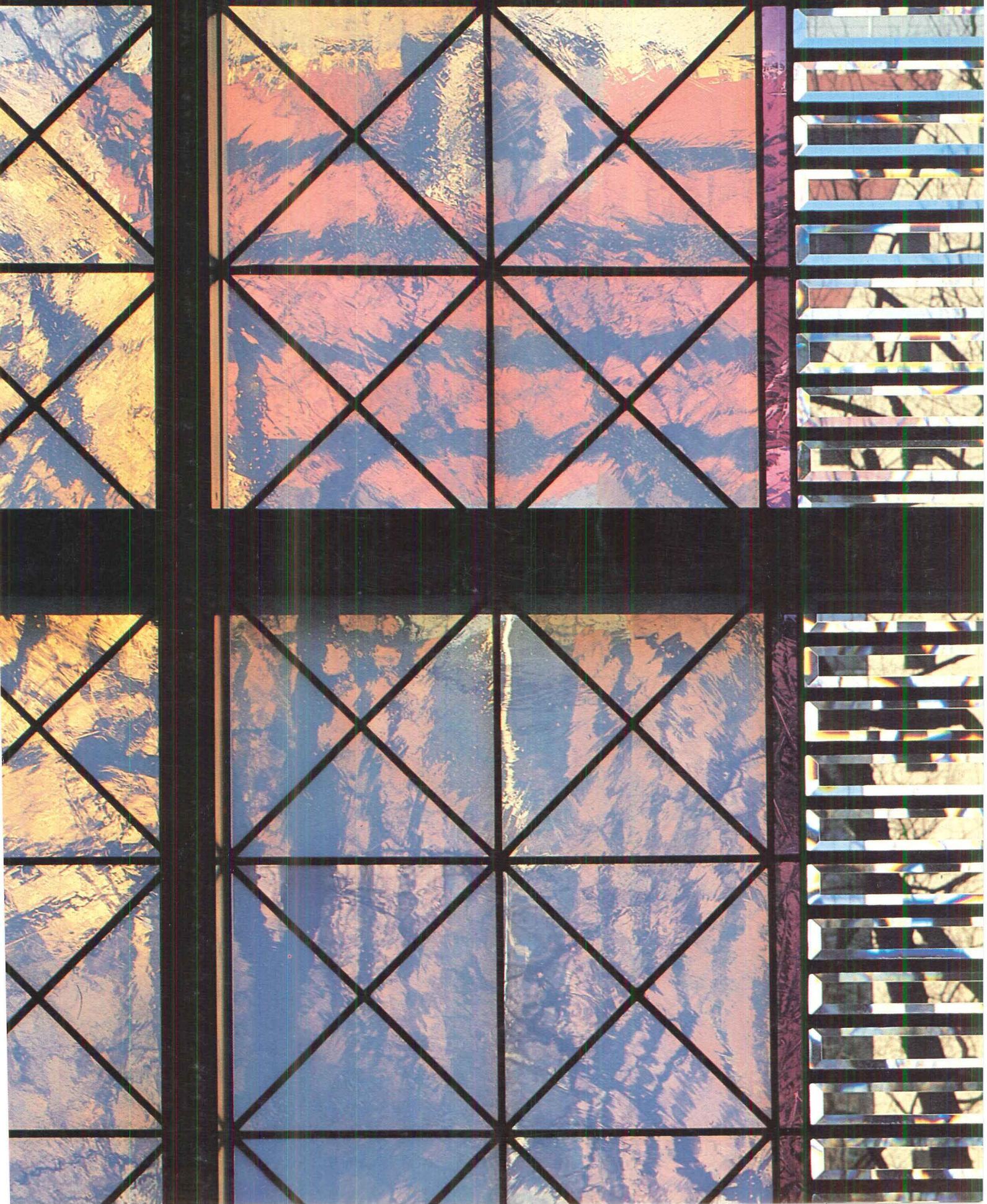


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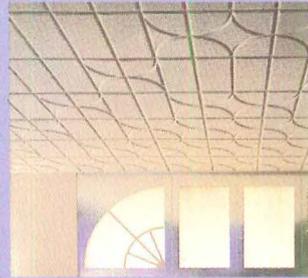
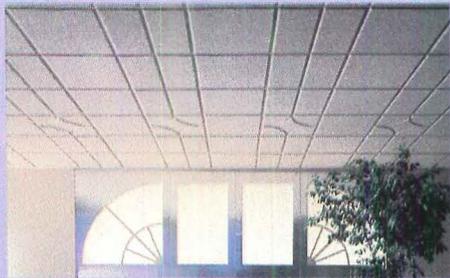


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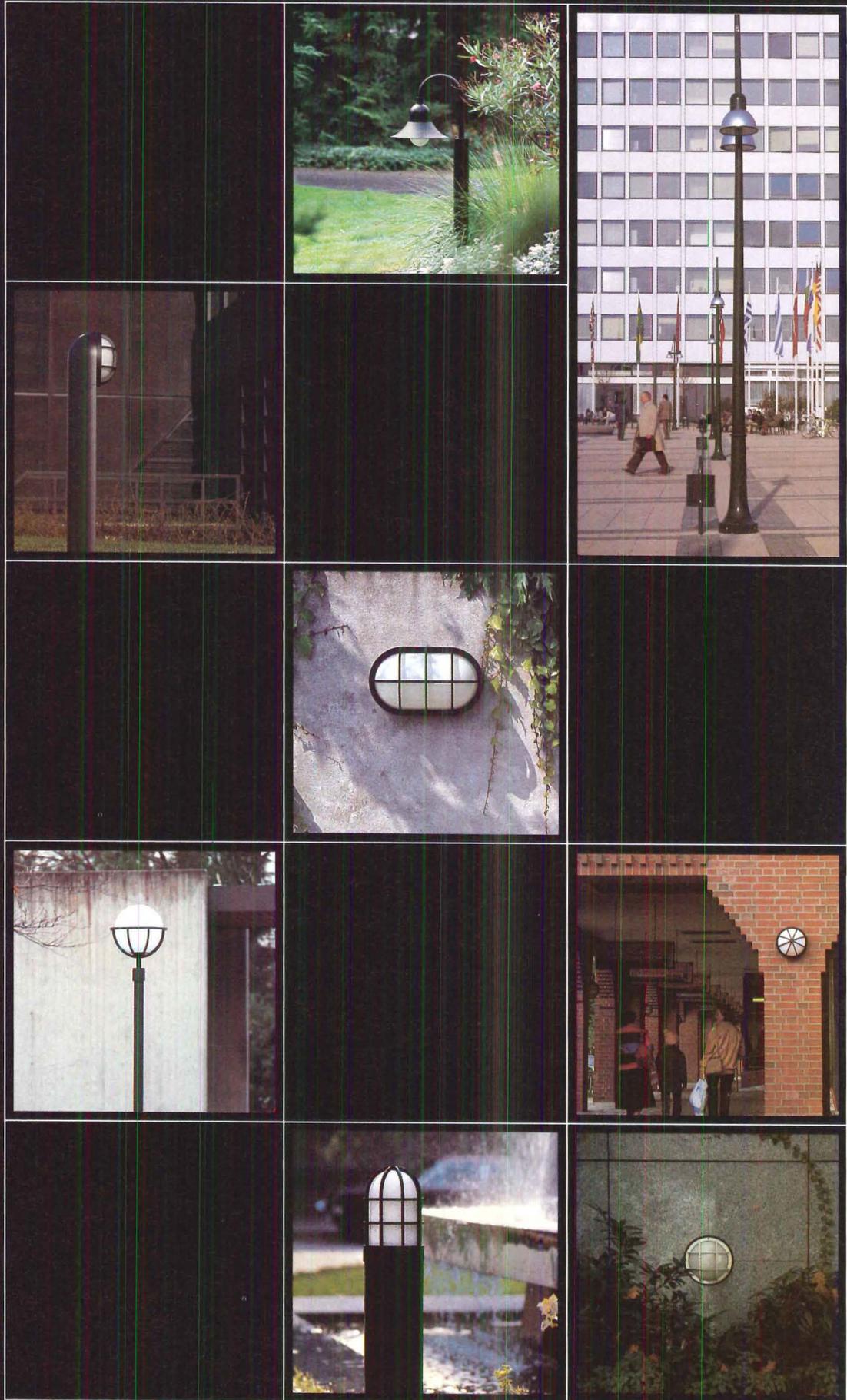
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Cover: The Portland Building by Michael Graves seen through the lobby window of the Justice Center by Zimmer Gunsul Frasca Partnership. Window artist: Ed Carpenter. Photograph © Timothy Hursley/The Arkansas Office (see page 32).

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EVENTS

July 14-Aug. 22: AIA Honor Awards Exhibit, Washington, D.C. Contact: Maria Murray, at Institute headquarters (202) 626-7390.

Aug. 3: AIA Architecture for Health Conference in conjunction with the American Hospital Association, Toronto. Contact: Mike Cohn at Institute headquarters, (202) 676-7366.

Aug. 4-6: National Institute of Building Sciences Conference on Fire Hazards, Gaithersburg, Md. Contact: NIBS, 1015 15th St. N.W., Washington, D.C. 20005.

Aug. 8-9: Conference on the Role of Design in Business Success in Retail and Manufacturing Companies, New York City. Contact: Karen Levine, George Little Management, 2 Park Ave., Suite 1100, New York, N.Y. 10016.

Aug. 10-14: International Congress and Exhibit entitled Focus on Facilities, Montreal. Contact: Jean A. MacLellan, Canadian Parks/Recreation Association, 333 River Rd., Ottawa, Canada K1L 8H9.

Aug. 17-21: Illuminating Engineering Society of North America Annual Conference, Boston. Contact: Jack Richard, IES/NA, 345 East 47th St., New York, N.Y. 10017.

Aug. 18-22: SIGGRAPH '86—Annual Conference on Computer Graphics and Interactive Techniques, Dallas. Contact: SIGGRAPH '86, Conference Management, Smith, Bucklin & Associates, Inc., 111 East Wacker Drive, Chicago, Ill. 60601.

LETTERS

Computers, Nuclear Disarmament, and the Architect's Role: Having just returned from a three-year stint in Saudi Arabia, I must tell you how much I enjoyed your magazines in the sands of Jubail. The design portions are excellently photographed and described, and a joy to see and read. The wealth of beautifully designed new products is amazing and very useful, especially when compared to the drab products of most other countries.

But, I also have some less pleasant questions: Why the architectural obsession with computer-aided design (aside from the purchase, which should be done by people who have experience in this anyway), which will certainly be done by electronically minded technicians and not architects? Aren't we abandoning another aspect of architectural endeavor (and earnings) to another profession, just as we did with project management, estimating, etc.?

And why dilute further our already shaky reputation as solid, hard-nosed, cost-conscious professionals by engaging in nebulous social engineering such as nuclear disarmament, skid row shelters, et al.? Don't we have more concrete issues to worry about, such as the current design/budget fights over the San Diego convention center, etc.?

Most of us spend a lifetime assuring clients and engineers that we are not "damn the budget" Frank Lloyd Wright

disciples by birth or arty eggheads; I believe your magazine could help in these efforts more, rather than devoting valuable space to other professions only vaguely related to our continually eroding historic role. *Alex Galchenko, AIA Bonita, Calif.*

St. John the Divine: In the April issue of ARCHITECTURE [page 23] it is stated that at the Cathedral of St. John the Divine, New York City, British master-builder James Bambridge created working drawings based on Ralph Adams Cram's designs for the cathedral. It is true that Mr. Bambridge very skillfully worked out dimensioning and pointing problems that amplified the building for the stone cutters, but it is not altogether true that he did this without requisite contributory detail drawings from Hoyle, Doran & Berry, successor architects to Cram (Goodhue) and Ferguson.

Mr. Doran, before his death in December 1979, prepared working drawings from which Mr. Bambridge drew the shop drawings for the cutters.

The creation of a Gothic structure is a vastly intricate process, requiring far more artistry and skill than most people can imagine.

(The Rev.) George W. Wickersham II, D.D. Honorary Canon Emeritus Rockbridge Baths, Va.

