative dispute resolution policies at home and abroad. For information contact DPIC, P.O.Box DPIC, Monterey, CA 93942.



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William Lohmann describes current efforts to integrate construction drawings and specifications.

Specifications: Integrated Construction Documents

If the word "integrated" means "brought or fitted together into a whole," construction contract documents have been "integrated" for a long time.

The term "integrated" is now appearing in another mode, however. Within the computer industry, integration refers to the networking of hardware and, more important, to the electronic linking of related software programs. Integration, in this sense, describes reconciliation of the many different operating system platforms, programmer languages, and keyboard attributes that exist today. Possibly hundreds of independent programs are available for design and construction applications, such as computer-aided drafting (CAD), specification preparation, project scheduling, and cost estimating, but few of them can be used directly with others. Compatible equipment standards and program interfaces must first be developed. As they reach the market, integrated software resources will have a significant impact on construction industry documentation.

The integration of computer software can occur on numerous levels, and initial attempts are being made in the area of specifications. For instance, "Specsintact" (developed by the National Institute of Building Sciences for specification preparation) allows the user to generate a table of contents, lists of submittal and test requirements, and information on unresolved references to related specification sections. ARCOM's "MicroComspec" and "Masterworks" programs also

provide extensive reporting functions and enable global editing of some or all of the documents in a project directory.

Users of Autodesk Inc.'s "Autocad," with its related programs produced by independent software developers, benefit from another level of integration. The information created in the basic drafting program is accessed and processed without the hassle of conversion. Not all products support every platform on which "Autocad" is available, but applications include file management, three-dimensional estimating, lighting design, digital terrain modeling, a growth simulator, and building product catalogs. Although the list is growing, it does not yet include an integrated drawing and specification package.

The interface between project drawings and specifications is a critical one. Those documents are usually prepared by different personnel in a firm, on divergent time tracks, and without an objective review. In short, they are not coordinated before they are issued. Most field problems, cost overruns, and lawsuits are caused by conflicts within the drawings and specifications.

Current Integration Efforts

Current steps toward integration of drawing and specification programs are preliminary at best. Under the CAD umbrella, a program called "ConDoc for CAD" (American Institute of Architects) has automated the ConDoc notation system for drawings. ConDoc keynotes utilize standard five-digit CSI Masterformat numbers for product and material information, creating a direct correlation between drawing

notes and project specifications. The ConDoc program scans keynote symbols on a drawing and compiles the keynote legend with text from a master keynote list, which is controlled by the project manager and specifier. A keynote summary serves as a manual checklist for preparation of the project specifications. Architectural Synthesis Inc. and Vertex Design Systems, among other software producers, are also working on keynote automation.

Unfortunately, the final connection has not yet been achieved. As a logical next step, the integration process must generate draft specifications by electronically coupling the keynote list with coded master specification text.

In its simplest application, the integrating software could copy indicated specification master documents to a project directory for traditional editing. But initial editing of a section could also be performed by the interface program, much as predated functions are accomplished by responses to an expert system menu. In an integrated system, queries would be answered by the keynote summary instead of by a specifier. If an "exterior urethane enamel" is described in keynote 09900E, the program would select Section 09900 Painting and flag the paragraphs relating to urethane enamel - material, color samples, mixing, dry film thickness - and to exterior application, such as temperature limitations and protection requirements. Successive passes would flag other paint materials described in the keynote summary. After deleting inapplicable paragraphs, the draft specification would be ready for review and final editing.

Besides increased productivi-

ty, the integration process will result in tighter correlation and improved reliability of drawings and specifications - fewer omissions, consistent nomenclature, and no inapplicable specification paragraphs. Integration programs can be designed to work with commercial master text systems or developed as shells for interface with in-house master documents. Specification sections may be generated in the current familiar three-part CSI format or perhaps incorporated into a quantity takeoff form similar to present European standards. With uniform keynote and specification numbering systems, even multiple languages will not pose a problem.

The integration of design and construction documentation will not stop at drawings and specifications, of course. Ultimately, an overall network will tie together all elements of the process. Building and zoning code information will be interpreted on-screen. Product selection data will be evaluated and documented by both designer and specifier. Project schedule data will determine workload requirements. Building permit applications will be made and reviewed in digital form. Resources for facility management and maintenance will be accumulated during the design and construction process. Investment control systems will monitor project viability from early feasibility projections to eventual demolition.

But don't hold your breath. First we have to integrate drawings and specifications.

William Lohmann ■

The author is Vice President, Specifications, with Murphy Jahn in Chicago.

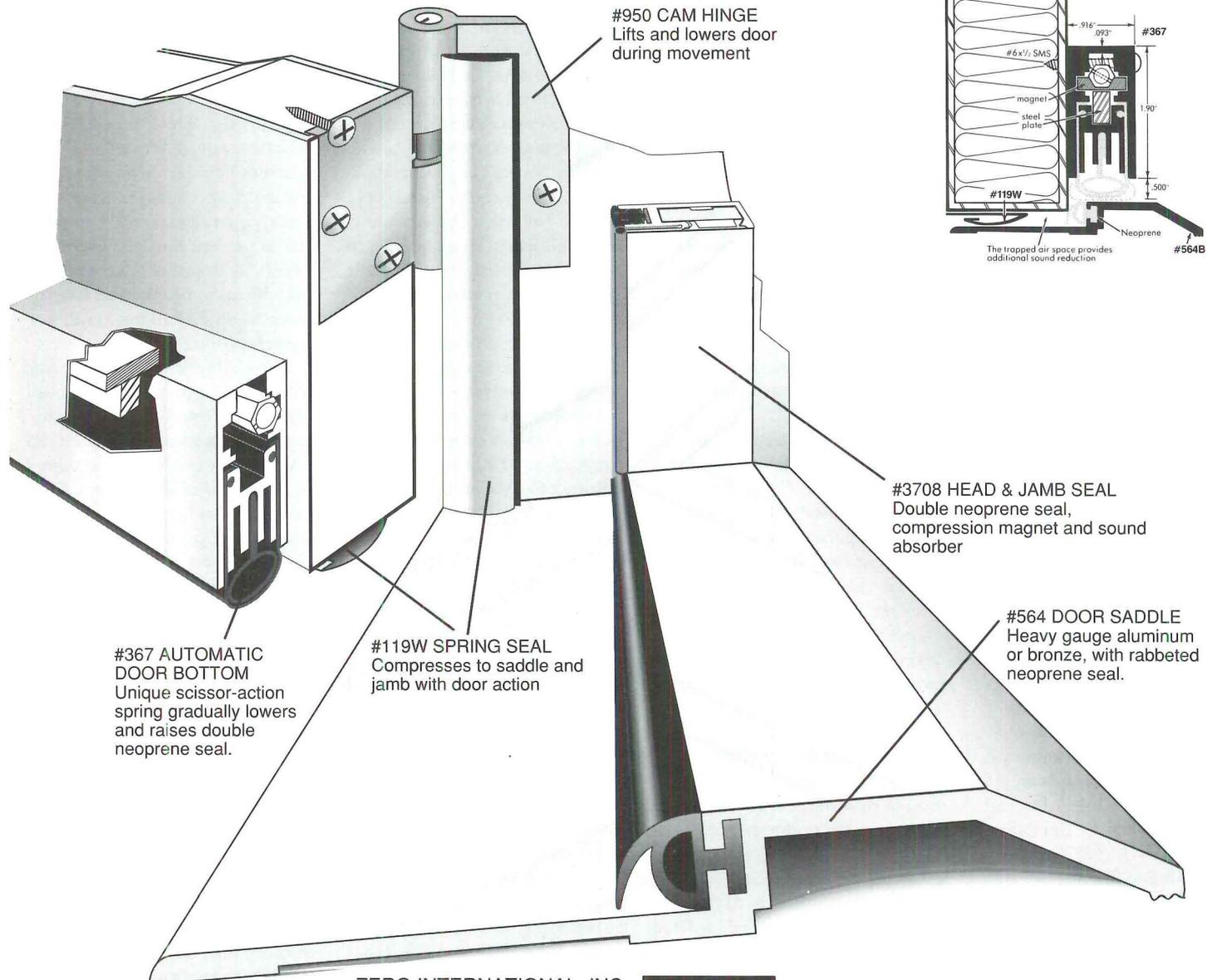
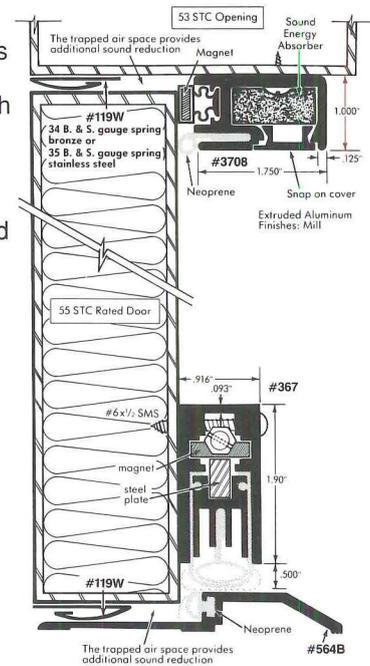
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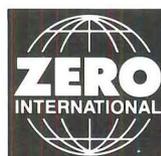
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WHEN NOTHING ELSE
IS GOOD ENOUGH
FOR LONG ENOUGH

Teresa Pineda Davidson presents an overview of the pitfalls of exchanging CAD files between firms and clients.

Computers: CAD - The Medium of Exchange

Because CAD is gaining in popularity, clients are becoming sophisticated and many require copies of electronic drawings as part of their basic contract. As prudent professionals, architects need to consider and question not only who is entitled to claim ownership of these computer files but also who pays for CAD work.

Exchanging files between design firms and owners can create problems if ground rules are not developed at the beginning of each project. The following are questions architects should consider when setting up such ground rules.

- How does the client intend to use the CAD files and for what purpose(s)?
- Will the architects retain ownership of the computer files and copyrights, or will one or both be passed on to the owner?
- Will the owners accept read-only files?
- Are the designers creating a prototype to be modified and used again?
- If owner and architect use different software and/or hardware, will the architects have to customize and translate the files?
- Will the architects be responsible for testing the translation procedure?

Precautions are recommended just in case the data are misused, misinterpreted, or inappropriately modified by the client or changed by anyone other than the design professional. Gary C. Gough, Esq., a partner in the firm of Ames & Gough Insurance/Risk Management recom-

mends the following measures.

1. Adopt language in the contract to reduce liability.
2. Remove every notation that makes reference to the firm, such as a logo on the titleblock.
3. At the end of the project have an "original" hard copy that remains intact and can be referred to if questions develop regarding CAD drawings.
4. Hire engineering consultants with care. Architects are liable for consultants' work that may have been created with unreliable software. (This is entirely possible with structural design software. Be cautious when vendors are not willing to stand behind their product.)
5. Educate your clients. To counter common misconceptions, we may have to explain the following: (a) CAD drawings are not "close to perfect"; (b) "exact" translations are unlikely; and (c) changes to drawings are not "exceedingly easy and fast." They may be easier and faster in that they are cleaner, but they still take time and money to make happen.

Regarding the issue of ownership, Dale Ellickson, AIA, attorney and Senior Director of the Documents Program for the American Institute of Architects, explains that *The Architectural Works Copyright Protection Act*, which came into effect December 1, 1990, protects the design as well as the expression of the design in drawings and plans: "An 'architectural work' is the design of a building as embodied in any tangible medium of expression, including a building, architectural plans, or drawings. The work includes the overall form as well as the arrangement

and composition of spaces and elements in the design, but does not include individual standard features."

In an owner-architect relationship, under the AIA's standard form of agreement (document B141), the architect retains all ownership rights to the documents, including the copyright. Architects sell a service, not a product (the drawings). Architects should be cautious if a proposal transfers copyrights to the client. According to Ellickson, "An ill-considered transfer of copyrights can seriously harm an architect's practice by prohibiting the further use of individualized motifs or stylistic devices embodied in the copyrighted works and sold to the client." Ellickson encourages the following protection procedures:

1. "When preparing an alteration or taking over a project in midstream, a practitioner should carefully check with the client about any outstanding copyright claims on designs or drawings done by the previous architect."
2. "If the client requests or demands a transfer of ownership and copyrights for the documents and the design, be certain the firm will not be hindered in the future from using derivatives of those materials on subsequent projects for other clients."
3. "Place an appropriate copyright notice on all design and construction documents that leave the office." Obtain registration as soon as possible after publication.

According to Ellickson, a copyright protects your derivative works as well as the original. But "it protects only the way ideas are expressed, not the underlying

ideas. Architects can sell the physical property while retaining the copyright and with it the right to license reproduction. As long as you retain the copyright you retain control over the licensing process; you can assign limits, not only to the number of copies that may be made, but also to the purpose for which they may be made."

Design firms are urged to take action in determining policies and procedures when dealing with CAD exchanges. The success of a "CAD" office relies primarily on two fundamentals: The project's goals and expectations should be clearly defined and understood by all parties involved; and the project team should be made up of responsible professionals who will exercise good judgment and discretion when using CAD. We architects should take measures to limit potential liabilities because of misuse or misinterpretation of our electronic data. These objectives will require the profession to educate both clients and the design community about the nature of CAD use.

Teresa Pineda Davidson. ■

The author is a practicing architect with Group 70 International in Honolulu. This article is an overview of some of the issues raised at a June, 1992, conference of the AIA's Computer Aided Practice Task Force, held at the A/E/C Systems exposition in Dallas.

P A

PROGRESSIVE
ARCHITECTURE

Are you an architectural employee or a self-employed architect? Are you under-employed or unemployed? Are you pursuing a traditional career or some alternative?

P/A's July 1993 Young Architects issue will be unlike any previous issue on this subject. It will cover not just those who have undertaken commissions on their own, but it will survey the broad range of work being done by young professionals in this field – exemplary efforts by architectural employees, collaborative or pro bono work, theoretical studies, alternative career activities, even the creative use of unemployed time.

Whatever your status, whatever your work experience, whatever your gender or race, we want to hear from you – see your work and listen to your story – for this 1993 Young Architects issue.

C A L L F O R S U B M I S S I O N S

Young Architects Issue July 1993

Eligibility

- Eligibility is limited to architects and architectural school graduates in the U.S. and Canada, who received their first professional degree not more than ten years prior to July 1993.
- Work done for academic credit is not eligible. If entrants include work done while employed in a firm, they must provide some proof that they played a primary role in it. Unbuilt as well as built work and any alternative career activities are eligible.

Submission Requirements

- A binder no larger than 17 inches in either direction. The binder should contain a one- to two-page synopsis of your background, your work experience, your volunteer activities, and your thoughts on the larger relevance of what you have done or experienced; a brief résumé that, among other things, lists your education, degrees, and dates; and, where relevant, graphic material (drawings, slides, photographs) of your work.
- Include with the binder an adequately-sized self-addressed stamped envelope so that we can return your materials. P/A will return submissions only if a stamped envelope is enclosed, and will take every precaution to return them intact, but accepts no liability for loss or damage. Do not submit original material.

- Anonymity is not required. All submitted material must be labeled with the entrant's name, address, and phone number.

- There is no fee for entering.

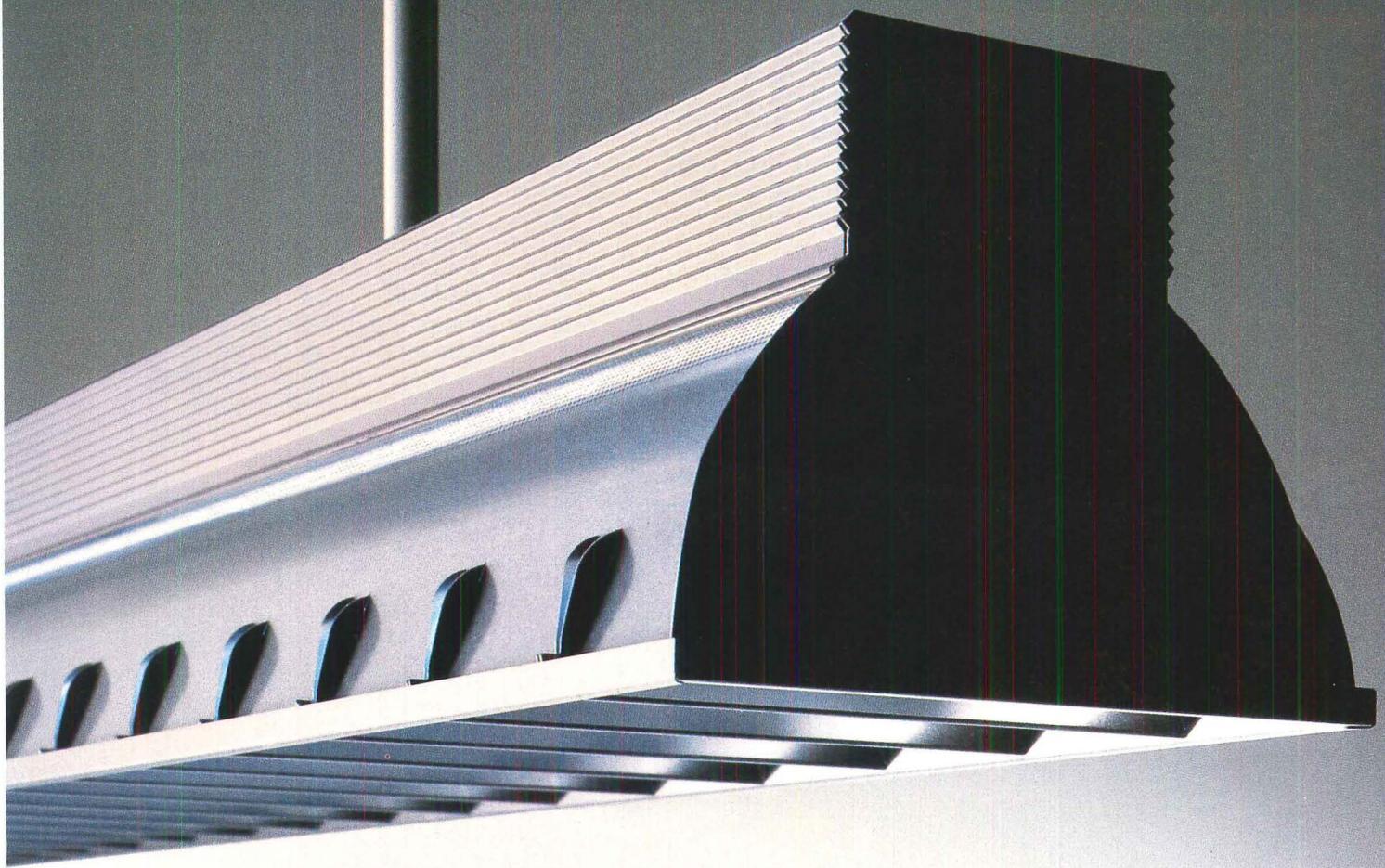
- Mail or hand-deliver binders to arrive in our offices by March 15, 1993. Address packages to: Young Architects editor, Progressive Architecture, 600 Summer Street, P.O. Box 1361, Stamford, CT, 06904.

Selection Process

- Selections will be made by the editors of P/A. Their decisions are final.
- Selected entrants will be notified by April 15, 1993.
- If selected for inclusion in the issue, entrants must make themselves available for further interviews and, if necessary, must provide additional graphic materials, but at no undue expense.

**Deadline:
March 15, 1993**

**Address all questions and submissions to:
Young Architects editor
Progressive Architecture, 600 Summer Street,
P.O. Box 1361, Stamford, CT 06904
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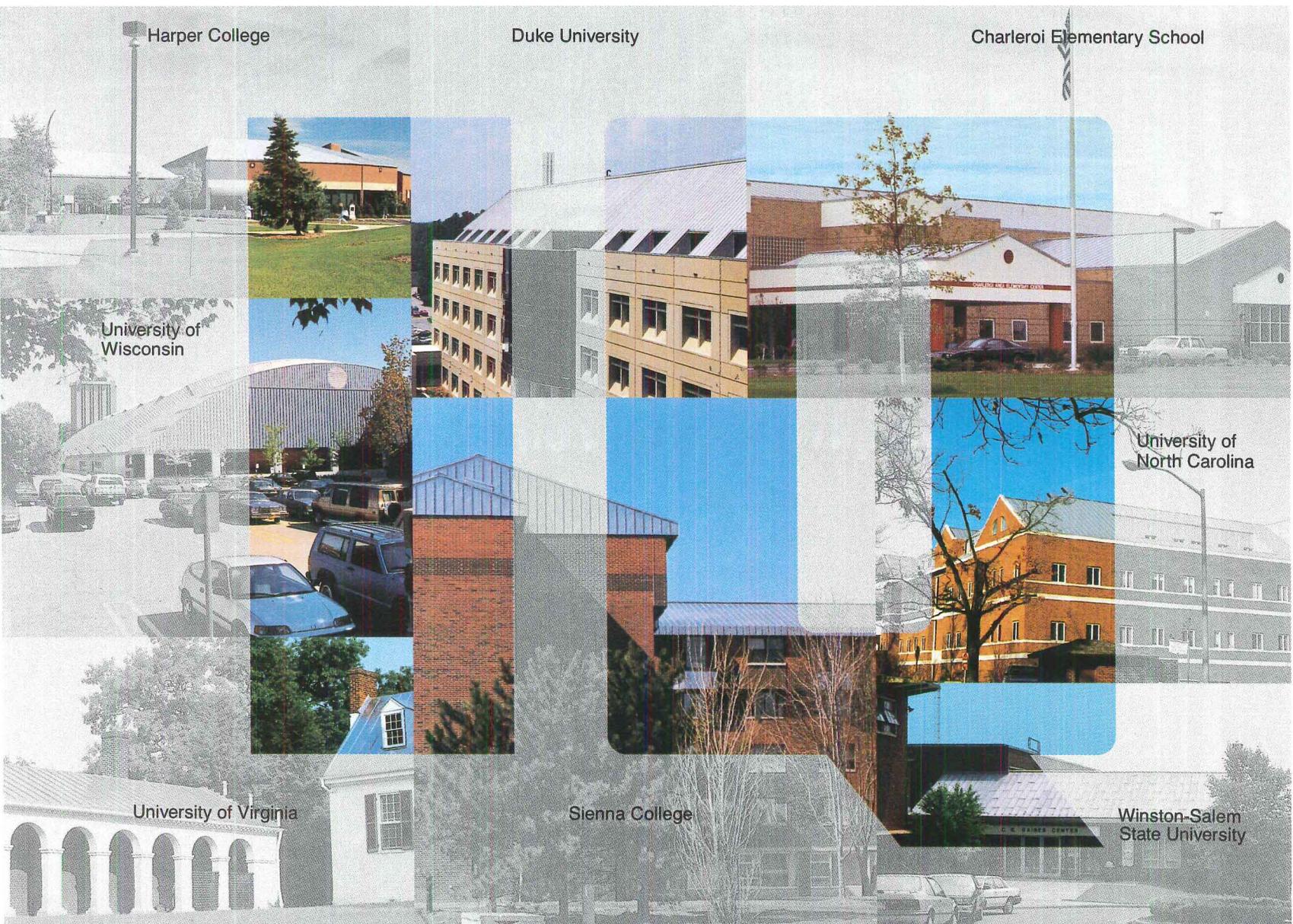
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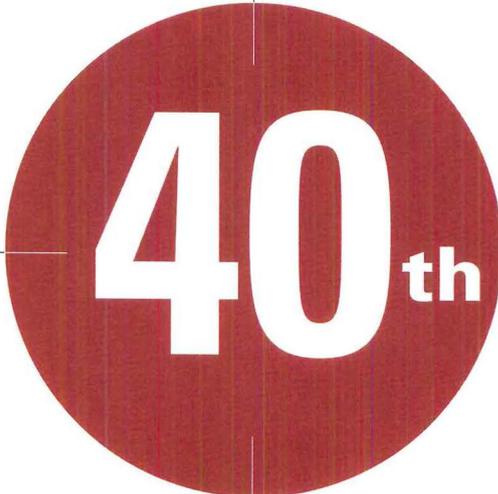
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40th Annual P/A Awards

For the fortieth consecutive year, the P/A jury has accomplished its task.

This year's panel of eight distinguished P/A Awards jurors has

scrutinized entries from hundreds of firms to identify outstanding

projects in architectural design, urban design, and research.

The 20 winners they selected are presented on the following pages,

along with the jurors' commentary.

Following these are profiles of winning firms (p. 104) and a

retrospective survey of the four decades of the P/A competition.



40th Annual P/A Awards

The Jury

This is the 40th September that has seen a P/A Awards jury meet around the same rosewood-topped conference table. Mentioned frequently in P/A's January awards issues – and visible in many jury photos over the years – that table represents the continuity of the awards program and the magazine that sponsors it. Over a four-decade period that has seen radical changes in the world's institutions and customs, the table has moved once – from Manhattan to Stamford, Connecticut – and has changed corporate owners a few times. But every September, it still supports the best work of hundreds of U.S. and Canadian architectural firms, piled in layers up to two feet deep for the jury's review.

This year, we have been especially conscious of the traditions of the P/A program and its evolution, since we have been compiling an anniversary retrospective citing the salient points and trends of the four decades (pages 94–103). Since 1954, the original five-person review panel has evolved into a three-team jury – one team each for architectural design, urban design, and research – which reassembles in the end for final decisions, with all eight jurors voting. The initial one-day judging period has expanded to two-and-a-half, although the number of entries has shown no upward trend – varying with building cycles from around 600 to occasionally over 1000. The examination of the entries and the debate that precede voting have clearly become more demanding; when a jury of architectural leaders was assembled back in the 1950s, they started with a much stronger consensus than the consciously diverse juries of the 1990s.

This year, the P/A jury confronted 742 entries in all. Of these, 43 were in research, 80 in urban design, and 619 in architectural design; of the latter, 232 were designs for single-family houses. Out of the 742, the jurors selected 20 submissions for honors – only two of which were given awards, the rest citations. This jury was thus slightly less generous with its prizes than last year's, which chose 7 awards and 15 citations from a total of 762 entries.

Again this year, there was a healthy balance among the winning firms between the well-established and the little-known. In architec-

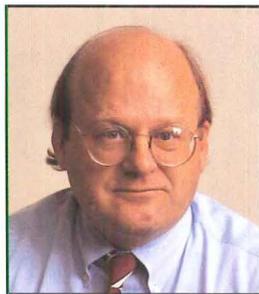
tural design, recognition is going to already much honored firms such as Frank O. Gehry & Associates, Eisenman Architects, Machado & Silvetti, and Morphosis – as well as to former Morphosis partner Michael Rotondi; Duany & Plater-Zyberk are among the urban design winners, and Clare Cooper Marcus takes research honors. Honored previously in the P/A program, but still not widely known, are firms such as Patkau Architects and Hanrahan/Meyers. Among winners new to the P/A program – many new to the national magazines – are Peter Fillat, Rob Civitello, Joel Sanders, Jane Weinzapfel, Mark Schimmenti, and Emilio Martínez. (See Firm Profiles, page 104.)

In terms of geography, New York and California firms pick up a large proportion of the honors (five and four, respectively), following a pattern of many years' standing. But it is gratifying that five other states are represented, along with Puerto Rico and two Canadian provinces.

In terms of building type, the architectural design winners range from a major concert hall to modest houses, with the notable inclusion of an AIDS treatment facility; in this category, the jury honored only one housing development, wishing for more, and could choose no major office buildings, which understandably accounted for few entries this year. In urban design, winning schemes ranged from the study of the Dallas metropolitan region to a plan for an Arizona trailer park. In research, the three winners spanned the subject of housing, urban guidelines, and computer software.

We think this 40th-anniversary selection of winners truly represents the best work being produced in America today, and we are greatly encouraged by it. We are very grateful to the eight conscientious, insightful professionals, shown on the facing page, each of whom gave three days of intense effort on behalf of their colleagues everywhere. And we are equally grateful to the several hundred firms that submitted the best of their work to the P/A Awards competition; without your active participation, we would be powerless to maintain this longstanding institution in the world of architecture.

John Morris Dixon ■

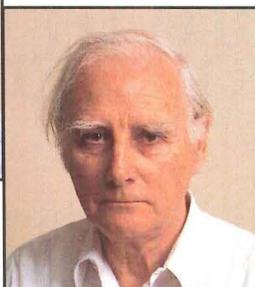


Thomas Beeby,
Jury Chairman

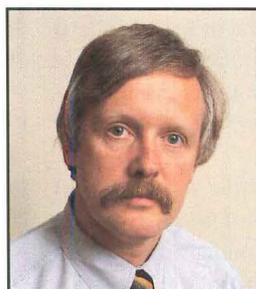
Alan H. Colquhoun

Julie Eizenberg

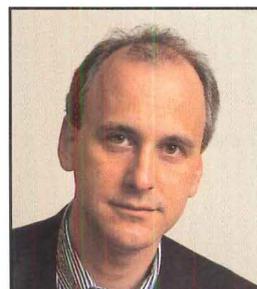
Ada Karmi Melamede



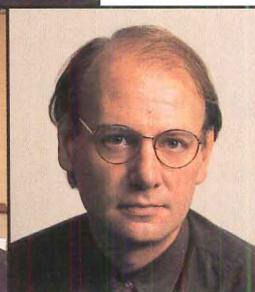
The 1993 Jury



John Carmody



John Kaliski



Alan Ward



Ben Refuerzo

Photos: Hawk Photography

Thomas H. Beeby, this year's jury chair, is principal in charge of design with Hammond Beeby and Babka, Chicago. Dean of the Yale School of Architecture from 1985 to 1991, he was Director, School of Architecture, University of Illinois, Chicago from 1980 to 1985. One of his firm's most recent works is Chicago's Harold Washington Library (P/A, February 1992, p. 60), one of three Hammond Beeby and Babka works premiated by P/A Awards juries.

Alan H. Colquhoun, Professor of Architecture at Princeton, received his education at Edinburgh College of Art and at the Architectural Association, London. He was a Resident in Architecture at the American Academy in Rome in 1985, and has lectured extensively in the U.S. and abroad. His completed works in England comprise numerous housing and community buildings, many designed for the Milton Keynes Development Corporation.

Julie Eizenberg, principal in the Santa Monica firm Koning Eizenberg Architecture, was educated at the University of Melbourne, Australia, and at UCLA. She has been a critic, juror, and/or lecturer at many schools and events in this country, Canada, and Australia, including a number of UCLA studios. The firm won a First Award in the P/A Awards program in 1987, for affordable housing schemes for Santa Monica (P/A, October 1988, p. 70).

Ada Karmi Melamede is a principal of Karmi Associates in Tel Aviv, Israel, and has been visiting critic at Yale, Columbia, and the University of Pennsylvania. She was recognized by the P/A Awards jury in 1975 for the Second Avenue Study, funded by the New York City Planning Commission. Her firm was awarded First Prize in the competition for Israel's Supreme Court Building, now nearing completion.

Alan L. Ward, ASLA, is a design principal for planning, landscape, and urban design projects at Sasaki Associates, Watertown, Massachusetts. His work has been honored twice with P/A Awards citations in urban design: in 1990 for Brambleton, a new town outside of Washington, D.C., and last year for the new Cleveland stadium and arena-master plan. He has taught at Ball State University and at the Harvard Graduate School of Design.

John Kaliski, AIA, is Principal Architect for the Community Redevelopment Agency of the City of Los Angeles. Before joining the CRA, he was senior designer at Skidmore, Owings & Merrill in Houston and Los Angeles. He has taught at the University of Houston, and now teaches courses on myth and literature of Los Angeles and theory of urban design at the Southern California Institute of Architecture (Sci-Arc).

Ben Refuerzo, an Associate Professor of Architecture at the University of California at Los Angeles, is also a principal, with Stephen F. Verderber of Tulane University, of the architectural research firm R-2ARCH. His doctoral research at the University of Michigan has been in social-behavioral factors in design, and he has both a B.A. and an M.Arch from the University of California at Berkeley. His firm has won three research awards in the P/A Awards Program in the last four years.

John Carmody, who received his B.Arch. from the University of Minnesota, is an architect and the Associate Director of the Underground Space Center at that university. His research has focused on underground facilities with an emphasis on their psychological effects on people. He also specializes in technology transfer techniques, such as guidebooks and computer courseware, and has co-authored several books on underground or energy-efficient building design and construction.

the jury comments

“I don’t think it’s
adventurous and
unconventional
any more to use com-
plex geometries.”

Architectural Design

After all the selections have been made, the jurors finally have an opportunity to reflect on the broader issues represented in what they’ve seen. One subject of discussion was historicism – which was not represented among the winners. As Julie Eizenberg explained, “We tried not to say that there was one right and proper style, but we looked at what each submission was trying to do, and we found none that looked as if it was going to succeed on its own terms. Nothing had the conviction or elegance that said we should go with it.” As jury chair Thomas Beeby elaborated, “There didn’t seem to be much energy in the historical transformation area at the moment, and we saw a lot of early Modern revival schemes where we felt that people didn’t understand the precedents behind the work. The projects that we chose, I think, represent a fairly good distribution of where the energy is, the most serious questioning work is being done.”

As is always the case with some entries, a number that were reviewed were well known to the jury, as were their authors. Eizenberg noted that, in several of those instances, the design was building on past work by the same architect, and that reviewing them in isolation seemed rather odd. Alan Colquhoun continued, “It’s certainly true that some architects are much more inventive and original than others, but even the ones who invented the original are not working in a total vacuum.” Some jurors also worried about a general lack of concern with materials, and that those who were explicit might have had to suffer closer scrutiny. But, Colquhoun replied, “Surely we don’t think there’s anything new about that. This has always been the case in competitions.”

Ada Karmi Melamede raised the issue of preferred styles or “banners” in architecture. In her assessment, “Until five years ago, architecture had one flag or banner, and everyone was holding that banner; then it gets thrown out the window and there’s a new banner. It’s the strength and weakness of American architecture that it can forget quickly, that it has no memory.” Colquhoun observed, “A number of the projects were very much concerned with the building as a purely sculptural and non-contextual form. There seems to be a split between the inside and the outside developing in American architecture which, in an ironic way, fulfills Venturi’s notion of the decorated shed; it doesn’t take the forms as he thought of them, but something about it is very similar.”

Noting what he saw as another symptom this year, Colquhoun characterized many of the small or less-known entries as “rather unadventurous, rather conventional, and not very innovative.” He wondered if this might be partially a reaction to last year’s California-dominated list of winning entries. Eizenberg replied, saying, “It depends on what you qualify as adventurous and unconventional, because I don’t think it’s adventurous and unconventional any more to use complex geometries,” a point on which Colquhoun concurred.

Beeby expanded the focus, commenting, “There has been a whole series of design explorations over the past twenty years, and one sense is

that they’ve all been in competition with each other, and there has been no crossover where they feed each other with information. One feels that these threads have now reached their end; to do meaningful work beyond this point, one has to incorporate more of these threads together. Architecture is more of a generalized discipline having to do with things like materiality, with structure, as well as with the formal qualities. All of these things are what makes great architecture.” **Jim Murphy** ■

Urban Design

Jurors John Kaliski and Alan Ward encountered the end of the 1980s while evaluating the 81 schemes submitted in Urban Design. The efforts that seemed most believable, said Ward, were those that “accommodate the reality of this era, the realities of incremental growth and change. Some plans were so grand it would take decades to define a usable public framework.”

But that did not lead them to exclude comprehensive plans; three of the four winners were community or metropolitan master plans. “It’s easy to find flaws in comprehensive projects, but we tried to tackle projects that had a big scope because it’s such important work,” said Ward.

Another important concern was that the projects be grounded in public policy and collaboration with other disciplines. “It’s not enough in these times to have bold, visionary schemes based only on design,” said Ward. “The framework for the evolution of the physical environment is structured first by public policy, next by the design of the public realm. And it is then reinforced by architecture. In some cases it seemed that these things were in the wrong order.” Evidence of a sense of responsibility for social and environmental issues was also an important criterion.

John Kaliski observed that the best schemes “were able to find a key to the inner truth of a place.” As an example, he cited the emphasis in some schemes on the development of corridors, despite the neo-traditional emphasis on centers. “The corridor, as an urban prototype in American cities, is probably more powerful as an organizing gesture than centers at this point,” said Kaliski.

Many of the plans attempted to tackle environmental issues, but Ward found that “in some plans it was almost turning environmental issues into a kind of theme park, instead of accepting and working with the regional environmental context.” In dealing with waterfronts – there were many this year, as in recent years – Kaliski complained that “it doesn’t seem to matter whether the city has 20,000 people or 2,000,000 people; it’s the exact same theme park that gets stuck on the edge of the water.” He considered this part of a larger problem: “Architects, on the whole, have tremendous difficulty distinguishing between appropriate responses for a small city and those for a large city.” **Mark Alden Branch** ■

“It doesn’t seem to matter whether the city has 20,000 people or 2,000,000 people; it’s the exact same theme park that gets stuck on the edge of the water.”

Research

The research jurors were generally disappointed at the quality of the submissions. There was greater variety in the entries than in years past, including investigations into personal philosophy, historical research, and computer software, as well as the more standard types of submissions, such as post-occupancy evaluations, environmental studies, and reports on building technology. But the jurors found very little that offered new ideas or information or that communicated their findings very well. “A lot of the work which was not recognized,” said Ben Refuerzo, “seems to be unorganized and much of it doesn’t challenge preconceived notions, or question assumptions.” John Carmody noted that “that may be all the client is interested in or willing to pay for,” but as Refuerzo observed, “our charge here is to look for things that go beyond that.”

After having looked at the submissions, the jurors began to discuss what it was they expected from a piece of research. First, it has to be “meaningful,” said Refuerzo, “and a catalyst to new work; second, it has to validate what’s happened in the past; and third, it has to try to implement or test the idea.” Carmody, however, disputed the notion, common among research juries in the past, that a project “has to break new ground. I think that if a project is done really well, we can recommend it, even if it doesn’t invent something totally original.”

Refuerzo continued to stress the need to test an idea and to communicate it effectively. “Some of the projects we’ve seen make global statements, but they’re untested. It’s more theoretical than applied research.” He also lamented the fact that researchers tend “to create our own jargon, developing a mystique about the work we do, rather than finding ways to communicate our ideas and intentions to the client, the architect, the building user.” Carmody noted that this stems, at least in part, from “the reward system for academic people, based on refereed journals and specialization,” even though “architecture is not oriented toward specialization or basic research.” Also, said Refuerzo, “in architecture, we’re product-oriented, and research, for the most part, is process-oriented, so that the work we do as researchers leads to another research project.” The interesting thing, added Refuerzo, “is how we take that information and transfer it to the profession.”

What both jurors noted about many of the entries this year was “the timidity of researchers to make architectural recommendations,” as Carmody put it. “They’ll do case studies, and yet hold back from saying what could be done, feeling that architects don’t want prescriptive examples.” But Refuerzo noted that that might change as more “people doing research have formal training in architecture, so that they will feel more comfortable translating their findings into architecture” **Thomas Fisher** ■

“In architecture, we’re product-oriented, and research, for the most part, is process-oriented, so that the work we do as researchers leads to another research project.”

Architectural Design Award

Frank O. Gehry & Associates, Inc.

Project: Walt Disney Concert Hall, Los Angeles.

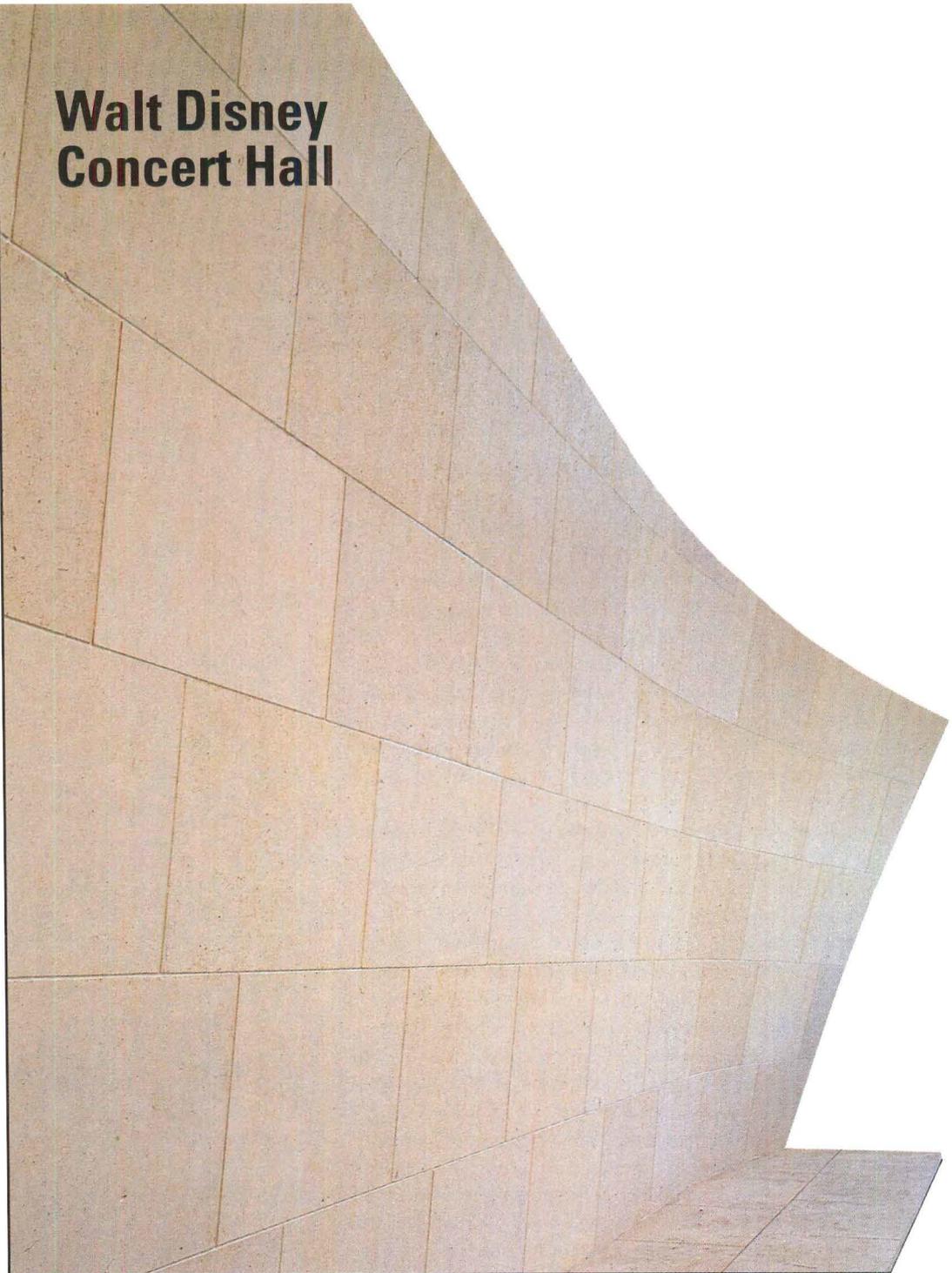
Site: one city block on Bunker Hill in downtown Los Angeles, adjacent to the existing Music Center's Chandler Pavilion.

Program: a 230,000-sq-ft home for the Los Angeles Philharmonic, with a 2380-seat concert hall, extensive backstage technical spaces, 2500-car underground parking, preconcert space for scheduled and impromptu programs, a gift shop, and a restaurant, all set in gardens that occupy the bulk of the site.

Solution: The focus of the design is the concert hall, equipped with wood clad seating blocks organized "in the round." As the hall is to function primarily without amplification, its shape and sail-like wooden ceiling forms are a direct expression of the acoustical parameters for a largely symphonic repertoire. A pipe organ designed in conjunction with the interior will occupy a central position between seating blocks at the back of the orchestra platform. Skylights and a large rear window will admit natural light for daytime concerts.

The treatment of the foyers, pre-concert area, and gardens surrounding the hall was driven by the desire to create a pedestrian-scaled, accessible public urban space. The foyers, restaurant, and gift shop are oriented toward Grand Avenue via large operable glass panels; adjacent outdoor courts and plazas are part of the garden "oasis" serving the surrounding city blocks. The curving and folding exterior walls of the Concert Hall will be clad in French limestone and stainless steel.

Architects: Frank O. Gehry & Associates, Inc., Santa Monica, California (Frank O. Gehry, principal/design; James Glymph, project principal; Craig Webb, project architect; Michael Maltzan, project designer; Andrew Alper, Rick Black, Tomaso Bradshaw, Padraic Cassidy, Jonathan Davis, Jim Dayton, David Denton, Jon Drezner, Thom Hoos,



FULL-SCALE MOCKUP OF LIMESTONE CLADDING AS IT WILL BE APPLIED TO THE CURVING EXTERIOR WALLS

Victoria Jenkins, Alex Meconi, George Metzger, Rosemary Morris, David Pakshong, David Reddy, Michael Sant, Eva Sobesky, Randall Stout, Larry Tighe, Hiroshi Tokomaru, Dane Twitchell, Gretchen Werner, Brian Yoo, project team).

Executive Architect: Dworsky Associates, Los Angeles (Daniel Dworsky, president; Robert Rosenberg, Steve Kumin).

Client: Walt Disney Concert Hall Committee, Los Angeles.

Consultants: CBM Engineering, structural; Levine/Seegel Associates, Cosentini Associates, mechanical; Frederick Russell Brown & Associates, electrical; Theater Projects Consultants, theater; Lam

Partners, lighting; Nancy Goslee Power & Associates, Lawrence Reed Moline Limited, landscape; Minoru Nagata & Associates, principal acoustician; Charles M. Salter Associates, acoustical; C-cubed, computer; Bruce Mau Design, Biesek Design, graphic design.

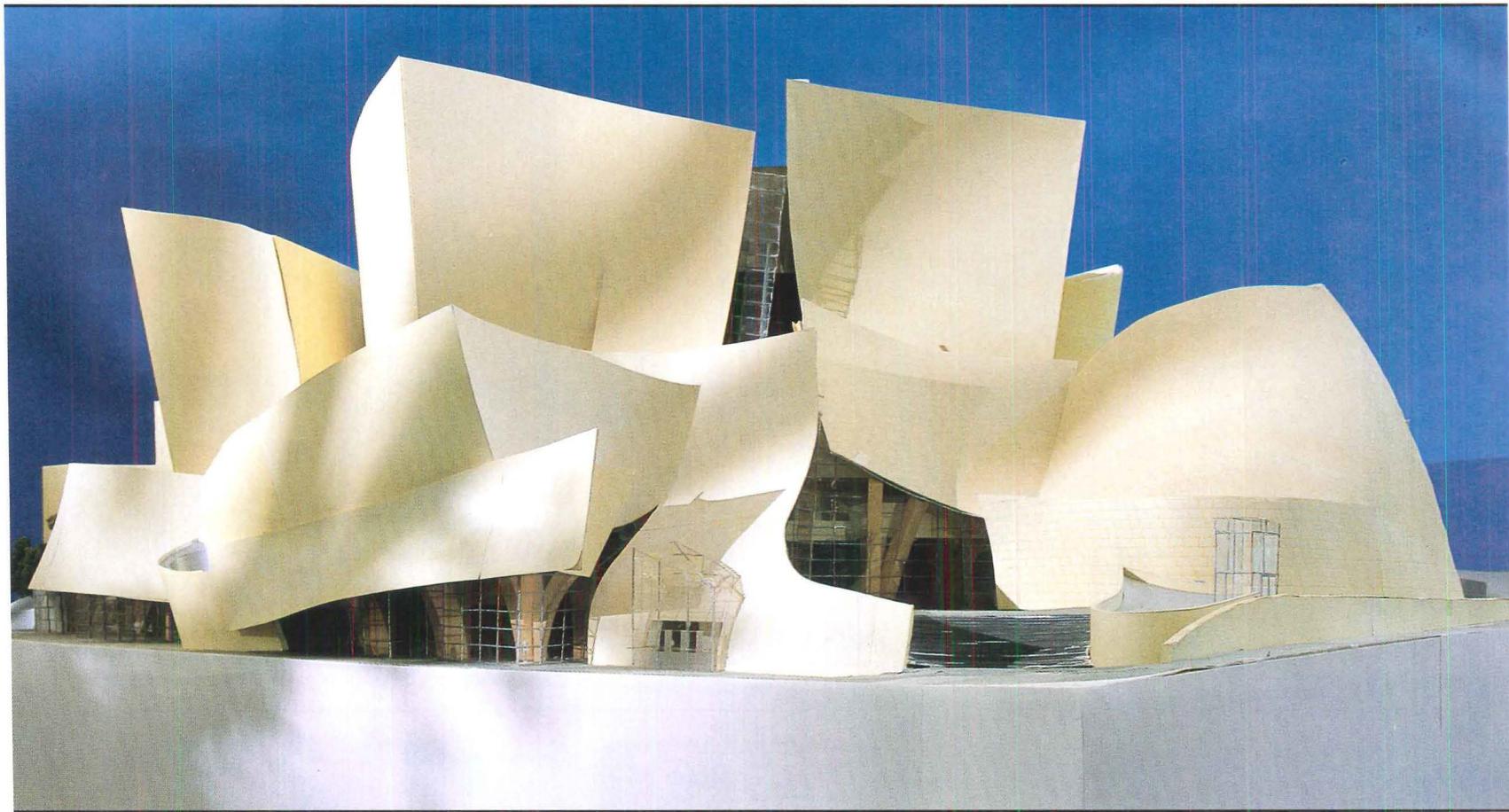
Project manager: Stegeman & Kastner.

Contractor: Concert Hall Builders, a joint venture: C.L. Peck/Jones Brothers Construction Company; Turner Construction Company; Obayashi Corporation.

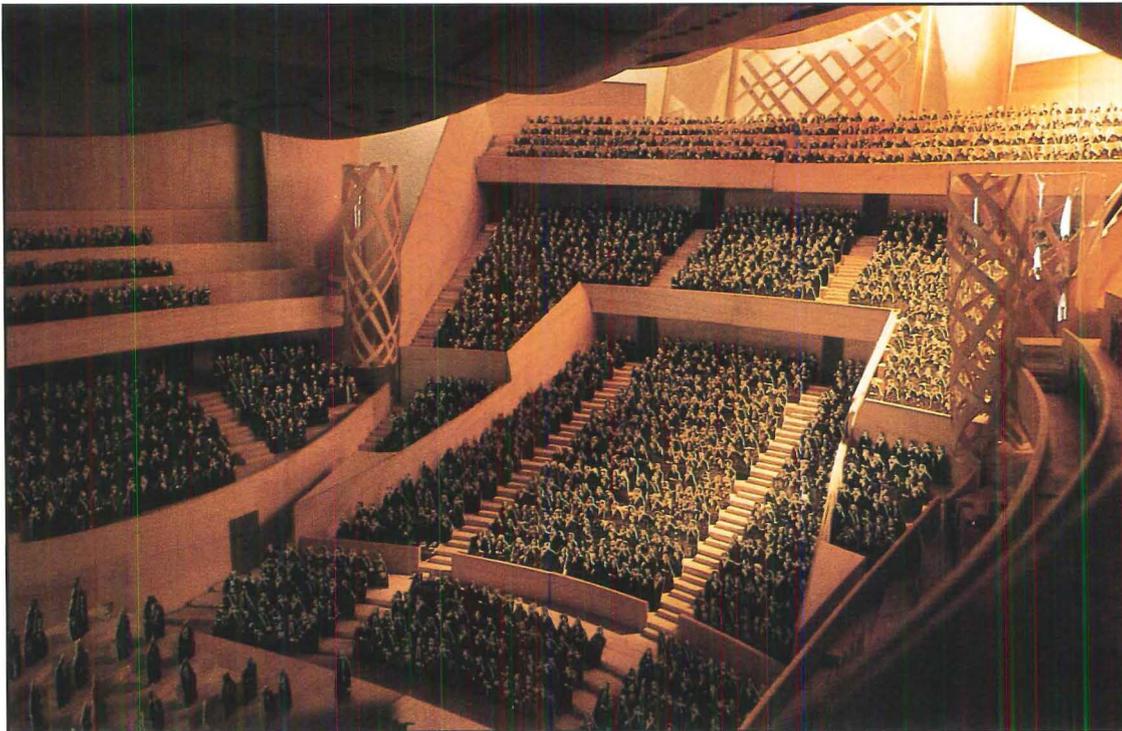
Model photographer: Joshua M. White.

