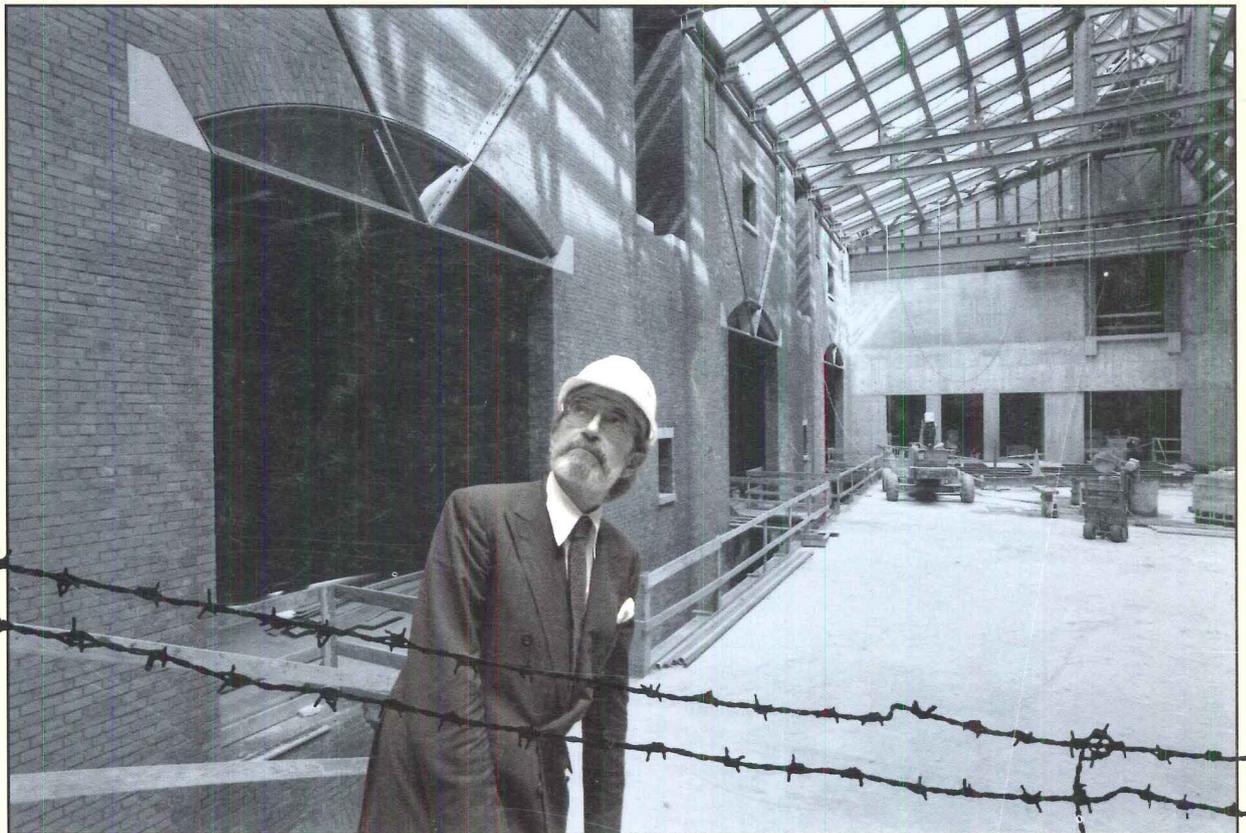


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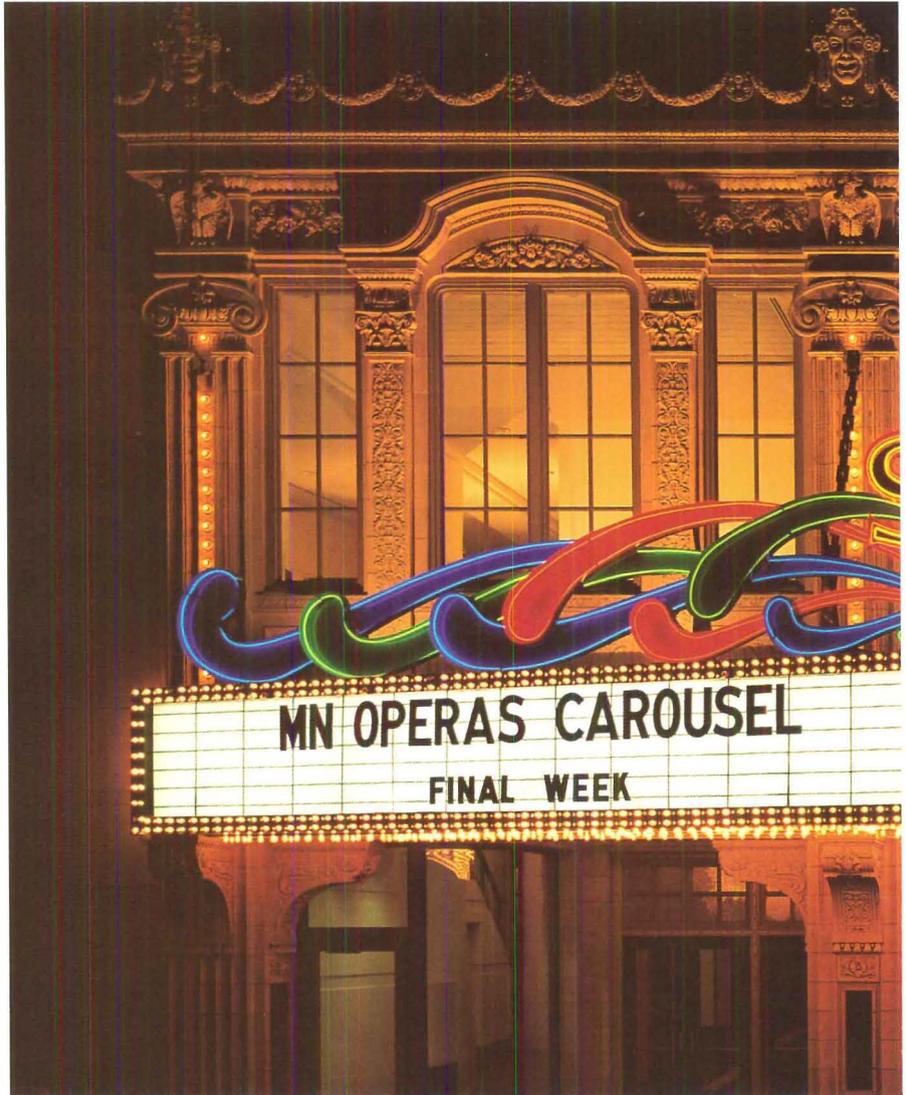
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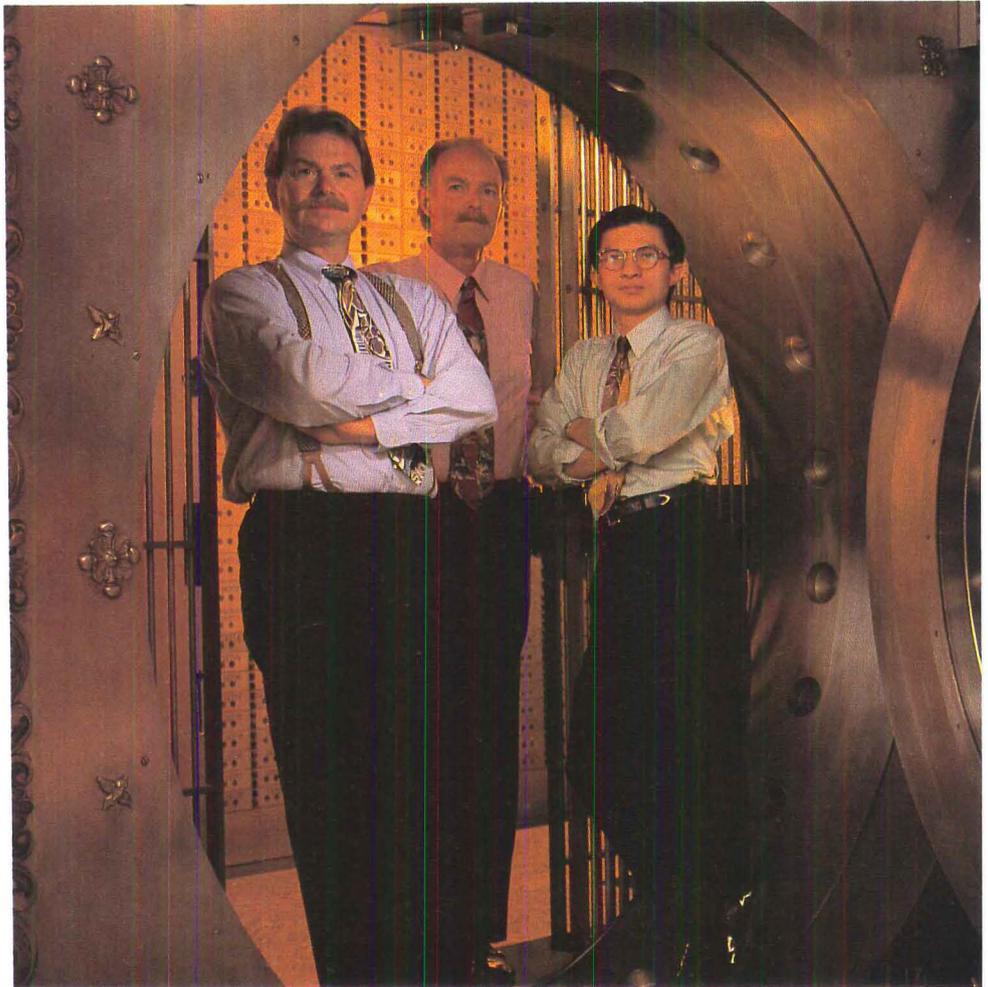


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# cession by breaking into banks. from their example.



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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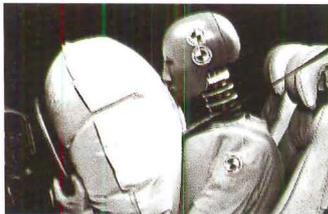


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Cover: Architect James Ingo Freed in the U.S. National Holocaust Memorial Museum, (page 60).  
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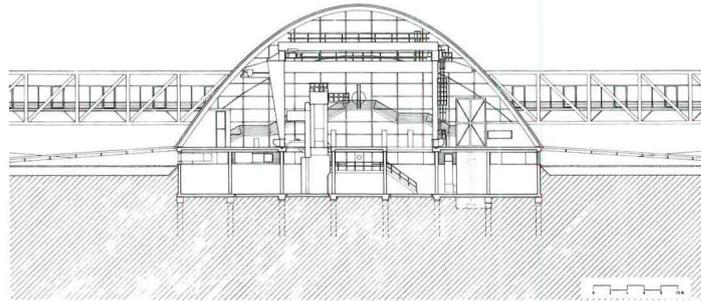
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**48 Young Architects Issue Call for Submissions**

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**Substantial editorial changes, introduced with this issue, are meant to align P/A more closely with the tasks and interests of the profession.**

The magazine you have in hand is the first issue of a revised and updated P/A; it represents the kind of editorial effort you will see throughout 1993 and beyond. The changes you see are based on a thorough reconsideration of the architectural journal's role in today's profession. For more on the self-examination behind this step, see last month's P/A Editorial.

To recap that editorial: we were convinced by reader feedback and by our own discussions to de-emphasize "glossy photographs of just-completed buildings" and give much more attention to the architectural process – from initial sketches through construction – to which architects devote their professional lives. We are also treating architectural works not just as isolated objects, but in their social, economic, and cultural context – and often in groups by type or place. And we are addressing these subjects in several "voices" – those of the client, the architect, the user, the outside critic – not just that of a P/A staff editor.

Some of the more visible contents of this month's P/A have been newly developed to meet these objectives; others continue or expand on features we have introduced in the past few years. While we are committed to change, our revisions are firmly grounded in our many years of experience and reflect reader endorsement of some preceding P/A innovations. The key new types of features can be found in the architectural design section of this issue (pages 59–107):

- A case study of a highly instructive work of architecture (the Holocaust Museum, pages 59–79), emphasizing design and construction processes. Illustrations include sketches, detail drawings, and construction photos; text is by a P/A editor, an outside critic, the architect, and the client organization. A companion article takes up the broader subject of commemorating the Holocaust.
- A critique of architectural work that is old enough to be evaluated in use (two New York hotel renovations, pages 80–83); the subject, in this issue, is not a single new building but a pair of interior renovations. The format of these critiques juxtaposes straightforward critical text with numerous photos and plans to illustrate specific points.
- An assessment of a recognized older landmark (the Sea Ranch, pages 84–99); in this case, the landmark is a whole community that embodies influen-

tial planning/ecological principles and has never stopped evolving. Accompanying the critical text are essays by several of the original creators. This article follows a pattern established in the May 1992 feature on Saarinen's TWA Terminal.

- An album of recently completed buildings (pages 100–102), chosen for their embodiment of one or two good architectural ideas, succinctly explained.
- A report on a whole community (South Central L.A., pages 104–106), dealing mainly with the interface of architecture and planning with economics and politics. A precedent is the report from Springfield, Missouri, in the December 1992 P/A (page 70).

Continued from the P/A of previous years will be the much-respected Technics and Practice features, the well-received Perspectives essays, the thoughtful book reviews. News Report has been revised to give a front-page foretaste of its contents (page 17). And Furthermore has been revived to include observations from you, the reader (page 120).

Some of the subjects P/A is planning to explore in special issues during 1993 include public buildings (April) and Young Architects (July). For September we are planning an overview of an entire year's professional accomplishments; this will not be just a parade of design hits, but will deal with critical and timely issues. The Architects and Power series of essays and rebuttals will continue during 1993, and the P/A Plans supplements will be published in March and August.

To communicate our new editorial intentions, P/A's graphic design has been revised. We are loosening some of the strictures of consistent type faces and layout grids, so that our pages can express the particular character of various articles more vividly. On these pages, you are more likely to see images of the people who create the architecture – or use it. And the P/A cover will try to convey underlying ideas, not just elegant envelopes.

Having sought reader input in the development of this new P/A, we will be monitoring readers' response to these changes. There is a card in this issue requesting your opinions (facing page 48), and we shall be making special mail and telephone surveys.

Our intention is to make P/A's content – and style – fit more closely with the profession's concerns and thought processes, and we feel this issue represents progress in that direction. We hope you'll agree. Either way, let us know. ■



## **Young Architects:**

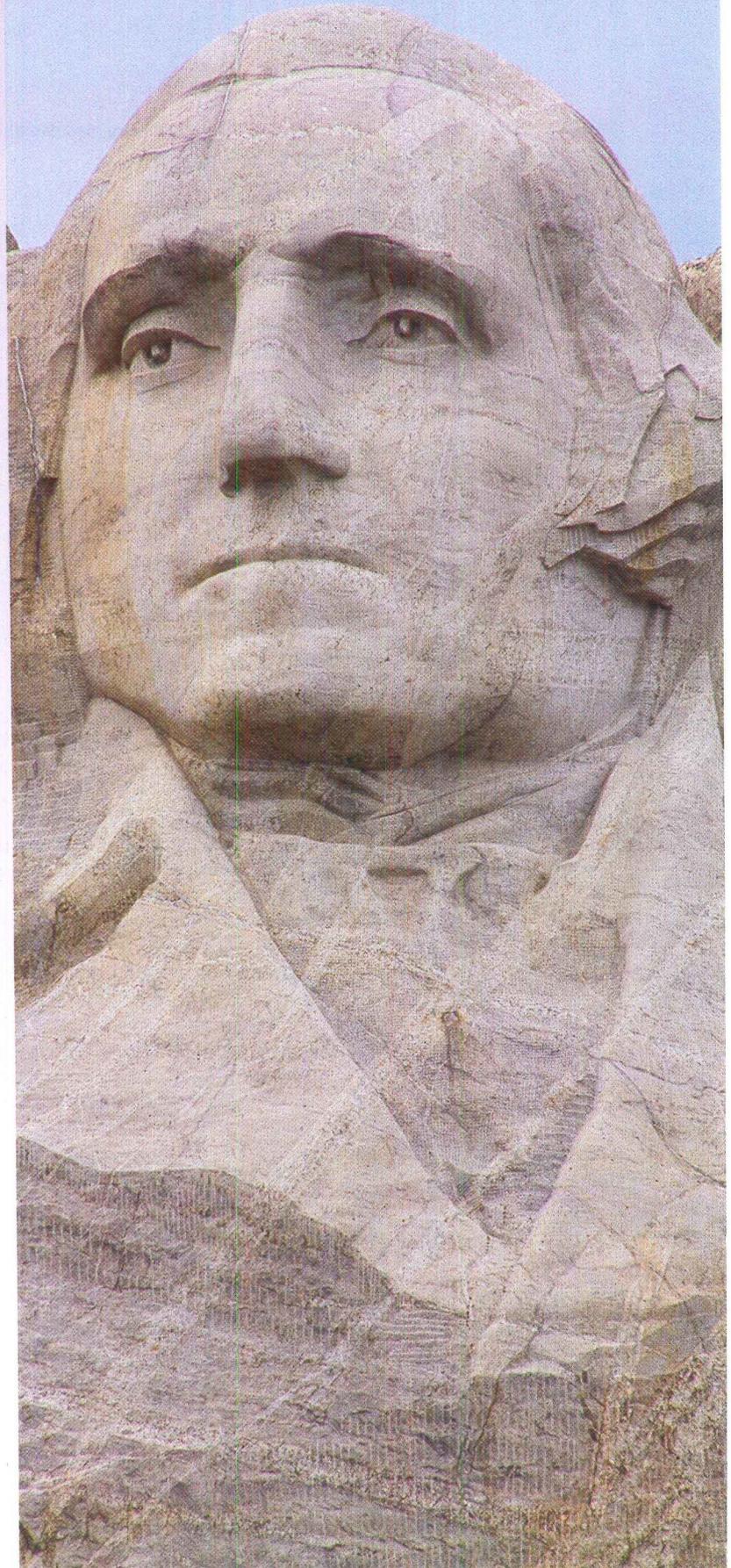
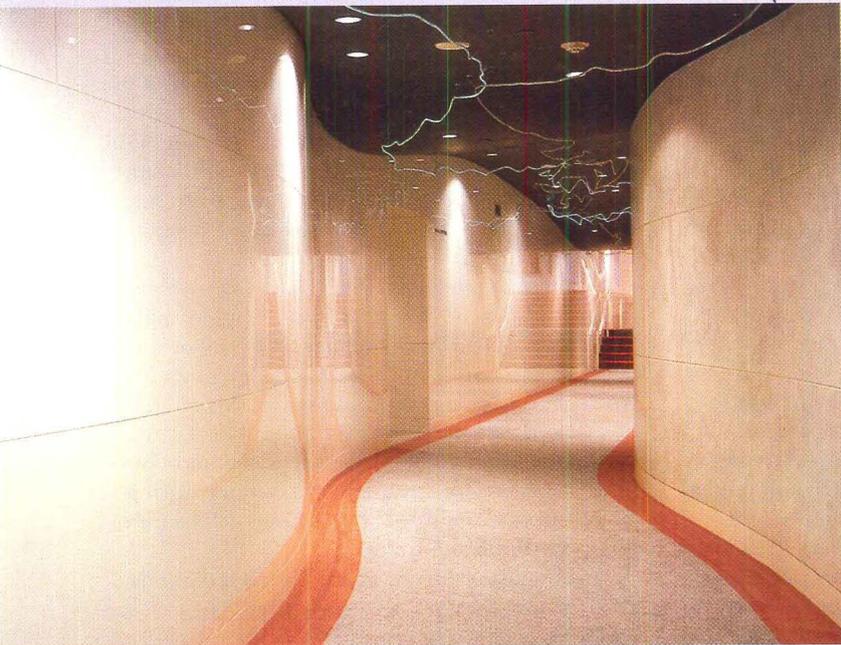
**Your ideas, your experiences, and your work will be the subject of a special issue in July.**

**Submissions are due March 15.**

**See page 48 for details.**

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## Views

### The Kenneth Labs Contribution

When the time came, a while back, to reassess the continuing value of the architectural magazines to which I subscribed, P/A came out on top for one simple reason: the Technics section offered pertinent research, lucidly presented and annotated! It has been a source of consistent interest, and is a feature I have come to rely on and use. Colleagues and friends will clearly miss Mr. Labs for many reasons, but readers will miss his focus and his prose. I hope that his legacy at P/A is a continuation and perhaps even an expansion of this valuable department. Thank you, Mr. Kenneth Labs.  
*Robert S. Bast, AIA  
Robert Bast Architect  
Hinesburg, Vermont*

### Windows Clarification

In Technics: Designing Replacement Window Systems (P/A, Oct. 1992), footnote #5 on p. 43 (third line of the section on Corner Construction) should have been deleted; on p. 45 the leader line and the notation "Flashing height as determined by water head" should have been deleted; p. 48, the author's name in footnotes #3 and #10 is G.G. Cole, not G.C. Cole.

### Drawing Credit

In News Report (P/A, Jan. 1993, p. 16) the image of the Whitehall Ferry competition entry by Rafael Viñoly Architects was rendered by Thomas W. Schaller AIA.

### Californians Exhibition Credits

The "Angels and Franciscans" show (P/A, Nov. 1992, p. 20) was designed by Paul Lubowicki and Sue Lanier; the curators and organizers were Susan De Menil and Bill Lacy.

### New Public Realm Dissent

I found the selection of Chicago's Lake Calumet Airport proposal for P/A's "The New Public Realm Competition" ironic and surprising. Those of us familiar with the Chicago metropolitan region's third airport site selection process know well that not only was legislation to advance Mayor Daley's Lake Calumet airport firmly defeated in the Illinois Legislature last spring, but that the Mayor himself has withdrawn the site from contention. "It's dead, dead, dead," he said

last July. Understanding that "The New Public Realm Competition" is based on project ideas, not functioning structures, does help explain P/A's interest and praise for the proposal. The City of Chicago spent more than \$10 million independent of the official third airport analysis to promote their Lake Calumet idea. The federal government, in comparison, spent less than \$8 million on the entire official analysis of all five proposed new airport sites (which included Lake Calumet). Ten million taxpayer

dollars might wallpaper the Sears Tower from top to bottom with biased studies by hired consultants and the most flowery public relations gimmicks money can buy; however, it cannot change (and this point was defined poignantly in Lake Calumet's demise) the basic technical failures of that location as a site for a major regional airport.

In supporting his vote, P/A jury member Robert Yaro concluded the Lake Calumet airport is "not something nobody wanted, it's something everybody

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wanted." I would confidently suggest Mr. Yaro is unaware of Lake Calumet's true impacts and the magnitude of its opposition. The Lake Calumet proposal promised to remove 40,000 people from generational, middle-class communities, eliminate nearly 20,000 manufacturing jobs, ruin 2,000 pristine wetland acres, home to endangered plant and bird species, and shut the door on nearby Midway Airport. When a professor at the Massachusetts Institute of Technology was asked to recall an impact of simi-

lar proportions, all that came to mind, he said, was "what America did to the American Indian."

Opposition to the Lake Calumet airport was immense. Tens of thousands of impacted residents, their south and north-west suburban neighbors, a dozen local and national environmental groups, and elected officials representing all corners of the state jointly defeated the proposal, and rightly so.

The plans and concepts behind the Lake Calumet airport, and particularly the politics,

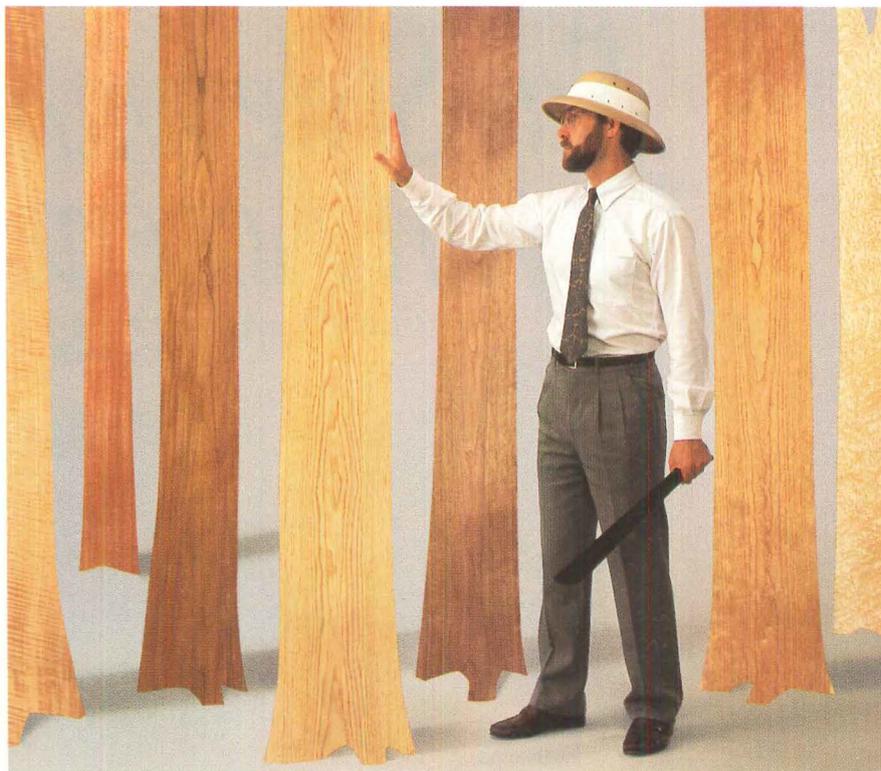
were biased from the start. The "Bi-State Policy Commission," organized to recommend a site for the airport, consisted entirely of political appointees (including William Daley, the Mayor's brother). The commission and, consequently, the site recommendation, lacked the direct input of a single aviation expert. The City of Chicago revised its unofficial study three times, which confused the issue and made the site a moving target. In fact, the version selected for the P/A award was actually the second and not

the final version. The final plan adopted by the Bi-State Policy Commission actually had shortened runways and a re-phased development approach which completely avoided the environmental clean-up in the far northern portion of the site. This maneuver helped the City trim the airport's cost from a historical \$18.5 billion to a leaner though still historical \$11 billion.

Although I agree the Lake Calumet proposal looks good drawn on paper, I do not believe the efforts of "The New Public Realm Competition" entrants, the City of Chicago and its various subcontractors, should be acknowledged or praised. Rather, their superficial technical efforts and the anxiety they caused should be condemned and held up as an example of how machine style politics and politically funded "studies" without public input or technical regard do far greater harm than good.

*Don Goff, Chairman  
Third Airport Alliance  
Homewood, Illinois*

[We thank Mr. Goff for filling in some of the details of the local controversy surrounding the Lake Calumet Airport. However, as he points out, ours was an ideas competition, and even if an airport is not appropriate on the Lake Calumet site, the document behind it does show the range of issues that must be addressed in any infrastructure improvement. Also, Mr. Goff overlooks the disagreement among the jurors that was evident in the published comments. Harvey Gantt raised several questions about the appropriateness of such facilities near residential areas. — Thomas Fisher.]



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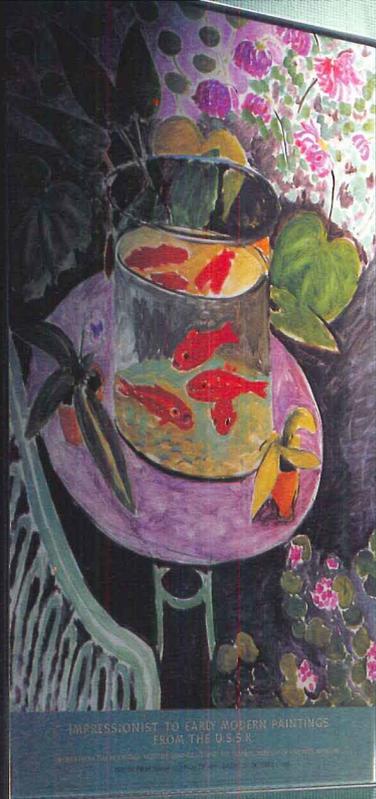
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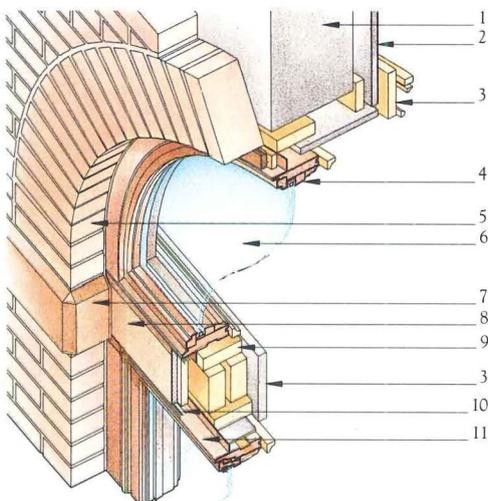


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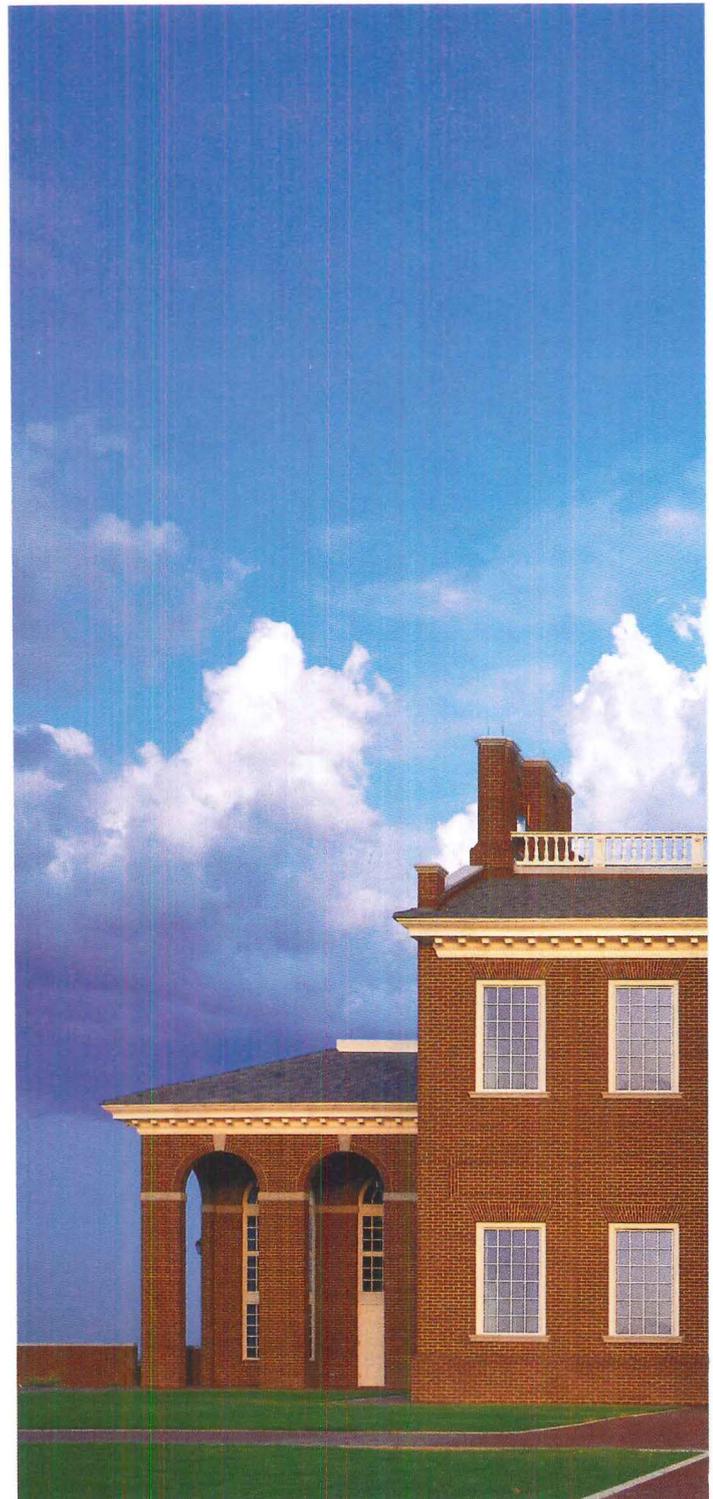
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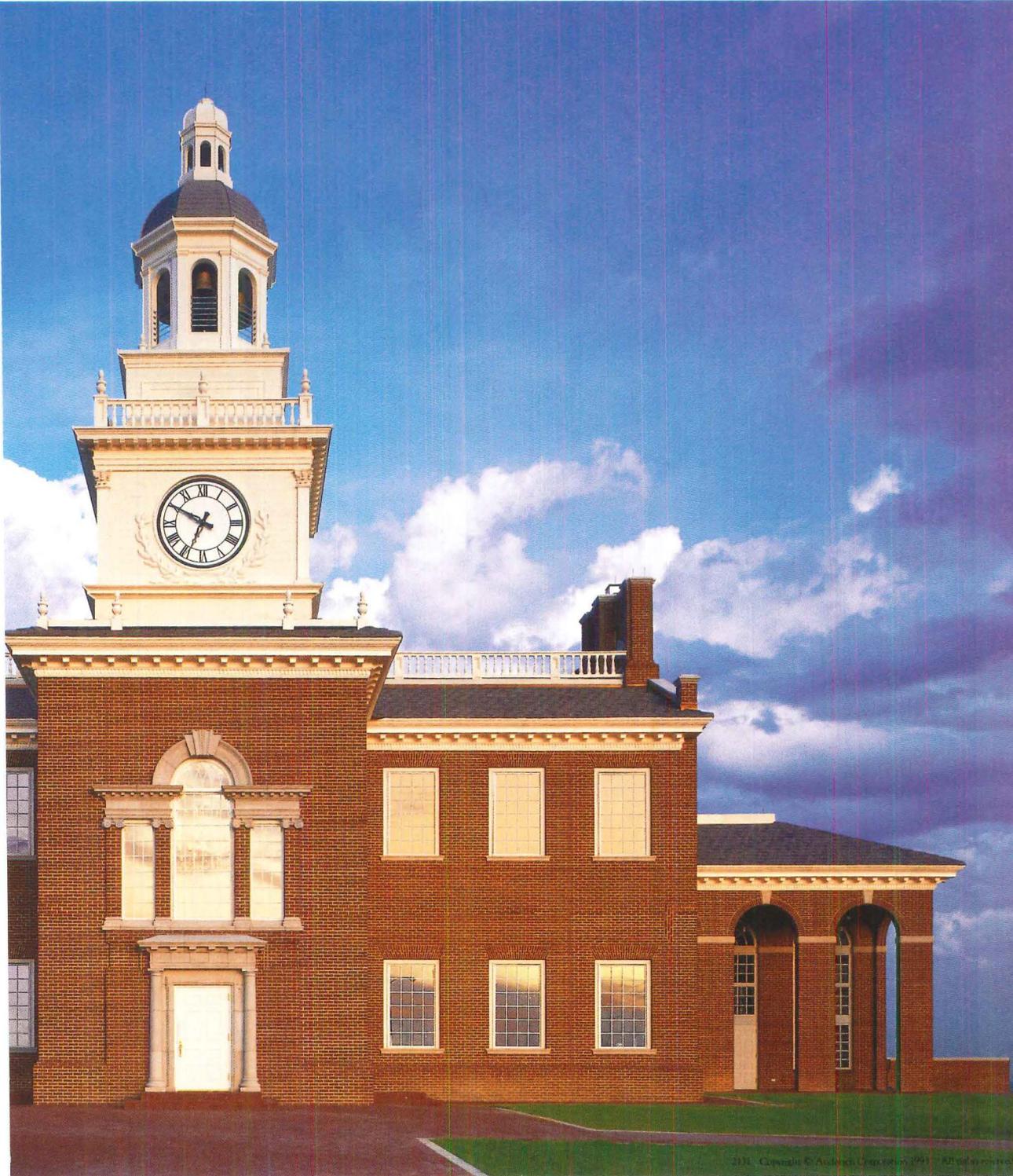
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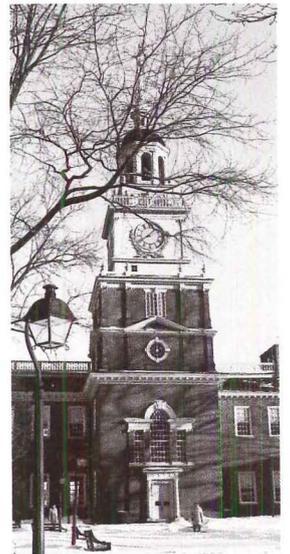
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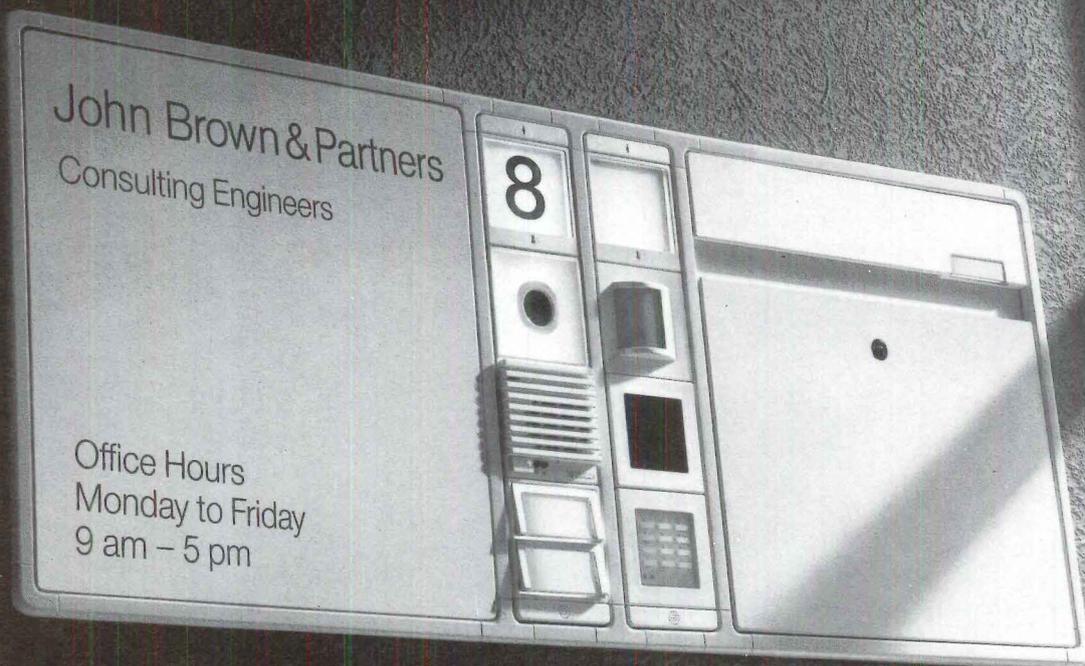
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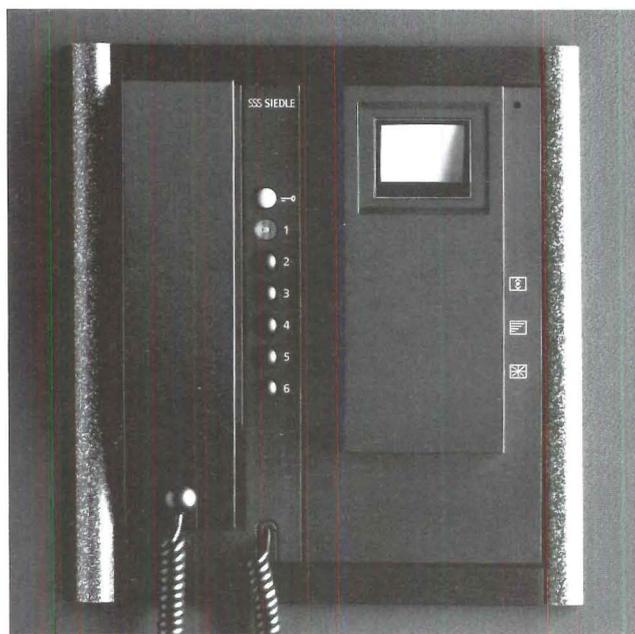




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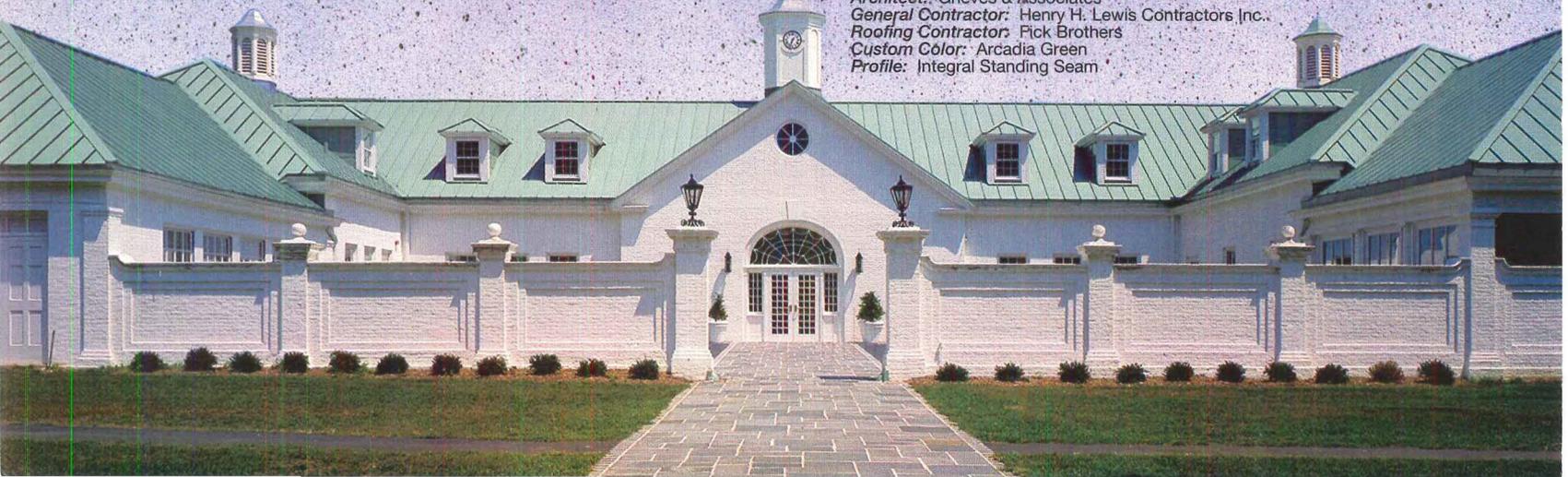


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*General Contractor:* Henry H. Lewis Contractors, Inc.  
*Roofing Contractor:* Pick Brothers  
*Custom Color:* Arcadia Green  
*Profile:* Integral Standing Seam





Jeff Goldberg/Esto

Seamen's Church Institute Headquarters, AIA winner.

### AIA Jury Picks 18 for Honor Awards

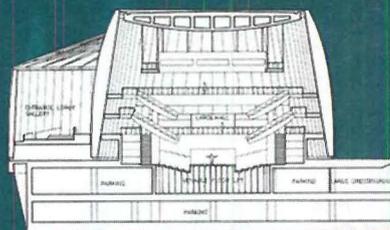
A jury of the AIA has selected a customarily diverse collection of 18 buildings for 1993 Honor Awards. This jury was the first to use the AIA's new judging criteria, which were designed to broaden the field of potential winners, but the new guidelines don't appear to have significantly affected the results.

The new criteria encourage jurors to reward projects in two categories: "design resolution" and "design advancement." Jurors were also asked to consider project merits in four subcategories: technical advancement, environmental advancement, societal advancement, and preservation/restoration. All but three of the winners were cited for design resolution; the three cited for design advancement were Scogin Elam & Bray's Buckhead Branch Library, Eisenman Architects' Wexner Center, and Valerio-Associates' Colton Palms housing. Eight of the winners were cited for societal advancement, three for preservation/restoration, one for environmental advancement, and none for technical advancement.

Jury chairman William Pedersen said the new categories "helped us focus our evaluations on issues of broader significance than those solely addressing architectural form." Other jurors were Carol Ross Barney, Chicago; Sam Davis, Berkeley, California; Norma Burns, Raleigh, North Carolina; Kent Hubbell, Ann Arbor, Michigan; landscape architect Peter Walker, San Francisco; urban designer Grover Mouton, New Orleans; intern Cynthia Enzer Radicki, Ann Arbor; and student Jhennifer Amundson, Urbana, Illinois. Winners are:

- Virginia Merrill Bloedel Education Center, Bainbridge Island, Washington, by James Cutler Architects, Bainbridge Island;
- Wexner Center for the Arts, Columbus, Ohio, by Eisenman Architects, New York (P/A, Oct. 1989, p. 67);

P. 18 Make it six for Saarinen. The architect's Deere & Company Administrative Center wins the AIA 25-Year Award.



P. 22 Entries in the Nara Convention Center Competition, on display at the Museum of Modern Art, question the convention of convention centers.

## 2.93 News Report

P. 19 An information-packed exhibit chronicles the work of Renzo Piano Building Workshop, an "oasis for experiments in structure and form."



P. 20 Coop Himmelblau's show at the Centre Pompidou in Paris fails to persuade at least one observer. Thomas Vonier says that the show "requires explanation and, with too little, leaves a taste of arty conceit."

Pencil Points

Overseas, the AIA is organizing a chapter in London, its first abroad; the Institute also has plans for a chapter on the European continent. Globally the AIA has teamed up with the UIA for an international ideas competition, *A Call for Sustainable Community Solutions*; it is open to architects, designers, planners, engineers, humanists, and social scientists (see Calendar, p. 24).

Frank Gehry is number one on *Time's Best of Design of 1992* list. "There has been no comparable American designer since the days of Eames and Wright", says the magazine. Other architectural projects cited are HOK's Oriole Park at Camden Yards in Baltimore (P/A, Jun. 1992, p. 26), Rob Wellington Quigley's 202 Island Inn, a single-room-occupancy hotel in San Diego, and Santiago Calatrava's arcade for the BCE Place office complex in Toronto (P/A, Jun. 1992, p. 27).

Design Access is a new, national design resource center established by the National Building Museum and the NEA's Design Arts Program to provide information about the design field to design professionals, academics, and the public. Design Access is located at the NBM in Washington, D.C.

The AIA has named U.S. Representative Jack Brooks (D.-Tex.) as the 1993 recipient of the Thomas Jefferson Award for Public Architecture. His landmark Brooks Act of 1972 requires federal agencies to use a qualification-based selection process when choosing architects and engineers for its projects.

The Heart of the Park Design Competition for Hermann Park in Houston, Texas, has been won by the team of Melton Henry/Maurice Robison Architects, Peter Brown, Scott Slaney, and Steve Harding, all of Houston.



Steve Rosenthal



David Hewitt/Anne Garrison

- Langham Court, Boston, by Goody, Clancy & Associates, Boston;
- Hole-in-the-Wall Gang Camp, Ashford/Eastford, Connecticut, by Hammond Beeby & Babka, Chicago;
- Stretto House, Dallas, by Steven Holl Architects (P/A, Nov. 1992, p. 54);
- Hynes Convention Center, Boston, by Kallmann McKinnell & Wood Architects, Boston (P/A, May 1989, p. 65);
- Mt. Carmel Elementary School, Douglasville, Georgia, by Lord, Aeck & Sargent, Atlanta;
- Princeton University Engineering Quadrangle Parking Structure, Princeton, New Jersey, by Machado & Silvetti Associates, Boston (P/A, Dec. 1992, p. 66);
- The Rookery Building restoration, Chicago, by McClier, Chicago (P/A, Oct. 1992, p. 90);
- Canal+ Headquarters, Paris, by Richard Meier & Partners, New York (P/A, Dec. 1992, p. 44);
- Morton International Building, Chicago, by Perkins & Will, Chicago (P/A, July 1991, p. 94);
- Seamen's Church Institute Headquarters, New York, by James Stewart Polshek & Partners, New York;
- 202 Island Inn, San Diego, by Rob Wellington Quigley, San Diego;



Timothy Hursley/The Arkansas Office

Honor Award winners: Langham Court (top left), 202 Island Inn interior (top right), Hole-in-the-Wall Gang Camp (above).

- Buckhead Branch of the Atlanta-Fulton Library System, Atlanta, by Scogin Elam & Bray Architects, Atlanta (P/A, Dec. 1990, p. 59);
- Colton Palms, Colton, California, by Valerio Associates, Chicago (P/A, Feb. 1992, p. 84);
- Furness Building Restoration, Philadelphia, by Venturi, Scott Brown & Associates, Philadelphia (P/A, May 1991, p. 82);
- Hostos Community College/Allied Health Campus, Bronx, New York, by Voorsanger & Associates Architects, New York;
- NationsBank Plaza, Tampa, by WOLF+, Los Angeles (P/A, Feb. 1989, p. 59).



Deere & Company

Deere and Company headquarters.

Deere HQ Wins Saarinen a Sixth 25-Year Award

Eero Saarinen's Deere & Company Administrative Center in Moline, Illinois, has been selected as winner of the AIA 25-Year Award. The honor, bestowed by the AIA Honor Awards jury (see above) is given annually to a building between 25 and 35 years

old that "exemplifies design of enduring significance." The Deere headquarters is the sixth Saarinen building to win the honor (if one includes the Crow Island School, which was designed with Eliel Saarinen).

The Deere building is best known for its early use of Cor-ten steel and for its relationship to its natural setting (for which the landscape architect, Sasaki Associates, must also be credited). The jury statement says that the project "looks better today than it did 25 years ago" and notes that with the maturing of the landscape, "the building is now seen in the way Saarinen envisioned, and the original concept has been validated."

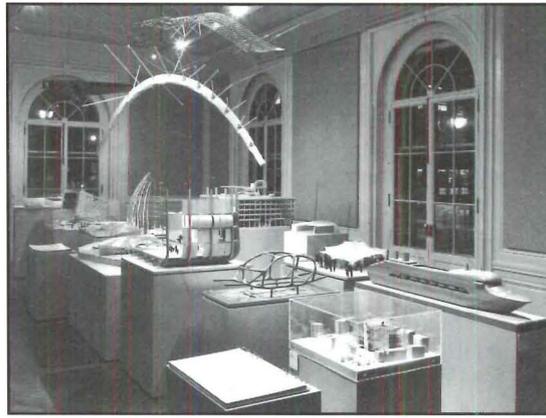
Like many celebrated Saarinen works, the Deere headquarters was completed after the architect's death in 1961. Kevin Roche, this year's AIA Gold Medalist, was responsible for seeing the building to completion in 1964; Roche later designed an addition to the complex.

## Renzo Piano Exhibit Opens in New York

After some three decades in practice, Renzo Piano remains an architect without isms: polemical currents about aesthetics, politics, and our culture's chronic instabilities seem to breeze past his studios. The Renzo Piano Building Workshop (there are offices in Genoa, Paris, and Osaka) seems like an oasis for experiments in structure and form: their best work, such as the Menil Collection (P/A, May 1987, p. 87), is admirably serene, architecture with staying power.

A mid-career retrospective presented by the Architectural League of New York was on display there last month; it travels to Houston's Menil Collection in March. The largest show yet initiated by the League, it is chock-full of models, sheafs of development and detail drawings, construction photographs, and computer programs. (The Menil, a more spacious venue, will have even more on display.) The exhibit demands a bit of patience; a walk-through won't do. Instead, you ought to sit down and sift through the images and texts, including the exhibition guide, a well-balanced piece of writing by Peter Buchanan, the curator. In this way, you'll be able to trace the structural genesis of the keynote designs.

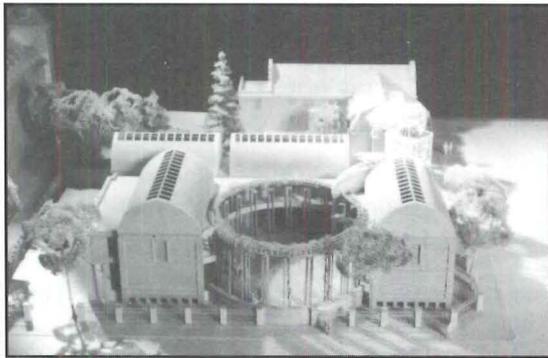
You might consider this a pedagogical exhibit in the guise of a retrospective: click the mouse of an Apple terminal, and a sequence of drawings shows how the asymmetrical contours of the Kansai airport



Cervin Robinson

Models fill one room of the Architectural League's Piano show.

terminal, under construction in Osaka (P/A, March, 1992, p. 107) were molded by wind and seismic loads, as well as by the sightlines of the control tower. The exhibit implies that the will-to-form, the id beneath every architect's ego, is best seen as a reciprocal partner, half of a dualistic design sensibility. Piano's project for the Padre Pio pilgrimage church in Italy, in design development, states the case elegantly: radiating arches of stone will spring from a central point, with a plan shaped like a nautilus. Modern architecture is replete with other one-off churches. But few have the structural integrity to match this one. **Philip Arcidi**



Michael Romen Safdie

Model of Safdie's proposed Harvard Hillel building.

## A Building Boom at Harvard

Several new buildings, and restorations of well-known old ones, are in progress or just completed at Harvard. Architects include Moshe Safdie and Associates, Kallmann McKinnell & Wood Architects, and Venturi, Scott Brown and Associates.

Three buildings are by Safdie: a chapel at the Business School; an office building, also at the Business School; and a new Hillel House. The chapel is lighted by oil-filled prisms, computer-programmed to catch and direct sunlight into light wells. The building's cylindrical shape is bound to be compared to Eero Saarinen's nearby M.I.T. chapel, of 1955, across the Charles. The office building, for 150 faculty, more than doubles the size of McKim, Mead & White's 1928 Morgan Hall, and adds a full-height atrium. Harvard-Radcliffe Hillel House will consist of three vaulted spaces arranged in a "U" around a circular courtyard. It will have brick walls,

precast concrete trim, and gray shingled roofs.

At the Law School, Kallmann McKinnell & Wood have designed a new lecture hall and office building. Its semi-circular layout is a tour de force of site and interior planning. The building's south side completes a Neo-Classical quadrangle, Holmes Field, while the curved north side ties in to an asymmetrical group dominated by Gropius/TAC's 1949 Graduate Center. A big entry arch echoes H. H. Richardson's nearby 1881 Austin Hall, and also recalls the half-circle of the plan.

Memorial Hall is Harvard's sacred monster. Ware and Van Brunt designed it, in Ruskinian Gothic style, in 1870; Venturi, Scott Brown will renovate and restore it. Memorial Hall took eight years to build, rose to 195 feet, and cost nearly \$400,000 1878 dollars. The renovations will run to \$25,000,000, and will include the new Loker Commons, in the lower level; an immense dining hall; the refurbishing of Sanders Theatre; and, it is hoped, reconstruction of the tower, which burned in 1956. Venturi, Scott Brown recently supervised the restoration of the Furness Library, at University of Pennsylvania (P/A, May 1991, p. 82), one of the last and finest Ruskinian works.

Harvard's new president, Neil Rudenstine, who was in charge of planning and construction at Princeton during a fruitful period for architecture there (P/A April 1992, p. 127), is reportedly a knowledgeable architecture buff. While all of the current projects predate his regime, interesting work can be expected in the future. **Jonathan Hale** ■

*The author, an architect in Watertown, Massachusetts, writes frequently on architecture and design.*

## European Report

*(Editor's Note: As correspondent Thomas Vonier is now dividing his time between Washington and Paris, he will periodically be contributing a "European Report" in place of his bimonthly "Washington Report.")*

"Europe today truly extends from the Atlantic to the Urals," says Lithuania's minister for architecture and construction. "And as Europe's cultural epicenter moves to Berlin, its geographic center is now just north of Vilnius, where we sit."

But with its streets dark for nearly 18 hours out of each day and its shops barren, with hot water and space heating in short supply, with shortages of jobs, fuel, and electricity, it was not easy this winter to regard Vilnius as part of any modern Europe.

Yet this small republic – like its Baltic neighbors, Latvia and Estonia – is trying hard to recover from 50 years of Soviet dominance. Architects are as involved as any group in the region's present despair and its sustaining hopes; their talk resonates with variations on the minister's hopeful theme.

The newly independent Lithuanian Association of Architects now has about 900 members. Not one of them engages in what an American or a European would recognize as private practice; all work in some way for a public entity.

A few especially entrepreneurial architects are struggling to find clients and develop new modes of private practice that make sense in straitened circumstances. A spate of joint-venturing with Scandinavian or German colleagues has ebbed now that those countries are undergoing their own deepening recessions, and investments in the Baltic region have slowed.

Riga, Tallinn, and Vilnius have alluring central urban areas – mainly within their still-visible city walls – and each is filled with remarkable buildings of historic merit. Architects and city officials point to these sites as potential major tourist attractions.

They have a case. Riga, Latvia, for example, has as large and distinguished a collection as any city of turn-of-the-century Jugendstil apartment blocks, office buildings, and stores. Many  
*(continued on next page)*

## European Report

(continued from previous page)

were designed by German architects for the wealthy German merchants and shippers who dominated Riga until the 1900s.

Such architectural artifacts are certainly untainted by modern times: "One good thing about the last 50 years," said a Latvian architect: "Without capitalism to drive up urban land values we left almost everything alone."

But leaving things alone also takes a heavy toll. Buildings in central Vilnius, many used almost continuously since their origins in the 1200s and 1300s, are badly damaged by neglect and by that city's invidious rising damp. And one official points out: "For decades 'everybody' – which is really to say, 'nobody' – owned these places." Today, with property claims being settled, the thorny issue of ownership makes outside investors even warier.

Also, the capital cities share a grim problem: acre upon acre of dreary concrete housing slabs, focal points of the region's festering ethnic problems because they house many Russians whose right to remain as citizens is now in question.

This anti-social "social housing" is the most visible legacy of what everyone now seems to regard as the bygone "Soviet period." Spread densely around the cities' outskirts, these drab blocks resemble the infamous Pruitt-Igoe of 1960s St. Louis, although not nearly as well constructed. Today they are only partially destroyed – not by dynamite, but by poor quality, harsh weather, and near-total neglect.

What can American architects (hardly experiencing the best of times themselves) offer to their counterparts in the Baltic states? "We hope for support and need almost everything," answered one Lithuanian architect. Student design projects displayed at schools in the region reveal influences from American and European architects. "But until now we have had to work from magazine pictures and ideas written in English, French, or German," said a professor. "Now we must participate fully." If the AIA could help even one Baltic representative to attend the AIA/UIA convention in Chicago next June, it could help that wish along. **Thomas Vonier** ■

## Coop Himmelblau Baffles at the Pompidou

Coop-Himmelblau's work, which is on display at the Centre Pompidou in Paris through April 12, goads uninitiated visitors into asking what it all has to do with architecture. The provocation is undoubtedly deliberate, judging from the Austrian-born firm's manifestoes: "Reject functionalist architecture; enough of Palladio and the other masks of history; don't exclude that which disturbs; [express] the loneliness of places, desolation of streets, devastation of buildings."