Moving Force in San Antonio: I appreciate the fine coverage accorded San Antonio and Texas in the March issue. However, the brief mention of the Fairmount Hotel [page 66] and its historic move was lacking in two respects. One, the "moving" force behind the rescue and renovation of the building was not mentioned. Two, the creative remodeling of the existing structure and expansion of it by way of a new addition was overlooked. Credit in both cases should go to the San Antonio firm of Alamo Architects.

Leonard Guy Lane, AIA San Antonio

Building Permit Delays: I wholeheartedly agree with those readers who have written to urge that something constructive must be done to reduce the time in the administering of the plan review and permit process.

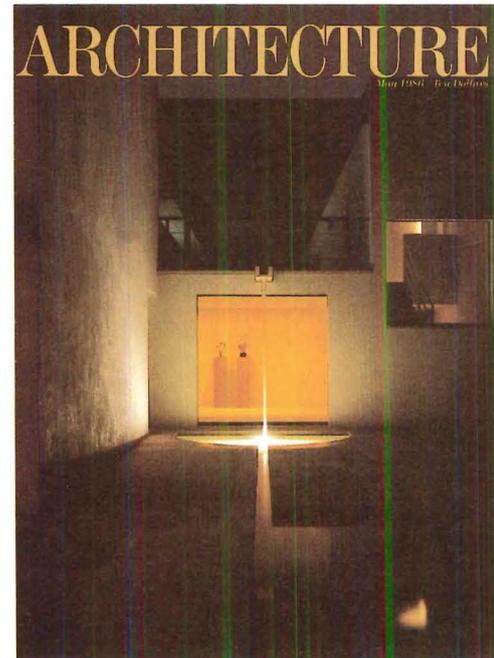
For the past 12 years I have been chief of the plan review division, Bureau of Construction Codes, State of Michigan. Reviewing plans for compliance with the state building, plumbing, electrical, mechanical, and energy codes is our job. Over the years we have gone through several code change cycles, developed new codes, and reviewed thousands of plans ranging in size from the single-story storage building to the huge General Motors complex in Michigan. The time required to review these projects depends upon several factors: size and complexity of project; the applicant's timely submittal for

the review process; a preliminary code analysis by the architect; the applicant's submission of sufficient documentation in order to render an effective review; clarity of presentation.

The state statute that created the Bureau of Construction Codes states that construction documents shall be processed within 10 working days and within 15 working days for more complex projects. We have been able to process most reviews in seven working days since 1974. During the latter nine months of 1985, our office was inundated with plan submissions to the extent that some of our reviews have taken up to 30 days to process.

This kind of delay hurts the construction industry. Part of our problem has been due to lack of adequate staff, budget cuts, and an upward surge in building construction in Michigan. Our policy in the bureau is not to hinder construction in Michigan by delays in processing reviews but rather to encourage early construction starts and to process reviews on a

continued on page 79



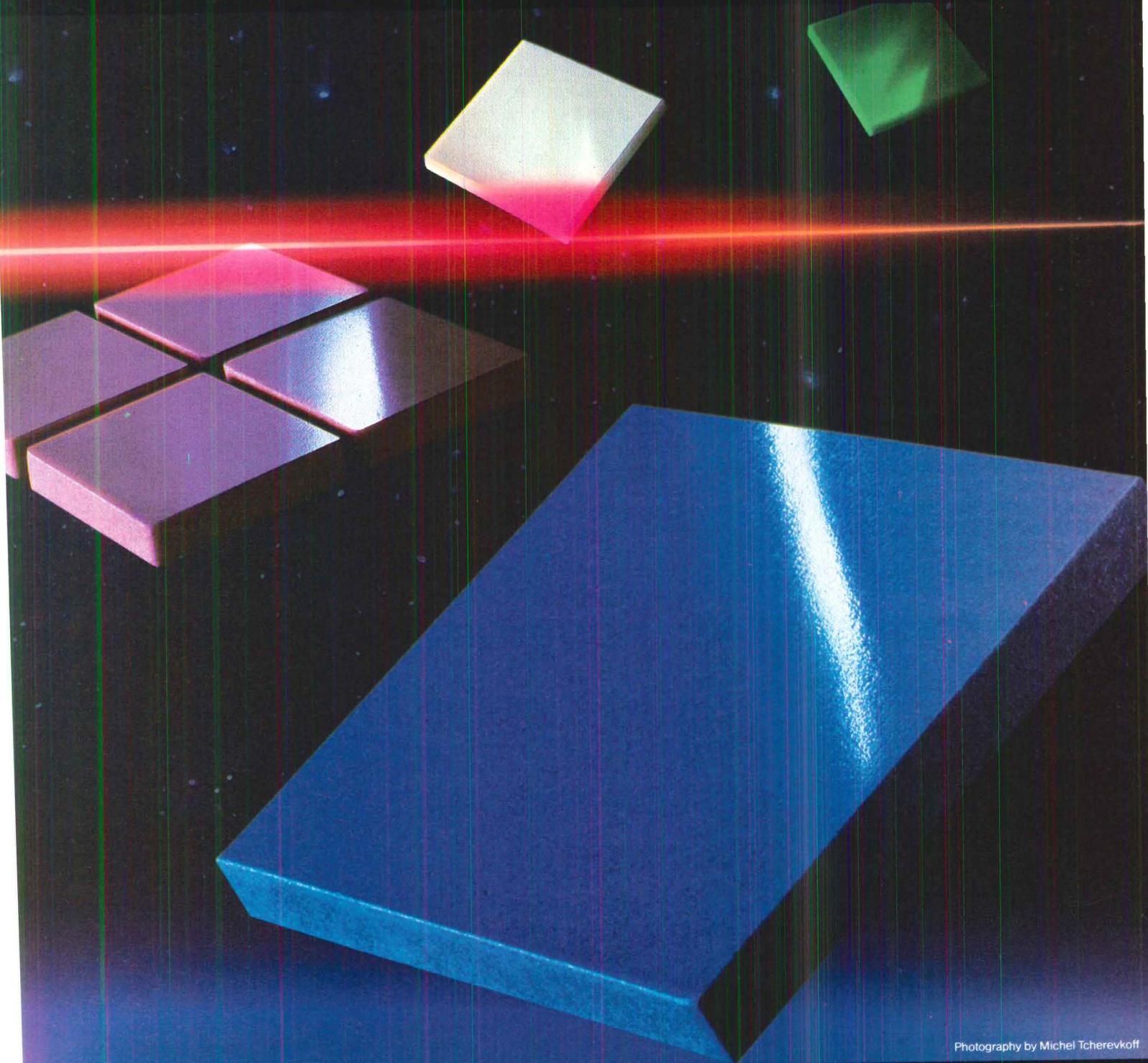
Correction: The photo credits for two views of Edward Larrabee Barnes' AIA honor award winning house in Dallas, which appeared in the May issue, were transposed. The cover photograph (above) was taken by Timothy Hursley/The Arkansas Office, and the end piece (page 183) was taken by Nick Wheeler/Wheeler Photographics. Both photographers have our sincere apologies.

Addenda: Marguerite Theresa Green, ASID, was interior designer of the house in Dallas, by Edward Larrabee Barnes Associates and Armand P. Avakian Associates, shown here in May, pages 176-183.

George T. Kunihiro, AIA, of Los Angeles was the architect of La Petite Chaya restaurant, which was described in the April article (page 76) "Design and the Experience of Dining."



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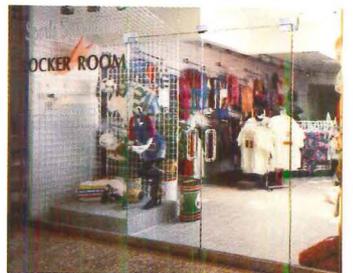
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Top: Embassy Plaza, a development of Walden Investment Corporation, Schaumburg, IL
Architect: Shaw and Associates, Chicago, IL
Glazier: MTH, Chicago, IL

Bottom: Sports Specialties-Locker Room, B.C. Enterprises, Schaumburg, IL
Architect: Warren Johnson Architects, Palatine, IL
Glazier: E.J. Hayes Glass and Mirror Co., Skokie IL

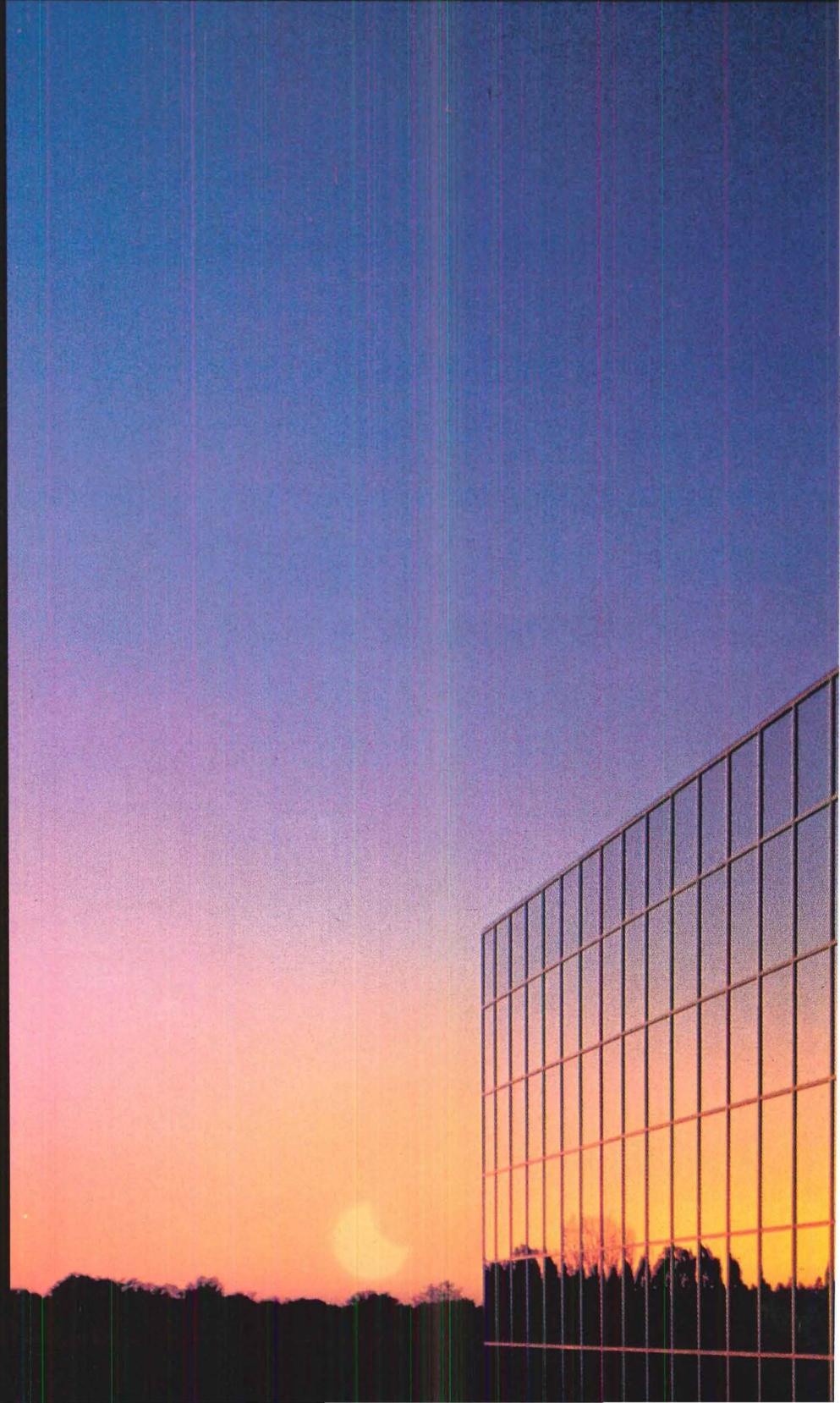
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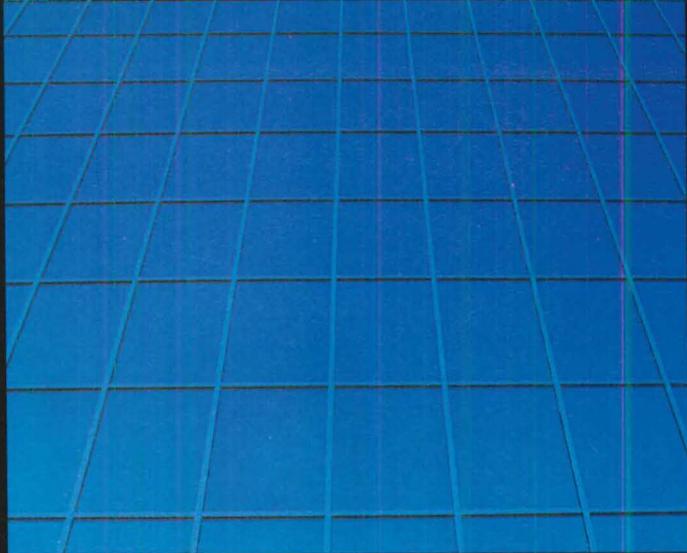
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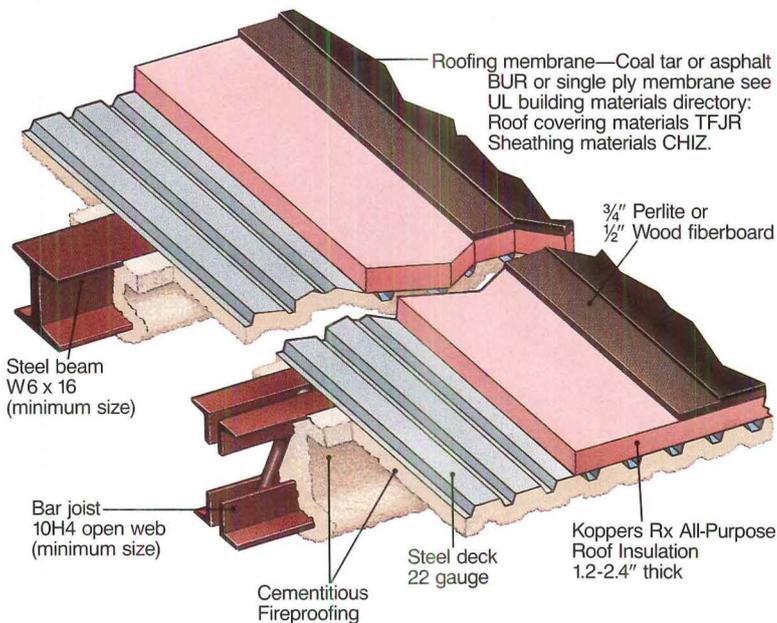