Jury Discussion

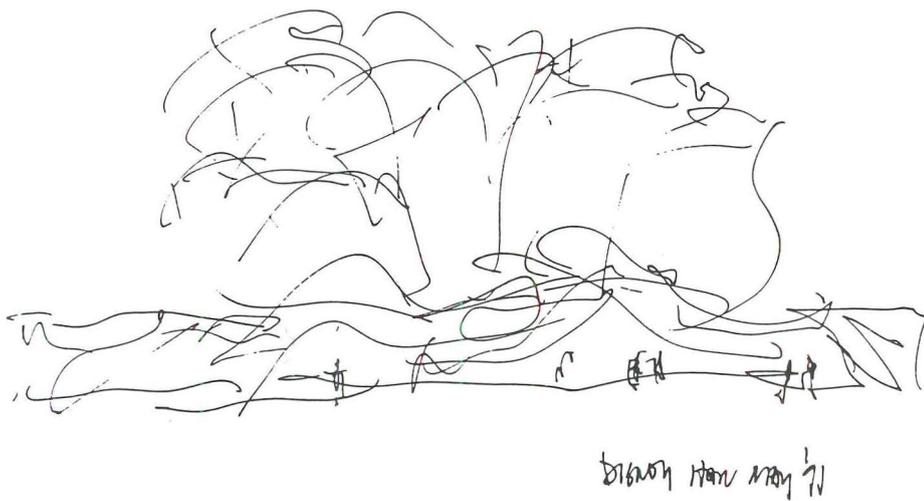
The design jurors as a group were struck by the "maturity" and sculptural power of the building's form and its procession of public spaces. Thomas Beeby, acting as "devil's advocate," criticized the disparity between the treatment of the concert hall and that of the ancillary spaces. "You would expect to have the internal, great space developed ornamentally or figurally or three-dimensionally as the most complete and climactic condition in the building, which I maintain doesn't happen here," he argued. "The climax is actually occur-



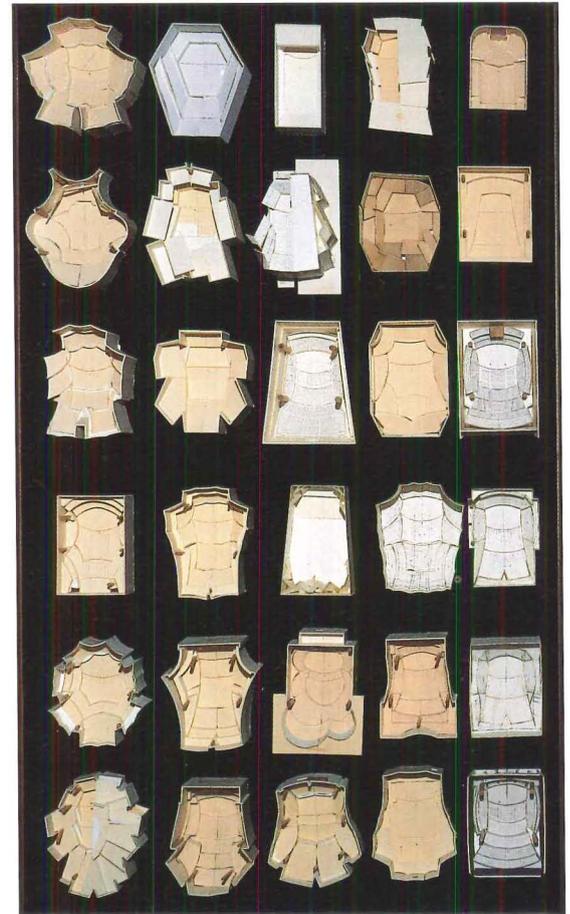
VIEW OF MODEL FROM THE NORTHEAST



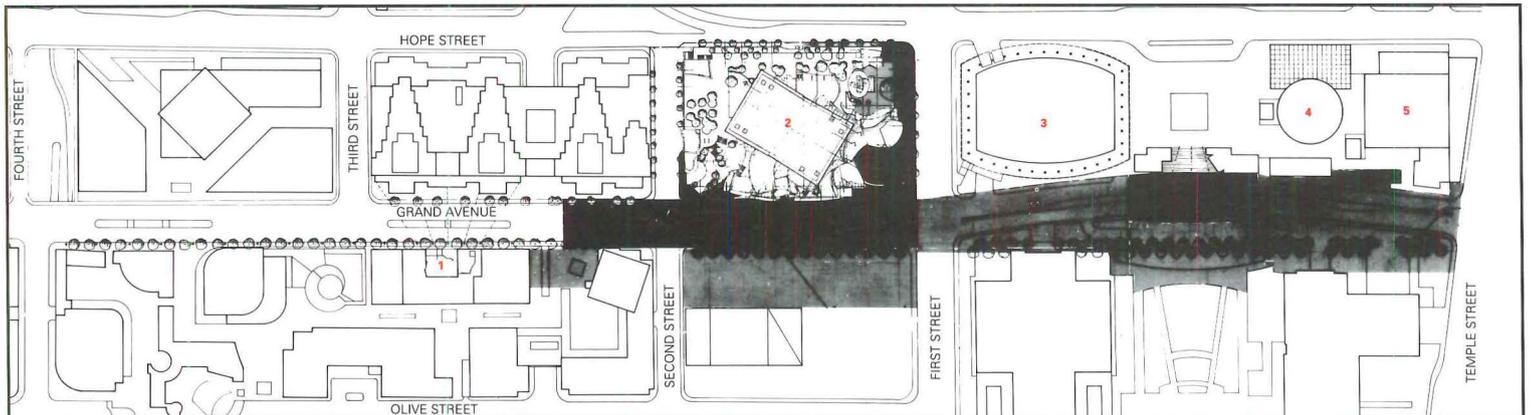
MODEL OF CONCERT HALL INTERIOR



CONCEPTUAL SKETCH



ARRAY OF MODELS ILLUSTRATING THE EVOLUTION OF THE CONCERT HALL



SITE AND CONTEXT PLAN

ring around the outside." Alan Colquhoun elaborated on Beeby's critique. "This is like a decorated shed," he asserted. "If you compare this to the Philharmonie [by Hans Scharoun] it's very different because in the Philharmonie you get the interior space of the concert hall itself, which is pushing the walls out in different directions, and the irregularity of the forms on the outside comes from that explosion of space in the hall."

On that theme, Ada Karmi Melamede pointed to the seminal properties of the Berlin building. "Scharoun opened the scope so that the person who is usually an observer

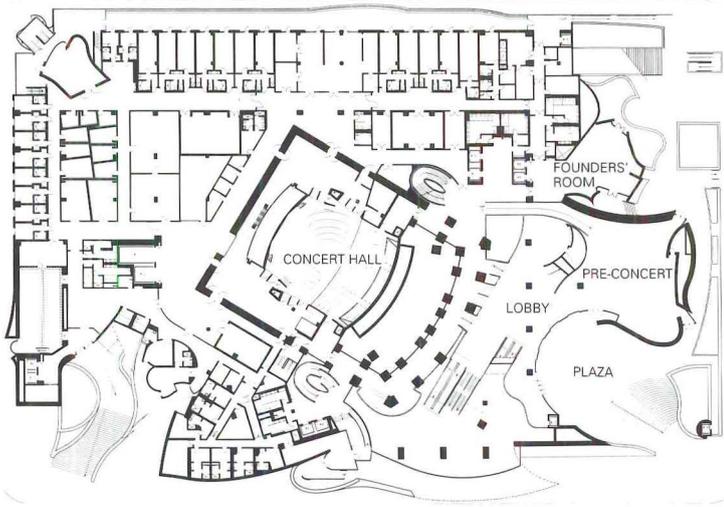
became a participant, and from that moment on, the concert hall changed. In other words, he affected the program," she posited. "That doesn't happen here. There is no logical or empirical principle that I, as another architect, could learn from and maybe develop. It's a very personal statement." In agreement, Colquhoun concluded that the Disney Concert Hall "doesn't actually contribute anything new to the idea of a relationship to the audience and the music." Moreover, he added, "what the Philharmonie did was to open up the auditorium to the foyer, so there was a continuous experience

from the time you entered the building to the time you heard a definitive piece of music."

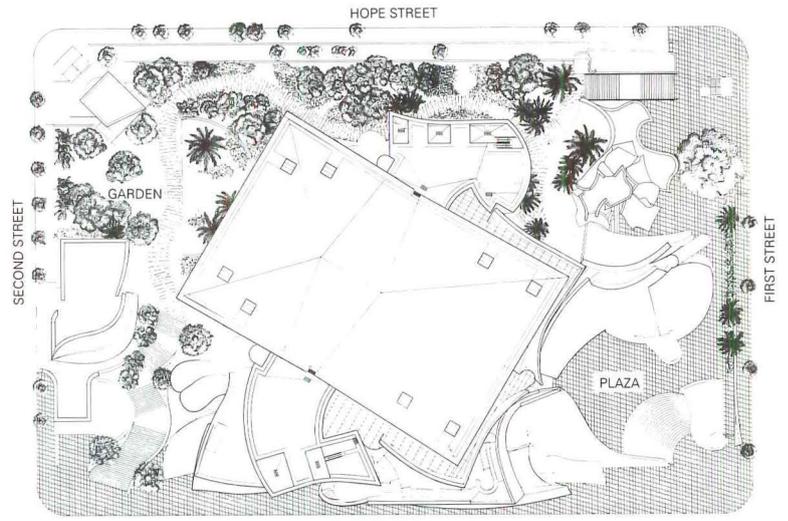
Notwithstanding this break between the box-like hall and the fluid surrounding volumes, the jurors were unanimous in their appreciation of the experience in store for concertgoers and pedestrians using the public spaces in and around the building. In orchestrating that procession, said Julie Eizenberg, "I don't think the design fumbles for a minute."

John Kaliski abstained from voting on this project because, as principal architect of the L.A. Community Redevelopment Agency, he had been involved in its review and approval.

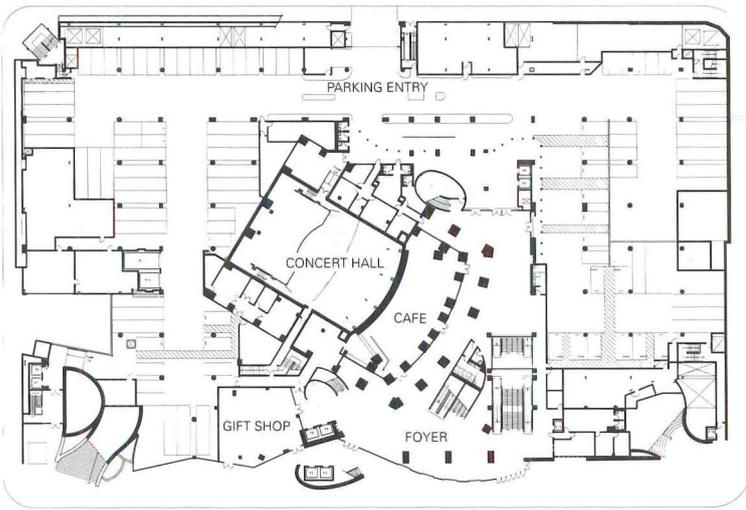
- 1 MUSEUM OF CONTEMPORARY ART
- 2 DISNEY CONCERT HALL
- 3 CHANDLER PAVILION
- 4 MARK TAPER FORUM
- 5 AHMANSON THEATER



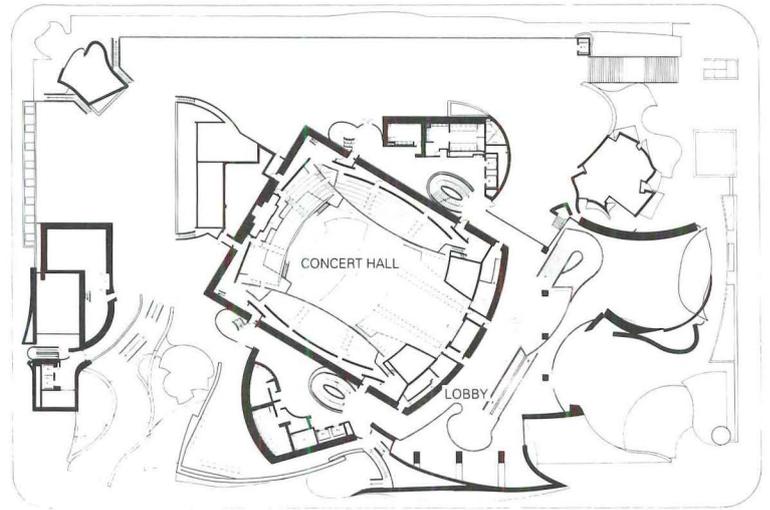
ORCHESTRA LEVEL PLAN



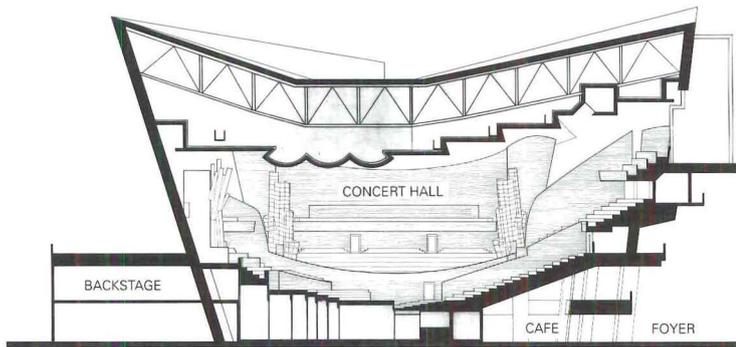
ROOF PLAN



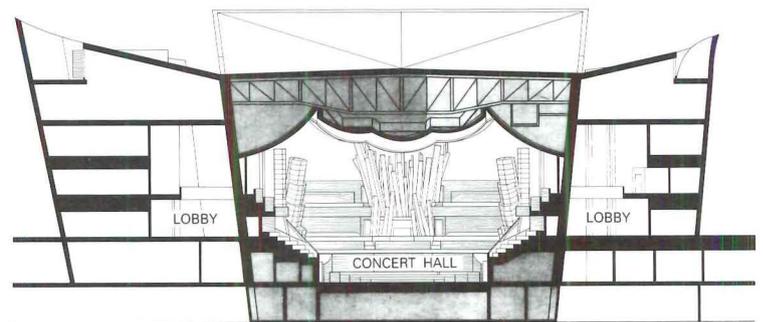
LOBBY LEVEL PLAN



GARDEN LEVEL PLAN



LONGITUDINAL SECTION THROUGH CONCERT HALL



CROSS SECTION

Barnes House

Patkau Architects

Project: Barnes House, Nanaimo, British Columbia.

Site: the edge of an open, rocky outcrop within a generally forested five-acre parcel of land, which overlooks the Strait of Georgia and mainland British Columbia to the north and the rocky shoreline of Vancouver Island to the northwest.

Program: a residence for Dave and Fran Barnes.

Solution: The house, which has a view of the entire region centered on the Strait of Georgia, is designed to be a focusing device for the landscape. In the pragmatic approach taken by the architects, architecture is viewed as something continuous with and not distinct from the natural world. Comprising main and lower levels, the house is constructed of conventional wood framing, with stucco walls that carry up past the roof. The prominent heavy timber roof is supported by three concrete columns, and it forms a floating folded plane, appearing independent of the walls.

The design simultaneously plays off ideas of the regular and irregular, strength and weakness; the north and west elevations are seen as strong in a figural sense, while the south and east elevations represent figural weakness. Also contrasting are the concrete, steel, wood, and stucco, each of which is used in an appropriate manner. Juxtapositions that result generate expressive power and variety.

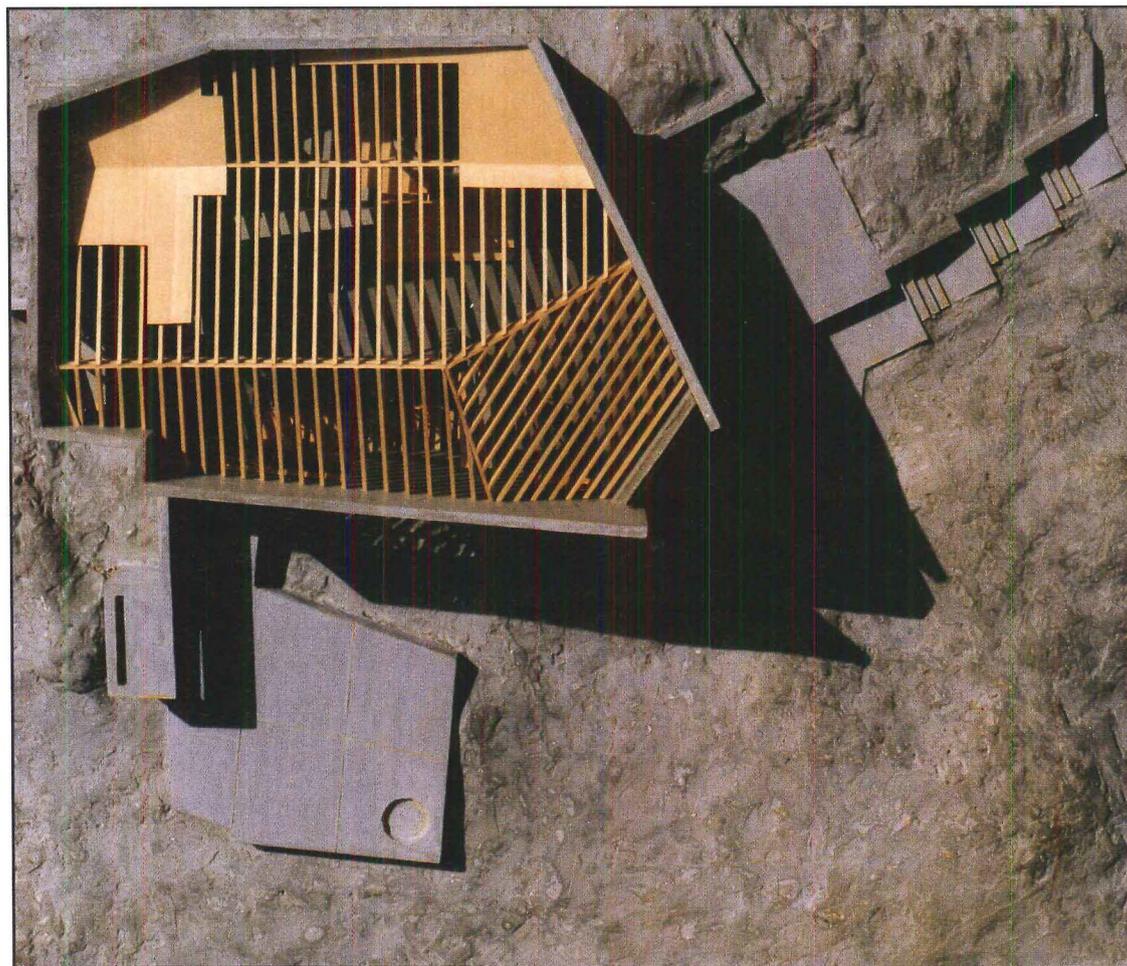
Architects: Patkau Architects, Vancouver, British Columbia (John Patkau, Patricia Patkau, David Shone, and Tom Robertson, project team).

Clients: Dave and Fran Barnes.

Consultants: Fast and Epp Partners, structural.

Modelmaker: Tim Newton.

Model photographer: James Dow.



MODEL WITH ROOF FRAMING

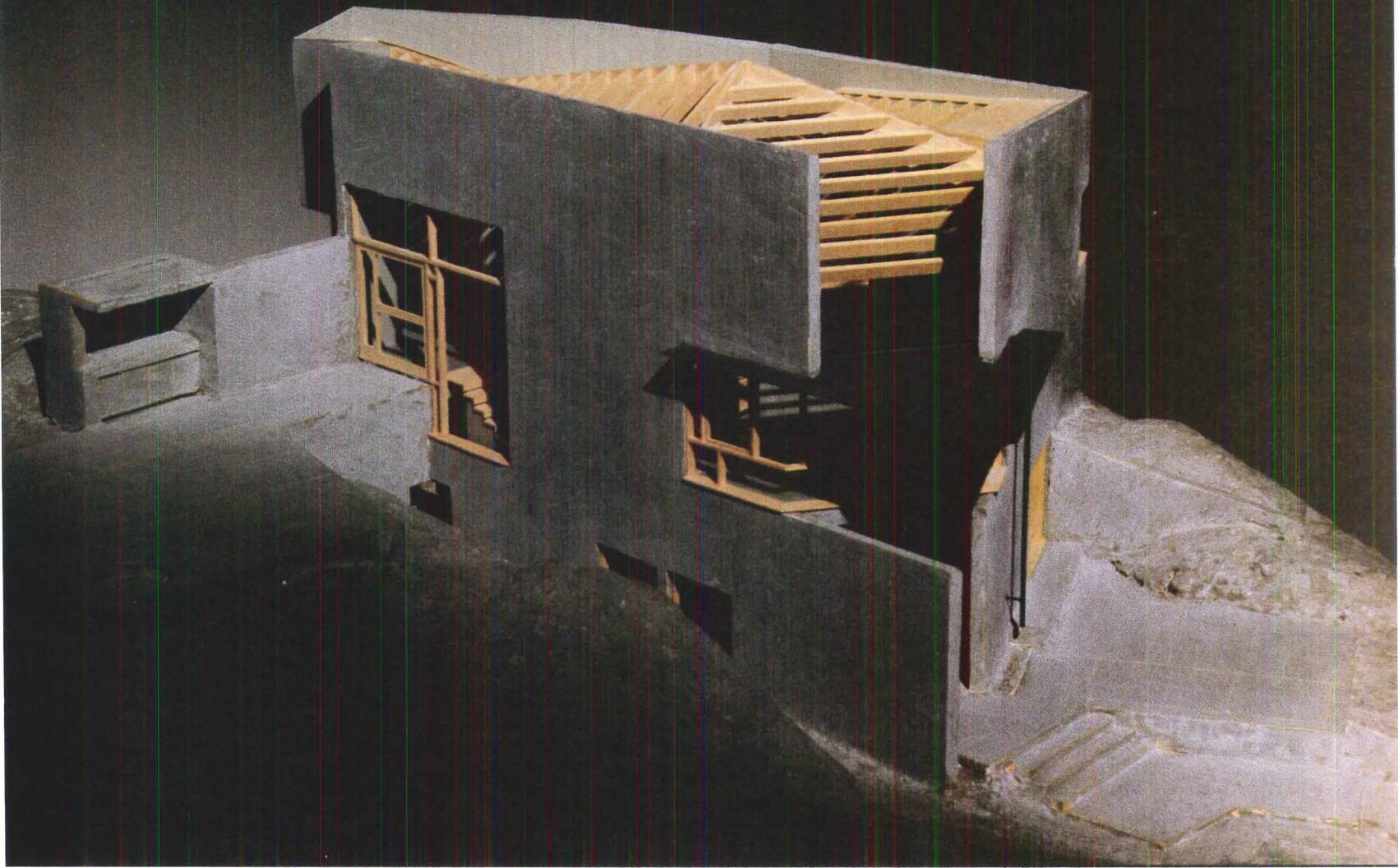
Jury Discussion

Jurors were unanimous in their admiration for the powerful images made by this house. From the first time they saw the submission, they also commended the way the materials played separate strong roles that seemed to complement each other. As Ada Karmi Melamed observed, "I like the fact that the roof is like a blanket that follows its own rules, and that the wall is a container wall that comes to the ground, independent of that roof; it continues beyond the roofline and is being cut where it wants to be cut,

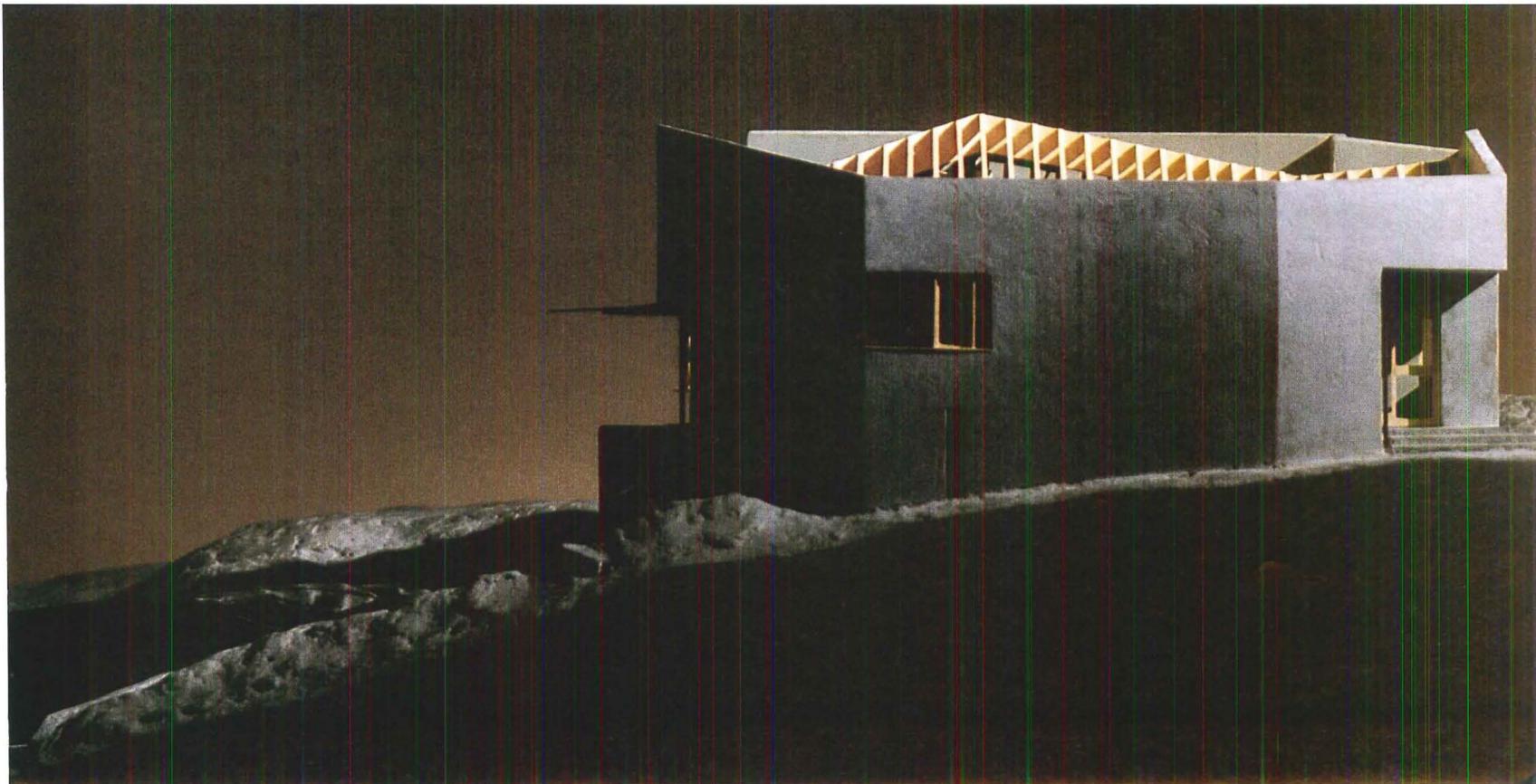
irrespective of what the roof is doing." She did question whether there shouldn't be a more prominent seam between the materials, a sort of reveal at the juncture, and wondered if that would differentiate between the importance of the wall and the roof. But Thomas Beeby felt otherwise, replying, "If you're interested in structural clarity, you wouldn't do this house; any kind of structural determinist logic put on this would ruin it, and I think the impurity of it is very nice. Actually, the power it has is in the amazing spaces. This house is all about enclosure and textural changes."

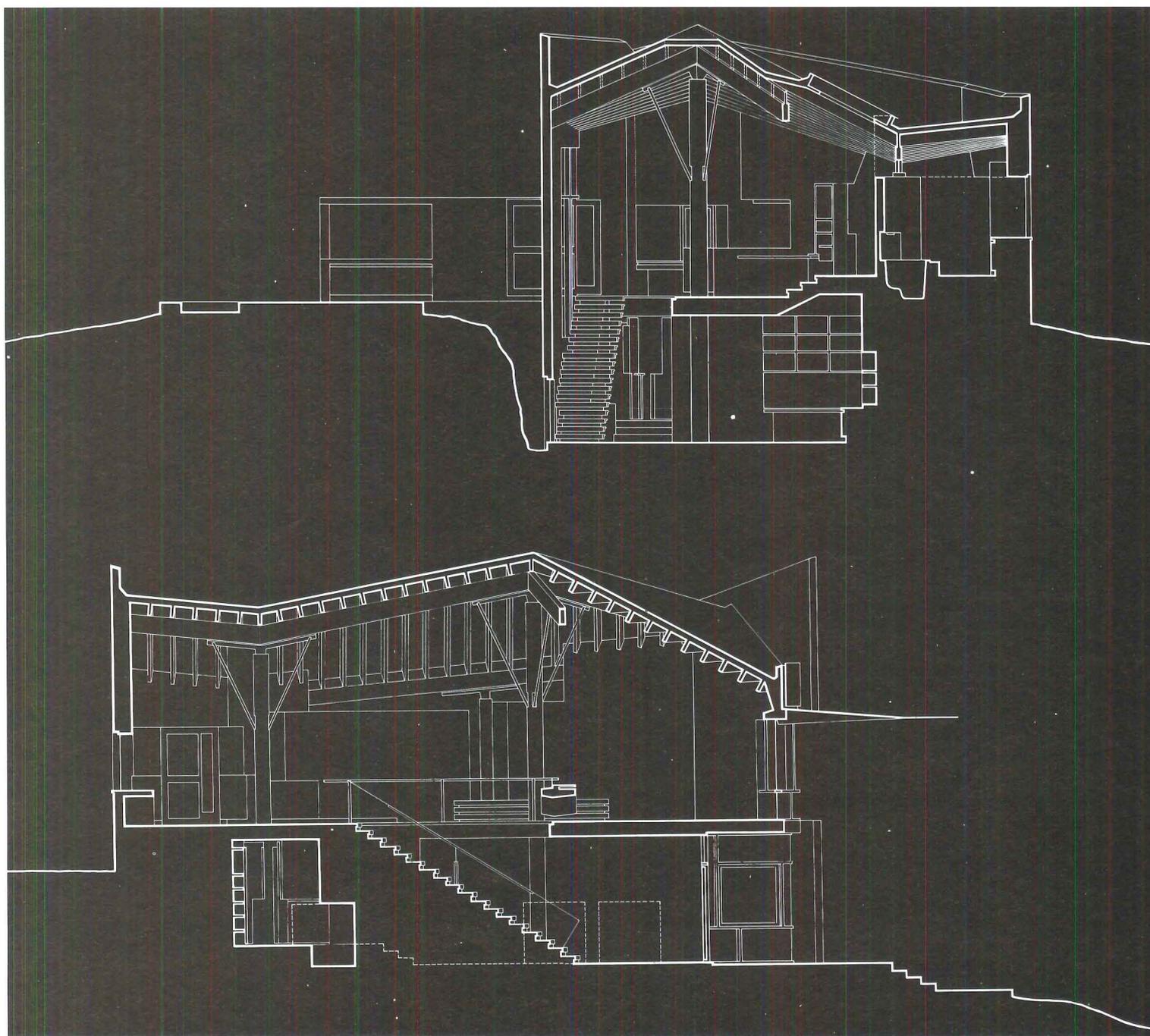
The house's appealing aspects were demonstrated in the submission, which contained ample evidence of what the interiors and the site were like. As Julie Eizenberg commented, "This is one of the few projects we've seen that lets you feel you can walk through the space – that you can inhabit it; there is this incredible sense of clarity, and it's wonderful to see. It's voluptuous, as well as being very disciplined, and that balance is really beautiful."

Virtually every jury member commented about the sensitive relationship to site and context made evident



MODEL FROM THE WEST (ABOVE), MODEL FROM THE SOUTHEAST (BELOW)

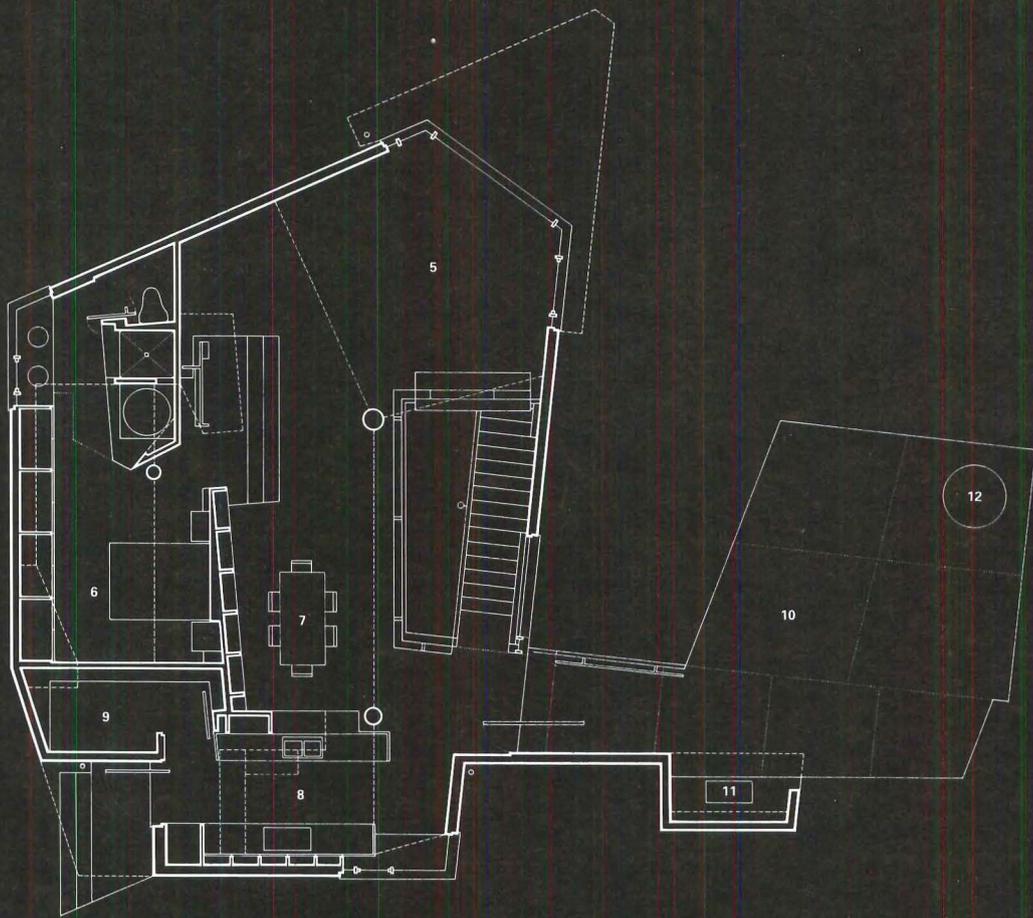




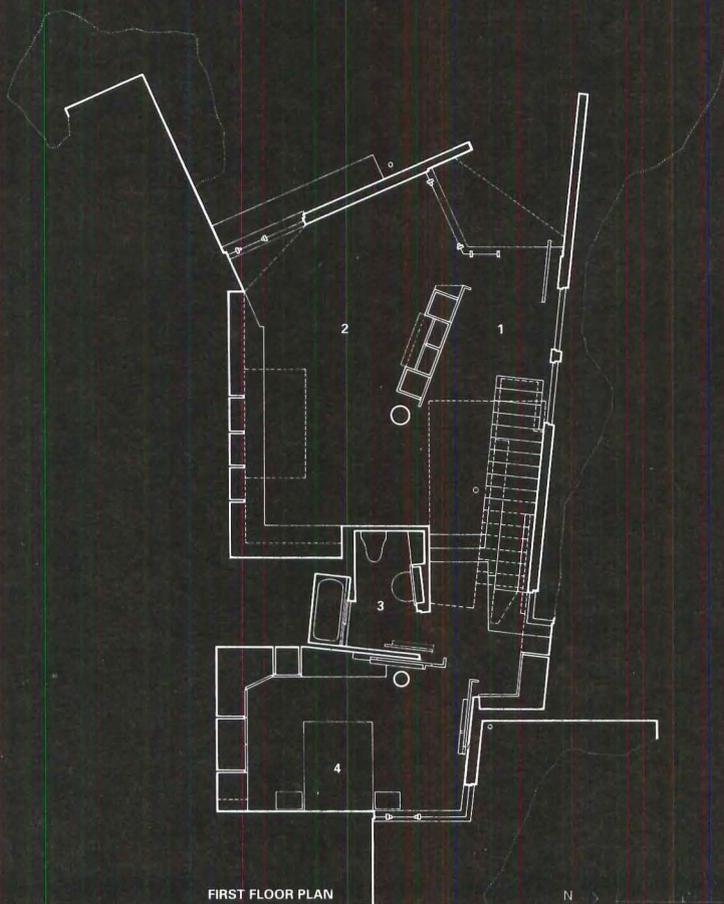
COMPOSITE CROSS SECTION (ABOVE), COMPOSITE LONGITUDINAL SECTION (BELOW)

by the design. Ben Refuerzo commented, "This is one of the few houses that really follows through and makes the kind of connection with the site described in the beginning statement. It begins to look at some of the basic elements of architecture, and orchestrates them to create a wonderful quality that isn't pretentious. This is a very strong project." John Kaliski concurred, saying, "This is the one of all of them that seems to grow on its site and in its location. Most of the others give you nothing to clue you in as to their regional particularity. This house

does that, and it has to do with the recognition of a roof form that's informing the section, something I like a lot. There is also the lovely sequence of spaces; they all seem to be orchestrated very nicely."



SECOND FLOOR PLAN



FIRST FLOOR PLAN

N  10/3m

- 1 ENTRY
- 2 STUDIO
- 3 BATHROOM
- 4 GUEST ROOM
- 5 LIVING ROOM
- 6 MASTER BEDROOM
- 7 DINING ROOM
- 8 KITCHEN
- 9 UTILITY
- 10 TERRACE
- 11 BARBEQUE
- 12 FIREPIT

Claremont Park Family Care Center

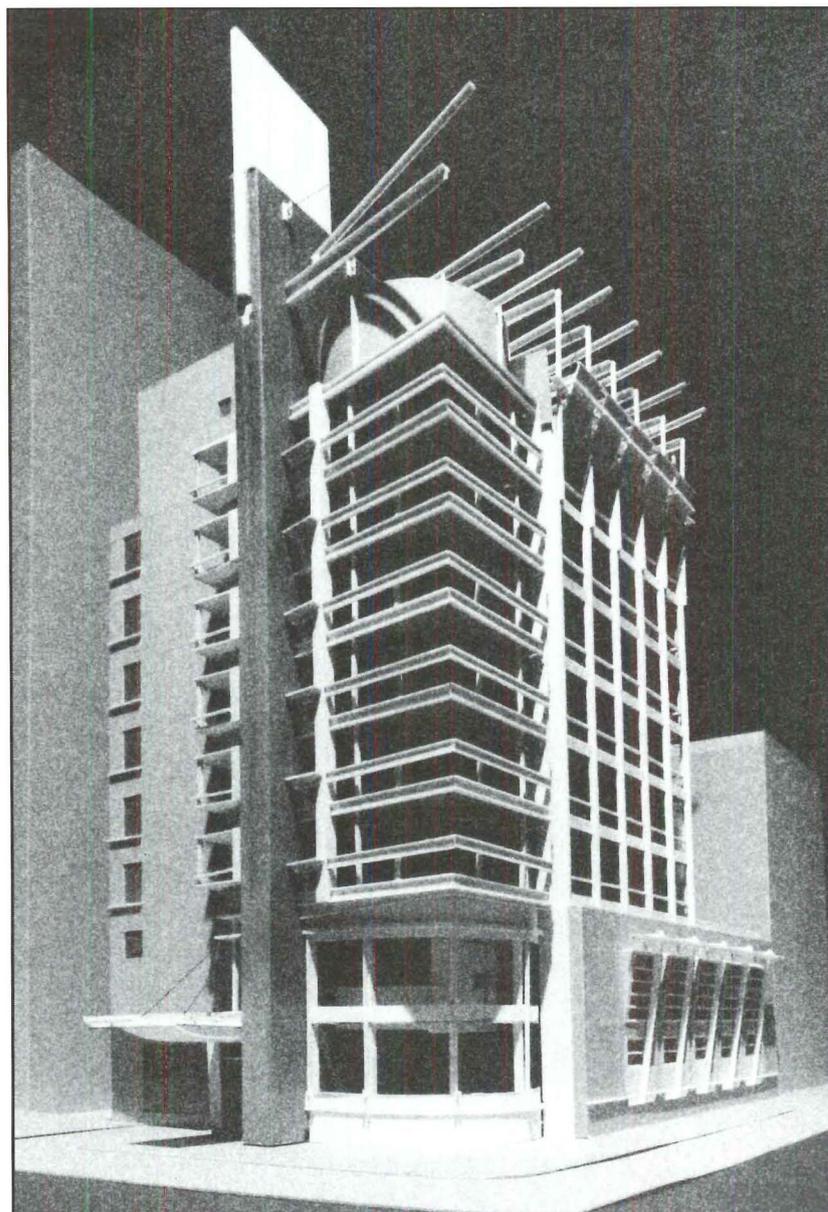
A consortium of architects from the firms of
Perkins & Will
Kohn Pedersen Fox Associates
Swanke Hayden Connell Architects

Project: Claremont Park Family Care Center, Bronx-Lebanon Hospital, Bronx, New York.

Site: a corner lot on a major thoroughfare, across the street from Claremont Park.

Program: a 52,517-square-foot outpatient clinic for the treatment of children with AIDS. Components include nonacute care facilities (conference center and preschool classrooms), acute care clinics (exam rooms, treatment areas, reception, counseling services), administrative offices, and a rooftop playground.

Solution: The architects divided the program into two parts, separating components of support (counseling, waiting rooms, play areas) – composed in a glazed volume – from components of treatment (nurse stations and exam rooms) stacked in a vertical volume on the inboard side of the site. A cast concrete load-bearing wall clad with a Desert Slate veneer cuts longitudinally through all nine floors to signify the division between acute and nonacute services and to act as a formal unifying element; it is designed to hold memorials, artwork, and donor plaques. In addition, a “water course” runs through the wall, beginning in a rooftop wishing well and ending in an aquarium on the first floor. The building’s exterior – with a glass curtain wall rising above a stone base – is articulated to reflect the interior configuration of functions and to communicate the treatment center’s connection to the community. The rooftop playground is covered with a canopy; its metal cladding and structural steel elements are designed to embrace the community symbolically. The glazed volume, holding waiting and counseling rooms, offers a view of the park; at night, the volume becomes “a beacon of light” to act as a source of inspiration and to emphasize the crucial need for AIDS treatment.



MODEL FROM THE SOUTHEAST

Architects: a consortium of architects from the firms of Perkins & Will, New York; Kohn Pedersen Fox Associates, New York; and Swanke Hayden Connell Architects, New York (Neil P. Frankel, partner-in-charge; Mark Chen, design partner; Randolph Gerner, interior design partner; Don Blair, planning partner; Pat Daly, Gary Rohrbacher, Beth Niemi, Terry Dunn, team).

Client: Bronx-Lebanon Hospital (Miguel Fuentes, President; William Caspe, Chairman, Pediatrics Department).

Consultant: Peter Federman, cost estimator; Dennis Cahill, Diversified Marketing Challenges, consortium/client advisor.

Modelmaker: Gary Rohrbacher.

Model photographer: Richard Brennan.

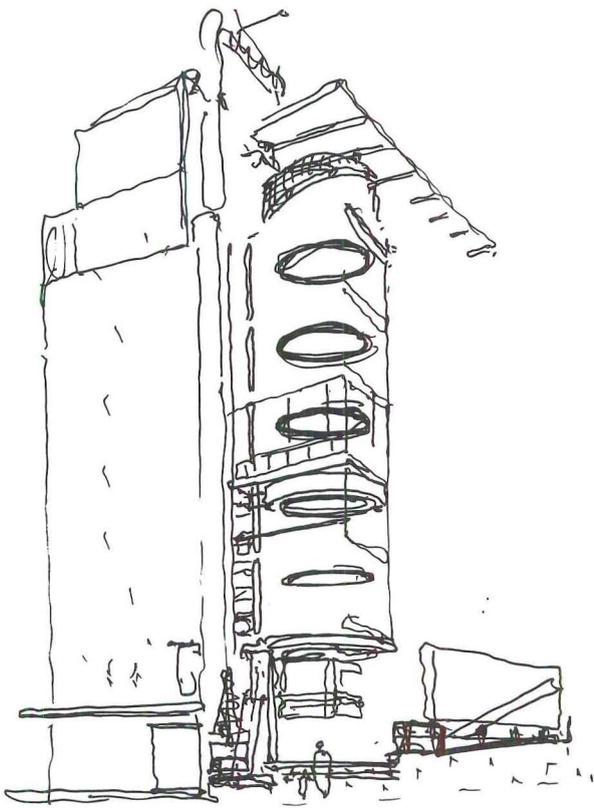
Jury Discussion

The jury found the design to be skillfully conceived and formally convincing, but debated the appropriateness of the scheme’s use of an “aggressive” Modern vocabulary; its function as a treatment facility for children with AIDS and its location in an inner-city neighborhood were viewed as difficult conditions to synthesize architecturally.

The jury generally agreed that the bipartite plan was sensitively formed and that the building’s dynamic presence made an important statement of

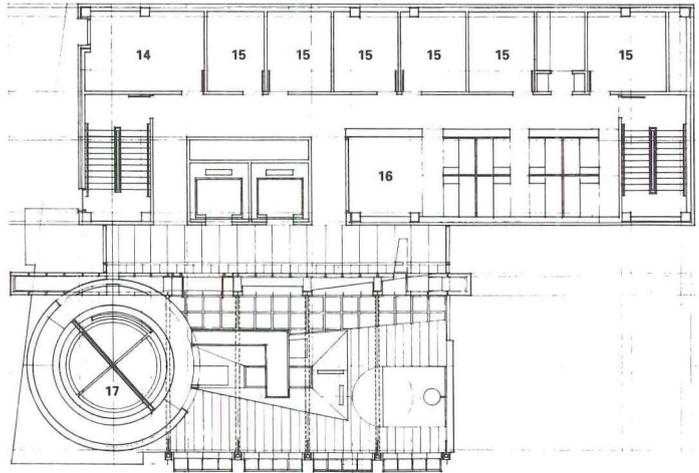
commitment to the community. There were, however, various opinions about how successfully the design created a “welcoming” quality. Ben Refuerzo perceived the scheme as making a statement about the curative ability of technology: “There’s this sense about technology somehow suggesting the possibility of a new life, and I just really question the image.” Kaliski questioned what he perceived as the architects’ desire to use the image of Modernism as a vehicle for curative design.

Ada Karmi Melamede and Julie Eizenberg felt that the building’s small footprint and clearly defined

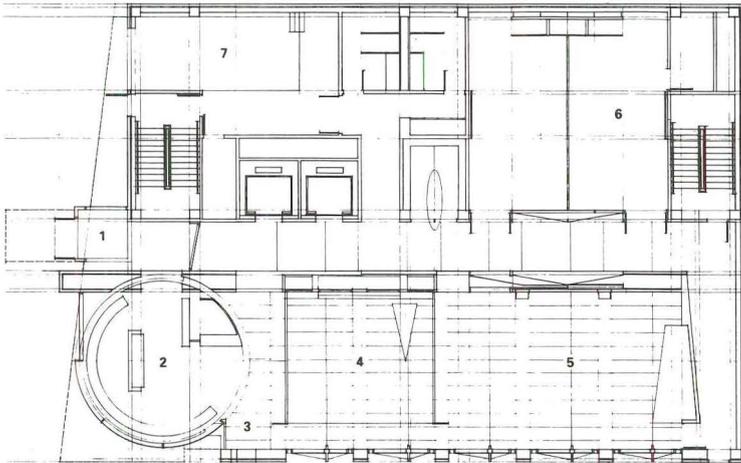


SKETCH

- | | |
|----------------|----------------------|
| 1 ENTRY | 9 TREATMENT |
| 2 REGISTRATION | 10 PHLEBOTOMY |
| 3 WAITING | 11 NURSE STATION |
| 4 PLAYROOM | 12 PATIENT EDUCATION |
| 5 AUDITORIUM | 13 CARE MANAGEMENT |
| 6 CONFERENCE | 14 NURSES |
| 7 LOADING DECK | 15 DOCTOR'S OFFICE |
| 8 EXAM | 16 ADMINISTRATION |
| | 17 PLAYGROUND |

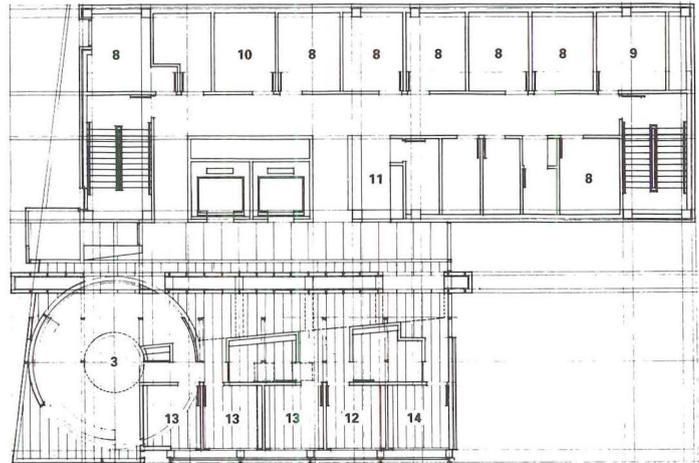


NINTH FLOOR PLAN



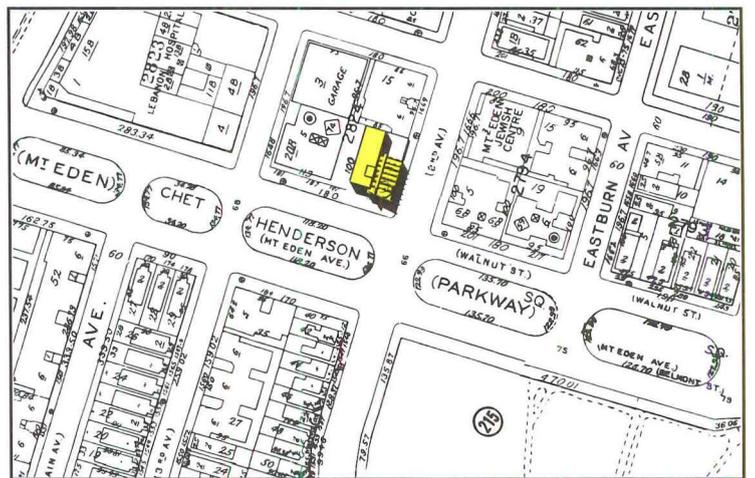
FIRST FLOOR PLAN

N → 20/6m



TYPICAL FAMILY CARE UNIT

plan were easily comprehensible to a child; Eizenberg also found the design appealing because it was not condescending to children: "It says that children are strong people, so I'm happy that it doesn't have a gable roof and pink walls."



SITE PLAN

N ↑ 300/100m

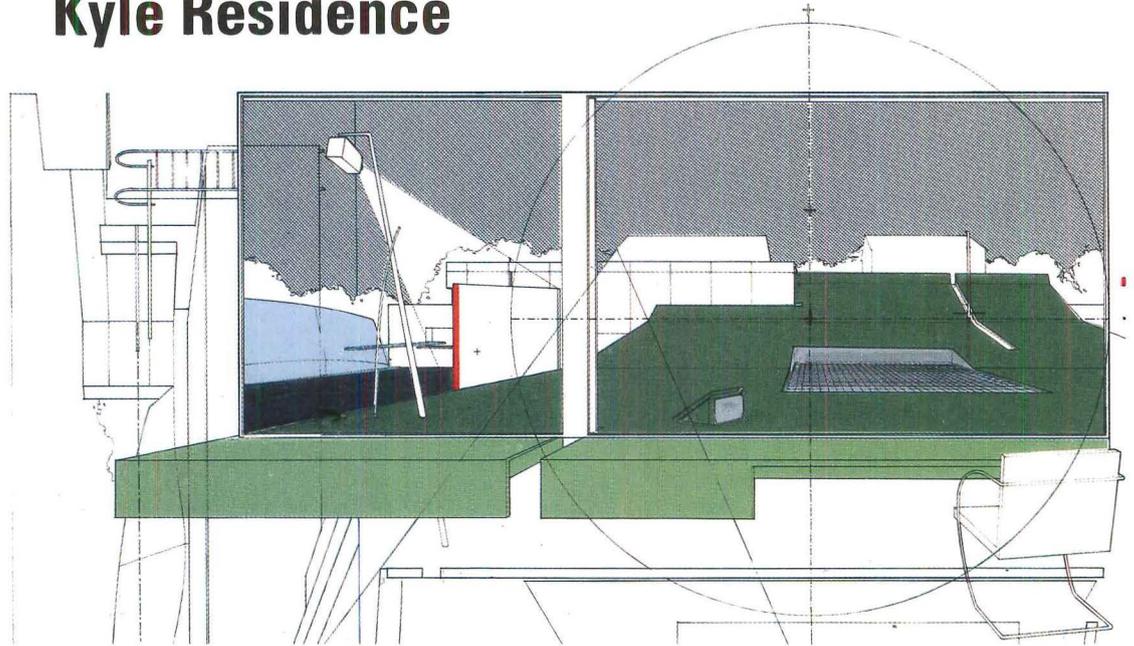
**Architectural Design
Citation**

Kyle Residence

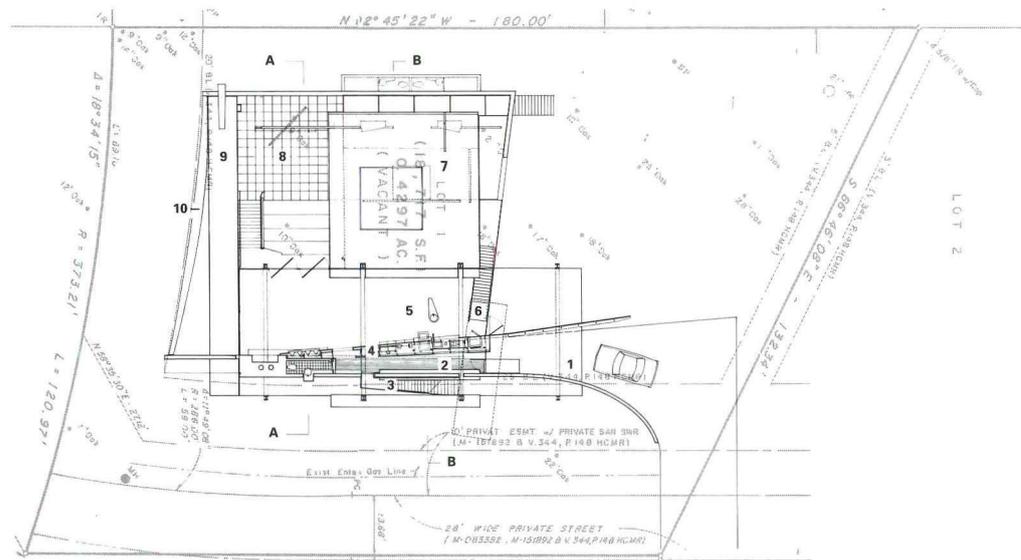
Joel Sanders, Architect

Project: Kyle Residence, Houston.
Site: a half-acre corner lot in one of the city's well-established neighborhoods.
Program: a primary home for an attorney and an art historian with grown children. The clients requested built-ins for appliances and electronic equipment as well as an open plan with generous outdoor views.
Solution: Using Miesian glass-and-steel houses as a departure point, this structure of plied layers is at once expansive and limiting. Walls and ceilings are contoured to realign boundaries between the inside and the outside. The house acts as a viewing apparatus, a revision of Modern houses that implied a continuum between the interior and the limitless outdoors (an effect compromised when neighbors live at close range). Moreover, household appliances and our video culture – not to mention the architect's design – render nature a realm experienced in a fragmentary way at best.

A privacy wall of masonry will extend from the driveway, through the house, and alongside the backyard. An insulating layer behind the glazed street façade, it will be an "appliance wall" for kitchen facilities, household services, and a bank of video screens that offer virtual views of the world outside. Protected from the street by this solid wall, the living area has façades of glass that overlook the "natural" landscape – a sloped roof-as-lawn (over the master bedroom) and a glass-encased swimming pool next to a sunken courtyard. An alternative to the neighborhood's vestigial backyards, this one comments on the way we cultivate nature in the suburbs: it is a constructed landscape where nature is a packaged object.