Formal aspects of the "open architecture" advanced by the firm's founders, Wolf Prix, Helmut Swiczinsky and Michael Holzer – fragmenting, breaking, dematerializing, contorting, impaling, reversing, exploding – are abundantly evident in the show's 47 alarming models, which trace projects dating from 1977 on and spanning the globe.

The models reward study. A series of sketch, presentation, and construction models for the Rehak House in Malibu (1990) shows – in ways that drawings cannot – how it might feel to build and be inside such a wild collision of shapes, where floors are about the only thing level.

Giving a further sense of this architecture is a giant object "created especially for the exposition to symbolize the firm's past and present initiatives." The structure's angular steel-and-glass mass dominates the ground-floor hall of the Centre Pompidou; as lights play on its surfaces, a few sharp pieces jut into the below-grade exhibit space. Regrettably, visitors can't walk through this object or even get very close to it, so it remains kind of a big object, not really architecture. One is led to suspect that



Tom Bonner

Coop Himmelblau installation: 47 "alarming models."

the same might be true of much of their work when seen up close.

Most readable and successful as urban-scale sculpture is an animated, internally-lit diorama showing an urban construction for the Mariahilfer Platz in Vienna, where the firm's work seems to fit neatly yet vigorously into a Secessionist context. But the intellectual rationale surrounding the work, difficult enough to embrace, is too hard to discern in the exhibit. A small pamphlet is both too brief to do the ideas justice and too dense to wade through in the otherwise nearly text-free exhibit. The show requires explanation and, with too little, leaves a taste of arty conceit. The show seems designed strictly for well-initiated fans; others are likely just to be puzzled about how and why anybody would build such things. **Thomas Vonier** ■



Gambato &amp; Savella

A Salon highlight: Regional Telephone Offices, Bologna (1988) by Giovanni Trevisan.

## European Architecture Fair Has Urban Theme

As an international trade fair and idea showcase, the five-year-old "Salon International de l'Architecture" is now well established (P/A, Feb. 1991, p. 21), alternating between Paris and other major cities. The 1991 Salon in Milan attracted about 40,000 visitors in one week. This recession year, there were only about 100 exhibitors in Paris, mostly Western European and virtually no Americans.

The leitmotif of this Salon was preoccupation with the urban environment. Most projects were shown in their urban context. Serious attention was given to design for low-cost, mostly low-rise urban housing,

and for super-tech urban subways and trams.

Municipal and regional governments dominate the client base in Europe, and were major exhibitors. But private clients and contractors were well represented, as were architects, architecture schools, publications, and CAD dealers.

The Spanish government exhibited 128 recent projects: the overall quality was impressive. Notable among the urban projects were stunning renovations of historic buildings for new uses.

An eye-opener at the Salon was the masterful, mature work of the Italian architect Giovanni Trevisan. His large and complex high-tech projects in Northern Italy (mostly public) are infused with intense color. Instead of a neutral high-tech palette with touches of color, the powerful chroma is integral to his delineation of form.

Counter-balancing the urban theme was a comprehensive and beautiful Luis Barragán retrospective, "Architect of Silence," produced by a class at the private Ecole Spéciale d'Architecture in Paris.

Next year's Salon will be in Antwerp, and 1994's in Paris. In 1995, organizers say, the Salon may come to New York. If the mountain won't come to Muhammed .... **Barbara Shortt** ■

The author, a New York architect, writes frequently on French architecture.

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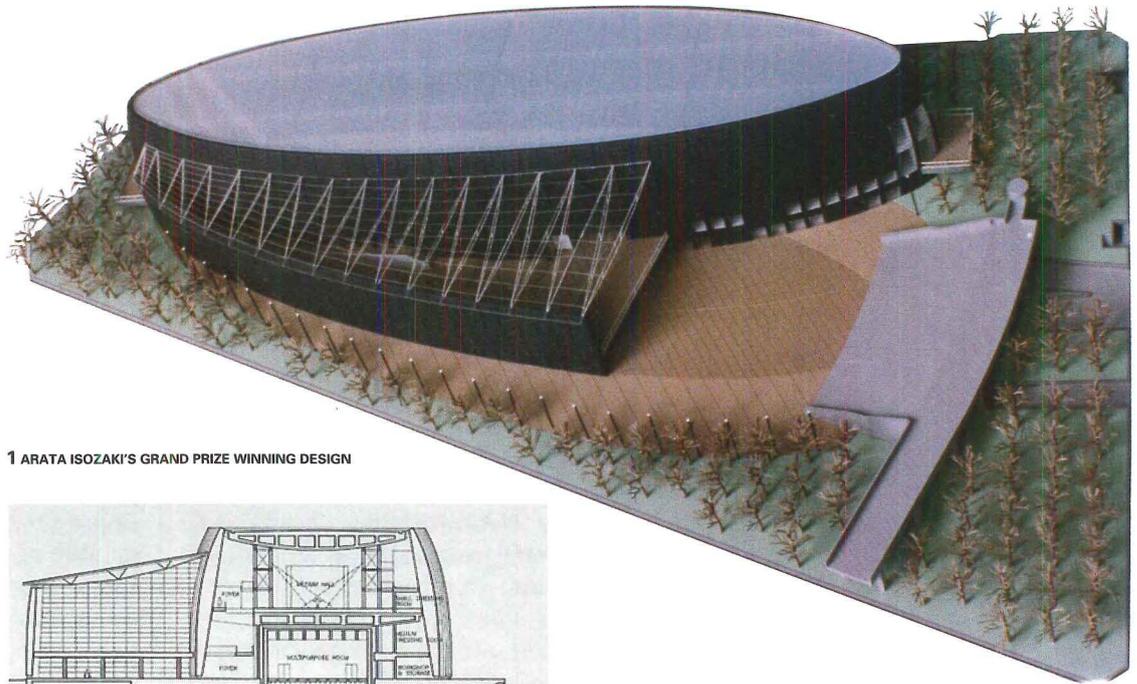
# Projects

## Nara Convention Center Competition

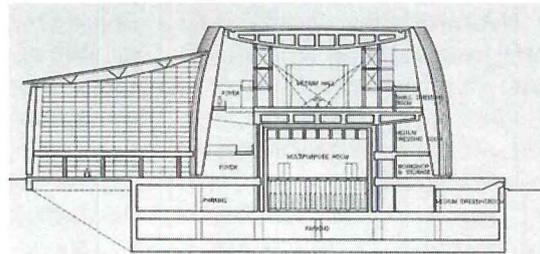
Convention centers involve a certain contradiction. Their typical form – large, nearly windowless structures that turn inward, away from the street – seems contrary to their role as public facilities in which diverse people can come together. There is, thus, a real need to question the convention of convention centers.

The competition-winning designs for a convention center in Nara, Japan, on display in the Museum of Modern Art in New York through March 7th, engage in such questioning. The jury selected ten projects out of the 644 submissions, and awarded the grand prize to Arata Isozaki. His design is extremely elegant, yet it adheres quite closely to the conventions of this building type (1). Constructed of curved concrete elements clad in black tile, the elliptical building has a curved side lobby, and theaters and assembly spaces floating within the submarine-shaped shell. Isozaki makes a case for the building's response to the immediate context, especially to the great roofs of Nara's historic temples, but, in the end, his design remains an inward-looking black box.

What are the alternatives? One not very convincing option involves distorting the box or opening its interior to the outside with glass walls. This strategy, pursued by Bahram Shirdel and Robert Livesey of the U.S. (2), simply produces a more dynamic anti-urban object. Another option is to break apart the box to create public outdoor space, a direc-



1 ARATA ISOZAKI'S GRAND PRIZE WINNING DESIGN

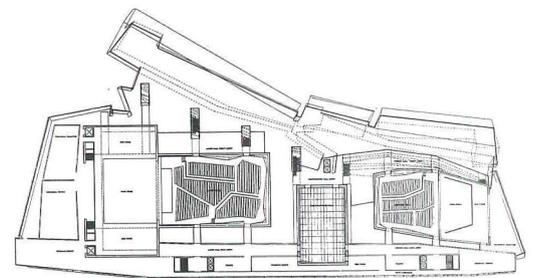


SECTION THROUGH LOBBY AND SMALLER HALLS

100/30m

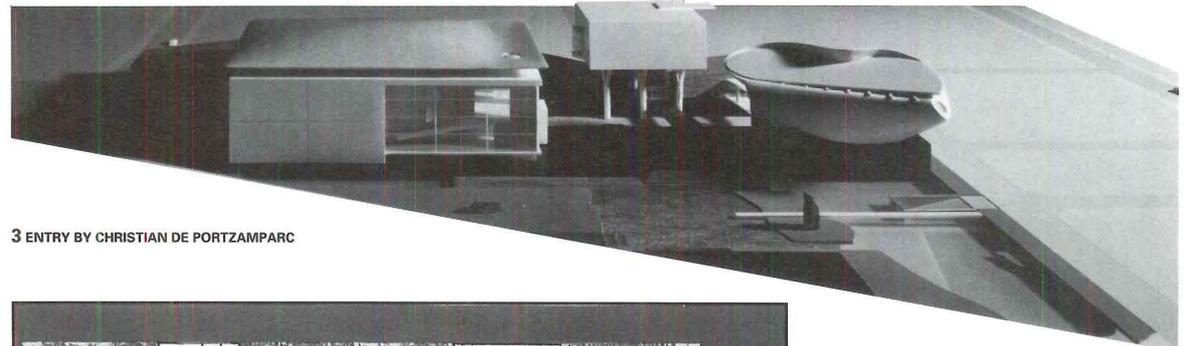


2 ENTRY BY BAHRAM SHIRDEL AND ROBERT LIVESEY

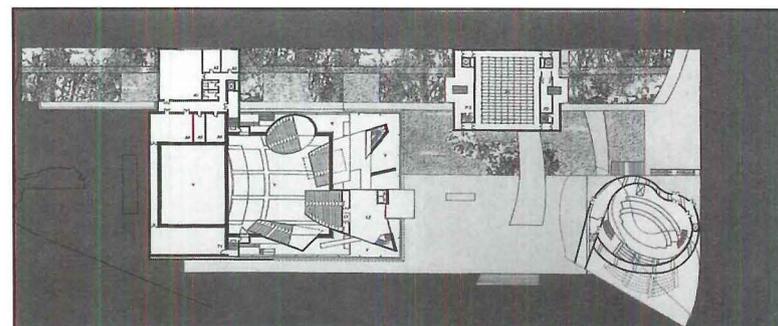


SECOND FLOOR PLAN

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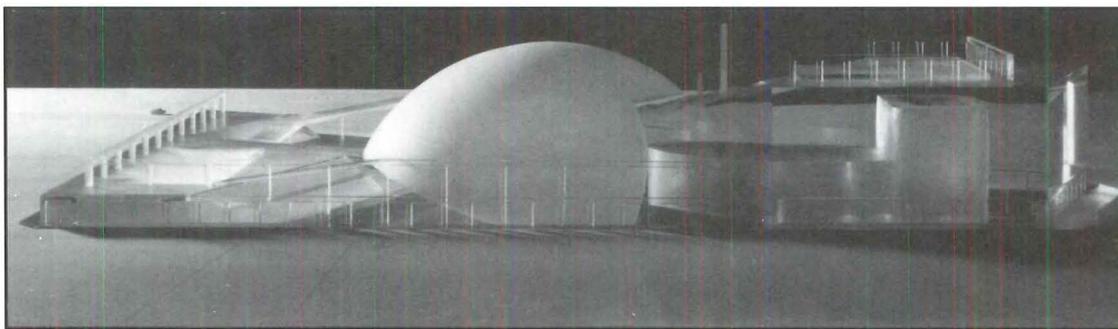


3 ENTRY BY CHRISTIAN DE PORTZAMPARC



TOP LEVEL PLAN

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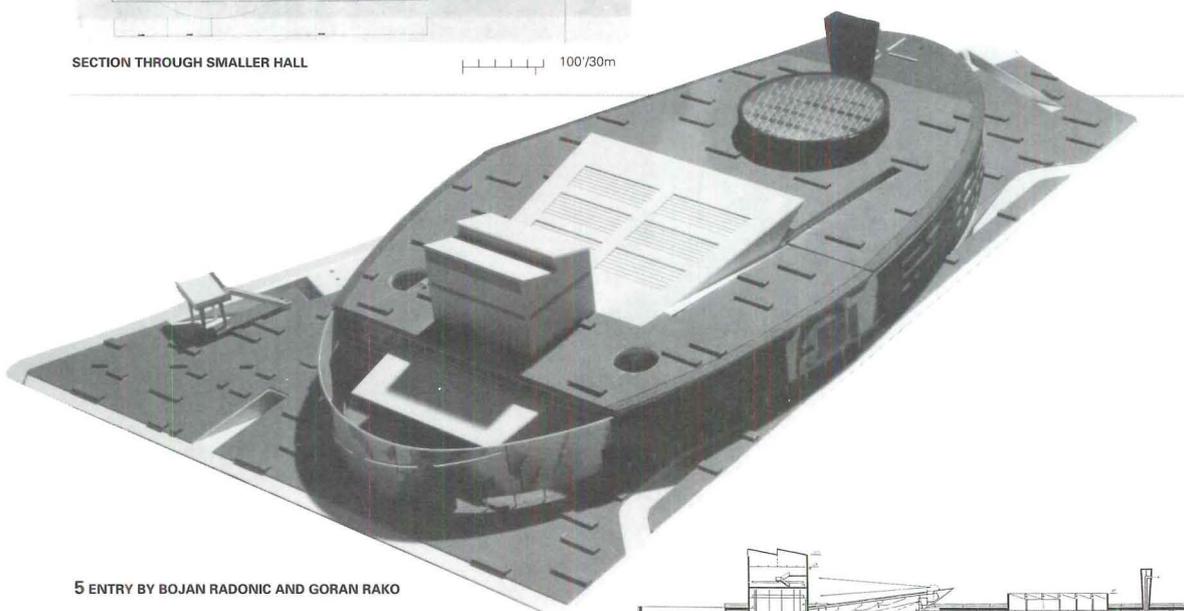


4 ENTRY BY TADAO ANDO

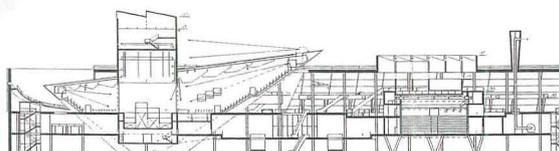


SECTION THROUGH SMALLER HALL

100/30m

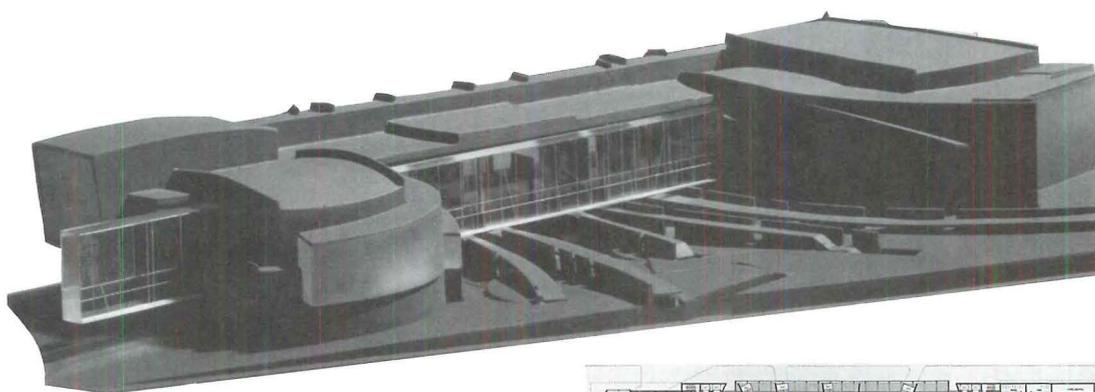


5 ENTRY BY BOJAN RADONIC AND GORAN RAKO

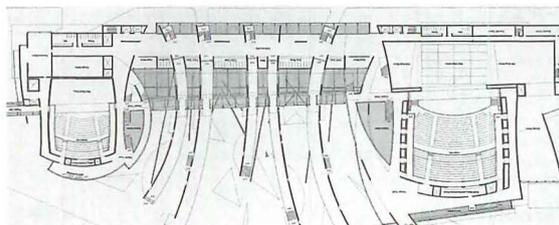


SECTION THROUGH TWO HALLS

100/30m



6 ENTRY BY SCOTT MARBLE AND KAREN FAIRBANKS



THIRD FLOOR PLAN

N → 100/30m

tion pursued by French architect Christian de Portzamparc (3), among others. He sets three halls within an abstracted Japanese garden. Yet this actually produces relatively little public space and a number of rather inaccessible structures.

Another direction, taken by Tadao Ando and others, involves partly burying the halls and turning the building's roof into a stepped landscape accessible to the non-paying (and non-handicapped) public (4). This strategy gives the site back to the public. Yet there remains a decided break between the inside and the outside.

Two of the top ten entries, one by Croatian architects Bojan Radonic and Goran Rako and the other by Americans Scott Marble and Karen Fairbanks, offer more promising alternatives to the convention center type. The Radonic/Rako design (5) wraps an enormous elliptical video wall around a large interior public space, within which stand the various theaters and halls. Here the convention center becomes a transparent shell, allowing public access to both its interior and its roof and employing electronic means to project interior activities and events outside.

The Marble/Fairbanks scheme (6) envisions the outdoors, itself, as a theater. The building has two theater volumes connected by a raised lobby, accessible via a series of curved ramps. Facing the large central plaza are five huge video screens projecting events taking place inside the theaters or around the world.

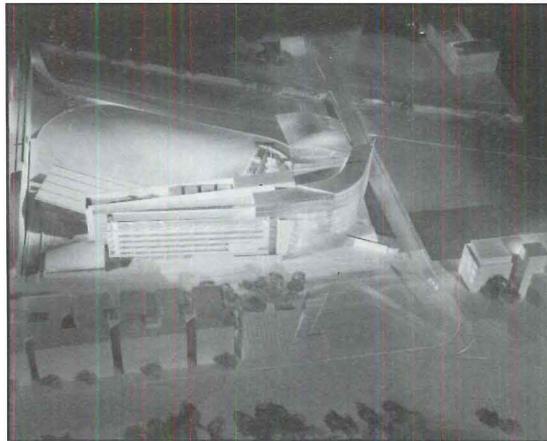
In an age when electronic media link people around the globe and make information almost instantly available, the convention center as a closed, autonomous environment may no longer be sustainable. Instead, these last two projects envision such centers as a kind of public forum where people of all sorts can discuss the meaning of events and can debate, as in this competition, the usefulness of conventions.

**Thomas Fisher** ■

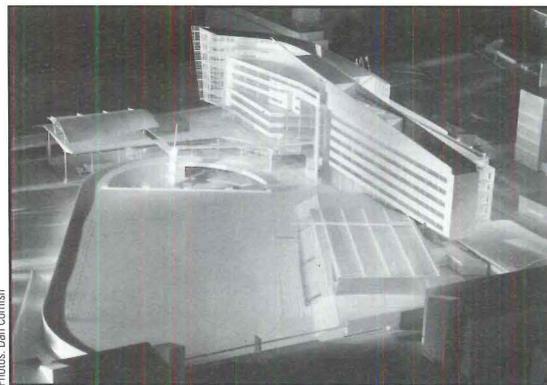
### NYC Police Academy

Ellerbe Becket submitted this winning scheme to a limited competition for the New York City Police Training Facility. The program called for a 450,000-square-foot facility on the Bronx's Grand Concourse. The Ellerbe Becket scheme, designed by Peter Pran with Michael Fieldman and Partners, organizes the program elements along two axes: a "mind" axis with classrooms and a "body" axis with physical training facilities. Other parts of the program – museum, auditorium, library – mediate between these axes.

The potential for a police facility in the Bronx to act as a symbol – negative or positive – was a part of the jury discussion; they chose this project largely for the message that its transparency and dynamism would send to the community. The project is scheduled for completion in 1998.

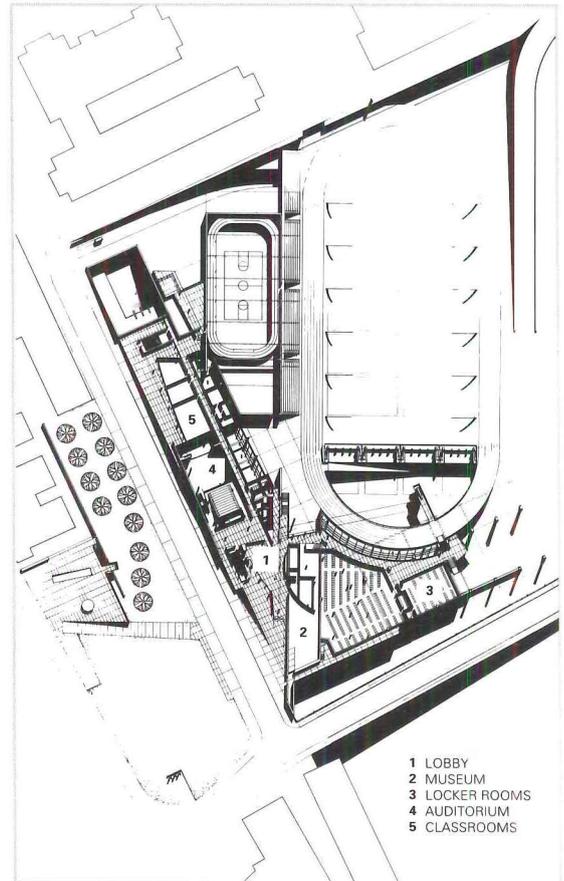


VIEW OF MODEL FROM NORTH



Photos: Dan Cornish

VIEW OF MODEL FROM EAST



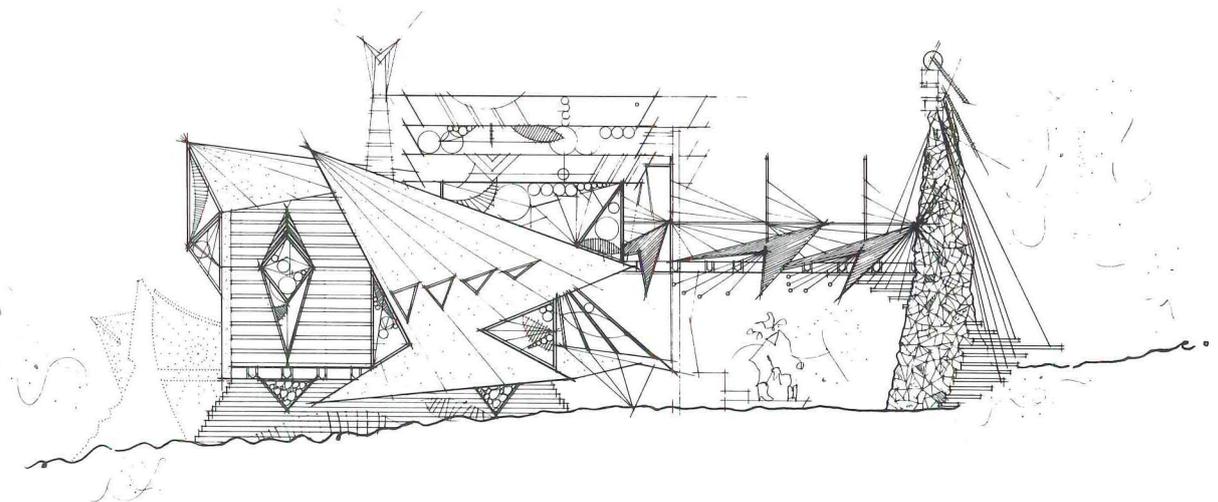
- 1 LOBBY
- 2 MUSEUM
- 3 LOCKER ROOMS
- 4 AUDITORIUM
- 5 CLASSROOMS

FIRST FLOOR PLAN

N ← 100'/30m

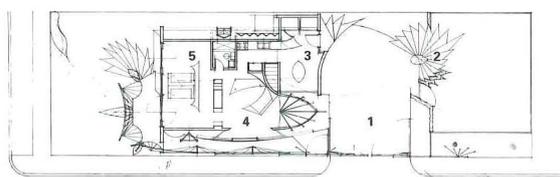
### An Architect's Studio

Cincinnati architect Terry Brown plans to start this summer on this bold renovation of his own urban house and studio. While the plans reveal vestiges of the orthogonal nature of the original house, the elevations and sections demonstrate a more complex, crystalline geometry in the tradition of Bruce Goff. Brown's office and drafting room are downstairs; a dramatic outdoor stair wraps around a conical stone volume to provide access to the apartment on the upper story. Windows and other surfaces are to be covered with geometrical, steel-framed screens and grilles.



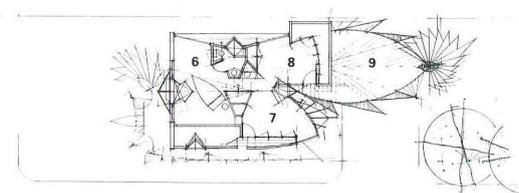
WEST ELEVATION

10/3m



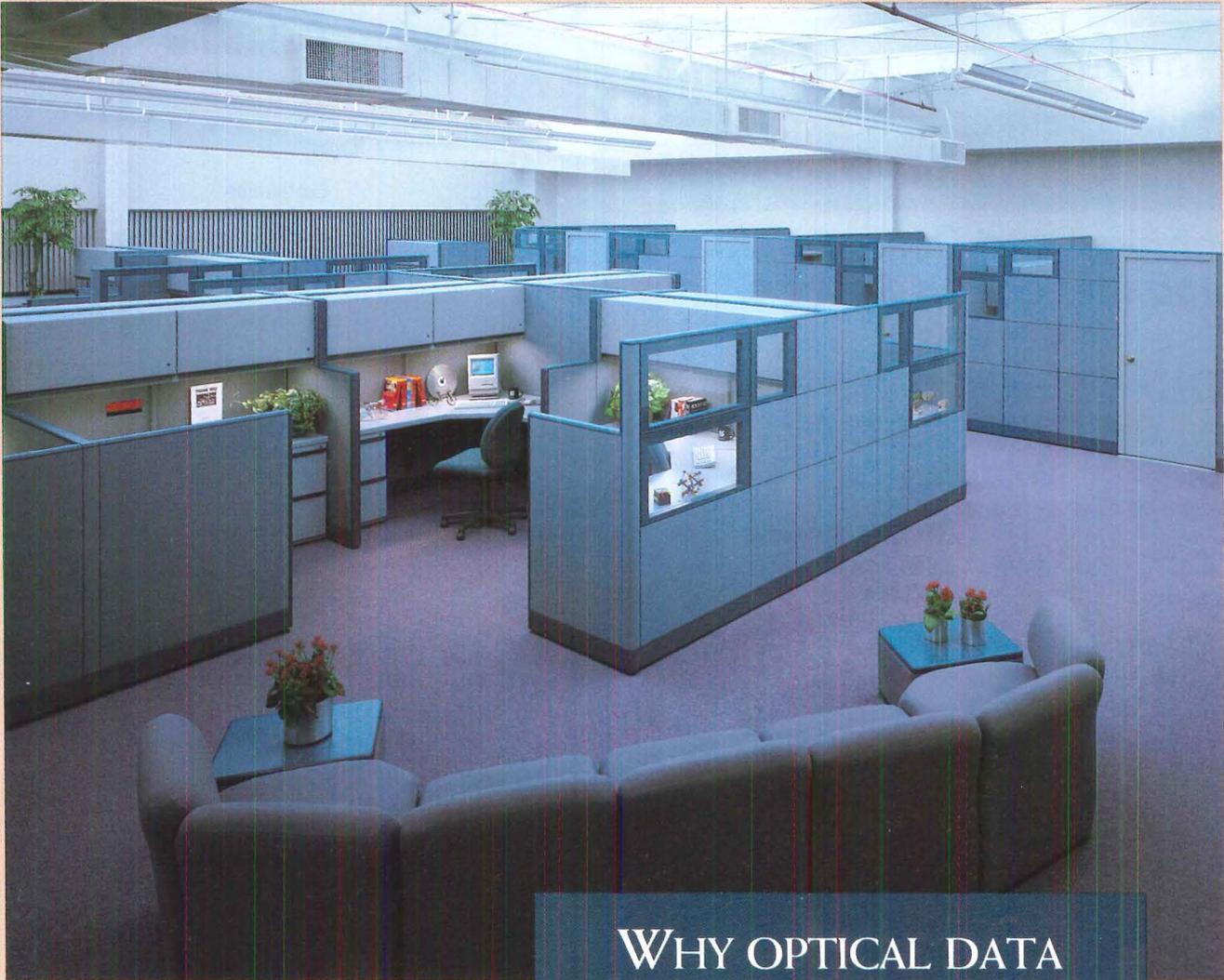
FIRST FLOOR PLAN

N ← 40'/12m



SECOND FLOOR PLAN

- 1 MOTOR COURT
- 2 STAIR
- 3 DINING
- 4 OFFICE
- 5 DRAFTING
- 6 BEDROOM
- 7 OFFICE
- 8 SITTING
- 9 DECK



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## Calendar

### Exhibitions

**Social Responsibility**  
Through 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 Schafner Gallery, March 5-22. (see Conferences, for a related event.) Pratt Manhattan Gallery.

**Hardy Holzman Pfeiffer Associates**  
Through March 7

**Middlebury, Vermont.** To honor the firm's 25th anniversary, "Hardy Holzman Pfeiffer: Concepts and Buildings" has been organized by the Middlebury College Museum of Art; the exhibition will be held at the college's new Center for the Arts, designed by HHPA.

**New Architecture in Oakland**  
Through March 31

**San Francisco.** "Twelve Architects/Twelve Clients: New Architecture in Oakland" documents projects for clients whose houses were destroyed in the Oakland fire of 1991; designs by David Baker, Frank Israel, Jim Jennings, Heidi Richardson, and Stanley Saitowitz are among those presented. LIMN.

**Perceptions of Rome**  
Through April 24

**Santa Monica.** Roman maps, printed views of the city, and guidebooks from 1450 to 1800 from the Getty Center's Resource Collections are presented in "Inventing Rome: Interpretations of an Urban Landscape." Getty Center.

**P/A's The New Public Realm**  
February 20-March 11

**Los Angeles.** 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 held in Los Angeles at Baldwin Hills Crenshaw Plaza, 3650 Martin Luther King Jr. Blvd. The opening reception is February 20 from 2-5 p.m.

**Louis Kahn**  
February 28-May 30

**Los Angeles.** "Louis I. Kahn: In the Realm of Architecture" (P/A, Dec. 1991, p. 17) is a traveling retrospective organized by the Museum of Contemporary Art, Los Angeles. A related symposium with Arthur Danto and Kenneth Frampton will be held on February 27 from 1:30 to 5:00 p.m. at the Hotel Inter-Continental. MoCA.

### Competitions

**AIA Photography Competition**  
Submission deadline March 1

**St. Louis.** The 1993 National AIA Architectural Photography Competition has been announced. It is open to professional and student members; \$2500 in prize money will be awarded. Contact St. Louis Chapter AIA, 911 Washington Ave., #225, St. Louis, MO 63101-1203 (314) 231-4252.

**Lighting Design Awards**  
Entry deadline March 1

**New York.** The International Association of Lighting Designers has announced a call for entries in its 10th annual awards program. Contact IALD, 18 E. 16th St., Ste. 208, New York, NY 10003 (212) 206-1281 or FAX (212) 206-1327.

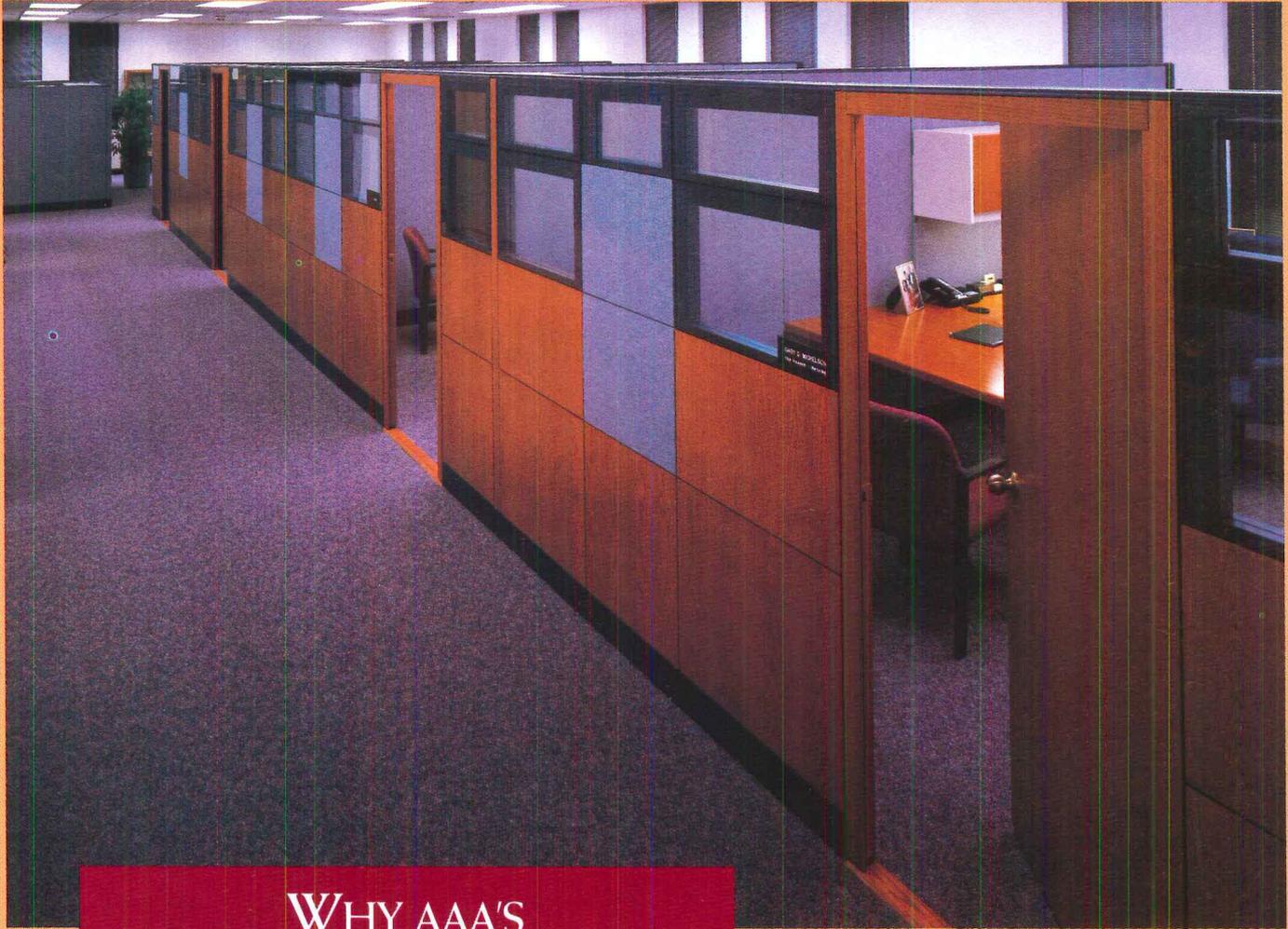
**Sustainable Communities**  
Registration deadline  
April 1, 1993,  
Submission deadline  
May 5, 1993

**Washington, DC.** The AIA and the UIA have announced "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 compa-

(continued on page 28)



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## Calendar (continued from page 26)

panies are sponsoring the program. Contact Electric Vehicle Infrastructure Competition, 432 N. Saginaw St., Ste. 801, Flint, MI 48502 (617) 267-9035.

### Laminated Glass Awards

Entry deadline April 15

**Washington, DC.** The AIA/ACSA Research Council and Du Pont are cosponsors of the first annual Benedictus Awards, an international architectural awards program established to honor excellence in the use of laminated glass. There are professional and student categories (entry deadline for the latter is June 1). Contact Christine Hess, ACSA, 1735 New York Ave., NW, Washington, DC 20006 (202) 785-2324.

### Builder's Choice Awards

Entry deadline May 21

**Washington, DC.** New and remodeled housing, light commercial buildings, community planning and design, kitchens, bathrooms, and landscaping projects are honored in the 13th annual Builder's Choice Design and Planning Awards, cosponsored by the AIA and *Builder* magazine. Contact Builder, (800) 241-BLDR or (202) 637-8435.

## Conferences

### NAHB Convention

February 19-22

**Las Vegas.** The National Association of Home Builders' 49th annual convention and exposition will include nearly 200 educational programs and a wide range of building products. Contact Betty Christy, NAHB, 1201 15th St., NW, Washington, DC 20005-2800 (800) 368-5242 ext. 861.

### Urban Waterfronts

March 10-13

**Sydney, Australia.** The "Urban Waterfront Development-Pacific Rim Conference," sponsored by the Darling Harbour Authority in Sydney, will cover a range of current waterfront planning and development topics. Contact Pacific Rim Conference, PO Box 787, Potts Point, NSW 2011, Australia 61-2-357-2600 or FAX 61-2-357-2950.

### WestWeek 93

March 17-19

**Los Angeles.** "Innovative Strategies, Instigative Structures" is the theme of this year's WestWeek. Contact Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA (310) 657-0800 or FAX (310) 652-8576.

### Social Responsibility

March 20

**Brooklyn.** "Social Responsibility/Social Change" is a full-day conference on the "theory, practice, and promise of socially responsible design;" it is held in conjunction with an exhibition at Pratt (see Exhibitions). Contact Danae Loran Willson, Director CADRE, Pratt Institute, 200 Willouby Ave., Brooklyn, NY 11205 (718) 636-3690.

### The Environment/Urban, Regional Planning

March 25-27

**Maastricht, The Netherlands.** "Improving the Environment: New Tasks for Urban and Regional Planning," organized by the International Federation for Housing and Planning, will focus on real solutions to environmental problems rather than on theories. Contact IFHP Conference Dept., Wassenaarseweg 43, 2596 CG The Hague, The Netherlands, FAX 31 70 3282085.

### Beginning Design Student

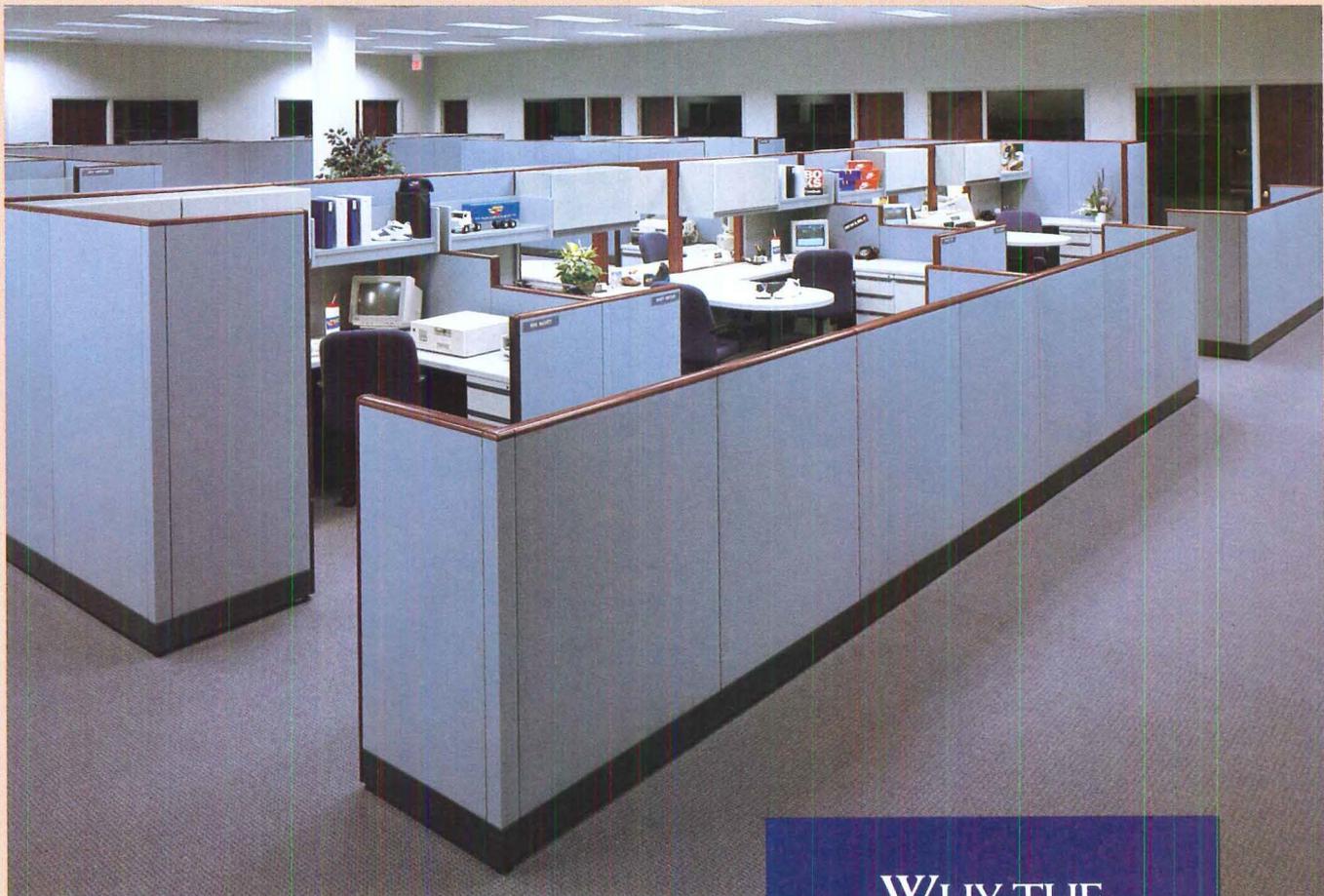
March 26-28

**New Orleans.** The "role of the process and of the product in architectural education" will be explored in the Tenth National Conference on the Beginning Design Student. Contact Don Gatzke or Scott Wall, School of Architecture, Tulane University, New Orleans, LA 70118 (504) 865-5389.

### EDRA Meeting

March 31-April 4

**Chicago.** "Power by Design" is the theme of the 24th annual conference of the Environmental Design Research Association. The theme "raises research questions of design determinism, of empowerment, of powerlessness, and of disenfranchisement." Contact EDRA 24, Power by Design, Business Office, PO Box 24083, Oklahoma City, OK 73124 (405) 843-4863. ■



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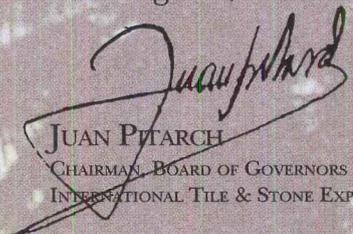
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# Technics | Where Roofs Meet Walls

Engineer **Kevin B. Cash** of Simpson Gumpertz & Heger discusses the proper detailing of flashings and material junctures that allow necessary movement where roofs meet walls.

By anyone's estimation, the two elements of any building whose union causes the biggest headaches for architects are the roof and the wall. More lawsuits are filed each year relating to these two enclosure systems than to any other parts of a building. Carefully considered details are critical at the juncture of roofs and walls. Failure of these connections undermines the primary purpose of roofs and walls: to keep the elements out.

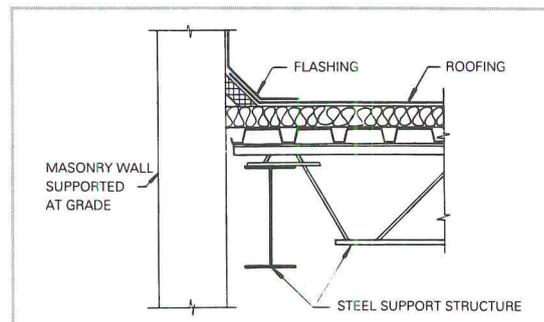
Such failures generally result in leaks of either water or air into the building. Water leaks most often occur at roof flashing: the roof's Achilles' heel. Air leakage generally occurs at transitions between different materials or systems. Both these conditions – changes in material and roof flashing – occur at the transition between roofs and walls. This article examines three categories of problems we often encounter when investigating failures where roofs meet walls: Differential Movement, Construction Coordination, and Air Infiltration.

## Differential Movement

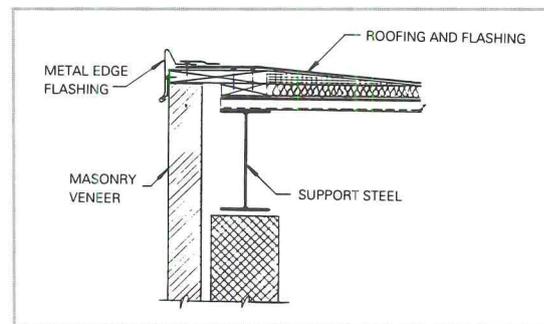
Roofs and walls move differently according to their individual support conditions and differences in material behavior. Some movement is obvious, and is usually accounted for by the placement of structural expansion joints during design. Other less obvious movement, such as that due to changes in structural framing materials or framing direction, can produce enough differential movement among the various supporting elements to cause reflective splitting or tearing in some roof membranes.

The potential for movement at the intersection of roofs and walls must be considered and accounted for during design, or the roof flashing will either tear or pull away from the wall. Either condition will result in leakage or performance problems. The roof designer should not rely on the structural engineer to identify the locations of movement that will be detrimental to the roof flashing system. "Normal deflections" as defined by most structural engineers are often sufficient to destroy roof flashing.

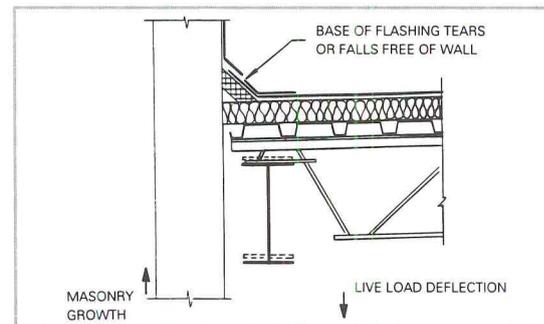
Even when roofs and walls are physically attached to one another, the differential movement between the two can have deleterious effects on roofing. For example, we have seen pre-cast concrete parapet panels attached to the roof structure's support beams move over  $\frac{3}{4}$  of an inch relative to the roofing because of thermal effects



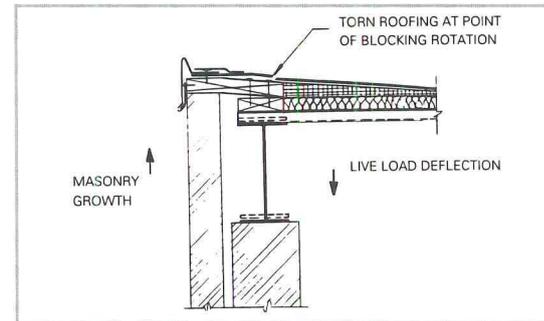
1 TYPICAL PARAPET DETAIL



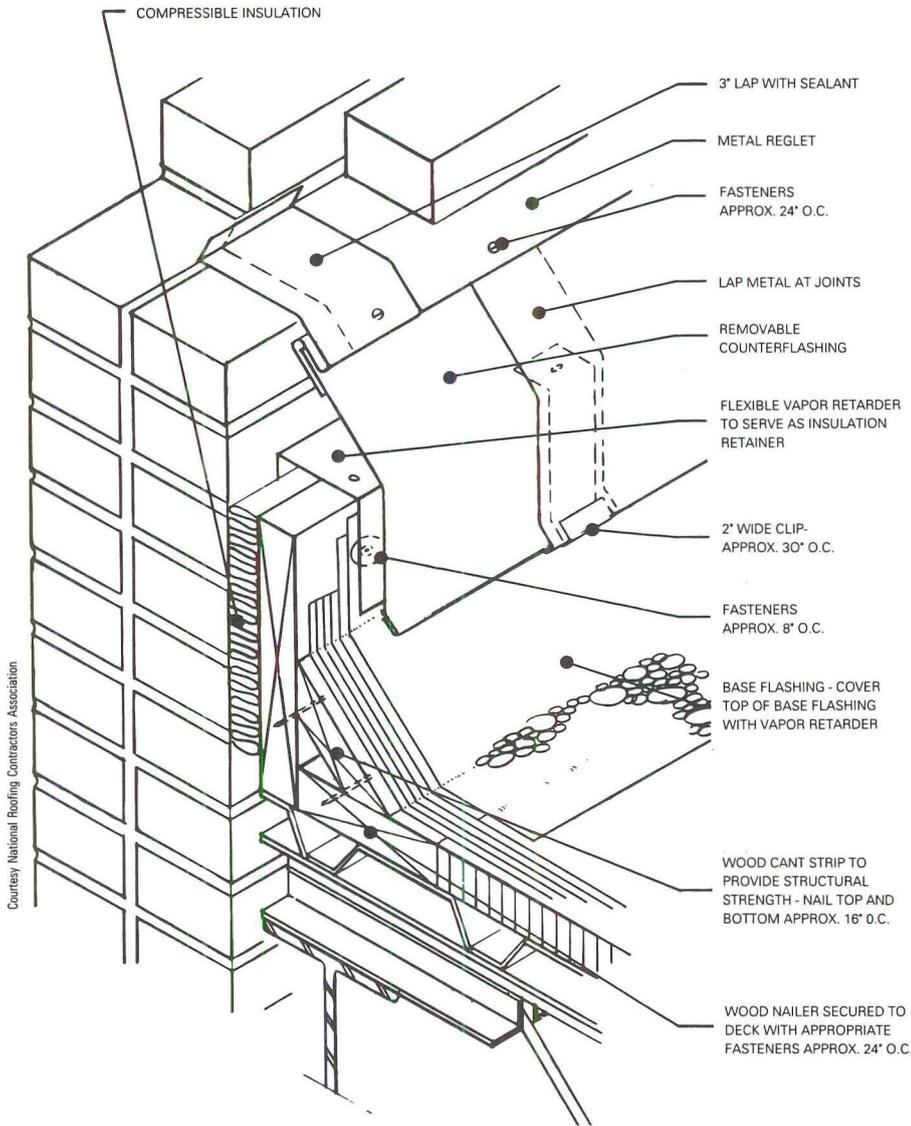
2 TYPICAL EDGE FLASHING DETAIL



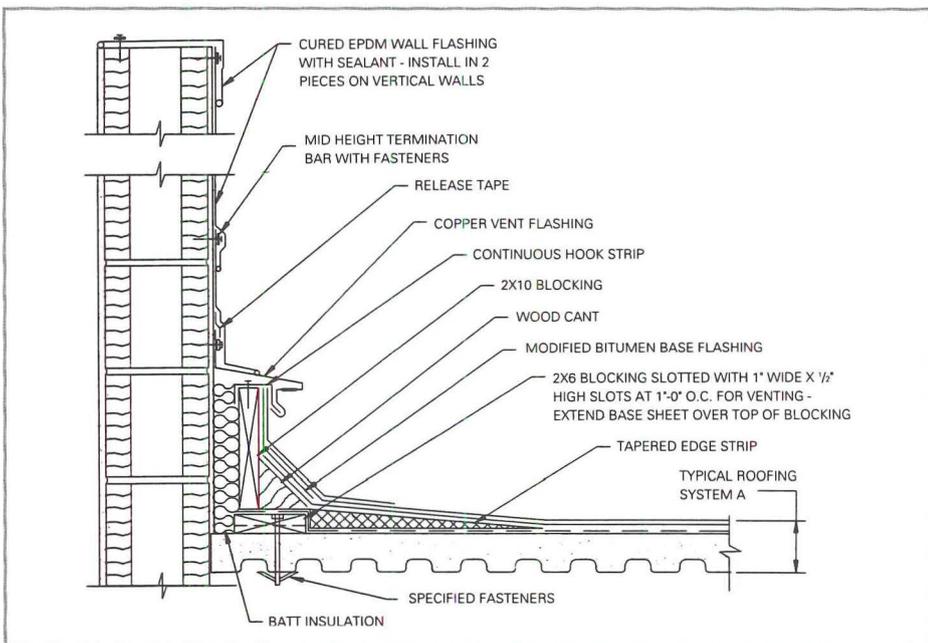
3 FLASHING TEAR FROM DIFFERENTIAL MOVEMENT



4 FLASHING TEAR FROM DIFFERENTIAL MOVEMENT



5 BASE FLASHING FOR NON-WALL-SUPPORTED ROOF DECK



6 MASONRY WALL/ROOF FLASHING

and wind loads. This movement would have torn the roof flashing had we not included an expansion joint in the flashing.

Especially vulnerable to differential roof/wall movement are low rise steel structures with masonry walls that extend from grade to an edge flashing detail at roof level, or above the roof to form a parapet. This type of construction is common in retail malls and warehouses. The masonry walls of these buildings are typically 16 to 24 feet high, and are supported vertically only at the slab at grade level.

When subjected to thermal loads, the masonry walls move more than the insulated steel structure that supports the roof. Water absorption by masonry, particularly brick, causes the masonry to expand permanently. On high walls this expansion can be significant: a six-story masonry wall can grow as much as 3/4 of an inch. At the same time, the steel structure will deflect under live loads, such as snow, to which the walls are not subjected. Thus, the expansion of the wall upward and the deflection of the roof downward causes the flashing that joins them to tear or lose adhesion.

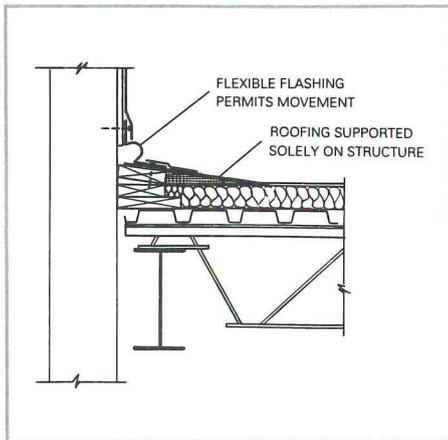
Most structural engineers design sliding connections between the tops of these masonry walls and the structural steel, which address the potential vertical movement while supplying the necessary lateral support to the walls. In many cases, however, the roof is flashed directly to the wall (Figure 1), or the flashing is brought over to cover the top of brick cladding (Figure 2), with no consideration given to the movement potential. When movement does occur (Figures 3 and 4), it is usually first noted in base flashing as shear folds perpendicular to the stress. As movement continues, it will eventually cause the flashing to fail.

The potential movement can easily be addressed by changing the roofing details. The National Roofing Contractors Association publishes a typical detail for parapets at unsupported decks (Figure 5). Other possible solutions are shown for parapets and edge flashing (Figures 7 and 8). The application of the principles in these generic details of allowing differential movement can be quite complex in actual application, as Figure 6 illustrates. The important point to note is that the roof is supported independently of the wall - it has to respond to the movement of only one structural system.

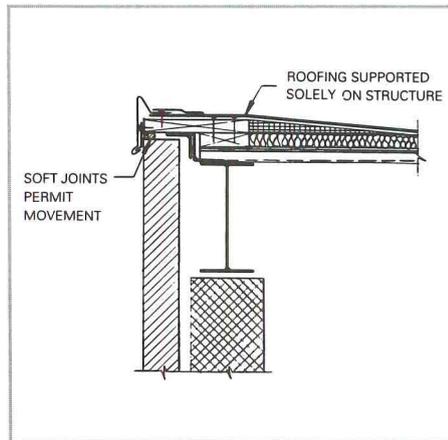
**Construction Coordination**

Many of the problems between roofs and walls are due to lack of coordination between roof and wall construction. This can range from simply inadequate flashing height that can be overtopped by snow or even driving rain, to the incredibly

9, 10 Detailing of materials adjacent to roof flashing should take maintenance into account. Permanent cladding installed over or against flashing does not permit routine inspection and maintenance. Replacement of roofing and flashing is complicated by the removal of cladding, and also makes such operations more costly.



7 GOOD PARAPET FLASHING



8 GOOD EDGE FLASHING



9



10

complex transition and termination details required for highly articulated walls or roofs. Proper coordination requires simplicity and integration.

The KISS principle – Keep It Simple, Stupid – really is true for roof/wall transitions. The simpler the detail, the more likely it will perform well. The goal of the designer should be to apply a single, simple detail for the perimeter roof flashing that can be used in all locations on the building. This is not as difficult or as idealistic as it initially sounds; rather, it is practical.

A single detail can be used at the base of walls or parapets with changes only to (or in the case of articulated walls, within) the wall system above the roof level. This requires some changes in thinking. For example, the cladding of a building does not need to, and in fact should not, extend down over the roof flashing to the top of the roof. Using an alternative detail not only will reduce construction costs and increase reliability, but will permit maintenance of the roof flashing, which cannot be done if the flashing is covered with cladding. In addition, the roofing will probably need replacement before the cladding. This is far more difficult and expensive to achieve if the flashing is covered. If the roof flashing is visually unacceptable, it can be covered with a readily removable architectural covering.

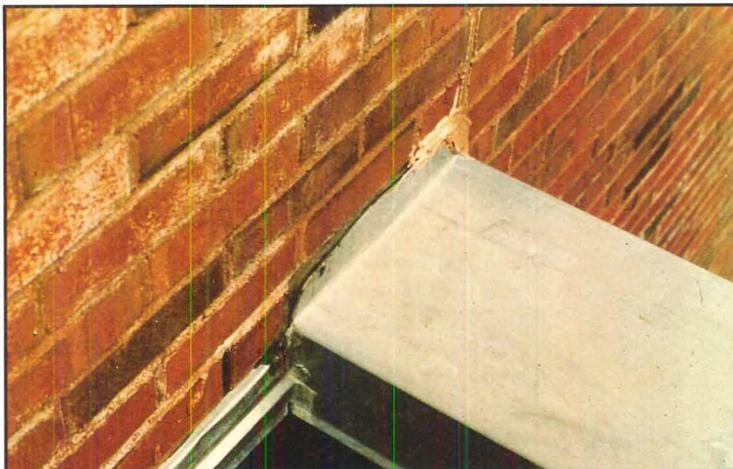
#### Integrated Detailing

Roofs and walls must work integrally to provide a continuous line of protection from the elements. This can easily be accomplished by using the wall flashing to cap, or counterflash, the roof flashing at the base of walls, and by capping the tops of walls with a watertight coping to serve the same purpose. (It should be noted that stone copings are not watertight.) Again, this is a simple concept that, if implemented, both lowers construction costs by simplifying details and increases reliability. Where we find most problems is in implementing this concept. Many walls as designed have either poor or no flashing.

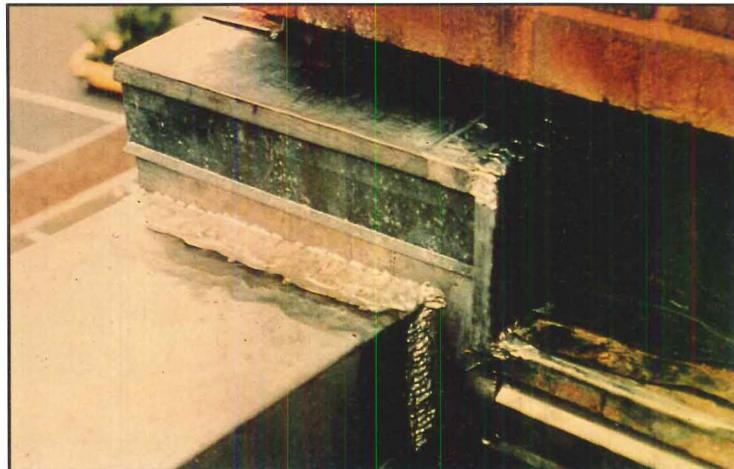
While not the primary focus of this article, a lack of through-wall flashing is a fundamental design error. Beyond the problems it can cause in the wall, insufficient through-wall flashing causes two potential problems for the roof flashing. First, water can bypass inadequate wall flashing behind the wall surface, and can enter the roofing system from below. Many “roof leaks” we investigate are really related to poor wall detailing.