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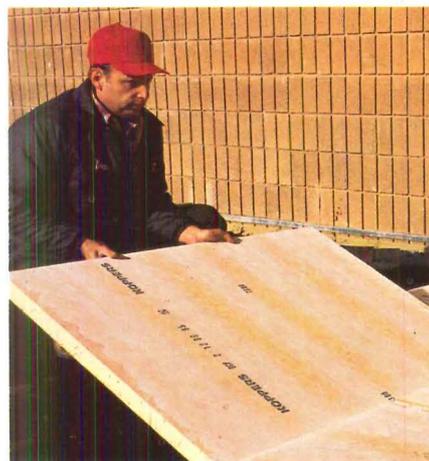
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The Institute

Board Votes to Merge AIA's Two Magazines; New Publisher Named

In its pre-convention meeting the AIA board of directors voted to merge ARCHITECTURE and ARCHITECTURAL TECHNOLOGY magazines.

"The result will be the most complete magazine in the field," said James P. Cramer, president of the AIA Service Corporation and publisher of its magazine group. "It will add the valued technical and practice content of ARCHITECTURAL TECHNOLOGY to ARCHITECTURE's authoritative coverage of the built environment."

The augmented ARCHITECTURE will make its first appearance in October with a special issue on housing. Editor in Chief Donald Canty, Hon. AIA, said the combined magazine would include substantial technology and practice sections.

"But the merger will add more than that," he said. "We expect the concerns of ARCHITECTURAL TECHNOLOGY and its staff to infuse every aspect of the magazine."

"For example, our analyses of new buildings will have increased emphasis on their technical aspects and the processes by which they were brought into being."

ARCHITECTURAL TECHNOLOGY Editor Mitchell Rouda said, "Architecture is about integration, about bringing together issues of design, technology, and practice management. Integration of the magazines underscores and better serves that reality."

Cramer said there would be no changes in the editorial staffs. However, he did announce the hiring of Robert G. Kliesch as publisher of ARCHITECTURE.

For 18 years starting in 1962 Kliesch was with *Architectural Record* magazine at McGraw Hill Co. in roles including national advertising sales manager and publisher. For four years after leaving *Record* he was vice president for sales and marketing for an architectural aluminum manufacturer and for the past year has been with Cahners Publishing Co., the nation's largest publisher of business magazines. Commented Cramer on Kliesch's appointment, "We are delighted to have the business affairs of the magazine in the hands of someone with so much experience and knowledge of the field."

Kliesch will direct a sales staff brought into the AIA Service Corporation with the May 1 dissolution of its contract with Hanley-Wood Inc. of Washington, D.C.,

which had managed advertising for ARCHITECTURE for the past 10 years. For the previous four years the firm's principals, Michael J. Hanley and Michael M. Wood, had performed this function as AIA staff members.

The contract was dissolved by mutual agreement. Cramer said the change "will enable us to better serve the architectural profession and the advertising community."

Convention Approves 'Code Of Professional Responsibility'

Delegates to AIA's convention in San Antonio early last month voted to accept a code of professional responsibility with a mandatory enforcement procedure.

In 1984 at the convention in Phoenix, the AIA membership adopted a resolution to develop a model code and appointed an ethics task force headed by Harry Harmon, FAIA. AIA's former code of ethics and professional conduct had been replaced in June 1980 with a statement of ethical principles to be adhered to on a voluntary basis. The previous year, a U.S. court had ruled that AIA's ethical standard prohibiting "supplanting" was in violation of the Sherman Act (see June '84, page 11, and Sept. '85, page 68).

In developing the approved code, the ethics task force reviewed AIA's voluntary code of ethical principles and the Institute's former mandatory code of ethics and professional responsibility. In addition, the task force studied documents of professional conduct issued by the National Council of Architectural Registration Boards and a draft of a code developed by the Boston Society of Architects/AIA.

The approved code is comprised of five canons, each addressing a different area of the architect's behavior. These are:

- "General obligations—Members should maintain and advance their knowledge of the art and science of architecture, respect the body of architectural accomplishment and contribute to its growth; learned and uncompromised professional judgment should take precedence over any other motive in the pursuit of the art and science of architecture;

- "Obligations to the public—Members should embrace the spirit and letter of the law governing their professional affairs and should thoughtfully consider the social and environmental impact of their professional activities;
- "Obligations to the client—Members should serve their clients competently and in a professional manner, and should exercise unprejudiced and unbiased judgment on their behalf;
- "Obligations to the profession—Members should uphold the integrity and dignity of the profession;
- "Obligations to colleagues—Members should respect the rights and acknowledge the professional aspirations and contributions of their colleagues."

The approved code of ethics provides for the establishment of a national judicial council, appointed by the Institute's board of directors. The judicial council will be charged with "flushing out the procedural aspects" and enforcement of the code, said Harmon. Penalties that may be imposed by the council are admonition, censure, suspension of membership for a period of time, and termination of membership. Harmon said that he was pleased with the final draft of the mandatory code of ethics. "The old code had conflicting statements and was ruled in violation of the Sherman anti-trust act. Under the new code there is no restraint of trade," he added.

In other convention action, the delegates approved a resolution to "define the architectural profession's goals and

continued on page 12

New Officers

Ted P. Pappas, FAIA, of Jacksonville, Fla., was elected 1987 AIA first vice president at the Institute's annual convention last month.

Pappas currently serves as a national vice president of AIA and was chairman of the Institute's practice commission last year. He has been the Florida/Caribbean regional representative on the board of directors and chaired the AIA economics and compensation task group.

Three new national vice presidents elected include: Leon Bridges, AIA, of Baltimore; William W. Herrin Jr., AIA, of Huntsville, Ala.; and Robert A. Odermatt, FAIA, of Berkeley, Calif.

Philip W. Dinsmore, AIA, in his second year of a two-year term as board secretary, was elected to another term. Harry C. Hallenbeck, FAIA, continues as treasurer.

The Institute from page 11

develop a strategic plan to implement these goals" by the year 2000. The delegates also voted to table a resolution that would have provided for an additional seat on AIA's board of directors to be filled by an associate member.

The delegates approved a resolution to establish as a national priority the continuation of the Institute's environmental education program. The resolution reaffirms AIA's commitment to public awareness of architecture through the education of elementary and secondary students.

A 'Collector of Architects' and TV's Architectural Interpreters

In his keynote speech of the AIA convention in San Antonio, Brendan Gill opened with a recommendation for the audience to "shake your fingers, close your eyes, and breathe deeply of this synthetic air" while he attempted to "sketch in somber hues the variety of difficulties that the profession of architecture faces in these teetery tottery dying years of the 20th century."

Gill is an active spokesman on architecture, historic preservation, and the arts, a long time staff writer for *The New Yorker*; and, in his own words, "like almost every other American I know, currently engaged in writing a book about Frank Lloyd Wright." Joining Gill at the opening theme session were New York City architect Robert A. M. Stern, FAIA, and architectural historian Spiro Kostof of the University of California at Berkeley, who discussed architecture's growing prominence in the public eye through public television's recent "Pride of Place" series and a second series on design scheduled for the spring of 1987.

Gill commented on the "parlous state of the profession" of architecture but added that architecture has always been in a parlous state as far back in history

as perhaps in Egypt "when one among the earliest of architectural critics glanced up at Cheops' tomb and said sneeringly, 'Call that a pyramid?'"

It's not only architects who are being treated with contempt. Gill points out that the professions of law and medicine are now "quite generally mocked as the quintessence of a vulgar, self-aggrandizing greed. Half a century ago, doctors and lawyers were thought to be servants of humanity; now they are thought, not without reason, to share the mindless materialist ambitions of rock stars, in a consumer society that values acquisition even above profession."

Architecture has only become fashionable within the last decade, and one is now expected to speak easily of "such contemporary icons as Venturi and Gwathmey and Meier and Jahn," Gill said. Philip Johnson isn't included in this group because he's "a law unto himself. . . . One spoke easily of him at a dinner party because it nearly always turned out to be the case that he was giving the party or was its guest of honor."

According to Gill, today is the worst possible time for architects to have become conspicuous because the profession is in a "state of intellectual befuddlement unequalled at any moment in our history." Gill also questioned the directions a student of architecture might be invited to follow. "Are not the childish allurements of postmodernism being seen for what they always were—parody in the name of paying homage to a touchingly sincere past? Is it possible, as one hears it rumored in far-off New York City, that a Miesian revival may soon be looked for?"

Gill spoke about how he has "collected architects as an avocation" and has had the advantage of learning more about architecture than most architects ever have time to do. In addition, Gill has had the opportunity to meet some pretty "odd birds," including the "adorable" Hugh Ferriss, Gordon Bunshaft, George Nelson, Ben Thompson, and Frank Gehry and Stanley Tigerman, "two of the greatest standup comedians of our time." However, the most highly visible jewel of his collection is unquestionably Frank Lloyd Wright.

Wright was a well-known adversary of AIA and its practices and it wasn't until 1949 that he consented to accept the Institute's gold medal. Gill said that Wright was "tickled to death to receive the medal" and devoted much of his acceptance speech to attacking the convention's host city of Houston instead of the Institute, his usual target. "This amounted to a high degree of tact, by Wrightian standards," added Gill.

As Gill began a slide presentation illustrating a range of the works by Wright, he invited the audience to "submerge yourself in some delectable mountain stream" as the images flow more or less in chronological order without identification.

Preceding Gill were remarks from the hosts of public television's two series on American architecture—Stern of the recently televised "Pride of Place" and Kostof of the upcoming "America by Design." Both discussed the opportunities that public television has offered the architectural profession.