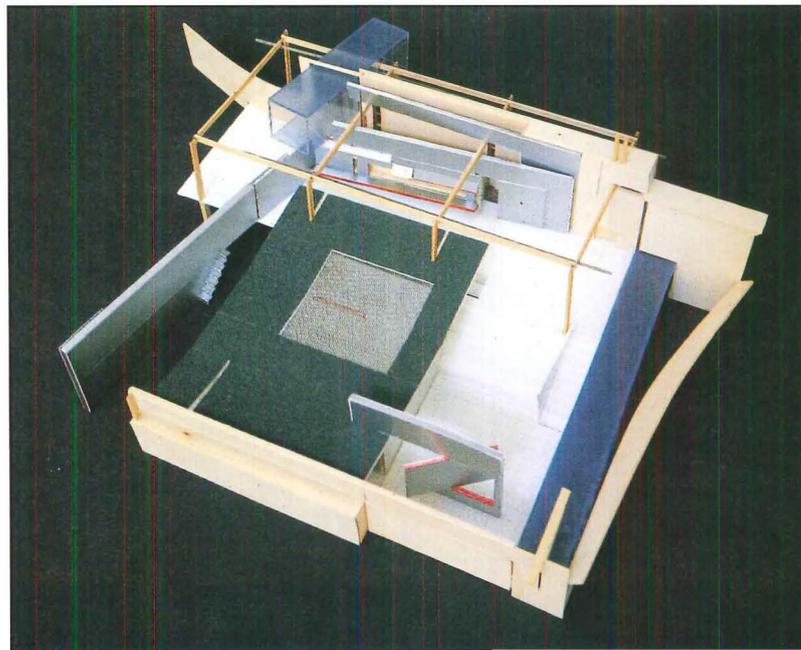


PERSPECTIVE FROM LIVING AREA TOWARD ROOF OF MASTER BEDROOM

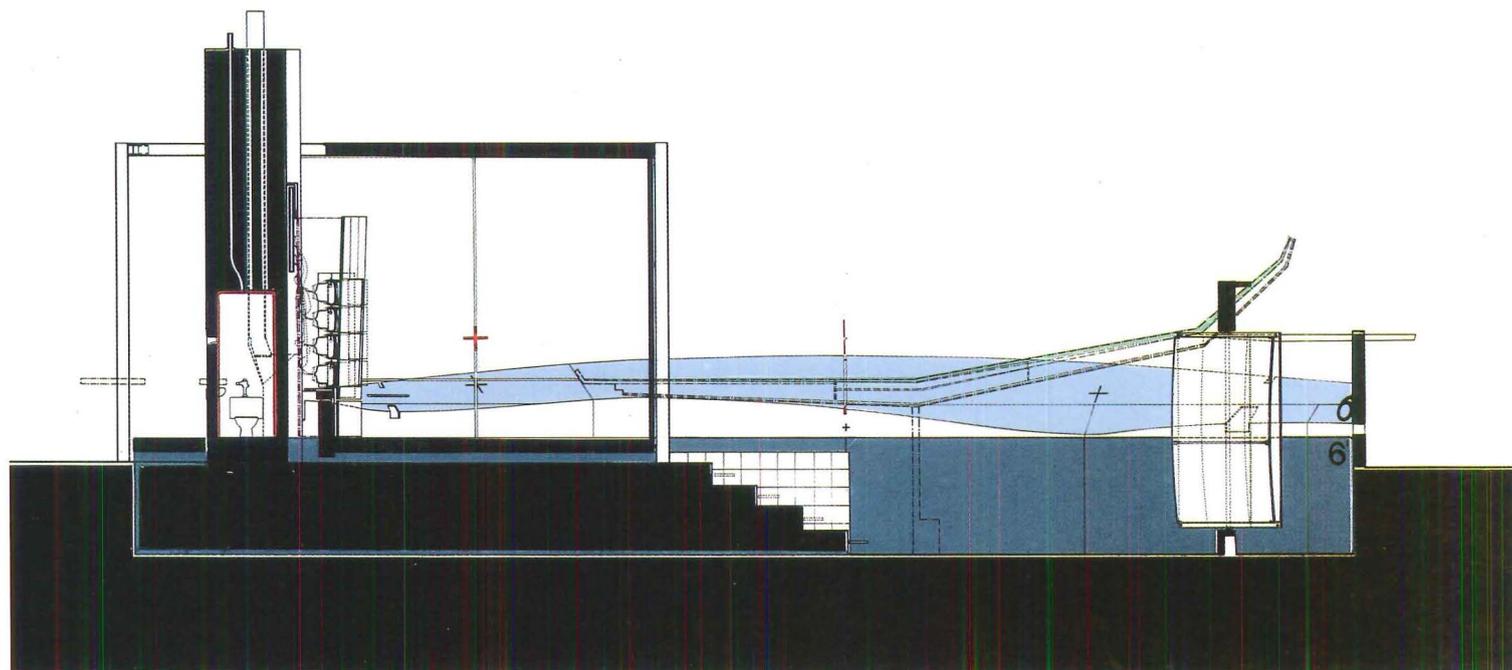


FLOOR PLAN, ABOVE; MODEL (ROOF REMOVED) BELOW

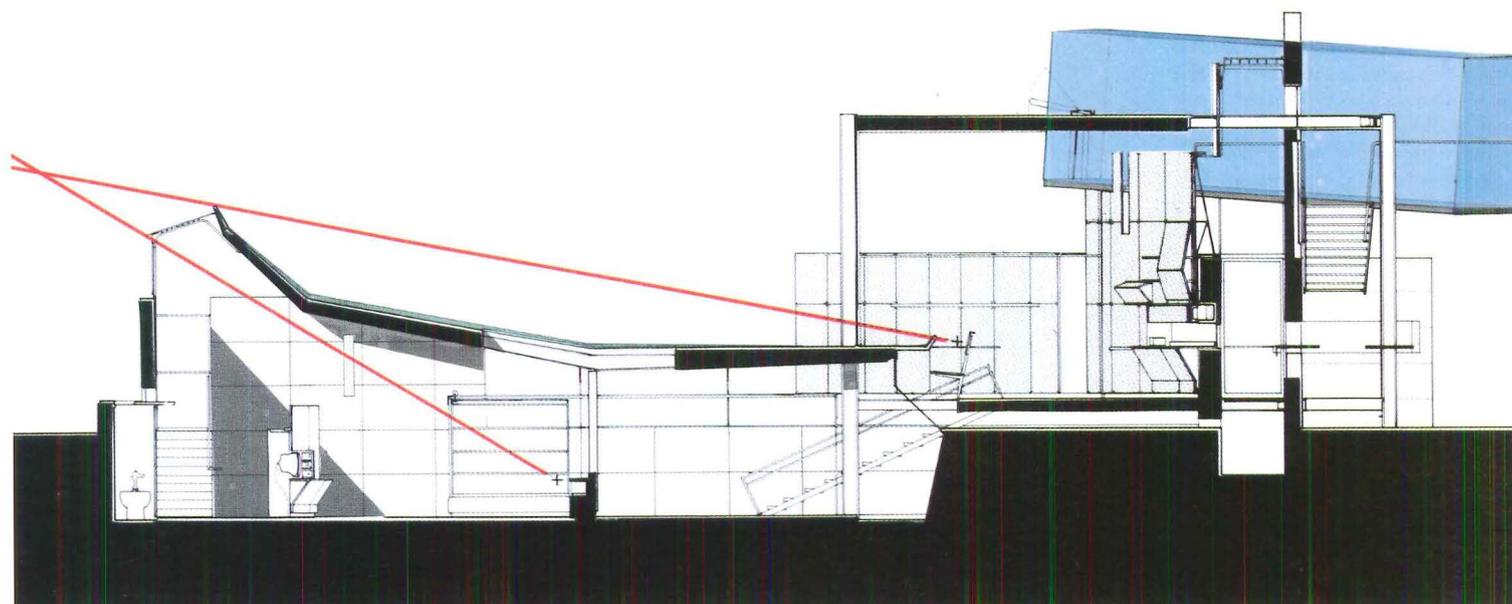
N → 40'/12m



- 1 CAR PARK
- 2 ENTRY
- 3 STAIRS TO GLASS-ENCLOSED STUDY ABOVE
- 4 APPLIANCE WALL
- 5 DINING/LIVING
- 6 STAIRS TO MASTER BEDROOM BELOW
- 7 MASTER BEDROOM (BELOW ROOF)
- 8 COURTYARD WITH PIVOTING SCREEN FOR PROJECTED IMAGES
- 9 LAP POOL
- 10 CONTOURED PRIVACY FENCE



SECTION A-A. BLUE BAND INDICATES CONTOURED PRIVACY FENCE



SECTION B-B

10/3m

Architects: Joel Sanders Architect, New York (Joel Sanders, design principal; Marc Tsurumaki, project architect, Dillon Kyle, Ernest Guenzburger, Sean Keller, project team).

Client: Jerry Van Kyle, Houston.

Consultant: Hardie & Associates, mechanical engineering.

Modelmaker: Cary Sirass.

Model photographer: AddisonThompson.

Jury Discussion

"It's about the destruction of certain conventional ideas about the house." This conclusion by Alan Colquhoun followed a debate on the merits of self-referentialism versus references to place. He saw this as "a polemical design, intended as a critique of ordinary houses. It's a deliberate attempt to bring the house to a crisis point and ask 'What is a house?' Above all it's exploring the possibilities of the gaze of the owner of the house, what he sees within the confines of that site."

Julie Eizenberg initially wondered if the architect was "trying to sell me

religion in a building. The meaning-of-life message is a heavy burden for a building to carry." Ultimately, Eizenberg said that among several houses exploring this theme "this is more successful than any of the others." Colquhoun was impressed with the "literary interpretation of the house as a machine for living in. The evidence of machinery is the swimming pool, the artificial garden, the media wall, and so on, which are treated like collage elements. The house is made of walls and not of cubes."

Ada Karmi Melamed observed that the intended effect "relies on transparent walls to actually do all

these impressive things." John Kaliski interpreted it as "the ultimate single-family pad where you lock yourself in and separate yourself from the world." He wondered aloud if the house was "actually a very sophisticated formal exercise in object manipulation." Colquhoun's support for the project did not waver; he accepted the premise that "the house is treated as if it's an enclosed experiment." Beeby added "it has a real virtuosity in plan; it's extremely adept at what it does."

Seaside Commercial and Residential Building

Machado & Silvetti Associates

Project: Seaside Commercial and Residential Building, Seaside, Florida.

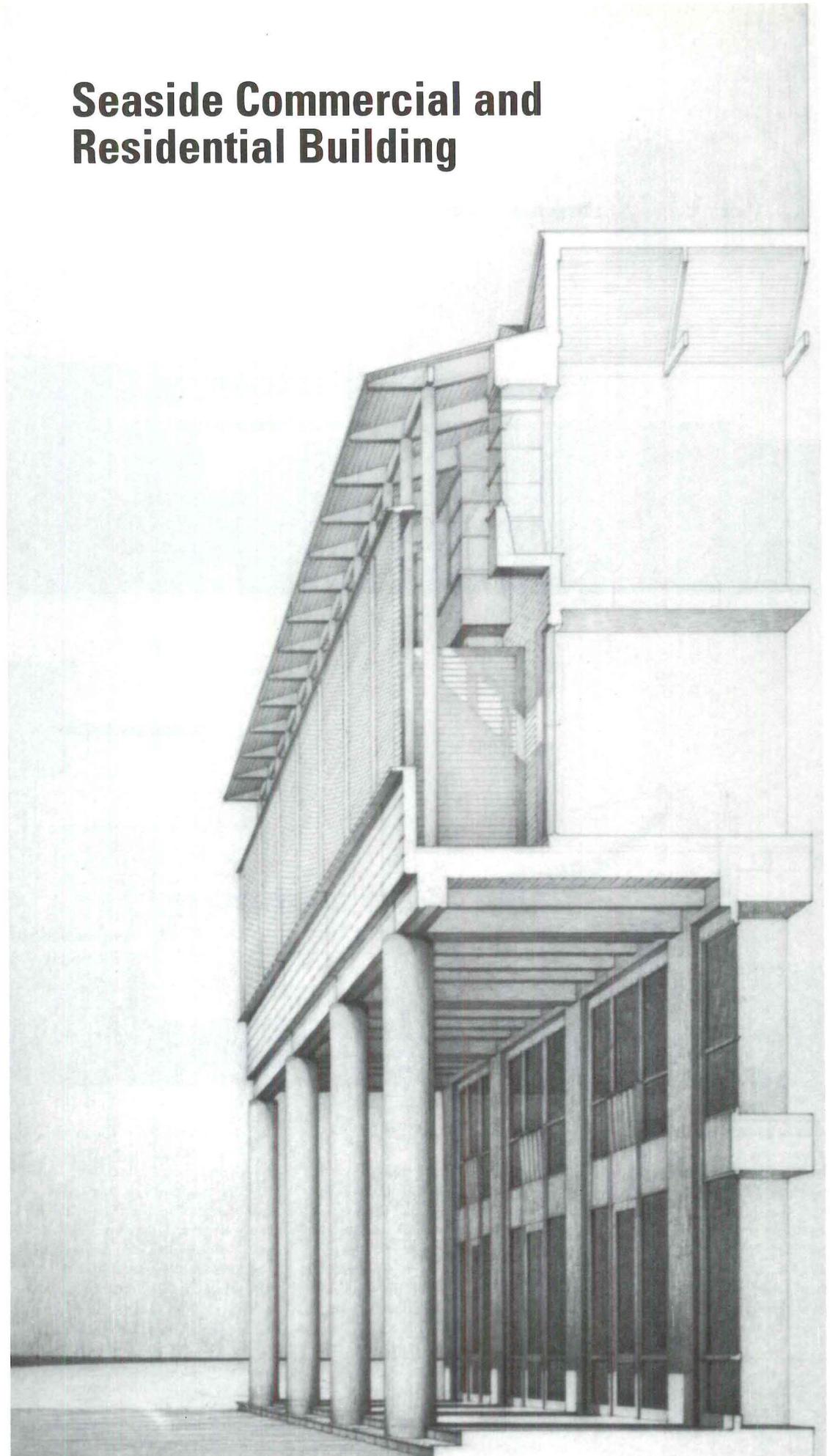
Site: a 100' x 75' lot on the town square that will eventually be lined by contiguous buildings and a 20-ft-high, 12-ft-deep pedestrian arcade.

Program: two floors of commercial space (retail on street level, beneath offices) with one- and two-bedroom apartments on the third and fourth floors.

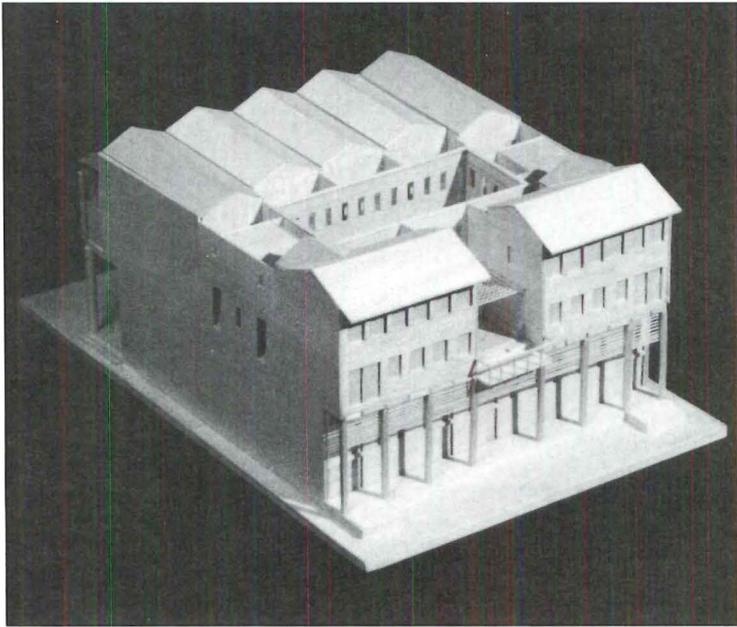
Solution: Integrating elements of the Caribbean and Mediterranean vernaculars, this building revisits the residential/commercial combination once typical of small-town business districts. Given a site on the town green, the architects believed that the building should have a memorable profile, albeit one that defers to, rather than combats, Seaside's code. They see a reciprocity between creative Modern architecture and the town's design bylaws. (For comparison, see Steven Holl's Dreamland Heights building, P/A, Aug. 1989, p. 59.)

Accordingly, the architects surmounted the colonnade (mandated by the developer) with overscaled shutters, folding screens for the apartments' double-height balconies. They are adapted from the Gulf of Mexico's vernacular, as is the saw-tooth roofline of grouped gables. Here, the façade will be clad in pigmented stucco, while the back side will have shiplap siding over the wood-frame structure. On this façade, twin "houses" are scaled for the residences envisioned across the street.

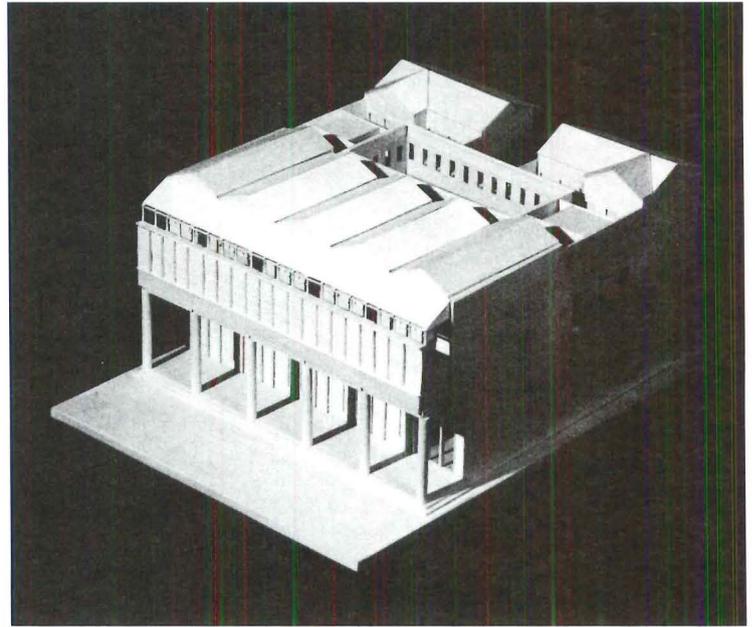
Each of the seven apartments is approached through a third-floor courtyard, a figural space painted an orange of unexpected luminosity, as if to imply that the four walls are an object inserted into the building, not neutral architectural fabric. A common outdoor foyer, this patio is complemented by a more intimate terrace, where vine-covered walls lead to a balcony that overlooks the street.



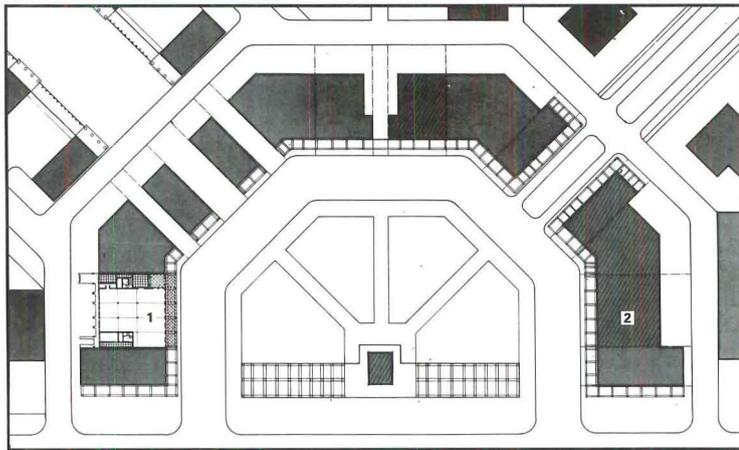
SECTION SHOWING RETAIL ARCADE WITH RESIDENTIAL PORCH ABOVE



MODEL SHOWING APARTMENTS THAT OVERLOOK RESIDENTIAL STREET



MODEL SHOWING ARCADE AND SHUTTERED PORCHES FACING TOWN GREEN



SITE PLAN N ↑ 100'/30m 1 PROPOSED BUILDING BY MACHADO & SILVETTI 2 MIXED USE BUILDING BY STEVEN HOLL

Architects: Machado & Silvetti, Boston (Rodolfo Machado and Jorge Silvetti, designers; Adolfo Perez, project architect; Douglas Dolezal, Gerald Gutierrez, design team).

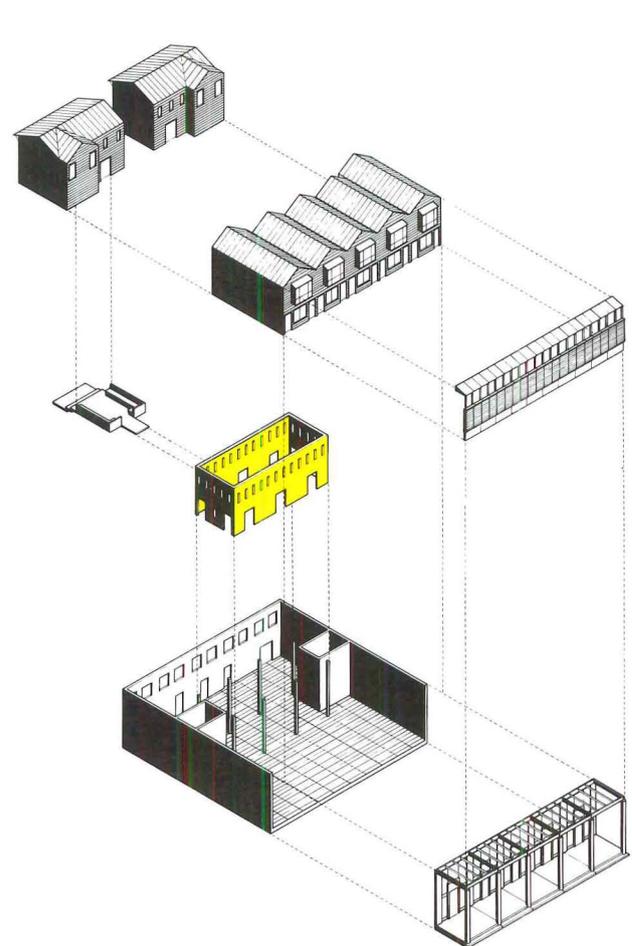
Associate Architects: Destin Architectural Group, Destin, Florida (Samuel Blimling, project manager).

Client: Robert M. Davis, Seaside.

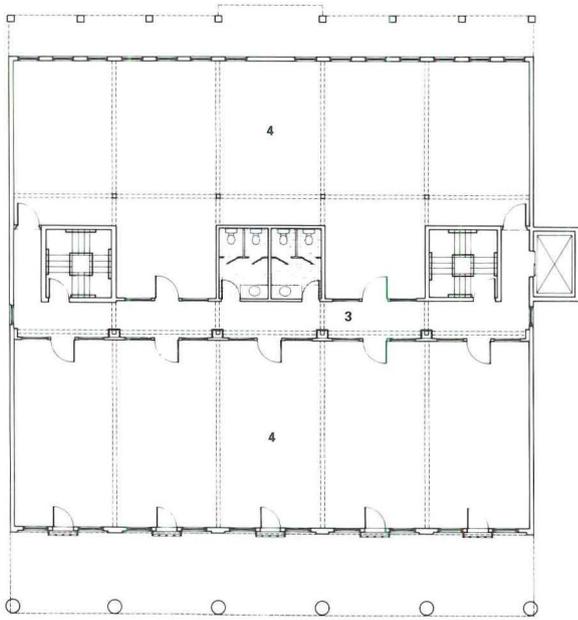
Modelmaker: Michael Chin.

Jury Discussion

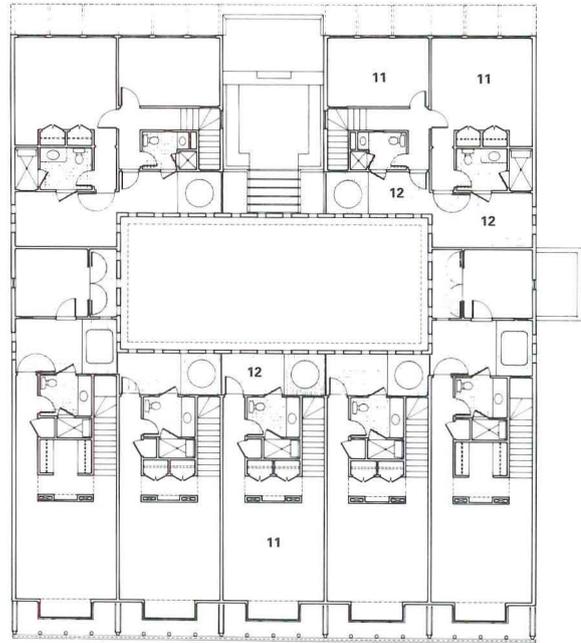
A composite where distinctions between the parts clarify but do not fragment the whole, this project won a good measure of support with a minimum of discussion. Alan Colquhoun considered it “very clever because it differentiates and makes use of the programmatic split to make a difference between a public scale and a private scale.” Several jurors questioned the proportions of the colonnade – “It’s too shallow,” said Colquhoun – before they realized that its dimensions were set by the development’s code; eventually this



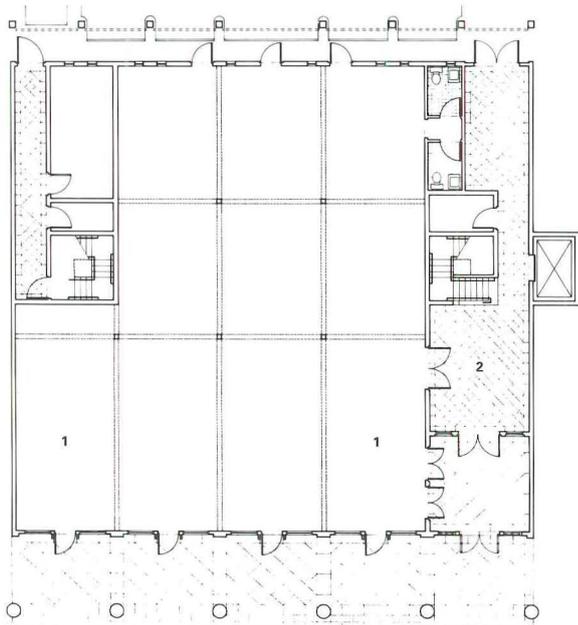
EXPLODED AXONOMETRIC SHOWING COMPONENTS



SECOND FLOOR PLAN

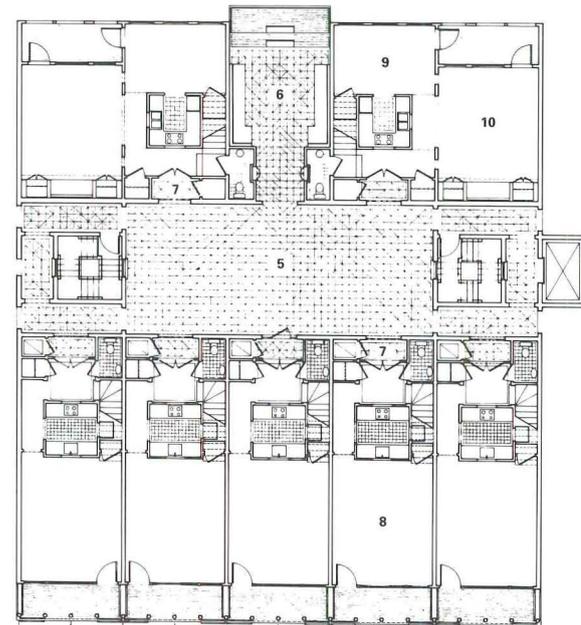


FOURTH FLOOR PLAN



FIRST FLOOR PLAN

20/6m



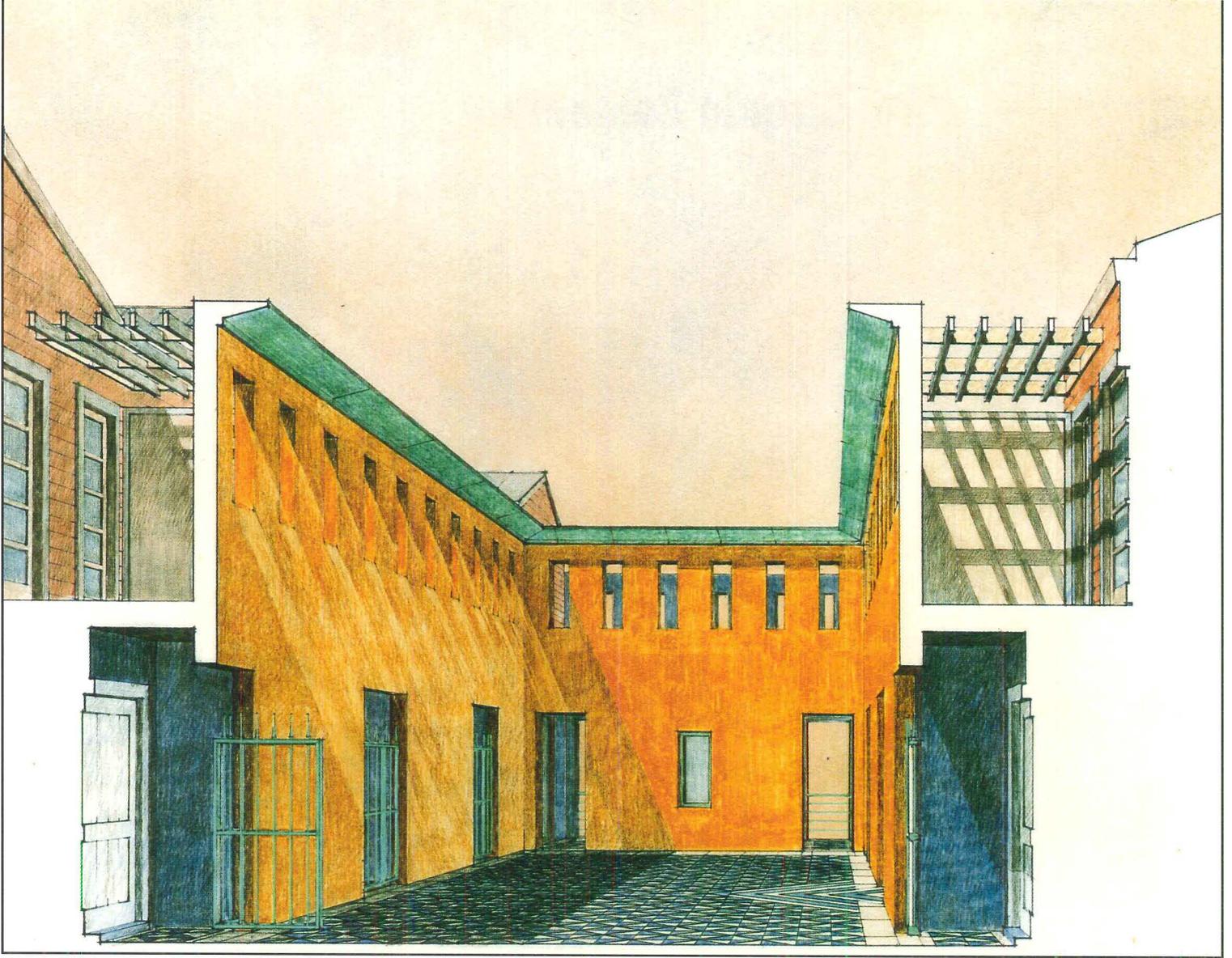
THIRD FLOOR PLAN

project's arcade will be a segment of a continuous colonnade facing a green.

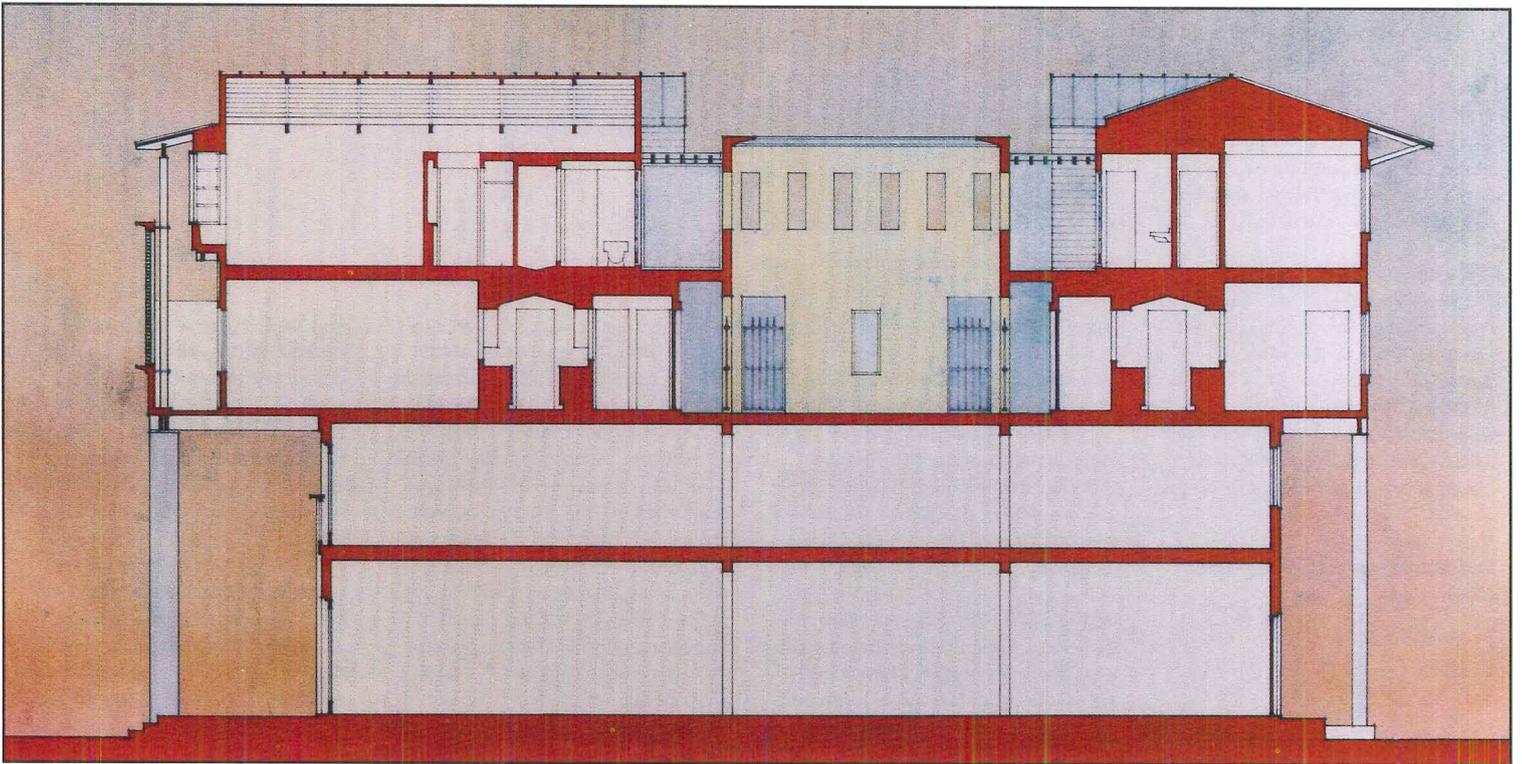
The graft of residential forms on a commercial block gave Julie Eizenberg reservations: "In this elevation, where it looks like houses have been plopped on top, we see something that has become an issue in these mixed-use projects: the architect changes the vocabulary of a building because its function changes. I think that buildings are more adaptable than that and I don't find this shift in formal vocabulary necessary. It looks kind of artificial." Thomas Beeby responded that "the plans are quite clear." He cited the

third-floor courtyard for the apartments as a rare dividend in American towns, "an internalized space that actually makes an urban condition."

- 1 RETAIL
- 2 LOBBY FOR SECOND FLOOR OFFICES
- 3 GLAZED CORRIDOR
- 4 OFFICES
- 5 RESIDENTIAL COURTYARD
- 6 GARDEN TERRACE
- 7 APARTMENT VESTIBULE
- 8 LIVING/DINING ROOM (1 BR. UNIT)
- 9 DINING ROOM
- 10 LIVING ROOM
- 11 BEDROOM
- 12 COURTYARD PORCH



SECTIONAL PERSPECTIVE THROUGH RESIDENTIAL COURTYARD



BUILDING SECTION

Circolo Restaurant

ROTOndi

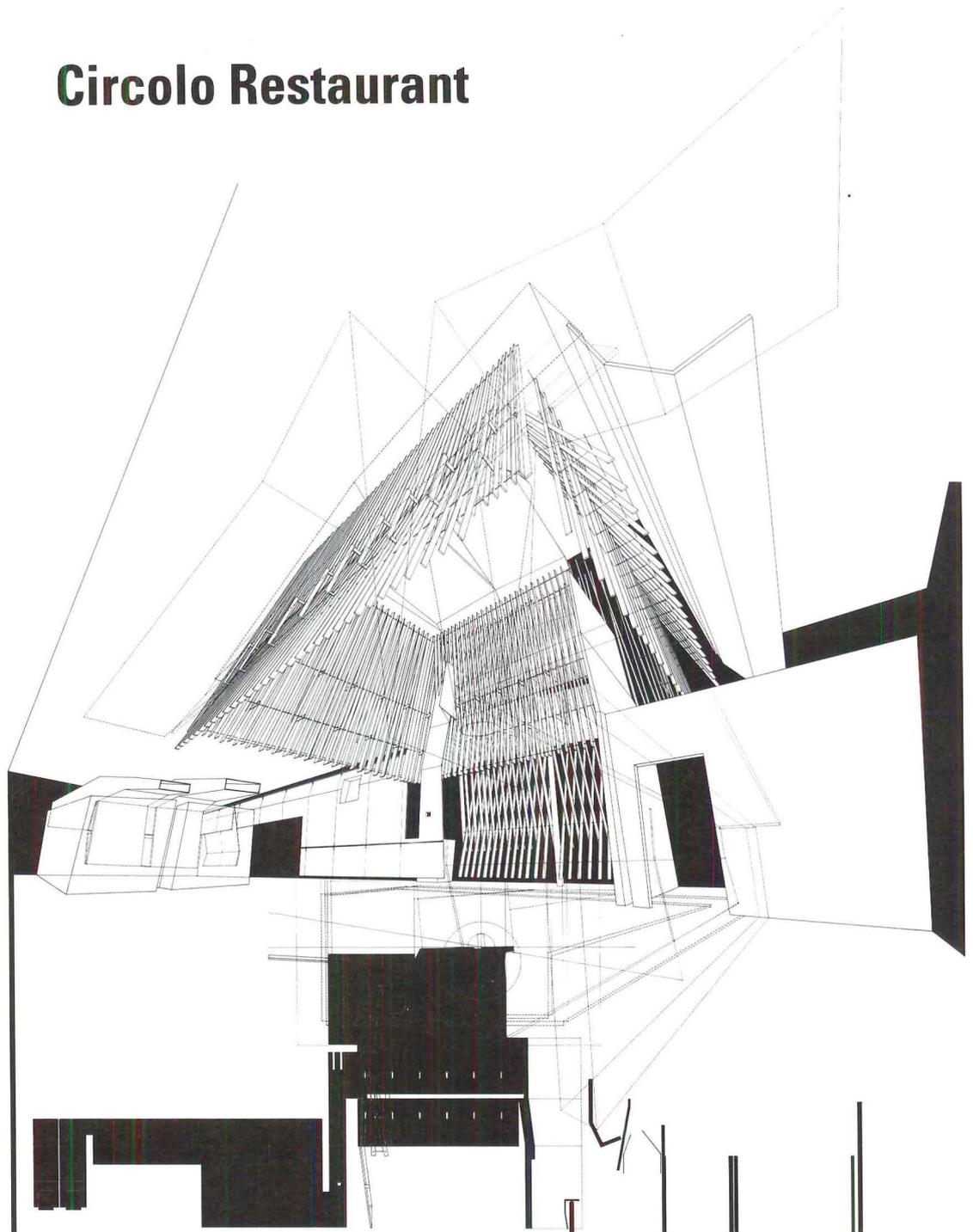
Project: Circolo Restaurant, Glendale, California.

Site: existing 5000-square-foot commercial building.

Program: Convert long, offset space shaped by adjacent overlapping bars into an Italian restaurant with three distinct areas to function as bar/pasticceria, tavola calda, and trattoria, each serving different food at different rates during the day.

Solution: A formal plan is used to help correct and modify existing inconsistencies in plan and section. Each of the three functions occupies a separate zone within the long volume, with repetitive windows along the full length of one side and part of the other side. The continuous volume is punctuated by two exceptional vertical spaces 40 feet high, one in each leg of the space. Elements of a new geometrical system interact to form new centers and reference lines for an incomplete interior envelope which only incidentally incorporates the existing floors, walls, and ceiling. This new geometry serves as a base on which new building parts are configured and positioned internally and externally. The design is inspired by simple building framing techniques and by the skeletal frames and skin overlay of ship construction.

Architect: ROTOndi, Los Angeles. (Michael Rotondi, architect; Teresa Ross, project architect; Gregory Kight, Francisco Gutierrez, Lisa Iwamoto, and Scott Romses, assistants).
Client: John Rotondi.
Consultants: Joseph Perazelli, structural; MB&A, mechanical; Saul Goldin & Associates, electrical and lighting design; Rotondi/DMG, contractor.
Modelmaker: Gregory Kight.
Model photographers: Benny Chan, Gregory Kight.



COMPOSITE INTERIOR PERSPECTIVE AT DINING AREA

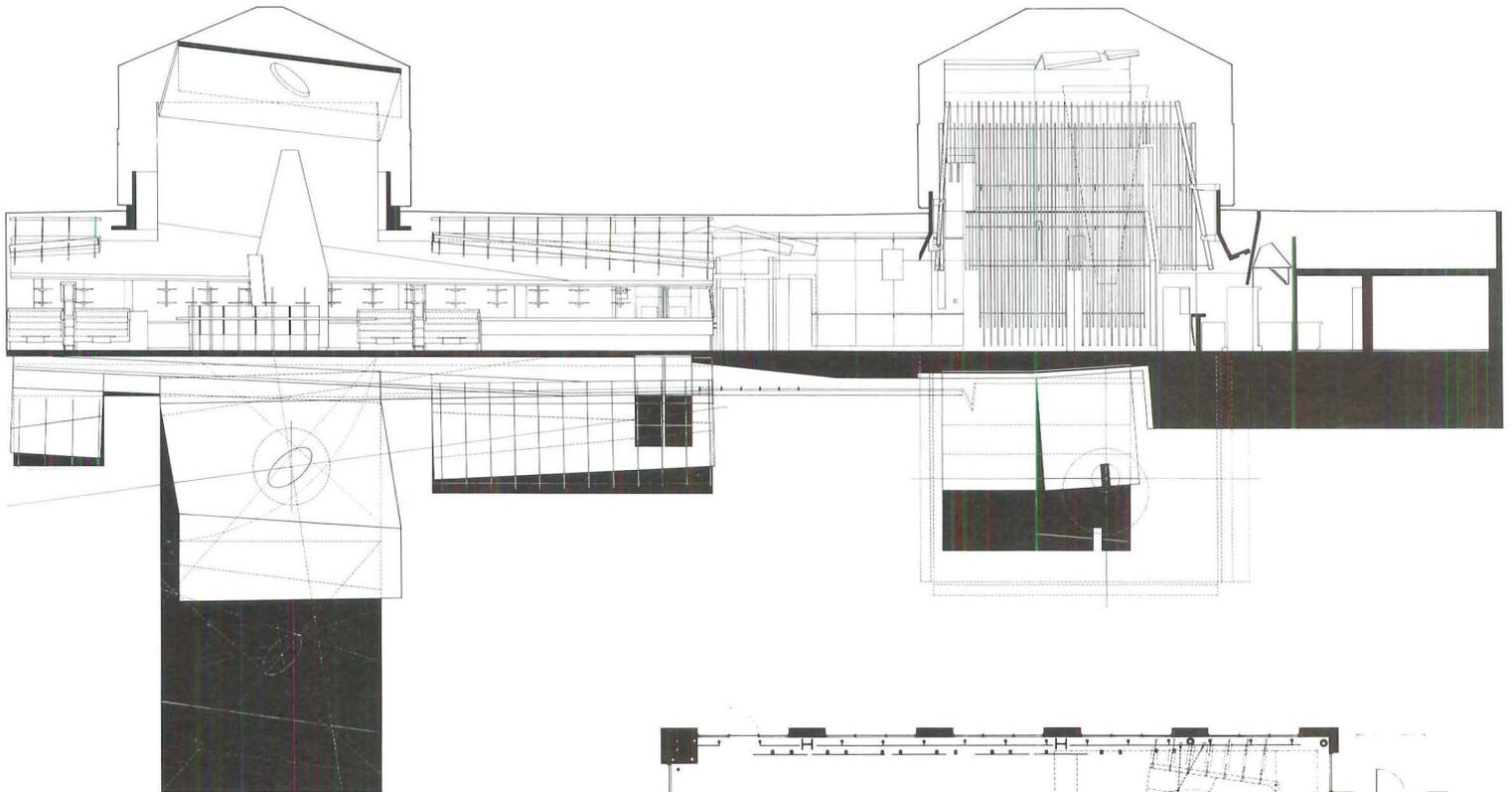
Jury Discussion

The focus of a great deal of commentary on the restaurant was the meticulous detail shown to comprise the new elements of the interior. As Thomas Beeby noted, "For the level of complexity, this shows a remarkable amount of what appears to be believable architectural detail. It reminds me of an elaboration on the 1950s stuff in San Francisco, and of Greene & Greene. It's a linked space that has an extremely highly developed and articulated interior of constructed elements that form an ornamental shell for the interior. It's

extremely well conceived and executed and offers an environment that has interest on a couple of levels: the manipulation of light, and the idea of these two kinds of linked spaces."

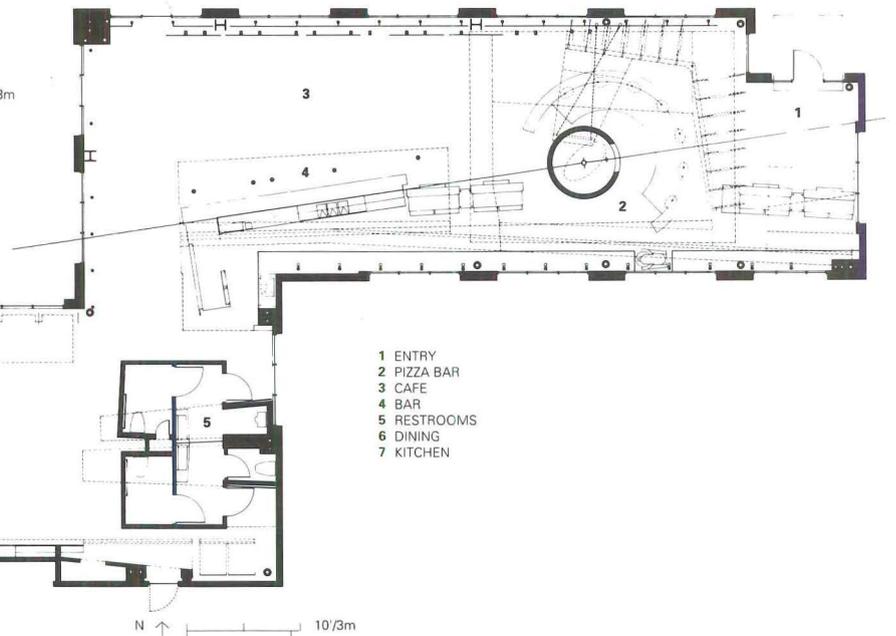
Another aspect of the discussion dealt with the nature of furnishings that might go into the spaces, with jurors speculating on the final result. Julie Eizenberg brought up the question, saying "What's very odd about it is that there's no seating shown; how do you actually inhabit the place as an experience? My worry is that it looks better empty than it will filled. It's part of this whole thing in architecture at the moment, stylizing the

idea of the space where the use doesn't count – almost. I don't reject it on those grounds, I just worry about it." Ada Karmi Melamed felt that perhaps minimal furniture would be suitable, but Alan Colquhoun commented, "You could equally well use the argument that the architect shouldn't design the client's bedroom slippers, right? On second thought, I think I would expect extremely elaborated furniture, which keeps up the same ornamental theme; the argument is that this is by no means minimal." Beeby felt that "It's a very demanding space, so don't you think you have to modulate the



COMPOSITE LONGITUDINAL SECTION LOOKING SOUTH

10/3m

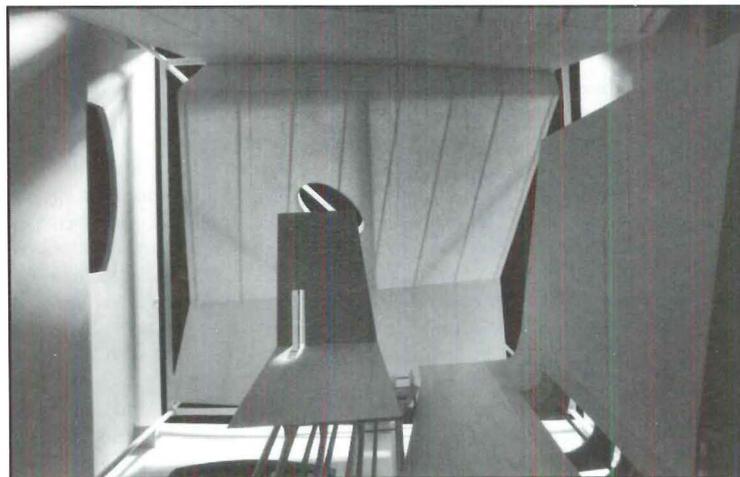


- 1 ENTRY
- 2 PIZZA BAR
- 3 CAFE
- 4 BAR
- 5 RESTROOMS
- 6 DINING
- 7 KITCHEN

FLOOR PLAN

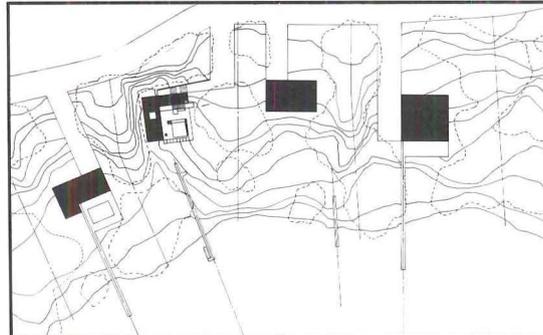
N ↑ 10/3m

furniture, with all this careful modulation?" Colquhoun summed up the jury's overall feelings when he concluded, "I think it probably can be very good, despite these questions."



MODEL CEILING AT PIZZA BAR

Inside Out House



SITE PLAN

N ↗ 100/30m

**Thomas Hanrahan & Victoria Meyers,
Architects**

Project: Inside Out House, Starlight, Pennsylvania.

Site: a sloping lot overlooking Starlight Lake.

Program: a 2700-sq-ft summer house for an artist, with guest accommodations and a painting studio.

Solution: The volume of the house was conceived as a cube, out of which a smaller cube was scooped. The resulting L-shaped mass, oriented toward the water, surrounds a large “outside” room raised on a plinth. The faces of the building exposed to the outdoor room are furnished with diverse architectural objects, such as grille-covered projections, a freestanding chimney, metal-grate terraces, and stairs, which mediate between the interior rooms and the court. The materials are concrete block with three different finishes; concrete floor slabs; glass; painted steel.

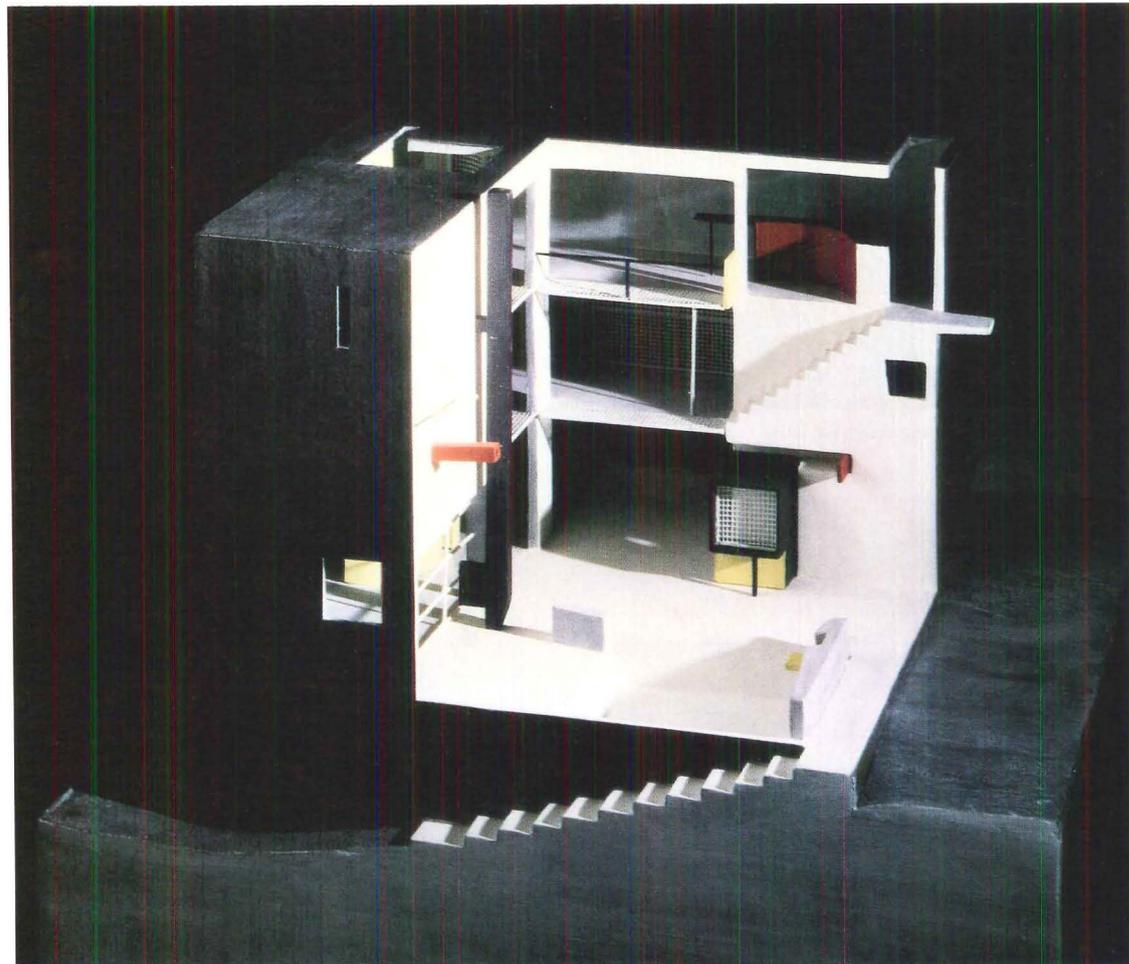
Architects: Thomas Hanrahan & Victoria Meyers, Architects, New York (Thomas Hanrahan, Victoria Meyers, principals; Larry Zeroth, project assistant).

Client: withheld by request.

Consultants: Anthony C. Webster, structural.

Model photographer: Jock Pottle, Esto Photographics.

Renderer: Victoria Meyers.