Second, the missing flashing cannot provide a water-shedding cap for the roof flashing. This means that the roofing will generally rely on surface seals or, only slightly better, sawn or cast-in sealant-filled reglets for termination.

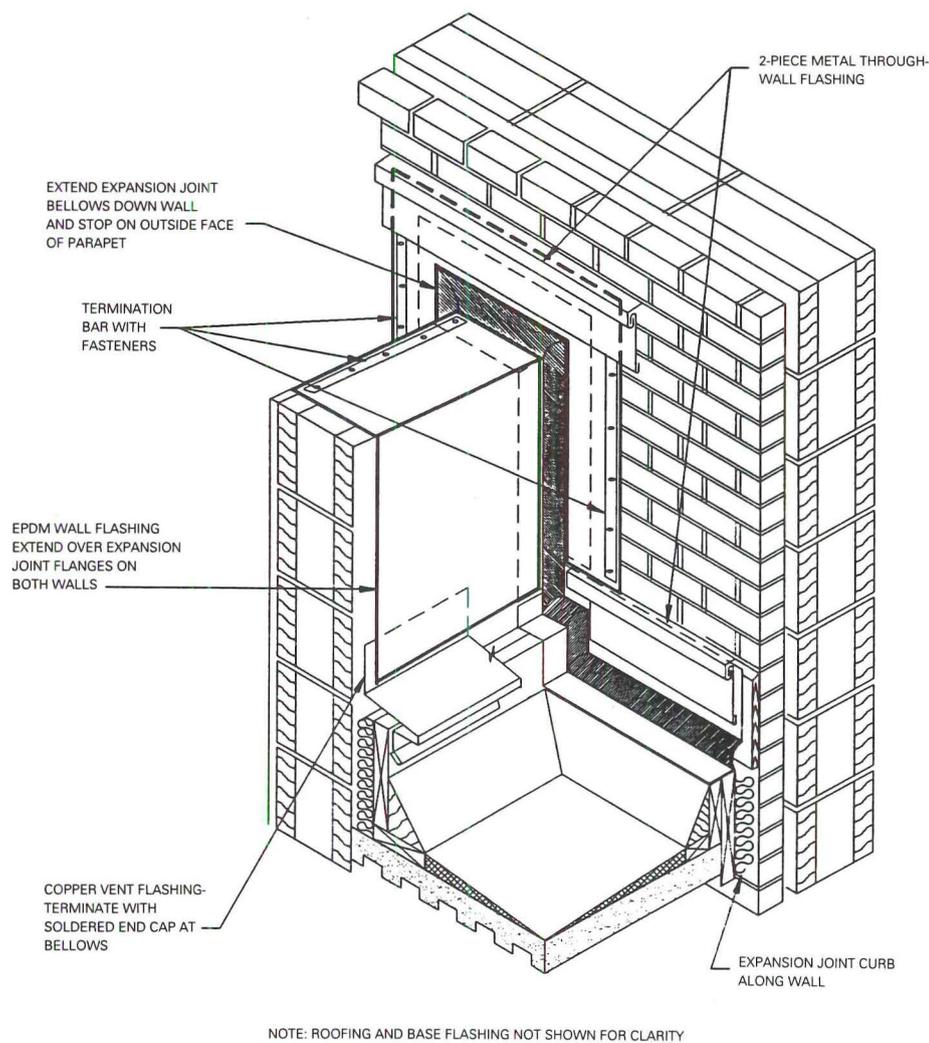
While reglet flashing is shown as a standard detail in every single-ply roofing manufacturer’s literature, these details are inherently unreliable. Movement of the pressure bars that normally secure the membrane in surface-sealed conditions usually splits the sealant meant to keep the detail watertight. All reglet types have problems at ver-



11



12



13 MASONRY WALL/PARAPET FLASHING

tical joints in walls and at other irregularities. Finally, we have demonstrated with simple water testing that water can seep through hairline cracks in wall systems and can bypass these surface seals.

Assuming the roof/wall design detail works in section, there is one more hurdle to cross – what happens when the wall ends. Again, the wall terminations must be integrated with abutting walls, roofs, or other architectural details, to be effective (Figure 13). Flashing from the abutting details should be used to “cap” the wall termination, as the wall flashing “caps” the roof termination. This is where many designers falter, failing to consider the transitions. Yet these transition details, like the roof/wall details, are critical, and should be addressed during design rather than afterward as “field conditions.”

A disturbing trend, particularly on large buildings, has architects writing performance documents for roofs and walls, in essence requiring the roof and wall installers to design their respective systems. Each contractor uses his or her expertise to produce the desired performance and appearance, at the least cost, and the contractors are responsible for coordinating details among themselves. In theory, it sounds very efficient. Unfortunately, the result is generally poor coordination between roof and wall systems, with multiple claims and construction delays.

#### Air Infiltration

Air infiltration in buildings is probably one of the least understood failures of the building envelope, yet it can dramatically affect the performance of both roofs and walls. Moisture carried by moving air can cause substantial corrosion or deterioration of roof and wall components. Stack effects and, in cold climates or above freezers, reverse stack effects can direct warm moist air to cold surfaces, with resulting condensation problems.

Air infiltration under roofs, either from unsealed perimeters or from within the building, can pressurize the roof system, reducing its resistance to wind damage. In extreme cases, infiltration can cause the flashing membrane to billow outward. Large volume buildings in particular can be sensi-



14



15



16

tive to air circulation within the building, with the result that positive pressure is applied at the roof level to the underside of the deck.

There are no panaceas. Just as the need for a vapor retarder within a roof system needs to be evaluated, so does the need for an air barrier. At roof/wall intersections, careful detailing is required, again as with a vapor retarder, to keep the air barrier continuous and functional. Unsealed air paths between curtain walls and parapets can result in roof flashing failure.

**Conclusions**

Roofs and walls must act in concert to keep the building watertight and relatively airtight. The transition between the roof and the walls is generally the critical performance point, requiring careful design consideration. Simplicity, height, differential movement, the effects of air infiltration, and proper coordination with wall flashing are some of the issues that must be addressed.

These issues should be considered by the architect, or by the appropriate consultant, prior to construction, and not left to the installer to address in the field. This will result in better quality construction, with fewer contractor claims.

**Kevin B. Cash**

*The author, who specializes in the design, investigation, and repair of the building envelope, is a senior project manager with Simpson Gumpertz & Heger Consulting Engineers in Arlington, Massachusetts.*

11 Roof flashing should be integrated with adjacent walls. A typical "field condition" shows flashing termination that simply stops and permits water entry.

12 A better solution integrates two assemblies, allowing the through-wall flashing to counterflash the roof flashing.

13 Axonometric drawings of such intersections help visualize proper detailing and execution.

14 Differential movement of wall and roof can result in rippled flashing and eventual failure.

15 Poor coordination between system suppliers, in this case the installation of flashing membrane without a surface to fasten to, slows work and invites claims.

16 Extreme cases of air infiltration can cause flashing membranes to balloon outward.

# Technics Topics | "Preview" Testing for Stone Flooring

**Seymour Bortz, Gail Hook, and James Kirby** of Wiss Janney Elstner Associates

describe testing for multi-use stone flooring.

When specifying a single flooring material for a large space or for adjoining multiple spaces, the architect and client should be aware of varying conditions of wear and deterioration and what maintenance may be required. A shopping mall, for instance, may be paved with identical tile throughout, but salt corrosion at the entrance, food staining in a food court, and foot traffic in other areas could require different types of cleaning and protective treatments.

One of the best methods of determining the performance of flooring materials subjected to different uses is to conduct "preview" testing. We were retained by the owner of a shopping mall to test wax and surface hardener products on limestone floor tiles to determine the most effective protection in different areas of the mall. Five products, which will be called Wax 1, Wax 2, Wax 3, Surface Hardener 1 (SF1), and Surface Hardener 2 (SF2), were tested for the following conditions: resistance to marking; abrasion; salt corrosion; absorption; staining. Petrographic analysis to verify the composition of the stone was also performed.

With a total of 36 samples, we tested the five products on three specimens each of the two colors of limestone (30 specimens), with three unfinished specimens of each of the two colors used as controls (six specimens). In one instance, the product was applied by the manufacturer. The other four coatings were applied by us, using methods recommended by the manufacturer.

**Resistance to Marking.** A British Pendulum apparatus was modified to accommodate the 6-by-3-inch limestone floor tile samples

for testing marking resistance (1). The pendulum, with a black hard rubber heel tap attached, was released 90 degrees from the sample surface. After all samples were marked with a heavy black scuff, the recommended cleaning agents were used to clean the scuffs from the samples.

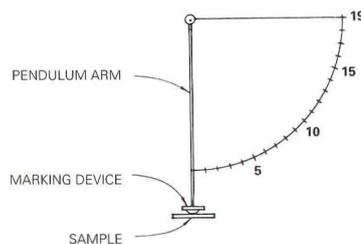
Tests were also performed to determine initial scuffing with an aluminum nail cut blunt.

**Abrasion.** Wear tests were conducted with a Tabor Abrader testing machine to determine the Abrasion Resistance Index and the Index of Abrasivity.

**Salt Corrosion.** Specimens of limestone floor tile were submerged in a weak salt solution to determine their resistance to salt corrosion. The specimens were submerged for 24 hours, removed and air dried for 24 hours. This procedure was done for 15 cycles.

**Absorption.** Horizontal Rilem tubes were adhered to marble floor tile specimens to provide some indication of absorption through the finishers and sealers. The Rilem tubes are graduated from 0 to 5, with 0 meaning no water loss. The tops of the tubes were covered so evaporation of the water was not a factor. The Rilem tubes were checked after one week.

**Staining.** Three condiments that could be found in a food court of a mall – ketchup, mustard, and soy sauce – were placed on the samples to simulate a spill. The samples used were the unfinished controls, Wax 1, Wax 2, and SF1. The three products were left on the samples (2) for approximately five hours. Each sample was wiped with a dry rag to remove the products and then wiped with a wet rag. All samples



1 A schematic drawing of the British Pendulum testing apparatus showing the graduated scale from 0 to 19 to determine initial scuffing reference.



2 Staining tests with ketchup, mustard, and soy sauce.



3 Staining from 5 hours of a simulated spill.

were then cleaned with normal cleaning procedures using their recommended cleaning products.

## Results

The tests indicated that all the stone-care product lines protected the floor tile from scuffing due to normal walking, but untreated limestone retained the scuff marks.

The polishes were found to provide a coating and to inhibit absorption of food stains, but were not effective against scuffs or marks caused by foot traffic.

The surface hardeners, unlike the waxes, resisted footwear traffic, but were still as absorptive as untreated materials and did not resist food stains.

All samples were affected by salt corrosion. Surface hardeners were more resistant, but eventually showed salt corrosion.

We recommended one of the stone care product lines as the

most protective for the limestone floor tiles with regard to general foot traffic in the mall, but suggested another of the products, one with a waxy finish, as most protective against food stains.

In general, "preview" testing may be desirable to determine whether a flooring material is satisfactory for a particular application, and what protective coating should be considered.

**Seymour Bortz, Gail Hook, and James Kirby**

*The authors are with Wiss, Janney, Elstner Associates, of Northbrook, Illinois, a consulting engineering firm that conducts its own material testing.*

## Recommended Reading

*Design Manual II, Marble Institute of America, Farmington, Michigan, 1983.*

*Handbook of the Indiana Limestone Institute of America, Bedford, Indiana.*

**Project** Oliver Wendell Holmes Library  
Phillips Andover Academy  
**Location** Andover, Massachusetts  
**Architect** Shepley Bulfinch Richardson & Abbott  
**Fixture** Cove-45  
**Photo** Charles Mayer

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Designer **Robert H. Kimes** suggests alternative dimensions and fixtures to what the ADA requires for guest room bath facilities.

For years disabled travelers, especially those of us in wheelchairs, have had many disconcerting moments in toilet facilities at hotels and motels throughout the country. State accessibility codes based on ANSI standards have historically taken a median approach to solve problems of accessibility. Those of us (quadriplegics with limited upper body strength, and short stature people in wheelchairs) who are unable to cope with existing median standards are left out. Now comes the Americans with Disabilities Act (ADA), which solidifies accessibility into one comprehensive federal act. Only state guidelines that are more stringent supersede this all encompassing law.

Unfortunately, the ADA Accessibility Guidelines (ADAAG) fall short of meeting the needs of some disabled travelers. Let's take a look at some specific aspects of the ADAAG that are unsatisfactory.

1. Water Closets: Shall be 17"–19" high to the top of the seat.

*Problem:* Many people in wheelchairs prefer to use the standard height bowl of 15". With the high-rise toilet at 19", their feet will not touch the floor, and they can lose their balance. Many others in wheelchairs who need the 19" height are unable to "rise to the occasion" and are therefore unable to accomplish perineal cleaning. *Solution:* Use a positive locking, quick on/off, padded, raised toilet seat to convert a standard height toilet to 19". It also has side openings for perineal cleaning.

2. Grab Bars: Shall be 33"–

36" above the floor, mounted on the wall.

*Problem:* For many people 33" is too high, especially when the centerline of the toilet is 18" from the wall. This makes it impossible to do a lateral transfer from a wheelchair.

*Solution:* Add an auxiliary bracket on the toilet bowl and have available separate, attachable close-in arm supports for either side when needed.

3. Lavatories: Located up to 34" above the floor.

*Problem:* This dimension is too high for some people in wheelchairs. Many cannot even get their head over the lavatory for washing.

*Solution:* Use a maximum height of 32", which is a workable height for all.

4. Hand-Held Shower: A hose 60" long and hand-held/ fixed shower head.

*Problem:* There is no guide as to the mounting height of the bracket that holds the hand-held shower. Most shower heads are mounted 80"–84" high – somewhat out of reach for a person in a wheelchair. *Solution:* Install a slide bar for mounting the shower head at multiple locations for sitting or standing.

5. Bathtub Seat: Seat mounted at head end of tub.

*Problem:* Seat is mounted too far from controls and is too low for lateral transfer from a wheelchair.

*Solution:* Use a removable shower chair with padded seat that is adjustable for proper height and has a side extension for lateral transfer from a wheelchair to the tub or shower.

6. Mirror Over Lavatory: Bottom edge of reflecting sur-

face no higher than 40" above the floor.

*Problem:* A mirror over a lavatory is too far away for up-close grooming.

*Solution:* Use a pull-out, double-faced extension mirror at the proper height.

7. Drapery & Light Switches: Not in ADAAG or State Codes.

*Problem:* There is no way to open or close drapery when in bed. Also, there is no clear path of travel for wheelchair user to operate drapes, if capable. Light switches that are not accessible to a person in bed and/or a person with limited dexterity.

*Solution:* Remote switching device, radio controlled, with large push buttons to operate drapes and lights.

These are not all the problems and solutions for people in wheelchairs. Each person is different, but the design of a guest room should be such that anyone who is alone and in a wheelchair can function in all capacities.

For the accessibility and peace of mind of those of us traveling disabled who would like to function like anyone else, don't meet just the minimum ADA requirements. With extra accessibility aids, both the disabled traveler and the lodging facility benefit: the disabled traveler becomes an enthusiastic guest and the lodging facility becomes the beneficiary of a decided marketing advantage.

**Robert H. Kimes** ■

*The author is a member of the ASID, a partner in Robert Kimes Designs in Freeport, Illinois, and a member of the Illinois Attorney General's Accessibility Committee of the Disabled Persons Advisory Council.*

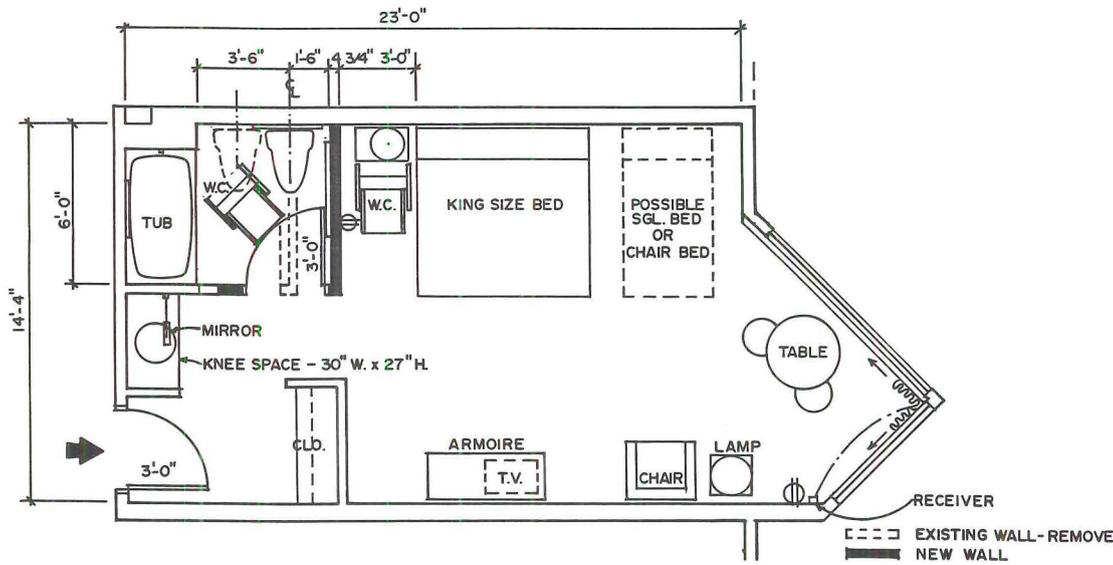
## Tech Notes

**"Building Solutions: Uniting Excellence & Innovation,"** an international conference on energy-efficient and environmentally sustainable building will be held in Boston, March 3–6. The conference is being sponsored by the Energy Efficient Building Association (EEBA), the Northeast Sustainable Energy Association (NESEA), and the Conservation Services Group (CSG). For information call 1-800-989-3003.

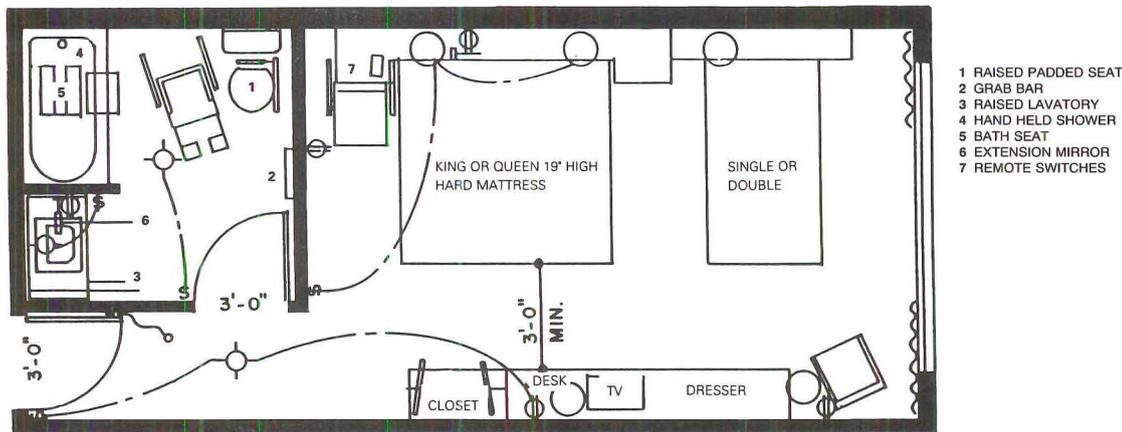
**Structural Behaviour of Timber** is a new book by Borg Madsen which promises to modernize approaches to structural timber design through thorough presentation of extensive research on the material's behavior and failure in real-world conditions. The book is available for \$100 CDN from Timber Engineering Ltd., (604) 987-3430.

**Landscaping for Energy Efficient Homes (FS220)** is a free eight-page fact sheet discussing the basic concepts to consider when designing a landscape, including regional and climatic considerations, siting, and foliage. To receive the publication contact the Conservation and Renewable Energy Inquiry and Referral Service at 1-800-523-2929.

The American National Standards Institute will hold its 1993 public conference, "The Future is Now: Strategies for Competitive Leadership," March 18th and 19th in Washington, DC. For information contact ANSI, 11 W. 42nd St., New York, NY 10036.



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**The Language of Disability**

As architects bone up on the numbers in the ADA's requirements to make the built environment more accessible, they shouldn't overlook the spirit of the law: that the disabled and the able-bodied be treated equally. Architects working with the disabled and with clients who must make their buildings accessible should strive to use language that reflects the law's spirit, and be aware that disabled people want equal, not special, treatment.

The city of San Antonio's planning department has compiled a "Disability Etiquette Handbook" that suggests preferred terminology. "Disabled" and its variants should be used instead of "handicapped" or "crippled." "Victim" should be replaced with "person who has a disability." The handbook suggests that people should never be identified solely by their disability, such as "cerebral pal-

sied" or "arthritis," but instead as "people with cerebral palsy" or a "person who has arthritis." The terms "confined/restricted" to a wheelchair overlook the reality that people regard such devices as liberating. "Person who uses a wheelchair" or "wheelchair user" is preferable.

Able-bodied architects and clients should also be sensitive to how they refer to themselves. The words "normal" and "healthy" should be eschewed because they imply that people with disabilities are abnormal or do not have good health. "People who are not disabled," "able-bodied," or "able to see, walk, hear, etc." is preferable.

Meeting and talking with a disabled person, particularly in a professional setting where an interview might take place, shouldn't be a cause for anxiety over a possible faux pas. Don't be embarrassed if you happen to use a common expression such as "see you later"

or "got to run" that may relate to the person's disability. When talking to a wheelchair user for more than a few minutes use a chair in order to place yourself at eye level. Don't patronize by patting wheelchair users on the head or shoulder, and never lean on the wheelchair; it's part of the user's personal space.

Meetings should take place in accessible environments, - not far from parking spaces for the disabled. If the meeting place is inaccessible (steps without ramps or elevators), inform the person about the barriers prior to the meeting and offer to make arrangements for an alternative location. Accessible rest rooms, drinking fountains, and telephones should be available near the meeting room - or in their absence, alternatives such as a private employee restroom or your own desk phone.

When speaking with a person with a hearing impairment don't

raise your voice unless asked (shouting distorts sound in hearing aids and inhibits lip reading), speak directly to the disabled person rather than through a companion who may be present, and if you offer assistance, be prepared to have the offer declined - and don't insist. If interviewing someone with a speech impairment, stifle any urge to complete a sentence for the interviewee.

Those interested in obtaining a copy of the handbook should contact the Disability Access Office, Department of Planning, San Antonio City Hall, P.O. Box 839966, San Antonio, Texas, 78283-3966, (210) 299-7245.

**Michael J. Crosbie**

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# Practice

## Practice

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Joseph Vance discusses his use of 3D CAD to enhance construction documentation.

### Practice Points

The American Consulting Engineers Council has released a publication titled *CADD Risk Management for Design Firms*. Topics include ways of avoiding conflict and liability when transferring electronic drawings to clients. The book is available for \$35 (\$25 for members) from ACEC, 1015 15th St., NW, Washington, DC 20005, (202) 347-7474.

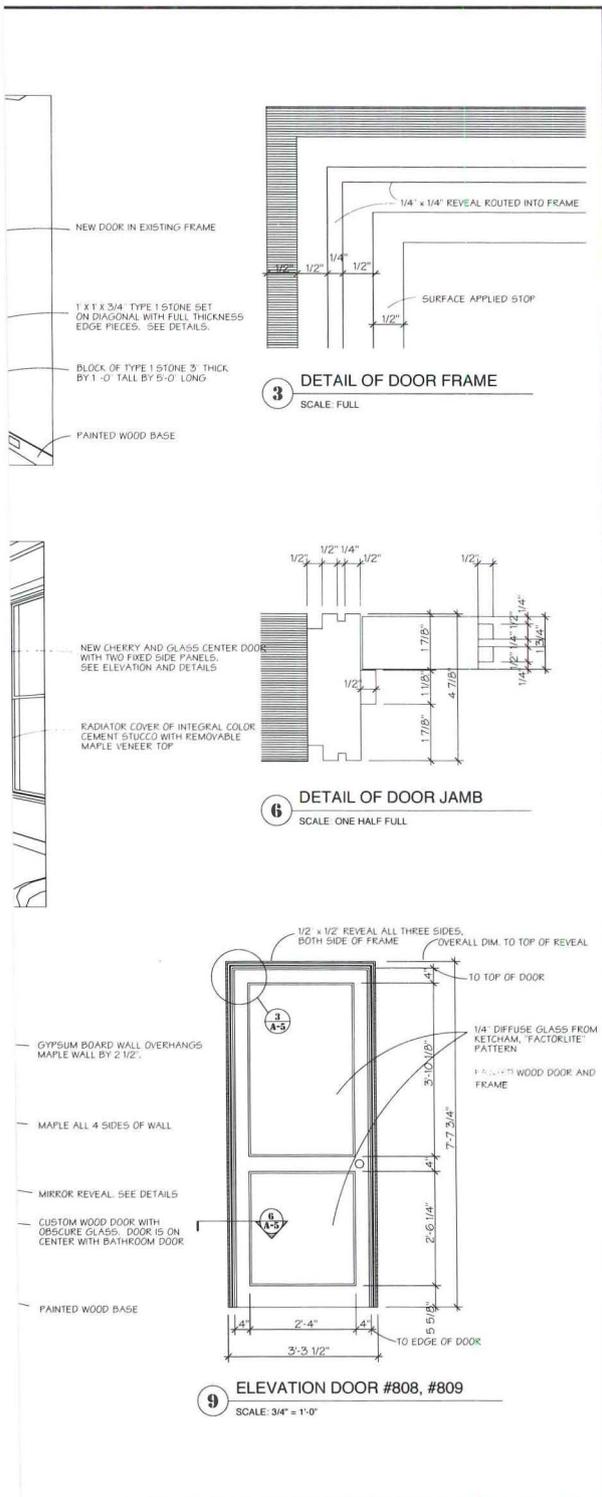
A new range of standard AIA contracts has been announced. The new construction management (CM) contracts cover several different arrangements including builder, architect, or third party management. For information contact the AIA, 1735 New York Ave., NW, Washington, DC 20006-5292, (202) 626-7300.

At least one oracle is predicting that doom and gloom in Southern California are over. Cahners Economics' *Top U.S. Construction Markets of 1993* predicts the Los Angeles-Long Beach metropolitan area will be one of the strongest in the country in the coming year, along with the District of Columbia, Atlanta, and Philadelphia. The study is available for \$85 from Cahners Economics, (617) 630-2119.

The IDPR Group has published a new business reference tool, *The Publicity Directory for the Design, Engineering and Building Industries*. Details on more than 100 publications are provided and updated thrice yearly at a one-year subscription cost of \$195. Contact IDPR Group at (617) 437-8493.



TYPICAL SHEET OF WORKING DRAWINGS FROM LOFT CONVERSION BY WILLIAM MCDONOUGH ARCHITECTS, AND JOSEPH VANCE ARCHITECT



### Computers: including perspectives in construction documents

This set of construction documents was produced for a loft renovation in New York City in association with William McDonough Architects. Produced with Graphisoft's ArchiCAD on an Apple Macintosh IIci, these drawings represent a step toward utilizing the technology at hand to convey more and better information in working drawings.

If indeed "a picture is worth a thousand words," then it follows that in construction documents a picture could be worth thousands of dollars. Traditional construction documents consist of projected views: plans, elevations, sections, and sectional details. The person in the field must examine a series of these abstract views and must construct a three-dimensional image of the area being explained. This process requires experience and, more important, relies on an individual's ability to synthesize the information. Integrating perspective views into the documents reduces much of this interpretive process.

The use of perspectives such as these is made possible and, more important, practical through the use of integrated 2D/3D CAD software. Much of the design effort traditionally executed on yellow trace paper is instead done on the computer. Most processes, such as developing proportions, going through multiple iterations of schemes, etc., can be accomplished quite easily with available intuitive software. On-screen design is supplemented by printing selected views and sketching over them by hand, then updating the computer



Joseph Edward Vance

VIEW OF THE COMPLETED PROJECT CORRESPONDING TO VIEW #4 ON THE WORKING DRAWINGS

model. Where the traditional process allows little, if any, time spent in the design phases to be directly transferred to construction documents, the design model built with integrated 2D/3D CAD software actually becomes the working drawings. In this particular case, the construction document phase required very little electronic "drafting," owing to the completeness of the design model. Perspectives, along with traditional views, were electronically "cut" from the model, dimensioned, annotated, and embellished with fills. Perspective views were keyed to the plan and, in some cases, details keyed off them.

In the end, four bids were within five percent of one another, the design and construction documentation phases took less time than comparable projects executed traditionally, and no shop drawings required resubmission because of failure to conform with design intent.

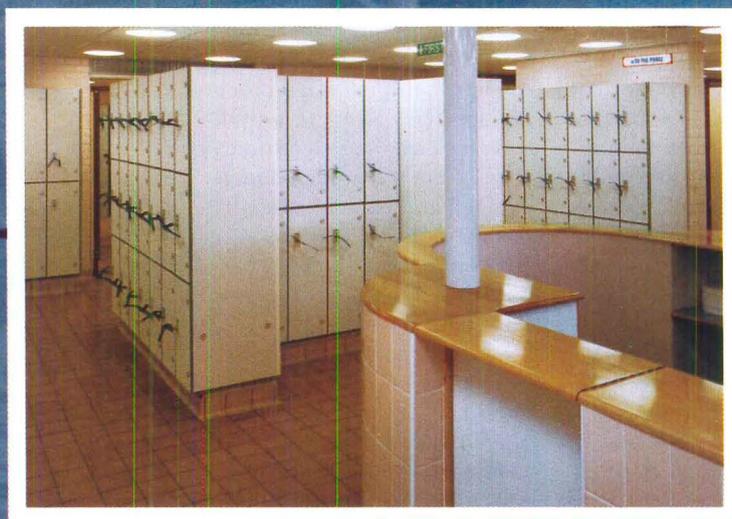
**Joseph Vance**

*The author is a practicing architect in New York.*



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**Walter Rosenfeld** discusses all that goes into creating a workable field office.

### Specifications: Site Offices

There is a hidden building in most project manuals that gets little attention from architects; they are not usually asked to design it, but merely to describe its contents. This building, which is important to the proper management of the construction phase of any project and which deserves some thoughtful consideration, is the project's site office, home to the clerk-of-the-works (the architect's project representative) and often the locus of weekly or monthly job meetings.

The "tarpaper shacks" of earlier times have long since been replaced by mobile trailers, usually rented for this purpose. On larger projects, the clerk's office tends to disappear amid the many similar trailers arranged on the site by the contractor and major subcontractors. While its form may have changed over the years, the site office has experienced the greatest changes not in its character or appearance, but rather in its contents: the equipment required within. And the source of this more significant change lies in the revolutionary developments in office automation and procedures that have taken place during recent years.

When specifying the site office, *Section 01590, Field Offices and Sheds*, may be used or its description may be included in the broader-scope *Section 01500, Construction Facilities and Temporary Controls*, often shortened to just *Temporary Facilities*. Such specifications should require adequate heat, light, and air conditioning; a sufficient number of chairs; a conference table large enough to seat most of the participants at job meetings; a desk with lockable

drawers; a plan rack and shelves for samples; window screens; and regular maintenance and trash removal. For the clerk's operations, the office will also need file cabinets, a typewriter, a plan table, a water cooler, and a telephone. Beyond these basic items, the electronic age takes over.

Clearly, a clerk cannot operate efficiently without a telephone answering machine that records messages from the architect and others. A good clerk spends much of his or her time out at the building where work is going on, and where the telephone-actuated blare of a klaxon has little chance of being heard amid the noise of construction. By the time the clerk gets to the phone, the caller has usually given up anyway. A recorded message is therefore a great time- and energy-saver. Pocket pagers and mobile phones are useful options as well.

A clerk also needs a copier to reproduce the architect's instructions and details, punch lists, job-site sketches, daily notes, correspondence, and the like. And what about a facsimile machine? It saves a lot of time waiting for mail and greatly speeds up written and graphic communications from the architect's office to the site and back to the drafting room. Changes, work orders, sketches, approvals, authorizations, estimates, specifications, decisions can all be transmitted electronically, improving significantly the economics of the job in an industry that certainly knows the money value of time.

But there is another level of convenience that many larger projects can justify economically and that many owners are beginning to request or require: a personal computer. This can be used

to write reports, update schedules, do cost analyses, prepare punch lists, store names and addresses of subcontractors and suppliers, keep shop drawing logs, and record approvals, change orders, transmittals, and other such items. It is possible also to provide the project manual itself on disk and to have on hand applicable codes and standards in electronic form.

When specifying computers and peripherals for the job office, it is most important to be precise about the characteristics of the equipment and its software so that they can be priced along with other job items. Make sure also that what is provided will be compatible with the architect's own office and communications equipment. Naturally, supplies for the computer should be required, just as for the fax machine and copier.

The clerk's jobsite office and its equipment are generally specified to be provided by the contractor and to be included in the project construction cost in order to make effective and economical job administration possible. But in specifying these facilities, the architect must consider another important issue: what is to become of all this equipment after substantial completion of the building, when the office is removed from the site? One option is to specify that it all becomes the property of the contractor, who is then responsible for disposing of it or reusing it on another job. Some owners see another possibility: some or all of the equipment can be specified to become the owner's property at the end of the job. For cash-strapped public authorities, a way to acquire useful equipment not provided for in a tight annual

budget presents a strong attraction. Private owners may see it similarly or, on the other hand, may prefer not to deal with second-hand machines. In any case, the owner's wishes need to be investigated before such decisions are made and recorded in the specifications.

It is not difficult to set up a standard site-office description, including the equipment usually wanted, and to allow for later customizing to suit the particular project, but such a standard should include the possibility that the office may be either in a separate trailer or, as is often the case in remodeling work, within the existing building being worked on. The important thing is to be aware of what available equipment will be truly useful to the management of the project and how things are really likely to happen on the construction site. These will determine the appropriate level of technology to be used, wherever the site office may be located. **Walter Rosenfeld** ■

*The author, a consulting architect in specifications and project management, is based in Newton, Massachusetts.*

# P A

PROGRESSIVE  
ARCHITECTURE

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

## Young Architects Issue July 1993

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.

### 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 May 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.

**\* Note this correction. Previous announcement erroneously stipulated July 1993. Any person whose first professional degree (whether B. Arch. or M. Arch.) was awarded in May 1983 or later is eligible.**

## 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  
(203) 348-7531

**Public Relations: Tactics for Tough Times**

Faced with diminishing budgets, many firms are shortsightedly eliminating their public relations programs. Rather, they should be redefining those programs to make them cost less yet be even more effective. For example, Haines Lundberg Waehler of New York found it too costly to maintain high visibility in all markets through public relations. Instead, it focused on its major markets. Says managing partner Ted Hammer, "We cut our public relations budget in half. When we were coming up on the 50th anniversary of our first major laboratory complex, we planned our 1992 public relations campaign around that milestone. The percentage of our work in R&D increased nearly 30 percent this year." Here are some things to keep in mind when evaluating your public relations needs:

- Stretch limited resources by planning. Concerns about survival may make planning seem a luxury, but it gives a clear sense of direction that saves money in both the short and the long term. For the firm that lacks public relations expertise, but has a staff that can carry it out, a consultant can study business goals and create a marketing plan. Firms that already have a public relations program can benefit from a consultant's review and critique. Either way, outside expertise can help focus limited resources and use of staff time.

- Decide what not to promote. You need promotion to enter a new market. Focus on developing your expertise in this new area; don't dilute your resources

among all existing markets. Conversely, if marketing research suggests promoting existing strengths, demonstrate expertise to expand market share. Establish criteria for projects to promote, such as those with the best chances of publicity, or those in target markets. In any case, avoid a scatter-shot approach.

- Be fierce about letting go. Just because you have had a bound brochure for years does not mean that you have to continue it at great cost – especially if it is not responding to current markets. Another method of conveying experience and client benefits could perhaps be designed at a fraction of the cost.

- Pare down mailing lists: RTKL, in Baltimore, refocused its newsletter from market emphasis to addressing issues such as quality and technology, which provide crossover into the firm's major markets. Nancy Cameron-Egan, RTKL's former Director of Communications, says, "We also purged our mailing list and then shopped mailing houses. We went with a group that employed hand-capped workers, enabling us to do the right thing and also save on cost."

- Update editorial databases. Do not continue large, ineffectual press mailings that yield only a 20 percent response; concentrate instead on the 20 percent who do respond, approaching those publications for features or for establishing expertise. Be more realistic and targeted about publicity. Do not send inappropriate materials to a publication and waste an editor's time and your money. Barbara McCarthy, Gensler's Manager of Corporate Communications in New York, reports that her firm is concentrating on

client publications and international magazines that support its marketing abroad.

- Keep costs down and quality up. Be creative about saving money on photography and printing without sacrificing quality. Integrating public relations and sharing costs with clients are excellent ways to get more for less. Combine photography shoots and group projects geographically to save on travel. Commission a top-notch professional photographer for select views, using staff photography for the rest. Also, minimize photography print orders by considering the full range of public relations activities in advance. Likewise, think through future printing needs and quantities before getting on press to avoid costly set-up charges.

- Recycle and serve multiple needs. Prepare materials in a flexible format that serves many purposes. Use text written for project pages for awards and publicity submission. You get an additional benefit from requiring client approval only once. Transfer existing materials to new markets. Redesign collateral pieces so that client organizations can use them as well; obtain their participation in production costs. Produce reprints from project pages that can also serve as direct mailers or inserts to leasing brochures and planning documents.

- Develop results-oriented strategies. TRO/The Ritchie Organization of Newton, Massachusetts, acknowledged that the luxuries of the 1980s are past by replacing its direct mail program with a more compact series at half the cost. This healthcare specialist firm inserts a straightforward story produced by desktop layout into a special folder

printed in bulk. TRO Vice President Susan R. Morison summarizes the results: "We are finding that the program's simplicity, focus, and educational nature are generating increased response, and its consistency reinforces our visibility. Our clients and prospects tell us they look forward to the mailings."

- Special events provide additional opportunities for exposure, and creative tactics can contain costs here, too. Instead of paying space rental fees, hold your annual event in a newly completed project. This enables potential clients to see, firsthand, a job well done. Keep expenses down by having vendors contribute in return for printed acknowledgments. Speaking before a targeted group or sponsoring a seminar is still a valuable way to increase visibility and to benefit from the irreplaceable value of personal contact.

- Remember the personal touch. Now is the time to stay in contact with clients and join them in overcoming the difficulties of economic adversity. A phone call congratulating a client on an achievement, or a hand-signed letter accompanying a newsclipping of interest goes farther in nurturing good relations than an outlay on ineffectual collateral pieces. Diminished resources need not mean an end to a solid and consistent communications program.

**Jane Cohn, Dianne Ludman Frank ■**

*Jane Cohn is principal of Jane Cohn Public Relations in New York. Dianne Ludman Frank is principal of Dianne Ludman Frank Public Relations of Birmingham, Michigan. Both authors have recently served as Chairperson of the National Awards Program of the Society for Marketing Professional Services.*



# P/A Prospects

In the last 15 years, the United States has experienced phenomenal growth in the number of people we incarcerate. Get-tough measures such as mandatory sentencing have given this country the highest number of prisoners per capita in the world, straining the capacity of existing facilities. Adding to this crisis are the aging inventory of our correctional facilities and the growing realization among corrections professionals that the old remote-supervision configuration of their jails and prisons is generally not effective or efficient. "When dramatic population increases started to become an issue around 1977, a lot of what we saw being built were brand-new old jails," says Michael O'Toole of the Department of Justice's National Institute of Corrections. But "new standards imposed by federal court requirements led us away from traditional jails" toward a configuration based on the direct supervision of prisoners.

All of these factors contributed to a burst of new design and construction in the 1980s, which is now falling back to a sustainable rate because of budget limitations facing all levels of government. Csaba Balasz, of L. Robert Kimball & Associates, points out that "there is growing political reluctance to spend on housing for criminals." The cost advantages and social successes of alternative incarceration programs have also slowed the rates of prison construction somewhat (and have created new types of commissions, such as work-release centers). But the need for design and construction services for correctional facilities seems to have settled, for the foreseeable future, into a rather elevated steady state. Jurisdictions have responded to ongoing needs with innovative strategies such as design/build and contracting with private prison builders and operators.

## Direct Supervision

The direct-supervision method of operation and the design configuration it requires have swept the correctional field. In direct-supervision facilities, officers intermingle with prisoners in open dayrooms rather than observing them in cells as in traditional linear facilities or remote-supervisions facilities. This strategy of prison operation was a response to a crisis in corrections: the rising costs of vandalism and court decisions setting official liability for violence and rape.

Balasz compares these "new generation" facilities to the "movement to return to the beat cop as opposed to the patrol car." In direct-supervision facilities, he says, officers can preempt or prevent crimes, and the demonstrated decreases in vandalism, assaults, and turnover in officers win new converts all the time." Citing the National Institute of Correction's booklet "Cost Savings in New Generation Jails," Balasz says that direct-supervision facilities can be less costly to build and

P/A Prospects returns this month  
with a look at opportunities  
for architects in the design of  
**Correctional Facilities.**

operate; the cost savings in staffing requirements alone can repay the construction costs over the 30-year life of a facility. First developed on the federal level in the mid-1970s, direct supervision facilities have since been built by more than 50 local jurisdictions.

## Correctional Clients

Clearly this is a field in which involvement in the marketplace will improve a design firm's chances of winning commissions. Familiarity with the issues is only one of the advantages of attending conventions and seminars sponsored by the American Correctional Association, the National Institute of Corrections, and the American Institute of Architects' Committee on Architecture for Justice. "Networking," says Donald Dworsky of Dworsky Associates, "is one of the most important methods of marketing in this field. It's at these meetings that you will meet your future clients."

And what are these clients looking for in a design firm? Correctional experience is certainly helpful, but it is not required, especially for clients who have built before. Other experience that is considered relevant includes hospitals and colleges, especially where master planning is involved. These project types share correctional facilities' emphasis on people management: "Any project where large numbers of people are processed is relevant," says Larry Ard, of the Contra Costa County Sheriff's Department. Those include offices, recreation, and food services.

As with most other types of clients, corrections professionals are very much concerned with the quality of service they will receive. "One of my biggest concerns was which individuals within the firms were going to work on our project," says Ard, "and part of our contract commits specific individuals to our project." The presentation skills of key design team members are also important to these clients, and for good reason: it is not uncommon for the architects to be the centerpiece of presentations to the larger community (county boards of commissioners, for example) in pursuit of funding or approval. "In some of our recent interviews, the clients were explicitly looking for a 'gray-hair' to help them sell the project," relates Michael Walden of Dworsky Associates.

The following profiles indicate the different needs of clients building correctional facilities today. We think you will find their comments enlightening.

**Peter Morris Dixon** ■

*The author has several years' experience marketing professional services and has written the previous P/A Prospects articles.*

## Allegheny County

**“The average age of county facilities in the state of Pennsylvania was close to 100 years.”**

Herbert Higginbotham, who supervised the design and construction of the new Allegheny County Jail, heads the department responsible for all of the county's roads, bridges, buildings, and parks. Currently, 75 percent of his department's workload is devoted to the new \$132 million jail; but typically only a small portion of its work is correctional, and since expansion space has been designed into the new facility, Higginbotham does not foresee any other projects in the near future. His experience, however, is applicable to other urban counties.

The project came to Higginbotham a little over two years ago, in mid-1990. After the completion of a needs assessment and a site selection study, the necessity of going out to bid for a design contract brought the project into Higginbotham's purview. In this instance the team – consisting of an architect, a criminal justice consultant, and a construction manager – had been assembled and had done the preliminary work as well as a previous renovation in the mid-1980s. But more typically Higginbotham and his colleagues follow a prescribed selection process spelled out in the county's "Guidelines for Consultant Services." This procedure, though designed for civil engineering projects, is sufficiently generic to cover architectural services as well.

Higginbotham's selection procedure begins with an advertisement in the general and trade press asking for letters of interest and statements of qualification. Review of these documents leads to a short list of three firms – to invite more would not allow enough time to consider each firm fairly, says Higginbotham – who are then asked to submit technical proposals and sealed price proposals. Before the proposals are submitted, Higginbotham sits down with the firms to review the draft scope of work and the draft man-hour analysis to make sure everyone has the same understanding of the project requirements. The final decision is made by looking at the completed technical proposals; the fee proposal of the selected firm is then used as the basis for negotiations. "I want good consultants to make money, so they'll be around when I need them," says Higginbotham.

In any case, the selected firms, Tasso Katselas Associates and L. Robert Kimball & Associates, brought the qualifications Higginbotham feels were most important for the project: a strong

### Address

501 County Office Building, 542 Forbes Avenue  
Pittsburgh, PA 15219-2951

### Contact

Herbert C. Higginbotham II, P.E.  
Director, Department of Engineering & Construction, Allegheny County



*Allegheny County Jail in Pittsburgh by Tasso Katselas Associates and L. Robert Kimball Associates.*

background in criminal justice regulations and standards and a great deal of sensitivity to the delicate site conditions. Also of the utmost importance was the ability of the design team to meet the project schedule Allegheny County has been facing under a Federal court order.

Tasso Katselas, the design architect on the project, says that apart from his work on the Allegheny County Jail, his firm has designed a 500-bed prison for the State of Pennsylvania and has rehabilitated, for the City of Pittsburgh, four work-release program centers, which he describes as a cross between a housing, an educational, and a jail project. L. Robert Kimball, the engineer and security design firm on the Allegheny County

Jail, is a full-service architecture-engineering firm that takes the lead on correctional projects. Czaba Balasz, senior vice president of the firm's architecture department, recalls how the firm first got involved in correctional design some twenty years ago. Their experience with a particular county courthouse brought their firm the commission for a major renovation after a bombing; security was a special concern of this redesign. In the course of learning about correctional design through industry meetings and seminars, Balasz says, some research indicated to him and his colleagues that corrections would be a good category of business to pursue. They found, for example, that the average age of county facilities in the state of Pennsylvania was close to 100 years. With these facilities in heavy use year-round and around the clock, and with populations growing rapidly because of mandatory sentencing laws, the need for design services was inevitable.

Today the outlook is quite different, says Balasz, as the public resists spending public funds on correctional facilities. Balasz also points out that the market has gotten tougher as more firms have targeted corrections as a field to get into and as more firms have acquired significant experience. Jeffrey Kimball, executive vice president, feels that full-service firms have an advantage in this market over joint-venture teams. He estimates that, while prison architecture accounts for 20 to 25 percent of his firm's business, it takes up 30 to 40 percent of the firm's marketing effort.

# Commonwealth of Massachusetts

King is very happy with the quality of service he has received from his architects.

The Division of Capital Planning and Operations, which holds responsibility for the planning, design, and construction of the Commonwealth of Massachusetts' building projects, serves as the developer for all the other state agencies, including the Department of Corrections. "The Department of Corrections is one of our clients," says Gordon King, Acting Commissioner of the Division. "If they have the need and the money, we'll build something for them." King, who trained as an architect and practiced urban design before joining DCPO eight years ago, says the state's heavy involvement in the construction of correctional facilities in recent years has led to the evolution of the three different processes through which correctional facilities are designed and built in the state. All three are mandated by state law, which gives preference to Massachusetts-based design firms in all three categories.

The first of these processes King terms the traditional process: architects are hired by his division, they design a correctional facility under his direction, the drawings are sent out for bid, and the project is built. Such projects typically commence with a program and a feasibility study, for which a design firm is generally hired, and these are then used to prepare a request for professional services. The request is advertised and distributed through the state's architecture organizations. Firms that respond with a statement of qualifications and an approach to the project are judged according to the criteria enumerated in the advertisement by the state's Design Selection Board. This Board is composed of private citizens appointed by the governor for two-year terms, and they include active or retired architects, engineers, and people from the construction industry. They review the submissions with a rank-ordering system and recommend a short list of three firms to the Commissioner of the DCPO, which then selects the top-ranked firm and negotiates a contract for services.

The second process is to contract with an architect/engineer and contractor team for design/build. This strategy has been used with great success by the state on three contracts, two for large projects and one for a collection of smaller projects grouped together. In contrast to the practice of some other states and some Federal projects, the

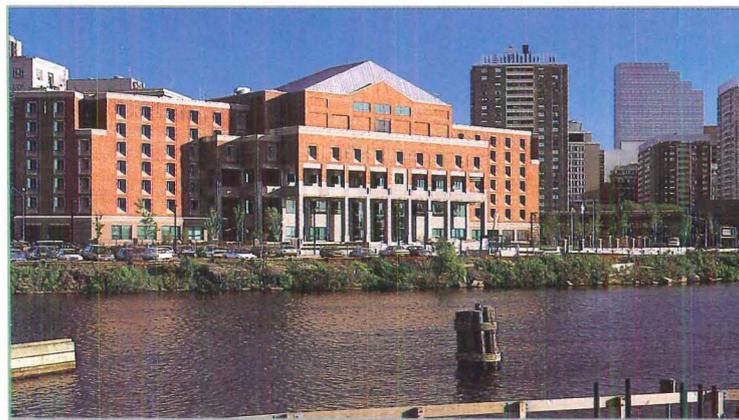
## Address

1 Ashburton Place, 15th floor, Boston, MA 02108

## Contact

Gordon King

Acting Commissioner, Division of Capital Planning and Operations  
Commonwealth of Massachusetts



*Suffolk County Jail in Boston by The Stubbins Associates, Inc. and Voinovich-Monacelli Architects.*

DCPO serves as the developer on these projects as well, and no developer is called for on the project team. The DCPO prepares a program, a set of performance specifications, and a set of design guidelines. All contractors who work for the state have to be prequalified or certified, and the design firms are reviewed by the Design Selection Board, but only to verify their competence; they are not short-listed or ranked. Proposals call for a pre-schematic design and a price, and are judged by both criteria. In these instances, DCPO has assembled ad hoc Design/Build Selection Boards to rank the teams on both their design and their price. These committees include people from the DCPO staff as well as outside

experts, and for the correctional facilities they have included corrections specialists as well. "There is a great deal of concern that the price quoted correspond accurately to the design," says King. The three recent competitions attracted about five submissions each.

The third selection process is used when the DCPO decides to construct a modular facility. Three different construction techniques are considered acceptable to the state: preassembled concrete boxes, preassembled steel-frame boxes, and pre-engineered, or Butler, buildings. "In all three cases," King points out, "there is a tremendous industry producing modular product for correctional use." The DCPO prepares and advertises a request for proposals which again includes a program, a set of performance specifications, and a set of design guidelines. The requests call for a team composed of an architecture-engineering firm, a manufacturer, and a local contractor. The proposals are judged on the quality of the submission and on price; the design is judged primarily by the configuration, the building systems, and the site design. In the case of modular construction projects, the decision of which team receives the contract is made internally by DCPO staff.

King is very happy with the quality of service he has received from his architects. "We have tried to develop an open and accountable decision-making process for all of our projects," he says, "and the profession has respected that and responded with its cooperation. We have had a lot of wonderful people working for us."

## Corrections Corporation of America

**“A firm that is looking to do something altogether new and different is not a good match for us.”**

Corrections Corporation of America (CCA) is a private, publicly owned developer and operator of correctional facilities. The company currently operates 21 facilities in the United States (and one in Australia), ranging from local jails to state prisons to the new maximum-security unit for the U.S. Marshal's Service in Leavenworth, Kansas. The company has seen no let-up in demand for its services; state budget limitations have helped it grow, because its ability to arrange private-sector financing means that prison construction does not have to rely on capital programs or bond issues. The company estimates conservatively that it will build between 500 to 1000 new beds each year over the next five years.

G.E. Vick, the Vice President in charge of Project Development, worked as an architect for many years before joining the company. He is now responsible for all of the company's real estate development functions, including site selection, financing, and construction as well as design. Three-quarters of CCA's projects involve design and construction; the remaining contracts are for operating facilities.

Vick's work on a project begins with a response to a government Request for Proposal for the design, construction, and operation of a correctional facility. He brings an architecture-engineering firm and the general contractor to the table almost immediately. Because the RFPs require CCA to give a bottom-line price for the design and construction of the project, Vick has the architects and the contractor work together with him to prepare what he calls his pricing package: “This package is based on the needs of the general contractor and the major subcontractors so that they can give us an accurate, reliable cost, and is more detailed than a schematic design package, but not as extensive as a design development package.”

When he begins to consider architects for a particular project, Vick usually prefers architecture/engineering firms from the general region of the project. Because he is active in the corrections field, he knows most of the eligible firms either personally or by reputation, yet he takes the time to learn about new firms that contact him on an ongoing basis. He frowns on joint ventures because he agrees with CCA's general strategy of keeping management simple. Qualified

### Address

102 Woodmont Boulevard, Nashville, Tennessee 37205

### Contact

G. E. Vick, Vice President  
Project Development, Corrections Corporation of America



*Leavenworth Detention Center in Leavenworth, Kansas, by Dana Larson Roubal & Associates/DLR Group with conceptual design work by CCA.*

firms are judged by the personalities of the key individuals who will work on the project: “The architects have to be able to get along with everyone, to play with team spirit, to be willing to compromise, and to respect design directives which we have developed in the course of our previous projects,” says Vick. “A firm that is looking to do something altogether new and different is not a good match for us.”

And because CCA has extensive experience in the design, construction, and operation of correctional facilities, experience in correctional design is not required of firms the company hires. In fact, Vick finds that architecture-engineering firms with a lot of government corrections experience may carry baggage

that places them at a disadvantage unless they are cognizant of the differences that come with working for a private developer. “Private developers have quite a different perspective,” he says. “For us, experience with shopping centers or office buildings of a similar scale may be more relevant than for other types of correctional clients.” He finds he hires new firms as often as he returns to firms he has worked with before.

Joseph F. Haines, AIA, Principal of Dana Larson Roubal & Associates/DLR Group, the architects of CCA's new Leavenworth Detention Center, helped to prepare the proposal, which included financing, a site, a design, community approvals and permits, operations, and a price. CCA won the national competition for the project. Haines recalls that there was no formal interview for the project: he has known both Vick and the contractor, Charles Cianciaruso of J. E. Dunne, for years and “the team just sort of evolved.” Haines has specialized in corrections since 1976. He cautions firms now targeting corrections in their marketing programs that it takes a long time to gain the technical expertise to design these facilities properly.

Vick offers two pieces of advice to architects who would like to gain experience in this field. “First of all, if you get a commission, you must perform,” he stresses, working as a team player and meeting all of the client's needs and deadlines. And second: “Be patient. The field is still growing, but there aren't that many projects to go around, so if you don't get one on the first try, keep trying.”

# Federal Bureau of Prisons

“The worst mistake firms make on the forms is not making them clear and succinct.”

The Federal Bureau of Prisons has completed 10 new major facilities in the past eight years and currently has some 35 to 40 prisons in some phase of development. Scott Higgins, an architect, is responsible for all of the Bureau's new construction. (Renovation and expansion projects are handled from the field offices.) Higgins points out that he is now working through a backlog of projects funded in 1990 and 1991, and he predicts that new construction will slow, but not stop, with perhaps one to three new projects a year over each of the next five years.

The Bureau of Prisons follows the standard Brooks Bill procedure for giving out Federal work. The agency places a notice of each new project in the Commerce Business Daily, comprising a project description and an enumeration of the selection criteria. Design teams respond on Government Forms 254 and 255. Form 254 is an overview of each firm's relevant experience, and Form 255 is more project-specific, outlining how the team will be organized to achieve this project and giving the experience of each key staff person. An evaluation panel of staff architects and project managers, and occasionally engineers or construction managers, reviews the submitted statements of qualification and determines the short list of firms to interview.

The qualifications statements are judged by the selection criteria given in the request for qualifications notice. In general, the three most important criteria are the firm's or the team's size and capacity, its experience and performance with “projects of comparable size and complexity,” and the key personnel and how they are organized into a team. (Another criterion is that the lead design firm be located in the state, or sometimes the region, of the project; because of the geographical distribution of its facilities, the Bureau rarely works with the same firm twice.) Each panelist ranks each submission on each criterion individually, so those preparing the Form 255 must be sure to address all of the selection criteria or risk getting a zero in one or another category.

According to Higgins, the worst mistake firms make on the forms is not making them clear and succinct. The panelists must extract information out of 30 or 40 sets of forms. Whatever message a firm wants to com-

**Address**  
320 First Street NW, Washington, DC 20534  
**Contact**  
Scott Higgins  
Chief, Design & Construction Branch



*Federal Correction Institution - Schuylkill, located in Minersville, Pennsylvania, and designed by Benatec Associates.*

municate must come through quickly.

Higgins offers some inside advice: “The 255 asks for the team's ten most relevant projects. Projects that are ten years old or that were performed by a branch of the firm other than the one submitting qualifications are not relevant,” he says. “The projects listed ought to apply to the specific people who are being proposed for this project, and the whole should be organized so that the panelists don't have to leaf back and forth to see who worked on what project and who worked together on previous projects. It has to be easy to read and it has to show that the team's organization makes sense.”

The firms that rank the highest are then visited by the evaluation panel.

The short-listed firms are notified and provided with a draft statement of services, a program, and a site conditions report. “Since we always have a good group of firms to choose from, all the firms interviewed will be big enough and will have the right experience,” says Higgins. “Therefore the issue of the key personnel and how they'll be organized really stands alone at this stage of the selection process.” The purpose of the 90-minute interviews, held in the architects' offices, is to discuss the project and to learn about each firm's approach to the site and the scope of services. But again, the evaluation panel uses a ranking system, so firms must be careful to hit all the relevant points in the course of their presentations.

The panelists want to meet the personnel featured on the 255 form and to hear from each of them the experience they will bring to this project. “We ourselves are mostly architects who have worked in project management roles, so we are more receptive to people who know their business than to those who simply have polished presentation skills,” says Higgins. “We do make allowances, realizing these people are not professional salesmen.” On the other hand, he says, the panelists need to feel that these key people will be able to lead meetings of 20 or 30 people through the course of the project. After the interviews, the recommendations of the evaluation panel go to a selection official, who is authorized to open fee negotiations with the top-ranked firm. This is the first discussion of fees; the evaluation panel judges solely on technical merit.

## Contra Costa County

**“One service that is crying out to be offered by the profession ... is post-occupancy evaluation.”**

Larry Ard, Chief Deputy of the Contra Costa County Sheriff's Office, is one of the nation's leading experts in the design and operations of correctional facilities from the client's side of the table, and one of the strongest advocates of direct supervision. Instrumental in the development of the concept and its application to local jails, Ard is responsible not only for Contra Costa County's three jails (minimum, medium, and maximum security), but for its alternative programs as well. Because all of his facilities have been newly built or renovated in the past five years, Ard does not anticipate any further work in the next five years.