Stern was remarkably concise in his review of his series, saying, "I'm sure many of you are tired of hearing my idea of the American dream." He did note that the series on American architecture was overdue, and a second series will not be redundant, asking what other artistic discipline has had only one eight-hour series on television; certainly not music or art.

Kostof opened his remarks saying that he is in a more comfortable position than Stern, who has "already faced the firing line." Kostof repeated Stern's premise that architecture is a very public subject. However, Kostof said, his series will take a different approach than "Pride of Place." "I'm an architectural historian. I have nothing to define or prove," he added.

In the second theme session, "Taking Responsibility: Public Opportunities/Public Responsibilities," San Antonio Mayor Henry G. Cisneros, Hon. AIA, said that architects have an obligation to keep our cities strong by taking part in the developing public policy and in the planning process that will shape their future.

Cisneros, who serves as the president of the National League of Cities, talked about how San Antonio has attempted to "walk the tightrope" of balancing its "legacy of historic charm and human scale" with development. The mayor also discussed the city's changing economic base from military and tourism to a more diverse economy that includes bioscience and medical research and high-tech industries.

As cities around the country lose federal money, Cisneros said, he sees the importance of an "attitude of the entrepreneur . . . new ways of activism on the part of cities." He also stated, "We use historic preservation as our basis for economic development."

Although Cisneros talked with pride about a number of large-scale downtown developments, he outlined the elements that will guide the next generation of development in San Antonio. These guidelines would tighten the city's historic preservation ordinances and extend the downtown waterways and green spaces. They also would involve conducting a "shades and shadows" study to prevent the "canyonization and Manhattanization" of the River Walk, identifying buildings that are historically or architecturally significant, and preparing an urban design manual.

Cisneros also emphasized the importance of downtown housing, saying that "any viable downtown that is solid must incorporate inner-city housing."

—LYNN NESMITH

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Unless otherwise indicated, the news is gathered and written by Allen Freeman, Nora Richter Greer, Michael J. Crosbie, and Lynn Nesmith.

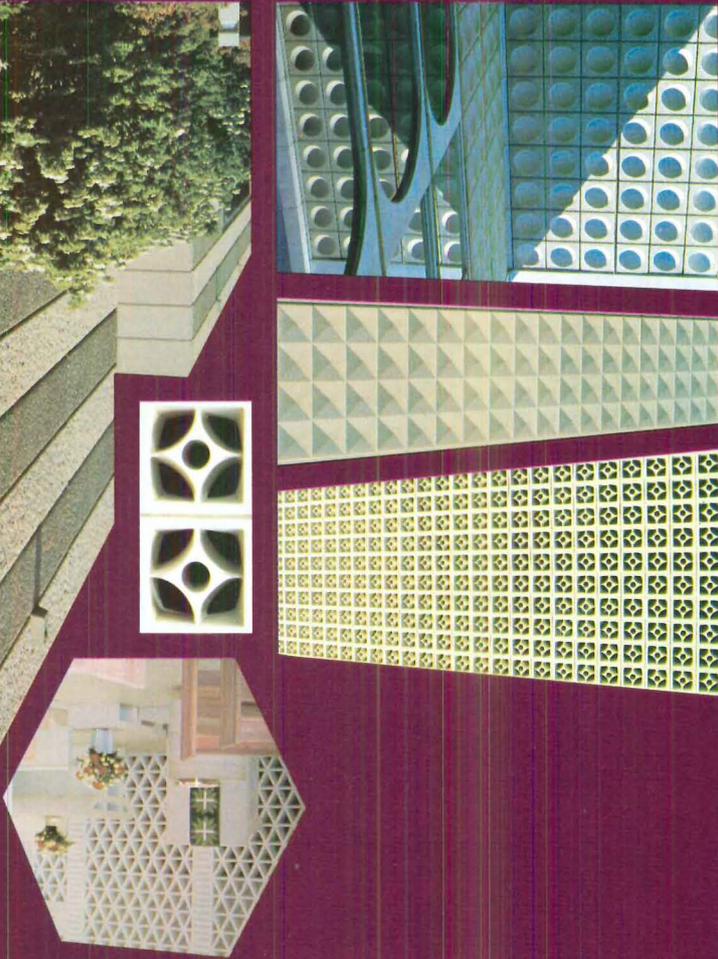
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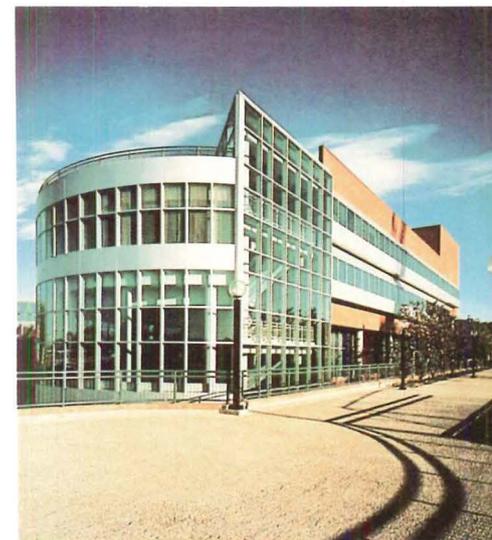
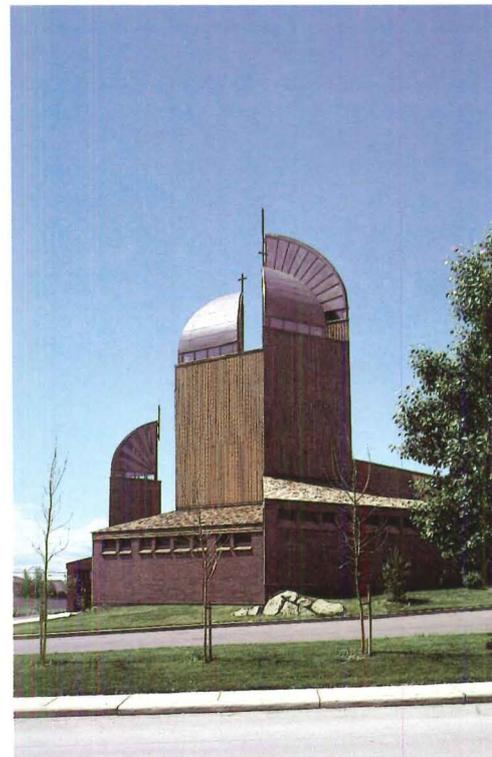
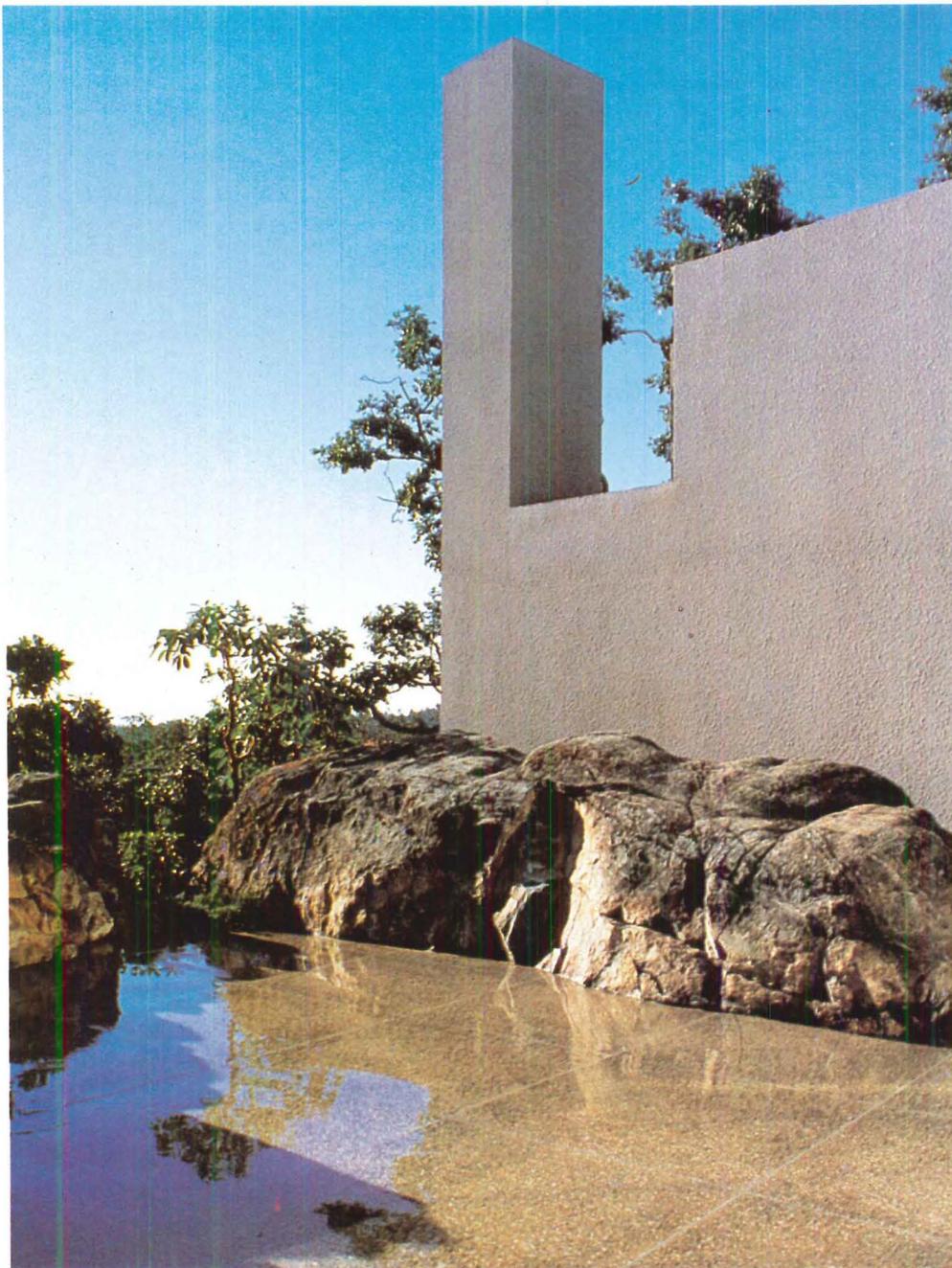
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Awards

Ten Buildings Receive Quadrennial Canadian Governor's Medals

The Royal Architectural Institute of Canada recently honored 10 Canadian projects with its Canada Governor General's Medals for Architecture. Begun in 1952, the medals are awarded only once every four years. The winners were chosen in a two-stage competition in which a user/owner assessment was included for narrowing the 26 finalists (out of 162 entries) down to 10 winners. All 26 are included in the four-color illustrated catalog (with observations on new Canadian architecture in general and owner statements on each project), which will accompany a traveling exhibition throughout Canada.

The international jury was comprised of Moshe Safdie (whose first major build-

ing was Habitat for the 1967 Montreal World's Fair), John Andrews, Hon. FAIA, of Australia (who began his practice in Toronto with buildings such as Scarborough College), Fumihiko Maki, Hon. FAIA, from Japan, and Kurt Forster of Los Angeles. Both of the latter, says professional adviser W. Randle Iredale, FRAIC, recognize the "Pacific rim connection" of Vancouver where the competition was organized in recognition of the city's centennial and Expo 86.

As Iredale states in an opening page of the catalog, although the most common recent building types in Canada have been commercial and office buildings plus shopping centers, the jury "had to stretch to recognize projects in these categories. This

raises a fundamental question about the quality of patronage, of developers as clients, and whether the conditions for good work are there."

The jury's observations on Canadian architecture were, overall, quite critical, though directed as a challenge rather than opprobrium. Forster singled out the Canadian highrise as the building type most in need of improvement, characterizing it as a "victim to the most inflexible investment calculations, which reduce the architect's role to that of a *couturier* scissoring a flashy wrapping from familiar patterns." He contrasts this to "the care and craft in handling public spaces, access, and street frontage."

Also stressing that "much of the more uninteresting architecture in the commercial category is often initiated with a developer," Maki emphasized that "houses and housing projects were able to develop a more appropriate language."