VIEW OF MODEL FROM THE EAST

Jury Discussion

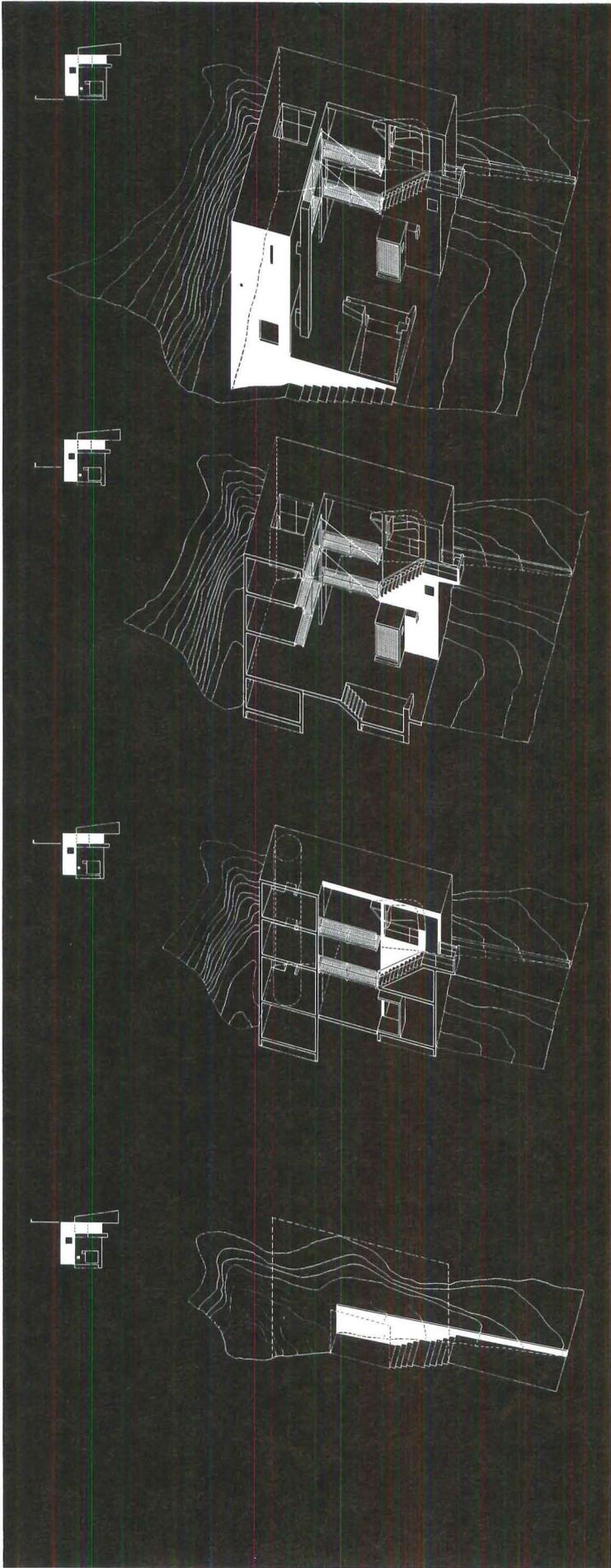
The architects' response to the site – their conception of an outdoor room overlooking the water as the summer home's central space – was the chief aspect of the design recognized by the jurors. “It's one of the few projects we've seen that really makes a strong gesture to incorporate the outside and use it positively in the organization,” observed Julie Eizenberg. “The outside space is the living room.”

Thomas Beeby commended the house's “orderly geometry,” noting that it had an “abstract resolution

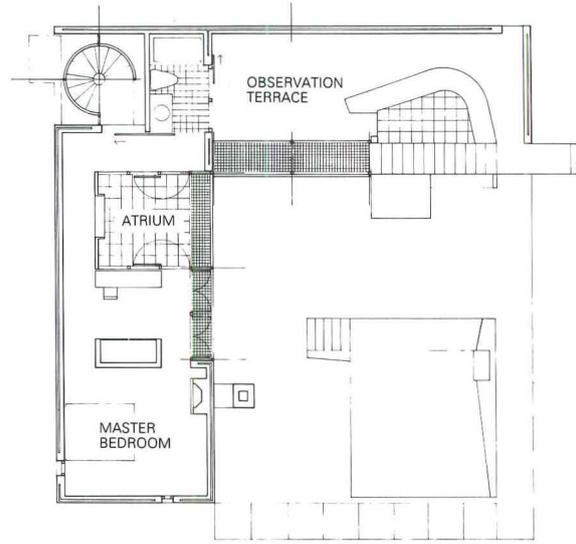
and modesty that the jurors as a group found appealing. “It's interesting insofar as the house somehow exists on an ideal site,” commented Alan Colquhoun. “It's a generalized idea of a view,” added Beeby.

Some jurors took exception to the treatment of the court-facing elevations of the house. “You look at the ‘furniture’ that sticks out, and you don't know what is background and what is foreground,” objected Ada Karmi Melamede. “I think it's very weak.” Eizenberg disagreed. “I like the interpenetration and I like the fuzziness of it,” she said, “because it adds dimension and more than one

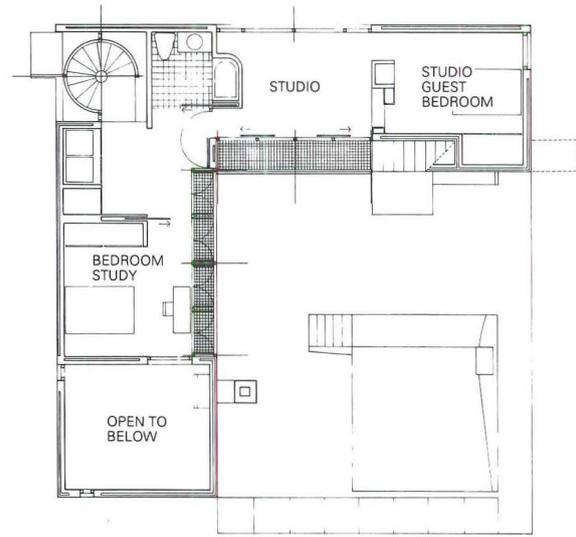
reading [to the volume of the house]. There are places where its spatial dimension completely changes because it is considered to borrow the space [of the court].”



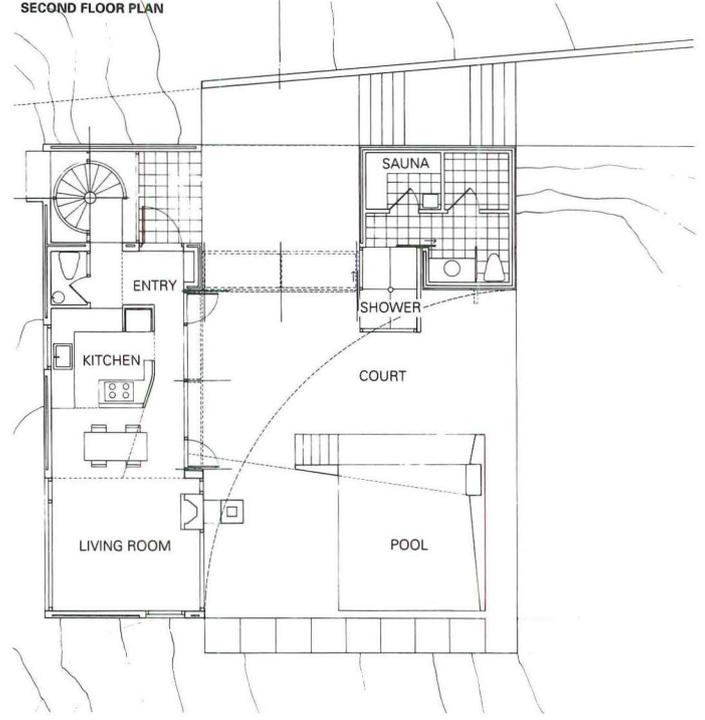
SECTIONAL AXONOMETRICS



THIRD FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN

N ↑ 10/3m

Architectural Design Citation

Thomas Hanrahan & Victoria Meyers, Architects

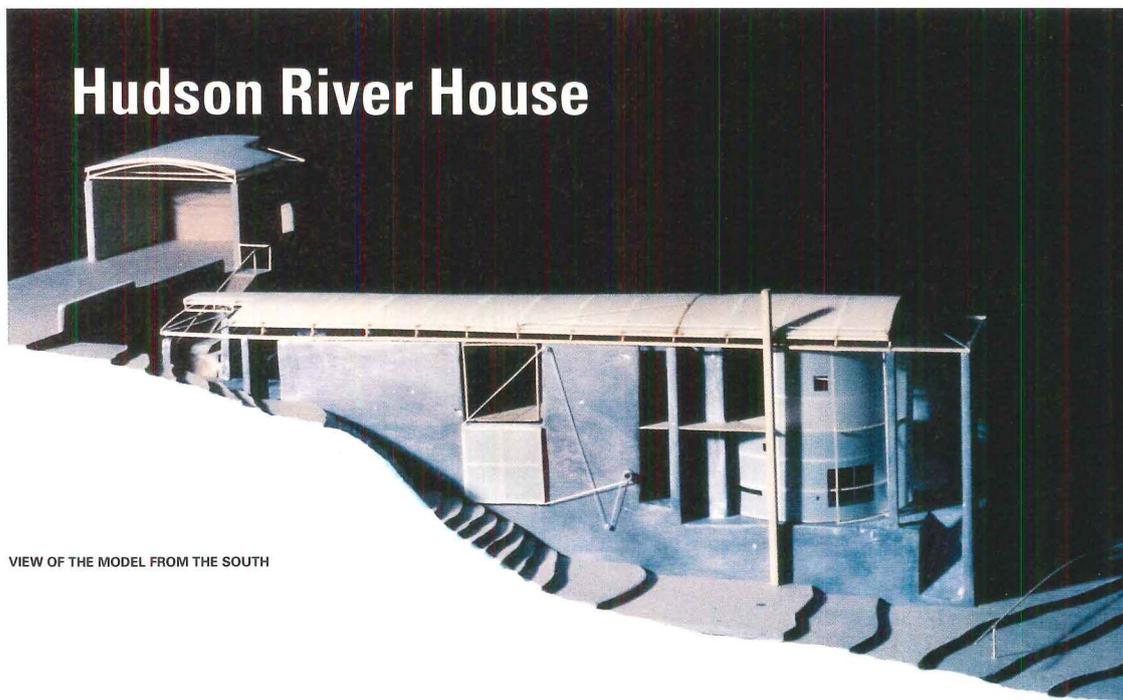
Project: Hudson River House, Nyack, New York.

Site: a steeply sloping lot with a 55-foot frontage overlooking the Hudson River.

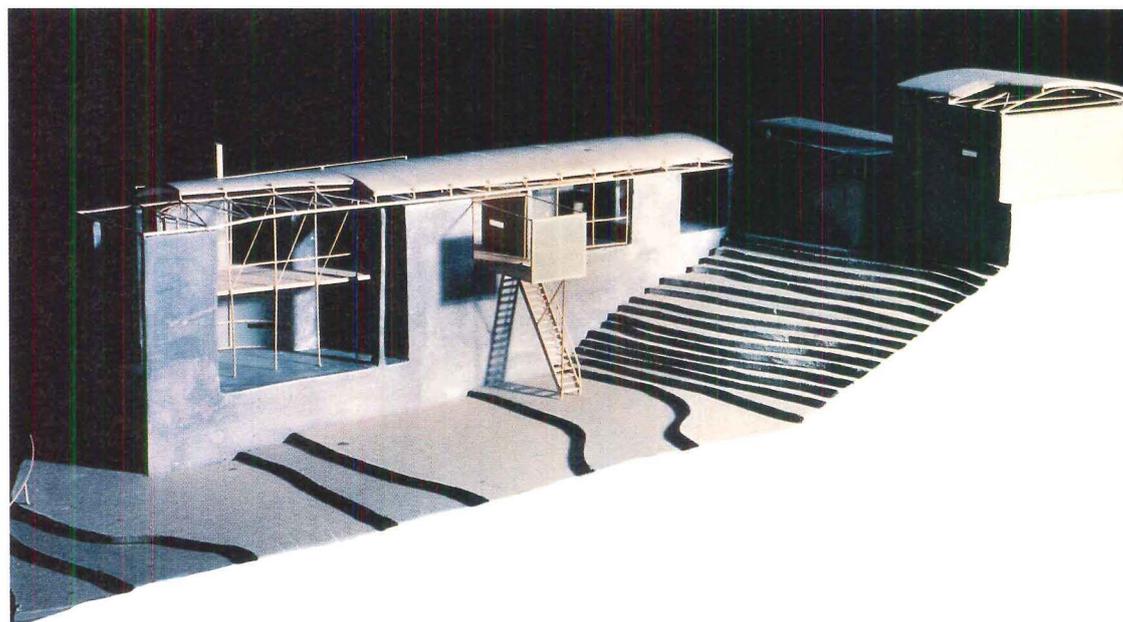
Program: a 2500-sq-ft house with guest bedroom and bath.

Solution: To preserve the dramatic river view visible as one approaches the site, the elongated volume of the house was positioned perpendicular to the water, and located well below the level of approach. Visitors descend to the upper level, containing guest and master bedrooms, or continue down to the lower-level living room. The house is equipped with movable parts, notably the vaulted roof of the master bedroom, which can be opened to the sky; likewise, the curving, river-oriented wall of the living room can be opened along a steel track – shifting the focus of the room from a protected garden view to a sweeping vista of the water. The guest terrace on the upper level is part of a slot of space, cutting through the house from north to south and culminating in a full-length window on the south wall.

The structure was conceived as a blending of two distinct tectonic strategies: in part carving into the sloping earth, in part protruding from it. Accordingly, concrete block was designated for the dug-in portions of the building; wood structure and steel fasteners for the added post-and-lintel constructions. The living-room wall is to be made of translucent fiberglass reinforced by aluminum beams; the movable roof over the master bedroom is planned to be sheathed with anodized aluminum with clear glass skylights.



VIEW OF THE MODEL FROM THE SOUTH



VIEW OF THE MODEL FROM THE NORTH

Architects: *Thomas Hanrahan and Victoria Meyers, Architects, New York (Thomas Hanrahan and Victoria Meyers, principals; Jane Wason, Larry Zeroth, project assistants).*

Client: *withheld by request.*

Consultants: *Anthony C. Webster, structural.*

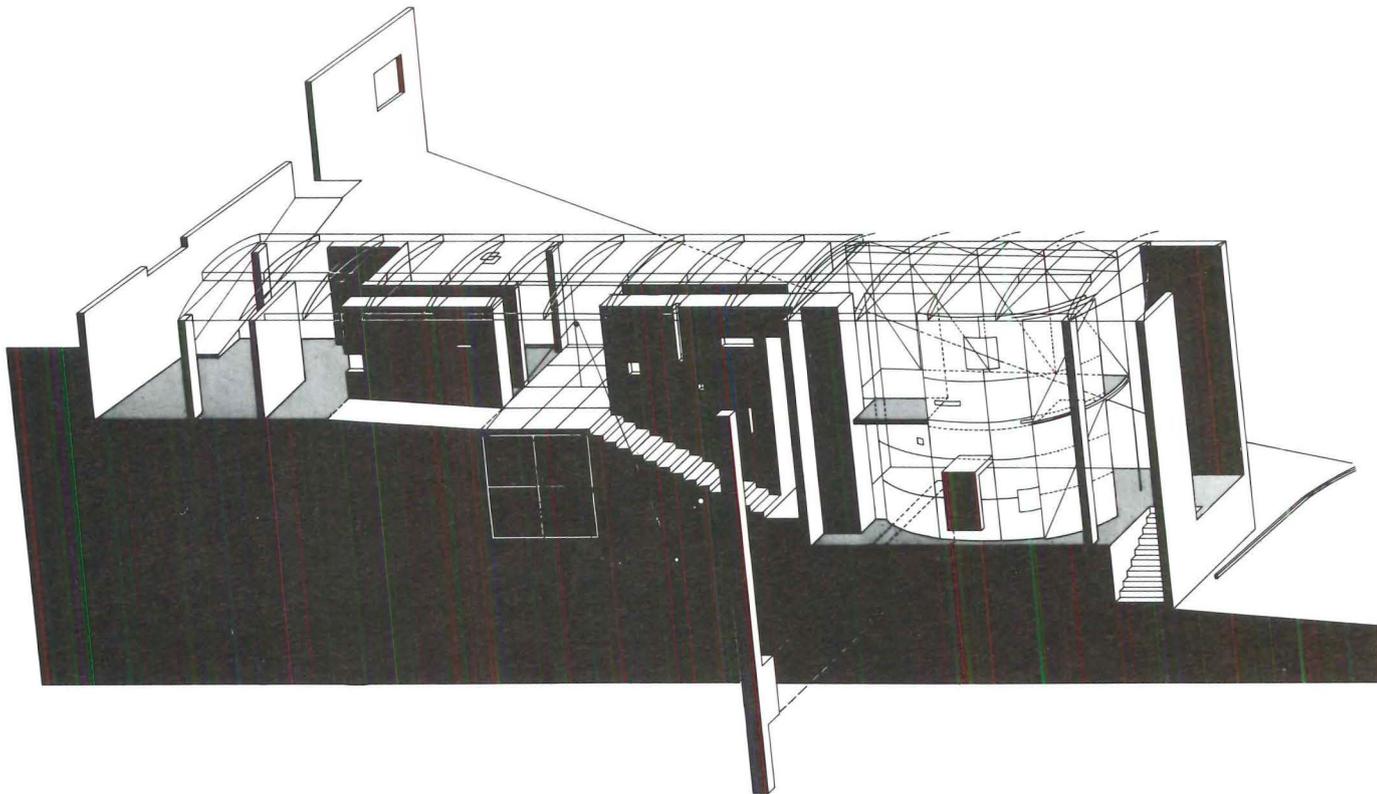
Modelmaker: *Kent Shum.*

Model photographer: *Jock Pottle, Esto Photographics.*

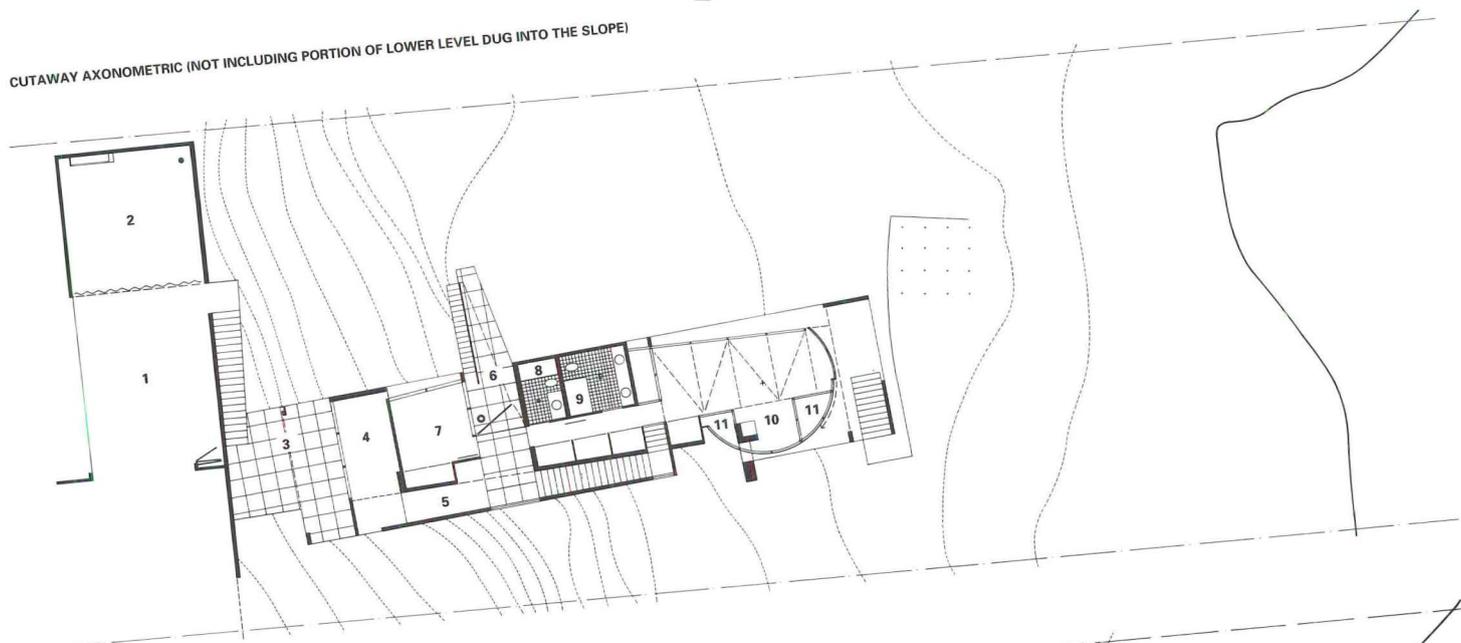
Jury Discussion

In presenting the project to the full jury, Thomas Beeby enumerated the properties of the design that most appealed to the architectural design jurors. “We felt that it was a rather elegant resolution in terms of the circulation patterns, the distribution of the spaces within the house, and the arrangement of closed and open volumes within what is essentially an open structure,” he said. Alan Ward seconded the praise for the house’s sensitive siting, adding that “the drama begins at arrival.”

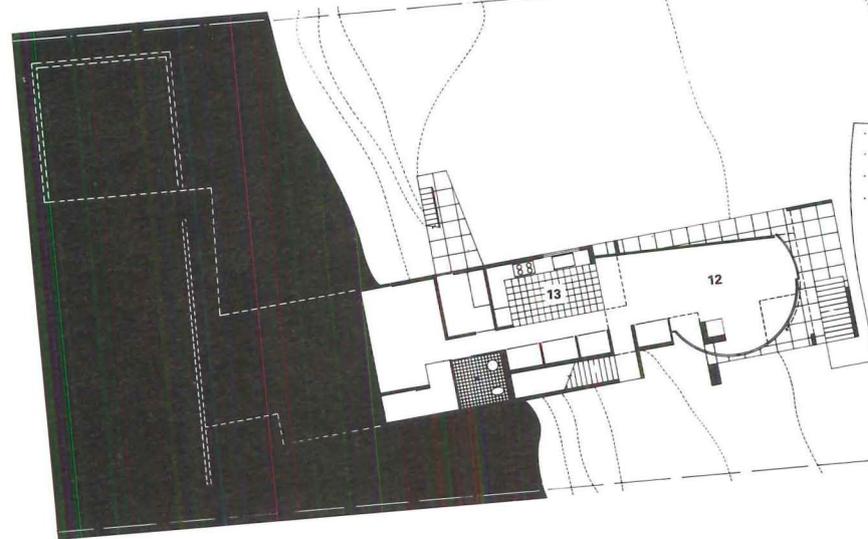
Ben Refuerzo commended the project for its “clarity,” but voiced “misgivings” about the circulation. “The entry is fairly well announced and then we’re asked to shift axis and move down the stair [where] we’re confronted by this fiercely blank wall, and then we’re asked to turn left and look at something else,” he explained. Ward defended the sequence as a way to preserve the impact of the river view – first seen in its entirety as one approaches the house, then purposely withheld until one’s arrival at the demarcation of the private and public spaces below.



CUTAWAY AXONOMETRIC (NOT INCLUDING PORTION OF LOWER LEVEL DUG INTO THE SLOPE)



UPPER LEVEL PLAN



LOWER LEVEL PLAN

- 1 ENTRANCE DRIVE
- 2 GARAGE
- 3 ENTRANCE TERRACE
- 4 VESTIBULE
- 5 RAMP DOWN
- 6 GUEST TERRACE
- 7 GUEST BEDROOM/STUDY
- 8 GUEST BATH
- 9 MASTER BATH
- 10 MASTER BEDROOM
- 11 OPEN TO BELOW
- 12 LIVING ROOM
- 13 KITCHEN

N ↗ 20'/6m

Architectural Design Citation

**Peter Fillat, Randy Sovich,
Studio Wanda**

Project: New Urban Housing,
Pittsburgh.

Site: a steeply sloping, 100' x 177'
vacant lot in Pittsburgh's Bloomfield-
Garfield residential neighborhood.

Program: a community development
organization competition to build
eight modest three-bedroom housing
units of 1200 sq ft each, at a cost of
\$50.00/sq ft. The units are to be sold
or rented depending on demand.

Solution: The winning proposal
focused on a metaphorical reading
of the site. The architects proposed a
progression from city to country fol-
lowing the rise of 35 feet from the
southwest (urban) corner, to the
northeast (rural) corner. The 35-foot
level was used as a datum line, below
which construction would be of
masonry, and above which it would
be of wood. Vegetation follows the
metaphor, with gardens giving way to
grove, giving way to forest as one
moves up the site.

The 15' x 36' units are based on
the Charleston single house, each
with a private side yard and roof ter-
race. The rear yard is a shared com-
mon open space divided into "active,"
"passive" and "interactive" zones.

Affordability is achieved through
the use of standard means of con-
struction, with as many prefabricated
components as feasible.

Architects: Peter Fillat, Randy Sovich,
Studio Wanda, Baltimore, Maryland.

Client: Bloomfield-Garfield Corporation,
Pittsburgh.

Photographer: Christine Fillat



AXONOMETRIC RENDERING OF "COUNTRY" UNIT.

Jury Discussion

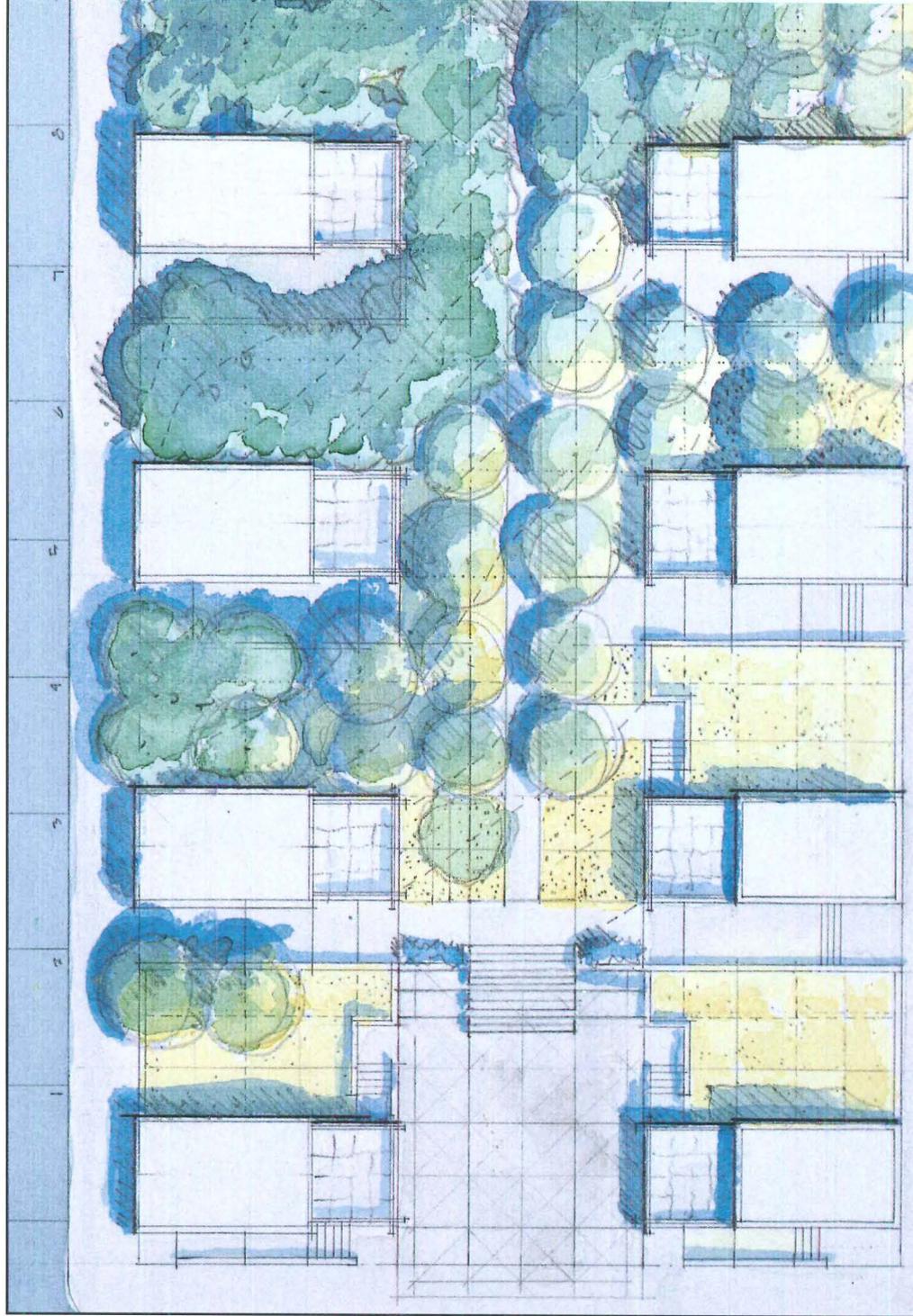
Jurors were strongly divided on this scheme, but felt that it represented a very positive attitude to affordable housing. According to Thomas Beeby, "The design jury saw a lot of housing schemes, and most of them had incredibly dense site schemes with public spaces that were extremely condensed to make them economically viable in the marketplace. This one had a luxurious use of space for this kind of housing, an approach that should be encouraged." Julie Eizenberg also approved of the site strategy, saying, "I like the way it makes gardens positive spaces which

frame the houses. They do more than just sit as objects."

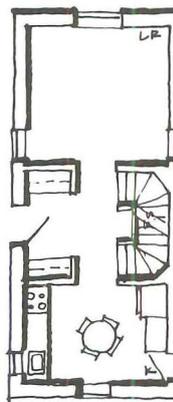
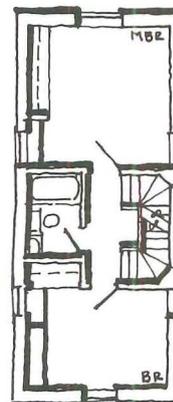
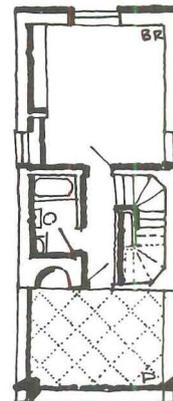
Alan Ward, among others, questioned the common space at the rear of the houses, feeling that the solution would be "simpler and more appropriate in America if you just had private space at the back." John Kaliski felt that the move exemplified an ongoing tendency for "architects who get into public or affordable housing to start inventing devices for collective gathering that in no way relate to the way people actually live." But Alan Colquhoun disagreed, citing the 18th-Century English tradition of public reserve parks or parkways in rowhouse developments.

According to Colquhoun, "the mere fact that it is in this country doesn't necessarily imply that the space is indefensible."

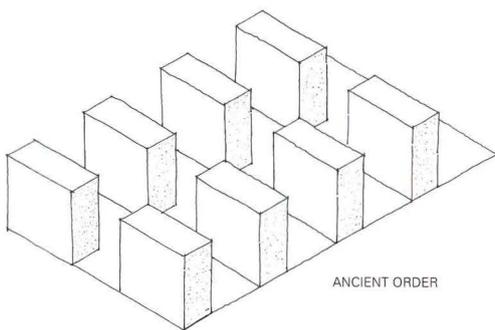
Colquhoun also liked the units for their "textural, almost atmospheric quality," while Beeby found them "modest almost to the point of impoverishment." Eizenberg felt that modesty was a positive quality, and lauded, "the potential for expansion and change."



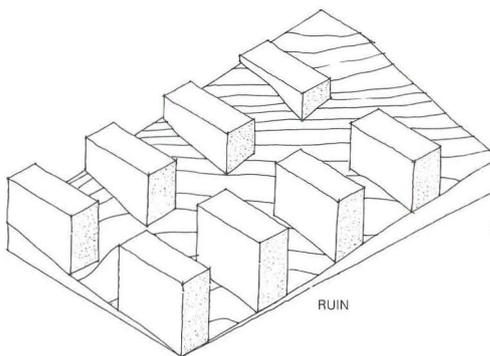
SITE PLAN



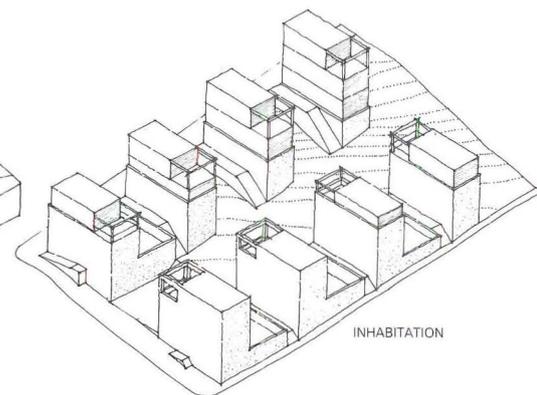
PLAN - MASONRY UNIT



ANCIENT ORDER



RUIN



INHABITATION

METAPHORICAL SITE HISTORY

Science Museum School

Morphosis

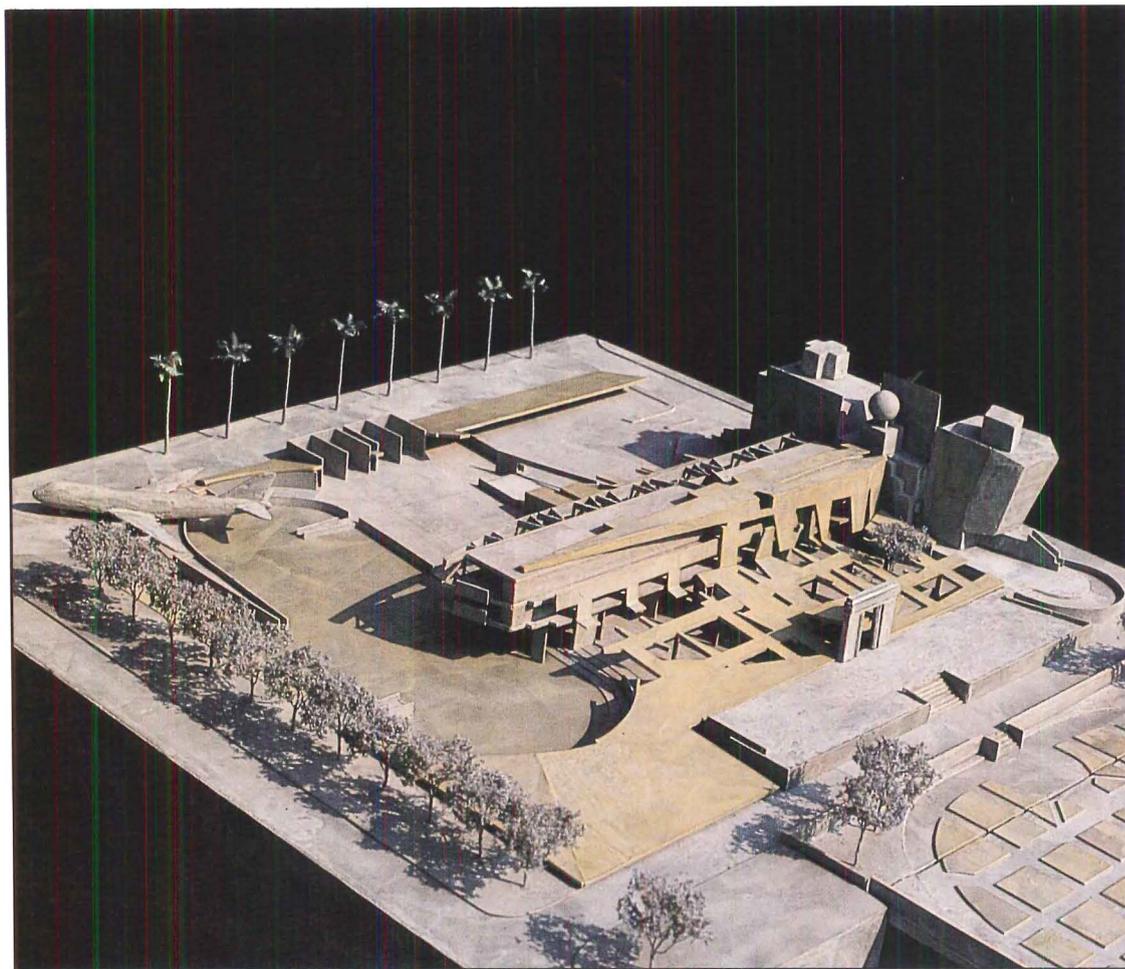
Project: Science Museum School, Los Angeles.

Site: land adjacent to the Aerospace Museum and to the Rose Garden at Exposition Park and the University of Southern California campus, near downtown Los Angeles.

Program: urban elementary school with an emphasis on science education for children in kindergarten through sixth grade, to include a multipurpose room, technology and performing arts, and outdoor play, recreation field, and lunch areas.

Solution: In their design, the architects were interested in creating an architecture that integrates ideas of technology with the process of education. Because this area of L.A. is a tough location, the building is organized so that it feels like an extension of the adjacent gardens; a trellis and roof structure crosses the site and angles up the building to cover the student lunch garden and the kindergarten play area and create an informal "green" area between USC and the school. A more formal "front" faces the bus drop-off at the main lobby entrance.

In plan, the most public functions and the administration are located on the first floor, as are the kindergarten, play, library, courtyard, multipurpose, and eating areas. All other classrooms are on the second and third floors, and each has access to an open-air teaching deck. The northernmost bay of the third-floor performing arts suite would have the option of an indoor-outdoor stage. Modules are groups of three or four classrooms with movable partitions to allow various subdivisions.



MODEL FROM NORTHWEST

Architects: Morphosis, Santa Monica, California (Thom Mayne, principal in charge; John A. Enright, project architect; Kim Groves, Mark McVay, Steve Sinclair, Jun-Ya Nakatsugawa, and Mike Barrette, project team).

Associated architect (school consultant): RTA Blurock, Costa Mesa, California (Tom Blurock, principal).

Client: Los Angeles Unified School District (Dominic Shambra, Porter Hall).

Consultants: Ove Arup & Partners California, engineers (Alan Locke, partner; Bruce Gibbons, structural; Rob Bolin, mechanical).

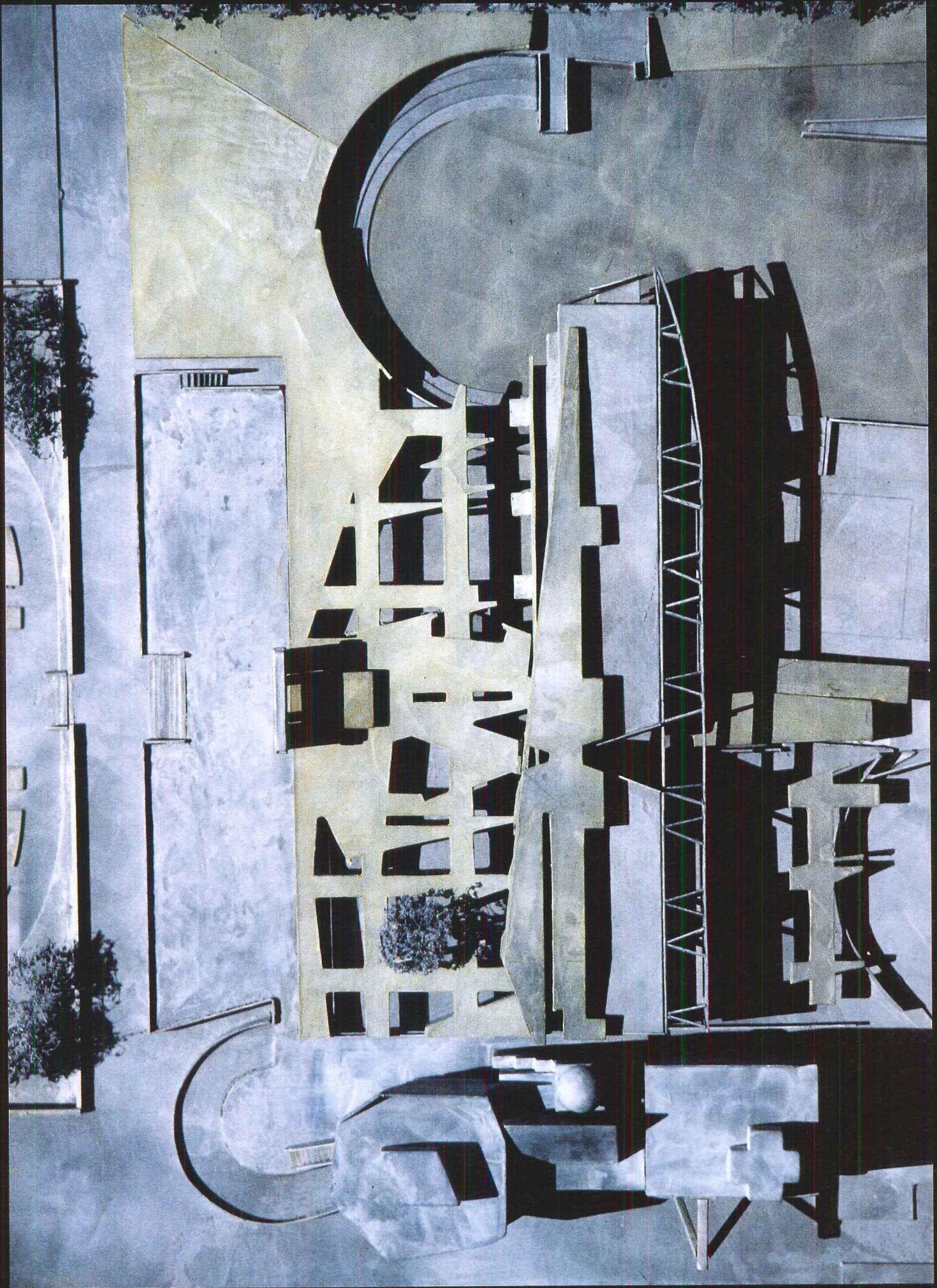
Model: Morphosis.

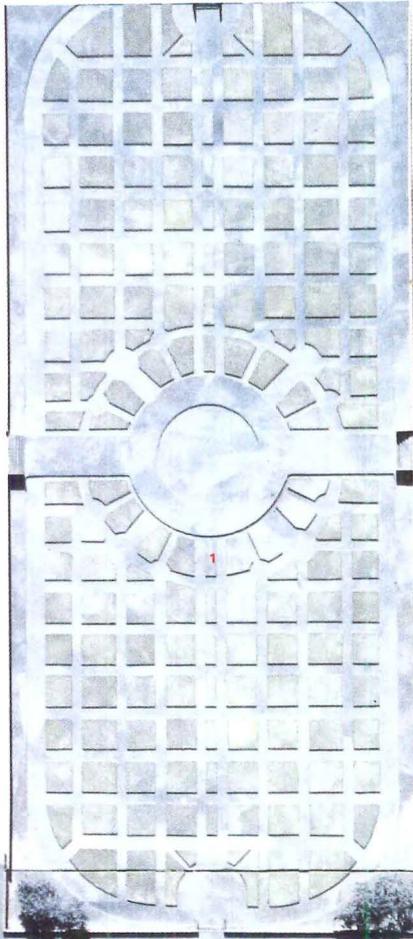
Model photographers: Mark McVay, John Enright.

Jury Discussion

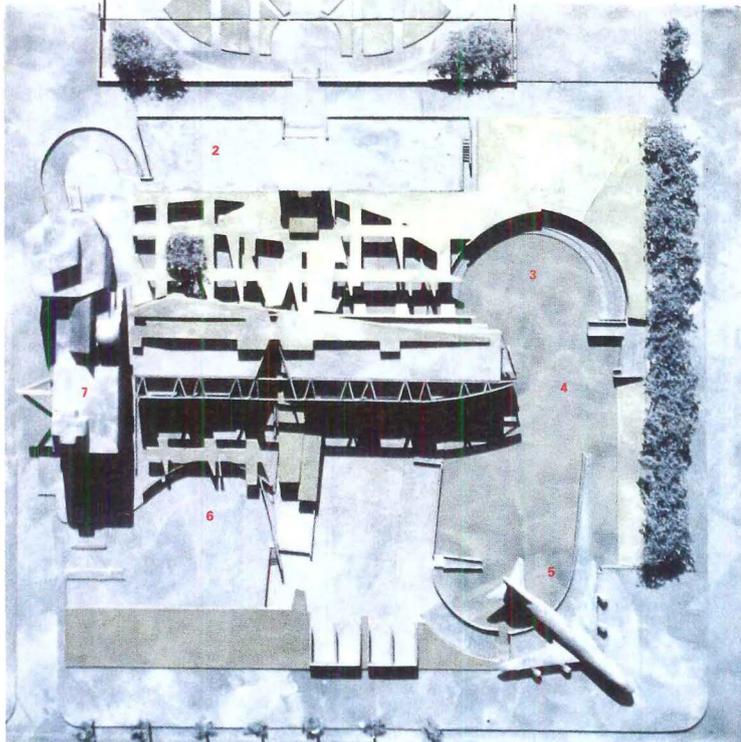
After a concerted period of study, jurors came to understand the project, and to appreciate its thoughtful relationship with its surroundings. As juror Thomas Beeby put it, "It has a kind of simplicity to the organization, in terms of where the elements are, and spaces around the building are developed in an imaginative way – the way it relates to the site, acting as a screen. We felt that this project, more than many of the others, actually made an attempt through original means to engage the site."

Also admired was the handling of the shading and trellis feature. As Julie Eizenberg pointed out, "I'm sure those playgrounds get incredibly hot, and to have this shading device is a very nice idea." Since the shading device cants up to join the west façade, where those elements merge, jurors commended the handling of the building's skin generally. Alan Colquhoun remarked that "The skin of the building is very imaginatively handled; the way in which it is peeled back at certain points is quite skillful."

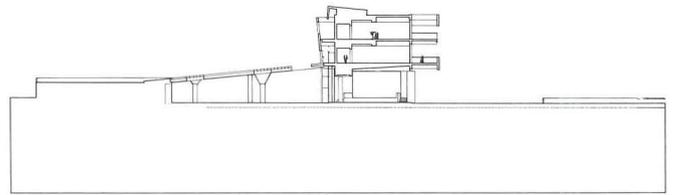




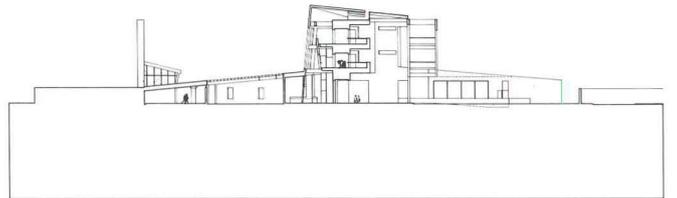
- 1 ROSE GARDEN
- 2 PODIUM
- 3 AMPHITHEATRE
- 4 PLAYGROUND
- 5 DC-8
- 6 BUS DROPOFF
- 7 AEROSPACE MUSEUM



AERIAL OF SITE MODEL



CROSS SECTION A-A

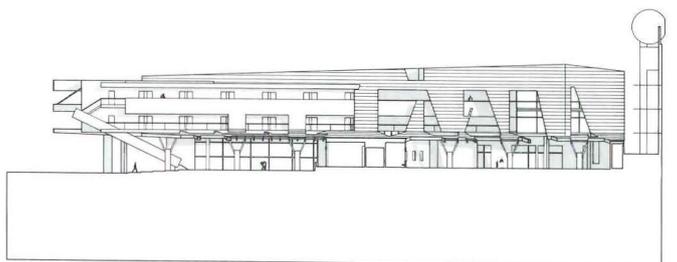


CROSS SECTION B-B

100/30m

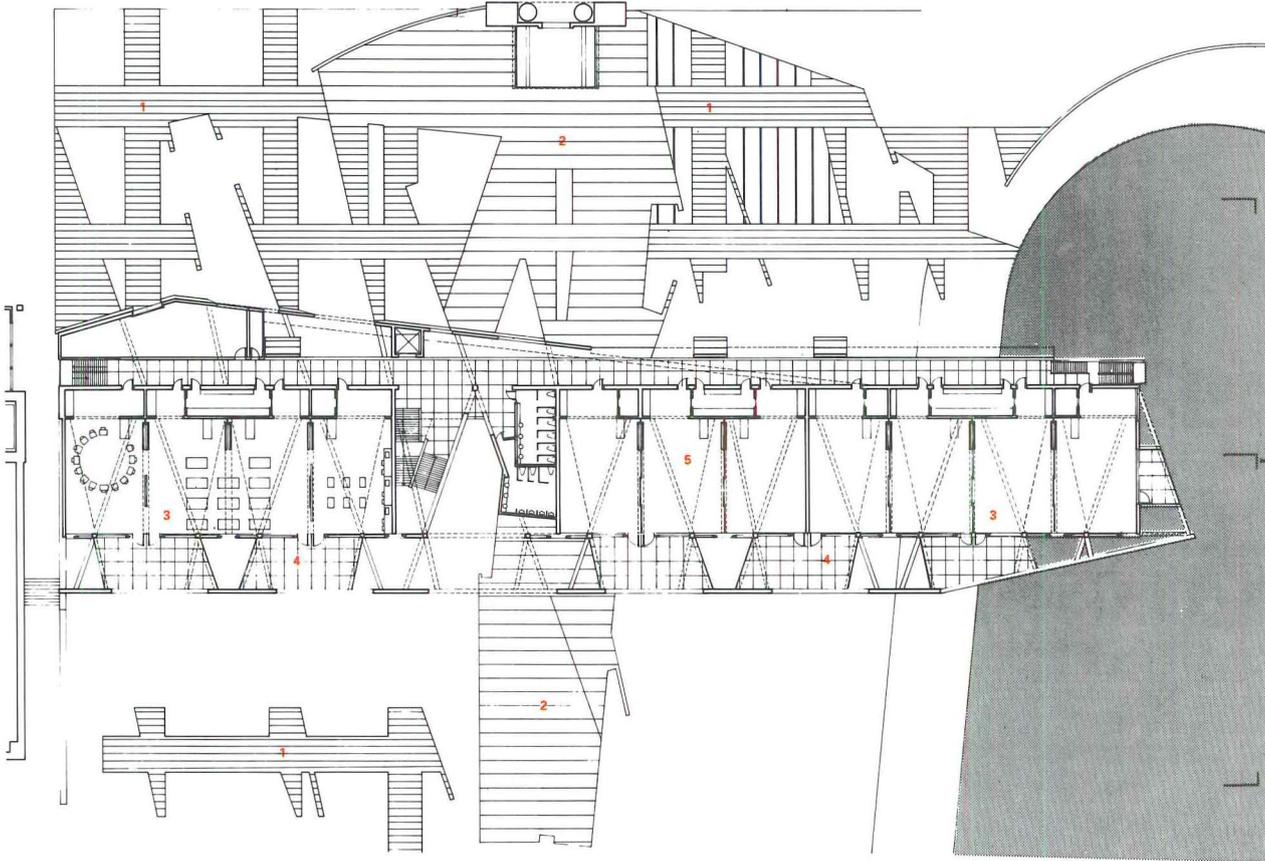


EAST ELEVATION

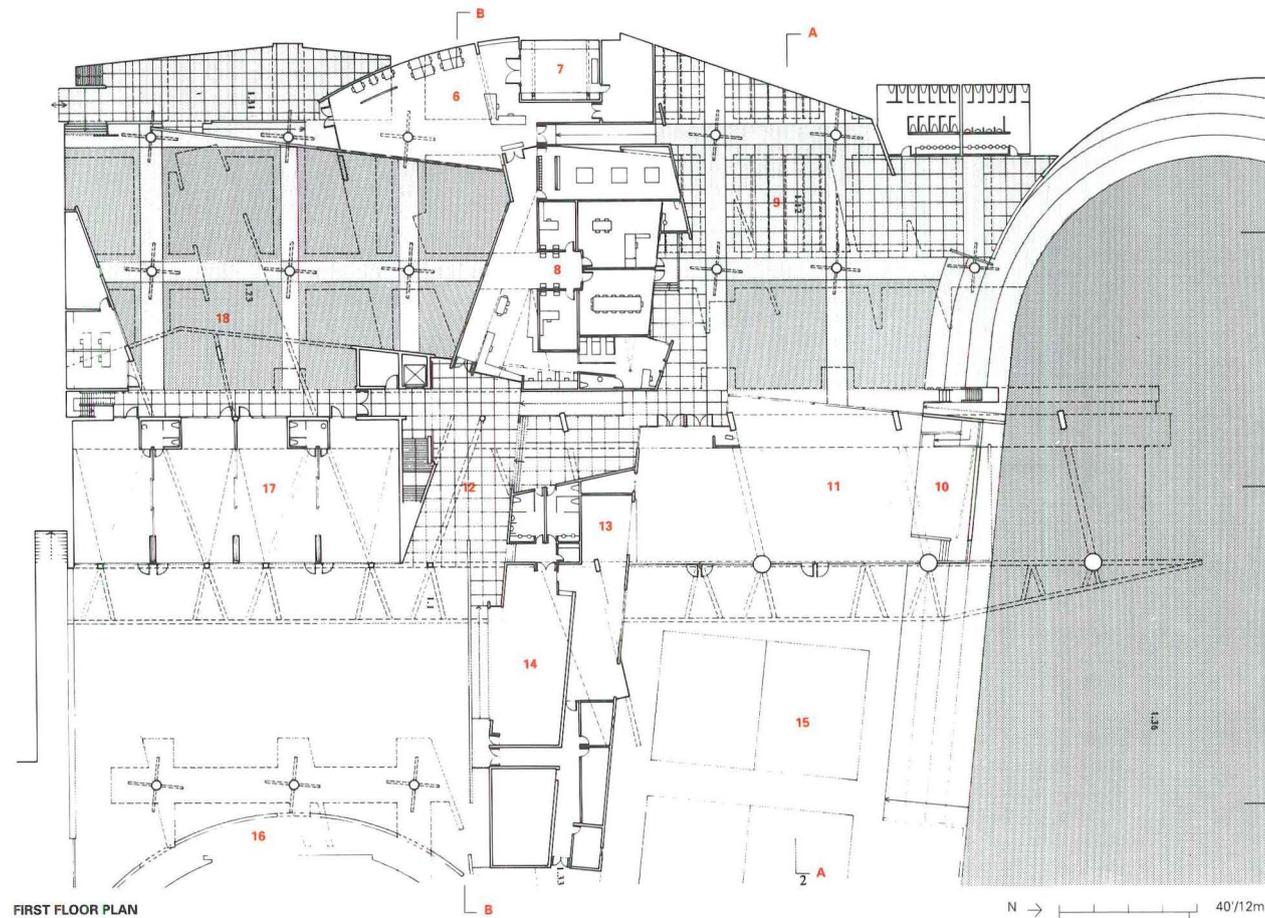


WEST ELEVATION

100/30m



SECOND FLOOR PLAN



FIRST FLOOR PLAN

- 1 TRELLIS BELOW
- 2 ROOF BELOW
- 3 FOUR-CLASSROOM MODULE
- 4 OPEN-AIR TEACHING
- 5 THREE-CLASSROOM MODULE
- 6 LIBRARY
- 7 MEDIA CENTER
- 8 ADMINISTRATION
- 9 STUDENT LUNCH CENTER
- 10 STAGE
- 11 MULTIPURPOSE ROOM
- 12 MAIN LOBBY
- 13 KITCHEN
- 14 FACULTY LUNCH ROOM
- 15 PLAYGROUND
- 16 BUS DROPOFF
- 17 KINDERGARTEN MODULE
- 18 KINDERGARTEN PLAY YARD

Architectural Design
Citation

Rob Civitello
L. Philip Schawe/OAD

Project: River Retreat, near San Antonio in Comal County, Texas.
Site: a remote 12-acre lot above the Guadalupe River; scrub mesquite and cedar trees rise among natural limestone terraces.