When Contra Costa County began to look for design services for the West County Justice Center, it began with a needs assessment and programming with the help of John Kyber of Design Associates. With this preparation, the county was able to win a bond issue for the new facility. An open Request for Proposal was then released, and the county received 35 proposals. Ard, a police captain, and a county administrator reviewed the proposals, culling them down to a short-list of five firms. “We knew we wanted a large and experienced firm,” says Ard, “but one with drive and imagination. We stayed away from firms with a lot of correctional experience in the cookie-cutter mode.” Ard's experience in the field gave him a head start. He knows most of the players personally, and is familiar with the firms' reputations. And many architects, over the years, have brought their clients to tour Ard's trend-setting Contra Costa Jail, the first direct-supervision facility beneath the Federal level.

Of the firms on the short list, Ard says, “all five were qualified, and I would have been happy with three of them.” The short-listed firms were presented to a selection committee of eight people, composed of county administrators and private citizens. By consensus, and with Ard's blessing, the committee selected the joint venture of Dworsky Associates and The Design Partnership.

The presentations gave Ard and the selection committee the opportunity to see the firms in action. “It never ceases to amaze me,” says Ard, “that brilliant designers, bidding on a \$50 million project, will allow themselves to display such a lack of preparation and public-speaking skills.” He also objects to firms' bringing people along who

**Address**  
Main Detention Center  
1000 Ward Street, Martinez, CA 94553

**Contact**  
Larry Ard  
Chief Deputy of the Sheriff's Department, Contra Costa County



*West County Justice Facility in Contra Costa County, California, by Dworsky/Design Partnership, a joint architectural venture.*

don't address the panel or don't do it well. “Every person who comes should be well-versed and rehearsed,” he advises. On the other hand, at least one “salesman” architect was too glib: “He proposed to tell me how to build a jail and to educate us about the latest principles,” Ard recalls.

According to Dan Dworsky and Michael Walden of Dworsky Associates, their firm's success in the correctional field is the result of a sustained long-term effort. “Correctional design is a technical specialty, and it's not an easy field to jump into,” says Dworsky. Correctional work once accounted for 15 to 20 percent of the firm's work; now it accounts for about 50 percent. The firm is preparing for the slowdown in state funding for

new correctional facilities in California. “Opportunities are few and far between now, but you must concentrate on finding them,” says Dworsky. “I wouldn't say we are marketing nationwide now, but we are pursuing work rather cautiously in an expanding geographic area.” Walden adds that they are using their jail experience to win projects in related fields: “We are currently working on a group of police stations in Los Angeles and Alhambra Counties, as well as a border station at Calexico for the General Services Administration which includes screening and detention facilities.”

“There is one service that is crying out to be offered by the profession,” says Ard, “and that is post-occupancy evaluation.” He would like to see architects asking for independent, academic evaluations, built into the design contract. The recent post-occupancy evaluation of his Martinez facility (done as a doctoral dissertation) produced 96 areas of improvement that were then applied in the design of the West County facility. “It would be good for the profession as a whole to insist on these evaluations,” says Ard. “First, it will keep us from repeating the same mistakes. Second, it will help ensure that facilities are operated as they were designed to be operated – a big problem with some. And third, it would force architects to do their best job.” Ard goes so far as to recommend that firms take some money and commission post-occupancy evaluations of their past projects. “Imagine bringing positive post-occupancy evaluations to your prospective clients,” he says. “That's one hell of a marketing tool.”

# National Institute of Corrections

**“From designers, I would like to see more imagination, more humanity, more environmental design.”**

**M**ichael O’Toole, Chief of the Jails Division of the National Institute of Corrections, runs the federal programs that train local jail managers and sheriffs to oversee the design and construction of new correctional facilities.

“The Federal and state systems have facilities staffs,” O’Toole says, “but at the local level, building a new jail is likely to be a once-in-a-tenure event.” The National Institute of Corrections offers education and technical assistance to these officials and serves as a national clearinghouse for corrections issues. O’Toole and his staff have helped over 400 jurisdictions.

Jail officials come to him when their existing jail becomes a problem. If their first meetings with the agency confirm the need for a new facility, they come back for the Planning of New Institutions, or PONI, program. Funding is available for four individuals on the project team, typically the sheriff, the jail administrator, a county commissioner, and the architect; others are welcome for a fee. “At the early meetings, the jailer or sheriff is not ready to plan. The focus is on solving the problems of the old jail,” says O’Toole.

He also works with the clients to help them understand how to work with their architect and make the most of the relationship. “We train these officials how to use design professionals to get what they need. It’s when we get the client to articulate problem statements that the architect can come back with architectural solutions.” The operating philosophy is that an informed client is a better client.

Although the agency has no authority over the jurisdictions that make use of its services, O’Toole and his colleagues continue to advise both clients and architects throughout the design process. “We show the client how to review the schematic design,” says O’Toole. “The architect should show how the design will facilitate the items the client listed as priorities, and the schematic design should reflect the projected staffing and operational budget – which, over the life of the project, runs four to five times construction costs. The design needs to stay in schematics until the operational budget is under control.”

O’Toole and his staff keep an eye on how the approved schematic design is developed into construction documents. “We have observed that architects tend to under-design,” he says, “and that when engi-

## Address

1960 Industrial Circle, Suite A, Longmont, Colorado 80501

## Contact

Michael O’Toole, Chief, Jails Division  
National Institute of Corrections  
(an agency of the U. S. Department of Justice)

neers start to make changes to reinforce building systems or security, they may interfere with the operation of the facility.” The agency continues by reviewing schedules and specifications, with special attention to security

issues, and by teaching the clients how to monitor construction. Finally, O’Toole and his staff have begun to help with post-occupancy evaluations. “Forgetting the operational strategies that the facility was designed to accommodate is perhaps the most costly mistake a jurisdiction can make.”

O’Toole also works with the designers to raise the level of expertise, providing training sessions, guidelines, and workbooks for firms inexperienced in correctional design. “Any competent architect can take our information and design a successful facility,” he says; a large percentage of the firms he works with are working on their first jail. Anyone who asks O’Toole to recom-

mend an architect is referred to the AIA’s Committee on Architecture for Justice.

A firm believer in the direct supervision of inmates, O’Toole will have corrections people look at direct supervision to see if it is appropriate for their facility; the decision is theirs. Correctional facilities present a unique set of design problems. “I work with architects, says O’Toole, “to help them translate their design from two dimensions to three dimensions. from a security perspective. I don’t think it is a coincidence that most escapes occur over or under perimeters.” O’Toole emphasizes a program called Crime Prevention Through Environmental Design (CPTED): “We encourage designers to think of jails as potential high-crime areas,” referring architects to his agency’s “Small Jail Design Guide” for pointers.

O’Toole is clear about what he would like to see in the future. “From designers, I would like to see more imagination, more humanity, more environmental design,” he says. “These new jails are still pretty sterile. There’s a lot of room for improvement.” O’Toole is also a proponent of Crime Prevention Through Environmental Design programs. As for the relationship between design firms and correctional professionals, O’Toole says: “The architect and his client should be friends. The client can help his architect get more commissions.”



*Interior of direct-supervision West County Justice Facility by Dworsky Design Partnership, a joint architectural venture.*

Christopher Iron



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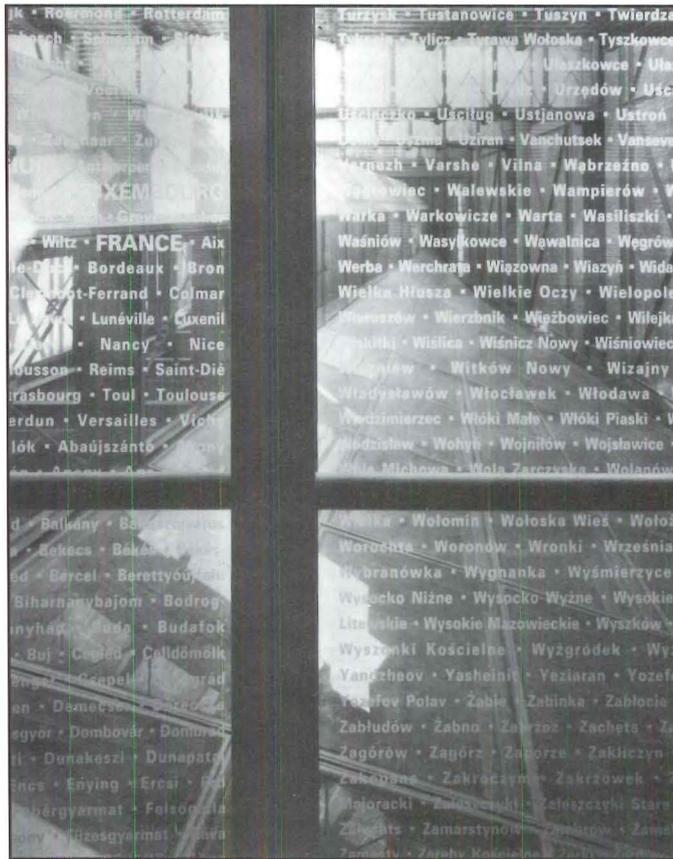
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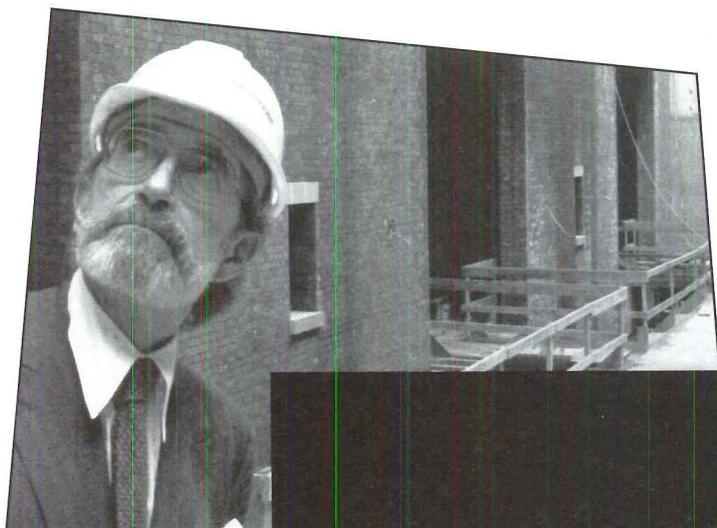
enumerates victimized towns at U.S. Holocaust Memorial Museum (p. 60).

Lunéville

Rotterdam

The following pages inaugurate several new features, including a case study on the Holocaust Museum, now under construction

in Washington, D.C.; a critique of The Royalton and Paramount hotels in New York; a reevaluation of the Sea Ranch, a landmark residential development in California; and an album of recently completed buildings.



## MEMORIAL TO ATROCITY

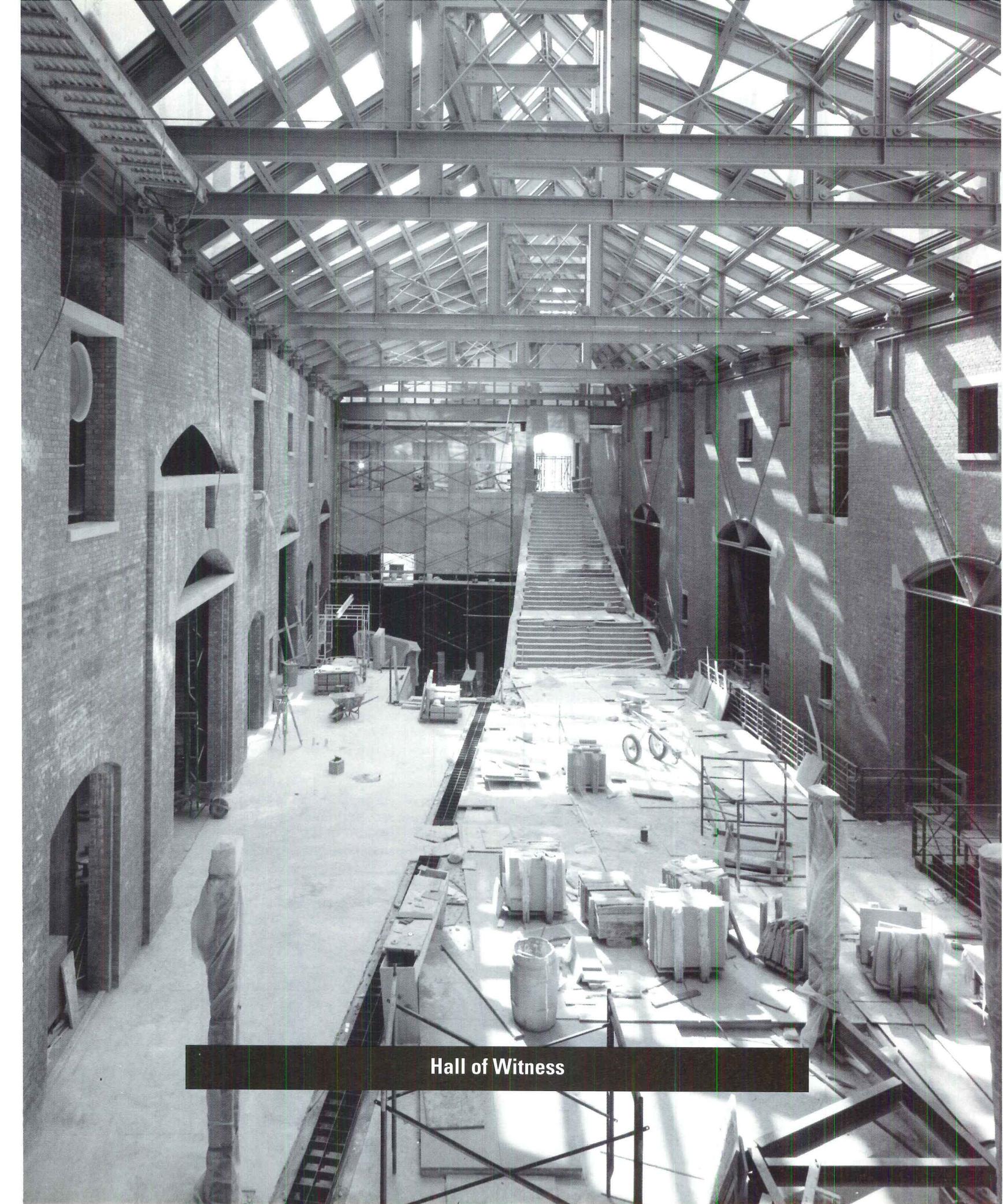
The United States Holocaust Memorial Museum

Architect: James Ingo Freed;  
Pei Cobb Freed and Partners

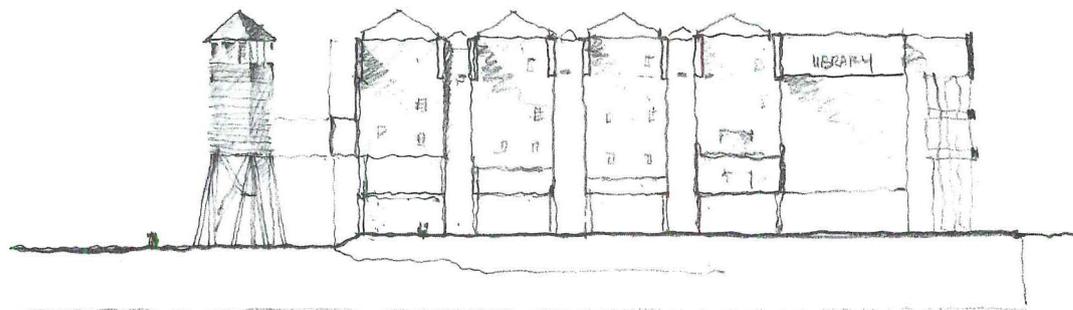
**W**hat kind of building most becomes a historic calamity? How does a design signify inhumanity and despair of global proportions? The Holocaust, a collective aggressive act of horror and

suffering unmatched in all of history, left a need for a place of memory. The wish to construct such a memorial prompted the commissioning of James Ingo Freed of Pei Cobb Freed & Partners to design the United States Holocaust Memorial Museum, now nearing completion in Washington, D.C. The uncertainty of an appropriate design approach was among the many specters confronting Freed as he began a task he was not at all certain he wanted.

Such an emotional program is immensely daunting, a paradox, since the term “memorial,” while often related to the



Hall of Witness



EARLY SKETCH, NORTH ELEVATION

commemoration of a death, has seldom been connected with mass execution; it can be argued that even war memorials do not deal with the premeditated murder of millions. Yet Freed prefers “memorial” to “monument,” feeling the latter is more celebratory and, therefore, inappropriate.

This building is meant to be far more than a mute place of remembrance, it is to allow for study and learning, making the charge to the architect even more complex. There were other hurdles. There was the city’s always difficult Fine Arts Commission, empowered to maintain a style it deems fitting to the city; the design had to be altered a number of times to suit the Commission. The clients, on the other hand, were anything but monolithic in their philosophical aspirations for the building; some of the client board were intent that it force an active memory, while others wanted a more positive, heroic, and universally understood environment. This created an atmosphere of contradiction between parties, even within this group, further complicating Freed’s work.

Before he developed his final approach, Freed visited the death camps, returning with haunting recall of what he had seen. Those experiences influenced his thinking and the imagery in the museum. Three of the elements that remained in his mind were bridges, steel, and brick. Bridges recalled the crude pedestrian overpass structures erected in the Warsaw ghetto to allow non-Jews to pass, avoiding contact with Jews; steel and brick saw wide use in various buildings and crematoriums. While none of the recollections were literally incorporated in the new museum, there are cues throughout that memories are intentionally stirred here. If the allusions are still too literal for some, it is nevertheless difficult to imagine what could have been substituted that would provide anything approaching the visceral impact Freed has achieved.

The site itself, located roughly between the Washington Monument and the Jefferson Memorial and a short distance from The Mall, brought with it additional challenges. Its primary frontage faces banal 14th Street, sandwiched between the Victorian brick Auditors’ Building on the north and the limestone Neoclassical Bureau of Printing and Engraving stretching seemingly endlessly to the south. This east entrance is where the school buses will unload, and will be the main one used by the public. As an accommodation to its neighbors, the east façade block of the museum is clad in limestone, while around the corner, the north façade is of brick. On the west side, facing 15th Street (Raoul Wallenberg Place), the brick interlocks expressively with limestone, which then takes over again as the cladding on the hexagonal volume containing the Hall of Remembrance and the Meyerhoff Theater. Another entrance, this one mainly ceremonial, is located beside the hexagon, opening onto a three-sided courtyard, overlooking park land and the Tidal Basin beyond.

The exterior, however, as Washington Polite as it is, was molded as much by approval procedures as by intent; it is a prevarication. As described by James Freed (Sidebar, page 65) this will not be a “nice” building. It couldn’t be. It is to recall the unspeakable. Freed fought many battles, determined to keep the statement pointed; some he lost.

The museum is meant for education, not enshrinement; he felt that the building had to be a trying experience, not physically but emotionally. There is tough imagery, offset occasionally by places of relief. But this structure is meant to be nothing less than an unforgettable experience.

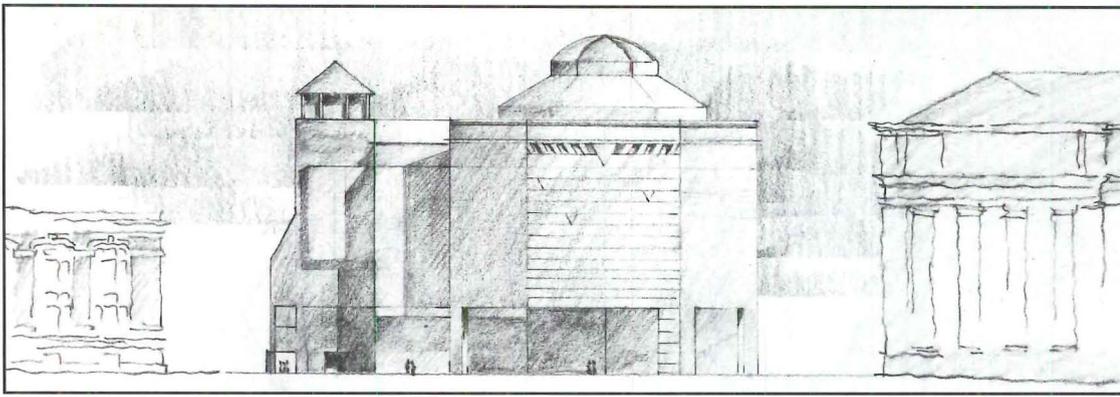
This is an amazing building. Upon entering from the east, the visitor will pass through the limestone screen wall and into one of the two entries, through doors in a steel box rotated just a few degrees from the orthogonal, or a series of doors in another screening wall. This intentional ambiguity of choice is a theme throughout. Upon entering the initial major space – the Hall of Witness – for instance, one can proceed directly into the hall, or left or right, or up or down. The platform ahead and under foot is also steel, a sort of stage a few steps above the hall floor. It will be open to the hall except for the Walls of Nations, walls of glass panels on which are rendered the names of all nations that suffered deaths.

As one assimilates the image of the hall, the raw power of the space becomes palpable; one will be aware that this vast room is not “pretty.” The effect will not be comforting, and it will be clear that significant meaning will be the soul of this place, even if that meaning is only an ambiguous and unidentifiable anxiety. The peak monitor of the immense, twisted skylight races diagonally toward the opposite corner. Further implications are made by bolted, industrial-looking steel trusses and, in the brick walls, V-shaped steel wedges plunging into flat arches that frame the openings below, seemingly halted by steel horizontals. Overhead, beyond the skylight, is a series of glazed bridges with floors entirely of glass block. Observers below will see only ghostly shadows passing high over them, beings who might be watching in anonymity.

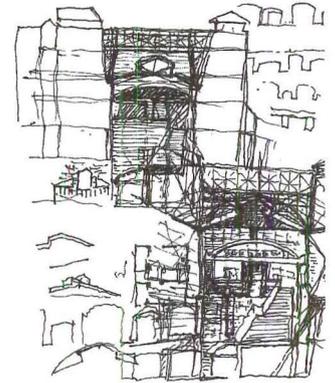
The most common path through the museum is via elevator to the fourth floor, where visitors begin to pass through the permanent exhibition and progress down until they reach the Hall of Witness. Common to other aspects of the museum, however, there is a duality of choices here as well. If one chooses to reverse this flow and begin with entry to the Hall, the full effect of the major spaces is experienced before the exhibit content is seen.

The monumental stair at the west end of the hall narrows as it rises to the second level, giving it a marked effect of forced perspective. An adjacent companion stair goes down to the concourse level, giving access to the impressive Meyerhoff Theater. Also located on the concourse will be a second theater, primarily for cinema, an education/conference center, and part of the temporary exhibition space. The main or first floor comprises, in addition to the east and west entries and the Hall of Witness, the Hall of Flags, a bookstore, another area for temporary exhibitions, and several service functions. A number of major commissioned artworks were obviously not yet fully in place in the building, including a large Richard Serra in the Hall of Witness.

On the next level, the main stair will take the visitor to a gallery and a dual-purpose antechamber leading into both the permanent (continued on page 69)



DEVELOPMENT SKETCH OF HALL OF REMEMBRANCE



HALL OF WITNESS, SKETCH

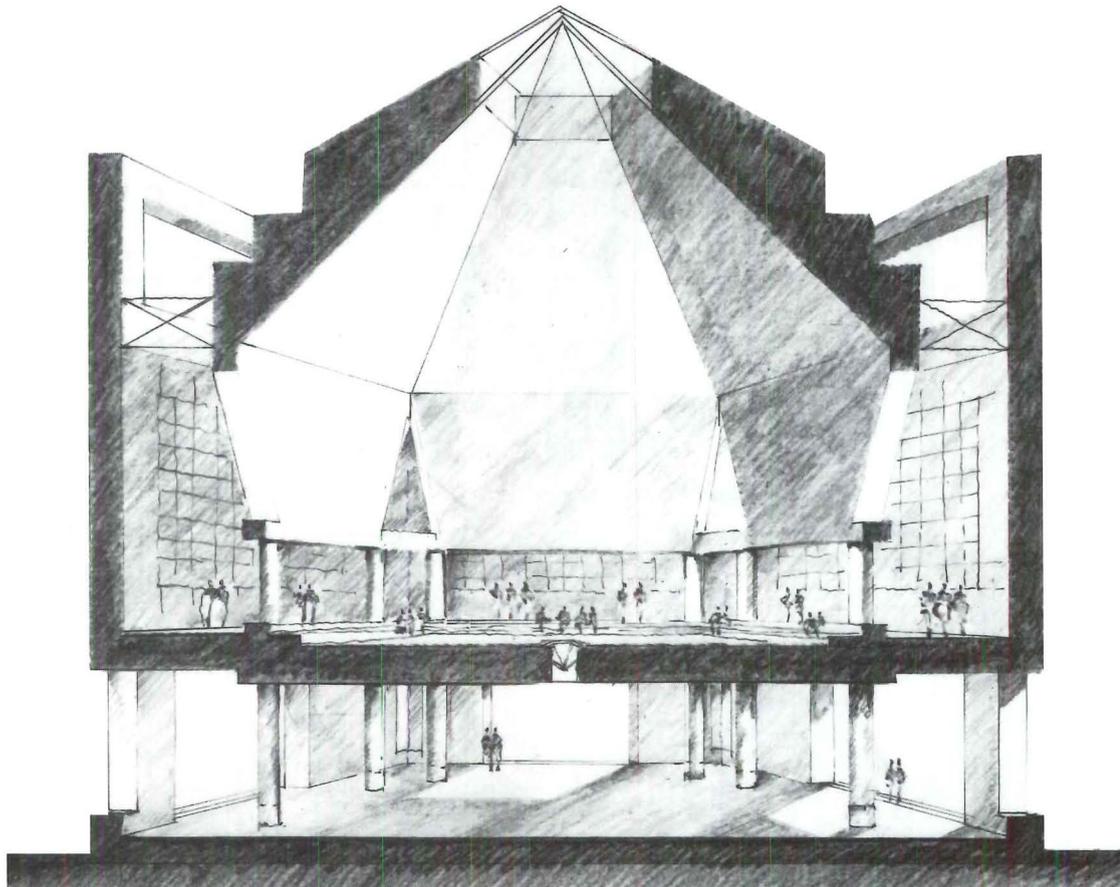
### Defining the Holocaust

As commonly used, the term "Holocaust" refers to the systematic extermination of almost six million Jews by the Nazi state and its collaborators; other groups deemed undesirable were likewise persecuted.

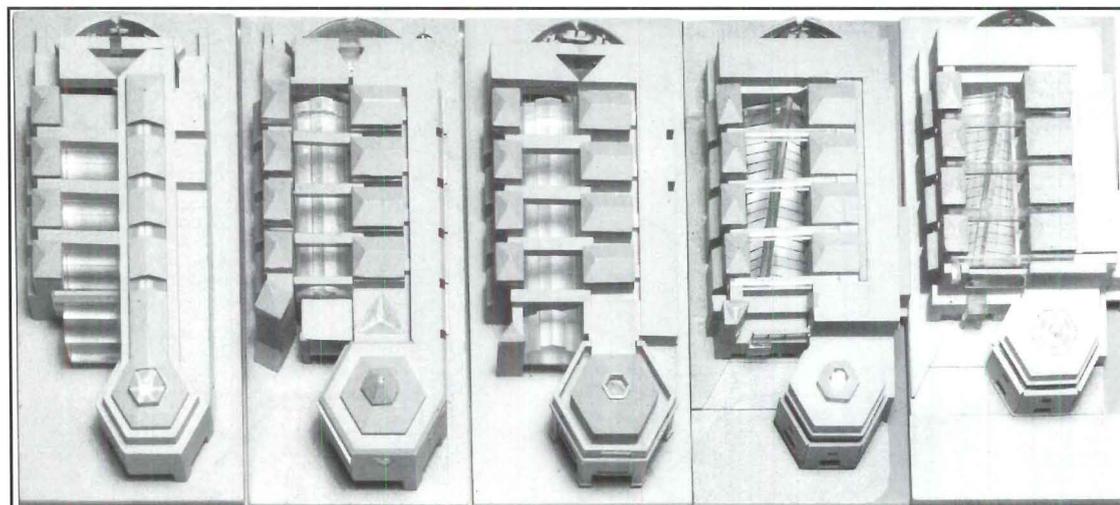
The chief institution of the Nazi regime of terror from 1933 to 1945 was the concentration camp. The events that resulted in genocide involved the bureaucratically efficient segregation, deportation, and ultimate killing of nearly six million Jews, as well as the murder of about one half million Gypsies, and at least 250,000 handicapped, infirm, mentally retarded, and emotionally disturbed persons, executed as a central act of state.

From the first, as Nazi tyranny spread across Europe, political opponents, members of resistance organizations, and the elites of conquered European nations, fell victim. Millions of Soviet prisoners of war were killed because of their nationality. Poles, as well as other Slavs, were targeted for slave labor, and as a result tens of thousands perished. Homosexuals and others deemed "anti-social" were hounded and often murdered. In addition, thousands of communists, socialists, trade unionists, and Jehovah's Witnesses died as a result of incarceration and deliberate maltreatment.

While heinous instances of genocide have occurred in various parts of the globe before and after World War II, the Holocaust was unique – not only in the sheer numbers of those killed – but as a calculated mass criminal enterprise sanctioned and organized by the state. ■



SKETCH, HALL OF REMEMBRANCE



NOVEMBER 1986

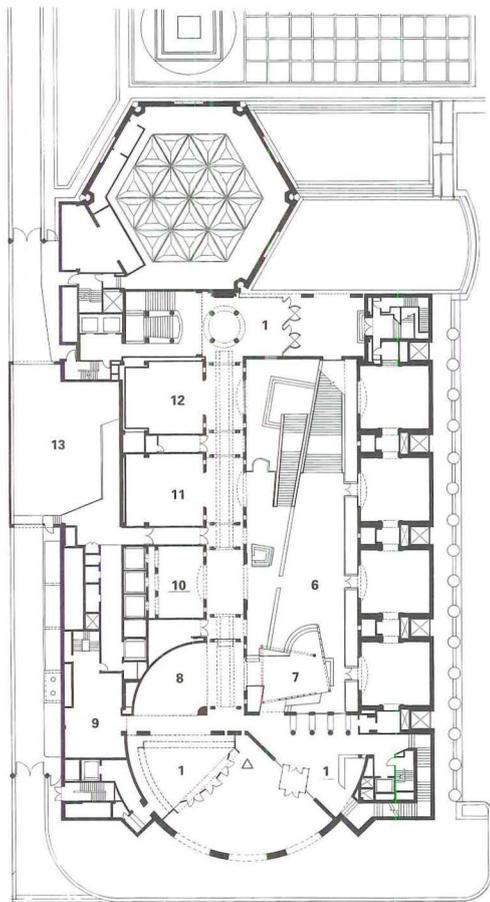
DECEMBER 1986

FEBRUARY 1987

MAY 1987

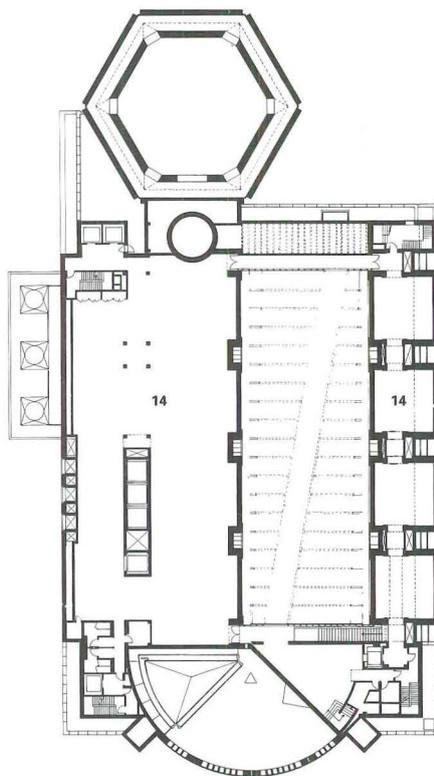
MARCH 1988

DEVELOPMENTAL MODELS



FIRST/MAIN FLOOR

- 1 LOBBY
- 2 THEATER
- 3 EDUCATION/CONFERENCE CENTER
- 4 CLASSROOMS

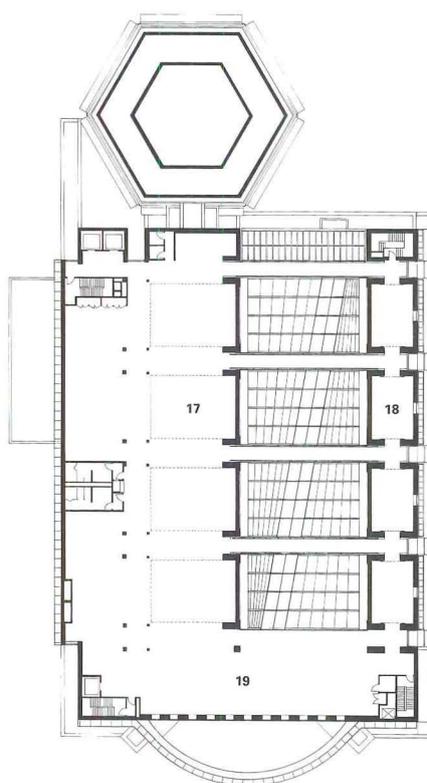


THIRD FLOOR

- 5 TEMPORARY EXHIBITION SPACES
- 6 HALL OF WITNESS
- 7 WALL OF NATIONS
- 8 HALL OF FLAGS

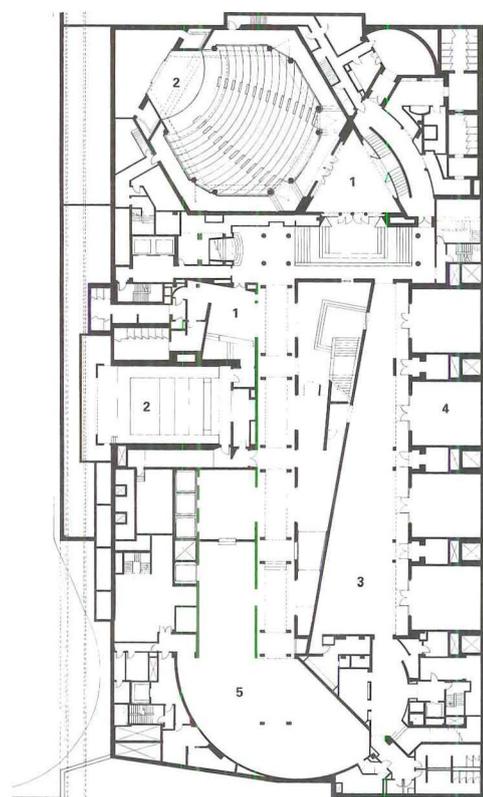
- 9 BOOKSTORE
- 10 ELEVATOR LOBBY
- 11 COATROOM
- 12 LOUNGE

- 13 LOADING
- 14 PERMANENT EXHIBITION SPACES
- 15 HALL OF REMEMBRANCE
- 16 LEARNING CENTER



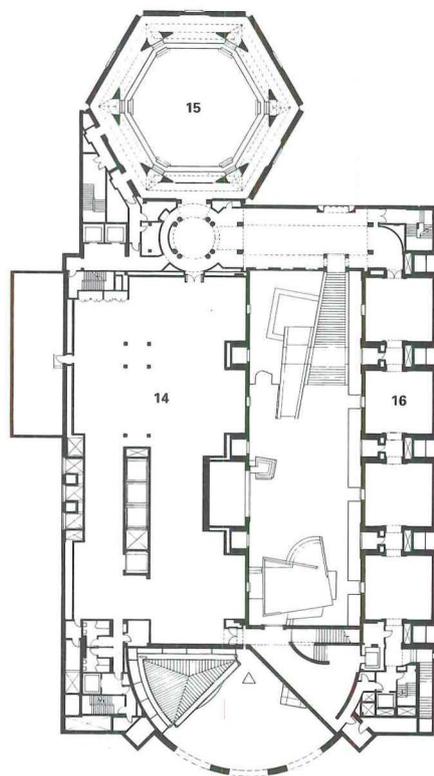
FIFTH FLOOR

- 17 LIBRARY/ARCHIVES
- 18 CENTRAL RESEARCH HALL
- 19 ADMINISTRATION

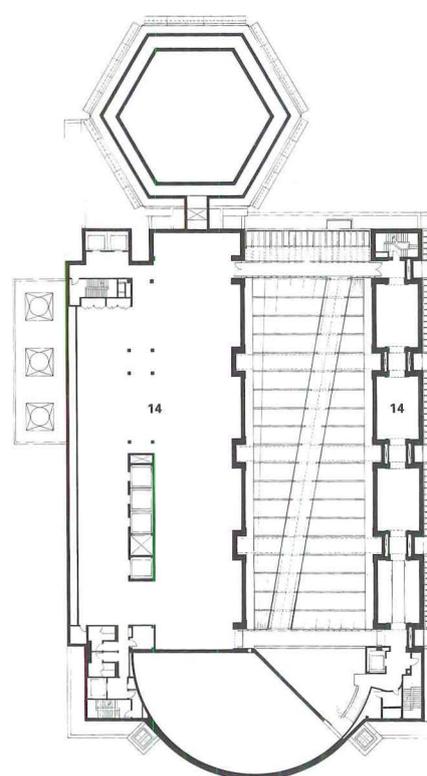


CONCOURSE LEVEL

N → 40/12m



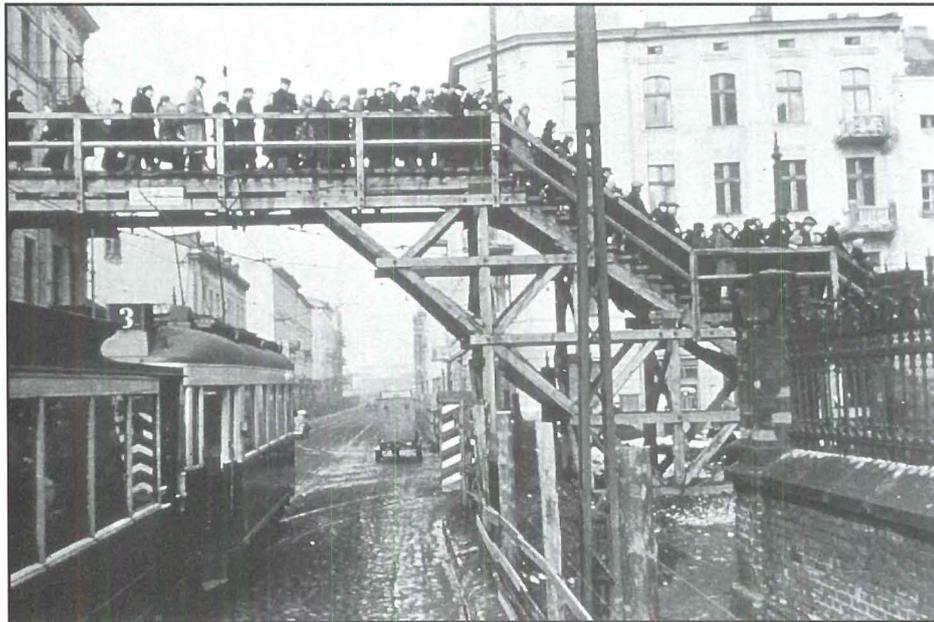
SECOND FLOOR



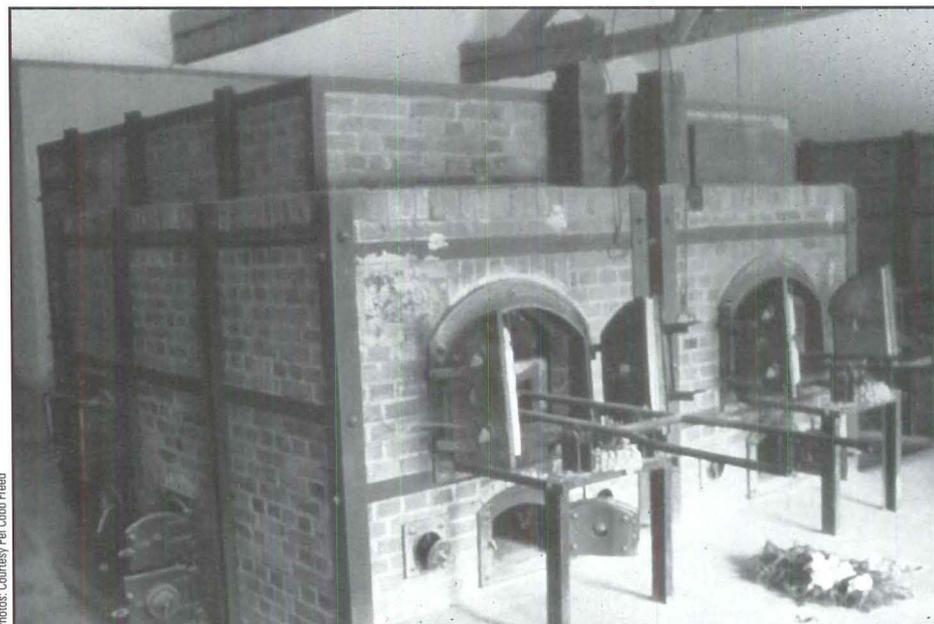
FOURTH FLOOR



ENTRY GATE AT BIRKENAU



BRIDGE IN WARSAW GHETTO



CREMATORIUMS

Photos: Courtesy Pei Cobb Freed

.....  
**From The Architect**  
 .....

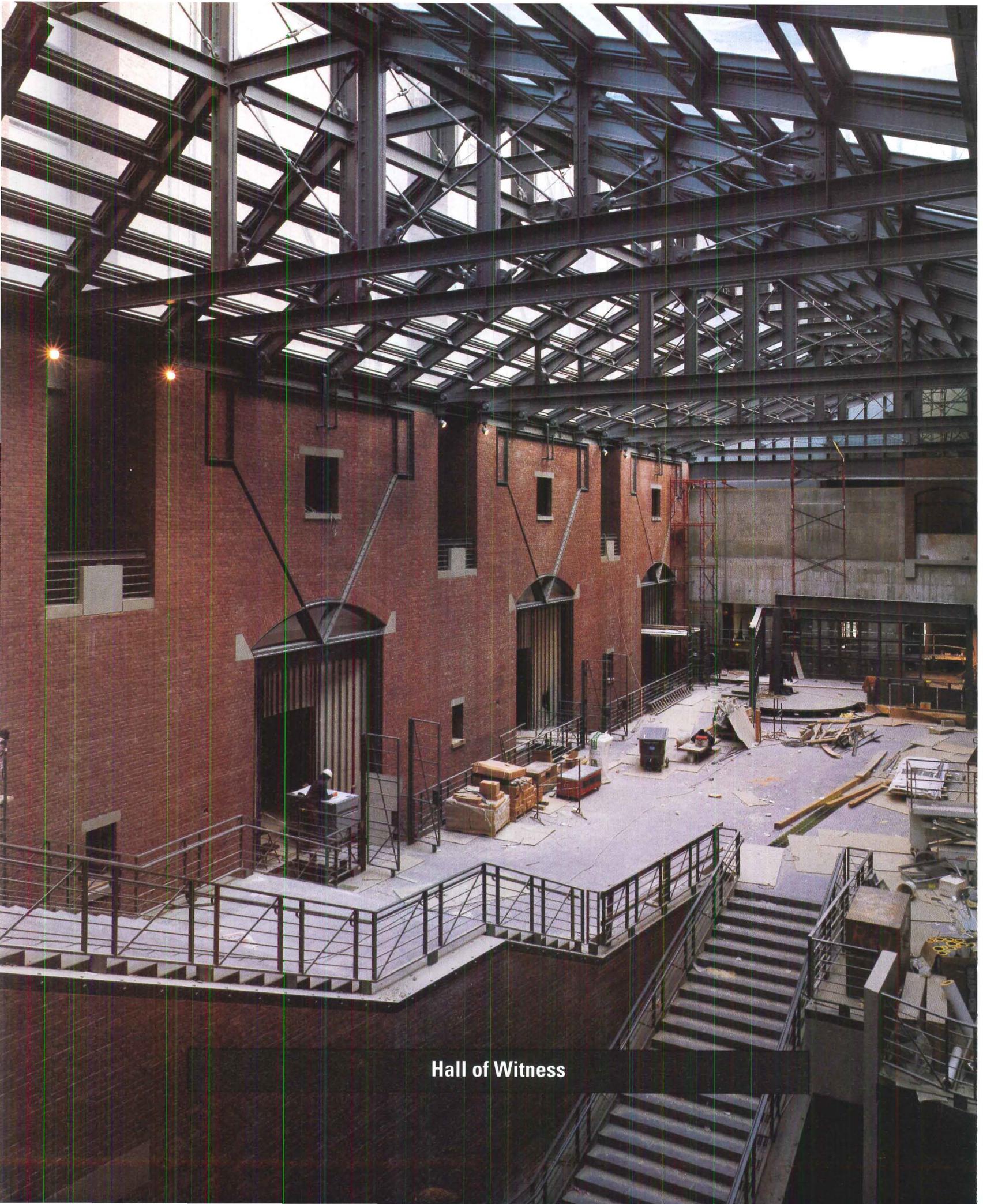
The concentration camps all had gates, layers of lies, lies such as “Arbeit Macht Frei” (work makes free). The gate as lie, screen. The gate at Birkenau is an entrance to a one-way train station....You have to step back about a hundred feet to where you see all the points converging toward the chimneys. Apparently, twenty minutes after you got in there, on an efficient day, you were smoke. Bridges were another thing we looked at. The bridge was there to insulate people from the virus of Judaism. The issue was turned into a biological metaphor. The body politic was a real body and the Jews were the infective agents. There were many forms of crematoria. If you look at the ovens at Auschwitz, you can see that they are strapped together with steel. Originally they were built out of brick, but the steel strapping was needed because the ovens were so overused that they tended to explode from internal gases. The addition of heavy steel to a raw wall became for me a very important thing.

I am reluctant to talk about the imagery. The problem, of course, is that if you deal with the conceptualization of metaphors you run the risk of the metaphor not being understood in the same way by others. What we have tried to do is construct symbolic forms that in some cases are very banal, ought to be banal, and in other cases are more abstract and open-ended. People read different things into these forms, but they are not empty. The idiosyncrasies create something to jog the memory. The multiple readings that occur are sometimes intentional, sometimes not. We consciously didn't want to force the one reading that we knew, and we had to have several reasons for doing each thing. Whenever the architecture became too concrete, whenever the metaphor became too insistent, we had to soften. We wanted an evocation of the incomplete. Things call for interpretation, but remain insufficient in themselves. The more you know, the greater the difficulty. This kind of distancing with ambiguity was also important because every survivor has his or her own story that is so personal, so stripping. It is essential that people are left with what separates them more than what joins them together. We created differences, so that memory must play a part.

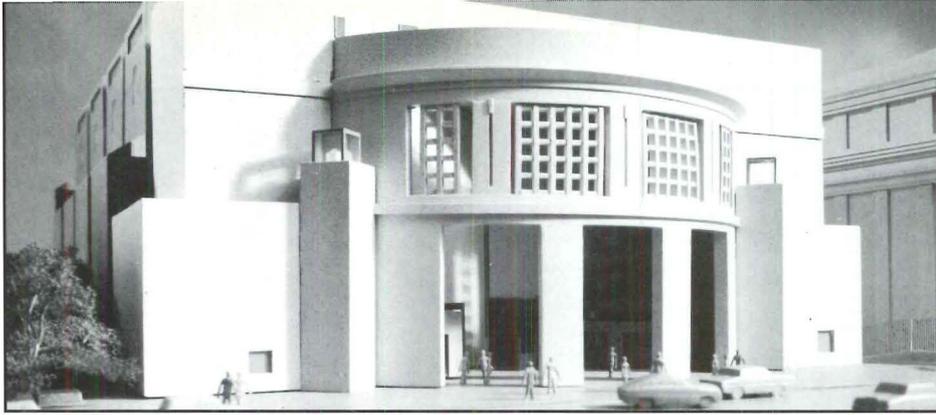
We decided that if we could make the building part

*Excerpts are from an article in Assemblage 9; a compilation of interviews with James Ingo Freed, it appears by permission of The MIT Press, Cambridge, Massachusetts, copyright 1989 by the Massachusetts Institute of Technology ISSN 0889-3012.*

*(continued on page 67)*



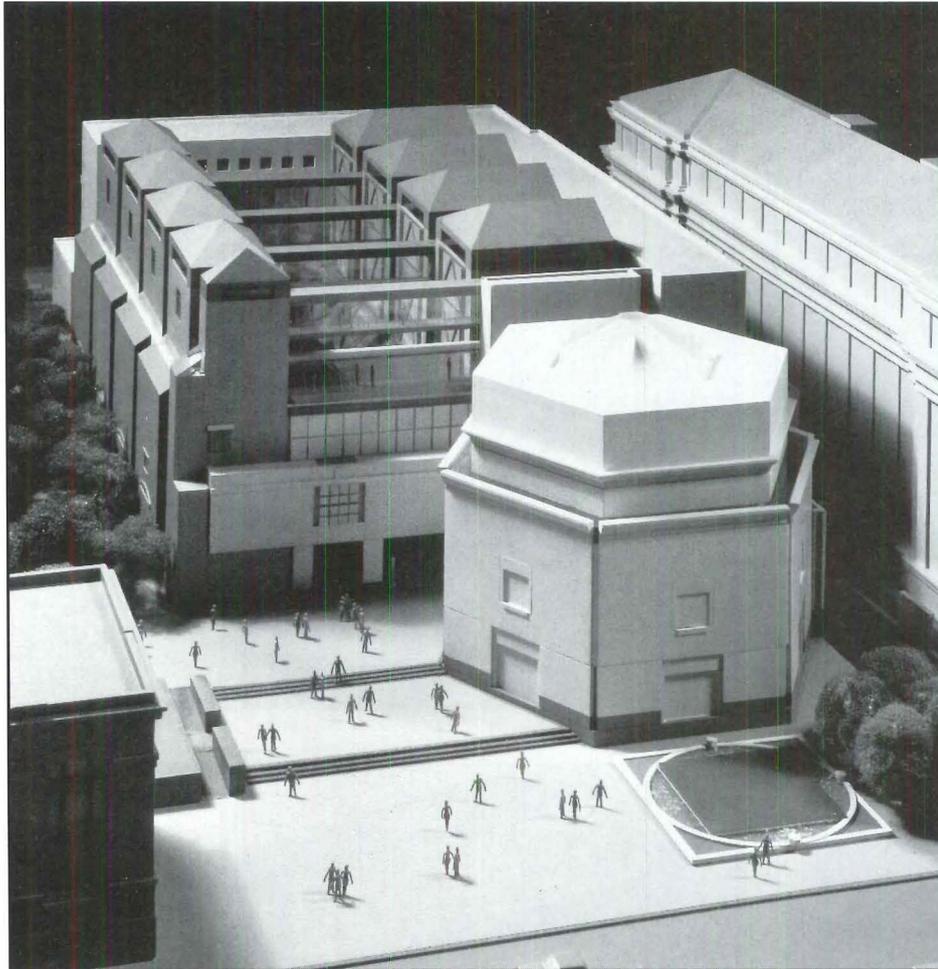
Hall of Witness



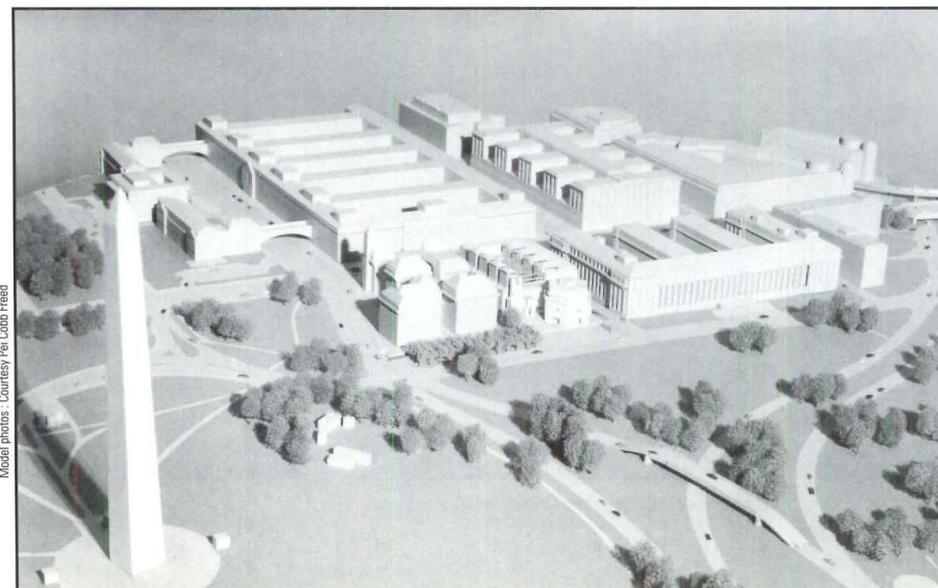
MODEL, EAST FAÇADE



EAST FAÇADE, DECEMBER 1992



AERIAL OF MODEL, LOOKING SOUTHEAST (ABOVE), MODEL AND CONTEXT, LOOKING SOUTHEAST (BELOW)



Model photos: Courtesy Per Cobb Freed

*(continued from page 65)*

brick and part limestone, it would make a bridge urbanistically. We felt that this contextual reading was important. What we were after from the very beginning was a reading of its relation to the Holocaust, but also a reading of an urban construct – two different levels. Bringing the brick in from one side and the limestone from the other reflects a condition of the Holocaust: on the one end you have a structure of the modern state – the monumental – and yet that structure embraces the most primitive kind of condition on the other end – the little village. This strategy .... tied us to Washington, and also made this building very particular to its site, while permitting us to do things with the form of the building that we could never have done otherwise. It allowed us to argue with the Fine Arts Commission for the need to deal differently with the scale of the forms. And it allowed me to form certain critiques of the monumental Washington front.

They said, “Sandpaper it smooth, get rid of all those quirky things.” The public process is one of sandpapering away irregularities, to the extent that the building loses some of its bite. That’s why public projects tend very literally to be symmetrical objects, with very few extruded elements. I lost a number of battles. It’s hard to try to keep the things that will tell you that this is not a typical “good times” building. There was always the conflict between extrinsic and intrinsic character of the building and what the city would tolerate. In an earlier version, the Fifteenth Street entry had a large steel plate projecting above, creating a real sense of discomfort. This was another battle I lost.

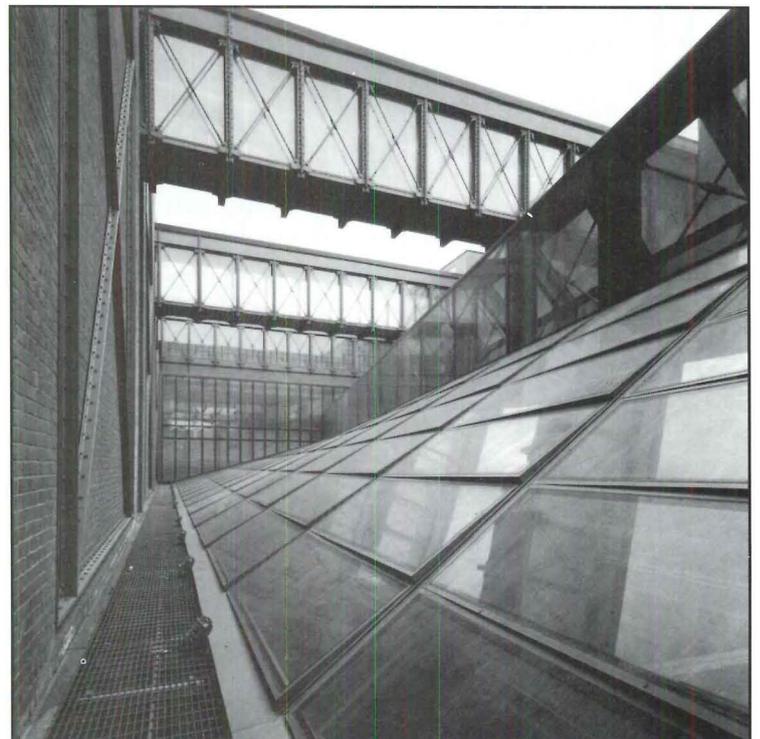
It was not only tension with the city that made it difficult to accomplish certain things, but tension with the client as well. There are several groups of people involved. There are the survivors who never forget what their parents or brothers and sisters said to them as they moved into the gas chamber: “Remember us, remember us.” To remember has become what they want to do. Others are not clear that they want to remember at all. They want to say that this building is to combat any sort of racism or intolerance. But to combat intolerance is missing the main issue, because this is an intolerance that is absolute. There was always the unadmitted drive to neutralize, to make it less potent. They would like things to be more heroic, with more marble, more central spaces. I can’t deal with this. I have to make a building that allows for horror, sadness. I don’t know if you can make a building that does this, if you can make an architecture of sensibility. Because that is really what it is. James Ingo Freed ■



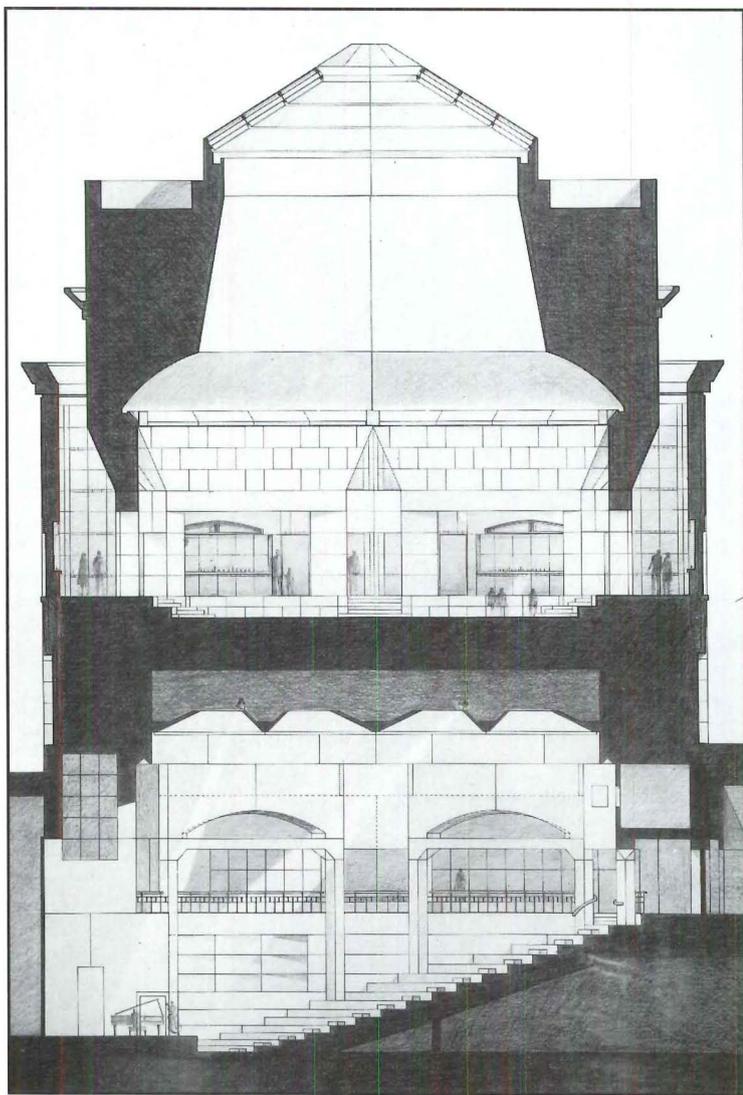
BRIDGES AND RESEARCH TOWERS, LOOKING NORTHWEST



BRIDGE, FRITTED WALLS, AND GLASS BLOCK FLOOR



WARP IN SKYLIGHT AND RESULTING GLAZING PLACEMENT



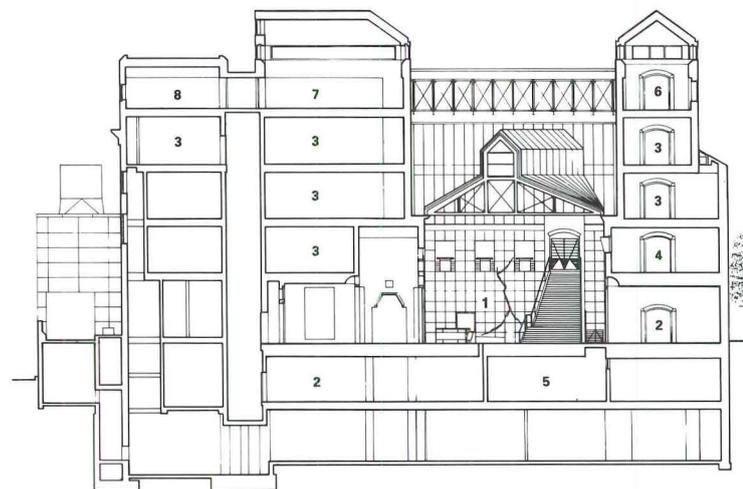
RENDERED SECTION, HALL OF REMEMBRANCE/THEATER

(continued from page 62)

exhibition and the other large ceremonial chamber, the Hall of Remembrance. In contrast to the Hall of Witness, this hall is a serene, non-challenging place, a contemplative haven. Its center, too, is skylighted, and the corners of the hexagon are replaced with glass slots that turn into other skylights over the ambulatory; the effect is that each of the hexagon's planes seems to be a free-standing tablet. Over each of the portals between the ambulatory and the recessed center of the hall are punched triangular openings, an extremely powerful but benign touch, even if the viewer associates with them an inverted version of the triangular identification patches inmates were forced to wear at the time of the purge.