Safdie, finally, underscored the regional character of Canadian architecture. "This is architecture of the West, the plains, the

Far left, *Pyrch residence* by B. C. Patkau & Associates. Left, *St. Stephen's Church* by McMillan and Zuk. Below left, *Medicine Hat City Hall* by Graham McCourt Architects. Right, *Seagram Museum* by Barton Myers. Below right, *Red River auto shops*, *The IKOY Partnership*.

Eastern urban centers, Toronto, Montreal, Quebec City, and the Maritimes. Each region has a greater affinity to the neighboring U.S. states than to other parts of the country." He noted that U.S. post-modern ideas have influenced especially younger Canadian architects, and that rather than being transformed and adapted, as in Scandinavia and Western Europe, in Canada these ideas seem "to be more raw and immediate, a result of less critical exposure."

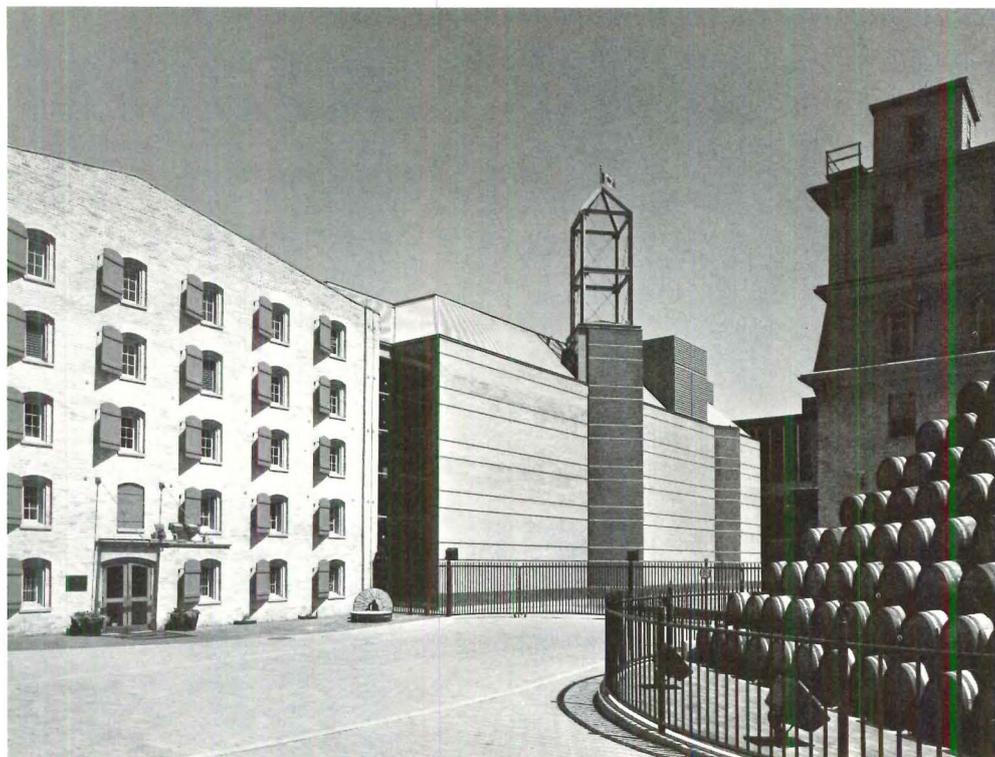
Safdie concluded, "One hopes that the seeds of an intense regionalism, the search for appropriateness, even a measure of modesty recognized in some of the designs, are an indication of the emergence of a mature and secure generation of Canadian architects, less vulnerable to the waves pulsating south of the border."

Located on a mound of rock in Victoria, B.C., with a lovely distant view to the east but an undistinguished one close by, the *Pyrch house* by Patkau & Associates was sited so that its living room is to the west just below the rock mound's peak. The architects then wrapped the remaining spaces around the sides of the site "to define a highly abstract terrace of rock and sky," as they say in the catalog. The massing begins with an overall parapet above which the living room rises as a "chisel pointed" copper roof, which is counter-balanced by two chimneys. Skylights at critical places make the relatively closed interior volumes of this house for a retired couple with an extensive art collection appear suffused with light. The owners call its spaces "comfortable, serene, and contemplative."

The organization of *St. Stephen's* Byzantine Ukrainian Catholic church in Calgary, Alberta, was determined by the liturgical requirement of orienting the sanctuary to the east, the need to link the church with existing buildings higher on the site, and to provide for possible future expansion. Architect Hugh McMillan and visiting architect Radoslav Zuk sought a dynamic image inspiring worship that is in character with the surrounding Rocky Mountains and the church's unique cultural character and history.

The owners' assessment states: "Overall design and area of the church is conducive for the functions that it was intended for. The altar area could have been one step higher for the back bench Christians who do not see the altar as well as they would like to. The structure of the church is unique for a Byzantine church, so it makes for interesting conversation, but it's generally favorable."

The major determinants of Medicine



© Timothy Hursley/The Arkansas Office



Hat City Hall's form and orientation were a need to separate administrative and legislative functions and a wish by Graham McCourt Architects to retrieve for this Alberta city its relationship with its river, the South Saskatchewan, on which, like many Western Canadian towns, it had turned its back over the years.

Legislative and administrative spaces are linked by a large foyer/atrium that also acts as an orientation point for the building's three floors of offices. There are separate outdoor spaces for "warm" and "cool" weather.

The owners' assessment reads: "The setting on the banks of the South Saskatchewan River overlooking the river valley is the perfect location for this beautiful new building that fills the community and tourists with amazement. The building has helped get the downtown revitalization program on its feet. The City of Medicine Hat is very proud of their new landmark and we hope that someday you will see it for yourself and feel the excitement that it brings everyone around it."

The *Seagram Museum* in Waterloo, Ontario, is on the site of the original distillery, and is surrounded by industrial buildings, many quite old, comprising the Seagram plant. Architect for the new museum was Barton Myers Associates.

Entry is through a 19th century barrel warehouse whose heavy timber racks extend through five stories and were retained as defining walls to a skylit arrival courtyard. The adjoining 7,000-square-foot main museum building contains the primary permanent exhibits and an introductory film theater. These are ranged in pavilions around a sky-lit interior court.

The owners' assessment states: "The building is a most imaginative solution to the problem of joining old and new. The old 'warehouse 5' is quite an awe-inspiring introduction to the museum as a whole. The exhibition area . . . meets our requirements very well and has that difficult to describe quality of 'atmosphere.'"

The *Red River Community College's* auto/diesel shops in Winnipeg, Manitoba,

continued on page 18

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Awards from page 15

serve as a training facility for repair, maintenance, and rebuilding of engines and the machines they run.

The architects (The IKOY Partnership) wrote in connection with this building: "A building is a building—not a form, not a function—but a purpose." A building's permanence, they state, is directly proportionate to its ability to change.

Each functional component (structure, mechanical, electrical, etc.) is designed to express its purpose and all are ordered to convey "the action of the building," according to the architects. The building has the lowest energy consumption of any comparable building in Canada, say the designers. Students call it "Moon Raker."

The owners' assessment notes that "The building is most pleasant and appealing, and makes excellent use of natural lighting. The concept of having two vehicle vestibules in lieu of the traditional 10-15 garage doors has made a significant contribution to effective utilization of energy."

Top, Queen's Quay Terminal by Zeidler Roberts Partnership. Above, Pacific Heights housing by Roger Hughes Associates.

Queen's Quay Terminal, located at the foot of downtown Toronto, was in earlier days a 1920s warehouse. Recycled by the Zeidler Roberts Partnership, it now contains 148,000 square feet of specialty shops and restaurants, 390,000 square feet of offices organized around three atria on five floors, plus parking, a dance theater, and 72 condominium units each with an unobstructed view of lake Ontario. The south atrium connects 11 interior functions with each other and with lake Ontario.

The owner's assessment reads in part, "As developers, we are extremely proud to be associated with the creation of an architectural landmark of this caliber.

"The positive approach to energy conservation permitted greater use of glazing which contributes to the successful interior atmosphere."

A low-cost housing cooperative in Vancouver designed by Roger Hughes includes 16 maisonette units in restored houses, which give the complex its character, plus a mix of new, single-, and two-story units. Combining housing for singles and families, the project's density of 100 units per acre is exemplary as are its 50 percent ground coverage and 50 percent ground-oriented apartments. It is, therefore, seen as a prototype for possible future development at B.C. Place, less than half a mile away.

According to the owners' assessment, "All the members of Pacific Heights housing co-op enjoy their units and the project. The variety in the floor plans of units, the materials used, and the finishing detail are excellent and greatly appreciated by the members who occupy the units.

Winners not shown on these pages are the Ensemble du Haut-Fourneau Forges du Saint-Maurice, Trois-Rivières, Quebec, by Gauthier, Guité & Roy; a house in Nova Scotia by Brian MacKay-Lyons, Architect; and the Metropolitan Toronto Central YMCA by A.J. Diamond & Partners. The first was in our September 1985 world issue, and the other two will be in this September's.

**RIBA Gold Medal for 1986
Awarded to Arata Isozaki**

Japanese architect Arata Isozaki, Hon. FAIA, has been presented the Royal Institute of British Architects' 1986 gold medal.

Born in Oita City, Japan, in 1931, Isozaki received his architecture degree from Tokyo University in 1954 before joining Kenzo Tange's team in Toyko, where he remained for nine years. During the late '50s and early '60s, working under Tange, Isozaki played a major role in the 1960 plan for Tokyo, the preliminary scheme for the Yamanashi Communications Center, the plan for EXPO '70, and the development of the megastructure idea.

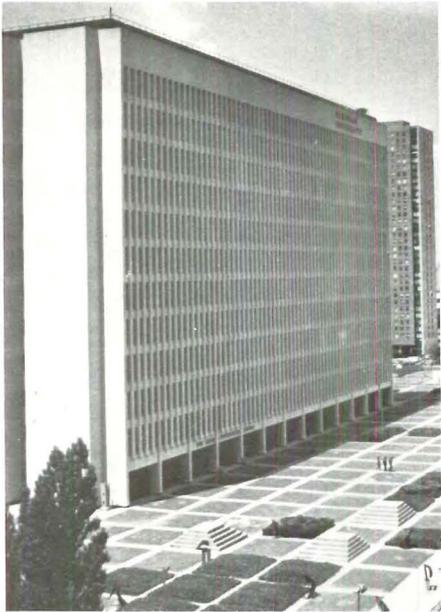
In 1963 Isozaki established Arata Isozaki Atelier and developed a design approach quite different from Tange. Many of his earliest buildings were located in his native Oita, including Iwata Girls' High School, 1963-64; Oita Prefectural Library, 1962-66; and Oita branch of the Fukuoka Mutual Bank, 1966-67.

In the '70s Isozaki designed a number of major buildings throughout Japan that reflect, in his words, regard for architecture as "a play of pure forms, simultaneously containing economic, functional, technical, and various other solutions."

His Gunma Museum of Fine Arts in Takasaki, 1971-74, is comprised of series of cubic forms arranged to draw visitors past the length of the building before allowing entry. In contrast with his experiments with the cube are the semicylindrical forms of the Fujimi Country Club in Oita City, 1973-74, and the Kitakyushu Library, 1973-75. *continued on page 22*

What Do These Prestigious Buildings Have In Common?

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New York, NY
Architect: The Perkins & Will Partnership

CARPENTER CENTER, HARVARD UNIV.