Program: a young couple's weekend house with sleeping quarters for guests, a small camp kitchen, kayak storage, and a big room with a view of a valley in the Texas Hill Country.

Solution: An inflected cedar box, this house juxtaposes a double-height loft with a massive limestone core. The core, a wall of masonry standing free of the wooden enclosure (inside and out) contains stacked fireplaces that separate the living area and kitchen on the second floor, and the master bedroom and bathroom downstairs. Kayak storage is under the house.

The masonry wall extends outdoors, where it becomes a sloped buttress flanked by the entry stairs. These mark an axis that continues inside, where the stairwell forms a three-floor channel behind the fireplaces, daylighted by a tall "ladder of glass." A broad cantilever, the corner bay in the living area has windows that tilt outward, as if to imply that the room is a viewing station for the river valley below.

Architects: Rob Civitello & L. Philip Schawe/OAD, Houston (Douglas Bergert, Rob Civitello, S. Reagan Miller, Scott Palermo, L. Philip Schawe, project team).
Clients: Jody and Bill Wagner, Houston.
Modelmaker: Douglas Bergert.
Model photographer: Jud Haggard.

River Retreat



MODEL

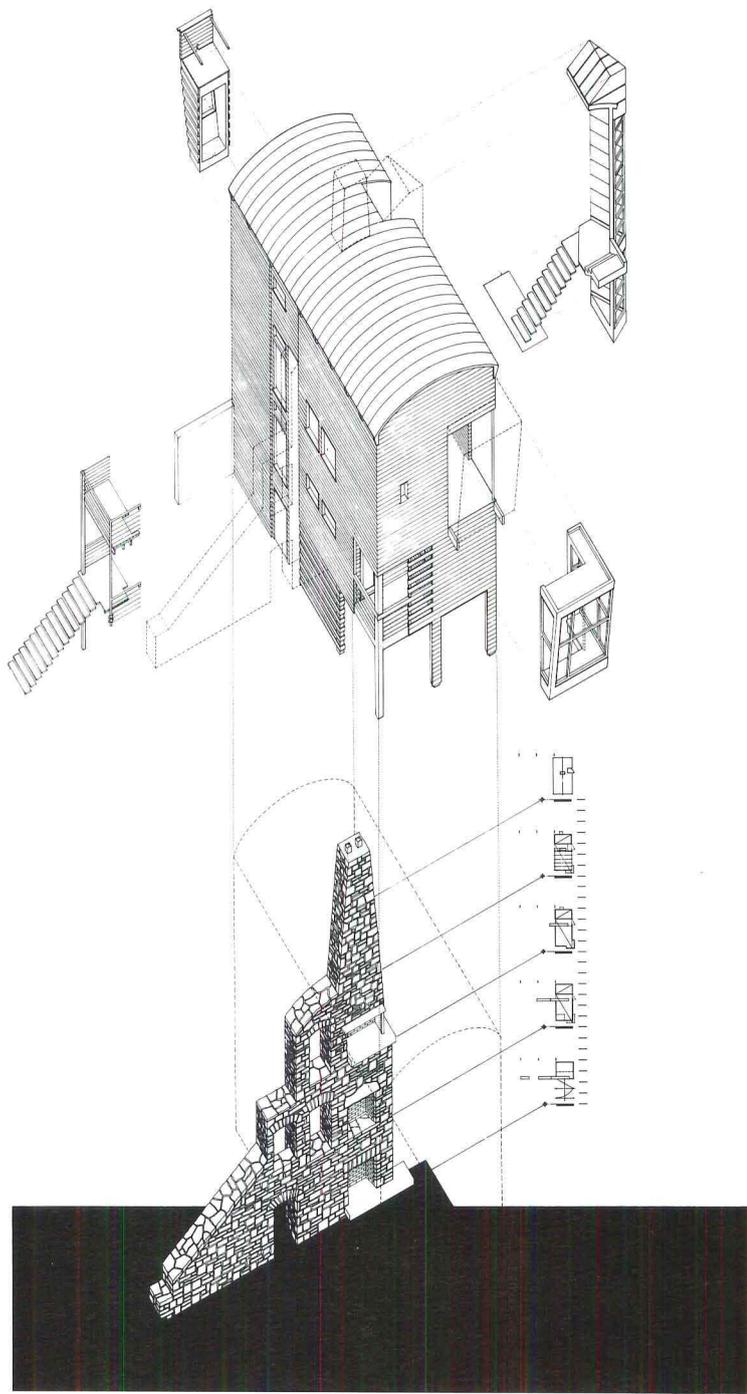
Jury Discussion

Lifted from the ground, this vacation house adapts Modern archetypes to Texas's Hill Country. Several jurors considered its hybrid character its forte, and saw this as a site-specific response. Others described it as a generalized solution – a different, but no less viable design approach. The limestone chimney wall was popular across the board: Thomas Beeby thought it a gesture to the stone houses German immigrants built in the Hill Country a century or more ago. Julie Eizenberg countered that “after a point, you begin to think of these Modern hous-

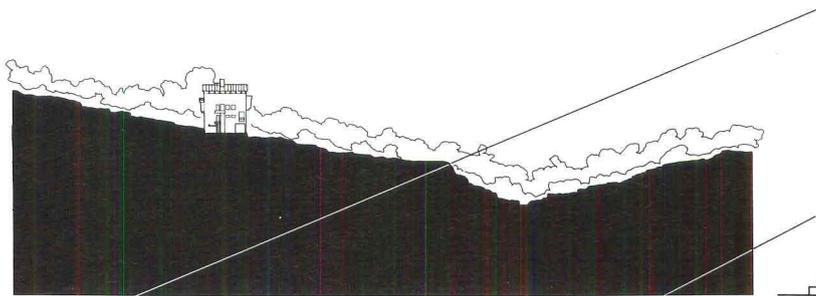
es as part of *any* landscape. I don't think that's a bad thing. They have a strong concept and they adapt to certain site conditions, but they're not site generated.” (She added that this is the norm these days.)

Alan Ward saw the house as a site-specific design: “The vegetation is going to be low, so this vertical structure is going to rise dramatically out of it.” Beeby's support was not without reservations: “There's one thing that I find very strange; the house is lifted off the ground, which develops a strange tippy-toe effect, like it's on stilts.” Eizenberg replied to Beeby that “the model suggests vertical

lines, but in the elevation, where there's an attempt to introduce a horizontal, I think it works better. You could put [the ground-level storage] next to the house, too, and bring it down a little. You could change the volumetric organization. There's something deliberate about the choices made; they go beyond the landscape.”

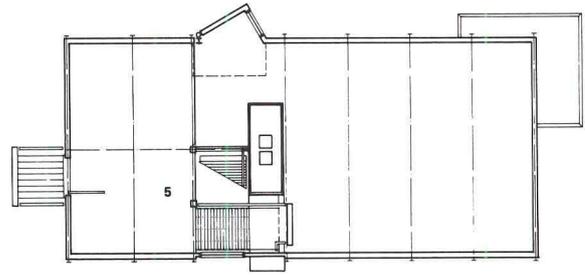


EXPLODED AXONOMETRIC

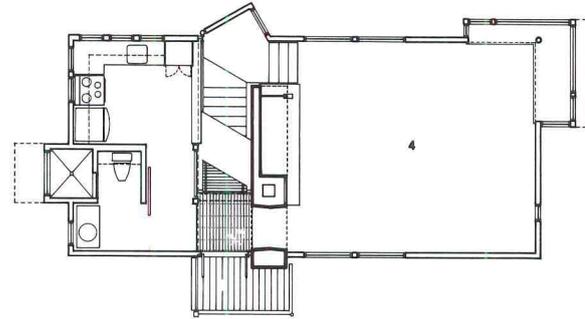


SITE SECTION

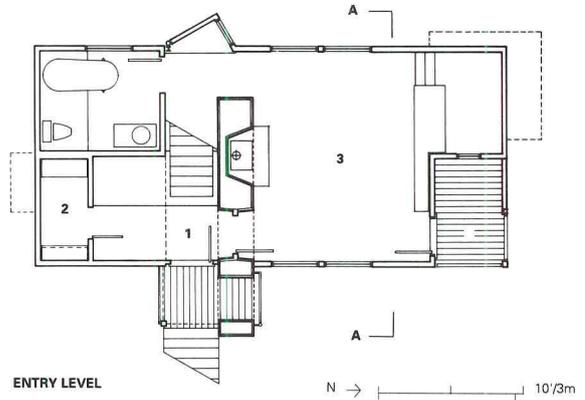
100/30m



LOFT LEVEL



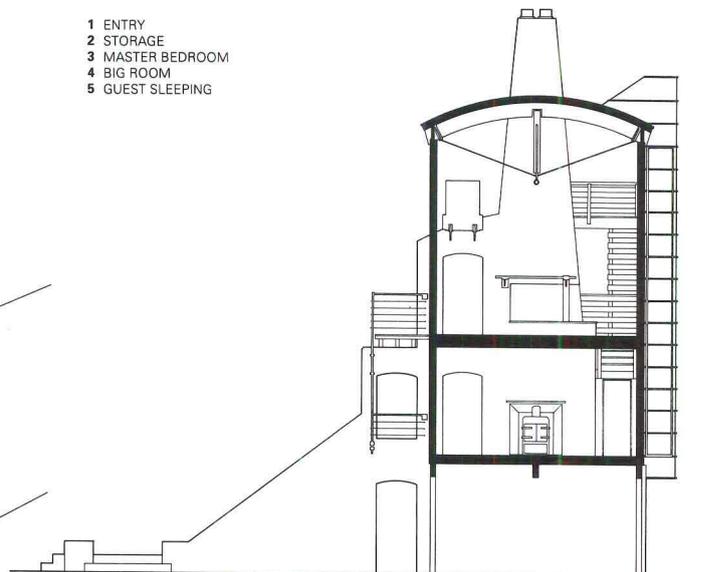
SECOND LEVEL



ENTRY LEVEL

N → 10/3m

- 1 ENTRY
- 2 STORAGE
- 3 MASTER BEDROOM
- 4 BIG ROOM
- 5 GUEST SLEEPING



SECTION A-A

Architectural Design Citation

Leers Weinzapfel Associates

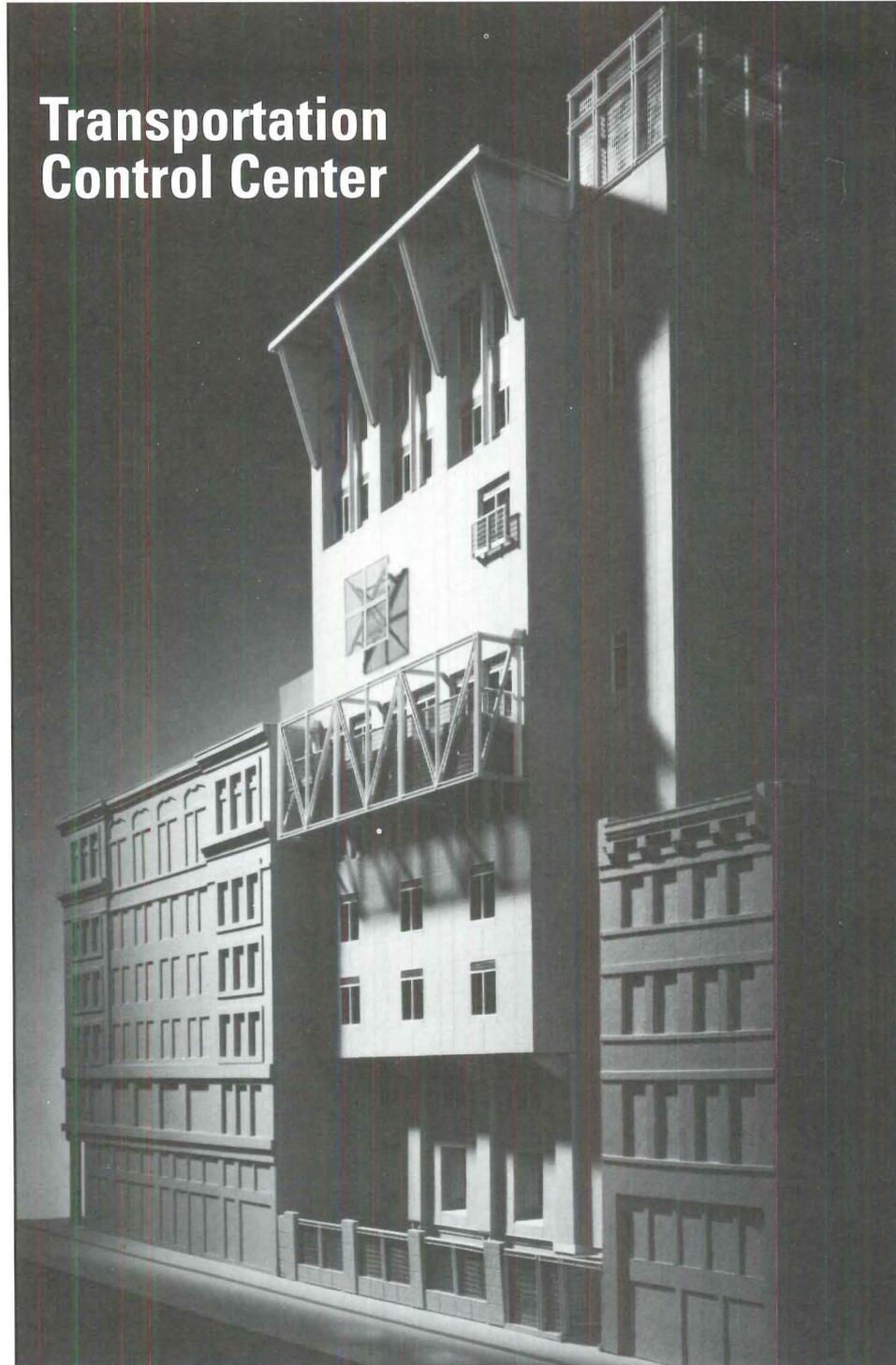
Project: expansion of Operations Control Center, Massachusetts Bay Transportation Authority (MBTA), Boston.

Site: a lot occupied by a traction power substation and a 20-year-old, five-floor administrative building on the edge of the Financial District. The main entrance is on a canyon-like street of new and old commercial buildings; to the rear, there is a generous view across a highway to the harbor's Fort Point Channel.

Program: The control center for Boston's subway and trolleys will receive a new lobby, signal equipment for the transit system, a windowless control room for dispatching trains and streetcars, an employee cafeteria, and executive offices.

Solution: No longer a windowless concrete block, the nerve center for the MBTA will be rebuilt into a ten-floor structure more urbane than its five-floor precursor. A municipal building that must be kept secure, it is an infill building with complementary façades of granite veneer: one is an elevation in the shadow of sleek glass towers, the other a new focal point on the open harbor edge. The added floors will be cantilevered from the four-column grid of the established core to align with the neighboring building's façades. On the sixth floor, a balcony grille aligns with the cornice of a low-rise abutter; its exposed structure evokes the bridges that span Fort Point Channel on the waterfront. This projection is balanced by the windowless seventh floor, the MBTA's new state-of-the-art dispatching hub.

Architects: Leers, Weinzapfel Associates Architects, Boston (Jane Weinzapfel, principal-in-charge; Andrea Leers, consulting principal; Karen Moore and David Buchanan, design team leaders; Winifred Stopps and William Mackey, project managers; Bradley Johnson, job captain; Alex Adkins, Ellen Altman, Richard Alvord, Mark Armstrong, Eric Gresla, Teresa Griffin, Renee Mierzejewski,



MODEL SHOWING FAÇADE AS SEEN FROM FORT POINT CHANNEL

Mark Schindler, Karen Swett, Chuntei Tseng, design team).

Client: Massachusetts Bay Transportation Authority (MBTA).

Consultants: Parsons, DeLeuw, communications engineers, prime consultant; Ammann & Whitney, structural, HVAC, electrical engineering; Steven R. McHugh, construction specifications.

Modelmakers: Bradley Johnson, Andrew Hersher.

Model photographer: Curt Berner.

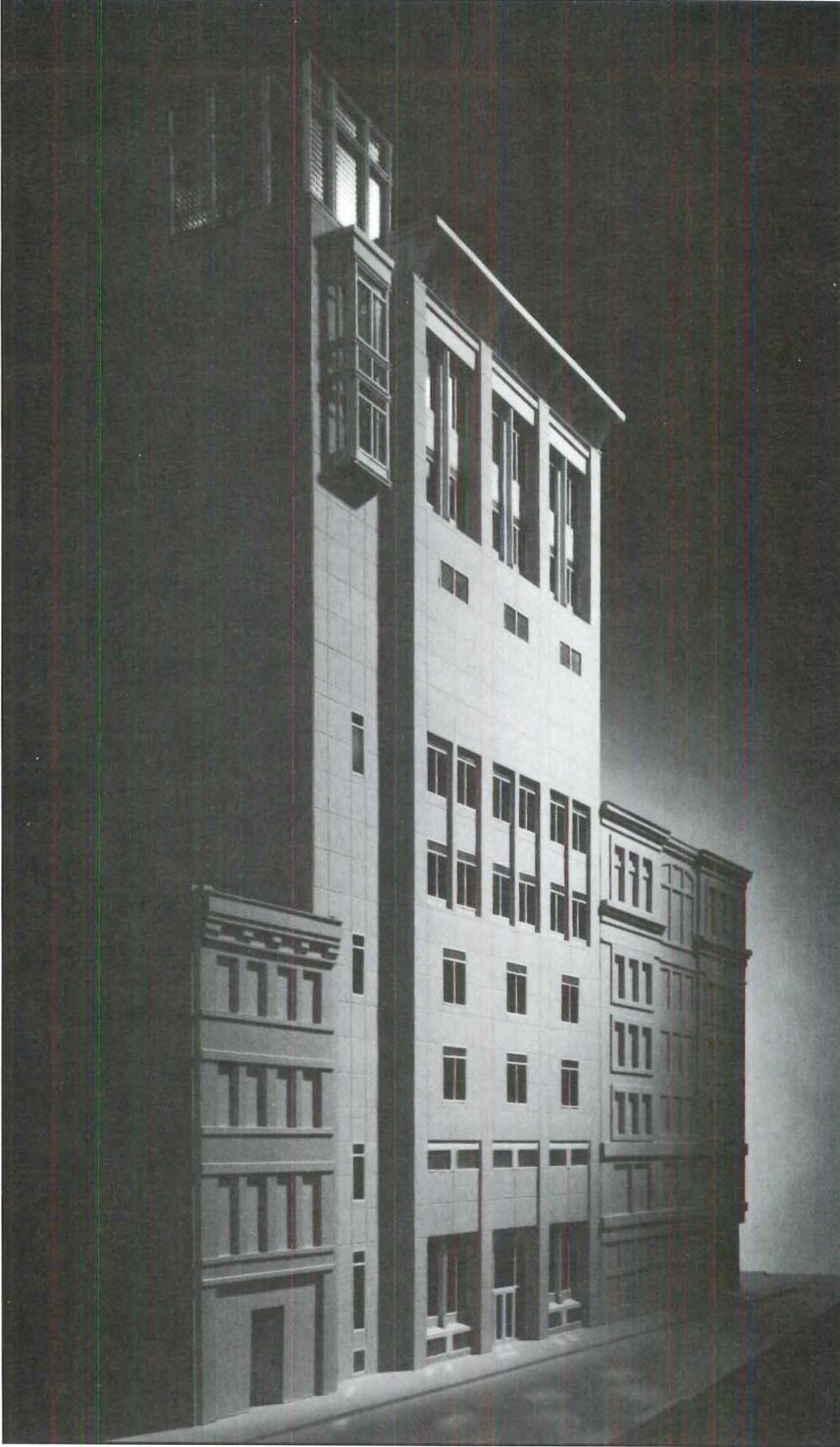
Project presentation: design team and Stephanie Mashek with Alisa Aronson, coordinator.

Jury Discussion

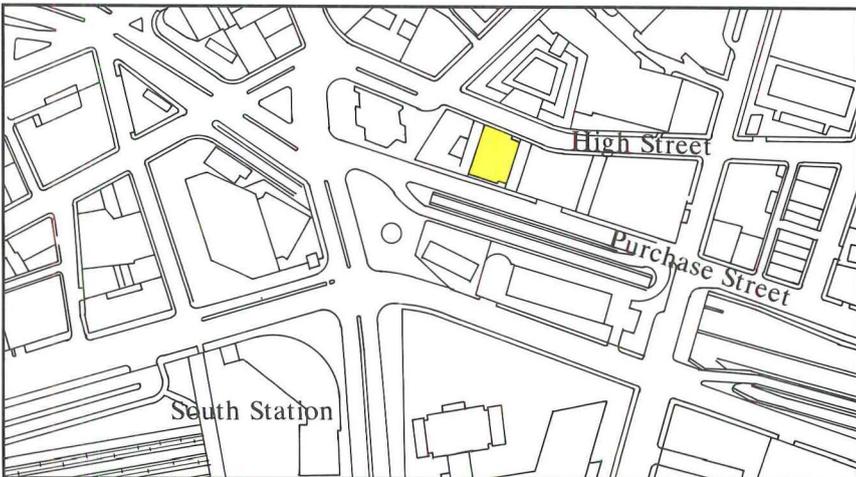
An infill structure with a traditional syntax and an assertive profile, the Operations Center transforms 19th-Century patterns in a forthright manner that appealed to the jury. Thomas Beeby noted that the plan is tailored for the city's narrow lots "where you hold the core up against the party wall and you essentially get open wall space." He added that "this is quite clever, a tall but rather small building with a series of rather elegant moves by which it integrates itself into the neighborhood. The entrance façade is flat, and the cuts of the window system

relate to the existing urban fabric."

Alan Colquhoun found it "slightly odd that the more aggressive pieces are on the non-entrance side," the architects' acknowledgment that the harbor façade will be the prominent one. He was interested in "the play of different scales that accentuates the ground and the second floors, and then a sort of attic floor, and then a central large-scale element that relates to the average height of the cornice on the street. These three big elements contrast with large areas of wall in a small room [the control room]. It's a simple exercise in elevational control, and very successful."



MODEL SHOWING ENTRY FAÇADE ON HIGH STREET

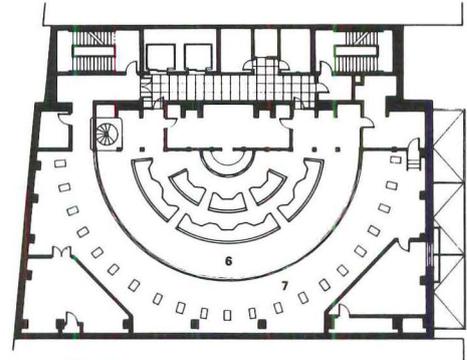


SITE PLAN

N 300/100m



NINTH AND TENTH FLOOR PLAN



SEVENTH FLOOR PLAN



SIXTH FLOOR PLAN



FIRST FLOOR PLAN

40/12m

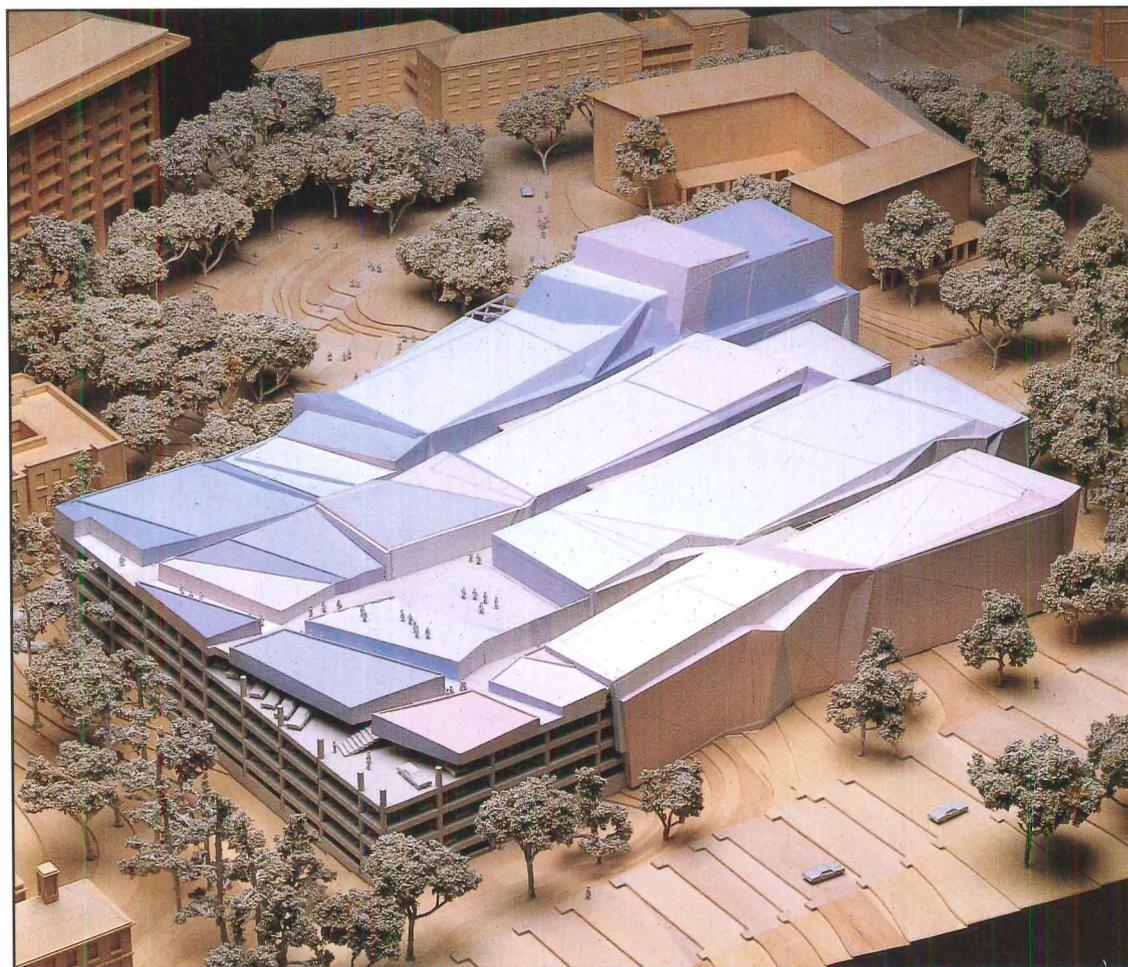
- 1 ENTRY
- 2 PLANS & SCHEDULES
- 3 TRAINING ROOM
- 4 LOCKER ROOM
- 5 LUNCH ROOM
- 6 CONTROL CENTER
- 7 PROJECTION ROOM
- 8 EXECUTIVE OFFICE

Center for the Arts

Eisenman Architects

Project: Center for the Arts, Atlanta.
Site: on the edge of Emory University campus, attached to an existing parking structure.
Program: 125,000-sq-ft facility containing an 1100-seat music hall, a 150-seat recital hall, a 150-seat studio theater, a 150-seat cinema, support spaces, academic space for the Department of Theater and Film Studies and the Department of Music.
Solution: The Center serves the dual role of campus entrance and public venue for the arts, linking the university and the Atlanta community. The building comprises four linear structures that abut, and in some parts “creep” over the roof of a multilevel rectangular parking structure. The lobby that traverses the series of elongated masses runs along the garage on one side and opens into a natural knoll on the other. One entrance faces the campus boundary along North Decatur Road, and the other leads toward a new open-air amphitheater and sculpture garden to the north, and to the university art museum and historic Hornbostel-designed quadrangle. The quad’s grid is deformed by the topography of the site; ravines create a profile resembling a sine wave, whose “amplitude” and “frequency” inspired the volumetric treatment of the building: the “compression” and “extension” of the imaginary waves are represented in the inflections and folding of the building’s discrete masses.

Architects: Eisenman Architects, P.C., New York (Peter Eisenman, principal in charge; Richard Rosson, associate principal in charge; Tracy Aronoff, project manager; Frederic Levrat, Mark Searls, Timothy Hyde, James McCrery, Selim Koder, project team; Federico Beulcke, Daniel Dubowitz, John Durschinger, Ralf Feldmeier, Martin Felsen, Robert Holton, Keelan Kaiser, James Keen, Brad Khouri, Richard Labonte, Joseph Lau, Maria Laurent, Vincent LeFeuvre, Jon Malis, John Maze, Steven Meyer, Julien Monfort, David Moore, Debbie Park, Stefania Renaldi, Tod Slaboden, Benjamin Wayne,



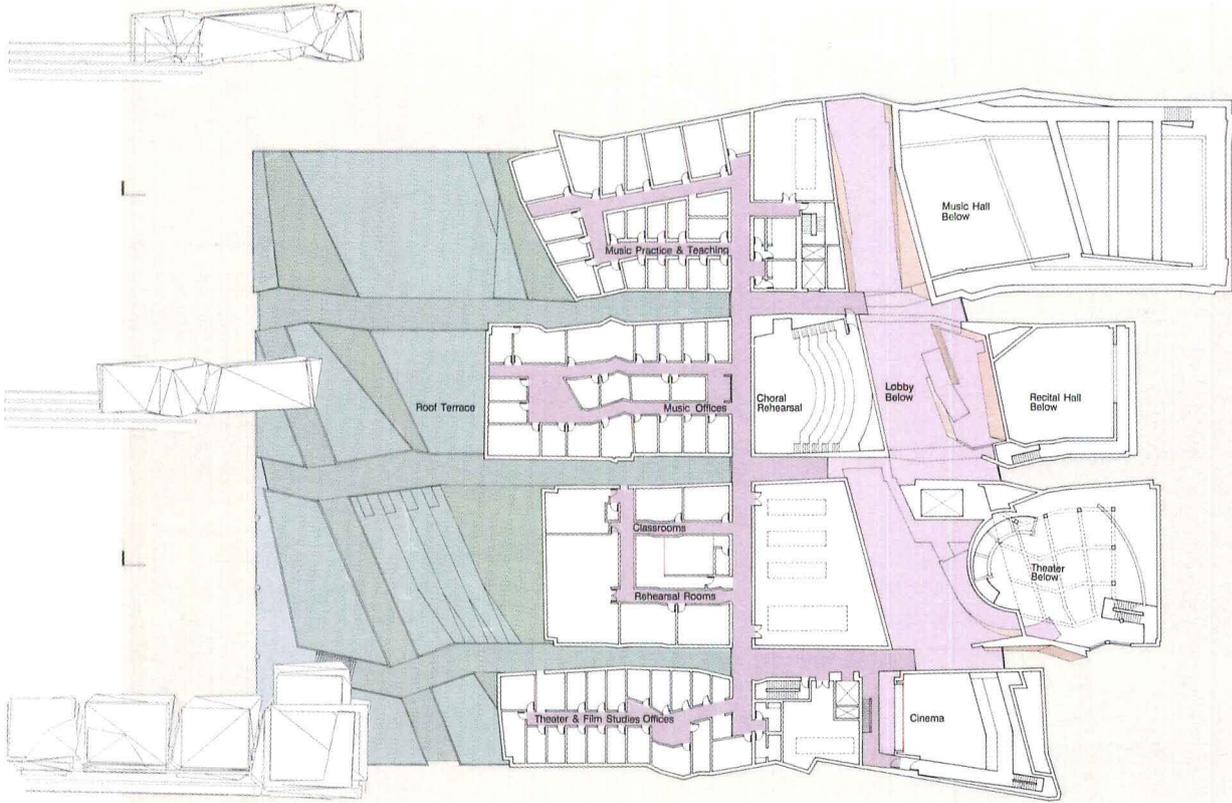
VIEW OF MODEL FROM THE SOUTH

project assistants.
Client: Emory University, Atlanta (James T. Laney, president; John L. Temple, executive vice president; Billy E. Frye, provost; David F. Bright, dean of Emory College; Maxwell L. Anderson, director, 1996 Arts Initiative; Russell Seagren, director of Campus Planning; Earle Whittington, project manager).
Consultants: Hanna/Olin, landscape; Stanley D. Lindsey & Associates, structural; Nottingham, Brook & Pennington, mechanical, electrical; Kirkegaard & Associates, acoustical; Theater Projects Consultants, theater, lighting; Donnell Consultants, cost.
Model photographer: Dick Frank Studio.
Renderer: Brian Burr.

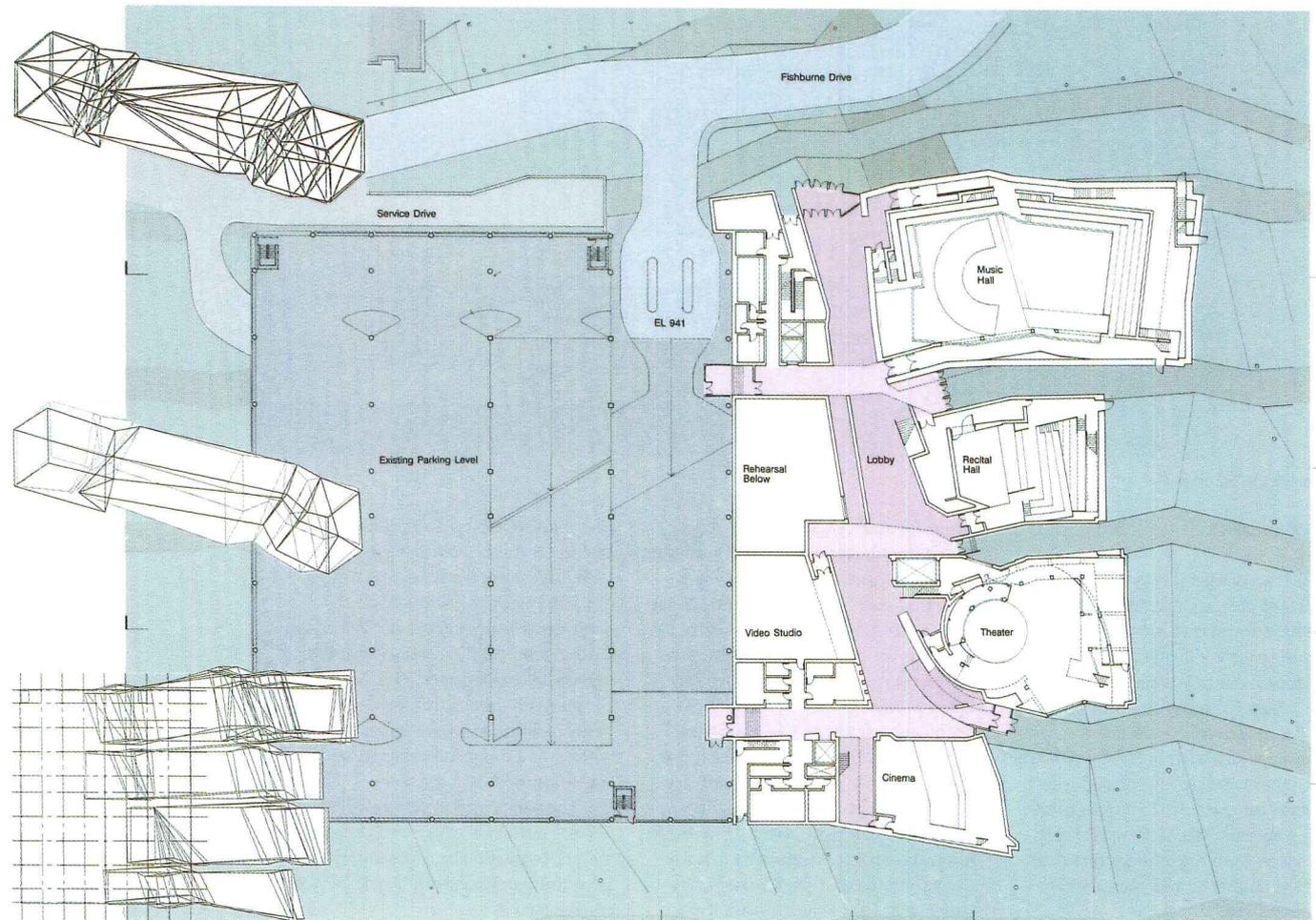


CONTEXT PLAN

N 7 300/100m

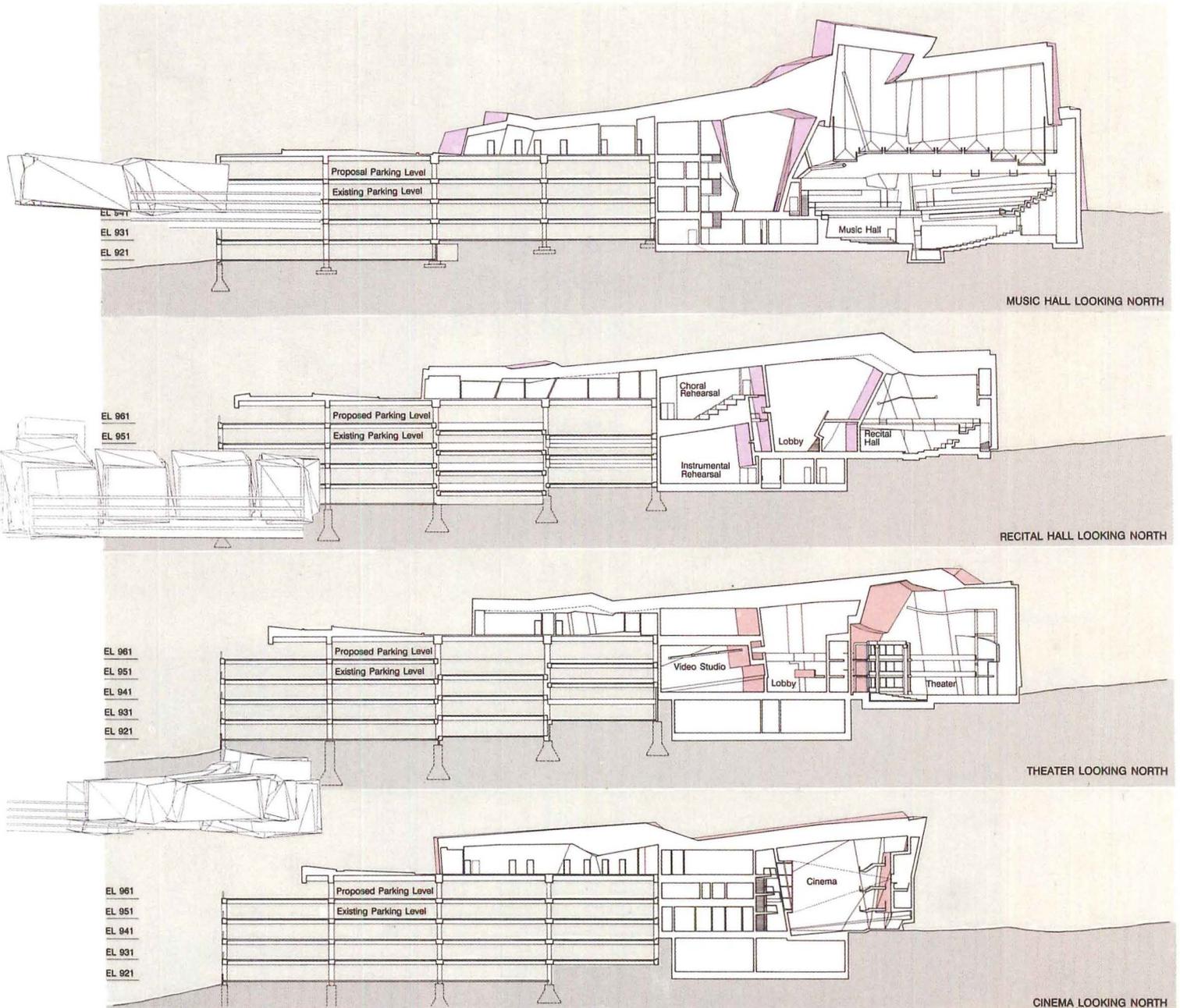


UPPER LEVEL PLAN



LOBBY LEVEL PLAN

N ↗ 40/12m



LONGITUDINAL SECTIONS

40/12m

Jury Discussion

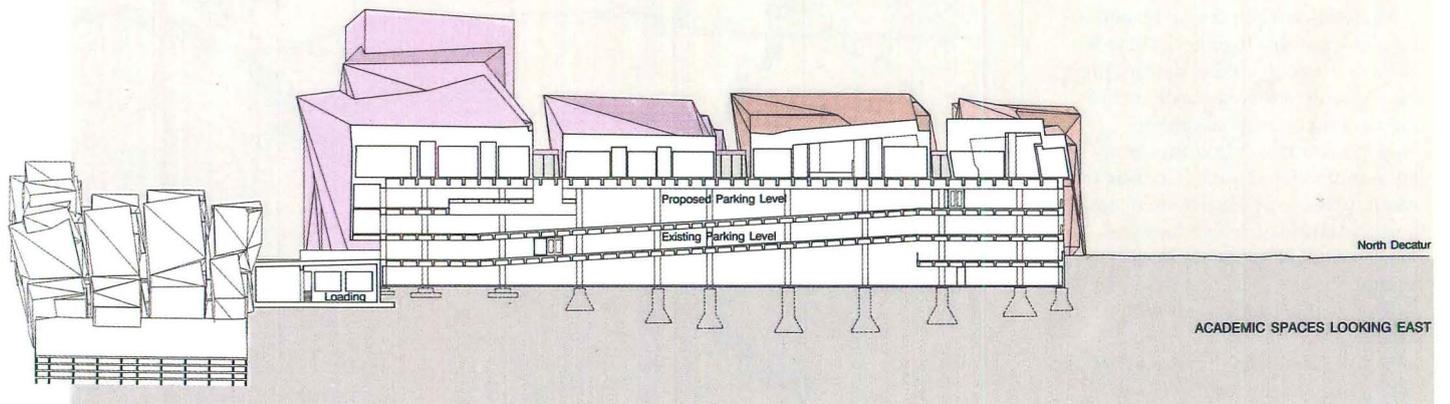
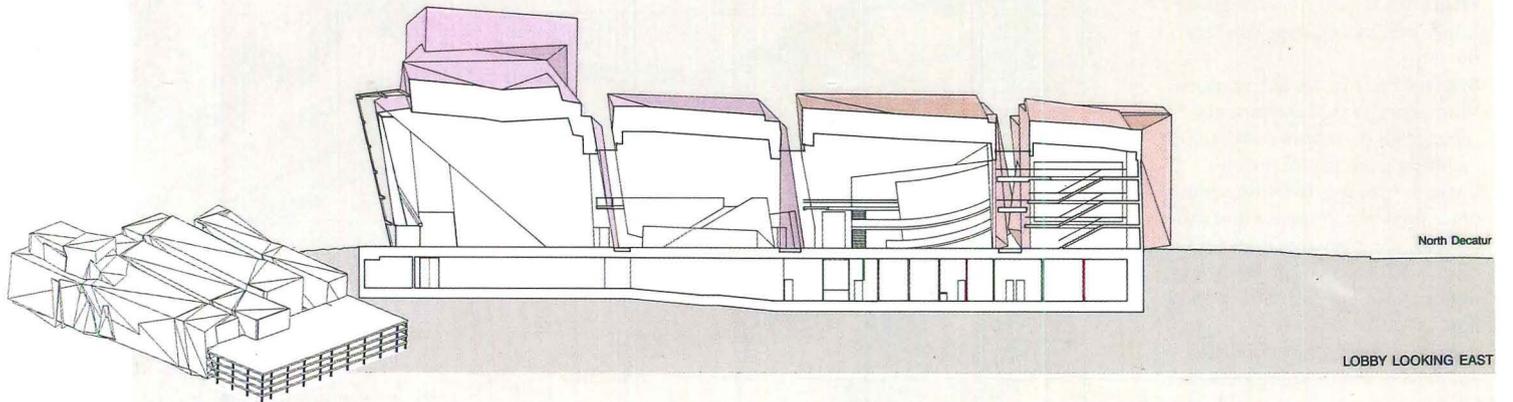
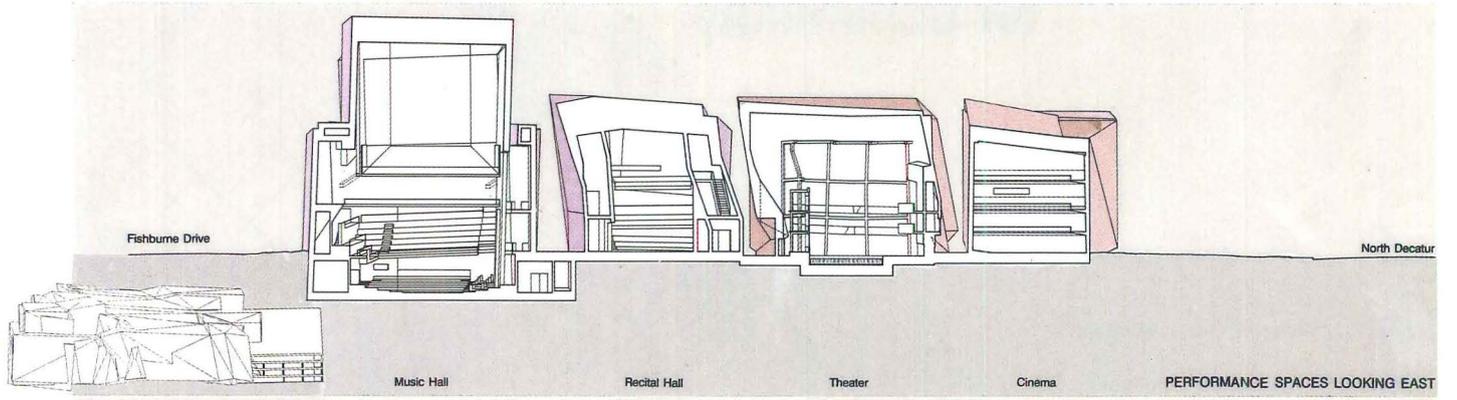
While the design jurors agreed, for the most part, on the “fluid and consistent” formal qualities of the project, they were sharply divided on its urbanistic contribution. On a formal level, Alan Colquhoun considered the treatment of the building’s envelope quite superficial: “It seems to me that schematically the plan doesn’t depend on the various angles of the skin,” he said. “You can straighten out those walls and the plan is completely coherent and completely conventional.”

The debate heated up when Ada Karmi Melamed pointed out that

those formal manipulations amount to “a very limited language, because it can speak only to itself. Every time [the building] meets a condition outside of itself, it doesn’t deal with it.” Colquhoun countered that the project occupied “a typical suburban site, where buildings are not talking to each other at all. In this particular site, I don’t think it matters that the building is not addressing itself to edges or to other buildings,” he argued. Beeby concurred. “The building puts forth no argument to solve the problems that [Ada] stated,” he conceded, “but I don’t think those problems are characteristic of [this] situation. I don’t think [the archi-

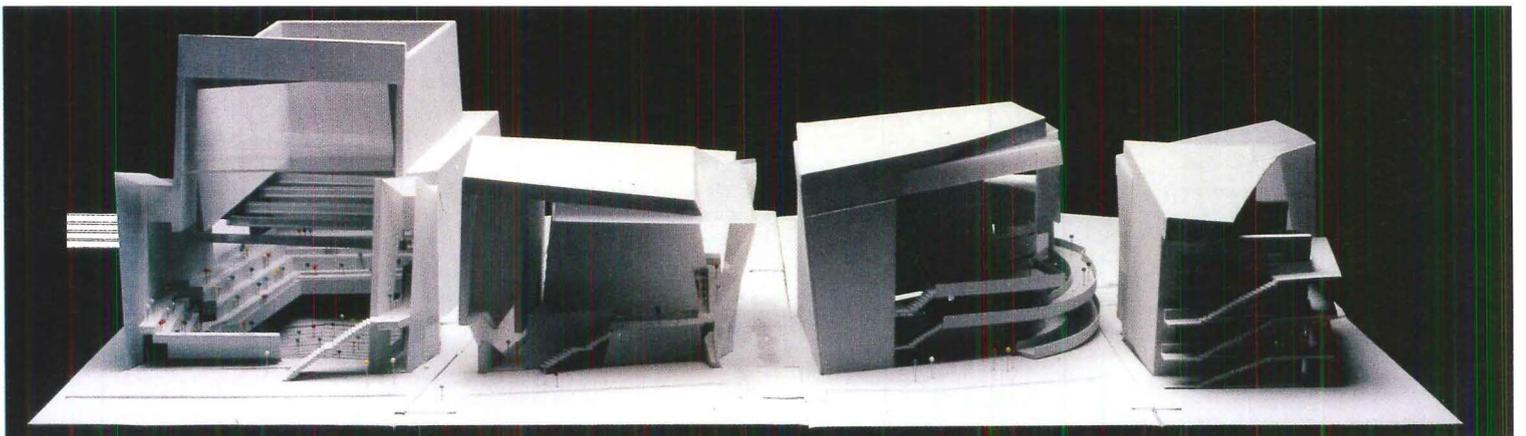
tect] has to answer to that kind of urban context.” Karmi Melamed remained unconvinced. Pointing to the urbanistic weakness of this scheme as symptomatic of the dissipation of the “public realm,” she said, “Form is not there for a particular moment in time. I think there’s a responsibility to what was and what will be. It’s not good enough speaking to oneself.”

The jury’s appreciation for the formal virtuosity of the building prevailed. In particular, they noted the great impact promised by the performance spaces.



CROSS SECTIONS

40/12m



SECTIONAL MODELS OF PERFORMANCE HALLS

Urban Design Citation

James Pratt Architecture-Urban Design

Project: Dallas Visions for Community.
Site: metropolitan Dallas.

Program: a 50-year plan “defining future design opportunities” for the city.

Solution: For the last five years, the Visions project has attempted to “engage all citizens in envisioning common goals for the future” through traveling exhibits, seminars, newspaper supplements, and other venues. The plan addresses four aspects of urban design in the city: nature, links, neighborhoods, and downtown.

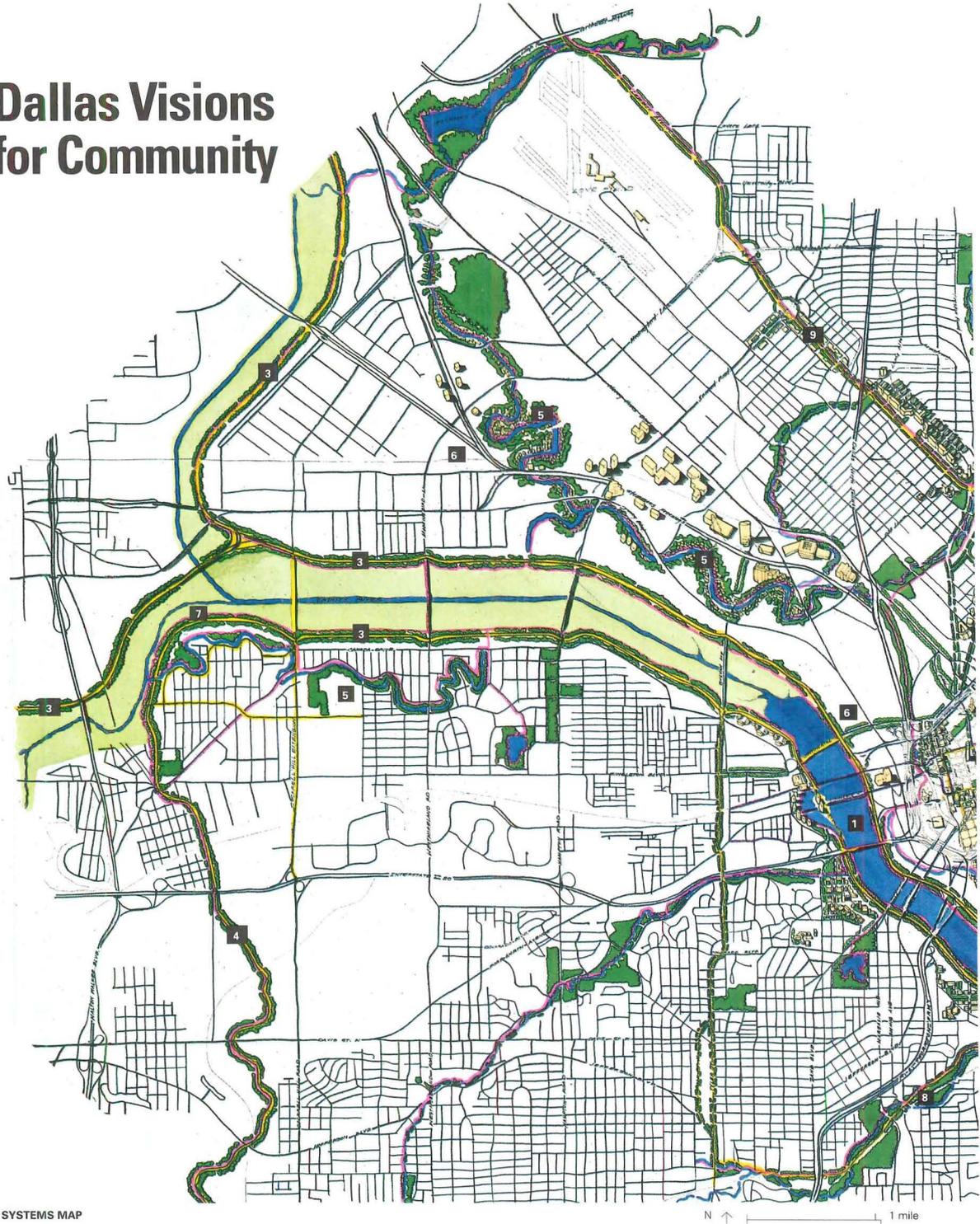
The plan examines Dallas’s undervalued natural setting, and calls for exploiting the city’s river corridor and stream beds to create lakes and greenbelts for recreational use and to help link the city together. There is also emphasis on linking parts of the city through new boulevards, including an “inner-city thoroughfare loop.” Besides making connections for automobiles, these boulevards are meant to help strengthen the neighborhoods through which they pass. These neighborhoods also receive attention in the form of new public spaces: paseos, markets, shopping streets.

Also called for in the plan are new “villages in the city” using land along the river and other renewed sites. Finally, for the downtown area, the plan encourages housing, links to the river, and the development of new public spaces and pedestrian routes.

Architects: *James Pratt Architecture-Urban Design, Dallas* (James Pratt, design principal; Thomas F. Marshall, managing principal; Juris Laivins, project principal; Philip Hearden, David Lever, Leonard Pickel, Carlos Menchu, Paul Jarzemsky, project team).