Much of the second floor and the entire third and fourth floors will be devoted to parts of the permanent exhibition – a frank and often shocking assemblage not designed by Freed, and not installed as this is written – linked to each other around or above the Hall of Witness. The fifth floor, accessible only to scholars, will be the library and the archives, linked by the bridges above the skylight and monitor to a string of four joined but individual rooms comprising the central research hall. One glazed wall of each of the westernmost bridges on the third and fourth floors is fritted with names. On the fourth floor, are the names of every city in Europe from which Holocaust victims came, grouped geographically (see Introduction page). On the third floor are representative first names of victims. In contrast to the view from below, here the glass block floors will make walking across them seem a dangerous venture. The administration offices at the east end of the floor will occupy the remainder of this level. The view from here is of the metal-roofed building segments, the skylight, and the bridges. Beyond this roofscape that bears strong resemblance to a more or less unfriendly industrial area, one can see the nearby Washington Monument to the north and, in the distance, the Lincoln Memorial.

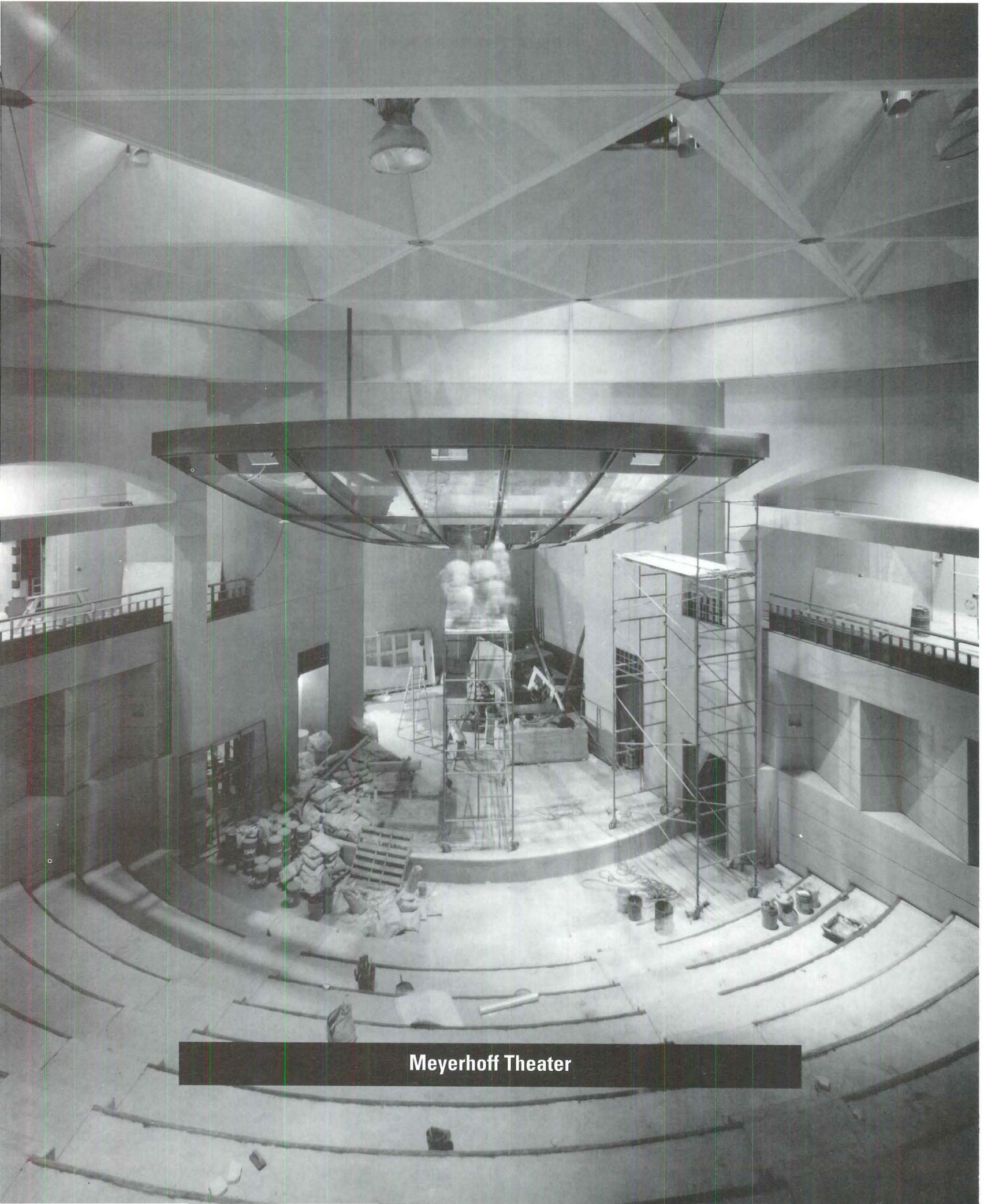
If the Holocaust Museum is nothing else, it will probably be the most emotionally powerful architectural event most of us will ever experience. It may be a thirdhand account of what actual victims experienced years ago, but for the rest of us, this building, even in its unfinished state, presents an appropriately sobering confrontation. It is an amazing accomplishment that any design can embody the horror, human devastation, and deprivation of the Holocaust. What would elude most architects is the way James Ingo Freed has translated meaning and emotion into incredibly potent architecture. It transcends what most of us think of as design "excellence"; it is probably as close as we get to the heroic in architecture. **Jim Murphy** ■



- |                        |                                 |
|------------------------|---------------------------------|
| 1 HALL OF WITNESS      | 5 EDUCATIONAL/CONFERENCE CENTER |
| 2 TEMPORARY EXHIBITION | 6 CENTRAL RESEARCH HALL         |
| 3 PERMANENT EXHIBITION | 7 LIBRARY                       |
| 4 LEARNING CENTER      | 8 ARCHIVES                      |

TRANSVERSE SECTION, HALL OF WITNESS

40'/12m



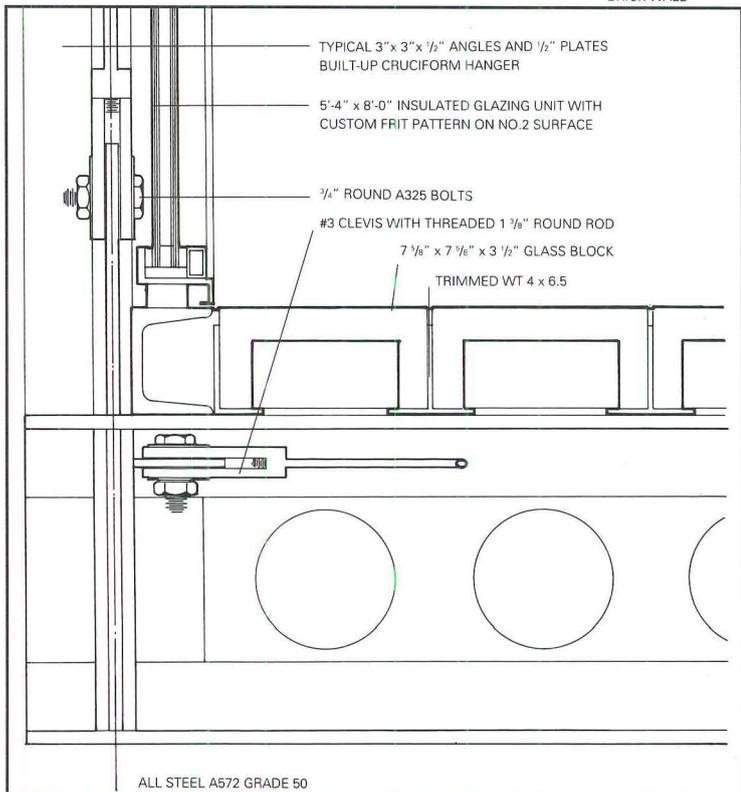
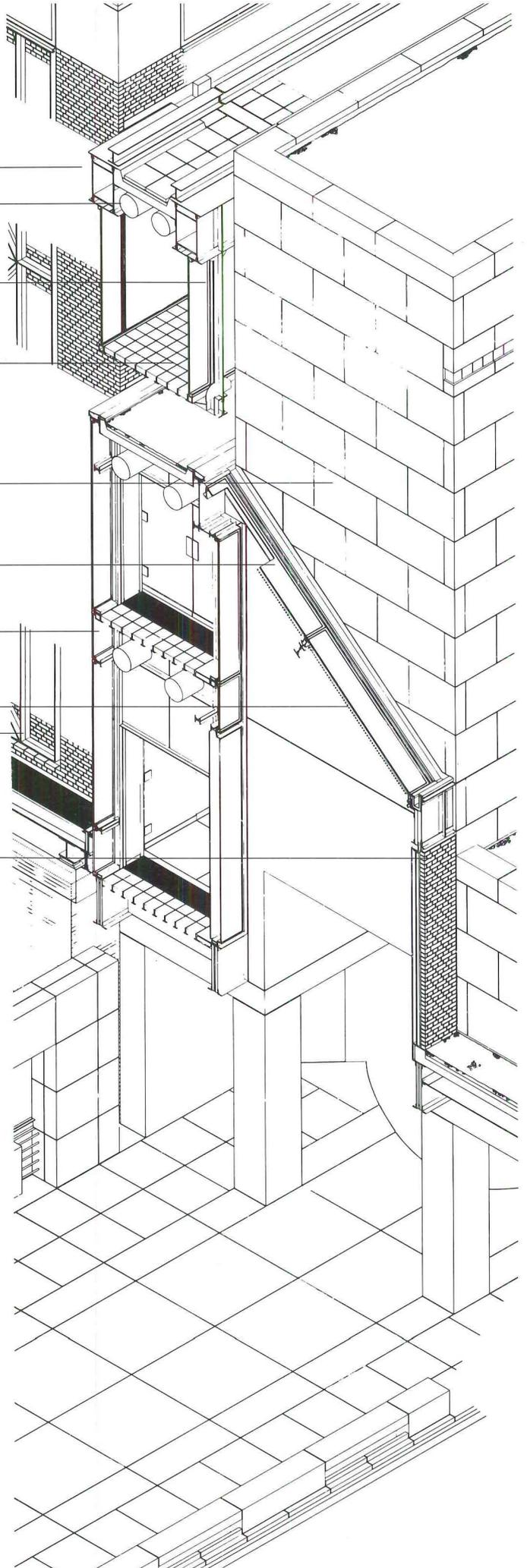
**Meyerhoff Theater**



Hall of Remembrance

AXONOMETRIC SECTION AT BRIDGES

- ARCHITECTURAL EXPOSED STRUCTURAL STEEL BOX GIRDER
- SUPPLY AIR DUCT
- CRUCIFORM HANGERS
- GLASS BLOCK FLOORING
- INDIANA LIMESTONE
- CLEAR INSULATED GLAZING UNIT
- FRITTED INSULATED GLAZING UNIT ON ARCHITECTURAL EXPOSED STRUCTURAL STEEL FRAME
- 3/4" ROUND ALUMINUM TUBE/SUN SCREEN
- BUILT-UP ALUMINUM ANGLE ASSEMBLIES ON BRICK WALL
- BRICK WALL

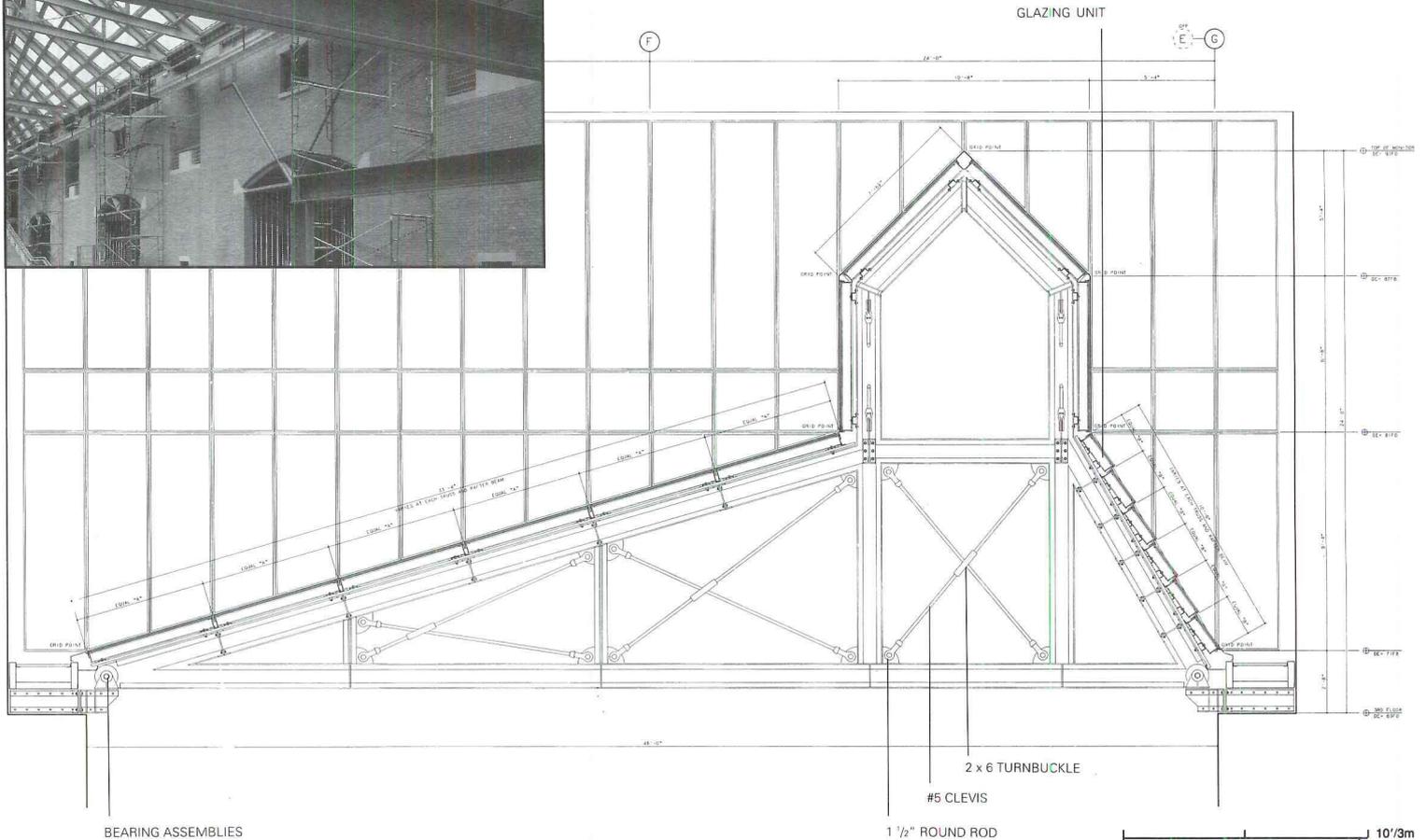
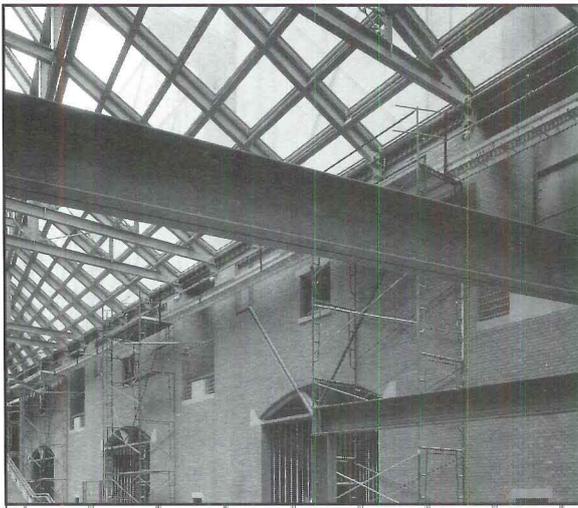


- TYPICAL 3" x 3" x 1/2" ANGLES AND 1/2" PLATES BUILT-UP CRUCIFORM HANGER
- 5'-4" x 8'-0" INSULATED GLAZING UNIT WITH CUSTOM FRIT PATTERN ON NO.2 SURFACE
- 3/4" ROUND A325 BOLTS
- #3 CLEVIS WITH THREADED 1 1/8" ROUND ROD
- 7 1/8" x 7 1/8" x 3 1/2" GLASS BLOCK
- TRIMMED WT 4 x 6.5

ALL STEEL A572 GRADE 50

BRIDGE DETAIL SECTION

8' / 20cm



SKYLIGHT SECTION

**Project:** *United States Holocaust Memorial Museum, Washington, D.C.*

**Architects:** *Pei Cobb Freed & Partners, New York (James Ingo Freed, partner in charge/design; Werner Wandelmaier, partner/management; Michael Flynn, partner/technology; Craig Dumas and Bea Lehman, associate partners; Mike Visichelli, Marek Zamdmer, Wendy Evans Joseph, and Harry Barone, senior associates; Jean-Pierre Mutin, Stephen Ohnemus, Abby Suckle, and Alissa Bucher, associates; Jou Min Lin and Steven Valentine, team members.)*

**Associate architect:** *Notter Finegold & Alexander*

**Client:** *United States Holocaust Memorial Council.*

**Site:** *The 75,512-square-foot site is bounded by 14th Street on the east and 15th Street on the west. Directly to the north is the brick Auditors' Building, and the Bureau of Engraving and Printing is situated to the south.*

**Program:** *Permanent and temporary exhibit spaces, Hall of Witness, Hall of Remembrance, Hall of Learning, education/conference area, two theaters, library/archives,*

*bookstore, administrative offices, resident scholar spaces, public facilities, and museum support facilities.*

**Structural system:** *Cast-in-place reinforced concrete footings, framing, and bearing walls from concourse level to roof; steel roof framing and supporting framing at each tower; metal deck and concrete slab, east end, 5th floor and roof; steel trusses supporting skylight, Hall of Witness; steel framing, precast concrete-encased steel columns, cast-in-place reinforced concrete exterior walls, steel skylight framing, Hall of Remembrance; molded brick walls are self-supporting.*

**Major materials:** *Indiana limestone, cedar rose granite, molded brick with precast concrete lintels and grey painted aluminum angle inserts, architectural concrete, gray-painted exposed structural steel, clear glass in gray-painted aluminum frames, aluminum panels, lead-coated copper roofs (houses, towers, and entry pavilion).*

**Mechanical system:** *A central electric refrigeration plant provides the cooling medium, and heating is supplied by electricity. The entire museum is heated and cooled by all-air systems (with the excep-*

*tion of entrance cabinet heaters) with a combination of VAV systems, constant volume reheat systems, and humidification control for special, gallery, and administration areas. Individual systems handle Hall of Witness, Hall of Remembrance, theaters, and gallery areas.*

**Consultants:** *Weiskopf & Pickworth, structural; Cosentini Associates, mechanical/electrical; Rolf Jensen & Associates, fire and life safety; Jules Fisher/Paul Marantz, lighting; Jules Fisher, theater design; Jaffe Holden Scarborough Acoustics, Inc., acoustical; Boyce Nemac Designs, audio visual; Calvin Kort, Inc., elevators; Woodward-Clyde Consultants, soils engineering; Hanna/Olin, landscape; Issco, security; Taylor & Nakagawa, planning; Scharf-Godfrey, costs; Nancy Rosen, art; Loicdorman Associates, Inc., property surveyor.*

**General contractor:** *Blake Construction Company, Inc.*

**Costs:** *Not available.*

**Photos:** *Alan Gilbert, except as noted.*

## The Holocaust Museum | Between Beauty and Horror • *Michael Sorkin*

The 1979 Report of the President's Commission on the Holocaust proposed that two principles provide the "philosophical rationale" for the National Holocaust Memorial Museum: the uniqueness of the Holocaust and the moral obligation to remember it. A therapeutic metaphor pervades the report: "By studying the Holocaust, we hope to help immunize modern man against the diseases particular to the twentieth century which led to this monstrous aberration."

The central paradox of all Holocaust commemorations is the impossibility of representing the unrepresentable, of depicting a horror beyond imagination: both to specify and to generalize risk diminishing the unmeasurability of its evil. Presenting the Holocaust as unique, however, demands specificity, demands that this "monstrous aberration" be made less abstract. To retain the memory of the event means evoking strong and terrible feelings. To be vaccinated against the disease means taking some of it under the skin. Clearly, this creates a difficult task for art and architecture. Disquiet is not the conventional content of architecture's brief, nor should it be.

The Commission called, however, for an institution that was at once of "symbolic and artistic beauty" and which would "present" the Holocaust. These seemingly contrary expressive demands beg the most fundamental questions for architectural form and content. What is to be the relationship between the beauty and the horror, between container and contained, between the container and its context. Shunning abstraction, the risk is kitsch. Perhaps the only way to approach the unrepresentable is to represent the impossibility of representing it, turning representation inside out to confront this horrific sublime.

In his design, James Freed and his collaborators walk a fine line between strategies of abstraction and representation, sometimes skirting kitsch, but always creating solemn, dignified, serious spaces. Perhaps fitting for a problem that admits of no solution, the building is iconographized divergently, juxtaposing one mode of meaning with another, collaging to produce a measuredly inconsistent whole. The building's conceptual parti alternates abstraction and figuration, passages of repose and contemplation with the insufficient horror of representation. It's something of a roller coaster ride, mediating moments of slow climb assuaging the terror behind, and setting up the fright ahead.

In the most overtly artistic passages at the Holocaust Memorial, Freed looks to a sort of minimalism as a transport to the sublimity of the impossible. In the Hall of Remembrance, there's a clear iconography – six sides, triangular apertures, votive candles, centralized space, eternal flame – but the means are geometric and spare, proposing perhaps sanctifying ideas of rationality, humility, and deity. The rectangular center space of the building – the Hall of Witness – is covered by a skylight with a ridge that crosses the room at an angle. The top chords of each of the supporting trusses are at different angles, requiring precise serial variation in the mounting of the glazing panels above, a Zen contemplative intensity, like a composition by Steve Reich or Phillip Glass. The architect offers what he and his firm do best, a meticulous, reverent, craft.

An independent jury for the Holocaust Council has also invited Sol Lewitt, Ellsworth Kelly, Joel Shapiro, and Richard Serra to work with Freed on other spaces of reflection, in a similar mood of refined austerity. Although this is the art of Freed's generation and is in a sense, nostalgic, a timebound image of transcendence, it extends the building's larger idea about a grave beauty that inheres in simplicity, classical modernity, a visual nexus that the Nazis surely would have reviled. For me, though, the line between profundity and emptiness is a little more fraught. Inescapably, every fragment, however spare, is valenced. The subject matter of this place is so charged, that each piece has the potential to trip uncontrollable chains of meaning and association.

An illuminated floor seam crosses the building at 13 degrees off the

major axis, the same angle as the ridge of the big skylight. This suggests division, taking sides or forcing them. But why 13 degrees? An accident of composition? The cipher of bad luck? Groups enter the building via one door and individuals through another. The handicapped circulate via a separate system. A massive Serra bifurcates a stair. How should all of this be read? A meditation on murderous "selection," functional "necessity," or merely the representation of two?

The main façades of the building are shrouded in pared Neoclassical limestone, like official Washington, like the official Reich. What's being compared here? It's Anselm Kiefer's question for art: is it possible to evoke without condoning? And what of the brickwork on the building interior and north side? It's an unmistakable allusion: these are the guard towers of Auschwitz. But they've become beautiful, the brick is a wonderful color and impeccably laid up. Portions of the towers appear to be cross-braced with metal angles, part of the evoked vocabulary but here serving no structural purpose, historic decoration like the devoluted cornice out front. Does this strategy retrieve the innocence of the early industrial tectonic, or celebrate the horror of its use? How can architecture assure us that its questions are questions?

The exhibition design (by Ralph Applebaum) includes a floor covered with pavers from the Warsaw ghetto, a walk through an "actual" boxcar (carefully restored to its battered condition) used on the death trains, a visit to a portion of a prisoners' barracks, a walk under the "Arbeit Macht Frei" gateway to Auschwitz. How will people acquire the knowledge and feeling that lives in these artifacts? What redeems these elements from the mnemonics of the theme park? The culture is moving so fast into simulated realms that the line between evocation and defamation is too constantly relocated. Milan Kundera wrote: "Kitsch causes two tears to flow in quick succession. The first tear says: How nice to see children running on the grass! The second tear says: How nice to be moved, together with all mankind, by children running on the grass! It is the second tear that makes kitsch kitsch." The insight is fundamental: how will this exhibition secure the purity of tears?

And what of the names to be chiseled in the granite of the first floor, those of the big donors to the project? What strategies must be imposed to reconcile this commemoration with that of the names painted on the glass bridges that pass overhead, the names of towns obliterated by the Nazis, the first names of victims? Those carved names are a reminder that the memorial lives the life of a modern institution, that however powerful its address to the Holocaust, it fits comfortably into familiar cultural routines. The Tour Mobile that stops out front confers a terrible comparability on this place, a stop between the Bureau of Engraving and the Air and Space Museum. Will the tourists remove their silly hats at the door?

Such ambiguities are as inescapable as they are debatable and the success of the museum can only be assessed by the longevity and vitality of the questions it raises. This is full of risk: the necessity to make the horror familiar inevitably profanes the aura of its images. An excess of detail can neutralize and obscure, commemoration can become entertainment, even pornography. But what is the alternative? The Holocaust Memorial Museum, a complex of library and archives, auditoria, classrooms, exhibitions, and architecture is one response. It is surely nobody's place to complain that there are too many.

In the world after Auschwitz, some have suggested that art has been permanently devalued, that the unfathomable horror of the Holocaust has made poetry impossible. Hope, though, always conflates beauty and reverence. I believe with Theodor Adorno who, after an initially despairing position, concluded that "perennial suffering has as much right to expression as a tortured man has to scream." The difficult question is not whether to make art but how....

*The author, a practicing architect in New York, is former architecture critic for The Village Voice, author of Exquisite Corpse, (Verso, 1991), editor of Variations on a Theme Park, (Farrar, Strauss & Giroux, 1992).*

## The Sorrow and the Pity

Contemplating Holocaust memorials in Europe, Israel, and the United States, Ziva Freiman finds that the most powerful arise from an architecture of empathy, not spectacle.



*Maidanek: Wiktor Tolkin and Janusz Dembek's 1970 memorial links a crushing stone portal, above, and a Mausoleum, housing a 4429-cubic-foot heap of ash from the crematorium, and inscribed, "Let our fate be a warning."*



**M**y mother was liberated from Bergen Belsen in April 1945. She was 27 when the British came in, and had lost a three-year-old child and a husband. Her father, four sisters and a brother, an extended family of uncles, aunts, and cousins, her life and friends among the young culturati of Kovno, Lithuania, were all gone.

These are the resonants that accompanied my childhood; as in many families of survivors, my mother chose me among my siblings as her confessor. As her narrative increased in scope and detail, my horror grew up with me: from the odd titillation I felt at five and six till

now, when the immediacy of her torment is such that I can't listen to her testimony any longer.

I have seen the opposite happen. We grow numb to the numbers that roll off the tongue, become inured to the suffering trotted out nightly on the evening news. It would seem, at this cynical turn of the century, that our society is desensitized, if not resigned, to atrocity. How, then, can Holocaust memorials redeem our collective conscience? How can their design overcome the banalization of evil?

The psychological predicament is but one facet of the challenge. By dint of the enormous political and didactic pressures that attend their design, Holocaust memorials confront a peculiar kind of "Janus conundrum," having to look backwards in the face of efforts to rewrite the past, and forward with uncertainty to unknowable generations.

The quandaries surrounding the making of Holocaust memorials are, understandably, most acute in Germany. In a fascinating essay published in the Winter 1992 issue of *Critical Inquiry*, James E. Young describes a series of highly controversial "counter-monuments" recently built there, which represent the nation's "conflicted, self-abnegating motives for memory." Young is curating "The Art of Memory," an exhibition on Holocaust memorials slated to open in the fall at New York's newly expanded Jewish Museum. Among others selected for the exhibition, Young identifies a new generation of contemporary German artists who are contemptuous of the conventional monuments that amount to little more than "exhibitions of public craftsmanship or cheap pathos," and which, in effect, "seal memory off from awareness altogether." Paradoxically, he asserts, "to the extent that we encourage monuments to do our memory-work for us, we become that much more forgetful." The new monument-makers strive to counter that transference — to challenge the audience, not excuse it.

One such "counter monument" against fascism, erected in 1986 in a seedy suburb of Hamburg by the sculptors Jochen and Esther Gerz, is a black, 40-foot square column of hollow aluminum, coated with dark soft lead. Steel styluses are suspended by cables from its top corners; a four-language inscription at the base invites viewers to add their names by scratching on the lead. As segments of the column become covered with "graffiti," the monument is designed to be lowered into a subterranean chamber, eventually to vanish altogether. Since its installation, swastikas have appeared among the scorings. Public outcry assailed the monument for inviting desecration; a local editorial responded: "The filth brings us closer to the truth than would any list of well-meaning signatures. The inscriptions, a conglomerate of approval, hatred, anger, and stupidity, are like a fingerprint of our city applied to the column." By flouting "cherished memorial conventions," Young argues, the Gerzes' counter monument aims "not to accept graciously the burden of memory but to throw it back at the town's feet."

Another example, the negative-form Aschrott-Brunnen Monument in Kassel, was unveiled in 1987 on the site of a neo-Gothic fountain that once stood in City Hall Square. Donated to the city by a prominent Jew, Sigmund Aschrott, the "Jews' Fountain" was demolished by the Nazis in 1939. In order to "penetrate the consciousness of the citizens of Kassel," (who in time came to believe that the fountain was



Horst Hoheisel's negative-form Aschrott-Brunnen Monument in Kassel, courtesy of James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (Yale University Press, March 1993).

destroyed by English bombers), sculptor Horst Hoheisel conceived the monument as a mirror image of the old fountain, sunk beneath the site "as a wound and as an open question." The original pyramidal sculpture was reproduced in a hollow concrete form, submerged some 40 feet, and reflected in the rushing waters of a subterranean fountain. Peering into its depths, Young suggests, "as the only standing figures on this flat square, we realize that we have become the memorial."

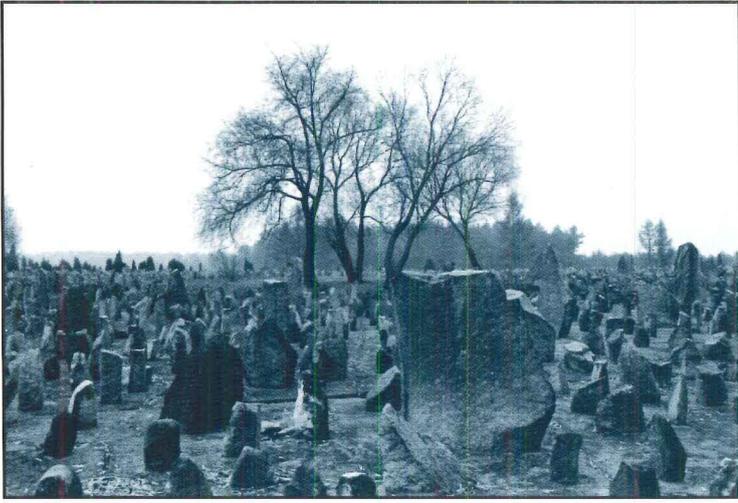
Bearing in mind these new lessons from Germany, I believe that effective memorials, like the most civilizing of public buildings, must impinge first on the hearts and minds of individuals.

To battle the dark side of our nature, memorials must trigger our most humane emotion — empathy. The Holocaust memorials depicted in the following pages are diverse in many respects: built on the consecrated sites of concentration camps and killing centers, or far removed from those affecting landscapes; some are figural, others abstract. What they all share is an architectural intention to engage visitors via the viscera; to transmute casual observers into commemorants. In searching for the tectonic "constants" capable of transcending political and aesthetic liabilities, historical revisionism, the inevitable erosion of memory, and the limitations of culture-specific iconography, the central issue of meaning in architecture must again be confronted.

An incisive passage in Michael Benedikt's *Deconstructing the Kimbell* gives some indication where we might look: "Architecture does not bear its meaning primarily by conventional and arbitrary association of signifiers and signifieds as does language, but by re-creating, re-collecting, re-constructing, and re-producing the structures of the vital settings and situations of our primeval past," Benedikt posits. "Many of what we take to be specifically modern problems emerge with general form intact from this unimaginably long terrestrial history of perception, consciousness, hunger, mobility, sexuality, desire, and fear. Paths of pursuit, places of surveillance, concavities for shelter, locations of food, traps, strongholds, graves... these, like drought or flood, are ecological givens common to all living things."

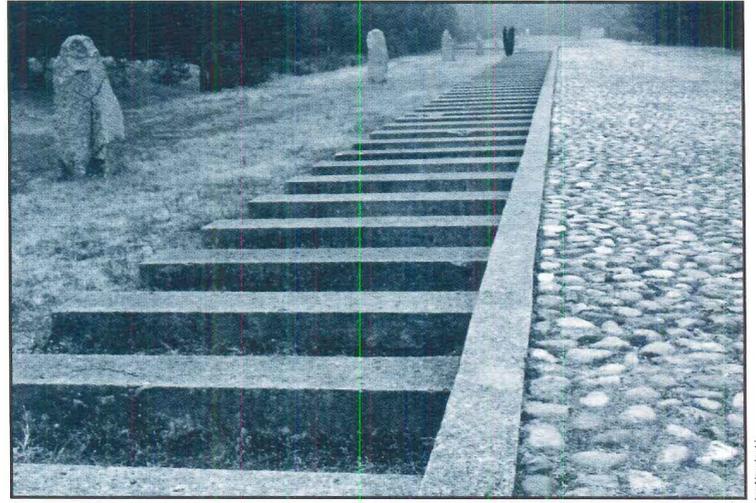
The memorials in these pages draw on such primal wellsprings: a labyrinth of quarried "tombs" in Jerusalem's Valley of the Destroyed Communities; the inexorable downward spiral of a ramp in Ram Karmi's museum dedicated to the million children lost. Even when the forms are coolly Modern, the architecture delivers an inkling of the terror by approximating the experience: in Stanley Saitowitz's memorial, now being built in downtown Boston, the floor "gives way" as one walks over six grated, heated pits, marked by towers of glass. Finally, Georges-Henri Pingusson's *Mémorial de la Déportation* in Paris makes the city disappear behind the tall walls of a sunken, prison-like enclosure — evoking the terrifying isolation of the deportees.

It's impossible to write about the Holocaust and not reflect on events unfolding around us: the ethnic cleansing in Bosnia and Herzegovina, the rape of Tibet, the newly documented genocide of the Kurds, the still-fresh horrors of Cambodia. It is worse than idle to speculate whether the Holocaust can happen again. How much evidence do we need? And what, besides our own accountability, can make it end? **Ziva Freiman** ■



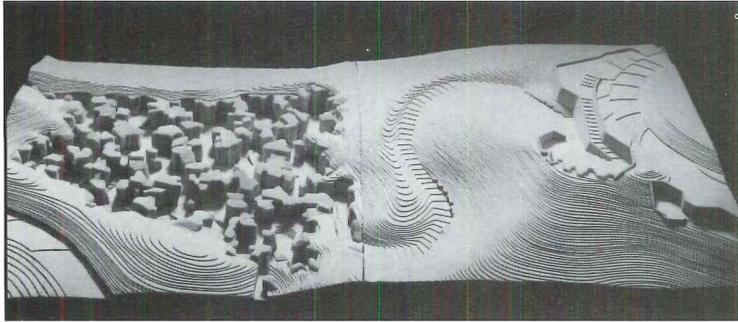
Ira Nowinski

1



Ira Nowinski

2



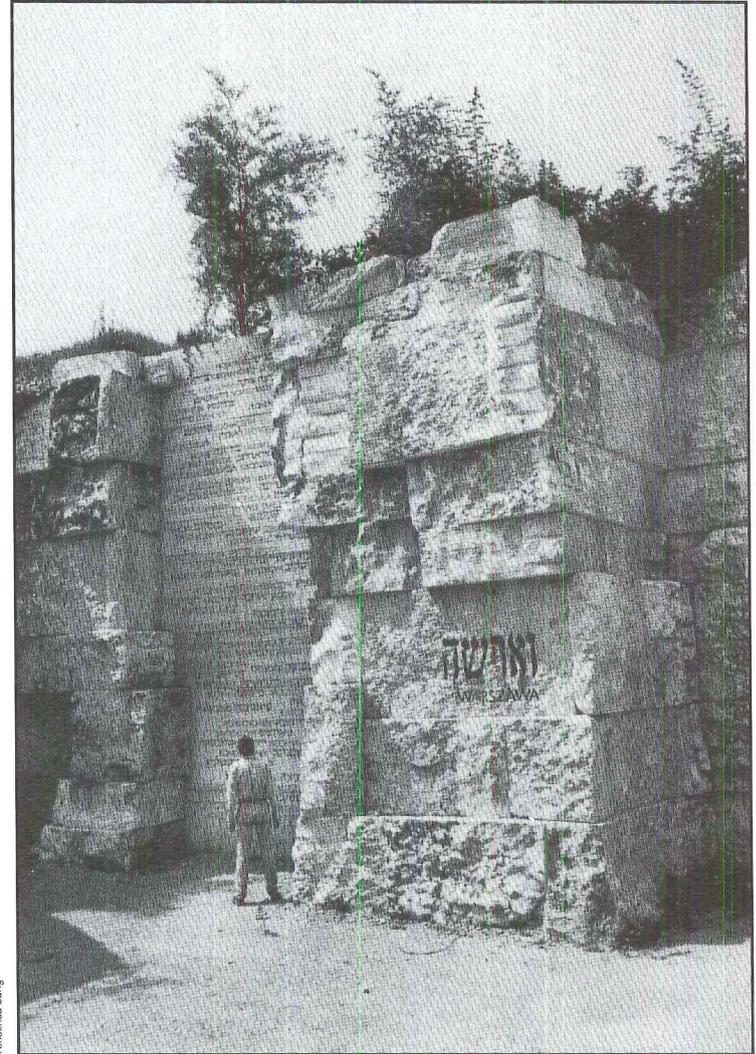
Ran Erle

3



Yehoshua Sorig

4



Ilan Besor

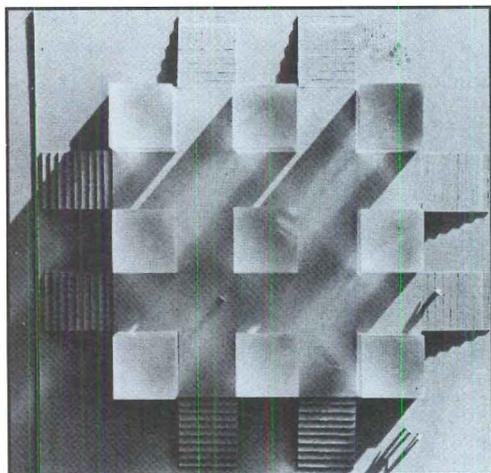
5

As documented in historian Sybil Milton's *In Fitting Memory* (Wayne State University Press, 1991), a prisoners' revolt in August 1943 destroyed most of the Treblinka killing center. The Nazis completed its razing to hide their crimes. The 1964 landscape works (1, 2), designed by Polish sculptors Adam

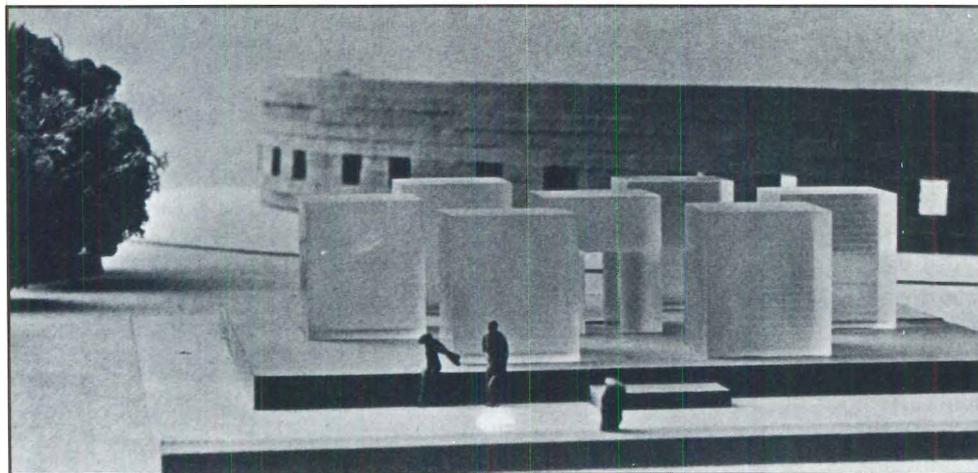
Haupt and Franciszek Dusenko, include a "cemetery" of 17,000 jagged rocks, many bearing the names of vanished Jewish communities; concrete "brestles" recall the deadly mass deportations. Far removed from Treblinka's killing fields, the Valley of the Destroyed Com-

munities in Jerusalem (3–5), opened last October, reflects a kindred sensibility. The competition-winning design by landscape architects L. Yahalom and D. Zur is configured as a maze of irregular courts, covering about 6 acres, carved 26 feet into Memorial Mountain, site of the vast commemorative

complex of Yad Vashem. Coarse local rock forms ruin-like walls; intermittent smooth panels are inscribed with the names of 3500 lost communities. The \$12 million project was largely funded by the American and International Societies for Yad Vashem, headed by Eli Zborowski.

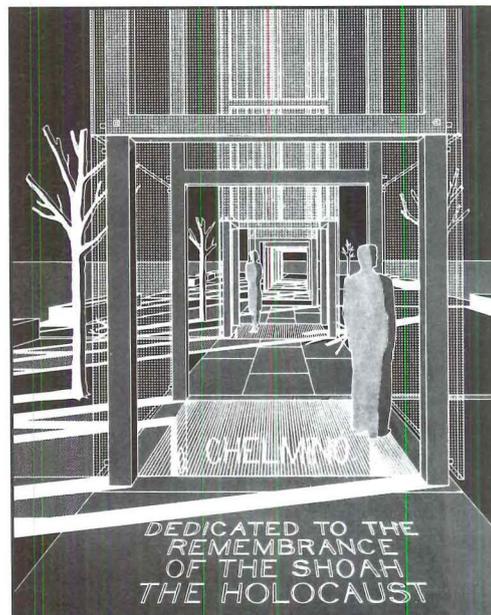


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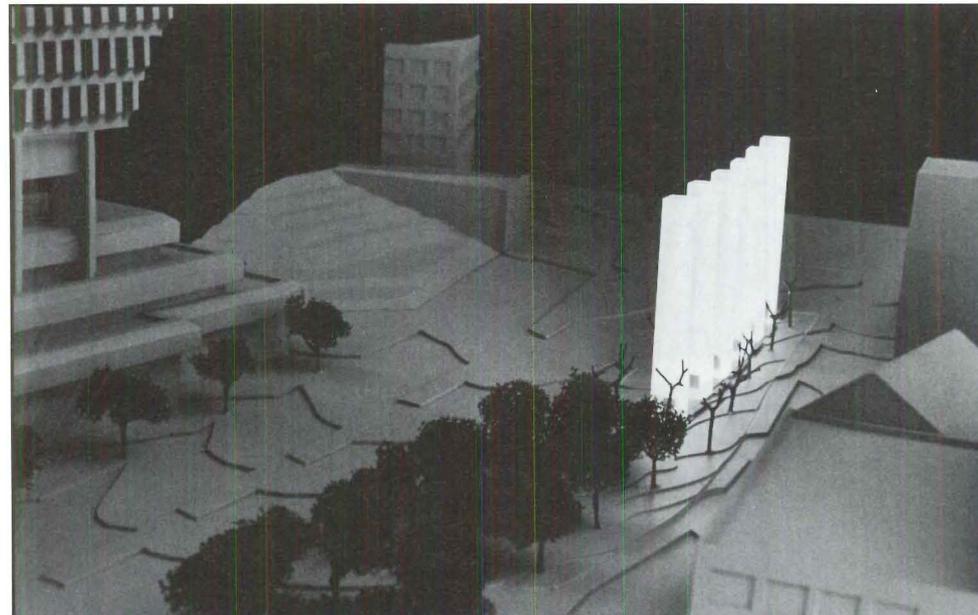


7

Figs. 6, 7: Louis I. Kahn Collection, University of Pennsylvania and Pennsylvania Historical and Museum Commission

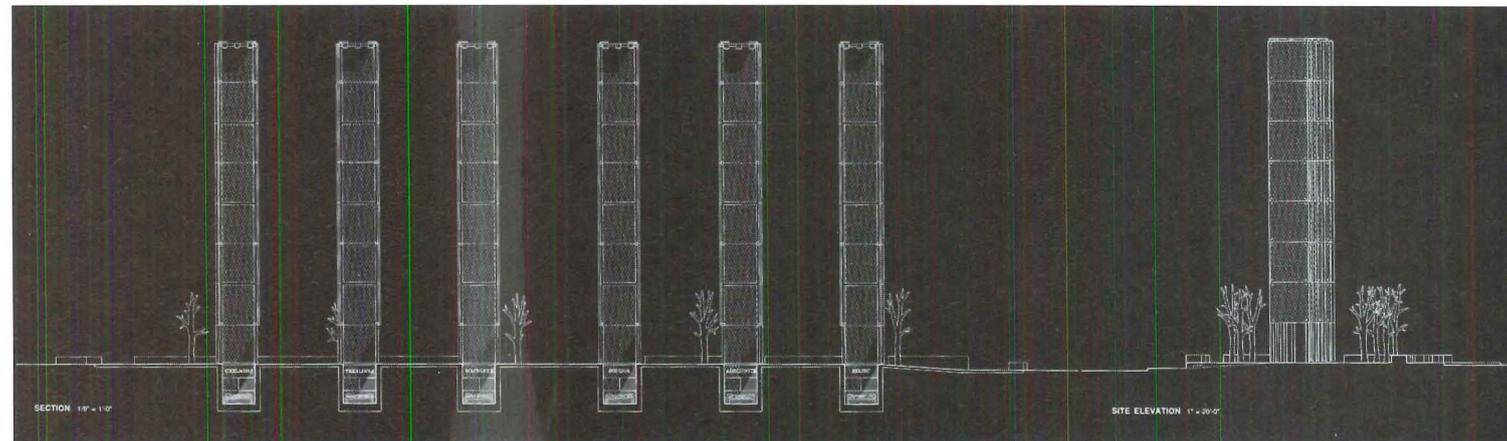


8 PERSPECTIVE



9

Stanley Saitowitz Office



10 SECTION AND ELEVATION

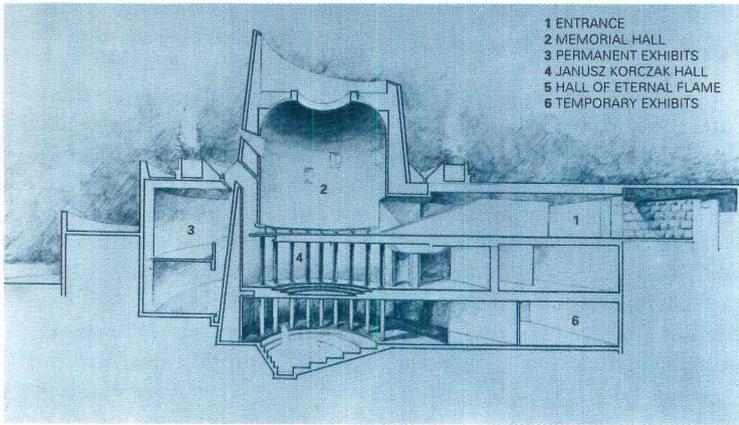
20'/6m

In the realm of Modern monuments, Louis Kahn's unrealized Memorial to the Six Million Jewish Martyrs, conceived for New York, may be seen as an abstract precursor to the New England Holocaust Memorial by Stanley Saitowitz, now being built near City Hall in Boston. Kahn's initial scheme

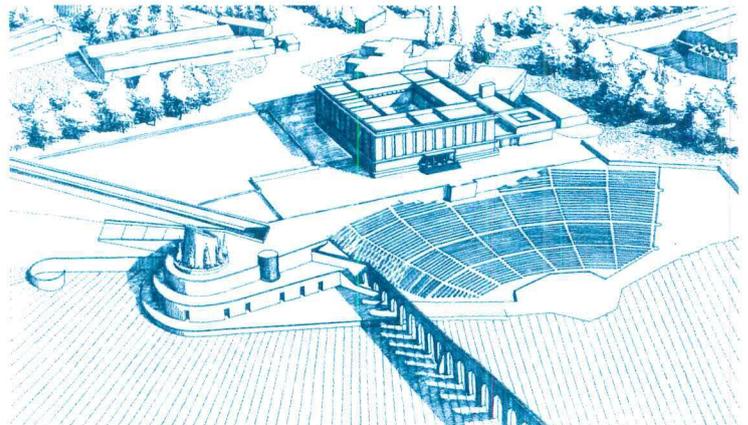
comprised a nine-square array of massive glass blocks (6). Notwithstanding the acclaim that met the model's 1968 unveiling at the Museum of Modern Art, subsequent bickering led to a compromise Kahn reportedly regretted (7), in which seven translucent masses, shifted off axis, created interior voids.

Saitowitz readily acknowledges his debt to the late master, though clearly his competition-winning design with Ulysses Lim, Thomas Gardner, and John Bass (*P/A Aug.* 1991, p. 24), goes much farther than Kahn's pristine proposal to engage the senses of passers-by: a path threads through a row of six

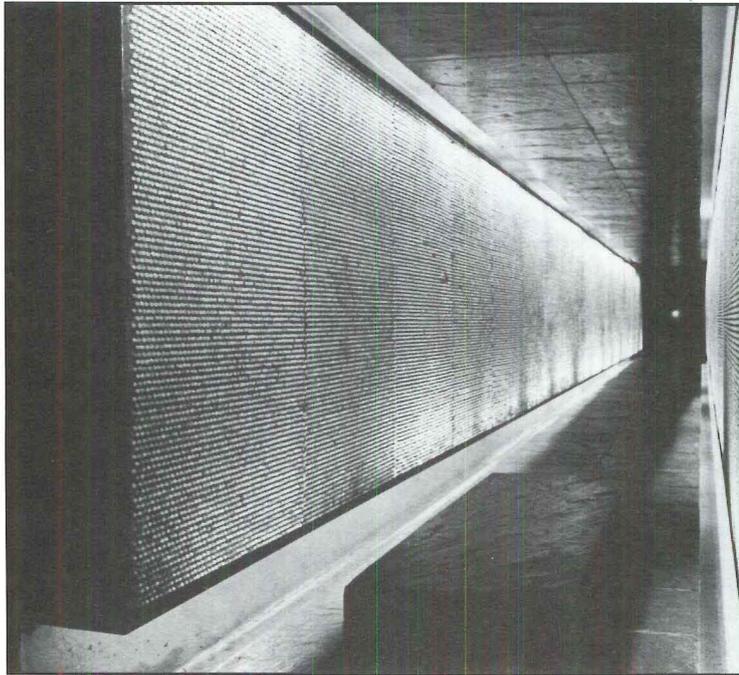
glass towers (8, 9) that rise 68 feet above grated pits (10). Pedestrians crossing these heated "abysses" will feel a warm frisson, like a human exhalation. By night, the glowing towers invoke the ritual Jewish candles of commemoration.



11 SECTION THROUGH ROTUNDA 20/6m



12 BIRD'S EYE PERSPECTIVE WITH OTTOMAN AQUEDUCT IN FOREGROUND

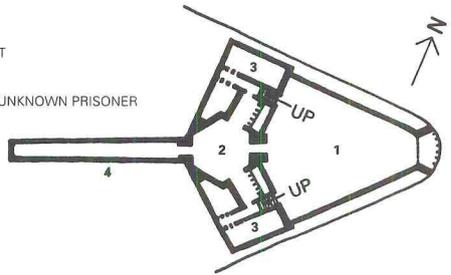


13



SECTION

- 1 SUNKEN COURT
- 2 CRYPT
- 3 COLUMBARIA
- 4 TOMB OF THE UNKNOWN PRISONER



PLAN



14

Photos: Ira Nowinski

Ram Karmi's Yad Layeled Museum (11, 12) is now going up on the outskirts of Kibbutz Lochamei Hageta'ot, a settlement named for the Ghetto fighters. The building, adjacent to a long-established Holocaust museum, is itself a memorial that creates the experience of an "inescapable vortex": visitors spiral

down a ramp, along which the permanent displays are arrayed, to the darkened hall of the eternal flame at the bottom of a central rotunda. The rotunda's entrance-level Memorial Hall has stained-glass windows and a floor clerestory reminiscent of Ronchamp; the light-bathed walls of the hall below it,

named after Korczak, the Jewish orphans' protector, hark to Kahn's unbuilt Hurva Synagogue.

On the eastern tip of Ile de la Cité in Paris, behind the gardens of Notre Dame, is the 1962 Mémorial de la Déportation by Georges-Henri Pingusson. An acutely constricted

entrance (14) leads to a sunken, enclosed court, with a glimpse of the Seine through a menacing portcullis. A long, similarly confined "tomb" burrowed into the earth (13), is walled with backlit quartz pebbles – an allusion to the Jewish custom of laying small stones on graves.

I found The Royalton by accident. Walking down 44th Street to Grand Central Station, I noticed two tubes of stainless steel curving upward from the sidewalk. Handrails. Elegantly made – perhaps they would lead to an interior worth visiting. Up the stairs I went. A mahogany door opened and a prepossessing man in a black suit greeted me. A few steps ahead and I came upon a brilliant blue carpet known to me in photos. This was The Royalton, the hotel too cool to broadcast its whereabouts.

My first encounter with the Paramount was nearly as elliptical. The media blitz of the hotel's opening had succeeded in fixing a few images in my mind; the sidewalk cue was

red rosebuds in a marble wall. No sense in looking for a sign. There was none to be seen; too much of a bother, I suppose, a concession to common tourists.

Like nightclubs with self-anointed stature, these hotels aren't interested in Gotham City's run-of-the-mill visitors. But their smug posture is misleading; neither hotel could survive without the machinations of PR agents. Both buildings were promulgated by a pro of New York's social circuit – Ian Schrager, hôtelier, erstwhile discothèque host, and media savant.

Schrager is more than thorough: he had saturated the mainstream press by the time we first considered his hotels for publication in P/A. By then, coverage in our pages might have seemed a codicil to a publicist's canon of the aesthetically correct. We backed off. Now the promotional flurry is over and both hotels have been in business – with great success – for a few years. Why not turn that interval of time to advantage, and write about how these hotels *work*, as well as how they look? That is the aspiration of this article, the inauguration of a new design feature in P/A – Critiques. The text is longer than the norm for us,

the images more selective. Critiques will appear frequently, our chance to gauge more precisely where architects succeed and where their buildings fall short.

### The Royalton

The hotel's dusky façade (it looks sooty, but isn't) gives way to a theatrical lobby, a showroom for people. The bright blue carpet is their runway, a procession from door to check-in desk that's half a block long. It leads guests

of your attention than the people do; the overscaled furniture, slipcovered in white or pastels, is a backdrop for seated figures.

There are few cues that say "hotel lobby." No signs direct you to the registration desk. And I'm told that guests often mistake Starck's glowing horns for elevator lights. Nothing violates the clubby atmosphere – no welcome notices for a briefing session by The Hair Club for Men or a Slim-fast sales meeting. This is a place

grandfather clause that bypassed requirements for a ramp; it was the renovation of an existing hotel.

One acquaintance who found the lobby too severe was enchanted with the guest rooms; they're luxurious, but not gratuitous. He noticed affinities with ocean liner cabins – curtains with grommets, mahogany cabinetry with tubular chrome edges and inset circles of frosted glass. For an exceptional rate (i.e., beyond expensive) you

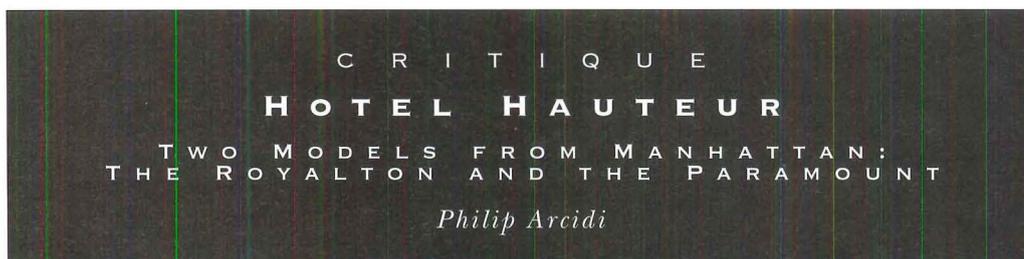
can get a working fireplace with a handsomely proportioned mantel. The andirons, like the suite's door-pulls, are shaped like horns. They're primitive and elegant, quite successful as a motif within, but not on a building, as Starck

attempted to do three years ago in Japan.