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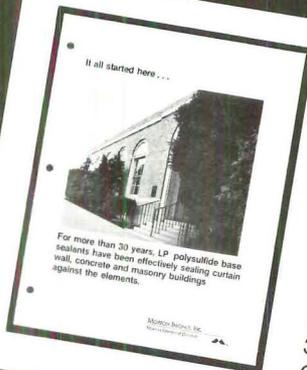
Carpenter Center For The Visual Arts
Harvard University
Cambridge, Massachusetts
Architect: Le Corbusier

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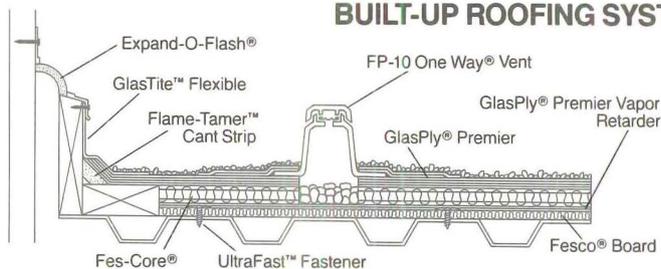
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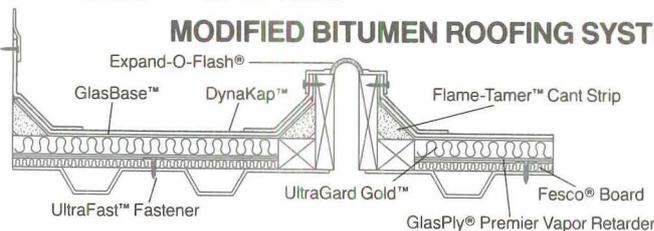
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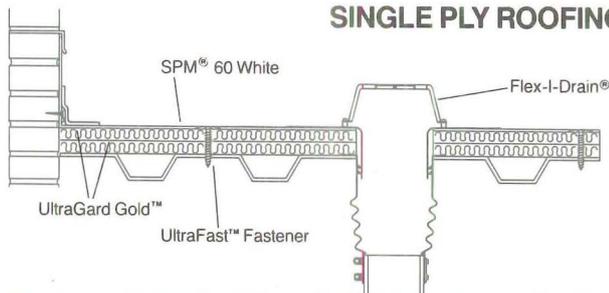
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Awards from page 18

His most recent works include the Employees' Service Facilities of Nippon Electric Glass in Ootsu, the Etoh Clinic, and the nearly completed Los Angeles Museum of Contemporary Art.

In addition to his prolific practice, Isozaki has served as a visiting professor at the University of California/Los Angeles, Harvard, Yale, Rhode Island School of Design, and the University of Hawaii. His work has been the subject of

Government

Bills Would Set Asbestos Abatement Standards, Unblock Insurance

The Environmental Protection Agency estimates that 730,000 public and commercial buildings and 33,000 schools contain asbestos despite the known health hazards. However, when an architect or an engineer renovates a building, asbestos abatement is usually out of the question—not for technical reasons but because liability insurance is either not offered or is cost prohibitive. At issue is that lack of national standards for asbestos abatement, the development of which, it is believed, would cause insurance companies to change their policies; development of these national standards is currently being addressed by Congress.

Each of the two bills under consideration in the Senate and one in the House, if passed, would mandate the development by EPA within 180 days of the bill's enactment of standards and procedures for determining whether asbestos is present in buildings and if that asbestos is a health hazard. In addition, rules would be established concerning ways to remove asbestos, tests to determine if the asbestos has been removed, methods to protect both workers and building occupants during removal, and how to transport and dispose of asbestos.

The need for such standards has been emphasized by AIA representatives at recent Congressional hearings. Said Burton W. Thomas, AIA, to the House commerce, transportation, and tourism subcommittee: "Were the federal government to enact a standard of care, people would know what to do with asbestos and how to do it. The abatement team's performance could be judged: Were the standards adhered to or not? People could be trained properly in accordance with these standards. Competence could be demanded and monitored."

Most importantly for architects, Thomas added, "the insurance industry could then be attracted back into providing coverage." That opinion was reinforced by an insurance executive at hearings before the Senate toxic substance and environmental oversight subcommittee. "The creation

of numerous articles and exhibitions, including an exhibit at the Cooper-Hewitt Museum and the one-man show entitled "Architecture of Quotation and Metaphor" that traveled to Tokyo, Chicago, and Lodz, Poland.

In the book *The Architecture of Arata Isozaki*, Philip Drew said that Isozaki's "individual style is articulate, intricate, and sophisticated; he speaks in a silver-tongued language of great beauty and caprice."

of such standards and their acceptance by the courts, while adhering to traditional negligence standards to measure the performance of design professionals, will vastly improve the likelihood of the availability of professional liability insurance for architects and engineers for services in connection with asbestos abatement," said Paul L. Genecki of Victor O. Schinnerer.

Insurance companies' hesitation to cover asbestos abatement was the result of the Johns-Manville product liability cases that began in the late '70s and snowballed in the early '80s. Every major carrier of insurance for design professionals since then has excluded coverage for asbestos-related work. Recently, the few companies that have again offered such coverage charge premiums in the range of \$400,000 a year, according to John M. Laping, AIA.

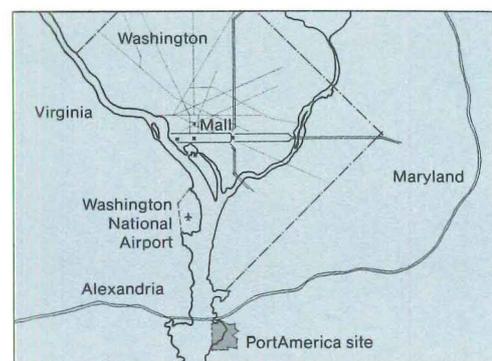
"To those insurance companies," Laping continued, "asbestos abatement is an unpredictable business, both at the rehabilitation site and in the courts, because there currently is no national standard.

Both Laping and Thomas argue that, in Thomas' words, "Architects have traditionally written the specifications for the abatement of asbestos already present in structures. This job comes up naturally as part of the rehabilitation of a building, and architects have therefore developed an expertise for supervising abatement in a safe and thorough manner. But now the insurance companies have excluded asbestos work from coverage across the board. This is done despite the fact that an architect has never been found guilty of improperly abating the material."

While the architects are thus affected, in the end, say Laping and Thomas, it is building occupants and users that are most threatened. The dangers of this material has been known for decades, Laping said. "There is no longer any excuse for building owners to allow dangerous, friable asbestos to decay uncontained, or for it to be manipulated incorrectly during rehabilitation or maintenance," he continued.

Tower Near Nation's Capital: A proposed 52-story glass-sheathed office building (below) on the Maryland side of the Potomac downriver from Washington, D.C., (bottom) is the emphatic vertical element of an ambitious planned office/resort/residential development called PortAmerica. To the architects and planners, John Burgee with Philip Johnson, it is a "steeple" counterpoint to an otherwise mid- and lowrise complex spreading along 1.25 miles of shoreline. But to sculptor Frederick E. Hart, member of the U.S. Commission of Fine Arts, it is "a totally unnecessary feature of the project" whose "sole purpose . . . is to draw attention to itself." The National Park Service and Air Line Pilots Association also oppose its construction, the former for esthetic and precedent-setting reasons—it would be the tallest building between Atlanta and New York City and would "overshadow the capital's monumental core" while setting "a standard which other developers will try to exceed," says a Park Service official. The pilots are in opposition because the tower would "disrupt an already complex approach" to Washington National Airport. But PortAmerica won approval of Prince George's County Planning Commission in May, and the final hurdle, consent by the county commission, was expected to be met with ease early this month. The developer, James T. Lewis, has scheduled construction to begin this fall on the first phase, including the tower, which would be completed in 1989.

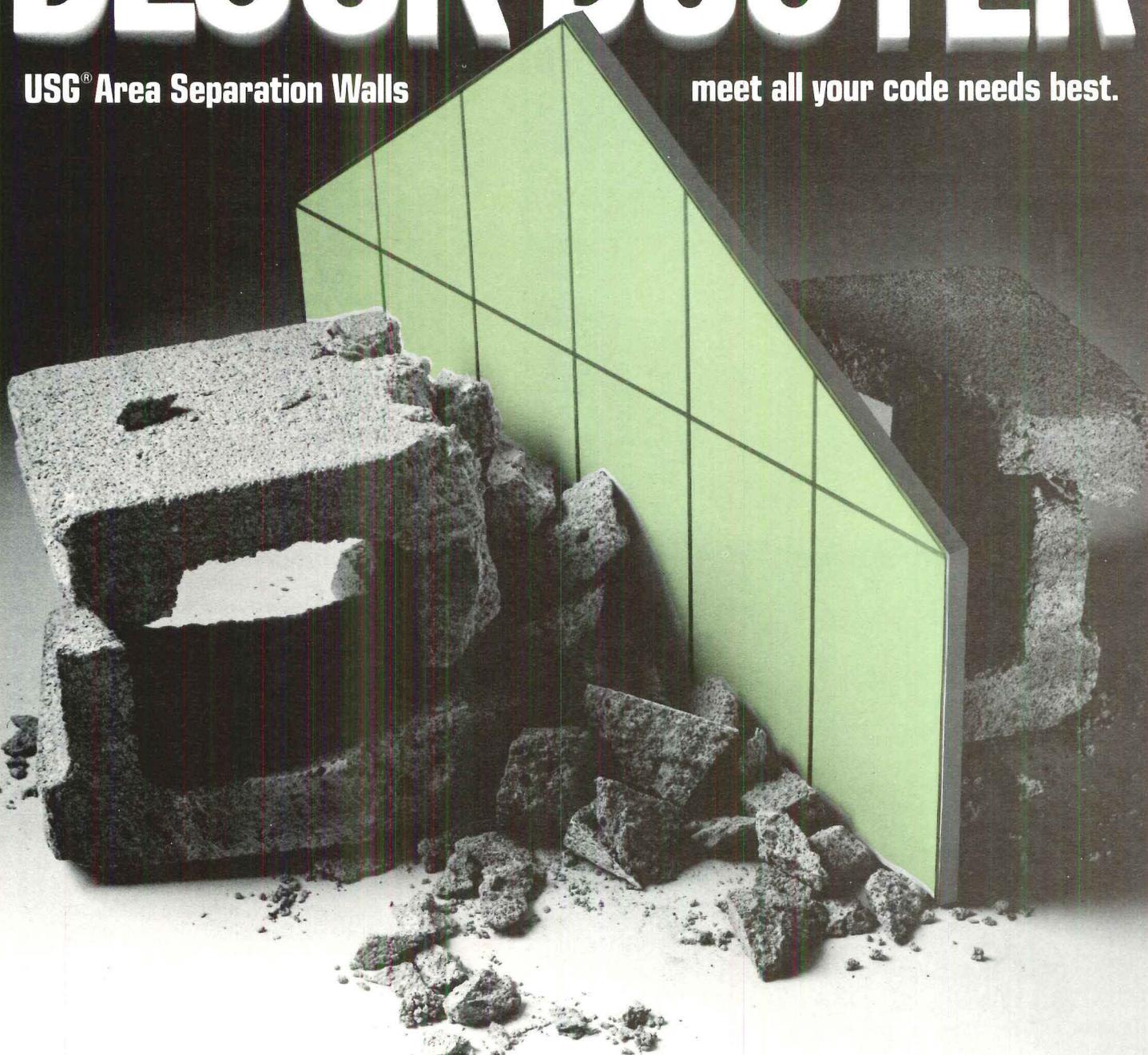
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BLOCK BUSTER

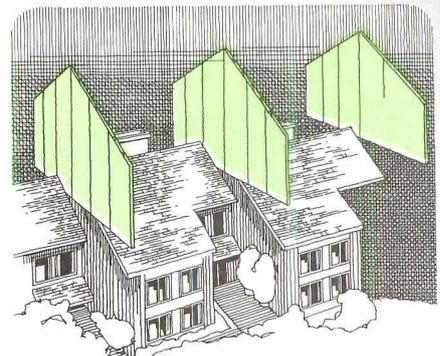
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Seiberling Reflects on His Role In the Preservation Movement

Representative John F. Seiberling (D-Ohio), the veteran congressman who oversaw much of the nation's federal preservation legislation as chairman of the House subcommittee on public lands, has announced his plans to retire after this session. First elected in 1970, Seiberling has long had a strong interest in protecting the environment and assuring a future for the nation's historic patrimony. In recognition of his efforts, which include the 1976 legislation committing \$150 million annually from outer continental shelf oil lease receipts to a historic preservation fund for use by the states and the National Trust, he received an Institute honor in 1985.