Client: *Dallas Institute of Humanities & Culture.*

Dallas Visions for Community



Jury Discussion

The Urban Design jurors considered this plan to be “the most visionary and long-range” of the projects entered. They were most impressed by the plan’s attention to the landscape of Dallas. “It’s going to bring some legibility to the city” said Alan Ward. At the same time, it promotes environmental values, dealing with air flow patterns and preserving habitats on these water corridors.” Ward also observed that the plan “shows what an individual can do to shape the future of the city.”

John Kaliski noted that the plan “seems to be based on a real understanding of the poetry of the place. It searched both the written and the visual record of Dallas: not only buildings but also paintings and other types of expression.”

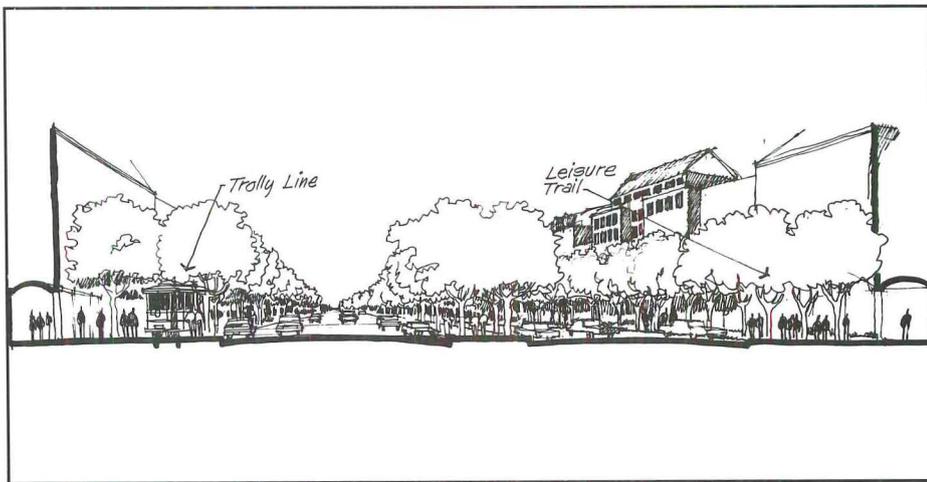
Kaliski was uncomfortable with what he called “a literal and at times almost patronizing multiculturalism” in the plan, treating the city’s different ethnic neighborhoods as “consumer events.”

Julie Eizenberg and other jurors called into question the validity of a 50-year plan, particularly one that

deals with transitory issues such as ethnic neighborhoods. But Ward maintained that the plan’s greatest strength, its approach to the natural environment, requires such long-range thinking.



- 1 TRINITY LAKE
- 2 DREAM LAKE
- 3 PARKWAY
- 4 ESCARPMENT DRIVE
- 5 RIVER MEANDERS
- 6 INDUSTRIAL DISTRICT
- 7 NATURE PRESERVE
- 8 CEDAR CREEK/DALLAS ZOO
- 9 MAJOR THOROUGHFARE LOOP
- 10 FARMERS MARKET
- 11 FAIR PARK



NEW HASKELL BOULEVARD



NEW PLAZA FLANKING HASKELL BOULEVARD

Riviera Beach Master Plan

Mark M. Schimmenti Architect and Town Planner
Dover, Correa, Kohl, Cockshutt, Valle, Urban Design

Project: Riviera Beach, Florida, Community Redevelopment Agency Master Plan.

Site: the 750-acre downtown district of Riviera Beach, Florida, a city just north of West Palm Beach.

Program: a master plan to improve the city and to discourage sprawl development

Solution: This master plan, produced in an on-site charrette, uses neo-traditional planning concepts to guide the incremental change and development of a coastal town. The plan divides Riviera Beach into neighborhoods based on five-minute walking distances; each neighborhood is to have a commercial center and a public square.

The plan calls for new construction on Broadway, the city's main street, to reinforce the street wall and provide pedestrian arcades. The plan also includes height restrictions to protect views of the water, an architectural code for new construction, and standards for street widths.

Design elements of the plan include Bicentennial Park, a public space to be relocated from the waterfront to a new semicircular site on Broadway, and a new city center at the corner of Broadway and the main east-west street.

Architects: Mark M. Schimmenti Architect and Town Planner, Charlottesville, Virginia (Mark M. Schimmenti, lead urban designer; Dona Lubin, project manager; Carl Levin, Mike Sardinias, project team; Anja Seehrich, design assistant); Dover, Correa, Kohl, Cockshutt, Valle, Urban Design, Miami (Victor Dover, principal-in-charge; Jaime Correa, project urban designer; Joseph Kohl, project manager; Erick Valle, Dana Little, project team).

Client: Riviera Beach Community Redevelopment Agency.

Consultants: R. Geoffrey Ferrell, urban code.



MASTER PLAN

N ↑ 1000/300m



BICENTENNIAL PARK CENTER

Modelmakers: Class of 1992, University of Virginia School of Architecture.

Model photographer: Phil Jones.

Renderer: Manolo Fernandez (color master plan).

Jury Discussion

The Urban Design jury admired this project for its incremental nature. "It has the imagery of neo-traditional planning," said John Kaliski, "but it allows the city to evolve based on an urban code that is much more organic than what most neo-traditional plans posit. This plan basically accepts the looseness of the way that

cities actually work." They also commended the use of computer graphics to illustrate both existing and proposed conditions. Said Kaliski: "The real strength of this document is that it allows public policy decision makers to clearly understand the visual and physical framework that's being strived for."

But the jurors expressed concern about specific elements of the plan. Alan Ward questioned the wisdom of two moves: developing a major highway intersection on Route One as a city center and moving an existing waterfront park. "These are moves that came out of a five-day char-



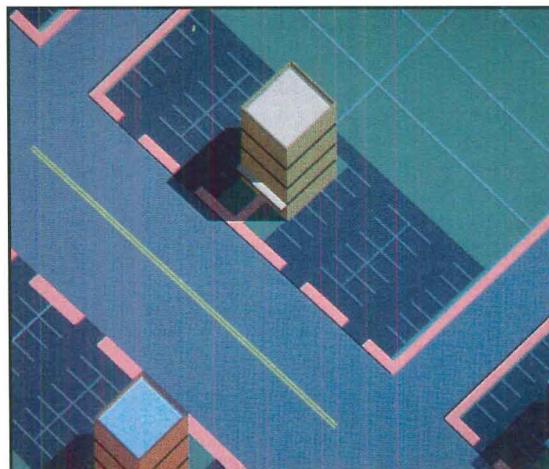
EXISTING CONDITIONS: BROADWAY LOOKING SOUTH



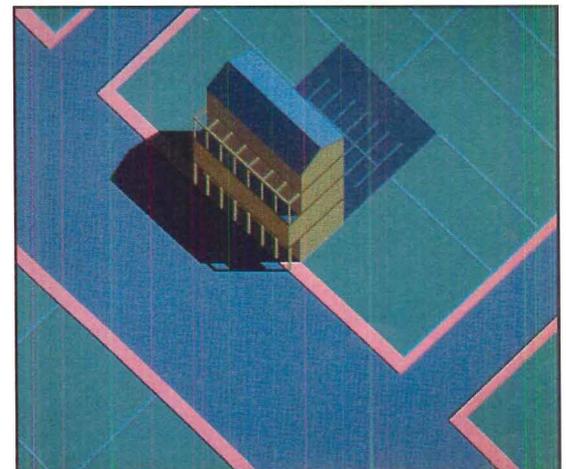
HYPOTHETICAL BUILDOUT OF BROADWAY UNDER MASTER PLAN

rette,” Ward observed, “and I’m not sure they’re believable.”

The architectural design jurors questioned the plan’s architectural code, but Ward and Kaliski expressed confidence that “there’s enough flexibility to do good architecture” within the requirements.



TYPICAL PRODUCT OF EXISTING CODE



TYPICAL PRODUCT OF NEW CODE

Morovis: The Urban Condition

Emilio Martínez Arquitectos

Project: Morovis: The Urban Condition, Morovis, Puerto Rico

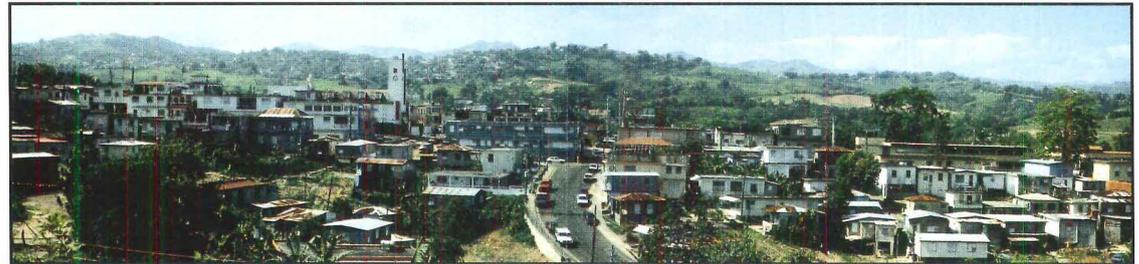
Site: Morovis, a hill town in the Colinas del Norte subregion of Puerto Rico.

Program: a master plan to “reestablish the idea of beauty in an alienated town characterized by chaos and disorder.”

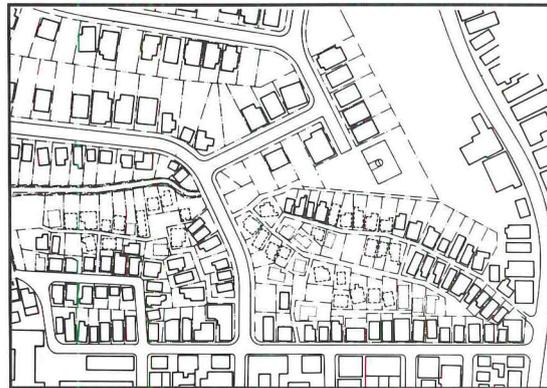
Solution: The plan seeks to rectify what the architects see as the errors of Modern planning in the town by “creating new public spaces and establishing a network of spatial sequences that integrates existing open spaces with the new ones.” Specific interventions include a new neighborhood that connects a detached suburban housing project with the town center, a new park on a creekside site currently occupied by squatters’ shanties, and a reconfigured main plaza with a new city hall (oriented to face the church across the plaza). In order to discourage sprawl and encourage the projects in the plan, a limitation on urban growth is established.

Architects: *Emilio Martínez Arquitectos, San Juan, Puerto Rico (Emilio Martínez, design principal; María Magdalena Campo-Urrutia, project urban designer; José Rafael Ramírez, project architect; Elena Bianchi, Marie Louise Fiedler, Mayra Cabré, José Morales, Braulio Negrón, project team).*

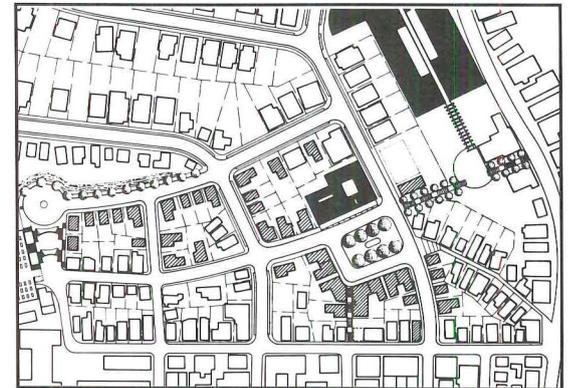
Client: *Puerto Rico Housing Department, (Ricardo Medina, director).*



EXISTING CONDITIONS

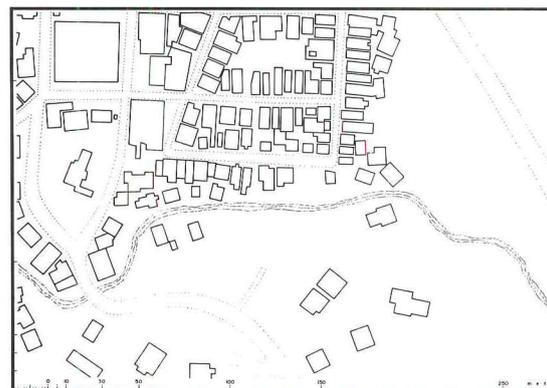


EXISTING PLAN OF “NEW BARRIOS” AREA

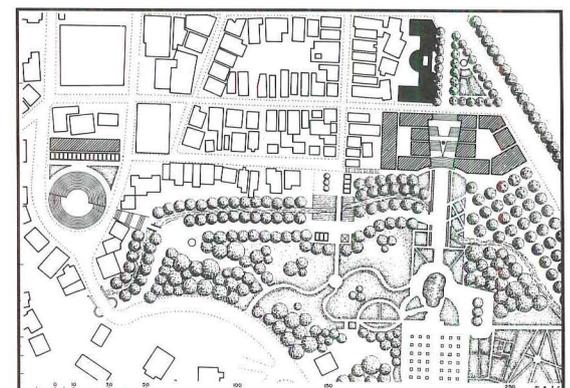


PROPOSED “NEW BARRIOS”

N ↑ 300/100m



EXISTING CREEKSIDE AREA



PROPOSED CREEKSIDE PARK

N ↑ 300/100m

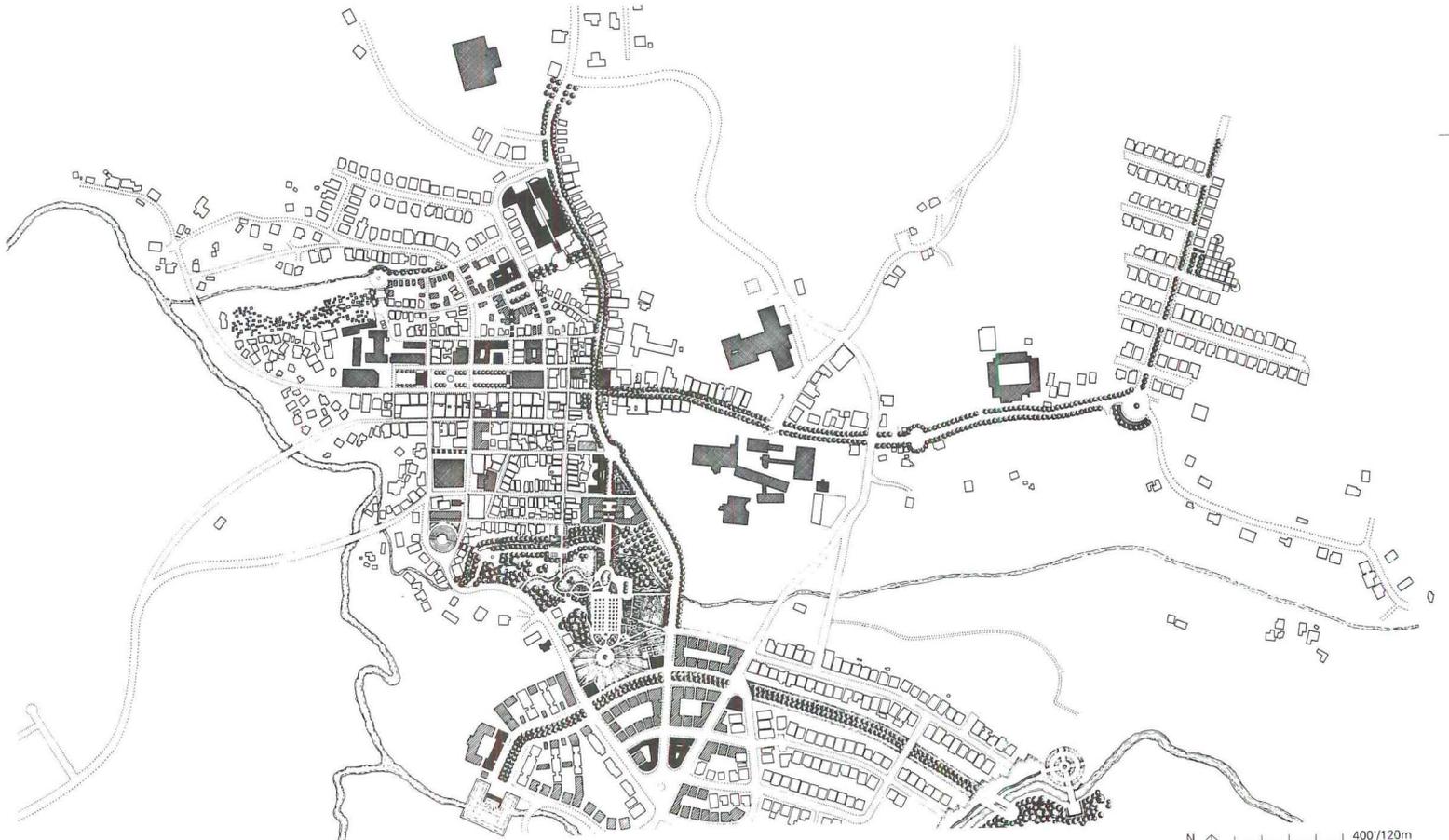
Jury Discussion

The Urban Design jury found the scheme “simple and straightforward.” John Kaliski observed that it is “based on a very accepting and careful look at the life patterns that were there.” They admired the degree to which interventions such as new open space were associated with the life of the village. The jury voiced concerns about the design of particular elements, including the new city hall, but, said Alan Ward, “We’re hopeful that the actual design resolution will advance, and we feel that it’s a signifi-

cant effort at the right scale of thinking.” Thomas Beeby concurred, adding that the plan has “reinforced the patterns of the town in a very consistent way without disrupting them.”



EXISTING TOWN PLAN



PROPOSED TOWN PLAN

N ↑ 400/120m

Rosa Vista

Andres Duany & Elizabeth Plater-Zyberk

Project: The Village of Rosa Vista, Mesa, Arizona.

Site: a 30-acre tract adjacent to an existing mobile home park east of Mesa, Arizona.

Program: 383-unit mobile home park with a “village center” containing a clubhouse and shops.

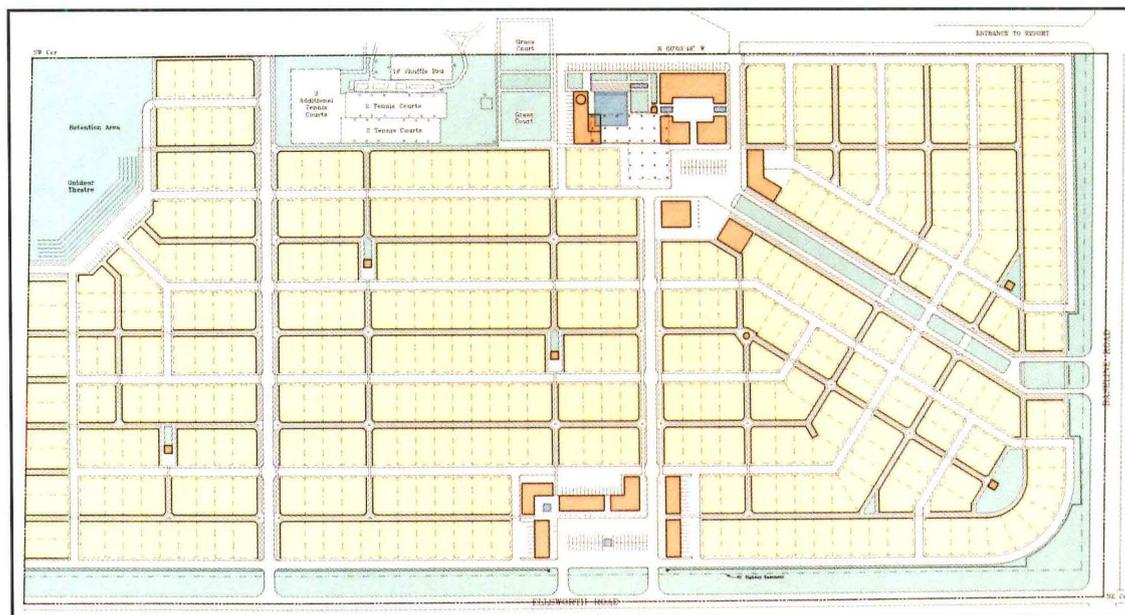
Solution: The project applies Duany and Plater-Zyberk’s urban design principles to the realm of mobile home parks. The plan compensates for wide streets (required to move units in and out) by providing a second, pedestrian circulation system: the houses face midblock paseos that connect to the village center. The paseos are defined by low walls and (at their intersections) palo verde trees. In addition to the major open spaces, neighborhood greens occur periodically along the paseos.

The plan also includes guidelines for unit design based on the proportional and logistical requirements of manufactured housing; the architects note that past attempts to improve the design quality of manufactured housing “have usually been so fundamental that they have resulted in costs equivalent to site construction.” Their response, is to “address the trailer park on its own terms.”

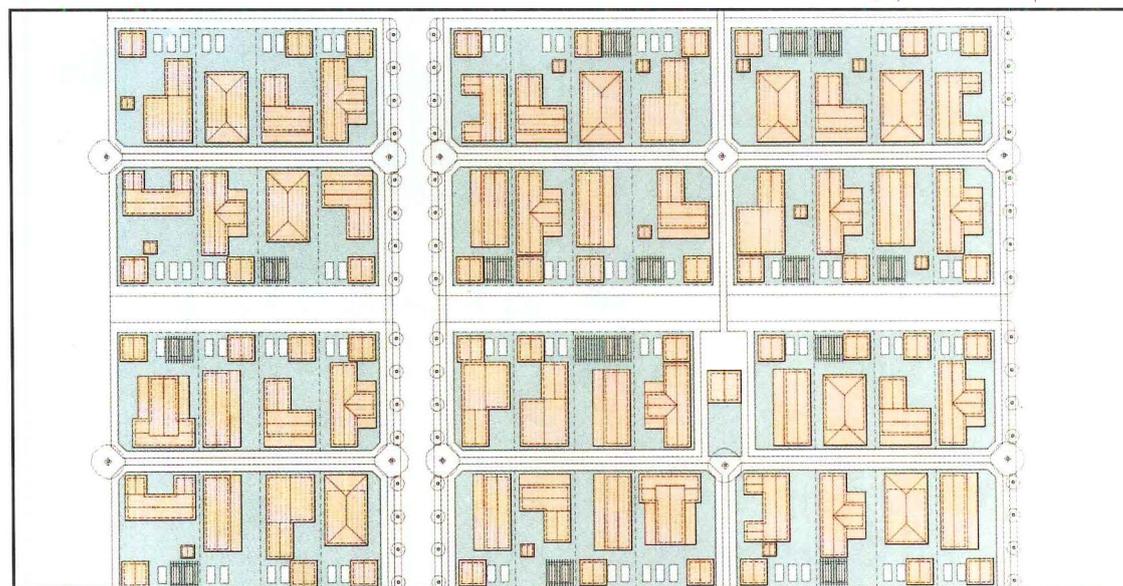
Architects: *Andres Duany and Elizabeth Plater-Zyberk, Architects & Town Planners, Miami (Andres Duany, principal-in-charge; Juan Caruncho, project manager; Charles Barrett, Manuel Fernandez Noval, Chip Kaufman, Max Underwood, Estela Valle, Kamal Zaharin, design team).*

Client: *Craig M. Bollman, Jr., Homefree Village Resorts, Inc., Denver.*

Consultants: *Cavco Industries, Inc., manufactured housing consultant; Genesis Marketing Group, Inc., marketing; Leland D. Iverson, consulting architect; Designworks, Inc., interiors; Design Workshop, Inc., land planning; Heller Financial, Inc., mortgage lender.*



MASTER PLAN

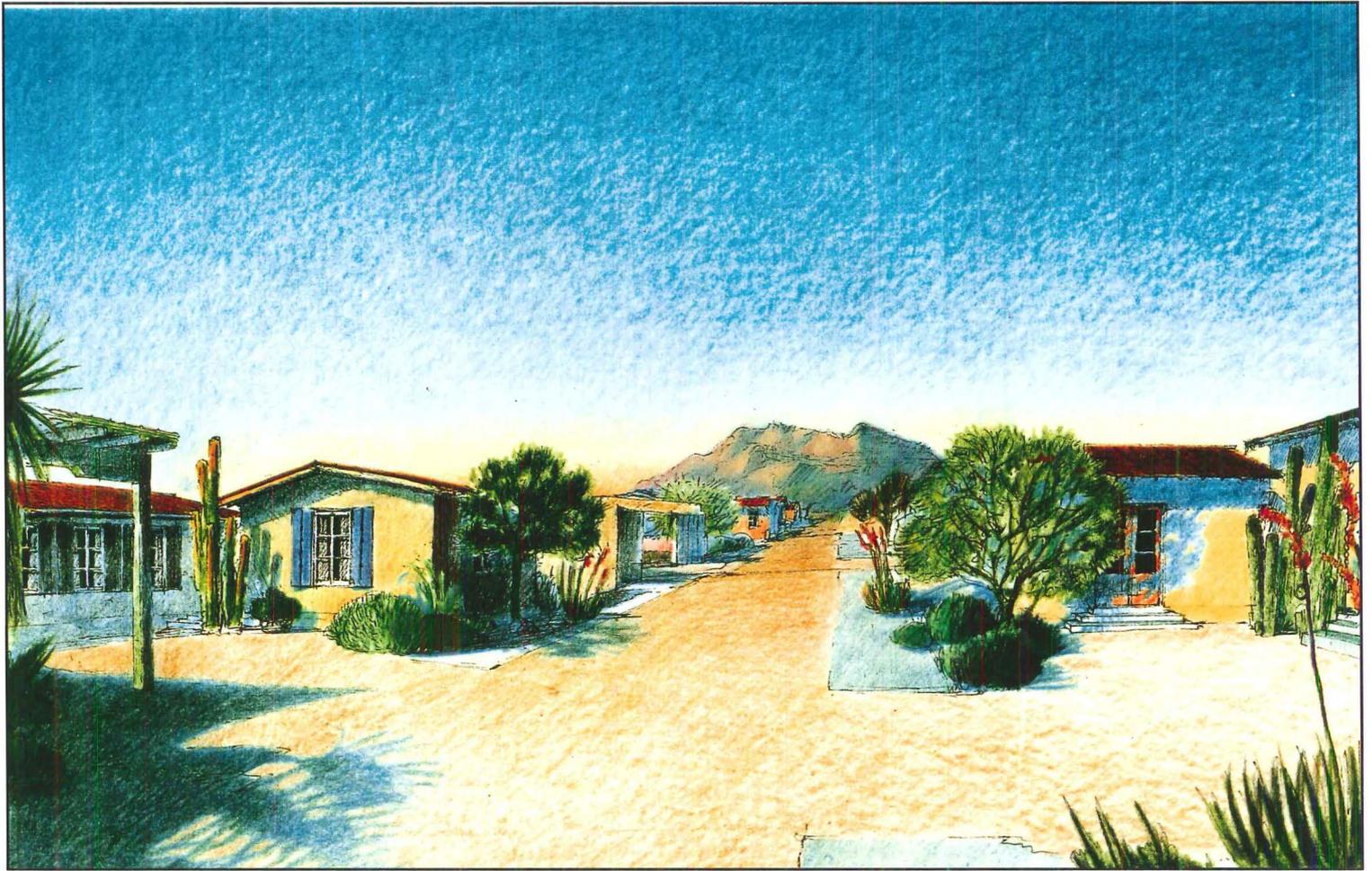


TYPICAL BLOCKS

Jury Discussion

The Urban Design jury singled out this scheme because, in John Kaliski’s words, “it takes a very real fact of American urbanism – mobile homes – and provides a comprehensive strategy for making them better places to live.” He added that “it makes more of a community, and increases the possibility of a social life that’s not purely oriented on deadly wide streets.” Alan Ward commended the plan for its orientation toward the mountains, “so you have this sense of where you are in the landscape,” but questioned the designers’ response to

the difficult environmental concerns of building in the desert. Julie Eizenberg voiced her approval, observing that “you could take the style [of the houses] away and I’d still like it.”



TYPICAL STREET



TYPICAL WALK

Reurbanisation of Toronto

Berridge Lewinberg Greenberg Ltd.

Project: Guidelines for the Reurbanisation of Metropolitan Toronto.

This project was submitted in the category of urban design, but was eventually given a citation in the research category, which says a lot about its scope. The basic idea of this proposal is to develop a coherent way to redirect Toronto away from having a single dominant core to having many mixed-use commercial nodes and corridors located at transit stops or along major transit routes. This "reurbanisation" would shorten commutes, allow more density at transit stations, and provide diverse activities within walking distance of neighborhoods. It would also capitalize on underutilized urban land and reduce suburban sprawl at the city's perimeter.

The first part of this submission presents 90 guidelines that establish goals and recommend ranges of densities and dimensions for certain types of developing areas. Accompanying the guidelines is a text describing the current situation in Toronto and why these particular guidelines are being proposed. A second part goes into the guidelines in greater depth, suggesting the possible shape of the future city based on their recommendations and ending with suggestions about how the guidelines might be implemented.

Principal Researchers/Authors: *Berridge Lewinberg Greenberg Ltd., Toronto, Canada (Frank Lewinberg, project principal; Pamela Blais, project manager; George Dark, urban design principal; Ken Greenberg, Jonah Ing, Nicola Jancso, Mark Reid, Stéphane Tremblay, Michel Trocmé, Suzanne Thompson, Rhonda Waters, Monica Cambell, project team.)*
Client: *Municipality of Metropolitan Toronto, Canada.*



HIGH DENSITY CENTER ALONG RAIL LINE

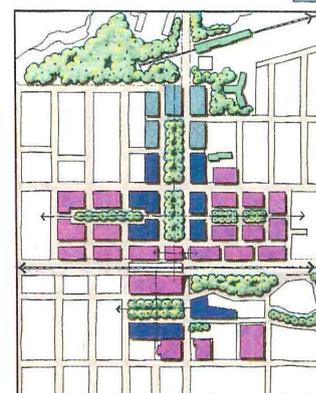
Jury Discussion

Both the Urban Design and the Research jurors had many positive things to say about this entry, and the other jurors seemed largely to agree with them. Ben Refuerzo applauded the fact that "it takes the charge of the client to look at the issues of housing and of revitalizing the city and goes one step further." John Kaliski liked the fact that "it wasn't an actual plan, but a study of the urban morphology and a recommendation of ways of thinking about the city." It provides a conceptual framework, he added, "for how the city might evolve, without dictating any literal form at this point." "It's the step before the urban design scheme," said Refuerzo, "and that's a very valuable thing."

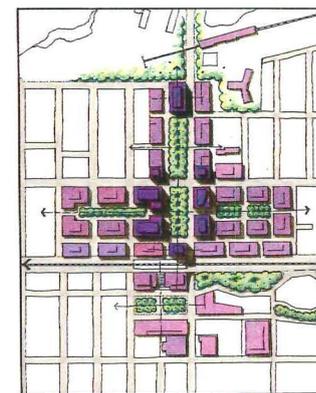
Alan Ward praised the direction it proposed for Toronto. "It reduces auto dependence and makes critical densities at transit stations, and it begins to shape public policy. It says, for example, that 30 to 40 percent of

the area around a transit station should be devoted to the public realm, but it defines that broadly to include the streets and sidewalks, as well as open spaces, so it allows for individual buildings to hug the street where they should." As Kaliski described it, "It's a kit-of-parts approach, which allows all sorts of variety and hierarchy, without being a homogeneous idea."

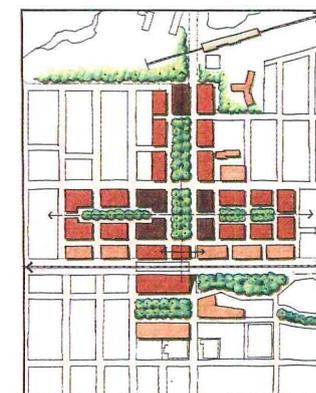
COMMERCIAL
MIXED USE
RESIDENTIAL



LAND USE



BUILDING HEIGHTS

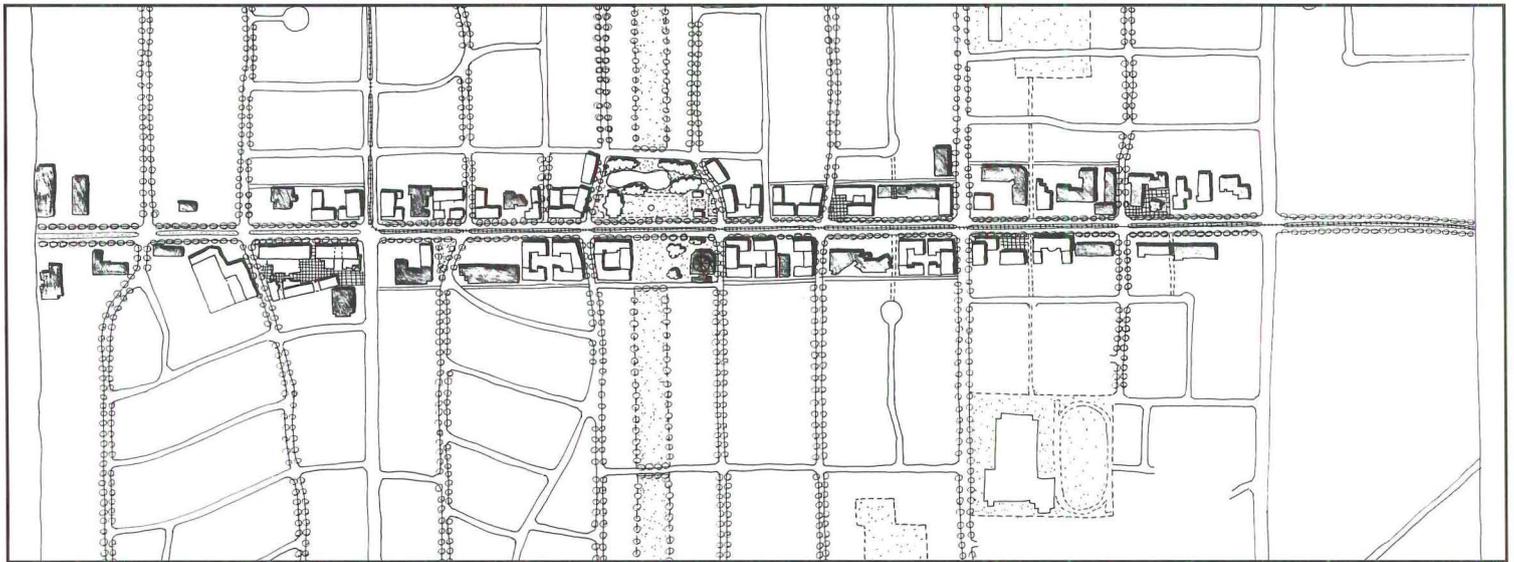


NET DENSITIES

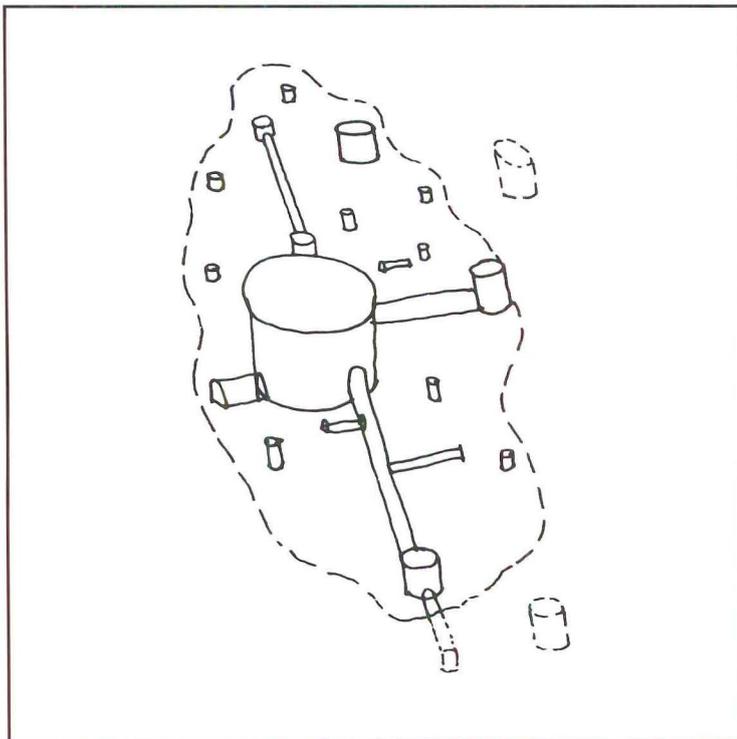


EXISTING NEIGHBORHOOD LOW-SCALE, REAR LOT DEVELOPMENT CENTRAL COMMONS STREET-RELATED DEVELOPMENT LIGHT RAIL STREET-RELATED DEVELOPMENT

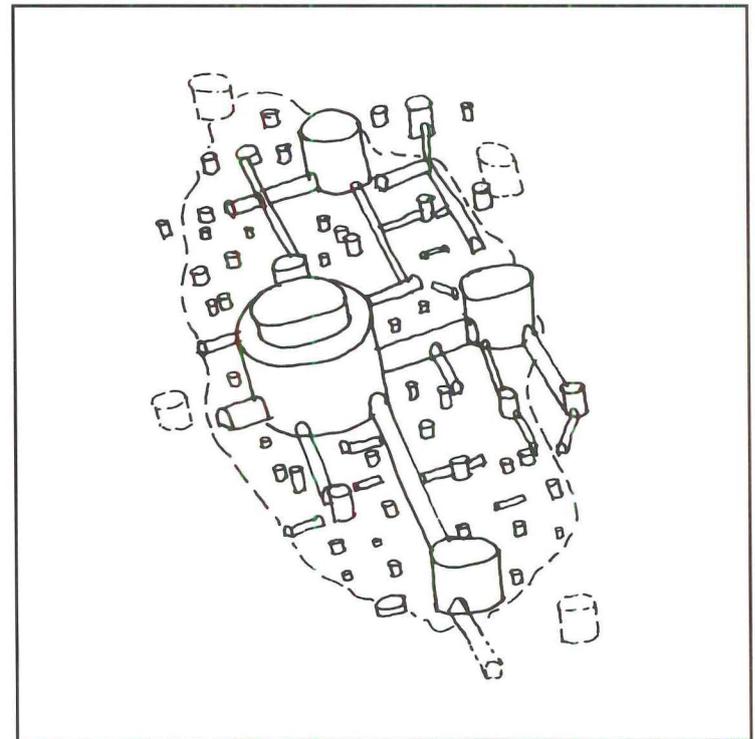
SECTION THROUGH COMMERCIAL CORRIDOR



PLAN OF DENSIFIED CORRIDOR



METRO'S EXISTING URBAN FORM



METRO'S IDEAL FORM

Energy Analyses for Buildings

Department of Architecture
Texas A&M University

Project: Intelligent Interface Energy Software.

This computer software offers architects the ability to perform an energy performance evaluation of a structure during the schematic design phase, without requiring a complete description of the building. A designer need know only the building's size, type (from a selection of 15 building types), and location (from a selection of 194 U.S. cities). As the design gets developed, the software allows a more detailed energy evaluation.

Designed to operate on MS-DOS computers, with VCA or EGA graphics, the software, according to its authors, can be mastered in about four hours. And once learned, the program can produce an energy evaluation of a design in 30 seconds to five minutes, depending upon the processing speed of the computer. The results of the evaluation come in both graphic and tabular forms.

The intent of this research, say the authors, was to produce software that would enable designers to "help them in the thought process and not just to manipulate and represent geometrical shapes." Because most energy analyses up to now have required a lot of information about a building, they have largely been done later on in the design process when it was too late to make major changes. This software puts "the expertise of the energy specialist in hand throughout the process."

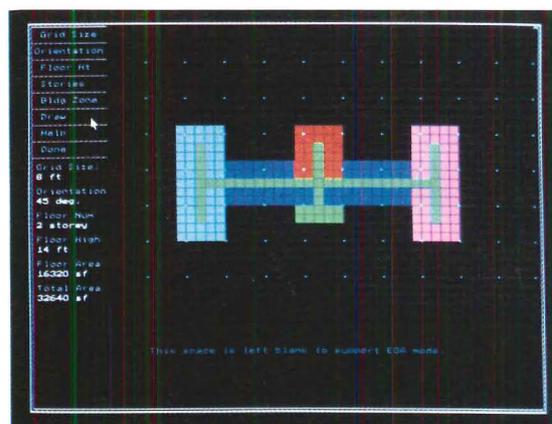
Principal Researchers/Authors:

Larry O. Degelman, Professor, Texas A&M Department of Architecture;
Byungseon S. Kim, Ph.D. in Architecture.

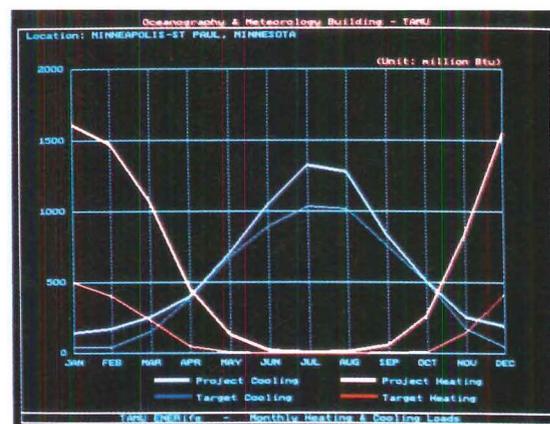
Client: Center for Energy and Mineral Resources, Texas A&M University, College Station, Texas.

Consultants: T.K Huang, Ph.D. candidate, software programming; Vallie Miranda, assistant professor, consultant.

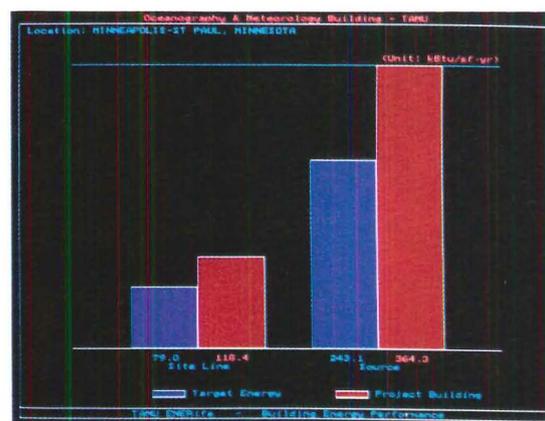
Photographer: Byungseon Kim



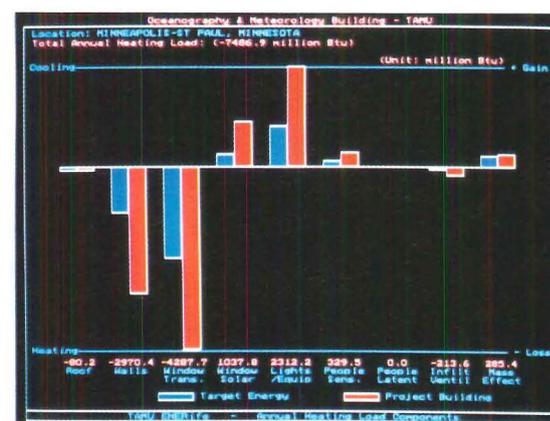
FOOTPRINT OF SCHEMATIC DESIGN



COMPARISON OF PROJECT HEATING AND COOLING



GRAPH OF PROJECT ENERGY USE VERSUS TARGET USE



ENERGY USE BY VARIOUS BUILDING COMPONENTS

Jury Discussion

The research jurors were very much impressed with this submission, although they were also aware of the pitfalls of judging computer software presented in printed form. As John Carmody put it, there is "a problem in evaluating something like this since we don't have the software here to play with. It's in a different medium." Still, they thought it was a very useful design tool. As Carmody noted, "Some of the really simple energy conserving patterns such as proper building orientation really may not work the way people assume in some cases. Unfortunately, you don't tend to find that out until you're committed to a design and it's too late to make any significant changes. This fills that void, and it appears simple and easy to use."

Alan Colquhoun questioned whether it was "for designers or for environmental engineers," which began a fairly lengthy debate about

the role of each in the design process. Ben Refuerzo argued that, with this tool "you don't have to separate those two disciplines." Carmody added that the software "is trying to help you understand big decisions about orientation and massing—things that are in the architect's realm. The environmental engineer typically comes along later and makes a design work after it is done." Tom Beeby agreed: "Having a useful discussion with engineers in the early stages of a design is extremely difficult."

Beeby went on, however, to question the software's use of pre-existing building types. "My one concern is that it isn't general enough. It deals with building type solutions that are pre-existing and that may not be relevant to what you might design." Carmody defended the software's use of 15 building types as a basis of comparison. "It is the only way you can make this kind of software usable. Otherwise there are too many

options." He went on to say that "it does not necessarily result in a better building design. It is just going to make it easier for you to make more informed decisions."

Julie Eizenberg asked if "the precision of the information is more than you would get by applying your knowledge of passive principles such as orientation and shading." Carmody noted that "in some cases passive principles are really limited to smaller buildings that are envelope dominated. Often, larger commercial buildings are internal-load dominated," hence their energy performance is less obvious.

Housing as if People Mattered

**Clare Cooper Marcus and
Wendy Sarkissian**

Project: *Housing as if People Mattered, Site Design Guidelines for Medium-Density Family Housing*

This 324-page book provides a pattern language of how families use outdoor space in multifamily housing. The book is based on a thorough review of the literature on multifamily housing (listed in an extensive bibliography), and on post-occupancy evaluations of a large number of medium-density housing projects, mainly in the U.S. and England.

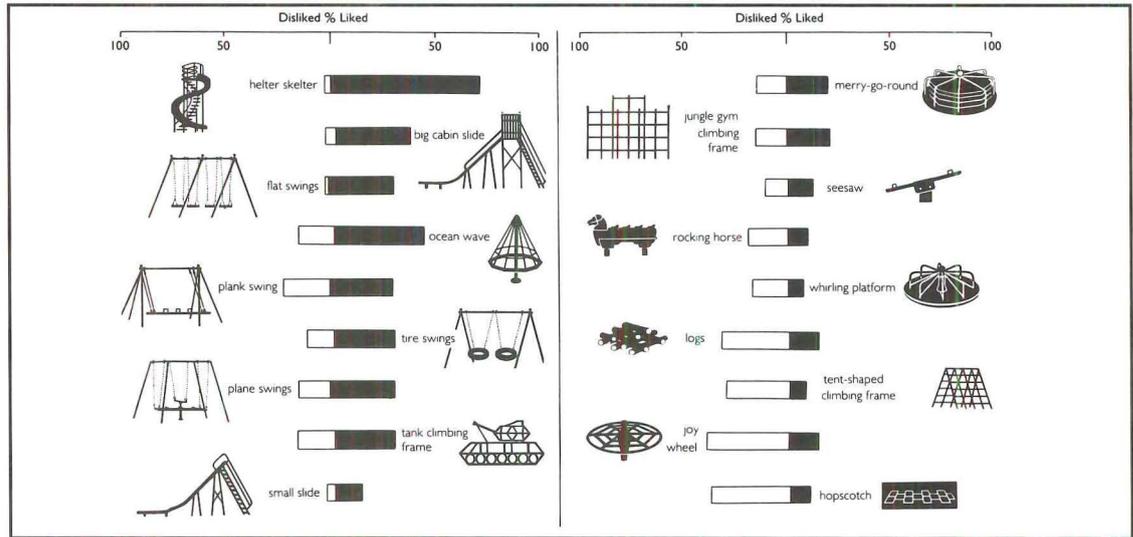
The authors present 254 recommendations in the form of design guidelines. These cover everything from the most basic design issues, such as the density, form, and size of a housing complex, to recommendations about details, such as the design of footpaths or the location of dumpsters.

Near the front of the book, each guideline is summarized with a single, often imperative statement: "Allow for personalization of the front entry." "To facilitate use, make private open space approximately square." The full text then elaborates on each guideline describing the reasoning behind the recommendation, citing the published research related to it, and suggesting possible design responses to a particular problem.

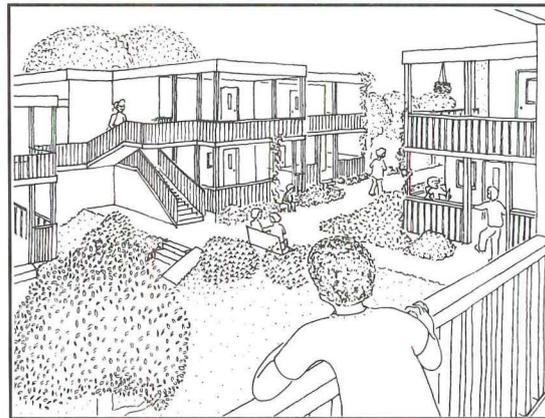
Captioned photos and drawings accompany most of the guidelines, offering both good and bad examples. Most of the guidelines are also cross-referenced to related entries.

At the front of the book, there is a brief but highly accessible discussion of the need for such guidelines, how post-occupancy research can be used to generate them, and how the guidelines might be employed by designers.

Principal Researchers/Authors: *Clare Cooper Marcus, Professor, Departments of Architecture and Landscape Architecture, University of California, Berkeley; Wendy Sarkissian, Director, Sarkissian & Associates, Planners, Sydney, Australia; Sheena Wilson and Donald Perlgut.*



PLAY EQUIPMENT PREFERENCES OF A SAMPLE OF 7-12 YEAR OLDS IN MANCHESTER AND LONDON, U.K.



ALLOW FOR CASUAL OBSERVATION OF OTHER HOUSES BY NEIGHBORS

Drawings: *Peter Bosselman, Elizabeth Drake, Nancy Owen.*

Client: *University of California Press, Berkeley, California.*

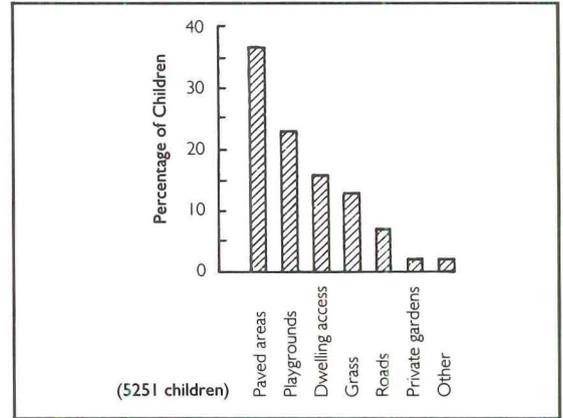
Jury Discussion

The jury debated whether to recognize research that was six years old (the book was published in 1986), but decided in its favor because of the high quality of the work and because the submission requirements for research do not explicitly prohibit an older work such as this. They praised the focus of the book on children; as Ben Refuerzo observed, "We as designers tend to overlook that user group." They also liked the way the research findings were presented. "Unlike a lot of guideline books," said John Carmody, "this explains the research basis for the recommendations. Also it is easily accessible to architects." "It's presented in such a way," added Refuerzo, "that one can read it and actively engage in the art

of making a site plan. It also isn't jargon-filled. A lot of the things we looked at seemed to want to create their own language, which then sets up another barrier between the people using the work – architects – and the researchers. The work is exemplary in that it offers a tremendous amount of useful information to architects/ designers with the users being the ultimate beneficiary.

Another aspect of the research that appealed to the jurors was the way it brought attention to issues that, as Refuerzo said, "seem to be the most obvious, but that are often overlooked." The guidelines, he added, "would help change our minds about how one might go about designing a place."

Housing as if People Mattered is available from the University of California Press, (415) 642-4247. Hardback: \$65.00; paperback: \$17.95.



THE TYPES OF SURFACES ON WHICH CHILDREN PLAY, RECORDED IN NINE LONDON HOUSING DEVELOPMENTS

The First 40 Years

In its four decades of scanning the architectural horizon, the P/A Awards program

has revealed much about the profession's concerns – of those years and of all times.

In 1953, the editors of P/A had a bright idea that has become an architectural institution. They turned their annual survey of work “on the boards” into a competition and invited some renowned architects to be the judges. Every year since, hundreds of architects have competed for the honor of P/A Awards and Citations.

On the following pages, we outline some of the broad architectural trends of these prolific and inventive years, as chronicled – to a considerable extent foretold – in the P/A Awards. We have divided the 39 years preceding the winners announced in this issue into four periods corresponding roughly to “the 1950s,” “the 1960s,” etc. (bearing in mind that work cited in any year was actually submitted and juried in the prior year).

1954–62 By the date of the first P/A Awards competition, Modern architecture had finally become established as the idiom for serious corporate and institutional architecture. Notwithstanding the well-known landmarks from the early decades of the century, it was not until the late 1940s that Modernism had become the dominant mode for such major commissions.

The triumph of Modernism in building design opened even grander vistas in the arena of urban design and planning – symbolized by such Post-War projects as Le Corbusier's work at Chandigarh. Urban planning, long suspect in America as a left-wing plot, was about to flourish under Federal urban renewal programs, and architects were poised to seize this territory from the poorly mobilized planners.

Embodying the issues of the time is the Back Bay Center, First-Award-winning project of P/A's first awards program (1 on following pages) – yet that scheme also moved beyond its time in its deliberate mixing of uses and in its reuse of old railyards, rather than the replace-

“The ‘International Style’ is now quite familiar to the man in the street. He isn't warmly enthusiastic about it, but he accepts it.”

– introduction to 1957 P/A Awards issue.

ment of “slums.” Such slum clearance was represented in several other winning urban design schemes of the 1950s – among them the gargantuan Gratiot-Orleans plan for Detroit, by Yamasaki, Stonorov, and Gruen (First Award, 1956) and Gruen's Charles River Park scheme for Boston (Citation, 1959).

Hardly had the triumph of Modernism been confirmed when American architects began to chafe under its design constraints. By the mid-1950s, there was a strong impulse to generate lively roof silhouettes inspired by thin-shell concrete technology (6) or innovative wood techniques. At about the same time, concern for sun control was spawning an abundance of lacy screens. Minoru Yamasaki combined a folded-plate concrete roof and extensive screens in his 1957 winner, the American Concrete Institute in Detroit (built as designed). Denounced by the 1959 jury, rippling roofs appeared occasionally into

the 1960s, but the filigree screens ebbed sharply after a 1960 juror observed that they were “used too often to cover up bad design.”

A vernacular version of historicism turned up in the village of gabled structures designed by Eero Saarinen & Associates for Concordia College in Fort Wayne, Indiana (1956) and was echoed in Pietro Belluschi's context-conscious dormitory development (1959) for the Rhode Island School of Design in Providence. A more rustic vernacular is evident in Ernest Kump's design for the Foothill College campus in Los Altos Hills, California (1960), where hipped cedar shake roofs established the image. (All three campus schemes were built to the winning designs.)

In the 1961 jury, the word “Brutalism” first appeared in jury comment, referring to the New Haven fire station by Carlin, Millard, and Pozzi (8). Philip Johnson explained the term to fellow jurors and also made the P/A Awards' first recorded allusion to architectural history when he cited 1920s German Expressionism as a precedent.