It's not often that we find Modern interiors as popular as those at The Royalton. No doubt, those uncomfortable with spiky steel backrests don't come in. But many, including a phalanx of Condé Nast editors, do. Perhaps it's because the interior is closer to Dada than to conventional Modernism. The lobby is a vast room overlaid with the incongruous; its strength lies in Starck's insouciance. Phallic horns grow from walls. Tassles hang from the fronts of mirrors. The handrails have heads and underbellies like those of a watersnake. A cylindrical lounge becomes a padded cell, its banquettes a floor to ceiling grid of upholstery. The ensemble borders on the surreal, without yielding to fantasy. It plays a staccato of whimsy against the chords of Modernism.

### The Paramount

After a few hours at The Royalton, I traversed the riot of neon and noise that is Times Square, turned right when I found the rosebuds and walked into the Paramount. A *GQ* doorman in the *de rigueur* black suit welcomed me (they always establish eye contact). I walked down a low hall



past a curved mahogany wall with glowing horns of frosted glass, a screen for service areas. On the opposite side, a row of stout columns lines a half-flight of steps. These lead down to sofas and chairs, club furniture with recombinant genes: wingbacks with dainty legs of stainless steel; chunky upholstered cubes with backrests of marine derivation.

Philippe Starck, who designed the interior in association with Gruzen Samton Steinglass, beguiles you with his wit, but the serenity of the space is the greater surprise. The lobby (opened in 1988, Starck's first sizeable interior) is not merely a decorator's collage, but a solid architectural solution – a yin/yang of flowing space and a self-contained solid.

Everything seems strategically positioned. Consider the colonnade: seen in parallax, Starck's jumbo columns (each has a structural core) form a wall that segregates the seating area. But as you proceed down the blue carpet, they become a series of thresholds to the seats below, their rhythm and scale a complement to the steel fins on the mahogany wall. After absorbing the lobby atmosphere, I found that the architecture occupies much less

where you can imagine yourself enrolled in a coterie of beautiful young people. You can blame that delusion on the staff, arguably the best-looking in any New York hotel. Appearance counts more than anything in getting a job here.

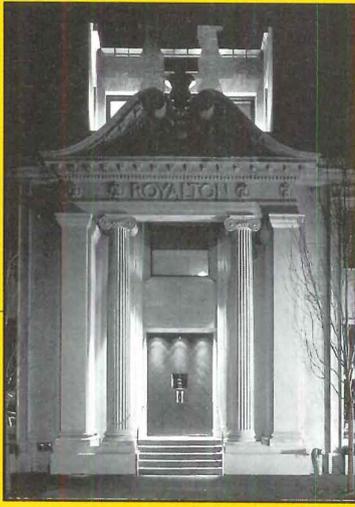
The space, "primitive but cool" in the words of one lobby aficionado, functions smoothly, but there are a few glitches.

Often the doormen have to strug-

gle to hold successive doors open for guests coming and going: their space is tight, their visibility poor. I learned to open the door with care when going out in the rain so I wouldn't hit those standing just outside, beneath the shallow overhang. If you come with someone in a wheelchair, be prepared to help lift him or her up five steps. The Royalton had a

**"Philippe Starck ... beguiles you with his wit, but the serenity of the space is the greater surprise."**

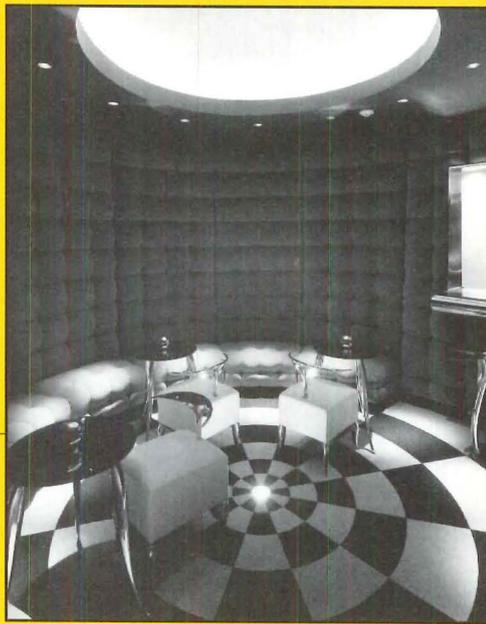
Tom Vaek



44TH STREET FAÇADE BY NIGHT

Seemingly compressed by its neighbors, the hotel's façade is grand, yet disquieting, a Gotham City stageset. The lighting scheme shown here (by Fisher & Marantz) is rarely used – I've only seen the façade modestly illuminated. Fitted with a tiny window for the doorman, The Royalton's entrance alludes to a cluster of private clubs down the street.

Andrew Gairn



THE ROUND BAR

Scale seems to have gone awry in this padded lounge for 20 (the barstools look better than they feel). Few spaces have thresholds as daunting; dare you enter and join an ostensibly private party?

Andrew Gairn



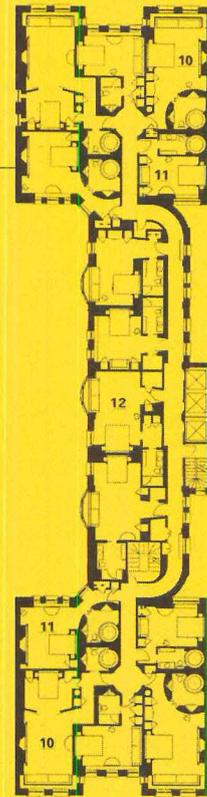
LOBBY RUNWAY; LOUNGE TO LEFT, RESTAURANT AHEAD

The fat columns next to the runway (dramatized by floor-recessed lights) turn the vast lobby into two fluid zones. Standard hotel accoutrements – registration desks, phones, and elevators – are tucked into the mahogany wall on the right.

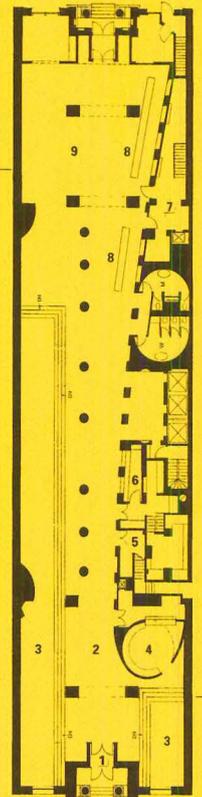
## THE ROYALTON

The dumbbell plan originally had suites with street views and staff quarters in the narrow midsection. Today, suites with fireplaces occupy the corners.

Small stores and a coffee shop once occupied the first floor; today the restaurant on the 43rd Street side is served by a basement-level kitchen.



TYPICAL FLOOR PLAN



FIRST FLOOR PLAN

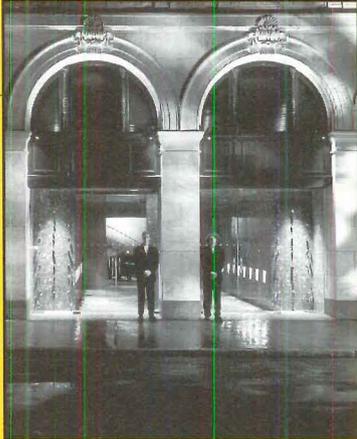
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- 1 ENTRY
- 2 LOBBY SEATING
- 3 LOBBY SEATING
- 4 ROUND BAR
- 5 LUGGAGE ROOM
- 6 STAFF
- 7 PANTRY
- 8 BAR
- 9 RESTAURANT
- 10 SUITE
- 11 SINGLE ROOM
- 12 MICRO SUITE

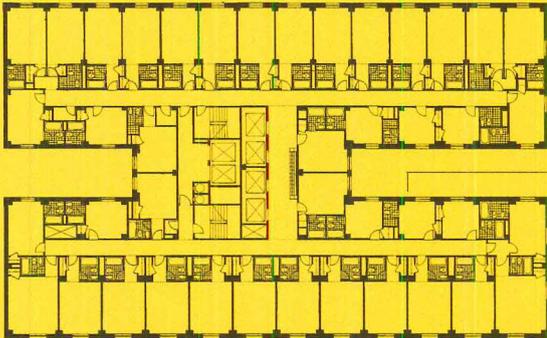
Patrons should walk around the lounge stairs (particularly near the Round Bar) with care; no top rails mark the drop in floor level.

## THE PARAMOUNT

The transparent doorways are part of the hotel's newly glazed arcade, with places to eat and drink fully exposed to the street. Drop-ins seem welcome.

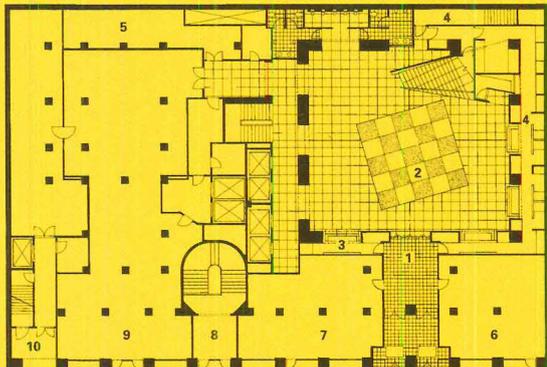


TWIN ENTRY ARCHES



TYPICAL FLOOR PLAN

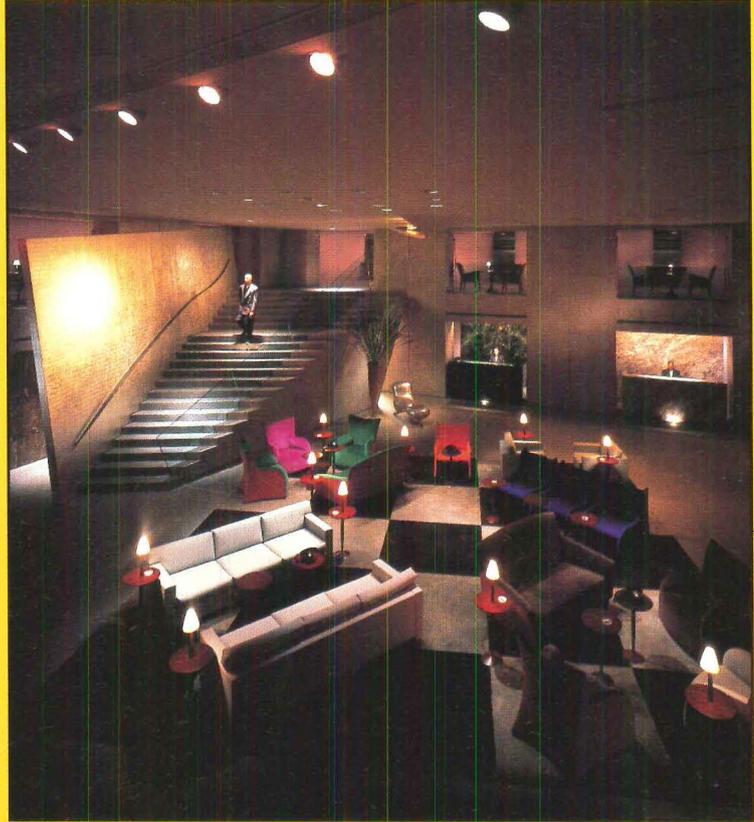
The H-configuration, with a double-loaded corridor, is unrelentingly repetitive. The smallest rooms (like mine – no room for a bathtub) line the 13-foot wide light well.



FIRST FLOOR PLAN

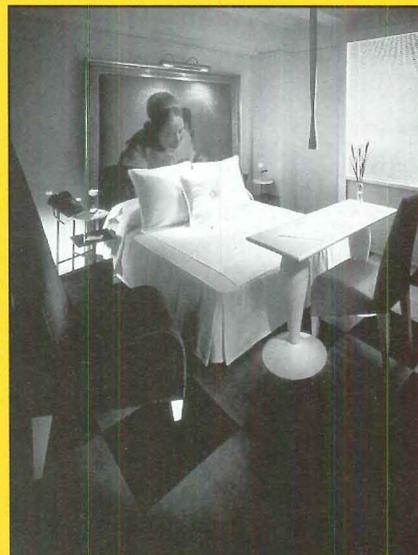
- |                 |                 |
|-----------------|-----------------|
| 1 ENTRY         | 6 COFFEE SHOP   |
| 2 LOBBY SEATING | 7 BAR           |
| 3 NEWS STAND    | 8 CABARET ENTRY |
| 4 STAFF         | 9 RESTAURANT    |
| 5 LUGGAGE ROOM  | 10 SERVICE      |

The cortile, a busy crossroads for guests, is surrounded on two sides by registration desks and a newsstand. The staff has little room to maneuver here; most of the administrative offices are on the second floor, behind the elevator core.



THE LOBBY, SEEN FROM THE MEZZANINE RESTAURANT

Photos: Tom Veck



TYPICAL GUESTROOM

An island of furniture (Starch selected the seating; only the side tables are his) is rotated within the foursquare arcade. You have to pay for the best people-watching perches – the dining tables that overlook the lobby.

The Lacemaker commands the room gently, with a pile of pillows to insulate her from the Jetsons-modern fixtures nearby. The combination yields dignity and whimsy in equal amounts.

lined with marble on the walls, ceiling, and floor, to a two-story lobby, a Platonic cube of space lodged in the middle of the building. You could call this a *cortile*, an interior courtyard insulated from the hubbub of the street. I was impressed by the lobby's simplicity and good proportions; they lend largesse to a compact space. It's not burdened by any of the design affectations that flickered in 1990, when the hotel opened.

The lighting is dim, except at the monumental stair to the mezzanine, an altarpiece with a reredos of platinum leaf. It's beautiful, albeit more sacred than intended – a Baroque ensemble that only the most self-assured venture to climb. This is the focal point of the entire lobby, a vulnerable place to be. For all its grandeur, the stairway is of limited use – it connects the lobby and the mezzanine-level restaurant, but nothing more. Nor will you find the *maitre d'* at the top of the steps; he's stationed on the opposite side, closer to the elevator bank.

If photographs of the lobby were your only reference, you'd consider this an urbane rendezvous, an oasis in the city. That wasn't the case late in the day, when waves of guests were checking in and out simultaneously. Someone near me said the lobby seemed like a bus station. I had to agree. Frigid gusts swept through both layers of glass doors as guests and bellhops lugged suitcases from the entrance to the registration desks. Carts were rolled to the baggage storeroom, inconveniently tucked into a far corner of the lobby. Seated, but still wearing my overcoat, I scribbled a few notes while a couple bantered nearby. A man hovered just a couple of feet away as he telephoned one of the rooms upstairs. It would have been futile to stake out any personal space for intimate conversation. Quite simply, the lobby is far too small for a 610-room hotel; it's  $\frac{2}{3}$  of the size of The Royalton, but serves three times as many guest rooms.

Like its pricier counterpart, the Paramount doesn't offer

signs to tell you where anything is. But here the volume of visitors makes wayfinding problems more obvious. One of the clerks at the lobby newsstand (composed with excruciatingly good taste, by the way) told me that people walk in from the street, turn to the magazine rack, and ask how to find the Paramount hotel.

While The Royalton was a gut rehab, the Paramount's plan and

**"This hotel feels less precious than The Royalton; perhaps the tight budget liberated Starck's penchant for the outré."**

section are little changed from the 1927 design by Thomas Lamb. Paul Haigh, who designed the space, explained that the mezzanine was already in place (it's hung from the floor slab above), though it lacked the apertures and built-up piers that modulate the lobby today. Talking with Haigh, it became apparent that the architectural design of the Paramount lobby is his; he said that Starck was a consultant, primarily for fixtures and furnishings. Haigh could claim more mention than Schragger has granted (Haigh was fully credited in his National AIA Award for the Paramount last year). But he doesn't complain about the focus on Starck: a name with cachet sells hotel rooms.

The 17 floors upstairs were Starck's domain, a low-budget rehab: guests sleep in refitted single-room-occupancy (SRO) hotel rooms. The redesign is wryly humorous, realized with a sense of material finesse. Starck surprises you with the unexpected, from colored uplights in the floor of the elevator to bedroom cabinets with a cut-out eye in front of the TV screen. This hotel feels less precious than The Royalton; perhaps the tight budget liberated his penchant for the outré. His strategy was cost-effective, too: much of the old was simply

cleaned up, and became a datum for Starck's insertions – the pieces that hold your attention.

Consider the hallway: a tilted mirror with an illuminated weather report – "cloudy" and "cold" during my stay – faces you as you leave the elevator. It makes the space seem larger and supplants the pro forma credenza and chair of most hotels. The route to my room was lined with rope handrails – much nicer to look at than the dropped ceiling left over from the hotel's SRO days. Seen from the hallway, the guest room doors are clad in shimmering gold. But inside you find the original wooden surface, its molding encrusted with layers of paint.

Yes, the guest rooms are tiny, as everyone says – I was told about a couple who put their luggage down and then couldn't get into the room. But one slim person with a gym bag can get around without any problem. To make the room seem more spacious and to mask its irregularities, the walls, ceiling, and mini-blinds are all white, as is the bed, which is exceptionally low, to minimize its bulk. The solitary chair in my room was small but snappy, the same color as the sheath of the suspended lamp.

As you enter the bathroom, your eye is drawn to the stainless steel sink with a conical base, not to the discolored porcelain of the old toilet, one foot away. The checkerboard of tiny floor tiles extends into the shower stall, whose floor is integral with the rest of the bathroom (there's a  $\frac{3}{4}$ -inch drop beneath the shower curtain). It helps make the bathroom seem ample, even though it's too small for a tub.

I didn't find a thermostat or an operable window for my room, but I could turn on a nightlight that cast a wavy pattern on the wall. There's a VCR if you feel like nesting among the pillows on the bed. All these extras are garnishes for the best feature: an oversize print by Vermeer that doubles as the headboard (it's padded), with a gilt frame and an integral lamp like those in patrician living rooms. *The Lacemaker* hovers above your bed, her minis-

trations more soothing than ironic. You smile as you reach for the lamp cord, bemused and comforted at once.

What draws guests to The Royalton and the Paramount? When asked, most smile and simply say "It's different." They seem delighted with a hotel that breaks the mold. More subtle, but no less important, is Schragger's obsessive attention to detail: both the staff and the setting are manicured, and the composite image is seamless. But it's not indulgent: there's no allusive imagery, nothing referential about these interiors (in contrast to Michael Graves's Swan and Dolphin hotels, for instance). Instead, Schragger gives you a hint of the surreal – any references more direct would risk overkill: in Manhattan, the city itself can drive you into sensory overload.

Schragger flouted formulas that his more experienced counterparts hold sacred. He followed an idea instead of a routine and garnered an important market for himself. Would that more clients recognized the profits in breaking the rules of "good" business – we might find others willing to invest in high-caliber architecture. New York's newest (and priciest) hotels are welcome exceptions: I.M. Pei's Four Seasons will open shortly; the Millennium, Macklowe, and Embassy Suites are better designed than is the norm. But most play it safe, and litter the commercial landscape with trashy architecture. Schragger could provide an antidote by broadening his repertoire – maybe a shopping mall, for starters.

**Project:** *The Royalton hotel, New York.*

**Interior design:** *Philippe Starck.*

**Architects:** *Gruzen Samton Steinglass.*

**Architectural services, façade:** *Haigh Architects.*

**Project:** *Paramount hotel, New York.*

**Interior design:** *Philippe Starck.*

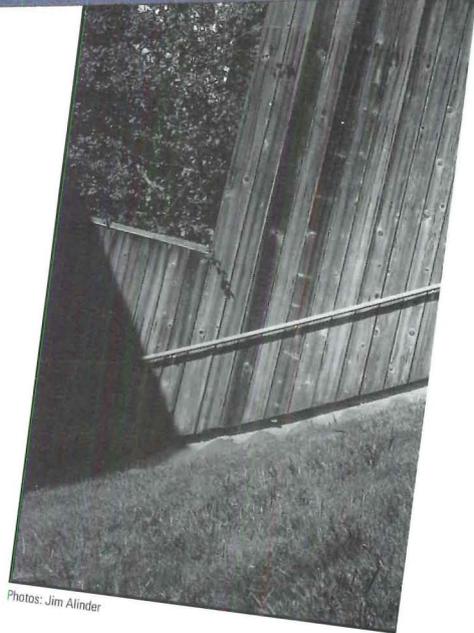
**Architects of record:** *Haigh Architects, façade, lobby, mezzanine; Leitenberger/Bronfman Associates, guest room production drawings.*

# SEA RANCH

POP. 280 • ELEV. 40

*Developed in the mid-1960s, the second-home*

*community on the  
California Coast  
is still on the frontier  
of planning and design.*

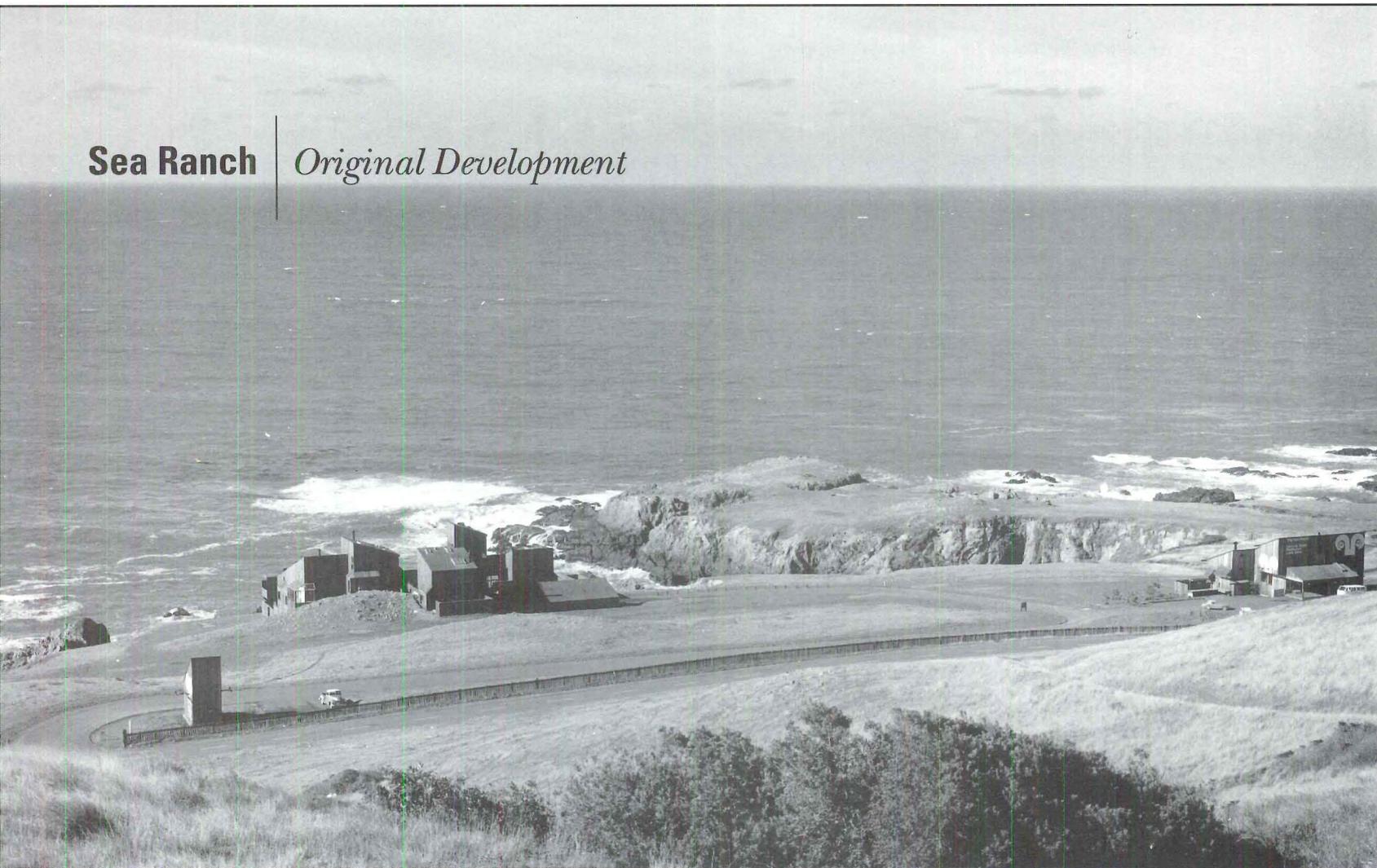


Photos: Jim Alinder



**W**hen the first Sea Ranch Condominium won the AIA 25-Year Award in 1991, the original partners of Moore Lyndon Turnbull Whitaker gathered there to celebrate the honor. The construction of numerous distinguished buildings in this remote village was integrally related to its environmentally sound plan, drawn up by Lawrence Halprin. The erosion of the original principles over the decades – and current efforts to restore them – are detailed on the following pages in text by Donald Canty, with essays by some of Sea Ranch’s original creators.

## Sea Ranch | *Original Development*



*In a 1960s photo, the first Sea Ranch Condominium (left) by Moore Lyndon Turnbull Whitaker rises on the windswept bluff, with the first phase of the Lodge by Joseph Esherick at some distance (right). The ten condominium units surround a court and share an extensive roof plane that follows the terrain and deflects ocean winds.*

There was, from the beginning, an aura of romance about it. There was the place: windswept, often misty; forested hills, grassy meadows sweeping to a wild and rocky shoreline; nearly a hundred miles north of San Francisco, reached by a narrow road sliced out of steep mountains.

There was the time: the early 1960s, a new consciousness of the environment, a new term, “ecology,” architecture trying to find a place in it all. And then there was the name, “Sea Ranch.” What images it conjured!

Then the images began to become built reality. A craggy building rose above the rocky shore, a construction nearly as rugged as its surroundings; “a wooden rock,” one visitor called it. Roofs and slanted towers followed the sweep of the land to the sea.

The original Sea Ranch condominium is perhaps the most influential American building of the 1960s. Winner of the AIA 25-Year Award in 1991, the work propelled the career of Charles Moore, which culminated in the AIA Gold Medal the same year.

This remarkable building is part of an equally remarkable effort at environmentally sensitive development with high architectural standards, encompassing 5,000 acres and extending over 10 miles along coastal Highway 1.

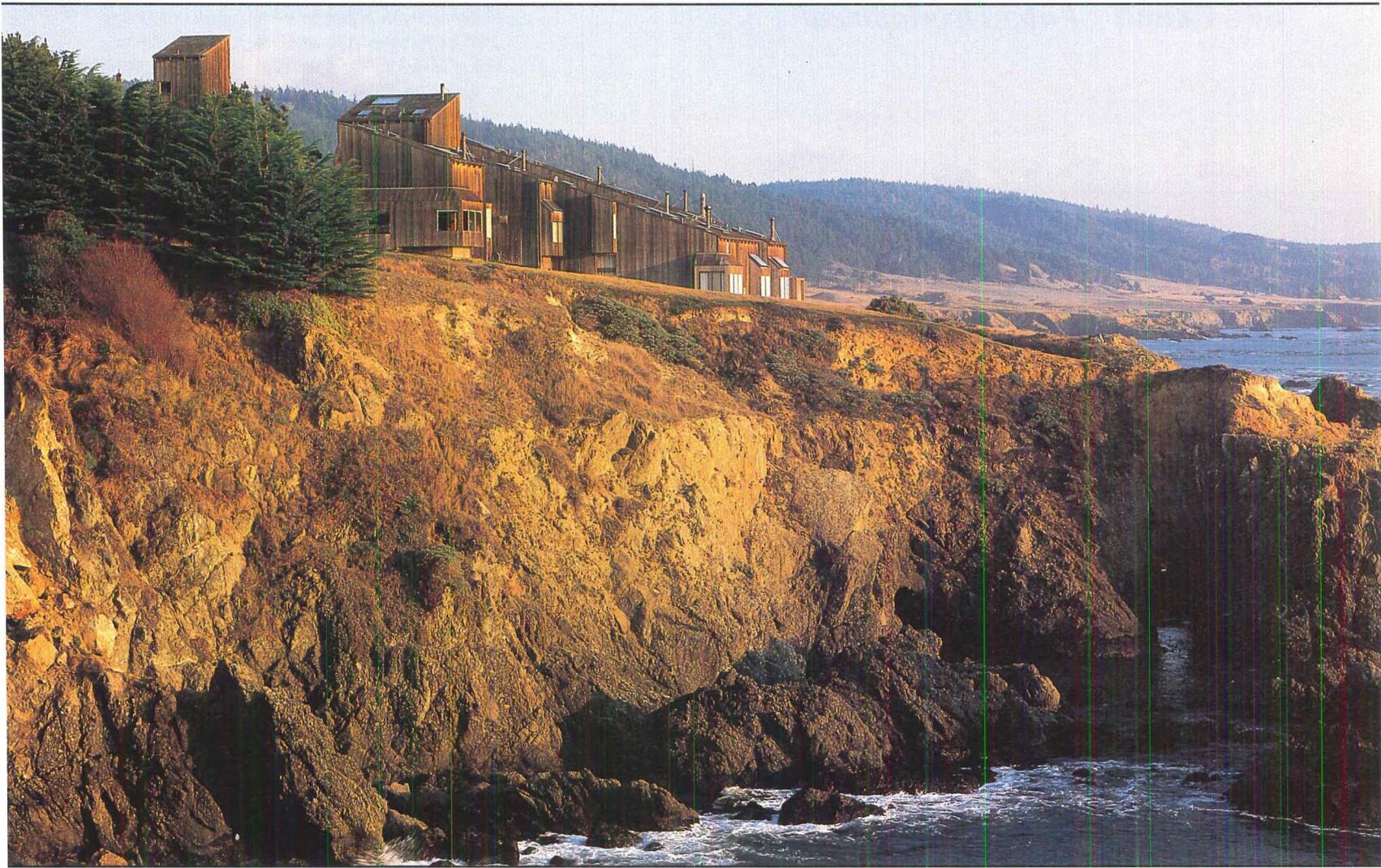
The Sea Ranch was recognized early by this magazine, receiving a P/A Awards citation for its design in 1965. And on its completion, it was given a spectacular sendoff in the May 1966 issue, complete with

full-colored foldout of the site plan by Lawrence Halprin (who recalls the plan’s derivation in this issue, page 92). The authors of the 1966 article called the the embryonic development “an organic approach to planning that is not only esthetically involved with the landscape but ecologically involved as well.” The approach, they noted, “demands a long-range commitment to land management.”

Only a few years later the original planners and designers were questioning that commitment on the part of the developer, Oceanic Properties, a subsidiary of the Hawaiian conglomerate Castle & Cook. Then came a state-imposed moratorium on coastal development in the mid-1970s and for a time it looked as if the Sea Ranch might turn out to be another of the failed idealistic experiments of the 1960s. But development resumed with a vengeance after the moratorium, the original shapers of the Sea Ranch have been brought back in, and there is a continuing effort to reinvigorate the original planning principles and architectural aspirations.

### **Respect for the Land Made Visible**

The planning principles can be simply summarized and were firmly based on the powerful topography: the land is bisected by the highway, with wooded hills to the east and meadows to the west, which are divided by rows of trees that protect against winds too strong at times to stand up against. Halprin proposed to tuck houses into the woods above and align them along the windrows below, leaving the meadows



*A recent photo shows the weathered Sea Ranch Condominium from the ocean side. Although the view from here has changed little, buildings and vegetation (the latter no longer controlled by grazing sheep) have transformed much of the 5000 acres.*

as open “rooms” held in common by a residents’ association.

High architectural aspirations were shared by Halprin and Albert Boeke, Oceanic’s man in charge of the Sea Ranch. Boeke at first wanted all development to be designed by a hand-picked panel of architects, but Halprin and others convinced him to install a design review mechanism instead and let the residents choose their own architects.

But Boeke, himself an architect, wanted to pursue design quality by example as well as by regulation. With Halprin’s counsel he turned to Joseph Esherick, principal keeper of the flame of Bay Area regionalism (also a recipient of the AIA Gold Medal in 1989), to do a cluster of prototype houses along one of the cypress hedgerows, and made the more adventurous choice of Moore Lyndon Turnbull Whitaker, then only beginning to build a national reputation, to do the condominium. Esherick and MLTW were to work independently, in a kind of informal competition to establish a “Sea Ranch form.” But both, it turned out, started with essentially the same premise: that the relationship of buildings to nature at the Sea Ranch should be less a marriage than a “limited partnership.”

Esherick’s houses receded into the landscape, taking form and shelter from the hedgerows. The condominium, ten times larger, unabashedly asserted its presence on the cliff as “castle, compound and promontory,” in the words of one of its designers. Otherwise the two projects employed a remarkably similar vocabulary: shed roofs to deflect the wind, no eaves or overhangs, large windows punched

through walls of natural redwood boards.

These became the principal ingredients of the Sea Ranch style through both regulation and emulation. They were reinforced by further prototypes: a store by Esherick that later became the Sea Ranch Lodge; a swim and tennis club by MLTW (page 93).

#### **Fame Breeds Emulation**

The original buildings were ubiquitous in the international architectural press, and design awards became routine. They were emulated far beyond the site. Pseudo Sea Ranches showed up in Kansas, in the Central Valley of California, and overseas.

The architects began to be uncomfortable with having spawned a style. What they had wanted to do was encourage an approach: one based on particularities of site and climate that made the idea of a Sea Ranch on the prairie ludicrous. “I wish people had paid more attention to the siting than to the siding,” says Donlyn Lyndon.

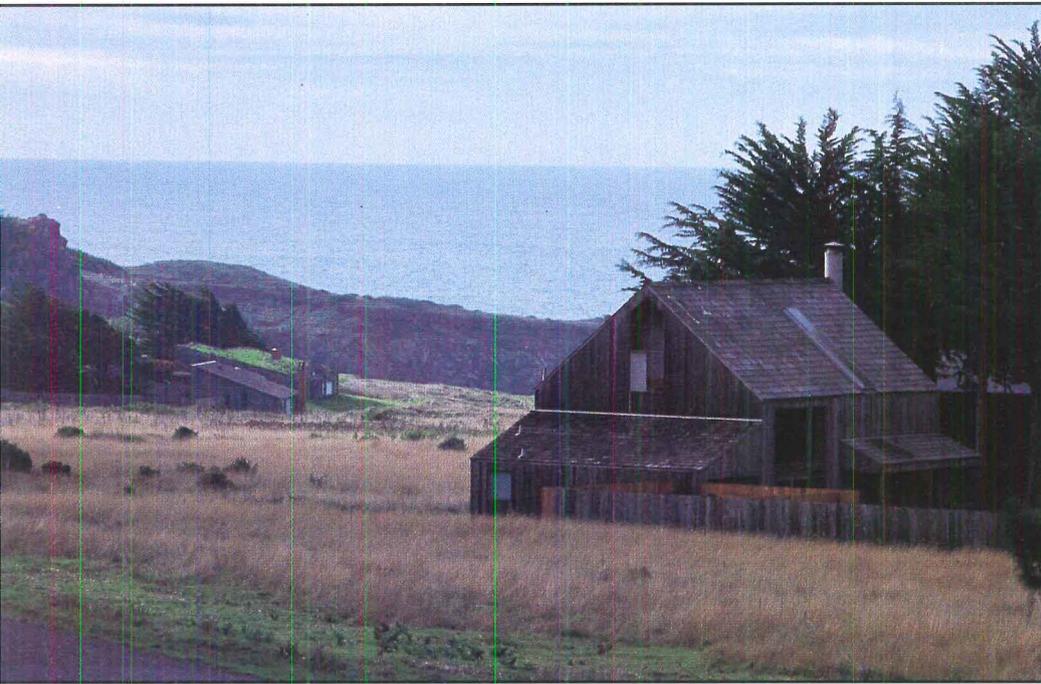
In a book published just five years after development began, Halprin showed photographs of Sea Ranch, documenting how its basic planning principles were being eroded. Houses dotted the meadows, others were aligned along the shore, blocking views. Still others rose in front of the treeline on the ridge, saying “Look at me.” Halprin decried “demanding forms” that fought with the landscape.

Oceanic had put a great deal of money into infrastructure and was holding half of the site out of development. Complaints came from

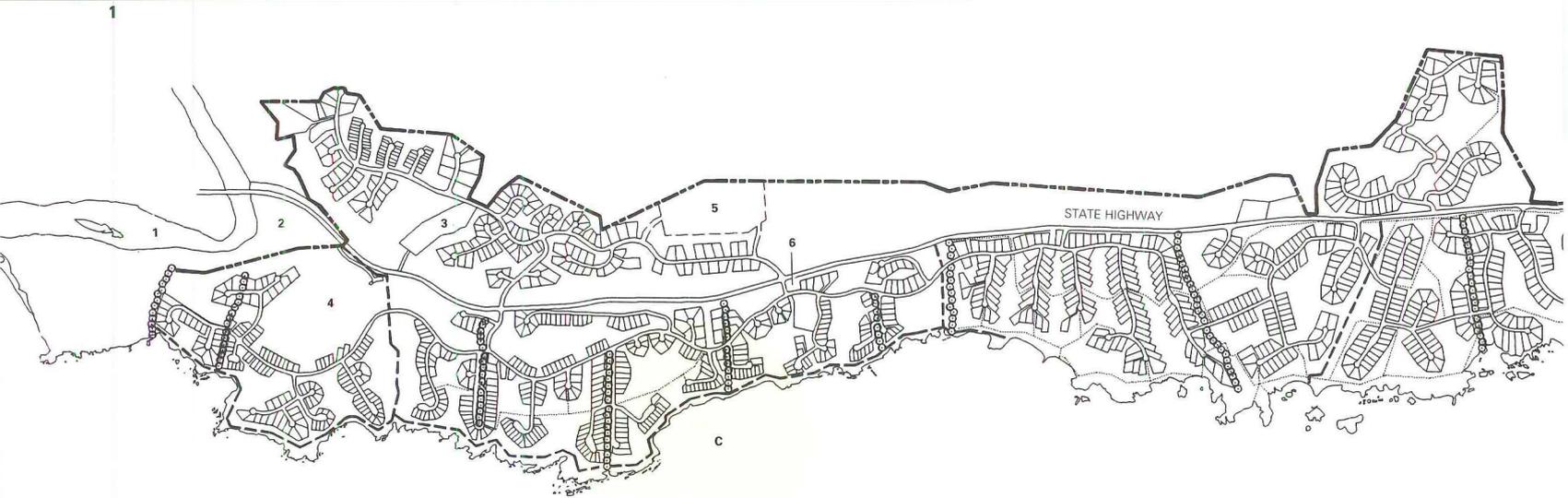
*(continued on page 90)*

## Sea Ranch | *Later Development*

Hedgerow houses by Joseph Esherick, which were built in 1965 as prototypes, are nestled into the dense cypresses (left in photo 1). Their single-slope roofs direct the prevailing northwest wind over sunny south gardens. Some roofs are shingled, some sod; fences join the houses to suggest a village. A “Barn” house by William Turnbull (right in photo) is one of several built 1967–1972 to an adaptable standard design (page 96). The integration of house into landscape has been carried further in the sod-roofed Brunsell house (2), 1987, by architect Obie Bowman.

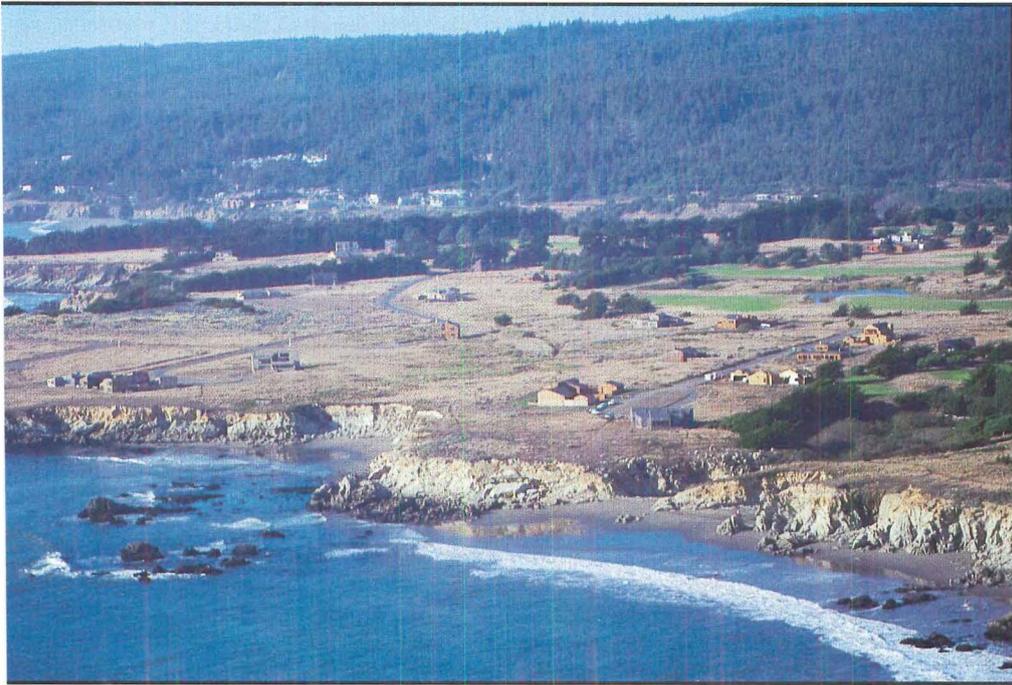


Photos: Jim Allister



Development of the 5000-acre Sea Ranch tract began in 1965 at the south end, with Condominium 1 and the building that grew to become the Lodge. Single-family house sites were laid out to preserve the character of the land: early development on the seaside “meadows” (A) clustered houses along existing cypress hedgerows, leaving large open common areas sweeping down to the bluffs; planning for the hillside area east of the highway spine (B) left common lands in the swales and valleys between ridges. More recent development in the northern reaches of the Sea Ranch (C) has placed residential cul-de-sacs in the meadows and lined up house lots along the bluffs.

On land developed more recently toward the north end of the Sea Ranch (3), houses no longer hug the hedgerows or follow other lines perpendicular to the shore. Instead, they are filling in conventional suburban layouts imposed on the meadows.



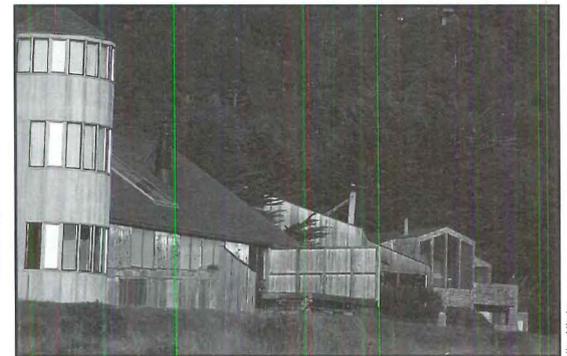
3

The latest houses at the Sea Ranch are larger and less self-effacing than originally envisaged. For one large house just outside the Sea Ranch boundaries (4), woods have been cleared to open a broad ocean view; this has prompted the Sea Ranch Association to buy other properties to protect against such occurrences. Some houses in the northern parts of the community (5) are relatively bulky houses, with busy silhouettes.



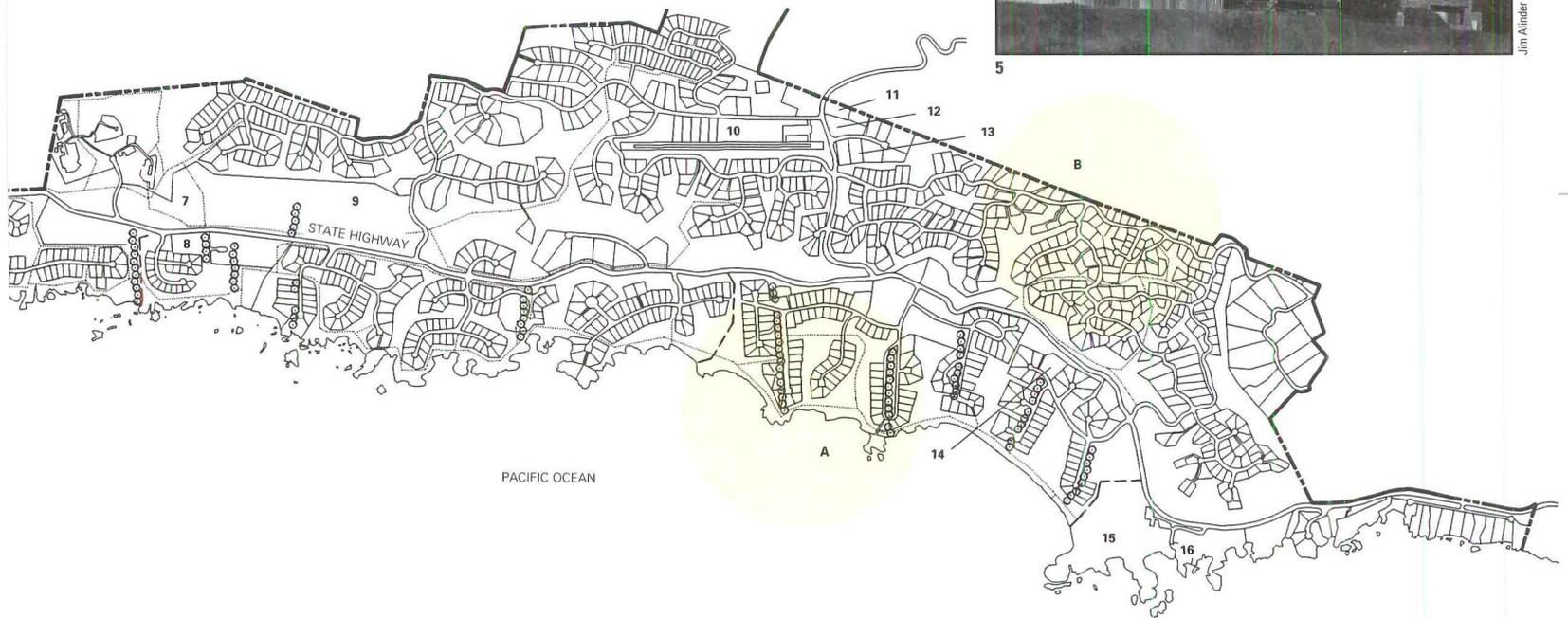
4

Jim Alinder



5

Jim Alinder



- 1 GUALALA RIVER
- 2 GUALALA POINT COUNTY PARK
- 3 WASTE WATER TREATMENT PLANT
- 4 GOLF COURSE
- 5 TRANSFER SITE
- 6 DEL MAR SCHOOLHOUSE
- 7 WASTE WATER TREATMENT PLANT
- 8 OHLSON RANCH CENTER
- 9 RIDING STABLES
- 10 AIRSTRIP
- 11 SEA RANCH ASSOCIATION
- 12 FIRE STATION
- 13 BUSINESS CENTER
- 14 POOL AND TENNIS COURTS
- 15 LODGE
- 16 CONDOMINIUM 1

N 2000/600m

(continued from page 87) headquarters in Hawaii about slowness in return on investment. Not so gradually the real estate people took the play away from the planners. After all, lots in the meadows, along the shore, and on the brink of the hill sold readily at premium prices.

One more condominium was built. Designed by other architects, it mimicked some of the forms of the MLTW original but ignored its principles. Then the emphasis shifted entirely to single-family houses. William Turnbull feels that it was not insignificant that the real estate salesmen got 6 1/2 percent commission on single-family houses and 5 percent on condominium units. Also, lots were easier to sell than built units and required minimal front-end investment.

By 1974 Moore and Lyndon were lamenting the situation in the architectural press. They blamed the fact that planning decisions were being made in Hawaii by "accountants with an eye on cash flow and a board of directors deeply concerned with macadamia nuts." They pointed out that it took larger buildings or clusters to stand up against the power of the Sea Ranch landscape. But when the state coastal commission required a cutback in the number of units as a condition of lifting its moratorium, Oceanic kept the same number of lots but turned them all to use for single-family houses.

Halprin's plan had covered the southernmost 1800 acres of the Sea Ranch. When development proceeded northward Oceanic had local civil engineers draw subdivision maps on the model of suburban cul-de-sacs, irrespective of others' views or natural elements of the landscape. Boeke was long gone, and his replacement had come from the real estate side.

To this day there is no design plan for the northern landscape. "You need an overall vision," says William Turnbull. "Without it you have constant squabbling over views, as every new house creates new obstacles." The early vision of meadows as rooms neatly divided by hedgerows is now memory, he points out. Not only has development spread across the landscape but nature itself has wrought change. The meadows used to be "manicured" by the sheep. Now bushes and wild grasses create "a woolly carpet" 30 inches high, and the hedgerows have deteriorated through neglect. "The meadows are reverting to forest," Turnbull says, as Oceanic and individual property owners have planted thousands of trees.

### Pondering the Sea Ranch's Future

In 1983 the Sea Ranch property owners themselves took steps to reverse the suburbanizing trend. The Sea Ranch Association brought back the original designers for a series of workshops on the future of the Sea Ranch, which were led by Halprin and attended by some 400 residents. Subsequently the association convened a "professional consultant group," including several of the originals. The group brought forth a new design manual and strongly recommended creation of a new overall environmental plan, supplemented by finer-grain neighborhood plans.

The concept of neighborhood has been a difficult one at the Sea Ranch, since so many residents came in search of seclusion. But the consultants felt that there was pressing need for a planning unit between the whole development and individual houses, and that neighborhoods could be defined in terms of natural features rather than groupings of people.

A draft of a new general plan is now being completed by the association's planning and design department, although some close observers fear that it won't present a sufficiently powerful vision to counter the market-driven forces of suburbanization.

A new series of workshops is also underway, and Halprin views them as "an attempt to get back to the original value systems." He admits to being "greatly saddened" by some of the changes at the Sea Ranch but says it is still "the best thing that we have."

One change that came shortly after the first workshops was that Oceanic sold out its last remaining properties. This had the immedi-

ate effect of severe price inflation which, in turn, has inflated the size of new houses.

Says Matt Sylvia, who has built many of them (as well as virtually all of the original buildings), "If somebody pays \$400,000 for a lot, he feels he has to build a \$700,000 house. It's ridiculous." Also real estate agents tell property owners that their houses won't have resale value if they don't have multiple bedrooms and expensive features. Combined with height limits, the drive to build bigger is producing bulky houses of awkward shapes that ooze across their sites and mock the natural character of the place. These bloated and ungainly houses threaten to define a new "Sea Ranch style." Design review is still very much a reality at the Sea Ranch but the only restrictions on bulk are somewhat loose county regulations.

### The Limits of Design Review

The impact of design review on the Sea Ranch has been much debated. There is general agreement that it has had a beneficial impact in such matters as screening cars from view and preventing garish decoration. But there is also something close to consensus that a good many mediocre houses have made it through the process by tacking on features of the original buildings. And many feel that this has resulted in a dulling sameness of form, materials, and colors in the Sea Ranch houses.

Donlyn Lyndon, who chaired the Sea Ranch design committee for several years, believes that the problem with the process "is not that it fostered monotony and inhibited variety." Rather, "What was missing was an imaginative commitment to the larger landscape." He also points out that "you can only work with what's brought to the table. No amount of review will bring a cadaver to life."

Ted Smith, an architect who manages the review process as head of the association's planning and design department, estimates that of the designs brought before the committee "about 10 percent are great, 10 percent are awful, and 80 percent fall in between." He feels that the battle is largely won or lost with the owner's choice of an architect, something he cannot generally influence.

What he does try to do is improve the relations of the houses to each other and to the landscape, largely through persuasion. When someone buys a lot he makes a preliminary site visit, delivering the design guidelines and procedures for review. Owners of property within 300 feet are notified when a design is submitted for review, and stakes and ribbons must be placed on the site to delineate the house's footprint.

One of Smith's major goals is to avoid litigation, which he tries to do by making comments on proposed designs as specific as possible. About 70 percent of the proposals are approved, usually with some conditions, and for those that aren't there is a rebuttal session.

Boeke, who started it all, feels that the design review committee has failed to reject enough "houses below quality." He says that the



“demonstration architecture was original, but didn’t inspire other architects to be original. They only copied a few details. There is a high level of mediocrity.”

Nevertheless, what might have been built without design review is demonstrated on a hillside just south of the Sea Ranch boundary. Oceanic sold 200 acres here to a timber company which in turn sold it to a private individual who built a house that differs grossly from the Sea Ranch scale. Then the trees around the house were clear-cut to expand ocean views, making the house all the more visible.



Jim Alimber

*Notwithstanding the many violations of the community’s original planning guidelines, the view for those passing through on the state highway remains generally bucolic – at least for now, with only about half of the house sites built upon.*

### Changes in Demographics

Back at the Sea Ranch, Smith points out that not just the landscape has changed, but also the nature of the residents. For the original residents, the Sea Ranch was a retreat, “a place of escape,” Turnbull says. Halprin recalls them as “an association of like-minded people dedicated to the landscape, to interaction with nature.” He and Boeke, if not Oceanic managers in Hawaii, also had the goal of an economically diverse community.

Now more people are coming to the Sea Ranch, not for a temporary escape, but for a permanent place to live. Smith estimates that between a quarter and a third of homeowners live in the Sea Ranch full time. The population has gotten older and wealthier. Some are retirees but others are writers, artists, and scholars who find inspiration and solace in the place.

There is tension between the original residents and the new. The former forged their image of what the Sea Ranch should be when it was a quarter or less built (it is now about half, with all lots sold). The new people are more likely to look for more active recreation than

contemplating the sea. One recent issue within the association was creation of bike paths through the Sea Ranch, something that seems to have great logic in so linear a community. But enough people feared invasion of their privacy and views by bikers to create a formidable opposition, although in the end the idea was accepted.

Uses of the commons and trimming of foliage are recurrent causes of conflict. The design committee is conscious of the dangers of reforestation of the meadows. Smith says that it has not permitted the planting of a tree for three years.

The uniqueness of the Sea Ranch was questioned in a 1985 thesis on it by Dennis Taniguchi for the University of California graduate school of landscape architecture. Taniguchi asked, “How ecological is a vacation-home community that is three hours’ driving time from the nearest population center?” He also noted that “the uninsulated barn-like houses consume energy to heat,” although acknowledging that “the early and most inspirational design at the Sea Ranch embodies an understanding of ecological processes and particular site as a form determinant.” “The community itself lacks a focus or a heart,” he says. The original planners relied on adjacent towns for shopping and services. There was only one store in the Sea Ranch and it became the lodge.

Only now is there hope that the Sea Ranch will have a core. The Sea Ranch Village, largely a locally based corporation, has engaged Moore, Lyndon, and Halprin to design a community center around the lodge, planned to include shops and a meeting hall along a “main street.” The need for such a center was expressed during the 1983 workshops, and Halprin and others among the originals agree that if the Sea Ranch were being planned today there would be more attention to communal concerns. They also agree that something like the workshops should have begun earlier.

In this regard the Sea Ranch contrasts sharply with a contemporaneous development, the new town of Columbia, Maryland. There, developer James Rouse began by planning the community’s institutional base – schools, health facilities, recreation center, and meeting halls – then shaped the physical plan around them. Columbia, of course, was planned as a city rather than as a second-home development.

The Sea Ranch also contrasts with its 1980s counterpart, the celebrated recreational development of Seaside in Florida (P/A, July 1985, p. 111). The planners of Seaside, Andres Duany and Elizabeth Plater-Zyberk, concentrated on creating a physical framework reminiscent of traditional towns. They also emphasized the trappings of community rather than the design of individual buildings (though there are design guidelines and reviews). The result at Seaside is a great deal of architectural variety.

Halprin, who spends more time at the Sea Ranch than any of the other originals, vigorously defends its communality. He points out that there is “intense participation in self-governance through the Sea Ranch Association.” Trails and historic structures are maintained by volunteer committees, and residents maintain a communal vegetable garden.

Certainly the increase in the number of full-time residents and the creation of the new village center at the lodge should increase the sense and reality of community at Sea Ranch. It will still lack the institutional and employment base of a town, but that is something that it has never set out to be.

Driving through the Sea Ranch on Highway 1 does not give the impression of passing through a town or, at least yet, a suburb. Rather it reads as a beautiful landscape respectfully inhabited, which is something very much like the original planners had in mind. **Donald Cauty ■**

*The author is P/A’s Northwest correspondent, and architecture critic for the Seattle Post-Intelligencer. He is a former editor of Architecture magazine.*

## Sea Ranch *Halprin's recollections*

Lawrence Halprin, the San Francisco landscape architect who drew up the Sea Ranch plan in 1965, titles this essay for P/A "Revisiting the Idea."

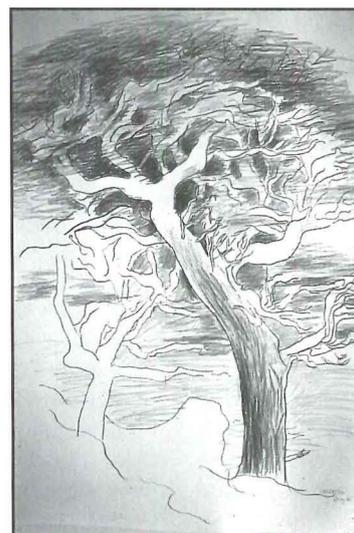
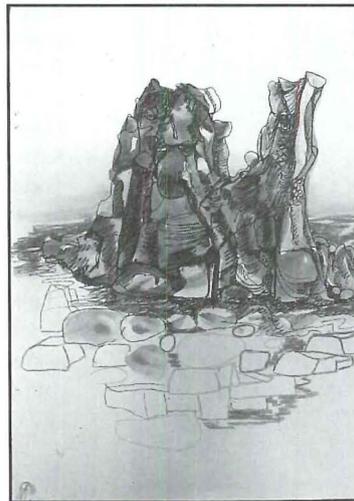
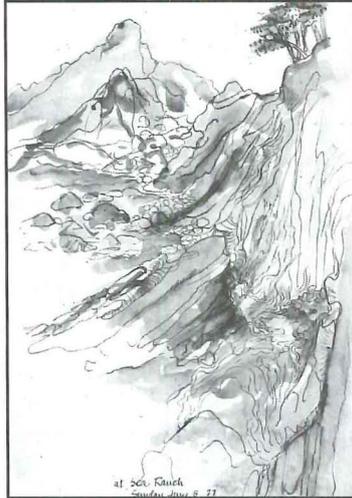
When I was first approached by Al Boeke, project manager for the Sea Ranch developers, I had just come out of three weeks up in the wilderness area of the High Sierra. Up there beyond the timberline, nature is not a lovely, romantic, green matrix but a powerful, demanding lesson in creativity. The forms of erosion are all around, and being among them is the purest of experiences. It is a vivid lesson in how shapes and forms arise.