Asked which of his achievements in historic preservation he is proudest, Seiberling pauses and reflects. He mentions the 1980 amendments to the National Historic Preservation Act, which increased the role of state and local governments and strengthened the nation's international preservation role and which were the first major changes to that program in 14 years. Citing the annual appropriation of \$25 million nationally for historic preservation, which Seiberling's committee has supported despite the Reagan administration's repeated attempts to end it, he says, "The country gets a great return for a very small investment." He adds that it would cost much more for the federal government to undertake the job the states are doing.

The Akron native is also proud of his efforts in helping secure passage of the federal tax credits for historic preservation. During an interview in his office, he recalls that despite support in the Senate, the House of Representatives was less than enthusiastic about the provisions. He told Representative Charles Vanik, a fellow Ohio Democrat who was on the conference committee, that the credits were vitally important, and Vanik, he notes, persuaded the other conferees to leave them in the legislation.

Today, those credits have what Seiberling calls a "snowball, synergistic effect." He cites the case of the Akron Art Museum, which several years ago moved across the street from what was originally built as a library to what had been a post office. The museum sold the library to a law firm, which has restored the iron-trimmed, stone building using the tax credits, a task the firm would not have undertaken without the program. Furthermore, he notes, it puts buildings back on the local tax rolls.

Seiberling also authored the Olmsted Heritage Landscapes Act, which will protect historic landscapes designed by the father of American landscape architecture, Frederick Law Olmsted. The bill has passed the House twice but is stalled in

continued on page 79

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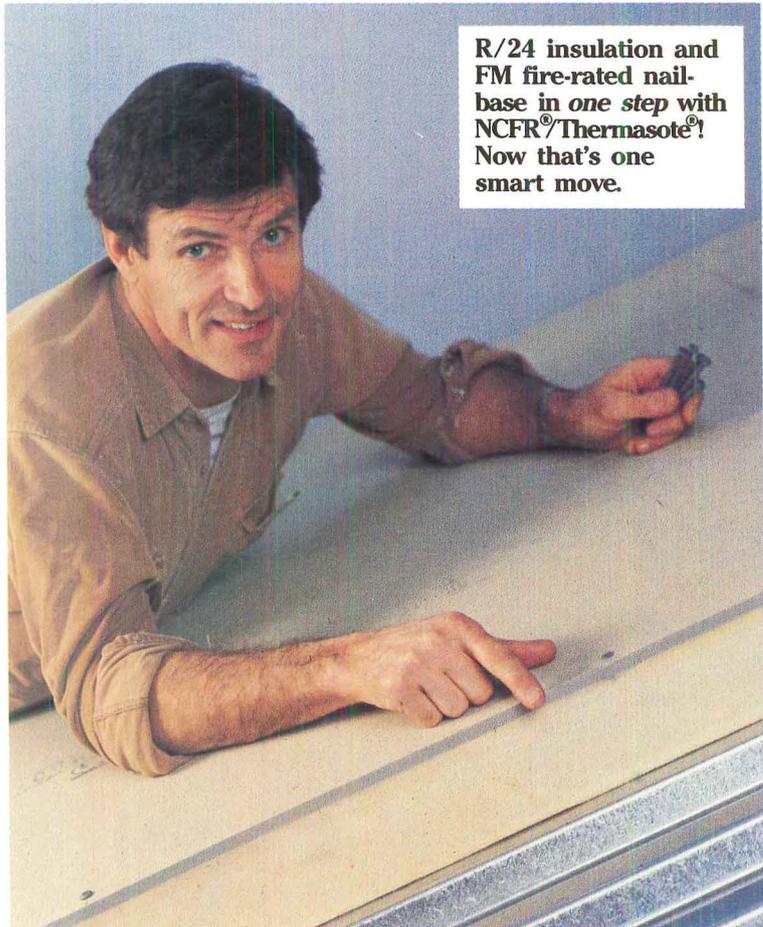
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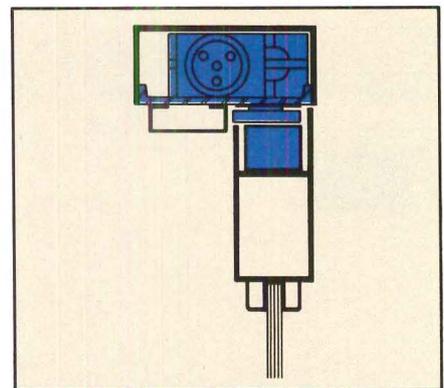
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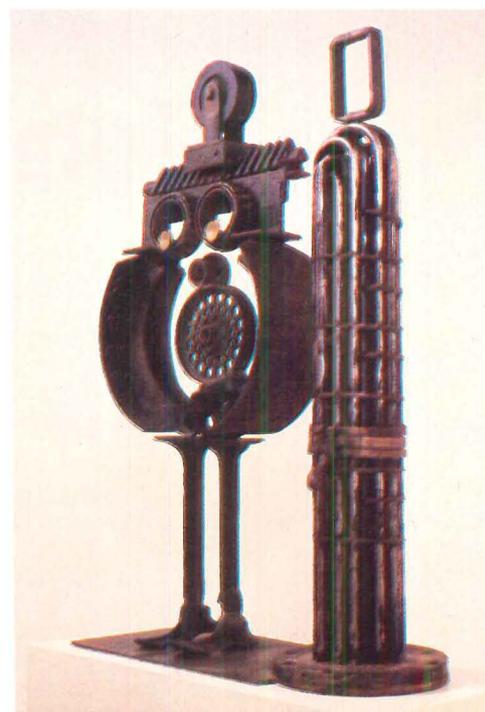
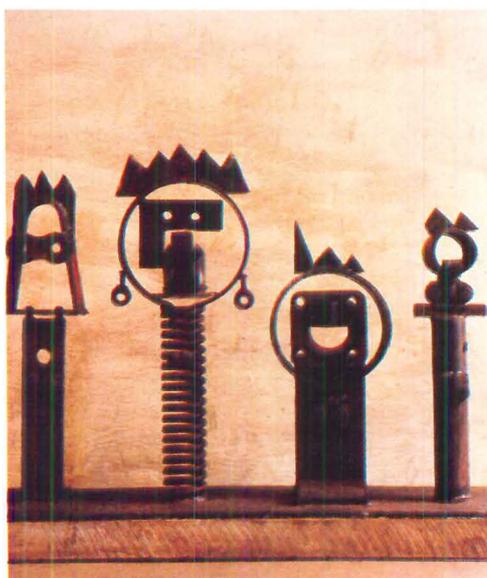
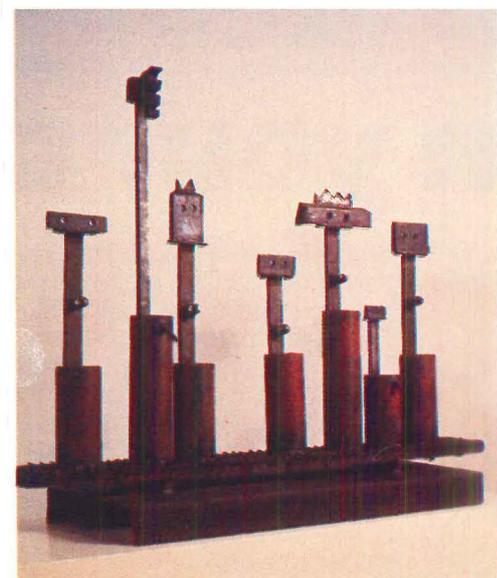
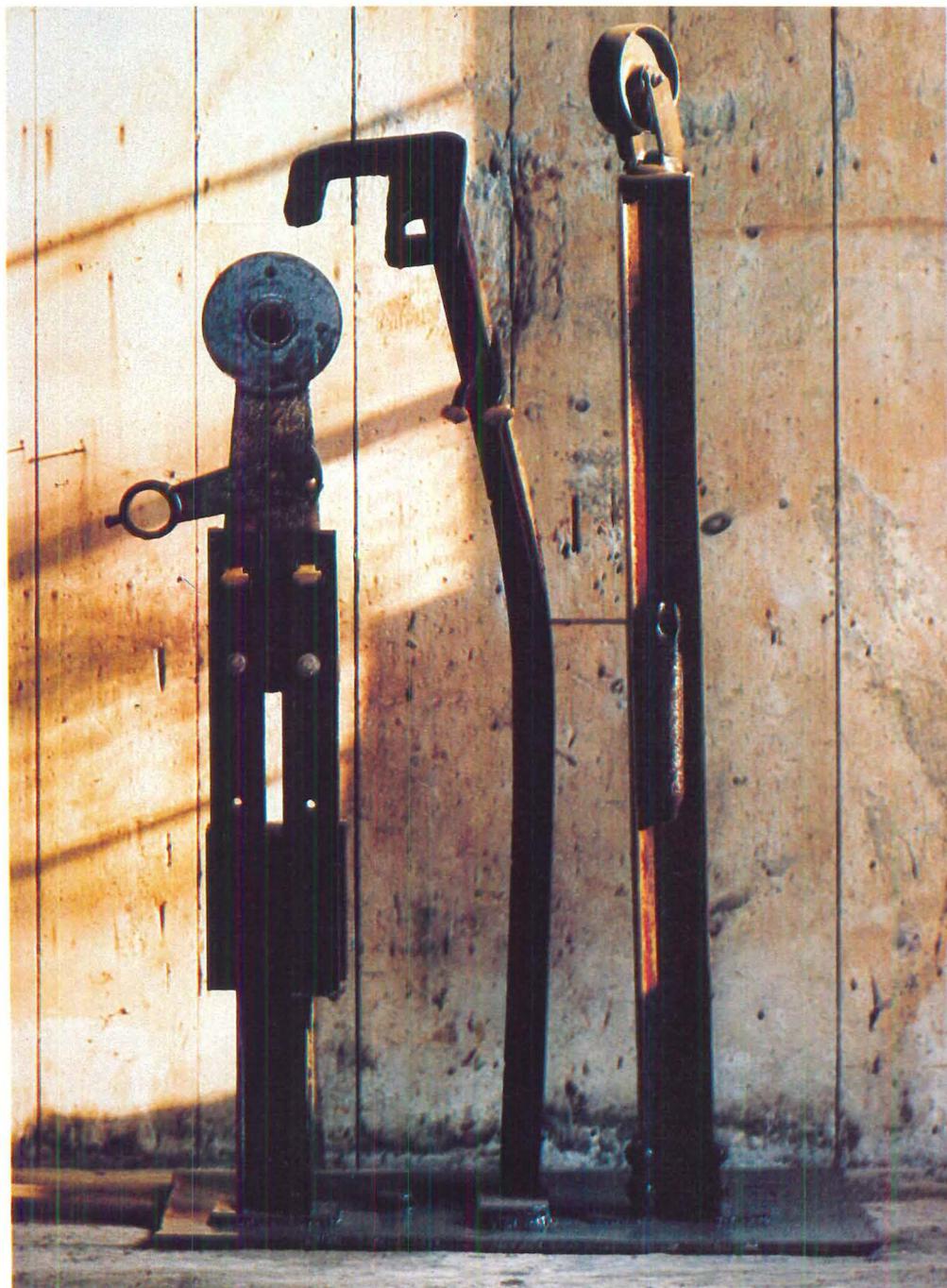
Architect/sculptor Michael Rabin welds found and cut steel with cast iron to create highly evocative, sometimes whimsical, sometimes emotional vignettes depicting human relationships. Always, women form the core of his compositions—complex and diversified figures with round and square shapes, curved pieces, springs, some tall, some fat, most with gold leaf breasts.