The symmetry and regularity of Classicism emerged as dominant conventions among the 1962 winners, including the First-Award-winning Municipal Services Building in Philadelphia by Vincent Kling and the Hawaii State Capitol by Belt Lemmon & Lo with John Carl Warnecke & Associates. Both built as they appeared in P/A, these two civic structures displayed a monumentality not previously identified with Modernism; in the same year, Charles Moore's own house (10) concealed some historicist columns within its rather rustic envelope. Juror Arthur Drexler was pleased with the tendency for buildings to look “less like industrial artifacts.”

1963–72 Preservation and contextualism made a coordinated appearance among the 1963 winners – which included not only two projects for reusing buildings (12), but a scheme for an engineering sciences center at the University of Colorado (by a team including William Muchow, Pietro Belluschi, Hideo Sasaki, and Kenneth DeMay) that made reference to earlier campus buildings, one of which was even illustrated in P/A.

In subsequent years, clean-slate planning and macho form-making gave way to small-scaled incremental complexes such as Louis Sauer's 1964 First-Award-winning housing development for Philadelphia and Moore Lyndon Turnbull Whittaker's 1965 Sea Ranch Condominiums (see next month's P/A). Megastructures, such as DMJM's 1966 First-Award-winning Sunset Mountain proposal (14), showed a very different response to the emerging environmental consciousness.

In the 1967 jury, two characteristic design strategies of the coming decade sparked heated discussion. The Ad Hoc-ism of exposed ducts and industrial lighting was honored in a neighborhood recreation center by a Yale student team; in the same issue, three projects by Venturi & Rauch (16) were recognized under the blanket heading “The Architecture of Allusion.”

In the wake of the 1960s urban riots, architectural self-determina-

tion for the poor was endorsed with a 1968 First Award, bestowed on the La Puntilla housing project for San Juan, designed by Jan Wampler with a Puerto Rican government office; its 1000 units would have been shaped by residents within neutral structural frames. Social and environmental concerns are not abandoned in succeeding years, but by 1970 formal issues were regaining importance; all these aspects were embodied in two campus precincts by Charles Moore and his

"We are getting away from the architecture of exclusion to which we have been exposed for most of this century to an architecture of inclusion." – *unattributed jury comment, 1967*

associates: the First-Award-winning dorms (designed with Donlyn Lyndon) for Pembroke College (later part of Brown University) and the citation-winning Kresge College at U.C. Santa Cruz (designed with William Turnbull). The same year a large Corbusian house (17) won Michael Graves his first P/A citation.

The primacy of design process over product was asserted in the introduction to the 1971 awards – and strongly affirmed in the selection of the P/A program's first recognition of a "don't-build" proposal (18) and a communication device (19). In 1972, a citation went to a scheme involving prisoners in the redesign of their prison, under the guidance of architects Eliot and Martha Rothman.

1973–82 Counterculture impulses of the 1960s survived in two 1973 citation winners: a house by Daniel Scully with a Porsche on the roof peak and Ant Farm's "House of the Century," which looked like a representation of male anatomy, although the designers insisted its forms were based on automotive styling. (Improbable as that house looked, it was promptly built.)

But the mood soon turned more sober, as the nation confronted an "energy crisis" among other jolts, and juries dwelt more on "issues." In 1974, the category of research joined architectural and urban design as a subject for the P/A program; that year, and occasionally thereafter, honors for individual buildings were outnumbered by the other categories.

As the decade progressed, the P/A winners began to reflect new formal concerns: a house in Miami by Rem Koolhaas and Laurinda Spear (1975) won an award, though some jurors were put off by its Surrealist/Rationalist vocabulary. (A revised version was built by

"I have to strongly dissent with the notion of creating a willful form first, then bending, cracking, rolling, hamburgerizing the program to make it fit." – *juror Natalie deBlois, 1978*

Arquitectonica, of which Spear is a partner). In 1976, the P/A honors went to such emerging form-makers as Emilio Ambasz, Michael Graves, Machado and Silvetti, Robert Stern, and Thomas Beeby, while veteran Charles Moore took an urban design citation for his Piazza d'Italia (23).

Pendulum-like swings of jury opinion are particularly noticeable in the late 1970s: after the 1978 jury decided, following heated debate, to give a First Award to the formally intricate "Pink House" by Edward Mills, their 1979 counterparts bestowed a First Award to a sparely engineered bridge (27), asserting it was not a "pink bridge." In 1980, the high-water mark for Post-Modernism among the P/A winners, Graves was honored for three houses, and literal Classicism showed up for the first time in the Bayonne (N.J.) Hospital additions by Ewing Cole Rizzo Cherry Parsky (John Blatteau, project designer).

In the early 1980s, P/A juries repeatedly decried the lack of good

entries in the areas of housing and public facilities – which were, admittedly, being meagerly funded – while recognizing designs for lavish private houses and institutional buildings. Preservation of buildings and community fabric remained prominent among winners; history was respected in urban design projects by Venturi, Rauch & Scott Brown, S.O.M., Anderson Notter Finegold, and others. Honored research entries began to take up issues such as evaluation of historic structures and public education in preservation, along with such perennial topics as housing and health facility guidelines, user safety, and energy conservation.

1983–92 In the mid-1980s, response to context was a strong characteristic of architectural design winners, some of which took historicist forms, as did Hammond Beeby & Babka's 1983 design for the Chicago Public Library (built to the winning scheme). But the most influential projects of those years are the 1984 Neo-Traditionalist planning schemes for Battery Park City, New York (30), by Cooper, Eckstut Associates and Seaside, Florida, by Duany & Plater-Zyberk.

The next major wave of formal innovation to follow Post-Modernism, the geometrical abstraction eventually dubbed Deconstructivism, was most prominent among the 1985 architectural design win-

"After a few years of intensive stylistic preoccupation in the architectural profession, suddenly there is a return to drawing one's language from the nature of the materials and structural forces."

– *juror Bernard Tschumi*

"In some ways, I disagree. These days, pieces of steel can be made into almost anything you want. The fact that it's steel doesn't necessarily inform you what it wants to be."

– *juror Adrian Smith, 1989*

ners, which included Eisenman's Ohio State arts center (31) and Bernard Tschumi's Parc de La Villette (32). "Decon" was visible in many subsequent awards, including Eisenman's University of Cincinnati design school (1991).

By 1987, the social conscience developing to counter the indifference of the greed years was apparent in the pair of First Awards chosen in architectural design, the low-income housing schemes by Koning Eizenberg in California (35) and by Mockbee-Coker-Howorth in Mississippi. Among other socially responsible winners were housing developments by Davids Killory (1991 and 1992) and Joseph Valerio (1991).

In the late 1980s, the Southern California variety of complex geometrical design was represented by numerous winners: the Kate Mantilini Restaurant (1987) and the Comprehensive Cancer Center (36) by Morphosis, the American Center in Paris (39) by Frank Gehry, and a house and an office building in the Los Angeles area (1992) by Eric Owen Moss.

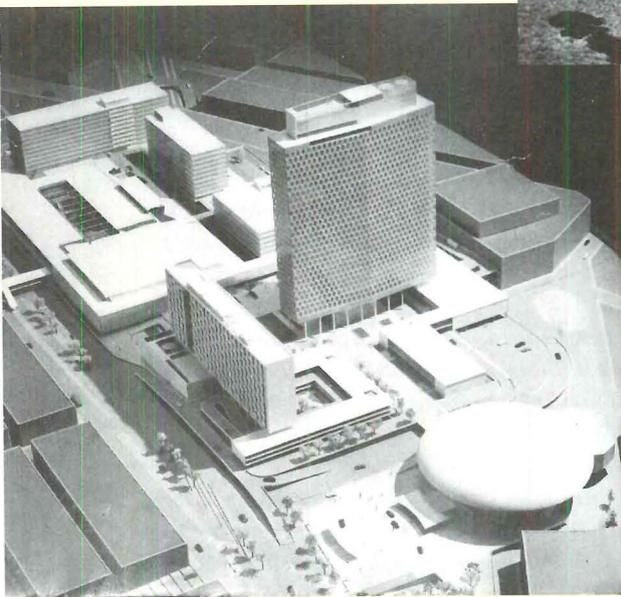
New varieties of Modernism emerge in this period, combining strong but simple geometries with Post-Modernist consideration for context and symbolism. Prominent among these are winning designs for Steven Holl's mixed-use building at Seaside, Florida (1987), and his housing at Fukuoka, Japan (1991), along with Diller + Scofidio's house in Long Island (1991). As always, worthwhile architectural ideas from earlier design ideologies were being absorbed into succeeding accomplishments. **John Morris Dixon** ■

The survey on the following page was a collaboration involving the entire P/A editorial staff.

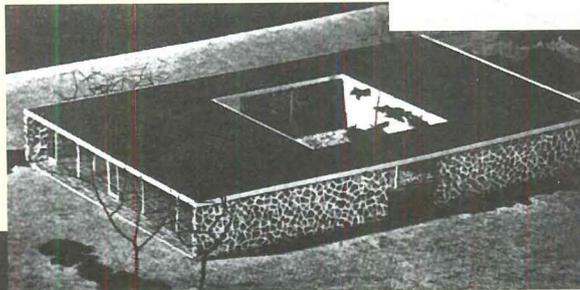
1954-62

Architects embrace urban design, flirt with alternatives to orthodox Modernism.

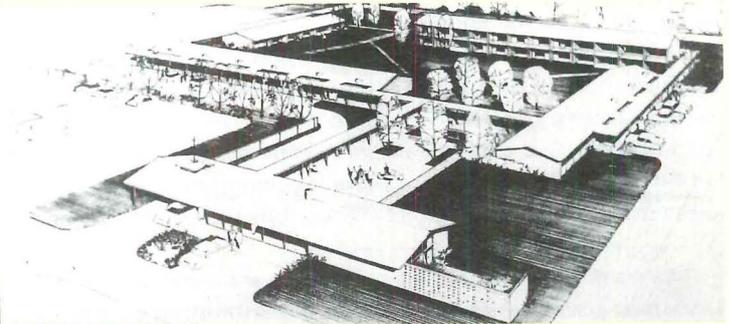
1954 | **Back Bay Center Boston**
 First Award | Boston Center Architects



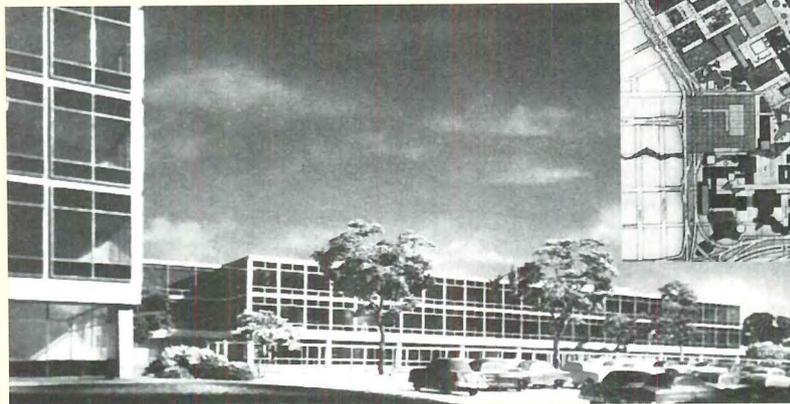
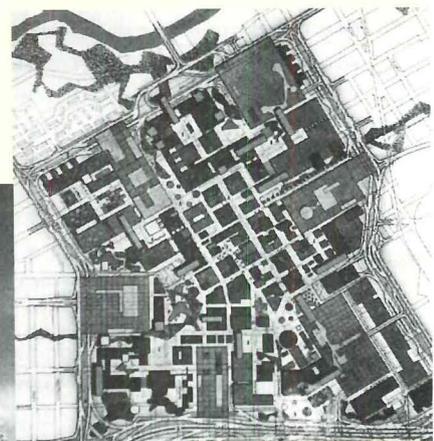
1954 | **Eliot Noyes House New Canaan, Connecticut**
 Award | Eliot Noyes



1956 | **Howard Johnson's Motor Lodge Elyria, Ohio**
 Citation | Carl Koch & Associates



1957 | **Downtown Redevelopment Plan Fort Worth, Texas**
 Citation | Victor Gruen



1955 | **Connecticut General Life Insurance Bloomfield, Connecticut**
 Citation | Skidmore, Owings & Merrill, New York

1 The top winner in the program's very first year set new precedents in several areas: it retrieved abandoned center-city railroad property; it proposed a mix of uses, including offices, retail, hotels, and a convention hall; it was also a dramatic involvement of architects in the emerging field of urban design. The design team for the commercial development included Harvard and MIT faculty members Pietro Belluschi, Walter Bogner, Carl Koch, Hugh Stubbins, and The Architects Collaborative; the circular convention hall was designed for the city by Samuel Glaser Associates. While this scheme was not executed, its outlines are visible in the Prudential Center and the Hynes Convention Center, built on this site by other architects.

2 The Minimalist forms and geometrical regularity of this house neatly summarized the mainstream of American Modernism in 1953, when the first P/A

Awards were judged. The long field-stone walls and the barn doors that can close off the central court acknowledge local traditions, but the four bands of uninterrupted glazing, the flat roof, and the court itself affirm Modernist principles. Built faithfully to the winning design, the house was revisited in P/A's "Twenty Years of Design Awards" issue (June 1973, p. 106) and is still occupied by Noyes's widow.

3 A fine prototype for the emerging suburban office building, Connecticut General was designed by the New York office of SOM and built with generous gardens and internal courts. SOM had completed its landmark urban office building, Lever House in New York, in 1953; its Manufacturers Trust bank in New York had received an award in the 1954 P/A program, and the firm was to get dozens more P/A awards over the coming decades.

4 The construction of a new nationwide highway network set the stage for this proposal by Carl Koch & Associates of Boston for motel units around a landscaped central space. To be built first along the new Ohio Turnpike, it was a prototype for lodges throughout the Northern U.S. (Rufus Nims of Miami designed the prototype for the South; the attached restaurants were to be "by others.") The two-story units, with understated interiors and balconies between brick spur walls, were executed in numerous locations, although swimming pools tended to intrude on the serene central space. This was one of the few occasions when the architectural establishment improved the pop roadscape.

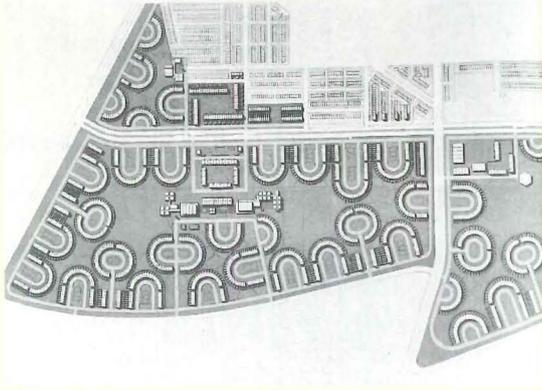
5 Another landmark in the involvement of architects in planning was Victor Gruen's highly influential Fort Worth plan. Never executed in toto, the

scheme would have banned vehicular traffic in the central core, providing peripheral garages linked to a loop highway, plus underground passages for trucks; surface streets would have become landscaped pedestrian ways. The poor economic performance of pedestrian malls made the highway loop the most influential legacy of this plan.

6 This church was designed as the centerpiece for a large monastery and school development. Concentric rings of thin-shell parabolic arches (for which Pier Luigi Nervi was engineer) light its peripheral chapels, nave, and central altar. Completed in 1962, the church represents late-1950s fascination with variously curved, warped, and ruffled roof canopies. Among the award-winning demonstrations of these devices that were built as designed are Minoru Yamasaki's American Concrete Institute in Detroit (1957), and Victor Lundy's wood-framed Westport, Connecticut, Unitarian Church (1960).

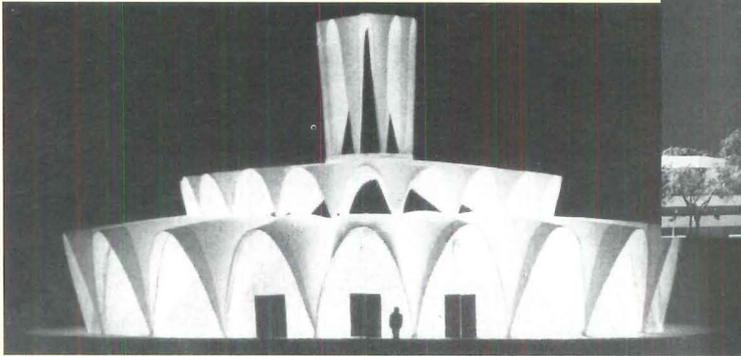
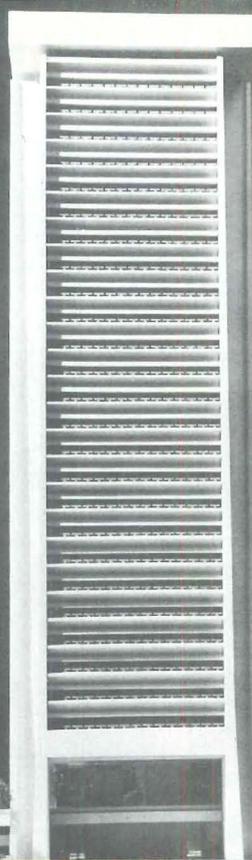
1960 **Eastwick Redevelopment Area**
Philadelphia

Award **7** Geddes-Brecher-Qualls



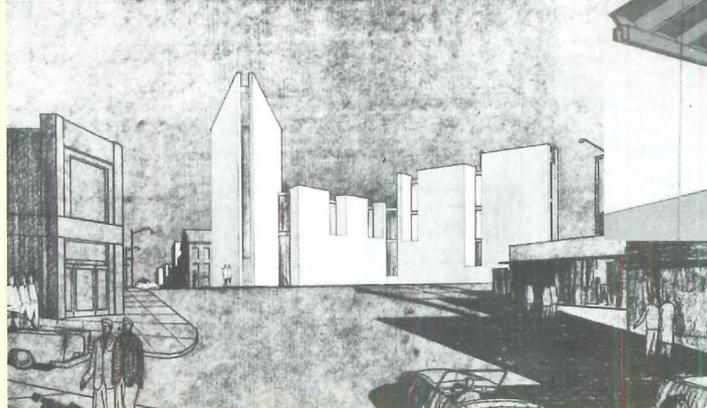
1961 **Metropolitan Tower**
Honolulu, Hawaii

First Award **9** I.M. Pei & Associates



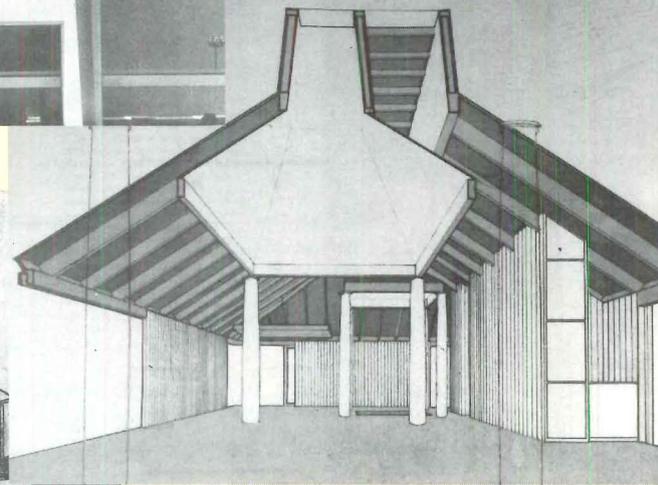
1958 **Benedictine Priory**
St. Louis, Missouri

Award **6** Hellmuth Obata & Kassabaum



1961 **Central Fire Station**
New Haven, Connecticut

Award **8** Earl P. Carlin, Peter Millard, and Paul E. Pozzi



1962 **Charles W. Moore House**
Orinda, California

Citation **10** Charles W. Moore

7 The jury picked this project for its vehicular-circulation system which achieves almost complete separation of the streets from open space and its related walkways. In hindsight, the scheme is more impressive for its grouping of rowhouses with private gardens into crescents and courts. Though the scheme was not carried out, this approach was to become a popular site strategy for the next 15 to 20 years. It was also the first urban design award that proposed no highrise or midrise structures.

8 This built project was the first example of "brutalist" architecture in the Awards program, and generated enough controversy to prompt the magazine to publish attributed jury comments for the first time. The jury chair, Charles Colbert, dissented, arguing that a fire station should be a background building and that this "capricious and preconceived disorder [is at] the expense of the community good." Walter Netsch and Philip Johnson argued persuasively that, in Johnson's words, "we should honor good design wherever it appears, whatever school it appears in."

9 After the ascendance of the "glass box" in the 1950s, Pei's design for a 30-story exposed concrete office tower, free of internal columns, must have appeared revolutionary. Its enormous tapering L-shaped corner columns and intricately profiled spandrels yielded sculptural drama in direct contrast to the subtlety of Miesian curtain walls. If it had been built, the tower would have lacked premium corner offices. The same year Pei won a citation for the Society Hill towers in Philadelphia, which were built as designed, with a load-bearing grid of cast-in-place mullions and spandrels.

10 Moore's house for himself, aside from its famous proto-post-modernism, illustrates the reverse-mansard roof and rough wooden exterior that were then seen as challenges to orthodox Modernism. Moore's use of Tuscan columns to support interior aediculae, making "places within a space," was revolutionary for both its shocking historicism and its defiance of universal space. Nevertheless the jury rejected two other Moore houses, and gave this one only a citation, commenting that, "the plan has more to do with painting and graphic design than with architecture."

1963-72

Options expand in an inclusive atmosphere, with counter-culture undercurrents.

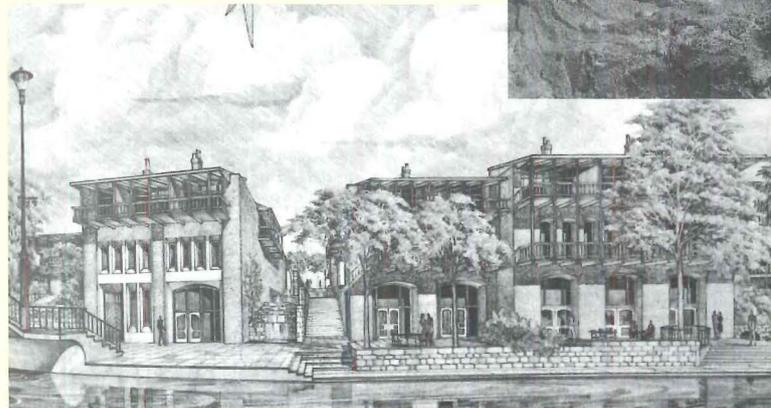


1963 St. Thomas Wayfarer Chapel Ely, Minnesota

11 Citation Thomas N. Larson
Progressive Design Associates

11 The drawing style alone takes you back to the buoyant spirit of the early 1960s. Feathery pines surround a chapel at once abstract and naturalistic, intended to be built of lightweight concrete poured as twin shells. You might say that Le Corbusier's church at Ronchamp was the father of buildings like this – seemingly primitive forms sculpted for their emotive power. Had this chapel been built, it would have been bush-hammered outside; inside, the convex wall/roof was to be patterned by the imprint of the board forms – béton brut in the Minnesota woods.

12 This was one of the first two preservation projects to be recognized in the P/A Awards Program (the other that year was a warehouse rehabilitation by Lee Harris Pomeroy and Harvey Berg). As cities were tearing down their old buildings in the 1960s, San Antonio was rediscovering its River Walk, developed in the 1930s. This was an early effort to revive the river area; it called

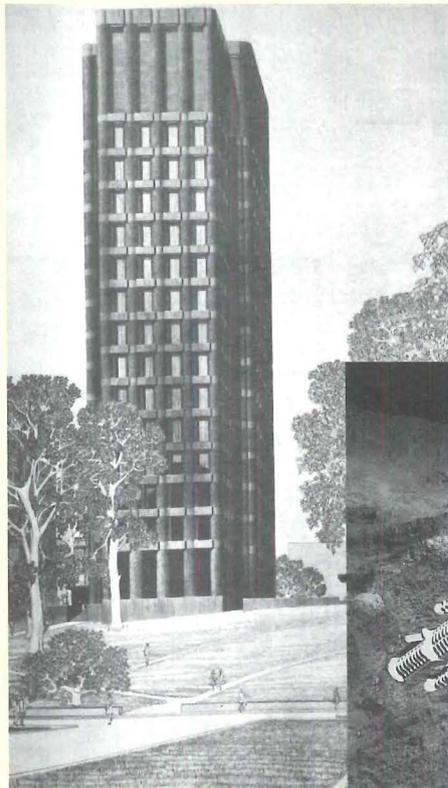


1963 San Antonio River Development San Antonio, Texas

12 Citation O'Neil Ford and Allison B. Perry,
Associated Architects

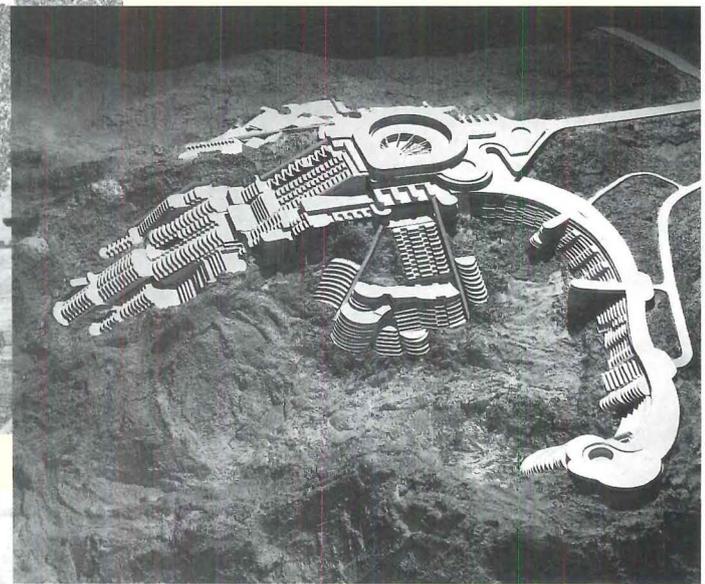
for the removal of one building to make way for new stairs up to the street, and the extensive alteration of three old structures; more extensive rehab and infill followed – and a river corridor plan won a P/A Award in 1974.

13 Here Philip Johnson demonstrates the overt Classicism he fostered in the early 1960s, turning a series of labs and classrooms at Yale into a temple on an acropolis, complete with hefty round columns and a covered colonnade. Although Yale tore down a historic mansion to build the tower, it stands today as an early and quite successful essay in contextualism, its dark brick and brownstone matching those of the



1964 Kline Science Center, Yale University New Haven, Connecticut

13 Award Philip Johnson Associates



1966 Urban Nucleus, Sunset Mountain Park Los Angeles

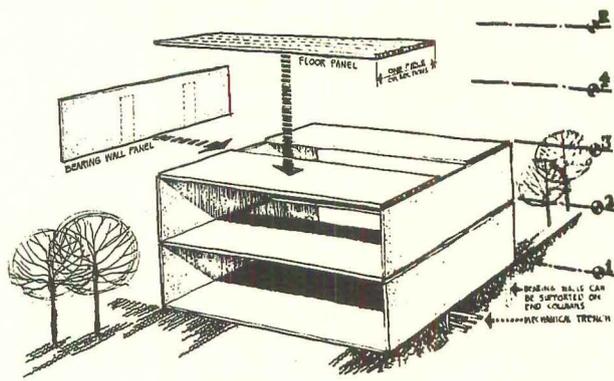
14 First Award Daniel, Mann, Johnson, Mendenhall

adjacent Gothic buildings. As further irony, this tower, designed by the man who helped bring Miesian Modernism to our shores, contributed to the death of the glass box skyscraper.

14 This city on a hill, under the design direction of Cesar Pelli, had a nucleus of offices, stores, recreational facilities, and parking at the top of a promontory, above 2,000 housing units that stepped down the mountainside. This project joins two conflicting directions in architecture in the 1960s: the desire to replace suburban sprawl with mega-structures and the desire to visually minimize buildings by burrowing them into the earth. If it had been built, the

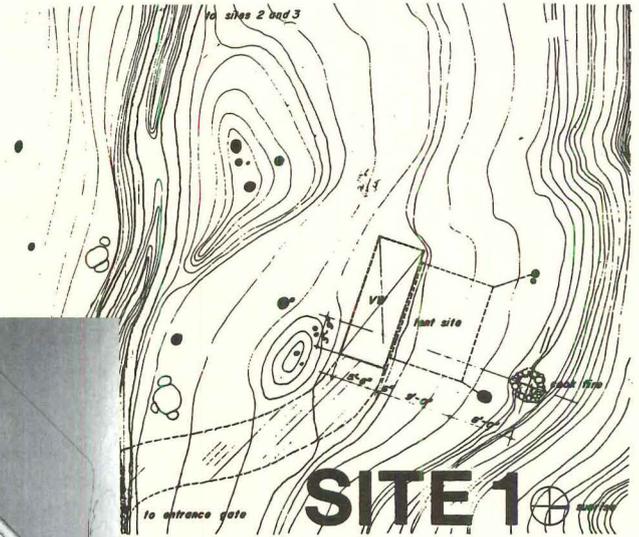
project would have allowed the 3550-acre site to remain largely untouched, while providing its residents “a richer life than that of suburbia.”

15 This structural system became a centerpiece of HUD's Operation Breakthrough a few years later. The system, funded by the Boston Redevelopment Authority, consisted of concrete bearing walls, 32 feet on center, supporting prestressed concrete planks. The project recalls a time when architects engaged in systems research, when low-cost housing was seen as an area ripe for innovation, and when governments – both local and national – were willing and able to fund such work.



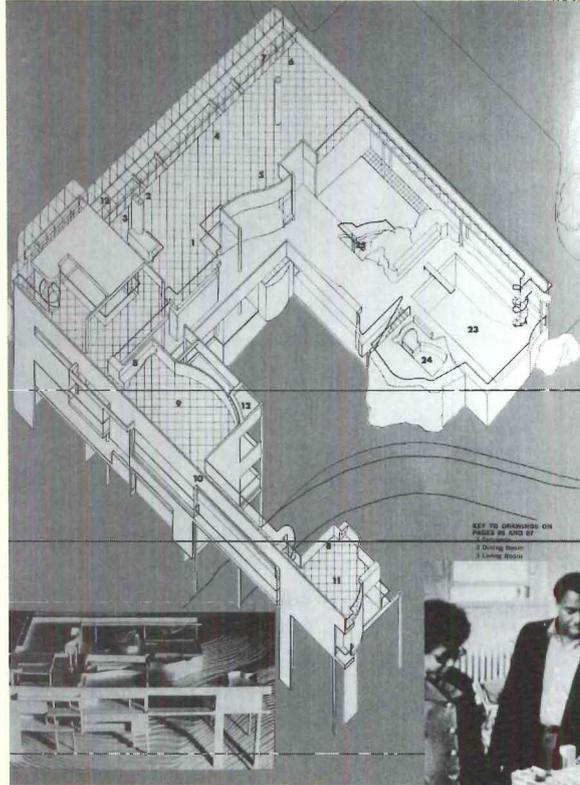
1965 | Low-Cost Housing System

Citation 15 | Carl Koch & Associates



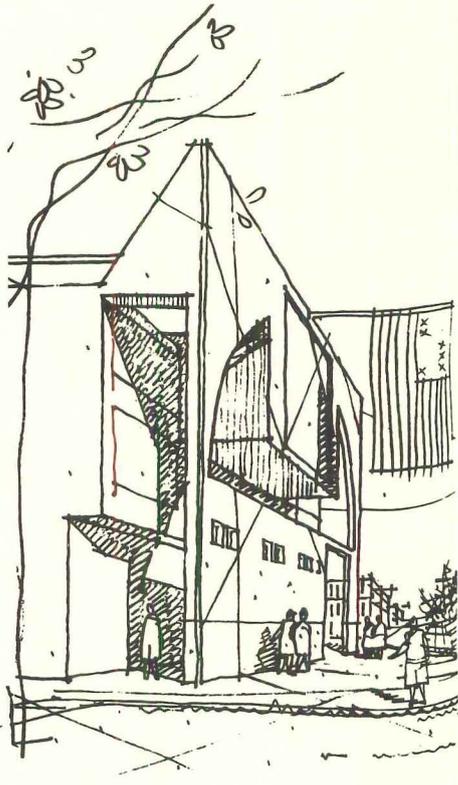
1971 | Take Me to the Mountain near Austin, Texas

Citation 18 | Charles Tapley & Associates



1971 | Community Map, Hill District Pittsburgh, Pennsylvania

Citation 19 | Community Design Associates



1967 | Town Hall a small town in Ohio

Citation 16 | Venturi & Rauch

1970 | Private Residence Pocantico Hills, New York

Citation 17 | Michael Graves

16 Robert Venturi's design ideas were recognized for the first time in the P/A program, with three projects – the “Frug” House, a memorial park, and a set of three related buildings for “a town in Ohio,” which included the town hall illustrated here. The strenuous objections of some jurors to willfully non-structural features such as this façade are recorded (anonymously) in an excerpt from the jury discussion labeled “The Architecture of Allusion.” Although none of these winners was built, the Columbus, Indiana, fire station – illustrated as the allusion-free runner-up favored by one juror – was realized as one of Venturi’s iconic works.

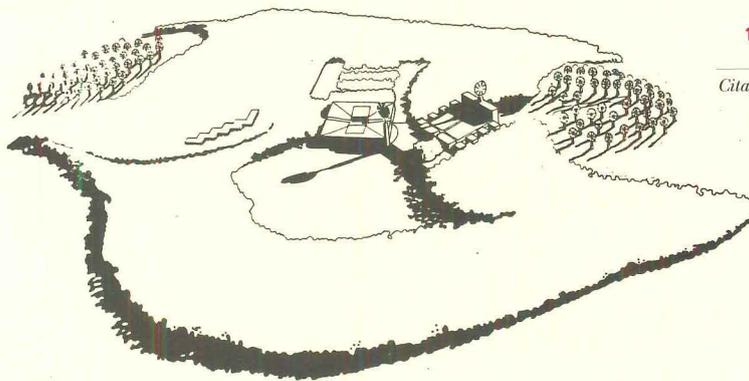
17 This was the first recognition of Michael Graves’s work in the national architectural press. The unbuilt house was an enlarged version of the Villa Savoye, a carved-out box with white walls on pilotis. The interior shows Graves’s mastery of the Corbusian aesthetic, with curved walls and round columns sliding past each other. But there are also hints of Graves’s later Classical proclivities, seen in the house’s grotto and grand entrance under a porte-cochère.

18 How do you inhabit 55 acres of rolling land? The architects proposed “to not build a building,” but to identify three sites that the client could visit with her VW van and camping equipment and then leave without a trace. The project represents the 1960s counter-culture critique of establishment architecture, questioning whether architects should build at all. And it reflects, in its effort to leave the land in its natural state, the growing environmental consciousness of the 1970s.

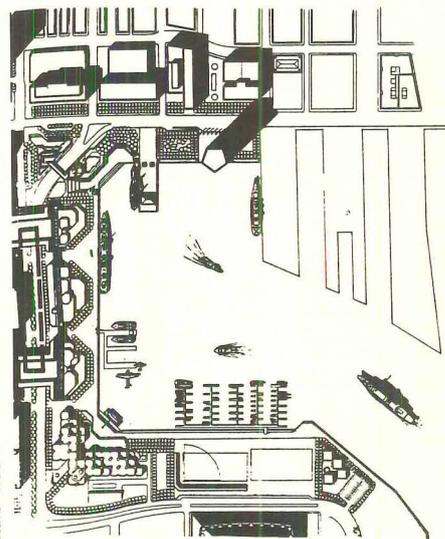
19 The early 1970s saw the flowering of some 1960s ideas, such as participatory planning: architects were to be advocates and collaborators, rather than emissaries of the Establishment; innovative presentations helped designers win the support of those they served. To this end, Troy West and 12 delineators painted a walk-on map, a 25' x 40' illustrated plan, for meetings with Pittsburgh residents. What could be more empowering than looking down at your city’s buildings?

1973-82

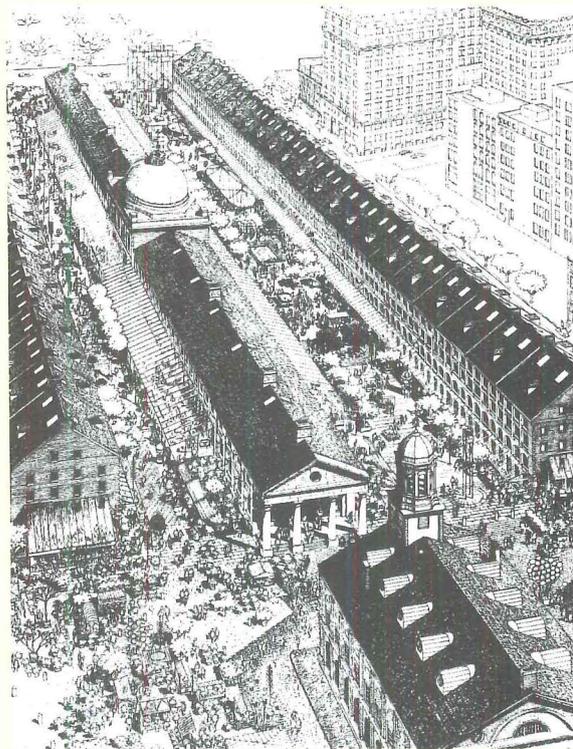
Pluralism flourished and energy-consciousness reached its (first?) zenith.



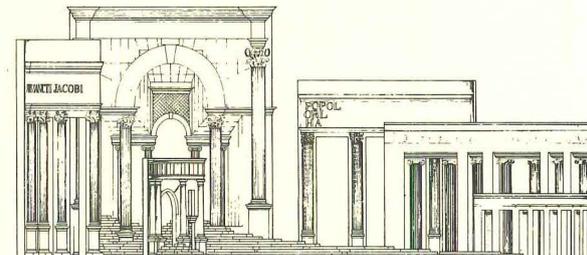
1974 **College of the Atlantic Bar Harbor, Maine**
 Citation **21** Edward Larrabee Barnes



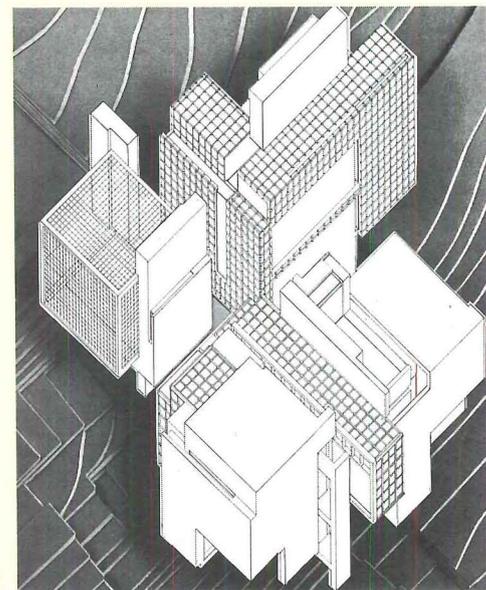
1973 **Inner Harbor I Baltimore**
 Citation **20** Wallace, McHarg, Roberts & Todd



1975 **The Faneuil Hall Market Boston**
 Citation **22** Benjamin Thompson & Associates



1976 **Piazza d'Italia New Orleans**
 Citation **23** August Perez & Associates; fountain by Charles W. Moore, Urban Innovations Group



1977 **House X Eastern Michigan**
 Citation **24** Peter Eisenman

20 This master plan for making a valuable asset from a wasted resource set the stage for a development that would transform Baltimore's fabric and its urban image. The development became almost a textbook case of how to give new life to unused waterfront areas by bringing public, semi-public, commercial, and recreational activities into them. Waterfront developments in Boston, New York, and elsewhere took lessons from this plan. The same firm received a P/A Award in this same issue, for the development of a large segment of Amelia Island, Florida.

21 An early response to environmental issues, this design by an influential architect encouraged the jury, and they praised the fact that architects were finally getting involved in ecological efforts. This would prove true, to a point and for a while, even though this project did not come to fruition. It nevertheless set a tone and an example for others in the profession, addressing the

issues of alternative energy, site preservation, and recycled materials. These elements became more evident in subsequent awards and competitions.

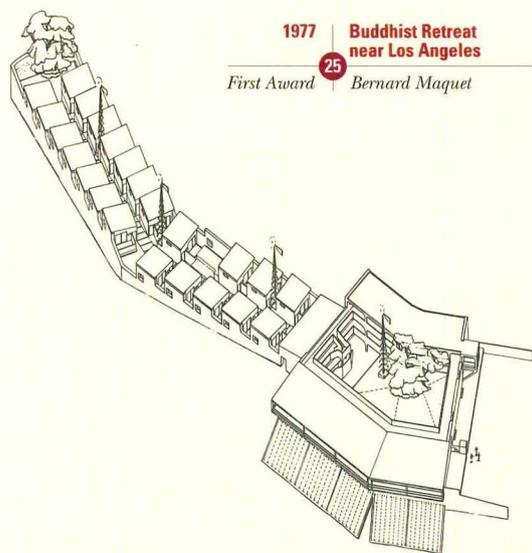
22 One of the nation's best-known urban gestures, Faneuil Hall Market has proved to be one of its most economically savvy as well. The preservation and reuse of a neighborhood of venerable structures was artfully carried out and has become one of Boston's high points. Followed by Harborplace, one of the components of Baltimore's Inner Harbor, and by New York's South Street Seaport, Faneuil Hall Market began

what was to become a string of successful waterfront collaborations between Benjamin Thompson and one developer, The Rouse Company.

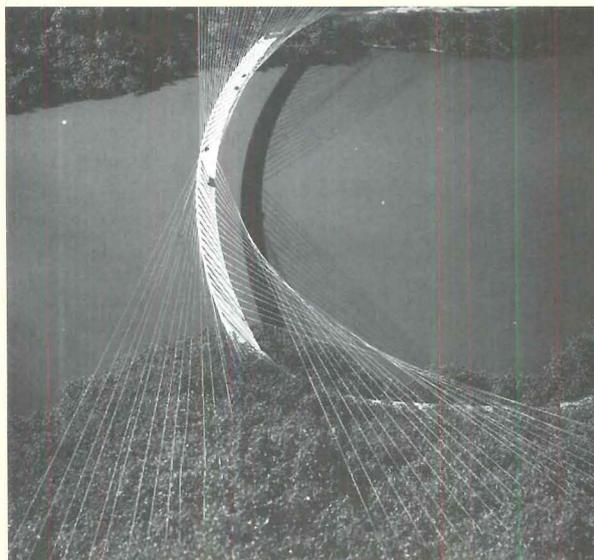
23 While the development including the central plaza was what was cited here, it was really the piazza itself, with its fountain by Charles Moore with Ron Filson of Urban Innovations Group, to which all eyes turned. The fountain, a map of Italy in plan, was seen as an affirmation that humor has its place in architectural expression, and that this celebration of Louisianans of Italian descent was an appropriate place for it.

It was built as designed, but has unfortunately suffered from inadequate maintenance, while the surrounding development never materialized.

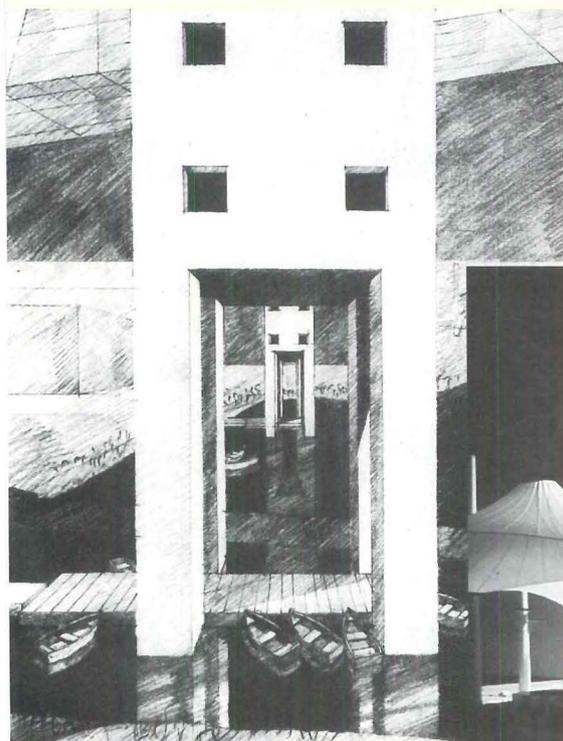
24 This is the first in a continuing series of recognitions P/A juries have bestowed on Peter Eisenman, and it represents one phase of the theoretical pursuits that have always characterized his career. While the jury was split on the ultimate livability of this house, those favoring it said it was "something to support the intellectual resources of the architectural community," and admired its elimination of all familiar



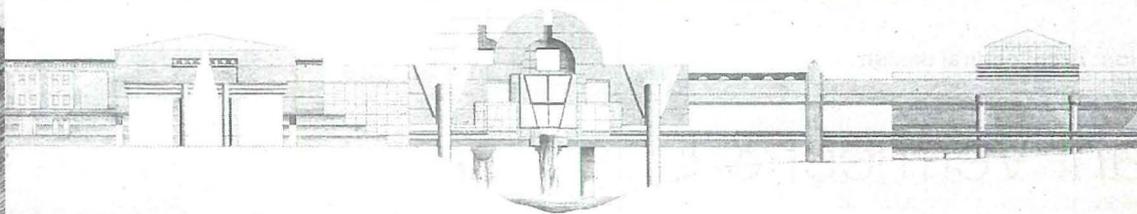
1977 **Buddhist Retreat near Los Angeles**
 First Award **25** Bernard Maquet



1979 **Ruck-A-Chucky Bridge Auburn, California**
 First Award **27** T.Y. Lin International, Hansen Engineers, SOM



1978 **Gymnasium-Bridge Bronx, New York**
 Citation **26** Steven Holl Architect



1979 **Cultural Center Bridge Fargo, N.D./ Moorhead, Minn.**
 Award **28** Michael Graves



1981 **Haj Terminal, International Airport Jeddah, Saudi Arabia**
 Award **29** SOM

notations. One juror called it “the ultimate in abstraction ... a sort of rigorous intellectual game that’s finally buildable.”

25 Maquet’s minimal drawings of this hillside project won over the jurors, as did the project’s solar- and wind-powered mechanical systems (though juror John Dinkeloo looked forward to the day when “everybody has gotten off this solar kick”). The program, too, was a sign of the times: a residence for Buddhists who wanted to maintain lives and careers outside a monastery. The project did not proceed.

26 The first winning project by Steven Holl was a sneak preview of the phenomenological approach that came to wider attention in the late 1980s. Juror Charles Moore fretted about “creeping Rossi-ism” in the design, but nonetheless voted for it. Holl has credited this admittedly theoretical project with helping to establish his career.

27 A design marriage of architects and engineers handled a difficult problem – putting a bridge on a hairpin turn with no piers – with dazzling elegance. Juror Barry Elbasani said that the project “reminds us that architecture is every-

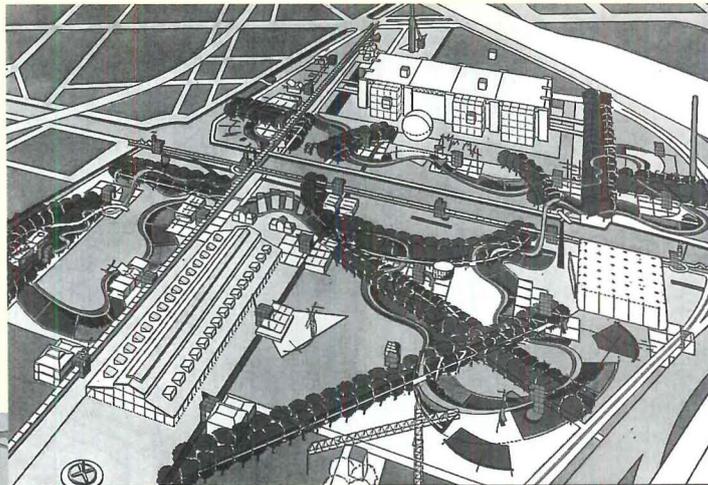
where about us and is not necessarily a building.” The bridge will be needed only if a much-delayed dam project proceeds.

28 Although this well-publicized winner introduced many to Michael Graves’s new, post-White architectural language, the jury was less impressed by the aesthetics than by the strategy for making public space. The project has not been built, much to the chagrin of foreign tourists who have trekked to Fargo-Moorhead to see it.

29 The enormous open-air fabric structure of this Modern terminal, designed to accommodate masses of pilgrims on their way to Mecca, was a natural choice for a jury who seemed to be reacting against the explosion of Post-Modernism that characterized the previous year’s awards. The terminal capped the careers of two SOM partners, designer Gordon Bunshaft (soon to retire) and engineer Fazlur Khan (who died before its completion). Although it came at the end of the long 1970s building recession, the project reminds us that during that long drought many found work in the Middle East.

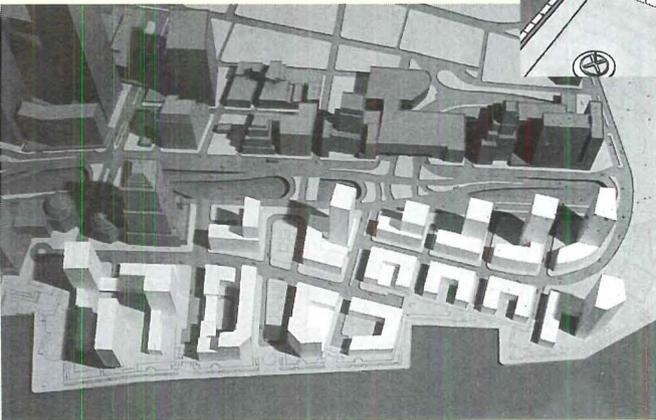
1983-92

Post-Modernism confronts Post-Structuralism, while social conscience resurfaces.



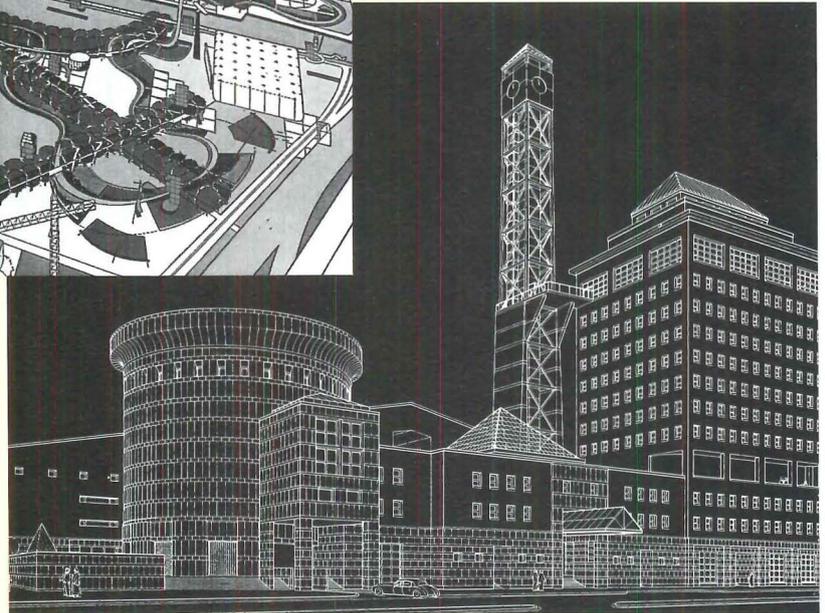
1985 **Parc de la Villette**
Paris

Award **32** Bernard Tschumi Architects



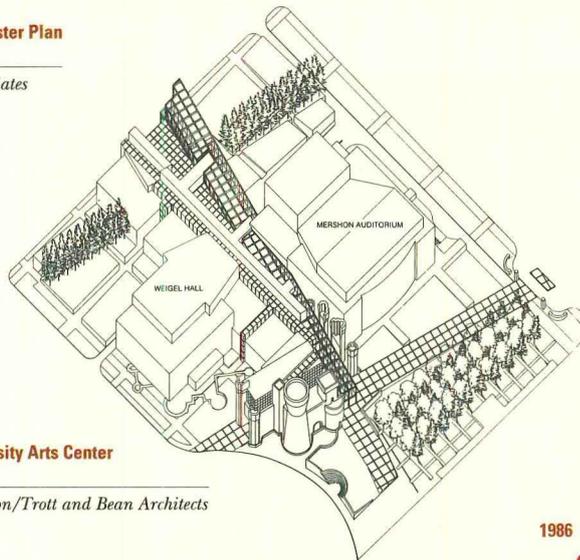
1984 **Battery Park City Master Plan**
New York

Citation **30** Cooper, Eckstut Associates



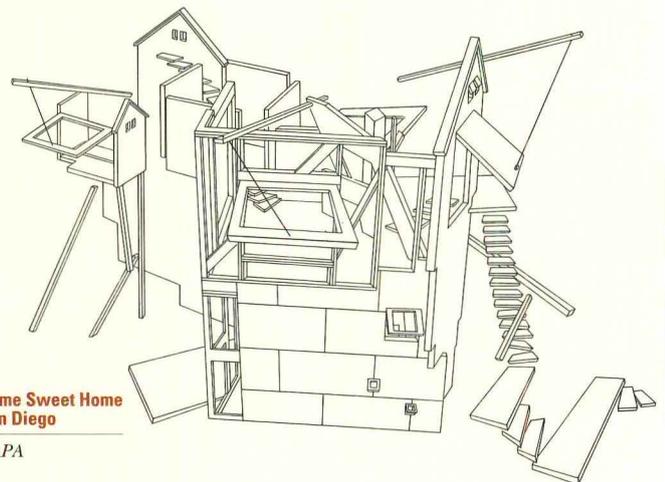
1985 **City Hall**
Mississauga, Ontario

Citation **33** Jones & Kirkland, Architects



1985 **Ohio State University Arts Center**
Columbus

Award **31** Eisenman Robertson/Trott and Bean Architects



1986 **Home Sweet Home**
San Diego

Award **34** PAPA

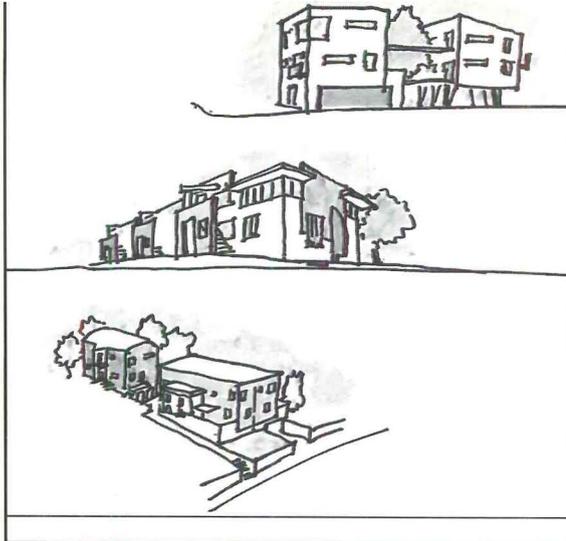
30 Cooper Eckstut's master plan for the 92-acre landfill site along the Hudson River in Lower Manhattan was praised by the jurors for offering an alternative to the introverted, superblock urbanism of the previous decades. Designed to reconnect the public with the city using traditional, humanly scaled urban devices of street and square, the guidelines – like those by Duany Plater-Zyberk at Seaside, another citation winner in 1984), have been both praised and criticized for being extremely specific. Though both are well under way and have influenced architects and planners alike, it is their experiential qualities that will, in time, reveal their true significance.