The Sea Ranch coastline had some of the same qualities when I first saw it. Great sandstone cliffs stood against the battering surf. Except for the sheep and an occasional ranch headquarters, the long stretch from Bodega Bay north was uninhabited. On the forested ridges above the coastline, timbering of Douglas fir and redwood during the early 1900s had built San Francisco. Occasional small towns hosted salmon fishing fleets. Pomo Indians still lived in the hills.

The notion of entering this wild and accessible area and making a community seemed a great challenge. I felt that this could be a wonderful experiment in ecological planning. The Sierra must always remain wilderness, but I was convinced that the Sea Ranch could become a place where wild nature and human habitation could interact in a kind of intense symbiosis.

To begin the process we needed to understand the Sea Ranch resources. With the help of our geographer/ecologist Dick Reynolds we began by analyzing soils and wind patterns, drainages, and forest conditions. We looked at local cultural patterns as well: fishing, ranching, and forestry practices. We studied the indigenous Pomo culture – their dances and their roundhouses. We also studied the local architectural vernacular of barns and sheep sheds. Our various studies made us aware of the overwhelming force of the prevailing winds from the northwest and the fact that logging had left no shelter. We understood that we were confronting an austere, windswept, and often foggy landscape of great power and presence.

As these ecological studies dealt with existing conditions, they suggested methods of mitigation. On the windswept coastal meadows early ranchers had planted dense hedgerows of Monterey cypress as windbreaks. We derived lessons from analyzing the wind erosion of cypress trees and studied how they were shaped into specific slopes and pitches. We realized that they were models for establishing roof slopes in buildings, which could extend their protection from wind. We also looked carefully at drainage patterns and studied ways by which natural drainages could be channeled to maximize run-off in a non-destructive way.



*Halprin's sketches of site features indicate the qualities he and the original developers and architects were trying to retain in this coastal retreat.*

Our most difficult task was to find a way for people to inhabit this natural system in numbers without being destructive. We studied several options.

One obvious alternative was to sell off large tracts of land to individual buyers and let each build a house. We rejected that. We were concerned about the ubiquitous suburban image of houses aligned along curving streets, with front lawns, two cars in every garage, and nature as handkerchief-sized gardens.

We had also agreed that we were striving to build a community. It was not intended for just a few people who would use this area as a retreat, with no relationship to each other, but rather as an opportunity for people to form a community. We envisioned about 2000 families on the available 5000 acres. Knowing that this place would not start with a functional base (such as a farming community, a river transport community, or even a bedroom community), what could we do to forge a group that would be motivated to maintain such a quality of life?

In the beginning, our motivation at the Sea Ranch was primarily recreational. We hoped that gradually it could become more oriented to full-time residents with a wide variety of interests and occupations. We intended a wide diversity of people, not a human monoculture where everyone was similar in age, background, and income.

Our idea of recreation was primarily oriented towards involvement in the natural landscape. We intended to emphasize the coastline, the beaches, the Gualala River, the great stands of timber, the trail hiking, the fishing, and the abalone hunting. So we set aside 50 percent of the land as open space to be held in common. All beaches and access to them would also belong to the entire association.

Even in the beginning it was clear to us that some additional sports activities would be desirable. For that reason, we included a golf course and two swimming and tennis areas, as well as river swimming and boating. These facilities, however, were not designed in the suburban country club way, but in direct response to the nature of this coastline. The golf course is a links course where natural outcroppings, mounds, tree masses, and native plants form an essential part of the course (although its rough, natural qualities have been diminished over time). The swimming pool is dug into the landscape, with easy relation to the surrounding natural formations.

This attitude was also followed in the way the site as a whole was developed. We looked for a plan that would make all of this possible and at the same time

.....  
Halprin is trying to embody some of his original strategies for sun and wind control, formal restraint, and community feeling in his current plan (1) for a new village center (see also page 99).

Esherick's original general store and restaurant (2), formed the nucleus of the Sea Ranch Lodge. Its expansion, by others, added a cowtown-style balcony across the façade.

The first swim and tennis club at the Sea Ranch (3), which won a 1966 P/A Awards citation, was designed by Halprin with MLTW to blend into the landscape and shelter users from the wind. Mounds surround the pool, and support facilities occupy a linear "wind dam." Interiors offer colorful pioneering supergraphics by Barbara Stauffacher.

embody principles of growth for the future. Three basic premises evolved:

Perhaps the major notion was that the dominance of the coastline and access to the beaches were primary. Views of the water were vital to everyone, and we felt that aligning houses along the cliff edge would destroy everything. We developed the idea of the "T formation" in which houses were placed perpendicular to the coastline.

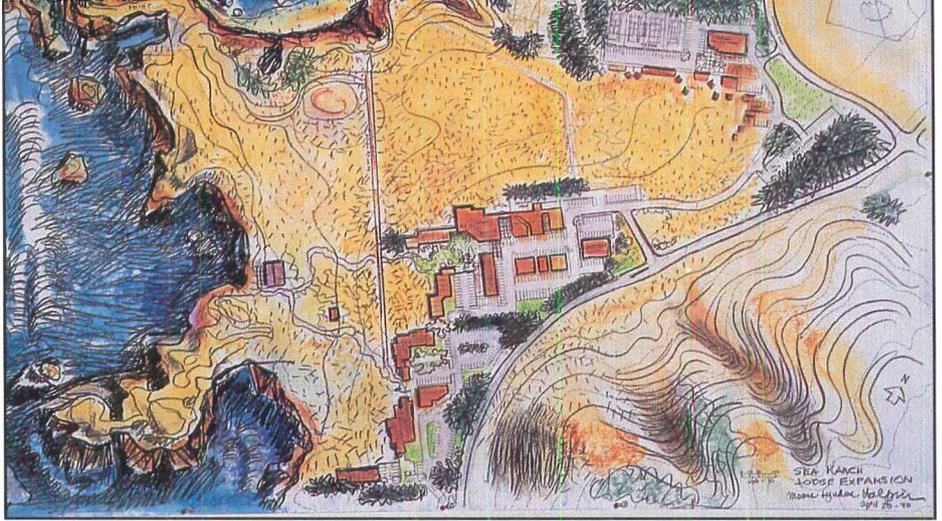
The second premise was the idea of common areas. Once we placed the houses at right angles to the coast and parallel to the existing hedgerows, we thereby formed large outdoor rooms. This permitted the common areas to penetrate throughout the living areas.

We also developed the idea of clustering in various forms: the condominium form as a multiple unit, the Esherick model of individual houses clustered around an access loop, and finally linear streets of houses connected by fences. These various types all provided privacy, use of large open spaces, and intimacy with the natural landscape.

The final basis for this community was that architectural excellence would be a goal. We were determined to evolve a specifically "Sea Ranch" form which would relate to the site, the views, the native character, and the climate. This issue was debated at length and finally resolved by establishing the materials that could be used (natural wood and stone), the maximum heights of buildings, the mandatory sloping roofs of shingle or wood, the approved location of each house on its property, the need for fenced-in service, and the requirement that all house designs be approved by a professional design committee. Then, we stipulated that only native plantings could be used – no lawns or flowers, only native tree plantings. This was meant to remain an austere, strong, indigenous coastal landscape.

The Sea Ranch's current challenge is how to deal with the on-going forces of change. As the years have passed, more (and much larger) houses have been built; many of the site planning principles have been altered by succeeding people – owners, builders, and designers. The idea of clustering has vanished. Commons areas are smaller and less dominant. The Sea Ranch is, like every organic community, facing new issues, with new people whose motivations for living here are less pioneering.

A new workshop has now been called by the Sea Ranchers to deal with the future – how do we maintain the values of the past and adapt to the interests of present residents? It promises to be an extremely exciting adventure. Lawrence Halprin ■



1



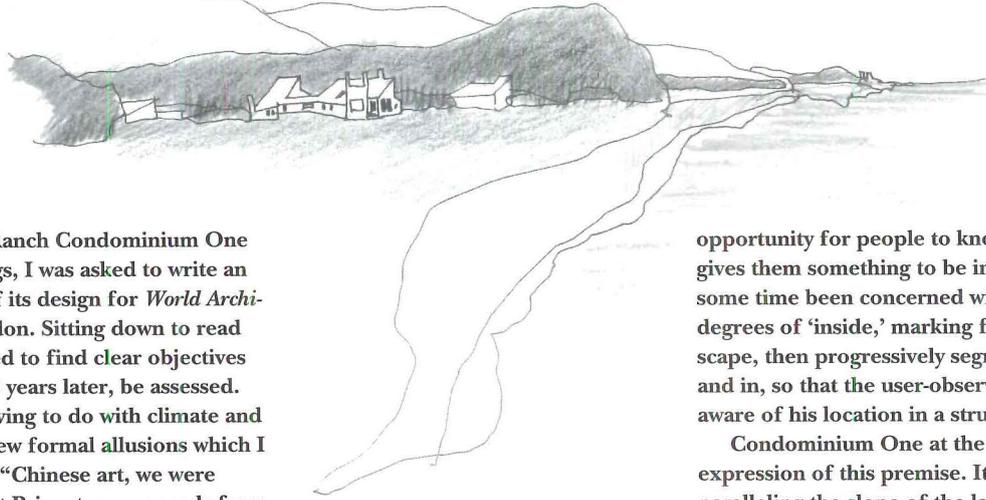
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3

Photos: Alan Weintraub

## Sea Ranch *Lyndon's Assessment*



In 1964, while the Sea Ranch Condominium One was still in working drawings, I was asked to write an article about the process of its design for *World Architecture 2*, published in London. Sitting down to read that article again, I expected to find clear objectives which could now, nearly 30 years later, be assessed. There are some, mostly having to do with climate and site. There are also some few formal allusions which I still take to be useful, e.g., “Chinese art, we were taught by George Rowley at Princeton, proceeds from the Ideational to the Empirical, from ideograms to wrinkles. We would like to conceive buildings that have the emotive power of the former and design them to the world-warped wisdom of the latter. The Sea Ranch is a step in both directions.”

What struck me most in rereading this article, though, was the way in which we clearly saw the creation of this place as the result of multiple insights and efforts. We believed that we were building something together, that there was a shared intent that would easily infuse our work, lend character to the place, and be adopted by subsequent owners, architects, and builders. That is not the way things turned out.

There was, among the original working group, an extraordinary commonality of purpose. A guiding generosity of spirit (led by Halprin, Esherick, Moore, and Oceanic's Al Boeke), as well as prior working relationships in teaching and practice, common interest in the traditions and adventures of Bay Area architecture, shared love for the place, and some good tough arguments, all played a part in forging a collective approach that placed the land at the center of our attention.

The ten miles of coastal plain are now a little more than half developed, and much has been achieved: the entire stretch has a general sense of common care. But the achievements are generalities, and there is a lack of particularity in the developed landscape. There are a number of nice houses, but there are few areas where the design of the buildings has helped to make distinct places, recognizable one from another.

Our hope had been different: “The principal proposition underlying our work (Moore Lyndon Turnbull Whitaker's) is that the first purpose of architecture is territorial, that the architect sets out the perceptual stimuli with which the observer creates an image of ‘place.’ The architect particularizes. He [in the gender-limited language of the time] ... controls the intensity and direction of light, discriminates specialized activity patterns, organizes movement and subjects the building process to a clarifying pattern. By directing all these factors to a controlling image, he builds the

opportunity for people to know where they are ... He gives them something to be in ... Our work has for some time been concerned with establishing several degrees of ‘inside,’ marking first a place in the landscape, then progressively segregating places outdoors and in, so that the user-observer can be continually aware of his location in a structured scheme.”

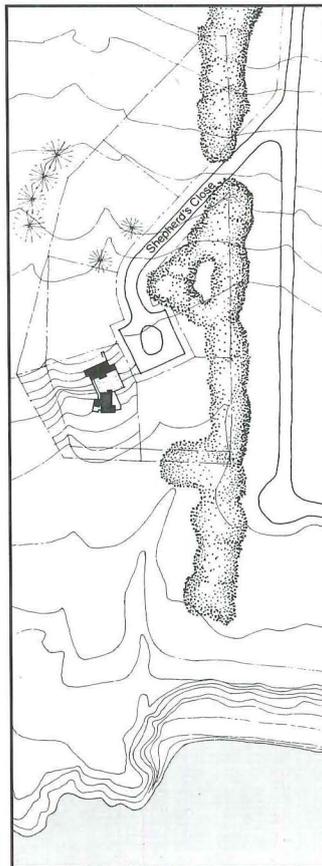
Condominium One at the Sea Ranch is the clearest expression of this premise. Its extended roof plane, paralleling the slope of the land toward the sea, identifies it with the coastal plain; its towers bracket the silhouette of an existing rock form to mark its distinct location; the car court and entry court establish a hierarchy of spaces on the slope. The units themselves encompass personal territories: bays, greenhouses, and ledges set transitions between intimate, secured spaces and the larger outdoors. Inside the volume, the four-posted bedroom loft and separate cluster of compartments for kitchen and bathing take their positions in the space like oversized furniture, carrying the progressive differentiation and characterization of location down to the scale of an individual inhabitant.

The vocabulary developed in the initial buildings is about connecting to the site. It works best for larger groupings, where the moves can become a part of the landscape – where buildings, courts, land form, and vegetation together make the difference. A variant on the vocabulary, more suited to structures that stand alone, has a barnlike or pyramidal hipped-roof central form, with appendages that settle the building into the land and connect with fences, hedges, or outbuildings that shelter cars and gardens.

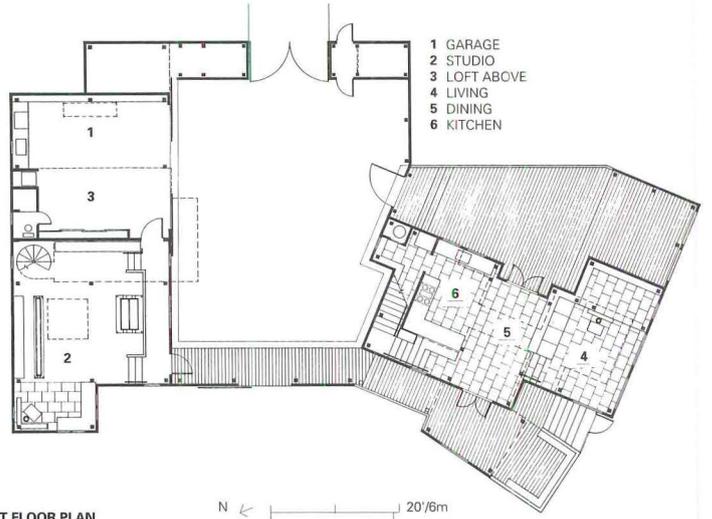
The most troubling and disappointing thing about the Sea Ranch now is that there are so few examples of coherent bonding among buildings designed by different architects; none of them fulfill the promise of the original Esherick cluster, where houses linked by fences and wind-protected garden courts rise gently from the meadow to merge with the hedgerow.

That such places have not grown up can be explained in many ways: indifference, haste, and greed; the difficulties of coordination among architects and owners who do not all live in the place; a general disinclination to become involved in common pursuits; the training and mind-set of architects and clients who think only of lot lines and possessions and dream only of self-expression; the failure of the Sea Ranch Association to establish a strong pro-active program of guidance. Perhaps it is simply a demonstration that the ideology of individual choice without encompassing ideals just can't make fine places. Donlyn Lyndon ■

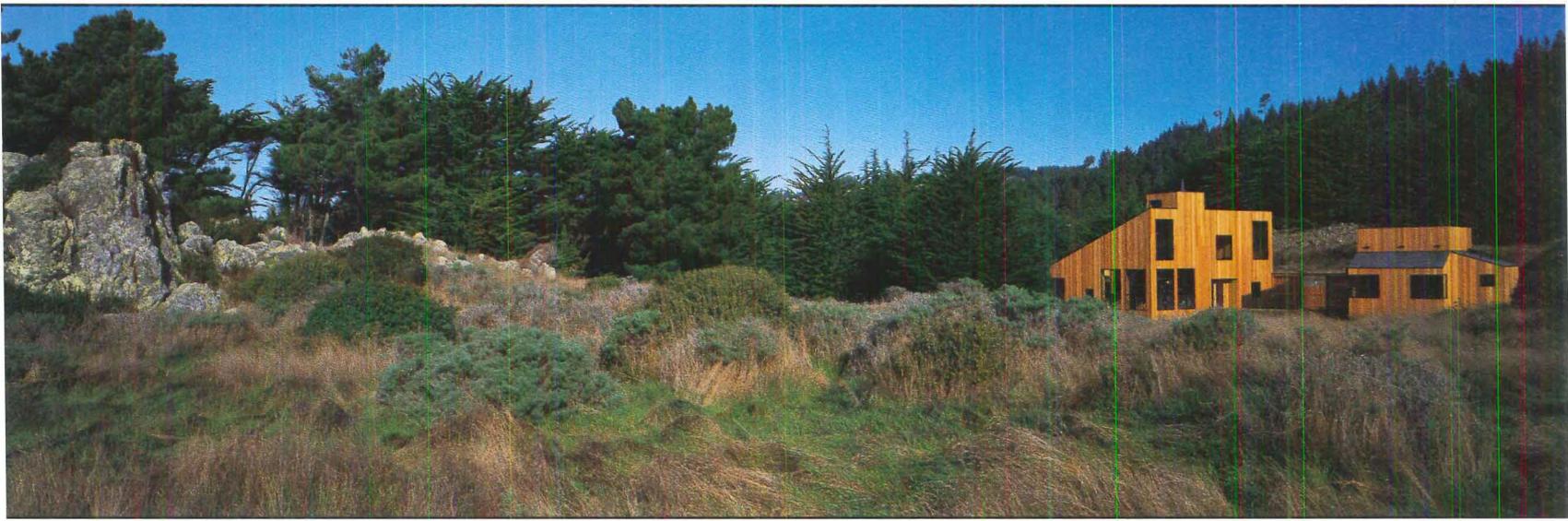
Donlyn Lyndon's sketch of the McKenzie house (facing page) shows it in a hedgerow grouping with houses on neighboring lots (site plan below).



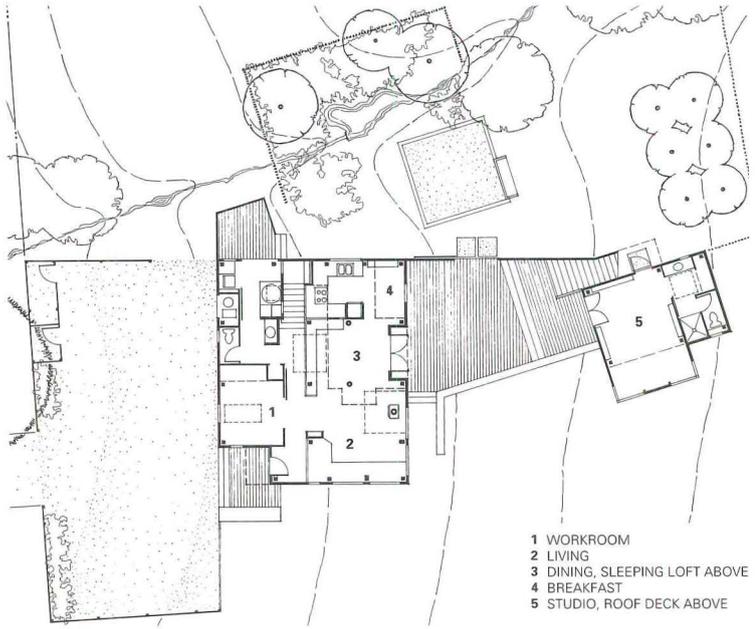
Photos: Jim Alinder



FIRST FLOOR PLAN



2



FIRST FLOOR PLAN

One of the original condominium architects still building at the Sea Ranch, Donlyn Lyndon has recently completed a house and studio for artist Dianne McKenzie (1) and a similarly divided compound for himself and his wife, artist Alice Wingwall (2). Both are divided to break down scale and enclose courts where domesticated plants can grow – out of the wind and out of view from the natural meadows. In its details, McKenzie’s house combines Sea Ranch wood with components such as concrete counter tops and stainless steel shelves that reflect the owner’s involvement in the design process.

**Project:** McKenzie compound. **Architects:** Lyndon/Buchanan, Berkeley, California (Donlyn Lyndon, Marvin Buchanan). **Client:** Dianne McKenzie. **Site area:** 24,930 sq ft. **House area:** 1250 sq ft, gross; barn (incl. garage) 1550 sq ft. **Consultants:** I.L. Welty & Associates, structural; BEC Associates, mechanical; Dianne McKenzie, interior design/finishes. **General contractor:** Matthew Sylvia.

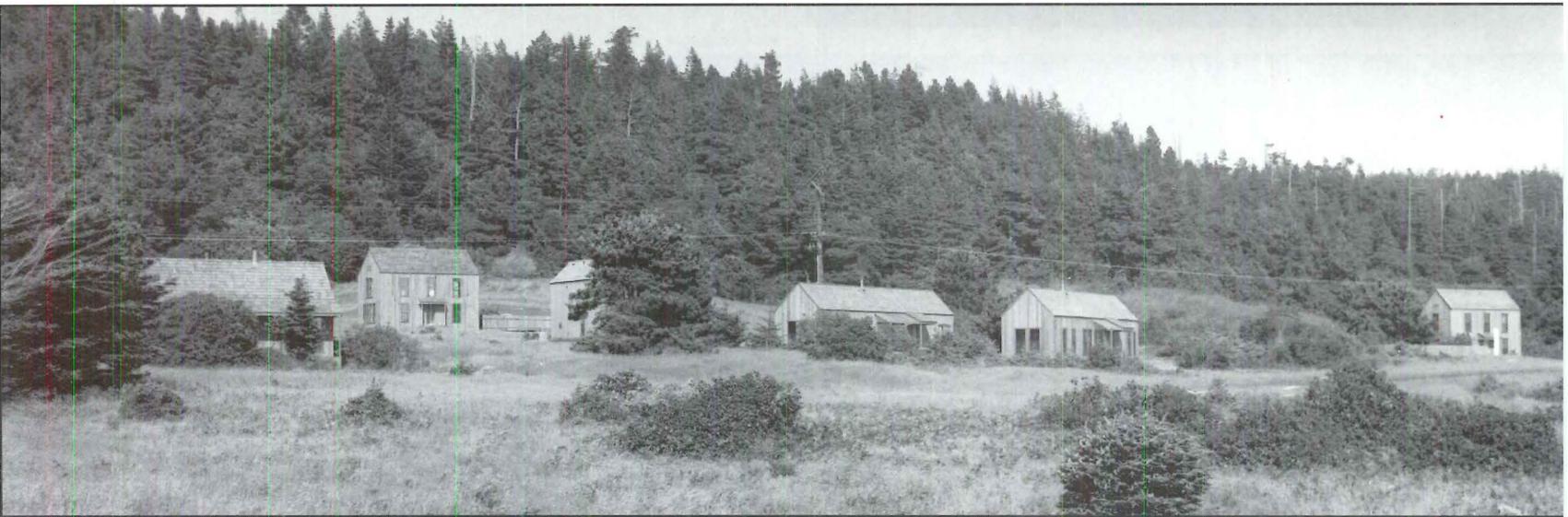
**Project:** Lyndon/Wingwall residence. **Architects:** Lyndon/Buchanan, Berkeley, California (Donlyn Lyndon, Marvin Buchanan). **Client:** Donlyn Lyndon and Alice Wingwall. **Site area:** 23,275 sq ft. **House area:** 1320 sq ft, gross; studio, 382 sq ft. **Consultants:** I.L. Welty & Associates, structural. **General contractor:** Matthew Sylvia.

# Sea Ranch

## Turnbull's Houses



A Youngmeister



2



Photos 2 and 3: Marley Baer

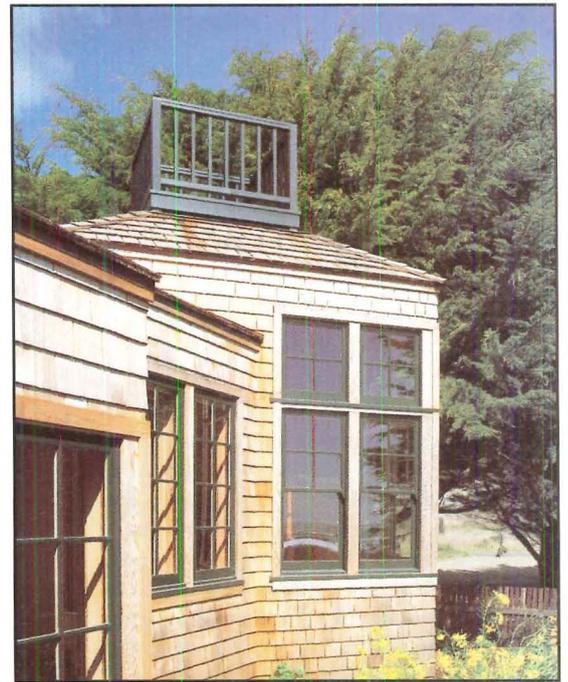
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William Turnbull is the only one of the original architects who has been building at the Sea Ranch over its entire history to date. In the early years, he built a cluster of seven units, close enough to read as rowhouses, sharing a “car barn,” but no future development followed this intended pattern. In the late 1960s he designed a speculative “barn house” (1) to be built for any owners who did not want to go through the custom design process; a variety of appendages to the basic gabled volume removed the stigma of standardization for some 20 Sea Ranch houses based on this design.

Started in the late 1970s is a village of employee houses (2, 3) on the lower hill slopes. The winner of a design competition, Turnbull’s scheme had to deal with a pre-existing layout of 60-foot lots lined up on cul-de-sacs. By varying setbacks and angles to the road – and by including some duplex buildings straddling lot lines – the architect responded to the terrain and generated some clusters. Of the planned 40 structures, 13 are completed, and construction continues.



4

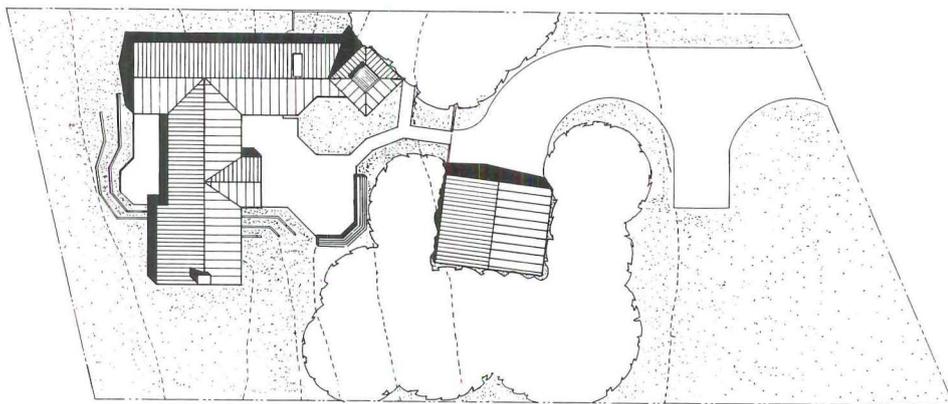


5



6

Photos: Alan Weintraub



SITE PLAN

N 40'/12m

FLOOR PLAN



- 1 LIVING
- 2 DINING
- 3 KITCHEN
- 4 BEDROOM
- 5 MASTER BEDROOM

N 20'/6m

The recent Anderson house (4–6) is sited near a bluff overlooking the Pacific. The main volumes shelter a courtyard from northwest winds and allow a view down the coast from it. The angled master bedroom pavilion (5) shoulders into the cypress hedgerow; its tall windows and raised floor level give it good south light and extensive coastline views.

**Project:** Anderson residence. **Architects:** William Turnbull Associates, San Francisco. **Clients:** Ed and Kathy Anderson. **Site:** about 1/2 acre on bluff, with hedgerow along north edge. **House area:** 1723 sq ft, house proper; 527 garage. **Consultants:** Margaret Simon of Turnbull Associates, interiors; I.L. Welty Associates, structural; B.E.C. Associates, mechanical; Dimensions 4 Engineering, septic. **General contractor:** Matthew D. Sylvia.

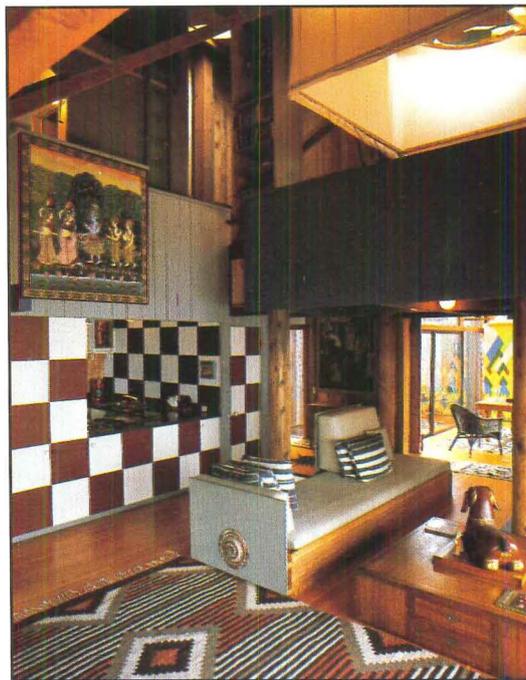
## Sea Ranch | Moore's Home Turf

A Greek myth I am particularly fond of, which serves as a kind of metaphor for my residence at the Sea Ranch Condominium, is the story of Antaeus and Hercules. The story goes that Antaeus, a muscled son of Mother Earth, had the habit of challenging strangers to wrestling matches. If Antaeus won (which he always did), the victim would be put to death. The secret of Antaeus's wrestling supremacy was that his strength was reinvigorated every time he came in contact with his nutritive Mother, the earth. It wasn't long before Hercules came along, and being unable to resist a challenge, agreed to wrestle Antaeus. When Hercules realized that his opponent's strength was recharged every time his feet touched the soil, he lifted Antaeus up off the ground and strangled him in mid-air.

For the past 25-odd years, the Sea Ranch has been my Mother Earth; a place where I have gone, and continue to go, to have my energy and spirit rekindled. My condominium at the Sea Ranch has been a source of continuity and a constant in my life, which has been on the average anything but regular. Whether I was arriving from nearby Berkeley in the early 1960s, from Yale in the turbulent late 1960s, from Los Angeles in the 1970s, or from Texas now in the 1990s, the Sea Ranch has been an appreciated sanctuary where I have usually spent two months out of each year. These interludes were sometimes tranquil, but other times made chaotic by the ringing phone, mountains of tracing paper drawings, diarrhetic FAX machines, and frantic deadlines to meet.

When we were designing this cluster of condominiums, an important idea was to make the perimeter a defense against the sea and the elements, with the interior courts and rooms acting as protective shelters from the wind and weather. Every condominium contains a set of enclosures designed like large-scale "furniture" that provide the living necessities – places for cooking, eating, and sleeping. An important feature in each of the units is a four-poster aedicula that holds up a square loft for sleeping. We thought that when the thing was built it would be important to have canvas shades to establish the privacy of the bedroom up above, which is a notion I've given up on for the effort required to hoist the shades up and down. But on the occasions when I did pull down all the shades at once, the loft had a sexy Rudolph Valentino aura.

Over the years, I have used paint as a means to satis-



fy swings in mood and tastes for the interior fixtures. In the first instance, the kitchen-bathroom loft was five shades of blue. This, I thought, was a way of poetically indicating the transition from the perilous ocean cliff ten feet outside the windows to the safe and cozy interior. At that time I also hung fragments of a 14th-Century Spanish ceiling on the wall and decorated it with shiny abalone shells. After I tired of the blueness, I painted the tower a uniform shade of gray that swept away those notions. Not to make the interior too monotonous, I installed some bright panels from India that were painted with colorful scenes of dancing goddesses. Soon enough, though, I grew tired of the gray, and was inspired by a house in Seaside, Florida, designed by Walter Chatham – as well as by the Katsura villa – to paint the kitchen in a red and white checkerboard and the upper loft in a slate blue. All of this was made more interesting by the juxtapositions of the Indian panels and the Spanish ceiling that remains to this writing.

Living with this condominium for such a long time has fine-tuned me to the rhythms of living in Northern California, and so has been a significant plus when designing homes for others desiring to live there. Clients I am especially fond of have commissioned two houses that were built according to two different ideas – Miglio I and Miglio II.

The idea behind Miglio I was to arrange the rooms on a spine that went along the side of the hill between the adjacent meadows and forest. We twisted the axis so that the rooms incorporated some bends and folds in plan as well as some complex geometries up in the ceiling. All of these rooms, then, offered windows facing both across the meadows to the distant ocean and up the hill and into the forest. Miglio II, a spec house built for the same clients, is by contrast compact, with a diagonal axis leading from the entrance through to an ocean view.

My newest project is a studio and guest room located up in the forest where I will be able to delegate the meetings and work away from my condominium, collect the mountains of tracing paper, and relocate the FAX machine. Since the stands of redwood are a barrier to any dramatic ocean views, I will have to rule out energized axes as the ordering device. One thing is sure, though, that the studio will stay close to the earth, in contrast to the towering redwoods; a place where an Antaeus might come to be renewed. Charles Moore ■

.....  
*Moore's own unit in the first Sea Ranch Condominium is one of its ten units, each roughly a 24-foot cube, with bays and openings placed for the best light and views. Structures inside the cube have been variously described as small houses-within-a-house or as oversized furniture. Over the decades, Moore has changed paint colors and rearranged such objects as paintings from India and ceiling panels from Medieval Spain.*



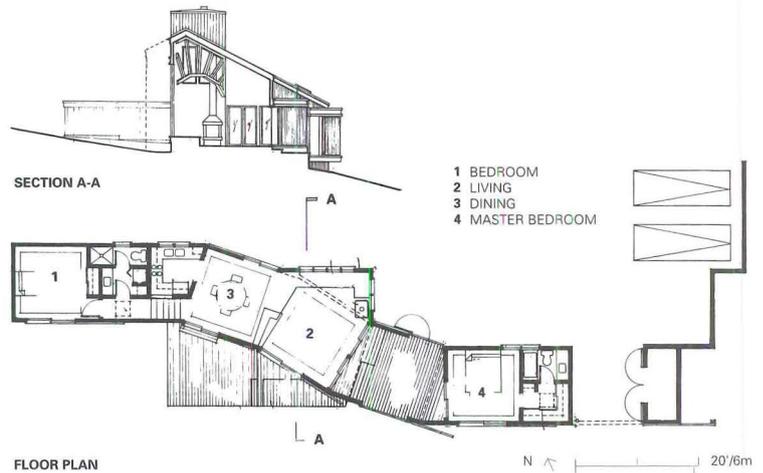
Photos: Jim Alrider (1), Jane Lutz (2)



2

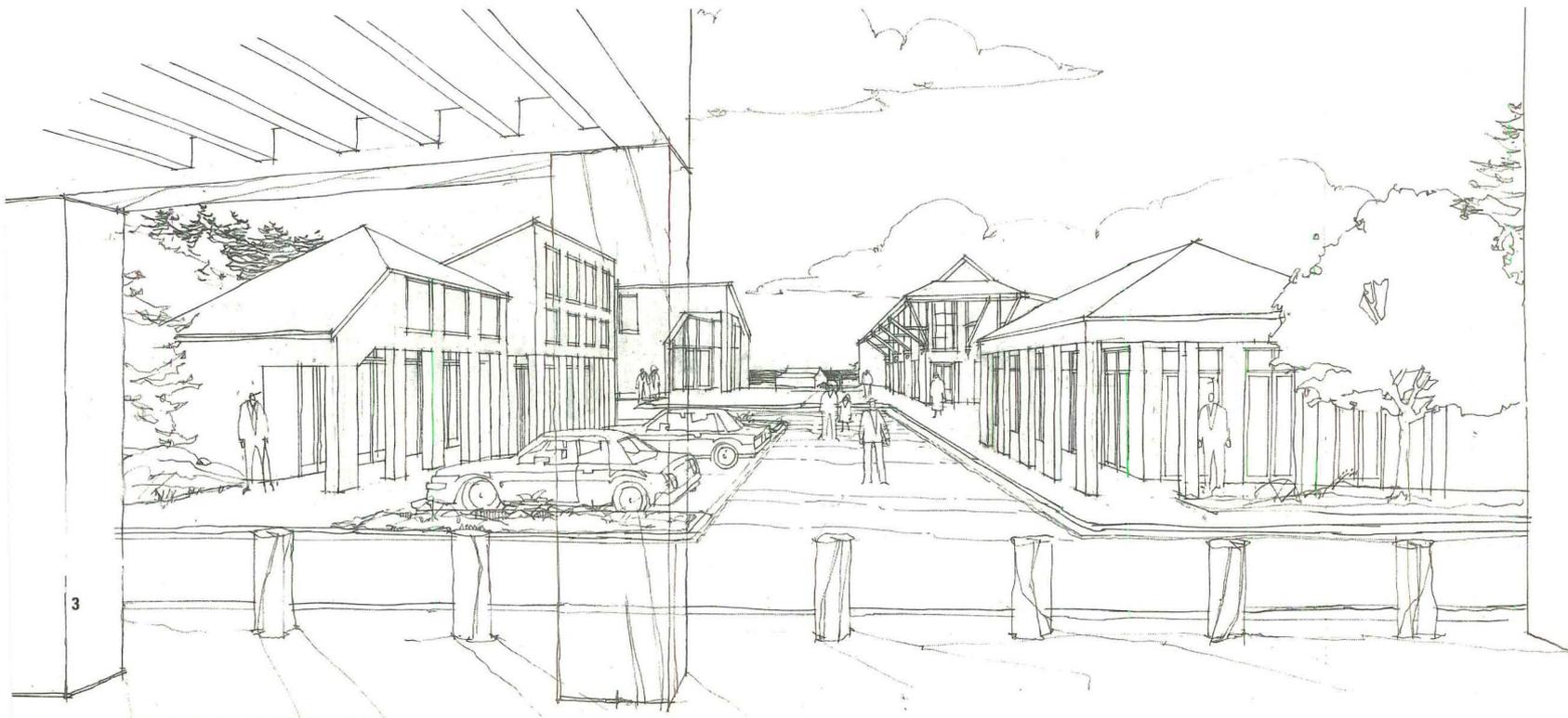
Moore's first Miglio house (1, 2) twists along a hillside contour to produce shifts of floor level inside; a roofed deck separates a bedroom suite from the main block, and an extended house wall links to a service structure. White paint on the trim and on the west wall's large sliding panels recall an earlier Sea Ranch tradition of whitewashed barns.

The Sea Ranch Village now in design by Moore, Lyndon, and Halprin (3) will be built just north of existing lodge. The one- and two-story buildings will occupy the edges of an open meadow (plan, page 93). Porches and colonnades will line a pedestrian street leading

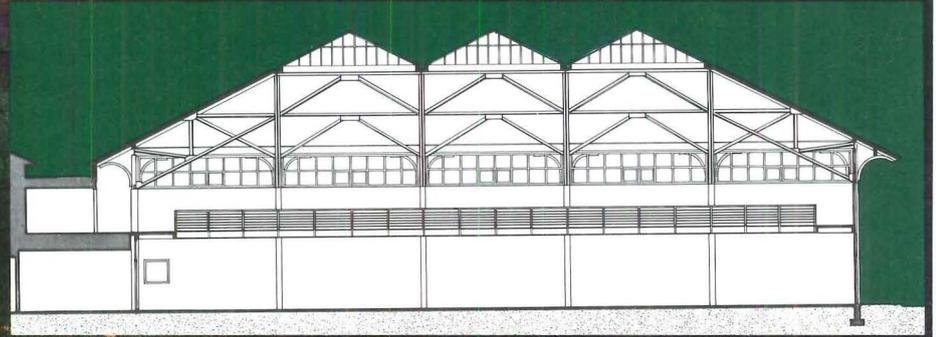
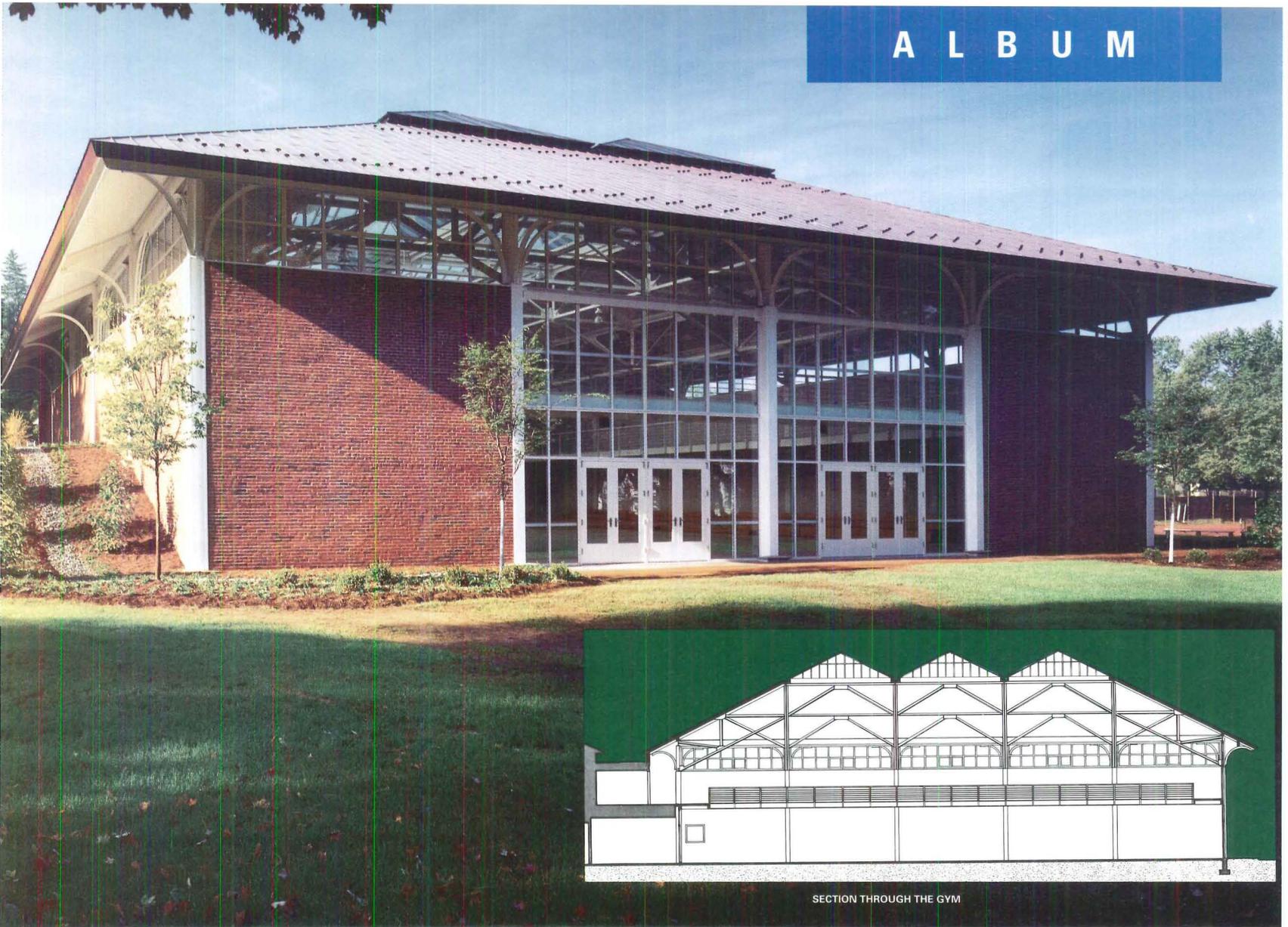


ing to a large meeting hall. Among the new buildings will be additional facilities for the lodge. The same team is designing a satellite lodge for the golf course at the north end of the Sea Ranch development.

**Project:** Miglio house I. **Architects:** Charles W. Moore/Urban Innovations Group (Charles W. Moore, principal designer; Edgardo Contini, principal in charge; Michael Bunch, project architect; John Echlin, project designer). **Clients:** Bruno and Rose Miglio. **Site:** sloping meadow, backed by dense woods to the east. **House area:** 1100 sq ft. **Consultants:** Clark & Associates, structural. **General contractor:** Tim Taubold Construction.



3



SECTION THROUGH THE GYM

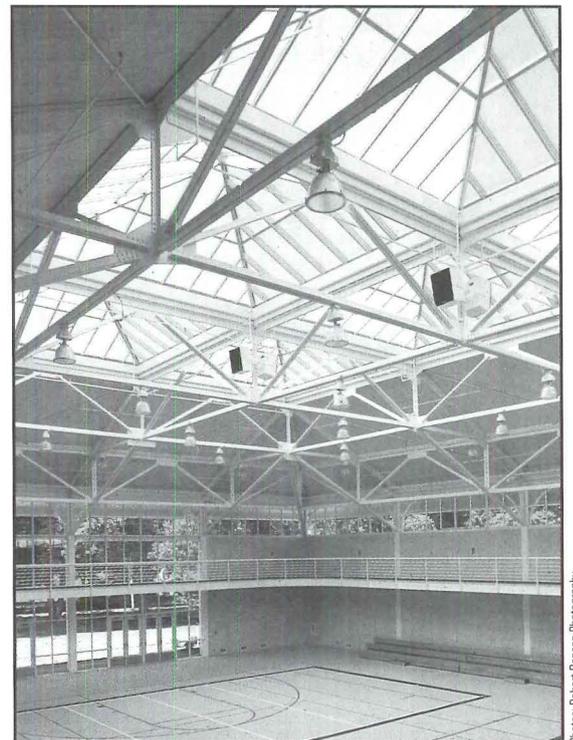
East and north faces of the gymnasium.

**MISS PORTER'S SCHOOL GYM**

This new gymnasium by Tai Soo Kim Partners for a private girls school in Farmington, Connecticut, does not look like the 18th- and 19th-Century buildings that make up this campus. Yet it fits quite comfortably into its historic setting. The structure does make a few gestures to nearby buildings, with its brick cladding and wide, bracketed soffits, although its real success lies in capturing the spirit of the place with a Modernist architectural vocabulary. For example, the tautness of the gym's exterior envelope, seemingly stretched over the interior steel columns and trusses, recalls that of adjacent structures, with their thin clapboarded walls pulled over heavy timber frames. And 19th- and early 20th-Century armories and drill halls come to mind on the interior, with its exposed steel trusswork and the ample daylight coming through skylights and clerestories.

Tai Soo Kim is known for the rationalism of his work, for its pure geometric forms and simple massing. This gymnasium, however, shows that rationalism is not necessarily incompatible with history or, put another way, that architecture from certain periods in the past was as rational as anything we do today.

Thomas Fisher



Photos: Robert Benson Photography

■ View of gym's interior showing its second-level running track.

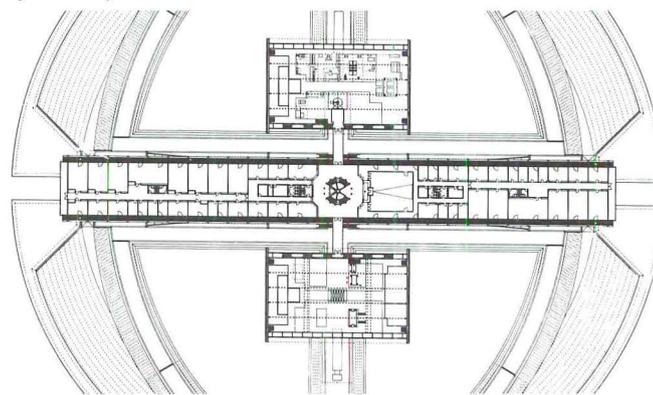


## STEEL RESEARCH CENTER

This research center designed by Samyn & Partners for a steel company in Ghent, Belgium, is a showcase of steel construction. Offices and labs occupy a nearly 400-foot-long bar, with two exterior steel trusses allowing a clear-span interior space. Two high-bay laboratories, one of which is used for stamping and the other for steel-assembly research, are housed within parabolic-arched steel-roofed structures. Materials and equipment enter via loading docks beneath both of the arched laboratories, while pedestrians enter through a central lobby and stair from undercroft parking.

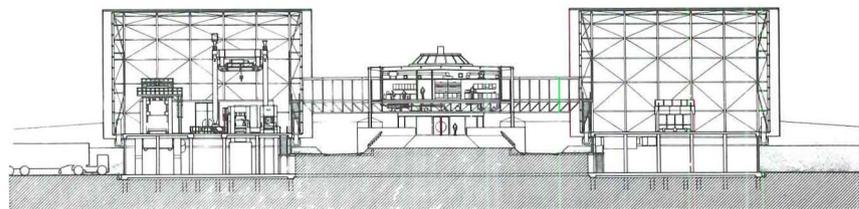
Very little of the research done in the labs is light sensitive, allowing the ample use of glass. However much of it is sensitive to vibration. Tests showed that the flexible, truss-like building provided much better isolation from footfalls or ground-transmitted vibrations than a more rigid, conventional structure. The laboratory stands within a circular berm, “to block out the surrounding visual pollution,” says architect Philippe Samyn, and it is surrounded by a lake, necessary for fire protection and conducive, says Samyn, “to deep thoughts.” **Thomas Fisher**

*Aerial view of laboratory.*



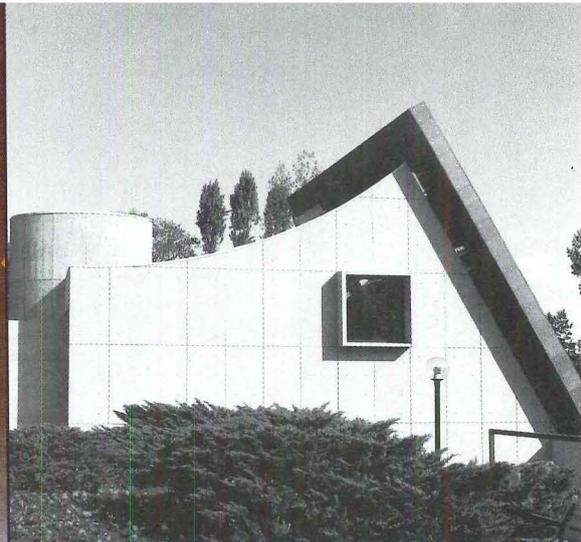
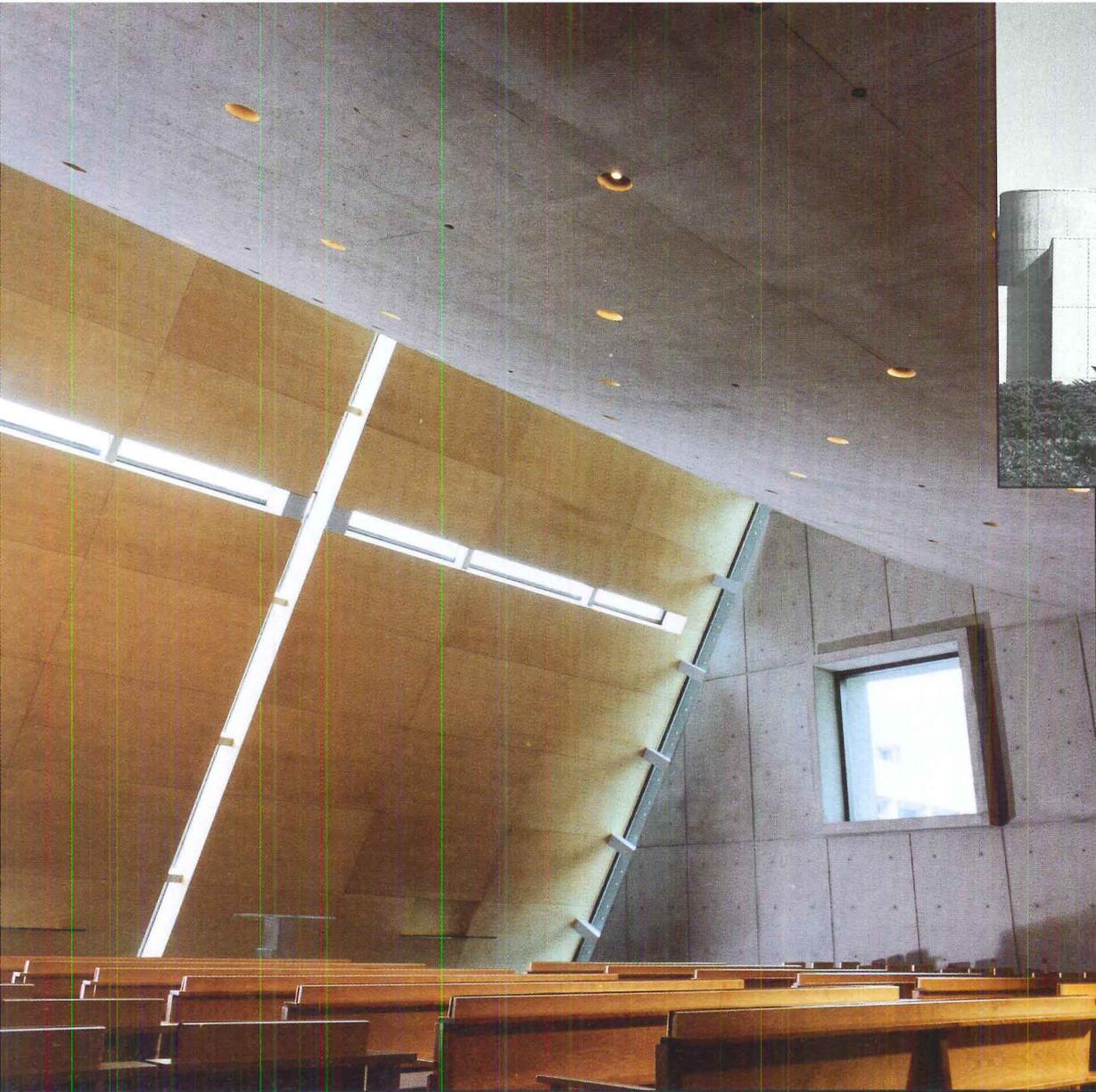
UPPER FLOOR PLAN

N ← 100/30m



SECTION THROUGH HIGH-BAY LABS

100/30m



Side view of chapel.

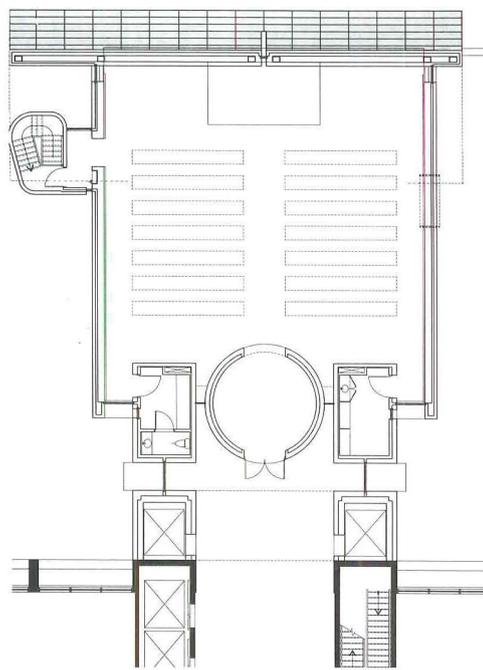
Photos: François Paubé

Interior of chapel.

**CROSS OF LIGHT CHAPEL**

Move over Marcel Breuer. This small, 125-seat chapel in Montreal by Lemay & Associates seems, at first, like a condensation of Breuer-like forms: the swooping roof of the pavilion at UNESCO, the single projecting window of the Whitney Museum, the cut-out wall plane of St. John's Abbey Church. These references to Breuer's work are not arbitrary. Standing at the base of a 12-story "Unité" apartment slab designed by Swiss architect Max Richter, a pupil of Le Corbusier, the chapel needed a bold shape and a large scale to hold its own in such a setting.

It also had to play a major symbolic role, since the building is a Catholic-owned residence for elderly people, which may explain the metaphorical power of this 3336-square-foot structure. Offsetting the expanses of exposed concrete on the interior, for example, is a front wall clad in birchwood. The exterior of that same wall, tilted toward the sky with a glazed cross cut into its face, is clad in slate, absorbing heat and light from above. The wall also is separated from the side walls by a continuous band of glazing, making it appear to rise toward the heavens. **Thomas Fisher** ■

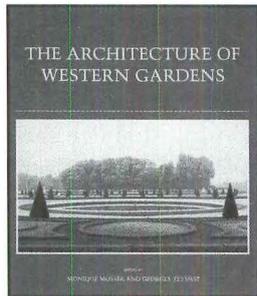


UPPER FLOOR PLAN

N ← 20'/6m

Anne Whiston Spirn traces the links between architecture and landscape architecture, a sibling relationship yet to mature.

The Architecture of Western Gardens edited by Monique Mosser and Georges Teyssot, MIT Press, Cambridge, Mass., 1991, 543 pp., \$125.



The Meaning of Gardens edited by Mark Francis and Randolph T. Hester, Jr., MIT Press, Cambridge, Mass., 1991, 283 pp. \$35.

Modern Landscape Architecture: Redefining the Garden by Jory Johnson, Abbeville Press, New York, 1991, 240 pp., \$55.

Denatured Visions: Landscape and Culture in the Twentieth Century edited by Stuart Wrede and William Howard Adams, The Museum of Modern Art and Harry N. Abrams, New York, 1991, 144 pp., \$19.95 paper.

“Men come to build stately sooner than to garden finely, as if gardening were the greater perfection.” So said Francis Bacon in 1625, and so have many observed since. Landscape design is a difficult art. The ground plane is rarely flat; it rolls, twists, and tilts. Landscapes lie open to the sky; scales and boundaries are fluid. Landscapes are living, dynamic, ephemeral; they fall to ruin with astonishing rapidity, as every gardener knows. All this poses a challenge to the description, history, and criticism of landscape design.

Men come to critique buildings keenly sooner than to describe gardens deeply, as if landscape were the more difficult to grasp. Among all the books on garden history, it is rare to find even something as elementary as a good formal analysis, not to mention intelligent illustrations that enable the reader to envision the place. When architectural critics turn their attention to the landscape, they often falter in their attempt to grapple with its scale and temporality. And it’s hard to reduce a landscape to an object. Serious writing on garden and landscape design has been a neglected arena.

Now, suddenly, many people are writing about gardens and landscape. This should come as no surprise. Historically, there has been a resurgent

interest in landscape design when the relationship between nature and humankind is being redefined. Ours is such a time. The four books reviewed here – testimony to a renewed interest in landscape – account for the voices of 118 different authors. Collectively, they expose an immense territory. For the most part, however, they only rake the surface of their subject and sustain few deep cuts.

*The Architecture of Western Gardens*, edited by Monique Mosser and Georges Teyssot, is a grand compendium of garden depictions and reflections upon various topics and places. Most designers will be attracted to the book by the spectacular photograph of Versailles on the cover and by the many sumptuous illustrations within. The illustrations are the most consistently satisfying aspect of the book. They include original plans and modern photographs, construction drawings and ornamental details, rough sketches and polished perspectives, paintings on lunettes, fans, and canvas. Recent photographs capture the decayed state of many gardens, a reminder of how gardens are, in the words of the editors, “an almost impossible subject for study ... subject to every vagary of the weather, to changes of fashion and changes of ownership.”

The least satisfactory of the illustrations are ink drawings in a pointillist style commissioned for the book. These lack contours, sections, or any other topographic hints. They are little more than bland patterns, in contrast to the original maps and plans where the authors’ intentions and values are revealed by graphic emphasis and drawing style.

The title suggests an encyclopedic treatment, but the book is really a smorgasbord of interesting tidbits. The 76 short essays by 64 different authors are an uneven and seemingly haphazard collection set within a chronological framework. They describe garden types (from the *giardino segreto* or “secret garden” to allotments and amusement parks), representation (from cartography to art), technology, botany, architectural ornament, and specific places (from Versailles to Geoffrey Jellicoe’s Sutton Place). The authors are mainly European; in general, American scholarship in garden history is under-represented.

The book contains no bibliography beyond the short and specialized list of sources appended to each essay. A critical review of the literature of garden history, including a comprehensive bibliography, would have been an invaluable addition to the book and would have significantly furthered the edi-

(continued on page 117)

Books of Note

**Barcelonas** by Manuel Vázquez Montalban, translated by Andy Robinson, Verso, New York, 1992, 210 pp., \$34.95.

Written just prior to the completion of the Olympic Village, the book offers a biting commentary on the political maneuvering that helped shape the city’s new architectural landscape.

**The Bathroom, the Kitchen, and the Aesthetics of Waste: A Process of Elimination** by Ellen Lupton and J. Abbott Miller, MIT List Visual Arts Center, Cambridge, Mass., 1992, 80 pp., \$19.95.

Mass production and distribution of Streamline Modern products sprang from a public obsession with economic and bodily consumption, according to the authors of this exhibition catalog.

**Gendered Spaces** by Daphne Spain, University of North Carolina Press, Chapel Hill, 1992, 294 pp., \$39.95 cloth, \$14.95 paper.

The author investigates differences in the status of men and women both at home and at work. Arguing that spatial constructions reinforce inequality, Spain advocates “spatial integration as a route to higher status for women.”

**Gio Ponti: The Complete Work 1923–1978** by Lisa Licitra Ponti, MIT Press, Cambridge, Mass., 1990, 288 pp., \$67.50.

The consummate designer, Ponti used his quirky take on Italian Modernism to great effect in architectural, industrial, and graphic design projects.

## Perspectives | Report from South Central Los Angeles

The legacy of the Los Angeles riots for the architectural profession is a redefined set of priorities. Abby Bussel surveys the situation.

I went to South Central Los Angeles in late September, five months after the inner city's violent response to the acquittal of the LAPD officers charged with beating Rodney King. I went to get a sense of what rebuilding the city was all about. What I learned while there and through subsequent phone interviews is that "rebuilding" is a misnomer. It is more accurate to call what is happening in L.A. a building process, and perhaps most accurate to say that the city's first priorities are the construction of new socio-economic and political conditions.

This is not to say that the architectural community has no role, but rather that it has a new and untraditional role, whereby a sense of place, a sense of order, and a sense of community are designed comprehensively and on a small scale. Architects there speak of the need for economic justice and social consciousness, they speak of a profession that must reinvent itself, expand its purview, and engage a clientele that is frustrated and angry, economically and educationally impoverished. They speak of the need to work *with* the communities of South Central rather than *for* them. It is, as Denise Fairchild of the the Local Initiatives Support Corporation suggests, "a social experiment." Though the profession is certainly on the right track, it is difficult not to be skeptical about the real potential for change. The Watts riots occurred back in 1965; if 27 years have not made a difference, can anything?

The challenge for the architects involved (and the focus of this article) is how to address a broader scope of issues, how to work with the communities of inner-city L.A., and how to sustain these new relationships. And so these pages hold no seductive drawings, no models of urban master plans, or photographs of new buildings. The story in South Central is not so much about making physical changes, but about carefully transforming embattled lives; it's about providing the tools of empowerment so that the citizens of South Central can build peaceful and self-sustaining communities. These are not the types of issues the profession normally confronts and they are certainly not

problems it is attempting to solve single-handedly.

Architects have formed their own group, the Design Professionals Coalition, which is working with community groups and nonprofit economic development corporations. It is a grassroots effort both by design and by necessity. Although the Department of City Planning proposed and passed an emergency ordinance to expedite permits for rebuilding and has, with other city agencies, produced a recovery and revitalization strategy report targeting neighborhood planning, the City of Los Angeles has been criticized by many for failing to take a leadership role.

There are other problems as well. Emergency promises of help from state and federal officials were short-lived; dashed hopes of immediate funding for reconstruction have served only to intensify the protectionist stances of South Central's African-American, Latino, and Korean residents. There is also the question of who's being employed in the reconstruction process. "All the franchises that burned went right back to the same [non-minority] contractors and architects to be rebuilt," says Steven Lott of RAW Architecture, Los Angeles. There have been protests at construction sites and allegations of violence against contractors thought to follow prejudiced hiring practices, according to a report in *The Wall Street Journal*. There is even disagreement over what to



The intersection of Florence and Normandie avenues is considered the riots' "flashpoint."

Photos: T.K. Curtis Services

call the initial upheaval; riots, revolt, civil disturbance, and uprising are all used, none of them universally accepted.

Still, there is a guarded optimism among the people I spoke with, a hope that if we pay attention this time, some fundamental changes may take root. There is much to learn from this "social experiment," so much that it is fair to say that the activities of architects in L.A. should be a paradigm for practitioners across the country; the profession now has the opportunity to break out of its hermetic practice.

### Existing Conditions

South Central is located just south of the city's downtown core. Its miles-long, low-rise commercial strips have no centers, nor any dis-

**Casualties: 52 dead, 2383 injured**

**Buildings Damaged City-Wide: 1100**

**Property Damage City-Wide: \$785 million to \$1 billion**

Sources: Los Angeles County Coroner's Office, Department of City Planning, UCLA Center for the Study of Urban Poverty, The New York Times.

crete spaces. They are dominated by the ubiquitous mini-malls, liquor stores, and gun shops (the latter two, so-called "sensitive uses," are ineligible under the city's emergency rebuilding ordinance). Single-story, single-family houses are tightly packed into an enormous and densely populated grid beyond. South Central is isolated from the rest of the city by freeways and other infrastructure, the result of a 1960s urban planning scheme that some refer to as the "Haussmannization" of Los Angeles. A black enclave since the turn of the century – and the hub of the city's jazz community until the 1950s – South Central has seen a number of immigrant waves that have rapidly changed its ethnic makeup; the practice of red-lining by banks and the departure of manufacturing plants and other businesses have shrunk the economic base. Current high percentages of unemployment, poverty, over-

ing what was already present.... In spite of (or because of) their modesty, these projects challenge existing professional roles and make us reconsider the relationship between architects and the city."

The work being done by the members of the Design Professionals Coalition and others suggests that they did listen to the inner city's wake-up call and are, in a variety of ways, exploring Crawford's vision of a newly defined profession. According to architect Bruce Sternberg, co-chair of the Design Professionals Coalition, the group was formed shortly after the riots ended "to coordinate volunteer efforts and to act as a clearinghouse for information and resources." Their focus, says Sternberg, is on "neighborhood empowerment and comprehensive neighborhood planning." The neighborhood's initial resistance to the Coalition's architects, designers, planners, and engineers has



*An aerial view above Florence.*

crowding, and high school dropout rates in the South Central area are evidence of a dangerously marginalized population.

South Central has been described as a "Third World country"; the twisted remains of burnt buildings still found amid hundreds of cleared commercial lots (money came quickly for demolition) reinforce the analogy.

#### **Reinventing the Architect's Role**

An exhibition I visited at Sci-Arc suggested that the architect's notion of what makes a city livable cannot be formed in a vacuum. The four projects presented in "Listening to the City," (P/A, Nov. 1992, p. 20), "propose a new architectural attitude towards the city," writes exhibition curator and Sci-Arc professor Margaret Crawford. "Rather than telling the city what to do, each designer has carefully listened to what the city has to say. Accepting the essential messiness of existing urban conditions, they employ strategies of layering and imposition, adding new uses or meanings without rejecting or disrupt-

required a great deal of trust-building. Coalition members have attended countless community meetings, have been involved with a number of charrettes and workshops, and are on board to do several neighborhood plan studies. Coalition members, private and public sector agencies and organizations, and students participated in the Leimert Park Design Workshop in October. The community-based workshop was held to develop design and planning guidelines for this primarily African-American community's commercial district.

The Coalition is providing both pro bono and for-fee services, and, says architect Michael Pride-Wells, a Coalition co-chair, their goal is to develop standards and guidelines for pro bono work and to develop a document or workbook on community-based design. "Architects should be advocates of the built environment for people," Sternberg argues. "The profession is not people-oriented. There shouldn't be socially conscious design; everything should be done with society in mind."

A video produced by the L.A. chapter of the National Organization of Minority Architects (P/A, Dec. 1992, p. 15), a group deeply

**"African-American architects can reflect the needs of the African-American community; they can broaden the definition of empowerment to include the whole process of the planning, designing, and owning of one's community."**

involved in post-riot activities, asks what the role of the African-American architect is in the reshaping of inner-city L.A. Leroy Willis, director of operations at the Community Redevelopment Agency, summed it up: "Beyond concrete and mortar," he said "[we should] look to black architects to share that something that made them matriculate through the school system and become professionals." The idea of the role model being of equal value with the design of buildings is one repeated by the many practitioners, community organizers, and city officials interviewed in the video. It is the kind of intangible, the "rebuilding of the human spirit and soul" that must be integrated into the architect's psyche, says John Mack, president of the Urban League's L.A. Chapter.

L.A. NOMA's response to the riots is to tap directly into the ideas and needs of the inner city. The chapter is currently writing the bylaws of the NOMAD Group, a nonprofit economic development corporation with the premise that self-determination should be in the hands of the community. NOMAD is an effort to "go beyond architecture," says Steven Lewis, vice president of L.A. NOMA and an architect with RAW Architecture. An early goal is to identify a number of redevelopment projects and to create "an easily attainable model." Lewis believes that "African-American architects can reflect the needs of the African-American community; they can broaden the definition of empowerment to include the whole process of the planning, designing, and owning of one's community." Lewis, while developing the groundwork for change, is also worried: "You come out of *Malcolm X* and you think that there was a time in our history when we could get together; today, social consciousness is the missing factor."

The call for a newly defined set of responsibilities and opportunities

for the profession should be a goal of the LA/AIA, yet there is little to report from the chapter. Though it has been involved in some of the many charrettes and workshops held since last May, it is viewed as acting too slowly to mount any kind of comprehensive effort. Its new President, Katherine Diamond,

acknowledges the slow response, but argues that while the "emphasis now is on scale and speed, the real solutions lie in a long-term commitment." One goal for Diamond is to train residents to go down to City Hall to apply for their own building permits: "They should feel enfranchised to do it on their own."

#### What the City is Doing

The mission of Rebuild L.A., the nonprofit corporation set up by Mayor Bradley just after the riots, has been misunderstood, says co-chair Barry Sanders. Its two-pronged strategy of rebuilding the inner city through capital investment and job creation is a long-term commitment that does not include direct involvement in the construction of new buildings, according to Sanders. Its critics say that RLA's sensibility is too "corporate" and, while bringing in some money and jobs, it has yet to embrace the residents of the inner city on their own terms. Among RLA's board of directors is one architect, Ki Suh Park, a managing partner at Gruen Associates, Los Angeles. Park is on RLA's Racial Harmony and Discourse Action

Task Force, one of eleven task forces formed since RLA was established. As architects, says Park, "we have to broaden our horizons to be part of the social and economic changes," proposing that issues of land use, permit processing, and transportation planning and design are also within the architect's domain. "Unlike going to the moon," adds Park, reshaping the landscape of the American inner city "is very difficult." **Abby Bussel**



Roadside ruins in South Central.

Photos: Abby Bussel



The AIA's Susan Maxman speaks out on emerging imperatives for the guild.

*In December, Susan A. Maxman FAIA succeeded W. Cecil Steward FAIA as president of the American Institute of Architects, the first woman to head the national organization in its 135-year history. Maxman, the principal of an award-winning, 14-person office based in Philadelphia, ran for the AIA presidency on a platform that called, among other things, for architects to become more active on environmental issues. P/A correspondent Donald Prowler caught up with her in August.*

**P/A:** What in your opinion is environmentally responsive architecture?

**Susan Maxman:** It's anything that fits into its surroundings in some way; that is compatible with the way people live; something that is in harmony with all the forces that are operating in society, the community, or the fabric of a certain area.

**P/A:** But under that definition, couldn't almost every architect working today claim to be pursuing environmental architecture?

**Maxman:** Architects are at very different points on the learning curve, but I don't believe that everyone would say they're doing it. To me, environmental architecture is never self-conscious or arbitrary, but architecture that defers to, and feels comfortable with, whatever is around it. Its solutions are based on the totality of issues: the programmatic requirements, the context, the availability of resources, and so on. It also means trying to conserve as much as possible, to be spare instead of flamboyant. So, I think it represents a very different attitude.

**P/A:** What inspired you to take this message to the AIA membership?

**Maxman:** At first, it was hearing a lecture by Amory Lovins who talked about all the passive and low-tech things you can do to conserve energy. Before, I had always thought about [energy conservation] in terms of active solar systems and mechanical devices that were not sympathetic to the way I wanted spaces to feel for people.

Later, I met Don Hammer, a wetlands expert from TVA, at a conference in Newport Beach, California, on the future of architecture. He started talking about what's happening to our natural environment and our rapidly deteriorating ecosystems. He then turned to the assembled architects and said, "You are responsible for reducing the human footprint on our global ecosystem." That had a very high impact on me. I began to feel we really did have a stewardship role.

**P/A:** We know that you attended the Earth Summit in Rio de Janeiro in June. What role did architects play in the proceedings?

**Maxman:** It was very sad to see that there was a minimal involvement of architects. As a result, after the conference I convened a group of architects from around the world, who are experts [on environmental issues] and they are starting to hammer out more points to add to Agenda 21 [a document prepared in Rio setting out areas for concern and opportunities for action]. The Rio Conference, while not as successful as some may have hoped, was very effective in raising the awareness of environmental issues in the general public and in the profession. That was a first step.

And then Al Gore being nominated as Bill Clinton's running mate was another major happening. Coincidentally, Bob Berkebile, the Chair of the AIA's Committee on The Environment (COTE), and I met with Senator Gore the week prior to his selection by Clinton and he was very interested in what we're doing. He said he would participate in our June 1993 Convention, and was very interested in convening some symposia with architects, congressmen, and policy makers... We won't let him forget that he's offered these things.

**P/A:** What do you and the Institute have planned for next year?

**Maxman:** We're trying to be active in legislation in any way that we can. We're trying to make alliances with all the different entities that are involved in [making environmental policy], whether it be the Audubon

**"We have to be willing to stick our necks out a bit more than we have in the past."**

Society, the Department of Energy, or the Environmental Protection Agency. The EPA has already been a great partner of ours in the development, with COTE, of the Environmental Resource Guide.

In addition, in the next year the AIA is planning three major initiatives. One we are calling an Ideas Exploration. It will be a competition for creative interdisciplinary responses to sustainable design. We are leaving it very open-ended to encourage submissions at many different scales of both built work and design proposals. The winners will be displayed at the AIA Convention in Chicago next spring.

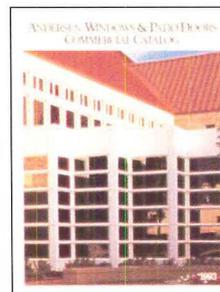
Also, we are in the process of developing three teleconferences for the early part of 1993 that will introduce architects to important topics in environmentally responsive design, including energy consumption, building ecology, land use, and other site issues. There will be as many as 200 remote locations where attendees, aided by local facilitators, will be part of interactive sessions with national experts in each field. (For information, call 1-800-365-ARCH.)

Finally, the AIA Convention will have as its theme the environment and sustainable design. The Union of International Architects, which meets only every third year, will be meeting there at the same time. Another initiative that will culminate at the convention is an interdisciplinary approach to environmental design. The American Planning Association and the American Society of Landscape Architects are also convening in Chicago and we are developing an interrelated approach to the conferences so there will be a sharing of ideas.

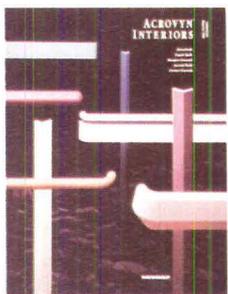
**P/A:** Many architects are less than kind about the AIA. How do you respond?

**Maxman:** It is the one collective voice for architects in America. There are a lot of things about it that I feel we could do better, and attitudes that I feel need to change. We are looking at ways of becoming much more proactive. And we have to be willing to stick our necks out a bit more than we have in the past. ■

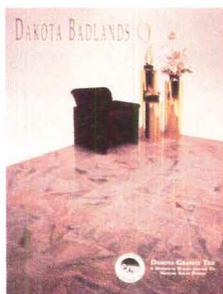
# Remodeling & Restoration Literature Digest



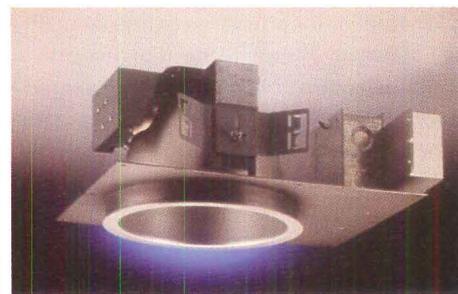
Detail drawings, color photographs, and descriptions of all Andersen windows and patio doors for nonresidential applications are included in this 92-page catalog. Detailed specifications, product size tables, and technical data are also included. To create large Andersen Feature Windows for nonresidential applications, comprehensive information on Andersen Reinforced Joining Material is also included in the catalog. **Andersen Corp.** Circle No. 352



A new 32-page brochure describes Acrovyn® Wall Protection's exclusive Pattern Collection. Specifiers can now select corner guards, handrails, bumper guards, and crash rails in a wide range of integrated, stone- and wood-inspired patterns in 53 colorways. The entire system, including many new products, is also available in 63 solid colors. **C/S Group.** Circle No. 351



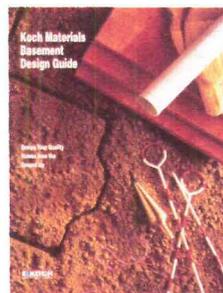
Dakota Granite is a quarryier and manufacturer of five varieties of tile. Tile sizes range from 12" x 12" x 3/8" to 18" x 18" x 1/2"; slabs are available to match in 3/4" and 1 1/4" thicknesses. Four finishes are offered. Why deal with anyone but the source. **Dakota Granite Tile.** Circle No. 353



Edison Price Lighting introduced the first specification grade dimmable compact fluorescent fixtures, the Duplex-DM series. Equipped with an electronic ballast, the fixture provides a dimming range from 100 to 5 percent; it is controlled by standard fluorescent wallbox controls. Duplex/8-DM uses two 26-watt four-pin quad lamps. Duplex/7-DM is also available. **Edison Price Lighting.** Circle No. 354



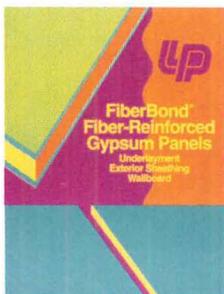
From conceptual design to production drawings to facilities management, MicroStation is the architect's CAD software of choice for multiple platforms. With more than 500 commands and features, including configurability tools to tailor user interface to your needs, MicroStation automates the workflow for efficient and easy production. It also has Windows capabilities using DOS, built-in rendering, and multi-line element. **Intergraph Corp., MicroStation.** Circle No. 355



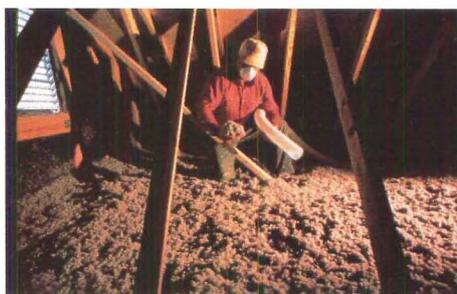
This brochure highlights construction techniques and design considerations that help make the basement into a livable space. By using these recommendations and Koch Materials's Tuff-N-Dri Exterior Foundation Waterproofing System, leaky basement walls can be eliminated. The system comes with a 10-year limited warranty. **Koch Materials.** Circle No. 356



Long after construction, L-P's Inner Seal Top Notch™ T&G flooring stays flat. Water on the job site is drained through vertical notches in the tongue and panel ends, preventing damage to the panel surface. The performance of our moisture-retardant sheathing is consistently trouble-free. The panel is sound on both sides; it is edge-sealed and easy to cut and nail. **Louisiana-Pacific** Circle No. 357



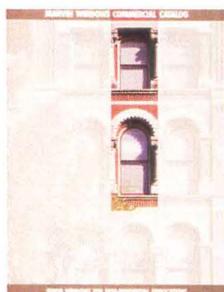
FiberBond® is a fiber gypsum panel reinforced with recycled newspaper. It can be used as a wall board for interior walls and ceilings; new exterior sheathing for use on the outside of sidewall framing; and new underlayment for thin resilient floor covering. The panel has a solid, impact-resistant surface, and excellent sound control. It provides thermal insulation and moisture resistance. **Louisiana-Pacific.** Circle No. 358



Made of 100 percent recycled newspaper, Nature Guard insulation costs less than fiberglass and has a 3.8 R-value, the highest available. Its fluffy natural fibers completely seal the wall cavity for lower air infiltration and greater sound absorption. Nature Guard helps keep our environment clean. **Louisiana-Pacific.** Circle No. 359

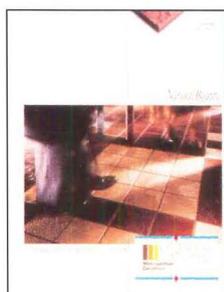


Mapes' panels can be used to replace glass, save energy, and minimize vandalism. The panels are available in many thicknesses and colors and can be used in a variety of applications. The porcelain-on-aluminum finish carries a twenty-five year warranty; it also hides blemishes caused by wear and vandalism. **Mapes Industries.** Circle No. 360



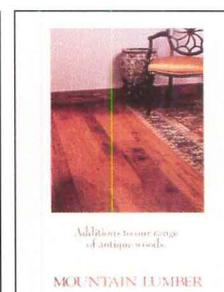
Marvin manufactures a line of made-to-order wood and wood-clad windows for nonresidential applications. In this brochure, graphs emphasize thermal and structural performance, and tables provide energy data. Double-hung, casement, awning, gliding, and bay models are a few of the options available.

**Marvin Windows.** Circle No. 361

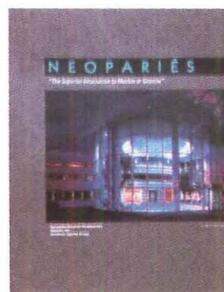


See the latest indoor and outdoor applications for vitreous (less than three percent absorption) unglazed ceramic tile from Metropolitan Ceramics. METRO®Accents is a new, colorful selection of hand-glazed accent tiles designed for use with Metropolitan's IRONROCK® and METRO®Tile unglazed tile. This brochure also includes color swatches, performance specifications, trim shapes, and more.

**Metropolitan Ceramics.** Circle No. 362

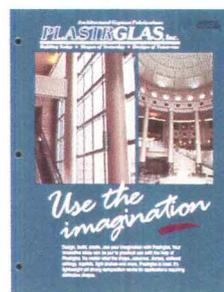


Our magnificent reclaimed woods — Antique Pine, Antique American Oak, and Antique Chestnut — grace some of the most beautiful homes and museums in the country. We are also the exclusive U.S. supplier of Antique French Oak. From flooring to mantels, paneling and other architectural accents, there is no finer product. Bring the exciting, ecologically sound beauty of Mountain Lumber to your home. **Mountain Lumber Co.** Circle No. 363



Neoparies, a wall cladding that's as practical as it is beautiful, is introduced in a four-color, four-page brochure from N.E.G. America. The brochure provides valuable information concerning Neoparies's stunning appearance, superior weather resistance, durability, zero water absorption rate, amazing design flexibility, and product specifications.

**N.E.G. America, Inc.** Circle No. 364



Innovative designs can be made simply and economically and are easy to install with PLASTRGLAS Glass Fiber Reinforced Gypsum. A complete line of columns, domes, coffered ceilings, capitals, and light shelves are offered; they are engineered to meet the most exacting architectural specifications for interior and exterior use. Products are shipped in special crates to avoid handling problems.

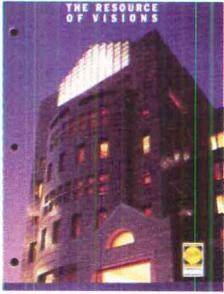
**PLASTRGLAS, Inc.** Circle No. 366



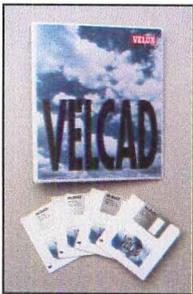
Pyrock Acoustement wall and ceiling finishes are used where decorative plaster finishes, durability, and sound absorption are desired. The Portland cement/gypsum plaster formulations are spray-applied to many substrates and are available in various textures with standard and custom colors.

**Pyrock Inc.** Circle No. 367

## ADVERTISING



The Pella® *Resource of Visions* brochure is designed to highlight Pella windows, doors, and other products offered for commercial applications as well as various services available to support these products.  
**Pella Windows & Doors.**  
 Circle No. 365



Velux has introduced the first design software created exclusively for roof windows and skylights. Designed in Microsoft Windows™ 3.0 and operable in or out of AutoCAD®, VELCAD accommodates two levels of user experience and can generate and receive DXF files. VELCAD users can print detail drawings and specs and, interfacing with AutoCAD, can manipulate elevations, drawings, and schedules.  
**Velux-America, Inc.** Circle No. 369



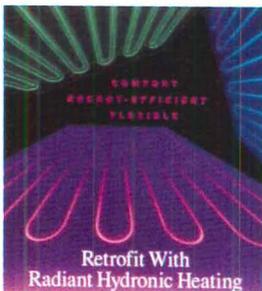
Ralph Wilson Plastics has introduced 10 variations on the theme of 'basic black and white' in WILSONART® laminates. A 24-page brochure showcases striking themes of 'basic' life in photographs. Product samples are coordinated with the most popular decorative finishes for residential and commercial interior design.  
**Ralph Wilson Plastics.** Circle No. 316



Supra-Slate II, an asbestos-free fiber-cement shingle for use in place of quarried slate, provides UL Class A security, freeze-thaw protection, and maintenance freedom. Manufactured with beveled edges, it offers 'storm-anchor-free' installation and is available in Bangor Black, Pennsylvania Gray, Vermont Green, Rutland Red, and Granville Purple.  
**Supradur Manufacturing Corporation.**  
 Circle No. 368



GlasWal IG gives buildings new exterior appeal and interior comfort. W&W's patented GlasWal IG has insulated, tempered, and heat-soaked double-sealed face panels, permitting large expanses of glass to become an uninterrupted glass wall. Concave and convex segmented curves and some slopes can be built.  
**W&W Sales Ltd.** Circle No. 371



Our latest publication describes how and when to use radiant ceiling heat as well as system design/installation. Hydronic radiant ceiling heat is comfortable, low temperature, quiet, and totally encased in the ceiling for decorating and interior design freedom; there is no heating equipment to distract from the room's design. It is perfect for remodel and retrofit projects.  
**Wirsbo Co.** Circle No. 370

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## New Products and Literature

.....	
<b>New Products and Literature</b>	
Furniture by Richard Neutra	<b>111</b>
New Products and Literature	<b>112</b>
Computer Products	<b>116</b>
.....	



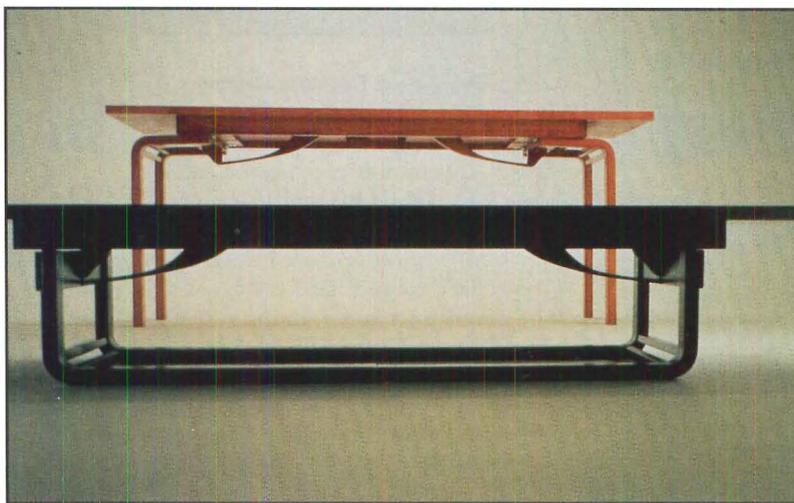
1 Circle 100 on reader service card



2 Circle 101 on reader service card



3 Circle 102 on reader service card



4 Circle 103 on reader service card

### Neutra Revival

ICF has introduced a line of furniture by Richard Neutra, which is being manufactured by the Italian company Prospettive, in collaboration with Neutra's son, Dion. The collection is based on chairs, sofas, tables, and lamps designed for specific houses and also includes some pieces, never realized in the architect's lifetime, based on documents Neutra donated to the archives of UCLA.

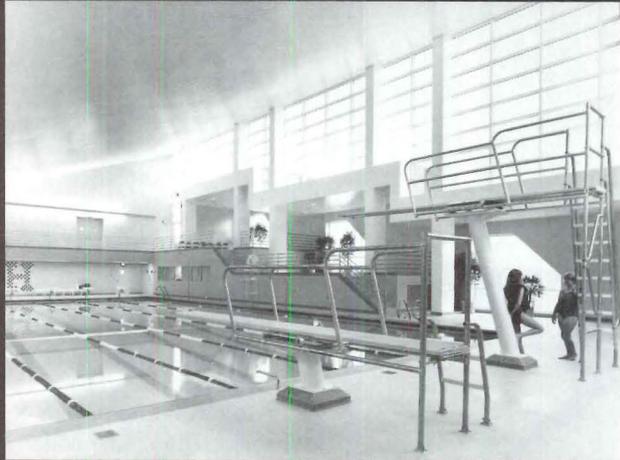
Among the designs on view at Westweek in New York last October were the Cantilever chair (3), made of stainless steel with foam cushions, designed in 1929 for the Lovell House. A bentwood version, with the same distinctive steel-band spring, was produced for the Branch House in 1947. Also designed in 1947 is a steel-frame side chair (2) with foam cushions and a back supported by a flexible steel band.

The Boomerang chair (1), designed for the Nesbitt House in 1942 in outdoor and indoor versions, is one of the more expressive pieces to be revived, with its fanciful wood profile and webbed elastic-belt seat.

Named for the animal whose movement it emulates, the Camel table of 1940 was designed in wood for Sidney Kahn's house in San Francisco, and inspired by the limited space. The table legs "kneel" from dining to coffee table height (4); in 1951, Neutra created a metal-leg version for the Logar House.

However sterling its pedigree, the furniture is not in the same league as Neutra's architecture, and it lacks the cogency of many of the other classics in ICF's lineup. **Ziva Freiman** ■

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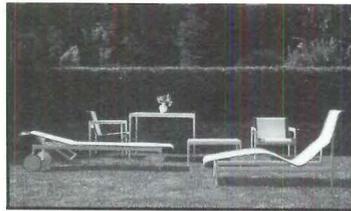
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(continued from page 111)

New Products and Literature

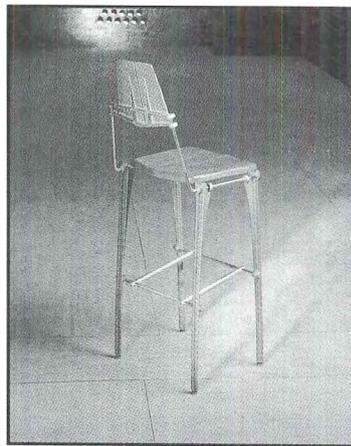


**Furniture by Richard Schultz  
Reissued**

A collection of outdoor furniture commissioned by Florence Knoll in 1966 has been produced and reissued by its designer, Richard Schultz. Named the "1966 Collection," it includes chairs, lounges, and tables; the pieces have cast and extruded aluminum frames, integrally colored plastic wheels with rubber trim, nylon plastic guides, and woven vinyl polyester mesh upholstery.

Richard Schultz Design.

Circle 104 on reader service card



**Bob Josten Furniture Catalog**

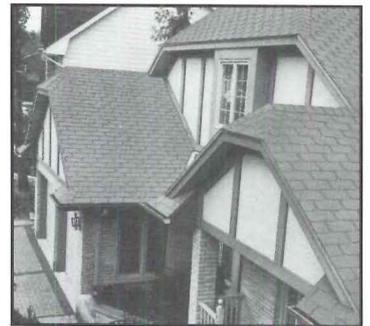
Furniture designer Bob Josten (P/A, Sep. 1992, p. 120) of Los Angeles has produced a catalog illustrating his tables, chairs, and stools of sand-cast aluminum, powder-coated steel, plated steel, carved hardwood, glass and steel and aluminum plate.

Robert Josten & Associates.

Circle 200 on reader service card

**Precast Concrete Color, Texture Guide**

*Architectural Precast Concrete – Color and Texture Selection Guide* is a visual guide that includes more than 430 colors and textures; it is designed to assist in the initial selection process and should not be used in lieu of product samples. Contact Prestressed Concrete Institute, 175 W. Jackson Blvd., Chicago, IL 60604. Cost: \$40.



**Heavyweight Asphalt Shingles**

The "Elegance" line of asphalt shingles has a 3-tab design patterned after European slate tile. It weighs 285 pounds per square foot. BPCO.

Circle 105 on reader service card

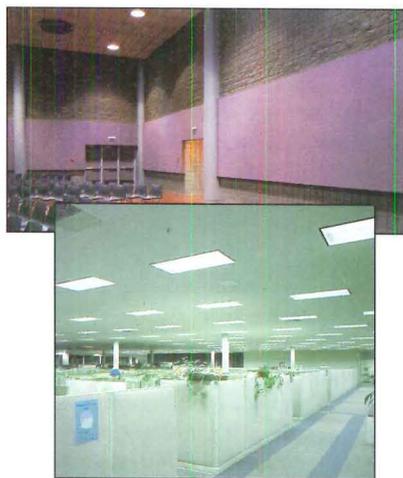


**Textiles by Robert A.M. Stern**

Architect Robert A.M. Stern has designed a new collection of flame-resistant textiles for the contract market. Working with textile consultant Kristie Strasen, Stern has produced six jacquard designs using synthetic fibers and a small percentage of wool. HBF.

Circle 106 on reader service card

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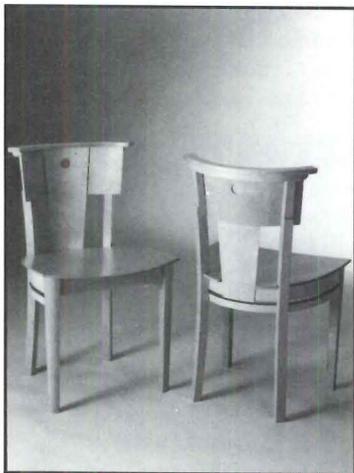
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#### Tables for Public Areas

The "T320" table, designed to complement the B320 line of fiberglass or perforated steel benches, is suitable for public areas in airports, lobbies, recreation areas, and shopping malls. The table tops are made of 14-gauge steel with 1/2-inch perforations on six-inch centers and are electrostatically coated with a two-component, plasticoat enamel. The support pedestals are made of hot rolled steel. Several colors and three sizes are available. RPI Designs.

Circle 107 on reader service card



#### Maple Chair

Furniture designer Peter Superti's maple chair (shown here with a satin lacquer finish) is 32 1/2 inches high, 19 3/4 inches wide, 18 inches deep, and 18 inches high at the seat. Custom orders for veneers, woods, and aniline dyes can be made. Peter Superti.

Circle 108 on reader service card

#### Wool Carpets

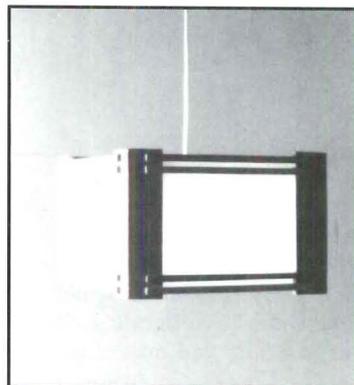
"Shepherds Gate," a block pattern, and "Shepherds Stile," a linear, ribbed pattern, are two new companion carpets; both are 100 percent wool. Eurotex.

Circle 109 on reader service card

#### Gypsum Ceiling Panels

Prefinished "Gridtex<sup>™</sup> Ceiling Panels" have a 5/16-inch-thick gypsum core and a white, latex-finished, sand-textured surface. The rigid, noncombustible panels are available in 2' x 4' and 2' x 2' sizes. Gold Bond.

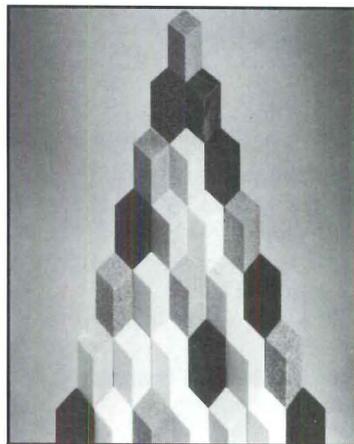
Circle 110 on reader service card



#### Wood, Rice Paper Pendant

Designed by Kenneth Gammon, the "Harriet" lighting pendant is made of maple or cherry wood, metal, and rice paper. It is 12 inches square and uses a 100-watt A-19 incandescent or a PL-13 compact fluorescent lamp. A table top version may also be ordered. Architectural Details.

Circle 111 on reader service card



#### 30 Solid Surfacing Colors

Acrylic and polyester-based materials come in solids, and granite, gemstone, and marble patterns. Matte, satin, and gloss finishes are available. Avonite<sup>®</sup>.

Circle 112 on reader service card

(continued on page 114)

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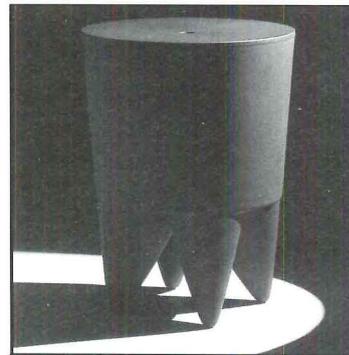
(continued from page 113)



### Stacking Chair

Architect Brian Cox of Cox-James/Architects, Phoenix, has designed the "Gallery Chair." The chair has a lightly scaled metal frame and maple wood seat and back; it may also be specified with upholstery. Bernhardt.

Circle 113 on reader service card



### Small Stool by Starck

The "Bubu 1er" stool, designed by Philippe Starck, is 17<sup>3</sup>/<sub>8</sub> inches high and 13 inches in diameter. It may be ordered in brick red, dark grey, light grey, or green. Owo.

Circle 114 on reader service card

### Modified Bitumen Roofing Brochure

The recently introduced "SBS Glass" and "Glass FR" mop-applied, modified bitumen roofing membrane products are described and illustrated in a new four-color brochure. Performance characteristics, general design requirements and typical roof assembly specifications, and flashing and penetration details are included. Firestone Building Products.

Circle 201 on reader service card

### ACI Publications Catalog

The American Concrete Institute's 1993 publications catalog is now available. The guide has over 400 listings on subjects such as concrete technology, structural design, construction, and ACI standards, codes, and specifications. Design handbooks, computer software, symposia, and bibliographies are also included. ACI.

Circle 202 on reader service card



### ADA Sink Products

Drop-in and wall-mounted, 18-gauge Type 304 stainless steel sinks have depths ranging from 4<sup>1</sup>/<sub>2</sub> inches to 6<sup>1</sup>/<sub>2</sub>. They are suitable for academic and commercial applications. Just Manufacturing.

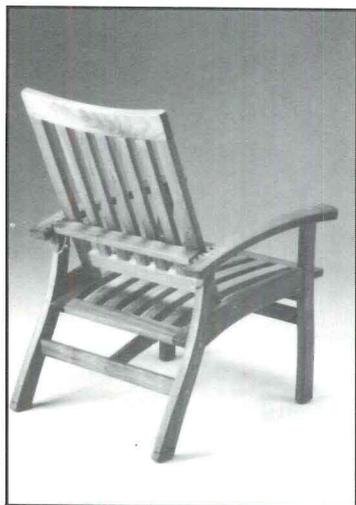
Circle 122 on reader service card



### New Fabrics

"Grassweave" is a jacquard design constructed of wool and nylon available in nine colorways. "Parquetry" is also of wool and nylon and is styled after parquet flooring; it is available in eight colorways. "Mohair Velvet," offered in 18 colorways, is made of 100 percent wool. Schumacher Contract.

Circle 115 on reader service card



#### New Wood Furniture

The "Maritimo Collection," designed after deck seating typically used on turn-of-the-century luxury steamship liners, includes chaise longue, dining chairs and tables, and side tables. The pieces are constructed of solid, plantation-grown Eco-Teak. Giati Designs.

Circle 116 on reader service card



#### Sofa by Jorge Pensi

Spanish furniture designer Jorge Pensi has designed "Sofa," a seating collection available in three sizes: the armchair is 29½" × 31½" × 27½"; the two-seater is 52½" × 31½" × 27½"; and the three-seater is 75" × 31½" × 27½". Palazzetti.

Circle 117 on reader service card

#### Exterior Mortar Board

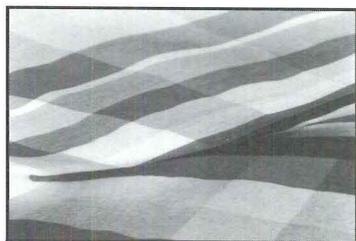
"CEMROC EXT" is an exterior-grade glass-mesh mortar board designed to serve as a base for ceramic tile, thin brick, epoxy matrix stone aggregate, and elastomeric coatings. The water- and fire-resistant board is ½ inch thick, 36 inches wide, and up to 96 inches long. Eternit.

Circle 118 on reader service card

#### Energy Saving Fixtures

The "Meter Miser® Ultimate Electronic" lighting fixture series is an updated version of the product introduced in 1978. It is said to offer up to 64 percent energy savings over standard units. Both the 2' × 2' or 2' × 4' models are designed for VDT areas and meet the standards set by the Environmental Protection Agency's Green Lights Program. Graybar.

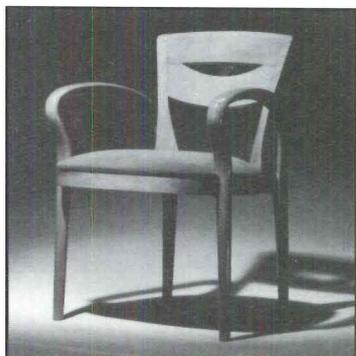
Circle 119 on reader service card



#### More Xorel Colors

"Xorel," a nontoxic, flame-retardant, water- and stain-resistant textile for wallcovering, panel, and upholstery applications, is now available in 1690 colors; a color blanket has been produced for client consultations. Carnegie.

Circle 120 on reader service card



#### Chair by King & Miranda

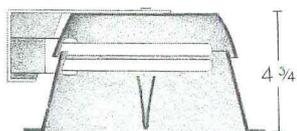
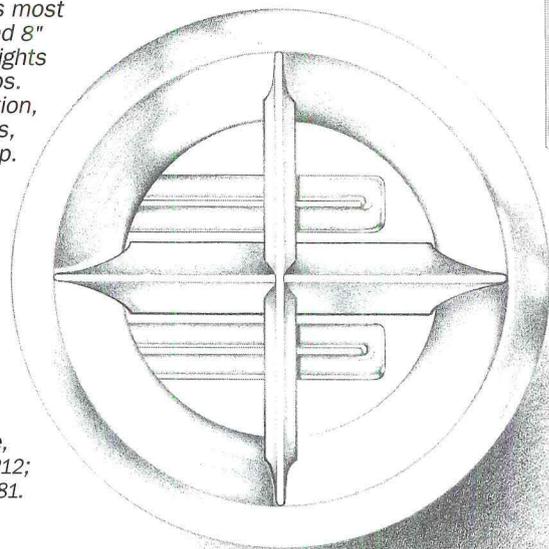
King & Miranda Associates of Italy have designed a new, beechwood pull-up chair called DeTriana. Its oval-shaped "eye" is a tribute to a sailor named Rodrigo de Triana, the man who, according to legend, sighted land from aboard Columbus's Pinta before Columbus did. The chair has an upholstered seat and is available in several finishes. Atelier International.

Circle 121 on reader service card

(continued on page 116)

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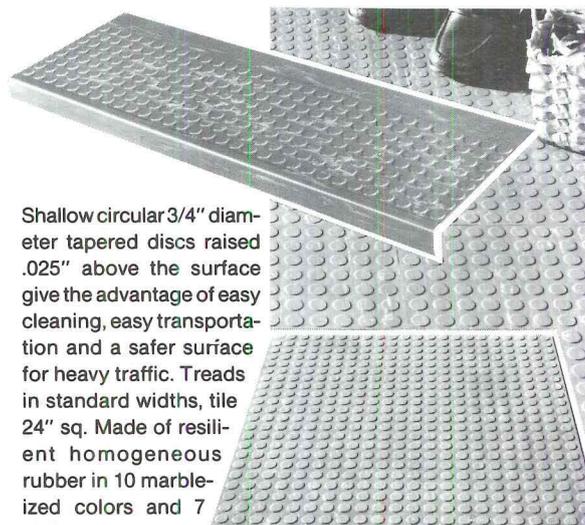
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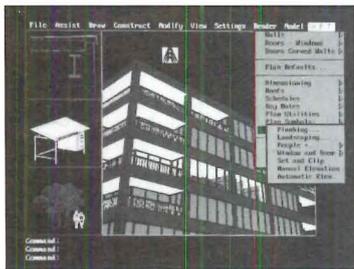
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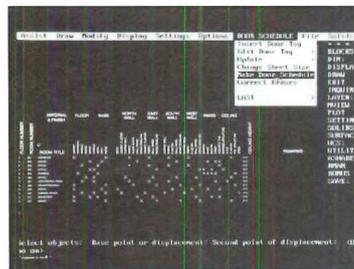
# Computer Products



### Architectural Power Tools

The latest version of Eclipse Software's AutoCAD add-on system transforms the drafting program into an integrated 2D/3D modeling program. The software contains tools for configuring walls, doors, and windows, as well as a stair calculator. Materials can be keyed according to the CSI Masterformat system, and the specifications automatically imported. Eclipse Software.

Circle 123 on reader service card



### Architectural Schedule Generator

This AutoCAD add-on bundles utilities needed to automatically create door, finish, and color schedules from floor plan tags. The number of materials is unlimited as is the length of each field on the schedule. The program is self correcting, picking up gaps between numbers and detecting invalid entries and misspellings. L.E. CADDD.

Circle 124 on reader service card

### Solar Oriented Software

Tait Solar has released a series of five programs that analyze design for solar performance and properties. The modules include solar angle and radiation calculation (with ASHRAE or Powell and Yellott methods), high-rise reflection analysis, sun-related shadow analysis, and window comfort analysis. Tait Solar.

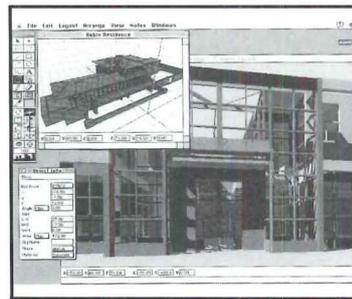
Circle 125 on reader service card



### CalComp Classic

This pen plotter has two new features that reduce the need for operator attention during plotting. The machine makes use of CalComp's new MaxPlot pens, which employ a priming and ink-flow system that prevents clogs and skips. Ink levels are continually measured by a monitoring system. Plot finishing is also automated, with a mechanism that cuts drawings from paper rolls, then forms them into neat tubes and deposits them in a collection basket. CalComp.

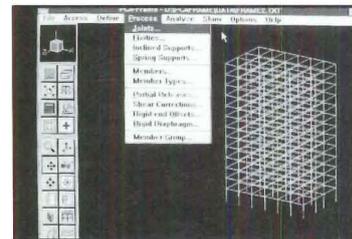
Circle 126 on reader service card



### DesignWorkshop

This new front-end 3D sketching program uses familiar Macintosh drawing techniques for an intuitive drawing environment. Aimed specifically at architects, the software contains features to create openings in solids, and to paste images onto faces of 3D objects. Artifice.

Circle 127 on reader service card



### PCA-Frame

This general-purpose, structural design software program for three-dimensional static analysis of concrete buildings operates under Microsoft Windows. The program's graphic interface displays the modeled structure, input loads, deflected shape, and the resulting moment and force diagrams. Portland Cement Association.

Circle 128 on reader service card

### TurboDL

Panacea's AutoCAD Release 12 software driver is claimed by the manufacturer to improve AutoCAD's video performance by a factor of up to 25 times that of standard AutoCAD drivers. The software also provides productivity enhancing tools including a zoomable bird's eye view, drawing viewer, real-time panning, and a spy-glass. Panacea.

Circle 129 on reader service card



### SummaSketch III

Summagraphics' latest graphics tablet offers a new recessed area and overlay for standard CAD templates, and a redesigned four-button cursor that provides greater comfort and accuracy. For digitizing applications, the tablet provides accuracy of +/- 0.010 inches. Summagraphics.

Circle 130 on reader service card

### AutoCAD Literature

Vetana Press is offering a series of seven books for users of AutoCAD to improve their skills. Topics covered range from tips and tricks and productivity aids, to using 3D tools, to using the AutoLISP custom programming language. Vetana Press.

Circle 203 on reader service card

**Books** (continued from page 103)

tors' goal: "to demonstrate the wide range of research programmes currently being undertaken."

What is a garden? What fundamental needs does it fulfill? What do gardens reveal about the individuals, communities, and societies that build them? What role do gardens play in contemporary culture? The essays in *The Meaning of Gardens* reflect upon these themes. The premise of editors Randy Hester and Mark Francis is that "the power of the garden lies in its simultaneous existence as an idea, a place, and an action." Indeed, one senses that many of the authors are gardeners for whom the garden is both an idea and a place invested with their actions. These contributors include practitioners; the essays by Peter Walker, Terry Harkness, and Chip Sullivan are illustrated by their own work.

This is a delightful book. The essays are short and inspired by different muses. As defined by the editors these are faith, power, ordering, cultural expression, personal expression, and healing. The 48 authors represent a diverse range of disciplines currently engaging the garden: landscape architecture, architecture, geography, sociology, psychology, literature, philosophy, and theology. The tone is celebratory, reflective, and often personal, with an occasional reference to the metaphysical. The editors present these diverse takes on the garden within a carefully crafted framework of ideas and images that lends a coherence lacking in *The Architecture of Western Gardens*. An essay of images reinforces the pervasive theme of the text – that there is a continuity between the everyday and the extraordinary.

The great virtue of *Modern Landscape Architecture* by Jory Johnson and photographer Felice Frankl is its presentation of numerous icons of 20th-Century landscape architecture. Many, such as the Donnell Garden and the Bloedel Reserve, are not well-known among architects. These are described and illustrated with dozens of color photographs.

But what was/is "Modern

landscape architecture?" The introduction describes some characteristics of Modernism and of landscape architecture, but the book fails to explore them fully. At the root of this shortcoming is the selection of the projects themselves. Several are explicitly "PostModern"; excluded are many monuments of Modern American landscape architecture (Sea Ranch; see page 84) and characteristic project types (Halprin's freeways and residential communities, Friedberg's playgrounds, Sasaki's campus designs). Important Modernists like A.E. Bye and Garrett Eckbo are also missing.

The result is diffuse. Despite the author's efforts to draw out some common themes, it reads as a collection of relatively uncritical project profiles. This sense is reinforced by the photographs. They are polished and often striking, but they seldom dig below the surface of flowers, leaves, and the play of light and shadow across the landscape. There is no note of failure or neglect. Every leaf is in place, every border weeded, and every lawn neatly clipped. The authors note their regret that several "historically important landscapes" were not included because they were not in "excellent physical condition." But gardens are as much about decay as about reproduction, as both the text and photographs in *The Architecture of Western Gardens* remind us so poignantly. There is an unresolved tension in *Modern Landscape Architecture* between coffee-table book and a work of more serious criticism.

Several years ago, the Museum of Modern Art sponsored a conference on landscape design. *Denatured Visions: Landscape and Culture in the Twentieth Century* grew out of this meeting. Book and conference share fundamental flaws. These reflect the misconceptions of the organizers and editors, Stuart Wrede and William Howard Adams: "that this century had witnessed the fundamental demise of the park and garden; and ... that, generally, a vital, modern landscape tra-

dition never emerged." To anyone familiar with the range of works and literature of landscape architecture in the 20th Century, this statement is unbelievable. Apparently the editors were unaware of this body of work, with the result that many great projects, designers, and formative ideas of Modern landscape architecture are absent from these pages.

The editors also felt "that the aesthetics of the twentieth century, particularly in the visual arts, were fundamentally hostile to nature." What about Kandinsky and the *Blau Reiter*, O'Keefe and others in the Stieglitz circle, Smithson and the land art movement, to name just a few? And what about Paul Klee, whose work filled gallery after gallery in a monumental retrospective at MOMA in 1987, just a few months before the conference? Klee's paintings of gardens, parks, landscapes, and of wind, water, and organic growth express his belief that "For the artist, dialogue with nature remains a *conditio sine qua non*. The artist is a man, himself nature, and a part of nature in natural space." And Jellicoe states in his essay at the end of the book: "Paul Klee was my mentor."

The conference provoked dismay and disbelief among many landscape architects. Wrede and Adams's response to that reaction is manifest in the book. They acknowledge that "there is a stronger foundation in place than many observers have been willing to admit." They compensated for the omissions of the conference by inviting contributions by additional authors. One hopes that John Beardley's and Jellicoe's brief essays will introduce readers to their own books. Chapters by Kenneth Frampton and Caroline Constant provide fresh insights into the relationship between Modern architecture and landscape architecture.

There are still some inexplicable absences. How can one neglect Lawrence Halprin, whose built work and books are fundamental to the art, ideas, and culture of American landscape design of the past 50 years?

Strange too are the absences of Carl Theodore Sørensen, Richard Haag, and A.E. Bye.

This book prompts some troubling questions. Why assume that if you do not know about a vital, Modern tradition of landscape design, that it must not exist? And how could such a tradition, especially one so recent, be invisible to architects, not to mention many landscape architects? Such ignorance is part of a larger blindness to landscape and represents a failure of scholarship, of education, and, ultimately, of practice.

Architectural historians have long focused on buildings as static, freestanding monuments whose salient qualities are remote from the context of daily life and landscape. This approach has had widespread influence on architectural education and practice. Landscape resists perception as an object; the elucidation of landscape requires a different approach, one that embraces change and connection and that recognizes the shaping role of context and inhabitants. Such an approach is equally appropriate to buildings. Buildings weather; they too are exposed to sun, rain, and wind. Owners change and adapt buildings to new uses. Architecture frames the landscape; the landscape, in turn, comprises buildings as well as streets, rivers, hills, and trees. Seen thus, architecture and landscape are continuous, not contiguous.

Herein lies the greatest significance, for architects, of the recent profusion of books on landscape. By delineating the distinctions between the two disciplines, we may come to see the necessity of regarding them as one. Through deeper understanding of the other, perhaps we will come to recognize the "other" in each.

**Anne Whiston Spurr** ■

*The author is Professor and Chairman of the Department of Landscape Architecture and Regional Planning at the University of Pennsylvania and author of The Granite Garden: Urban Nature and Human Design. She is co-author, with Sven-Ingvær Andersson and Steen Høyer, of a forthcoming book on the Danish landscape architect Carl Theodore Sørensen.*

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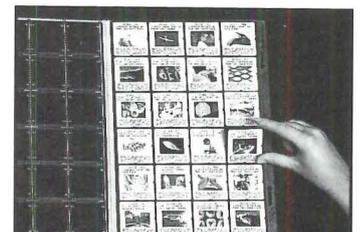
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# Furthermore . . .



By reasonably popular demand, Furthermore is returning as a monthly feature. But this time we are throwing the page open to readers. If you have a thought, a drawing, or a photo that is amusing, frightening, or enlightening, send it to us. To get the ball rolling, we're instituting a "question of the month" (see below) to which we'd like your response. Send any Furthermore submissions to Furthermore editor, Progressive Architecture, 600 Summer Street, Stamford, CT 06904.



**The Inaugural That Wasn't:** The Washington firms of Michels Bollinger Architecture and Walter Dorwin Teague Associates took a shot at providing a unique beginning for the Clinton Administration with their proposed reviewing stand for the Inaugural Parade. The design, which was to represent "change, hope, and opportunity," piqued the interest of the Inaugural Committee. But no one told the city of Washington, which had already gotten to work on the usual reviewing stand. A first lesson in bureaucracy for the new administration?

**P/A Makes a Sale**  
*P/A's affordable house (Aug. 1992, p. 44) was purchased by Richard and Esther Melendez, shown here on the front porch with their daughters Angeline, age 5, and Seria, age 12. Richard and Esther enjoy the living room's cathedral ceiling, while the girls like the two-story porch and having their own rooms. Two other families, an unmarried, childless couple and a single mother and her daughter, unsuccessfully applied for loans to buy the house, showing how the banks can derail the best-laid plans for making moderate-income housing available to alternative families.* Photo: Near West Housing Corporation



## P/A in March

What kind of impact should increased environmental awareness have on architecture? Will "green" concerns become an explicit or an implicit part of our future? Next month, P/A will consider such questions in an environmental update, which will include an article on climatically-responsive design, a critical look at the entities that certify "green" products, and a critique of the seminal Natural Resources Defense Council headquarters by the Croxton Collaborative.

Also in the issue:

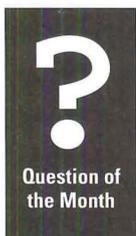
- an article on "co-housing" communities, now gaining ground in the United States;
- an examination of the socially and environmentally responsive winners in the recent Aga Khan Awards for Architecture;
- three Perspectives articles considering the feminist critique of architecture;
- a Technics feature on new technologies in indoor air quality, and a Technics Topics article on testing flooring products.

The March issue will also be accompanied by the third edition of P/A Plans, this one featuring municipal office buildings. ■

**European Cuisine:** Swooping through the picturesque valleys of Switzerland are the latest, vividly colored manifestations of the ubiquitous McDonald's. Dining cars on key inter-city express trains are now adorned with 100-km-per-hour billboards, reminding many a remote hamlet of the joys of the Quarter Pounder. On the train, placards in every car tout "McDonald's Wagon-Restaurant Familial," with enticing photos of le Big Mac, which can be enjoyed with les pommes frites; especially for les enfants, there is le Happy Meal.



John Morris Dixon



“ What is your favorite square yard of architecture? ”

Before April 15, send us a photo of the square yard (or perhaps cubic yard) of architecture that most inspires you. The most intriguing of the responses will be shown in Furthermore in June.