31 The Wexner Center, as it was later named, was the first of Peter Eisenman's institutional-scale commissions. Controversial from the time its competition-winning design was unveiled until long after its completion (P/A Oct. 1989, p. 67), the project upset concepts of architectural order and contextualism: its complex grid geometry related to campus landmarks and urban "desire lines" well beyond the building's immediate environs. The fractured geometries of the gallery portion flew in the face of conventional museum design; in an odd way, it may be considered a successor to Wright's Guggenheim in its prioritizing of the architectural container over the display of art.

32 Winner of a 1983 international competition for a 125-acre abandoned industrial tract, this project edged out the Ohio State arts center (31) – also a 1983 competition-winner – as the first "Deconstructivist" project to go into construction. Citing the lack of a meaningful context in this wasteland, Tschumi generated a geometry of points, lines, and surfaces – realized as "jolly" structures, allées, and variously level and sunken areas of greenery. Halfway completed by 1989 (P/A, November 1989, p. 65), the park is still in the process of development and its success as public space continues to be debated.

33 The significance of civic architecture lays a heavy burden on any architect commissioned to design a city's symbolic center. Classicism being the traditional solution. Jones & Kirkland's competition-winning design for a newly incorporated Canadian town, executed in 1987, broke with tradition both to connect this edge city with its agricultural roots and to break down the scale and function of city government. It is an example of specific – rather than generic – civic design.

34 The 1980s saw a plethora of fragmented or "deconstructed" architecture. And while akin to the "Gehry aesthetic," this house by Richard Dabrymple

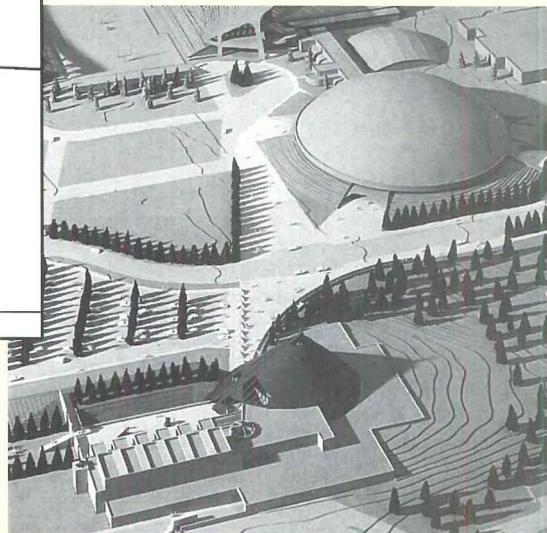


1987 **Housing
Santa Monica**

35 **First Award** | Koning Eizenberg Architecture

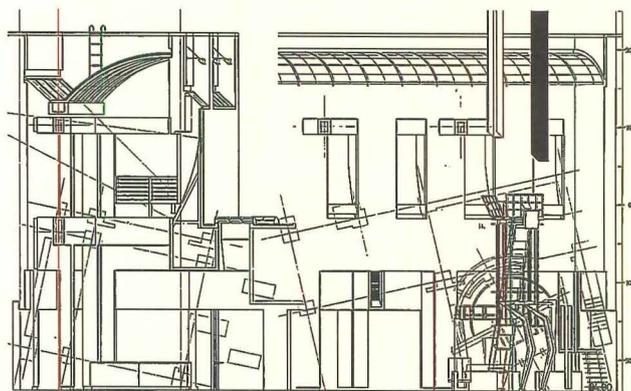
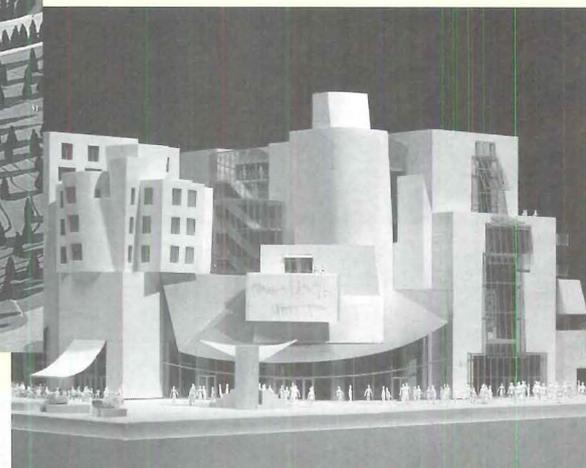
1990 **American Heritage Center and Art Museum
University of Wyoming, Laramie**

37 **Citation** | Antoine Predock Architect



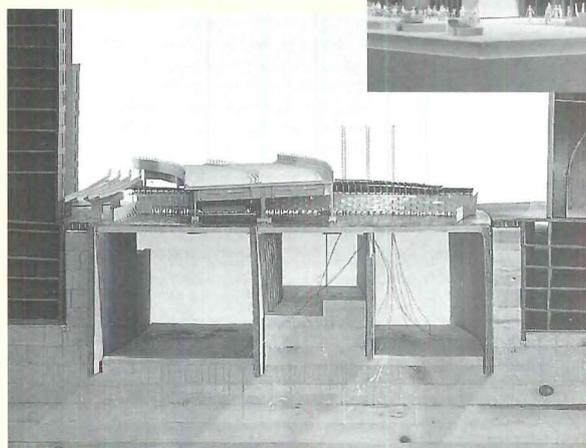
1992 **American Center in Paris
Paris**

39 **Award** | Frank O. Gehry & Associates



1987 **Comprehensive Cancer Center
Los Angeles**

36 **Citation** | Morphosis



1992 **Interim Bridges Project
Boston**

38 **Special Citation** | Kennedy Violich Architecture

and Michael Herman of Pacific Associates Planners Architects was recognized by the jurors as more than derivative, taking the idea of “unfinished architecture” to a delightful and livable extreme. Just after its completion (P/A Nov. 1990, p. 58), the 1991 Awards cited another seminal residence, the Open House by Coop Himmelblau, which, notwithstanding repeated obstacles to construction, had already attained canonical status as a design.

35 Three city-sponsored infill housing projects for the Ocean Park neighborhood of Santa Monica brought the best of Southern California Modernism to a low-budget building type. The architects’ careful modulation of space and form, so rarely found in affordable housing, resulted in simple elevations richly configured and a cogent indoor/outdoor relationship. Given a First Award along with Mockbee-Coker-

Howorth’s designs for affordable houses in rural Mississippi, these units have been completed as designed and represent the dignity of their residents.

36 Morphosis, by the architects’ reckoning, was “discovered” by the P/A Awards Program. Beginning with the first citation for the Sequoyah school in 1974 (designed with former partner James Stafford), the firm went on to reap 15 awards – including the 1993 citation for the Science Museum School in Los Angeles. The Cedars-Sinai Cancer Center, one of three Morphosis projects that received citations in 1987, was completed one year later with Gruen Associates (P/A July 1988, p. 67). The building brought amenities of space, light, and engaging spectacle to a type notoriously impoverished of those qualities.

37 Now under construction, the strong, evocative forms of the Heritage Center were perceived by the jurors as a kind of contextual response that “explains itself without contriving, without clumsy theoretical discourse.” Its premiation in the heyday of Deconstructivism signals a resurgent interest in a more communicative Modern architecture that clearly expresses its responses to the spirit of a place and to its cultural context.

38 Eyeing a void in urban cohesion produced during the construction of an underground roadway to replace Boston’s Central Artery, Sheila Kennedy and L. Frano Violich did the unthinkable: they initiated a proposal for three interim pedestrian bridges to fulfill the needs of different users. The

architects’ solution to a temporary but very pervasive problem was given a Special Citation to encourage similar demonstrations of pro-active design.

39 A mature example of Frank Gehry’s enormously influential oeuvre, the American Center blends the striking sculptural massing we’ve come to expect from this architect with portions that are more traditionally Modern in their disciplined geometry. Now under construction in association with Saubot & Jullien Architects, the building may provide a fine prototype for a hybrid that combines the impact of the “foreground” building with the necessary restraint of the urbanistic, fabric-making piece.

Profiles of Winning Firms

These profiles are based on firms' responses to a questionnaire, edited by P/A to meet space limitations.

Past winners in the P/A Awards Program, cited below, have been published in the January P/A for the year listed. Other P/A articles listed are features on completed work.

Photos are courtesy of firms, except as noted.

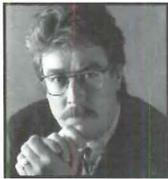


Duany

Andres Duany and Elizabeth Plater-Zyberk, Architects and Town Planners, Miami. Founded 1980 (members of Arquitectonica 1976-1980); 15 professionals, 4 registered; other office in Gaithersburg, MD. P/A Citation, 1984, Seaside, FL; AIA Award in Urban Design, 1988, Seaside, FL. **Andres Duany**, AIA, BA (Architecture and Urban Planning), Princeton, 1971; MArch, Yale, 1974. Adjunct Professor of Architecture, U. Miami.



Lewinberg



Dark



Blais

Berridge Lewinberg Greenberg, Toronto, ON, Canada. Founded, 1981 (previously Berridge Lewinberg Associates); 16 professionals, 7 registered. Canadian Institute of Planners Honour Award, 1992, "Guidelines for Reurbanisation of Metropolitan Toronto." **Frank Lewinberg**, MCIP, ARCUK, BArch, U. Witwatersrand, 1966; MCP, M.I.T., 1973. **George Dark**, OALA, CSLA, Dip. LAT, Ryerson Polytechnic, 1976; BIA, U. Guelph, 1978. **Pamela Blais**, BA, U. Western Ontario, 1980; MSc (Planning), U. Toronto, 1984.



Marcus



Sarkissian

Clare Cooper Marcus, BA, U. London, 1955; MA, U. Nebraska, 1958, MCP, U.C. Berkeley, 1965; Professor of Architecture and Landscape Architecture, College of Environmental Design, U.C. Berkeley. Author of *People Places: Design Guidelines for Urban Open Space*, (Van Nostrand Reinhold, 1990); Guggenheim Fellow, 1989. Consultant on rehab of vandalized and crime-ridden public housing projects in the San Francisco area. **Wendy Sarkissian**, BS, Southern Connecticut, 1965; MA, Connecticut Col., 1967; MTown Planning, Adelaide U., 1976; Lecturer, U. South Australia. Award for Excellence, Royal Australian Planning Institute, Victorian Division, 1992, suburban community study and housing evaluation; Award for Excellence, Royal Australian Planning Institute, Victorian Division, 1991, "Welcome Home" workshop manual. Consultant on community participation in energy-efficient housing design and siting in small-lot subdivisions.



Chen



Gerner

Consortium of Perkins & Will, Swanke Hayden Connell, and Kohn Pedersen Fox, New York. **Mark Chen**, AIA, BArch, Cornell, 1980; MArch, Harvard, 1982. **Randolph H. Gerner**, AIA, BArch, C.U.N.Y., 1977; MArch, U. Pennsylvania, 1979.



Degelman



Kim

Department of Architecture, Texas A&M University, College Station, TX. Founded 1940. **Larry O. Degelman**, PE, BAE, MS, Penn State, 1966. Professor of Architecture, Texas A&M. **Byungseon S. Kim**, BS (Architectural Engineering), Yonsei, 1981; MEP, Arizona State, 1988; PhD (Architecture), Texas A&M, 1992.



Eisenman

Eisenman Architects, New York. Founded 1988 (Previously Eisenman Robertson Architects); 30 professionals, 9 registered. P/A Award, 1992, Alteka Office Building, Tokyo; P/A Award, 1991, U. Cincinnati College of Design, Architecture, Art and Planning; P/A Award 1990, Banyoles Olympic Hotel, Banyoles, Spain; P/A Citation, 1990, Carnegie Mellon Research Institute, Pittsburgh; P/A Award, 1988, Wexner Arts Center, Ohio State U., Columbus (P/A, Oct. 1989). **Peter Eisenman**, FAIA, BArch, Cornell, 1955; MArch, Columbia, 1960; MA, PhD, Cambridge, 1963; Louis Sullivan Professor of Architecture, U. Illinois (Chicago); Irwin S. Chanin Professor of Architecture, Cooper Union; Distinguished Professor of Architecture, Ohio State U. **Richard N. Rosson**, AIA, BArch, U. Tennessee, 1977. **Tracy L. Aronoff**, AIA, BArch, Rice, 1983. **Frederic Levrat**, Dipl. Arch, Tech. Inst. of Lausanne, 1990. **Mark Searls**, AIA, BArch, U. Illinois, 1989; MArch, U. Illinois, 1990. **Timothy Hyde**, BA, Yale, 1990.



Martinez, Campo, Ramirez

Emilio Martínez Arquitectos, San Juan, PR. Founded 1988; 4 professionals, 2 registered. AIA Honor Award, 1992, Nuevo Pobaldo Viví Abajo, Utado, PR; AIA Honor Award, 1990, Re-Ordenamiento de un Pueblo, Cabo Rojo, PR; AIA Honor Award, 1988, Centro Deportivo y Salón de la Fama, Dorado, PR. **Emilio Martínez**, AIA, MArch, U. Puerto Rico, 1979; MS (Architecture and Urban Design), Columbia, 1985; Associate Professor of Architecture, U. Puerto Rico. **María Magdalena**, MArch, U. Puerto Rico, 1989. **José Rafael Ramírez**, MArch, U. Puerto Rico, 1987.



Maltzan, Glymph, Webb, Gehry

Frank O. Gehry & Associates, Santa Monica. Founded 1962; 48 professionals, 14 registered. P/A Awards, 1991, University of MN Art & Teaching Museum, and American Center in Paris; P/A Citation, 1985, U.C. Irvine; Interior Design Magazine Roscoe Award, 1992, Knoll Furniture; AIA Honor Award, 1992, Chiat/Day/Mojo, Venice, CA. **Frank O. Gehry**, FAIA, BArch, U.S.C., 1955; Praemium Imperiale, 1992; Wolf Prize in Arts, 1992; Pritzker Laureate, 1989. **James M. Glymph**, AIA, BArch, U. Miami, 1973. **Craig Webb**, BA, Princeton, 1974, MArch, U.S.C., 1976. **Michael T. Maltzan**, BFA, R.I.S.D., 1984, BArch, R.I.S.D., 1985, MArch, Harvard, 1988.



Hanrahan



Meyers

Hanrahan/Meyers Architects, New York. Founded 1986; 4 professionals, 2 registered. P/A Young Architects issue, July 1990; P/A Award, 1989, Interpretive Center, Chattanooga, TN; New York Chapter AIA Awards, 1989, 1990, 1991, 1992. **Thomas Hanrahan**, AIA, BS (Arch), U. Illinois, 1978; MArch, Harvard, 1982. Assistant Professor of Architecture and Director of Core Studios, Columbia. **Victoria Meyers**, BA, Lafayette Coll.; MArch, Harvard, 1982. Assistant Professor of Architecture, Cornell. **Jane Wason**, BArch, U. Texas, Austin, 1989. **Lawrence Zeroth**, BS (Arch), U. Wisconsin, Milwaukee, 1990.



Pratt



Marshall



Laivins

James Pratt Architecture/Urban Design, Dallas. Founded 1989, 3 professionals, 3 registered.
James Pratt, FAIA, BArch, U. Texas, Austin, 1950; MArch, Harvard, 1953.
Thomas F. Marshall, AIA, BArch, N.C. State, 1950; MArch, M.I.T., 1952.
Juris Laivins, AIA, MArch, Texas Tech, 1968; MS (Urban Design), Columbia, 1973.



Sanders

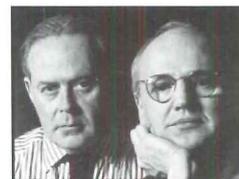
Joel Sanders, New York. Founded 1987 (previously Sanders/Guenzburger Architects 1987-1991); 3 professionals, 1 registered. ACSA Design Award, 1992, "Framing the Gallery;" First Prize, 1989, Easthampton Airport Competition.
Joel Sanders, BA, Columbia, 1978; MArch, Columbia, 1981. Assistant Professor of Architecture, Princeton.



Leers, Weinzapfel Associates

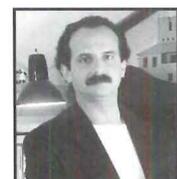
Leers, Weinzapfel Associates, Boston. Founded 1982; 15 professionals, 15 registered (formerly Andrea Leers Associates). New England Regional AIA Awards, 1991, George Robert White Gymnasium and Teen Center, South Boston, MA, Vacation House, West Bath, ME, and Grainger

Observatory at Phillips Exeter Academy, Exeter, NH; New England Regional AIA Award, 1986, Photographic Resource Center (with Alex Krieger), Boston, MA.
Jane Weinzapfel, AIA, BArch, U. Arizona, 1966.
Andrea P. Leers, FAIA, BA, Wellesley, 1964; MArch, U. Pennsylvania, 1966.



Machado, Silveti

Machado and Silveti Associates, Boston. Founded 1975; 7 professionals, 2 registered. P/A Awards, 1990, "Architecture and the Urban Environments of Sicily," and Piazza Dante, Genoa; P/A First Award, 1985, Public Squares in Leonforte, Sicily; P/A Award, 1985, Villa on Lake Pergusa, Sicily; P/A Award, 1980, Steps of Providence, RI; P/A Citation, 1978, House in Tunisia; P/A Citation, 1976, Fountain House, San Diego.
Rodolfo Machado, Dipl Arch, U. Buenos Aires, 1967; MArch, U.C. Berkeley, 1970; Adjunct Professor of Architecture in Urban Design, Harvard.
Jorge Silveti, Dipl Arch, U. Buenos Aires, 1966; MArch, U.C. Berkeley, 1969; MA, Harvard, 1983; Professor of Architecture in Architectural Theory, Harvard.
Peter Lofgren, BArch, R.I.S.D., 1981; MArch, Harvard, 1986.
Douglas Dolezal, AIA, BA (Architecture), Washington U., 1986; MArch, Harvard, 1991; Teaching Fellow, Harvard.
Nader Tehrani, BArch, R.I.S.D., 1986; Grad Dipl, A.A. London, 1987; MAUD, Harvard, 1991.



Schimmenti

Mark M. Schimmenti, Charlottesville, VA. Founded 1989; 4 professionals, 1 registered. Venice Biennale, 1985; Paris Biennale, 1982; Architectural League of New York Young Architect Award, 1981.
Mark Schimmenti, BDesign, U. Florida, 1978; MArch, U. Florida, 1980. Associate Professor of Architecture in City and Town Design, U. Virginia.
Victor Dover, BArch, Virginia Tech, 1985; MArch, U. Miami, 1990.

Jaime Correa, BArch, U. Pontificia Bolivariana de Colombia, 1981; MArch, MCP, U. Pennsylvania, 1987.



Mayne



Enright

Morphosis, Los Angeles, CA. Founded 1977; 8 professionals, 4 registered. P/A Award, 1991, Yuzen Vintage Car Museum; P/A Awards, 1989, Arts Park Performing Arts Pavilion, and Higashi Azabu Tower; P/A Award, 1988, 6th St. Residence; P/A Awards, 1987, Kate Mantilini Restaurant, Prototypical Hamburger Stand, and Cedars-Sinai Comprehensive Care Center; P/A Award, 1984, Venice III House; P/A Award, 1982, Western-Melrose Office Building; P/A Award, 1980, Flores Residence; P/A Award, 1977, Riedel Medical Building; P/A Award, 1974, Sequoyah Educational Research Center; American Academy and Institute of Arts and Letters Award in Architecture, 1992.
Thom Mayne, AIA, BArch, U.S.C., 1968; MArch, Harvard, 1978; Professor of Architecture, SCI-Arc; Plym Chair, U. Illinois (Urbana).
John A. Enright, BArch, Syracuse, 1986; MArch, Columbia, 1987.



Patkau Architects

Patkau Architects, Vancouver, BC, Canada. Founded 1978; 6 professionals, 3 registered. P/A Citation, 1981, Galleria condominium; Governor General's Medal for Architecture, 1986, 1990, 1992; *Canadian Architect* Magazine Award of Excellence, 1983, 1984, 1986, 1987, 1989, 1990, 1992.
John Patkau, MAIBC, OAA, MRAIC, MArch, U. Manitoba, 1972.
Patricia Patkau, MAIBC, MRAIC, MArch, Yale, 1978. Associate Professor of Architecture, U. British Columbia.
David Shone, MArch, U. Manitoba, 1988.



Fillat, Sovich

Peter Fillat, Randy Sovich, Studio Wanda, Baltimore. Founded 1992; 4 professionals, 2 registered. AIA Citation for Excellence in Urban Design, 1991, Frente Portario, San Juan, PR.
Peter A. Fillat III, BArch, Syracuse U., 1982.
Randy M. Sovich, BArch, Carnegie Mellon, 1979.



Schawe, Civitello

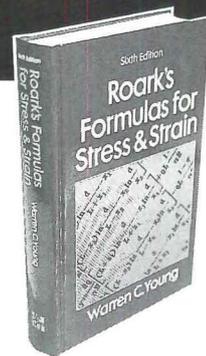
Robert L. Civitello/OAD, Houston. Founded 1986, 4 professionals, 3 registered. 6 Houston Chapter AIA Awards.
Rob Civitello, AIA, BArch, Notre Dame, 1978.
L. Philip Schawe, AIA, BArch, Texas Tech, 1977.
Joe E. Price, AIA, BArch, Texas Tech, 1977.



Rotondi, Stevens

ROTONdi, Los Angeles. Founded 1991, 10 professionals, 3 registered; other office in Morristown, NJ. P/A Award, 1991, CDLT; American Academy of Arts & Letters Award in Architecture, 1992.
Michael Rotondi, AIA, Dipl., SCI-arc, 1973; (previously a partner in Morphosis); Director, SCI-arc.
Clark Stevens, BS, U. Michigan, 1985; MArch, Harvard, 1989.

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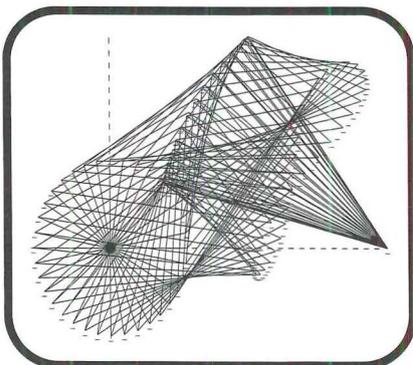
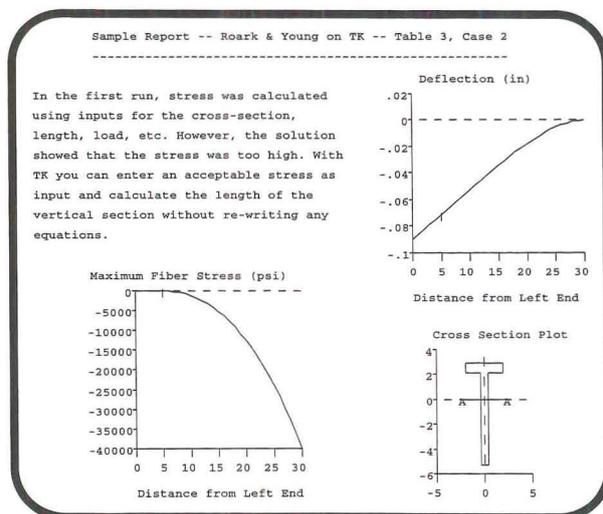
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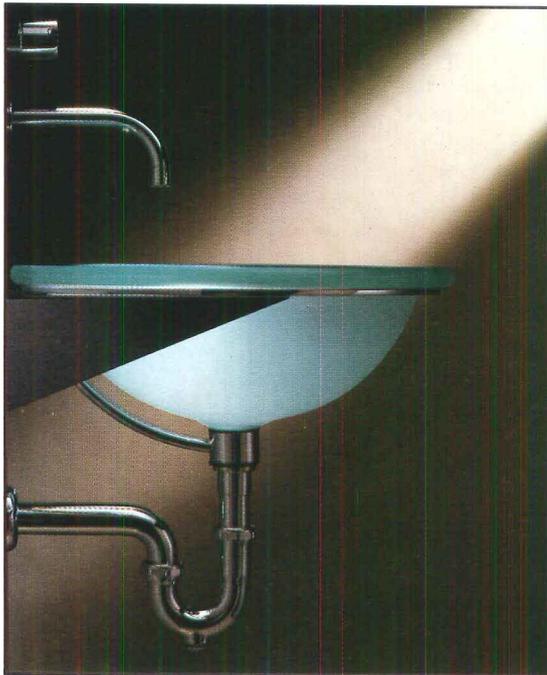
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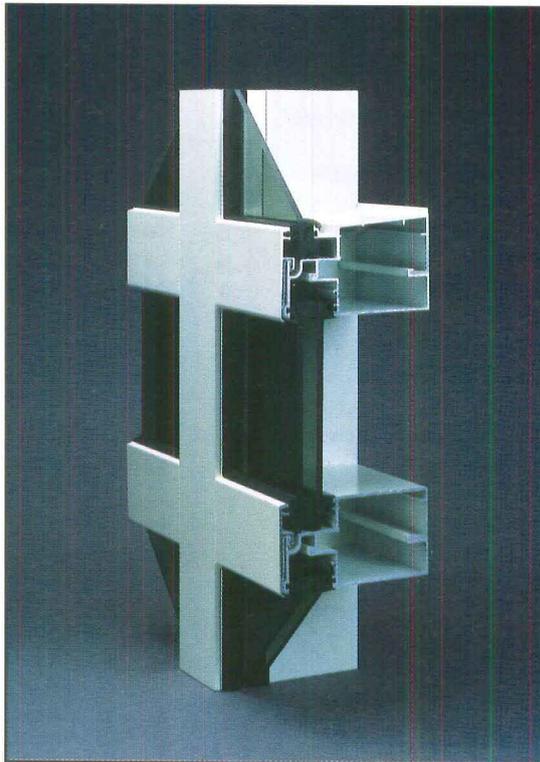
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New Products and Literature

New Products and Literature	107
Computer Products	113

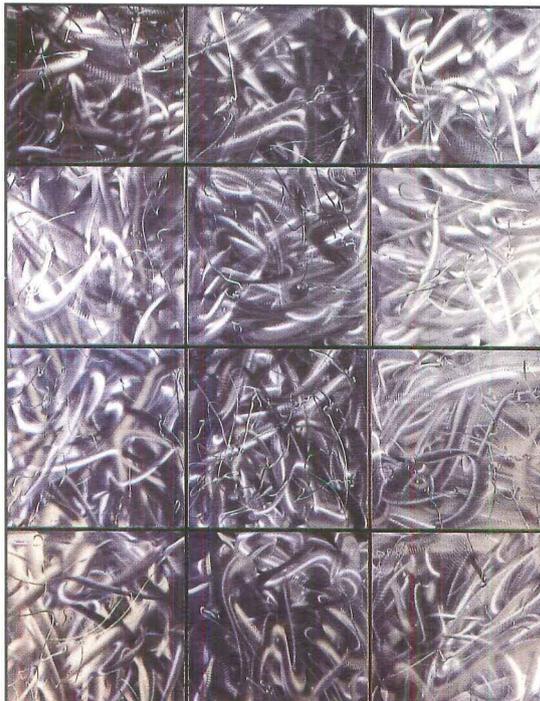
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1



2



3

1 Laminated Glass Basin

Two layers of glass are laminated to produce the shatter-resistant "Vitraform" sink. The sink, said to be more durable than standard porcelain, is designed for both commercial and residential applications. Standard colors include clear, Starfire®, bronze, gray, black, peach, and blue, with a clear or frosted finish. Cherry Creek.

Circle 100 on reader service card

2 New Curtain Wall System

The "Vector Curtain Wall System" is a new "high-performance, versatile stick curtain wall." Thermal efficiency, full-depth gutters at window heads for condensation control, and resistance to water penetration through pressure equalization are among its features. Conventional glazing, two-sided structural glazing, and a four-sided structural spacer glazed system called Vector/SSG are available. Robertson.

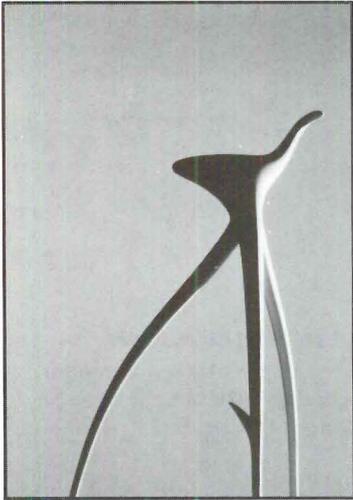
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3 Wall Surface Systems

Surface Systems™ is a line of interior wall surfaces offered with pre-engineered application systems. Two standard module sizes (16" x 24" or 24" x 24") with four metal trim options are available. Natural wood and metal veneers, wood fiber surfaces, high pressure laminates, faux granites, marbles, troweled concrete, and screened graphics are among the finishes available. System Three, with a moiré brushed stainless steel finish and black-painted main and cross runners, is shown. Marlite.

Circle 102 on reader service card

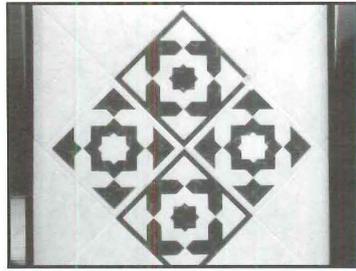
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Starck's Stool

Philippe Starck's "W.W. Stool," produced as a limited series and named after filmmaker Wim Wenders, is constructed of cast aluminum; it has a pale green lacquer finish. The stool is 22 inches wide, 21 inches deep, 38 inches high, and 34 1/4 inches high at the seat. Vitra.

Circle 103 on reader service card



Italian Tile

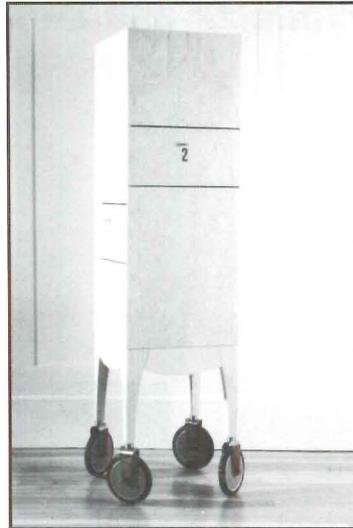
"Nabila Intarsio Nero" is a new tile for both floor and wall applications from Ricchetti of Italy. The tiles are 8 inches square. Italian Tile Center.

Circle 104 on reader service card

ChromaFusion Additions

Fourteen new designs have been added to the line of ChromaFusion® Architectural Glass, an interlayered and laminated safety glass. Five new sand-blasted colors are among the additions. The system can be used in interior partitions, wall systems, doors, furniture, lighting, table tops, and signage. Cesar Color.

Circle 105 on reader service card



Compact Disc Cabinet

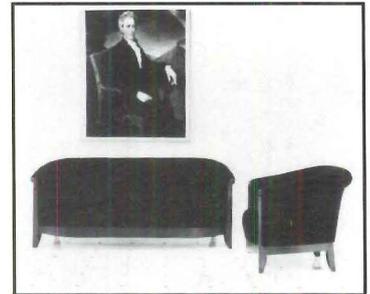
This CD Cabinet, designed by Marcus H. Santora and Janis Melone, is mounted on wood and steel wheels and is constructed of solid maple and maple plywood. It has four drawers and stainless steel handles and measures 1'2" x 1'2" x 4'7". Santora Melone.

Circle 106 on reader service card

Accessible Kitchens

The 1993 Accessible Kitchen Catalog includes information on the Series AH and the Series HC kitchens. The AH offers adjustable height countertops and the HC offers barrier-free access to sink, range, and work surfaces. Dwyer.

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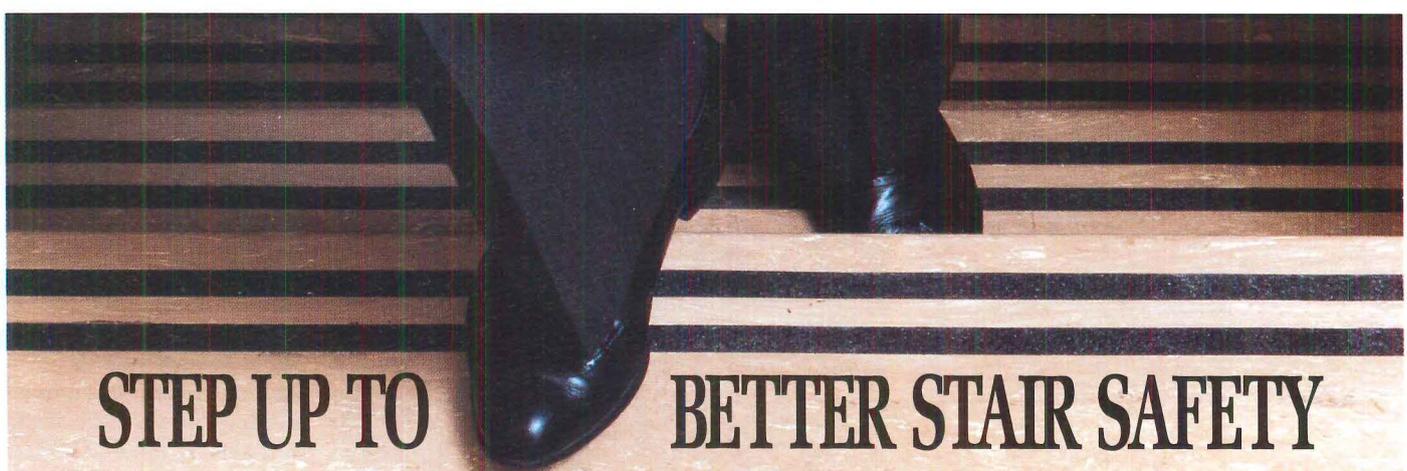


New Seating Collection

The Morgan Hall Series, designed by Gene Gurley, is suitable for hotel lobbies and office reception areas. It includes a lounge chair, a sofa, and a loveseat. HBF.

Circle 108 on reader service card

(continued on page 110)



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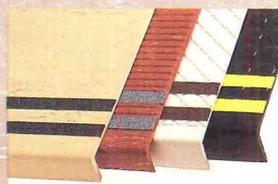
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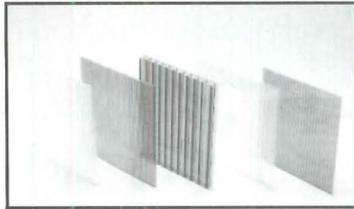
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(continued from page 108)

Structural Building Panels Brochure

This new 8-page brochure describes light-commercial applications, recommendations, and testing data for "R-Control® Structural Building Panels." "R-Control" is constructed of a rigid insulation core adhesively welded to oriented strand board facings. AFM Corporation.

Circle 109 on reader service card



Polycarbonate Sheets

"Verolite PC-II" double skin polycarbonate sheets are manufactured using Makrolon resin. The sheets have a co-extrusion UV-protected surface. Matra.

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Lumber Span Tables

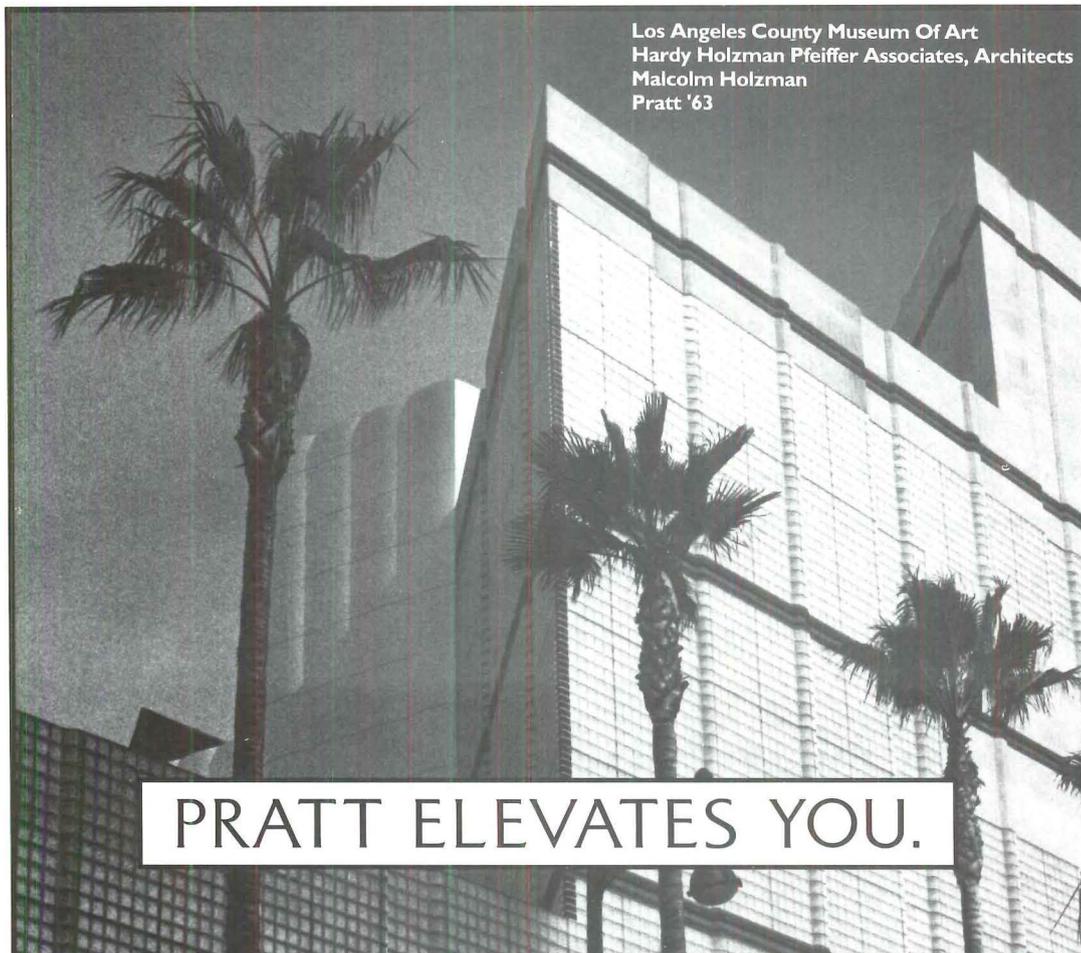
The *Western Lumber Span Tables for Floor & Ceiling Joists and Roof Rafters* guide covers span allowances for Western Lumber species and grades in typical applications. New base values were used to calculate data for the span tables. The calculations incorporate factors such as size and repetitive member. Contact Western Wood Products Association, Dept. 572, Yeon Bldg., 522 SW Fifth Ave., Portland, OR 97204-2122.



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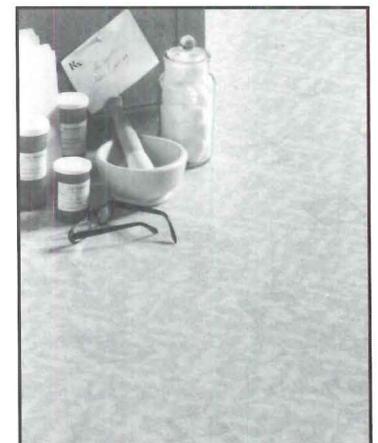
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1993 Tile Catalog

An extensive line of glazed and unglazed ceramic tiles is described and illustrated in this new four-color, 20-page catalog. A new section documents the "Keraion/Novachrom" series of large-format tile; the tiles range in size from two to four square feet. Buchtal.

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(continued on page 112)

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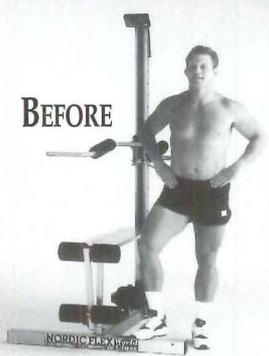
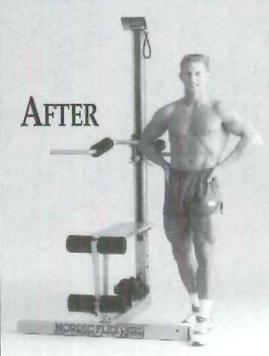


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Before	After													
Body weight: 194 lbs.	Body weight: 175 lbs.													
% Body fat: 11.5%	% Body fat: 6%													
Waist: 33 inches	Waist: 31 inches													
Arms: 12.5 inches	Arms: 15.5 inches													
Chest: 40.5 inches	Chest: 44.5 inches													

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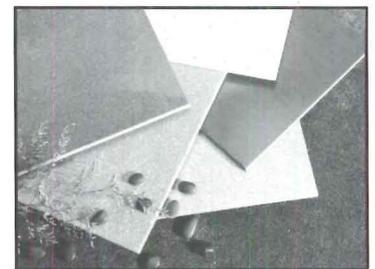
(continued from page 110)



House Numbers

Architect Anthony Pellecchia of Pellecchia Olsen Architects, Denver, and graphic designer Kathy Wesselman of Wesselman Design, Denver, have collaborated on a collection of house numbers. The 4½-inch-square, anodized aluminum plates can be ordered with a silver- or gold-colored finish and silk-screened blue epoxy ink numbers. Markuse.

Circle 113 on reader service card



New Porcelain Pavers

"Quartz Crystal"™ and "Terra Paver"™ are new porcelain paver tiles. "Quartz Crystal," a large-grained, 16-inch-square paver, is available polished or unpolished with a pebbled surface. "Terra Paver" has a smooth, stone-like appearance and is available in 8-, 12-, and 16-inch tiles. American Olean.

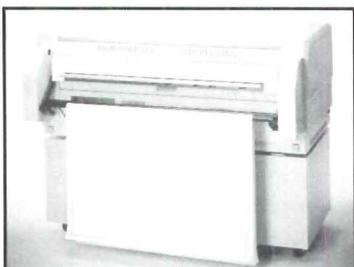
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Fenestration Guidelines

The American Architectural Manufacturers Association has compiled a four-volume reference set of selection and design guidelines, specifications, performance requirements, and test methods for windows and sliding glass doors, metal curtain walls, aluminum storefronts, entrances, skylights, and space enclosures. AAMA.

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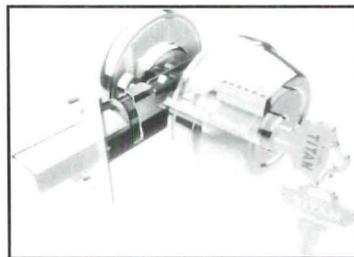
(continued on page 114)



JDL 4000

JDL claims its new line of high-end electrophotographic plotters provide superior accuracy with lower cost per page and higher reliability as compared with laser and electrostatic printers. The plain-paper plotters have a 400 x 400 dots-per-inch resolution, and are available in B-, C-, D-, and E-size formats. The company says the plotting time for an E-size document is less than one minute. Japan Digital Laboratory.

Circle 116 on reader service card



Advanced Visualizer

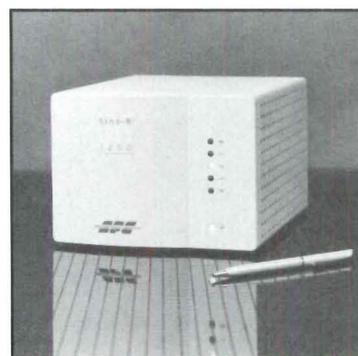
Wavefront Technologies' high-end modeling, rendering, and animation system allows the use of engineering data to create more life-like simulations than other such programs. Results of motion analyses and numerical analyses can be applied to CAD drawings for rendering and simulations. Wavefront Technologies.

Circle 117 on reader service card

3-D Digitizer

Offices that use physical models to develop their designs are now able to use these models to generate CAD drawings. Pixsys has announced FlashPoint, an LED-based 3-D digitizer that can be used for models of up to 9.9 cubic feet. The company claims its product is "affordable." The system has already attracted one star client, Los Angeles architect Frank O. Gehry. Pixsys.

Circle 118 on reader service card



Line-R Power Conditioner

Worried about a thunderstorm wiping out hours of work? American Power Conversion has introduced a new line of power conditioners that prevent data loss and hardware damage by automatically correcting brownouts and overvoltages. The equipment is backed by a lifetime guarantee of \$25,000 against equipment damage. American Power Conversion.

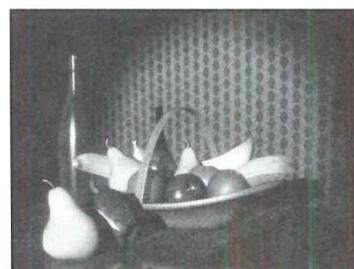
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CADD introduction

"Getting Results with CADD," is a new 20-page booklet available from Autodesk Retail Products, makers of Generic-CADD. The literature provides

a basic introduction to the available equipment and features associated with computer-aided drafting and design, as well as case histories of some users of Autodesk products. Autodesk Retail Products.

Circle 120 on reader service card



Renderize 2.0

Visual Software has upgraded its 3-D rendering program. The software offers unique "directed environment mapping" that simulates ray tracing software without the excessive time such systems require. The upgrade uses the new 32-bit Microsoft Windows technology that allows it to operate without co-processing hardware. Renderize allows the user to sample and edit for color, pattern, transparency and reflectance. Visual Software.

Circle 121 on reader service card

CADMOVER

Kandu Software's CAD file translator for Macintosh computers supports 21 different file formats, as well as color. Translation calculations are said to be accurate to 17 digits. The system allows the user to customize the translation environment, and can be used as part of a network with workstations and PCs. Kandu Software.

Circle 122 on reader service card



DEClaser 1152

Digital Equipment has announced what it claims is the lowest-priced PostScript printer in the world. The DEClaser 1152 operates with Macintosh, PC, and LAT systems, using either Adobe or HP protocols. Image resolution is 300 by 300 dots per inch, but Digital Equipment also offers DECimage supporting software that it claims gives images the appearance of 1000 by 1000 dots-per-inch resolution. Digital Equipment.

Circle 123 on reader service card



DoorCAD

Maywood has released a DXF format database detailing the company's door products. Users of AutoCAD on PC compatibles can use this product as a drawing library for doors and door details. Maywood, Inc.

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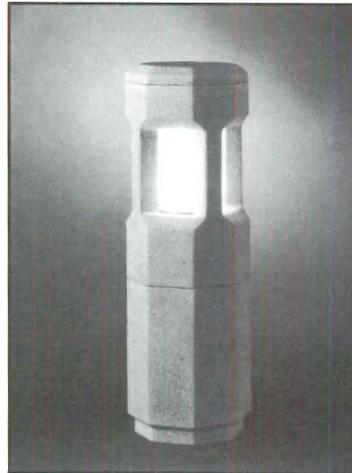
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Allow 4-6 weeks delivery.

(continued from page 112)



Outdoor Lighting Fixtures

A new line of architectural precast outdoor lighting fixtures is called "StoneForms." The fixtures can be ordered with incandescent, fluorescent, high-intensity discharge, and low-voltage luminaires. WoodForm.

Circle 125 on reader service card



Silicone Insulating Glass Sealant

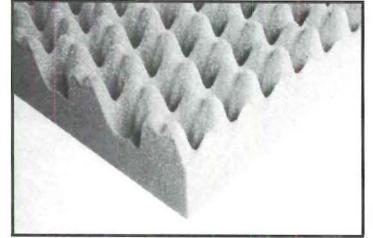
"Dow Corning® 986 Silicone Insulating Glass Sealant" is designed to be used as a secondary sealant in dual-sealant insulating glass systems and for both structural and nonstructural units. It is said to provide both a high extrusion rate and a fast cure. Dow Corning.

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New Vents

The "Classics Collection" of registers, grilles, and diffusers is available with hand-polished brass, wood, chrome, black nickel, and satin aluminum finishes. Hart & Cooley®.

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Acoustic Foam Panel

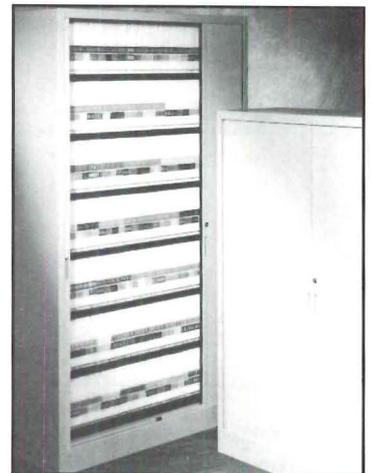
The new "Maximum Super Absorbing 4AW Acoustic Foam" panel is 48" x 48" and 4 inches thick. It is designed for high-decibel levels and low-frequency noise. It is applicable for music rooms, studios, auditoriums, industrial plants, and other spaces where high acoustical performance levels are required. NetWell.

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Self-Leveling Underlayment

"Level-Right™ Self-Leveling Floor Underlayment" is a high-strength cementitious underlayment for leveling floors. It is poured over irregular or weather-damaged concrete, worn ceramic tile, terrazzo, and adhesives. Typical depths range from a feather edge to one-half inch. Gyp-Crete.

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File Cabinets

"Marcadet" file cabinets, with end- or top-tab filing systems, are designed to use a minimal amount of floor space. The lockable, double-skin tambour doors slide into the cabinet sides to reduce the amount of access space needed. Kwik-File.

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SYRACUSE UNIVERSITY - School of Architecture is conducting a search for the following expected full-time positions beginning Fall 1993:

ARCHITECTURAL DESIGN
Assistant or Associate Professor of Architecture; tenure-track positions. Teaching responsibilities include design studio and one of the following specializations: drawing, computer aided design, building technology, design theory. Candidates should demonstrate a capacity to teach undergraduate and graduate studios, have a professional degree in Architecture with experience in professional practice, and have an interest in pursuing intellectual goals through scholarship, teaching and practice.

Interested candidates should send curriculum vitae, a maximum of ten photocopied samples of design work (not to be returned), a statement of interest and goals, and the names of at least three references, by Monday, February 1, 1993, to: **Ann Munly, Chair, Faculty Search Committee, 103 Slocum Hall, School of Architecture, SYRACUSE UNIVERSITY, Syracuse, NY 13244-1250.** Ethnic minority and women applicants are strongly encouraged to apply. AA/EOE

DIRECTOR OF PLANNING/DESIGN

Key Design Position for right individual with solid experience in major commercial, residential, healthcare/elderly projects to supervise design department of national firm in Midwest. A "take charge position" requiring creativity, ability to personally present designs to clients, and successful client relations. This opening is for a person who will continue and enhance the design image of firm and is intended to result in key growth in firm. Submit examples of work designed in past 6 years, including schematic sketches and finished presentation package in own hand. **DO NOT PRESENT ANY WORK PREPARED BY OTHERS.** Send with resume detailing experience, building types, salary history and expectations to: CA 108-PA, P.O. Box 6192, Cleveland, OH 44101.

POSITIONS WANTED

POSITION WANTED

Architectural graduate, 5 year degree, 2 years experience Architectural Design & Interior Design (retail). Excellent rendering skills, Auto Cad (Release 11) construction documentation, fluency in German, will relocate. Please call:

708-882-8948

Iowa State University Dean of the College of Design *Search Extended*

We invite nominations and applications for the position of the Dean of the College of Design. Candidates must have an outstanding career in education and research and/or practice and a distinguished record of scholarship or creative achievement; a terminal degree in a relevant field, Ph.D. preferred; and must be qualified for appointment to the rank of professor with tenure in a department of the college. Review of applications will begin on February 1, 1993. For complete application information and requirements contact: **David L. Shrock, Chair, Design Dean Search Committee, Provost Office, 107 Beardshear Hall, Iowa State University, Ames, IA 50011, phone (515)294-9591, fax (515)294-8844.**

Iowa State University is an affirmative action/equal opportunity employer and encourages the applications and nominations of women and minority candidates.

ASSISTANT/ASSOCIATE PROFESSOR Building Construction Program *Virginia Polytechnic Institute and State University*

Qualifications:

Candidates should hold a B.S. and M.S. as a minimum with Ph.D. preferable in construction, architecture, architectural engineering, civil engineering, mechanical engineering or engineering technology, and appropriate construction industry experience preferred (including field and project management and administration experience). Teaching experience at university level together with capability and interest in computer usage desirable.

Position Description:

Undergraduate and graduate professional instruction with primary responsibilities in planning/scheduling, estimating and cost analysis, project development, and other construction management techniques/business practices. In addition, teaching and research in one or more additional subjects such as construction graphics, computer application, structural/foundation systems, construction materials/equipment practices, mechanical/electrical building systems. Appointment is a tenurable position effective August 1993 at the rank of assistant or associate professor; rank and salary dependent on qualifications and experience.

Deadline:

March 15, 1993 or until position is filled.

Application, including the names of at least three references, should be sent to **D. Eugene Egger, Assistant Dean, 202 Cowgill Hall, College of Architecture and Urban Studies, Virginia Tech, Blacksburg, Virginia 24061-0205.**

Virginia Tech is an equal opportunity/affirmative action employer and strongly encourages applications from women and people of color.

Visiting Assistant Professor of Architecture to teach in undergraduate design studio, beginning Fall 1993. Professional experience, special interest in architectural theory, and skill in computer use in architecture preferred. Candidate must have a Masters Degree in Architecture. Teaching experience as faculty or teaching assistant preferred. Year to year appointment, maximum duration three years. Send portfolio, curriculum vitae, statement of interest, and names of three references to: **Kathleen Gibson, School of Architecture and Planning, University of New Mexico, 2414 Central S.E., Albuquerque, NM 87131. Telephone (505) 277-2903. FAX: (505) 277-0076.** Complete application must be postmarked by March 5, 1993. Refer to Job Requisition #2348. The University is an equal opportunity, affirmative action employer.

FACULTY POSITION:

Coordinator for Interior Design in Department of Architecture, University of Southwestern Louisiana, tenure-track. Duties: coordinate a FIDER accredited program, teach, advise, and conduct research. Appointment will be August 23, 1993. Pending final budgetary authorization, salary commensurate with qualifications and experience. Qualifications: terminal degree in interior design and NCIDQ certification. Submit documentation of design/research, resume and three references to **Hector Lasala, Chair Faculty Search Committee, University of Southwestern Louisiana, Lafayette, LA 70504-3850.**

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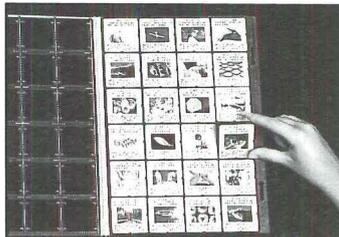
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