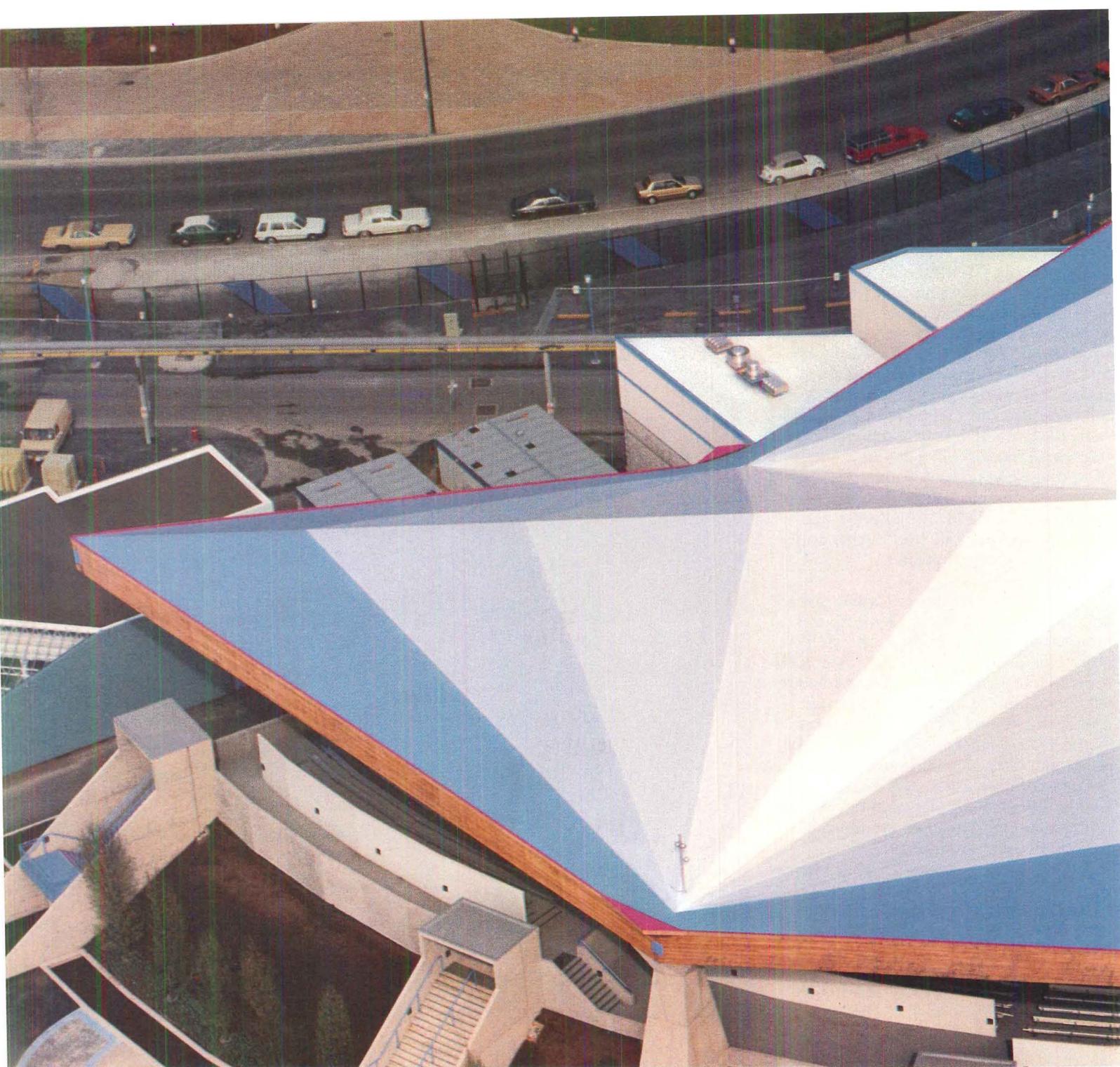
In 1981, Rabin left his architecture/interior design firm in New York City, moved to Newburgh, N.Y., and took up sculpting full time. "Building design is not permanent," he said. "You do the best work you can do, and your clients want to redo it several years later. . . . Good artwork lasts forever."

There are two modes of Rabin's steel and cast-iron sculpture: Stick figures grouped together, each figure being little more than a "head" with a pipe extending three to four feet below, and larger forms, where each piece has a more dynamic profile. His theme was most influenced by the 1950s women of de Kooning. "Man is a reactionary," Rabin says. "Woman, the bane of his existence, is also his savior, his obsession, my obsession. So women, women, and more women are the subjects of my steel sculptures."

—NORA RICHTER GREER

Clockwise from right: 'Bubbe with Kinder' (67½ inches high, 39½ inches wide, 25 inches diameter); 'Out of Wedlock' (44½x29x12 inches); 'Masquerade' (27x44x12 inches); and 'As a boy I was surrounded by women, mostly' (38x47x12 inches).





Building: Expo '86 Theater, Vancouver, Canada Architects: Aitken Smith Carter Partners; The Wade Williams Part

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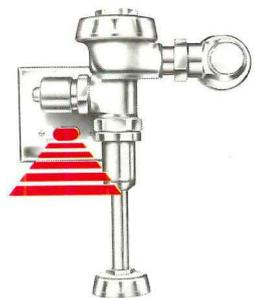
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A Tradition of Quality and Pride

ARCHITECTURE

The three lead articles in this issue deal with unusual accomplishments in three quite different cities. They deal, in essence, with the current practice of the discipline called urban design.

The term urban design came to prominence in the vocabulary of the architectural and planning professions in the 1950s. Essentially, it meant taking city planning into the third dimension; joining the planner's concerns with such things as land use and density to the architect's concerns with the form, the shape and quality, of what is built.

In part, urban design's popularity represented the two professions' desires to be "relevant" to the then-rising concern with urban problems. But it also reflected the fact that urban renewal and other programs spawned by this concern were producing opportunities for design at a scale beyond that of the individual building.

Looking back over what might be called the first generation of postwar urban design in America, it is clear that the latter factor turned out to be mischievous. It led to the widespread definition of urban design in terms of size, which brought out the worst in the designers in terms of megalomania and abstraction from humanity.

The results can be seen in numerous megasize projects and developments—they are seldom called places and almost never neighborhoods—that were grafted onto American cities in the postwar decades. Many have yielded economic and other benefits, and they vary widely in architectural and environmental quality. But some generalizations can be made about them.

They are often unloved. Bigness and newness, it turns out, are not the qualities closest to city dwellers' hearts. Nor is the coldness that many found in the glass and metal, and subsequently exposed concrete, facades of modern buildings—especially when they stretched for blocks without the contrast or relief of buildings from other eras.

The first-generation developments are usually isolated. Far more attention was paid to formal and spatial relationships within the building ensemble than to linkages, physical and otherwise, to surrounding neighborhoods. Many of the developments are virtual islands, introverted and aloof from what goes on around them.

As the work in this issue indicates, urban design has entered a second generation that promises to be more humane and respectful than the first. It is based in part on the realization that urban design is not simply a synonym for building at large scale.

Some of the most important concerns of urban design, in fact, have nothing to do with buildings at all. They have to do with the spaces between and around buildings: the parks and plazas, the streets and sidewalks, the transportation corridors and linkages. As René Dubos has written:

"Cities are loved, not so much for their natural and architectural splendors as for the variety and intensity of the spectacles that the ordinary events of human life generate in the streets, the malls, the squares, the parks, and other public places. The human, as against economic, success of a city is measured by the opportunities that it gives its citizens and its visitors to participate in its collective life."

Other concerns of urban design do indeed include buildings, but not by any means only new ones. One of the most hopeful phenomena on the current urban scene is the enormous increase in affection for and often fierce protectiveness of old buildings. They need not be historic or even beautiful to be valued these days. In the wake of the increasingly militant preservationists, two key roles of the urban designer are the blending of old and new and the finding of logical new uses for some of the old buildings, so that they do not stand merely as nostalgic relics.

For those who do design new buildings in urban settings, contextualism must be more than just a buzz word if the new generation of urban design is to prevail. For newness is still suspect, and it takes a great deal of respect and friendliness to gain the affection of the increasingly watchful public. *D.C.*

Portland

How its downtown became the Lazarus of American cities. By Donald Canty, Hon. AIA

State of the art thinking about urban planning and design goes something like this: First, the city needs a plan, preferably one taken to the third dimension. The plan needs citizen and political support and a mechanism for implementation. Optimally, this mechanism should be an agency with broad powers of land acquisition and concerns that go beyond development to historic preservation, social problems—and design. Finally, maximum use should be made of the shaping powers of transportation.

This thinking has found perhaps its purest application over the past decade in Portland, Ore.—and it has worked.

Portland is a quiet (some would say complacent) city of 360,000 with a benign if damp climate and a beautiful natural setting. In the mid-1970s, despite the usual early injections of urban renewal, its downtown was dying, by testimony of George Sheldon, AIA, then chairman of the city planning commission. "There were more parking lots than buildings," Sheldon recalls.

Mayor at the time was Neil Goldschmidt, who was just turning 30. Goldschmidt, later U.S. secretary of transportation and currently a U.S. Senate candidate, believed in planning and set out to save downtown.

A plan to do so was drafted with the consultancy of Skidmore, Owings & Merrill's Portland office in the early 1970s. The implementation mechanism already was in place in the form of the Portland Development Commission (PDC). It had been established in the 1950s to carry out the South Auditorium urban renewal project, the city's first, which hadn't produced much distinguished architecture but had made the previously blighted area just south of the core into a pleasant apartment-office neighborhood liberally penetrated by open spaces (including one bearing a celebrated fountain by Lawrence Halprin). In the same era Lloyd Center, a huge shopping-office-hotel complex, was being privately developed across the Willamette River east of the core. Lloyd Center was much like many postwar multiuse developments, its sole—and significant—distinction being its adjacency to downtown.

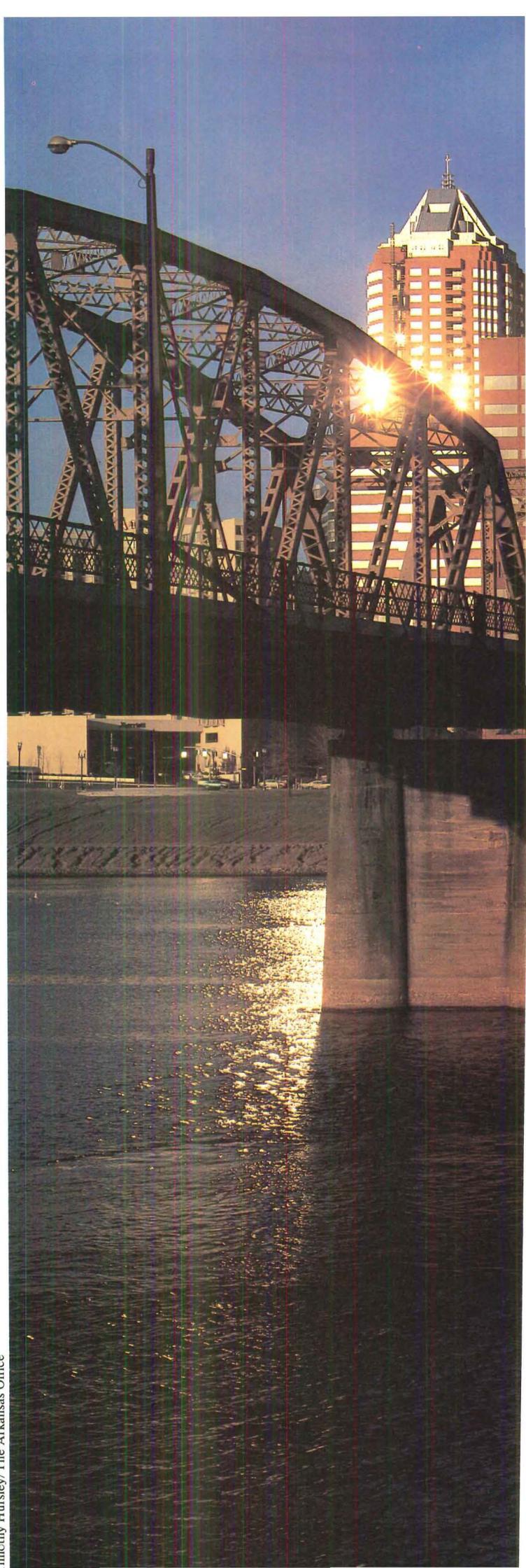
The 1970s-'80s effort began with two bold strokes involving transportation. First, an expressway along the river in the lap of downtown was demolished—something more celebrated cities such as San Francisco had not been able to accomplish. The land thus freed is now site of a park, a marina, an esplanade of shops and restaurants, a lovely hotel and condominium complex (page 44). Soon work will begin on a second phase. The riverfront is now one of the city's principal amenities, in an easy walk from the core.

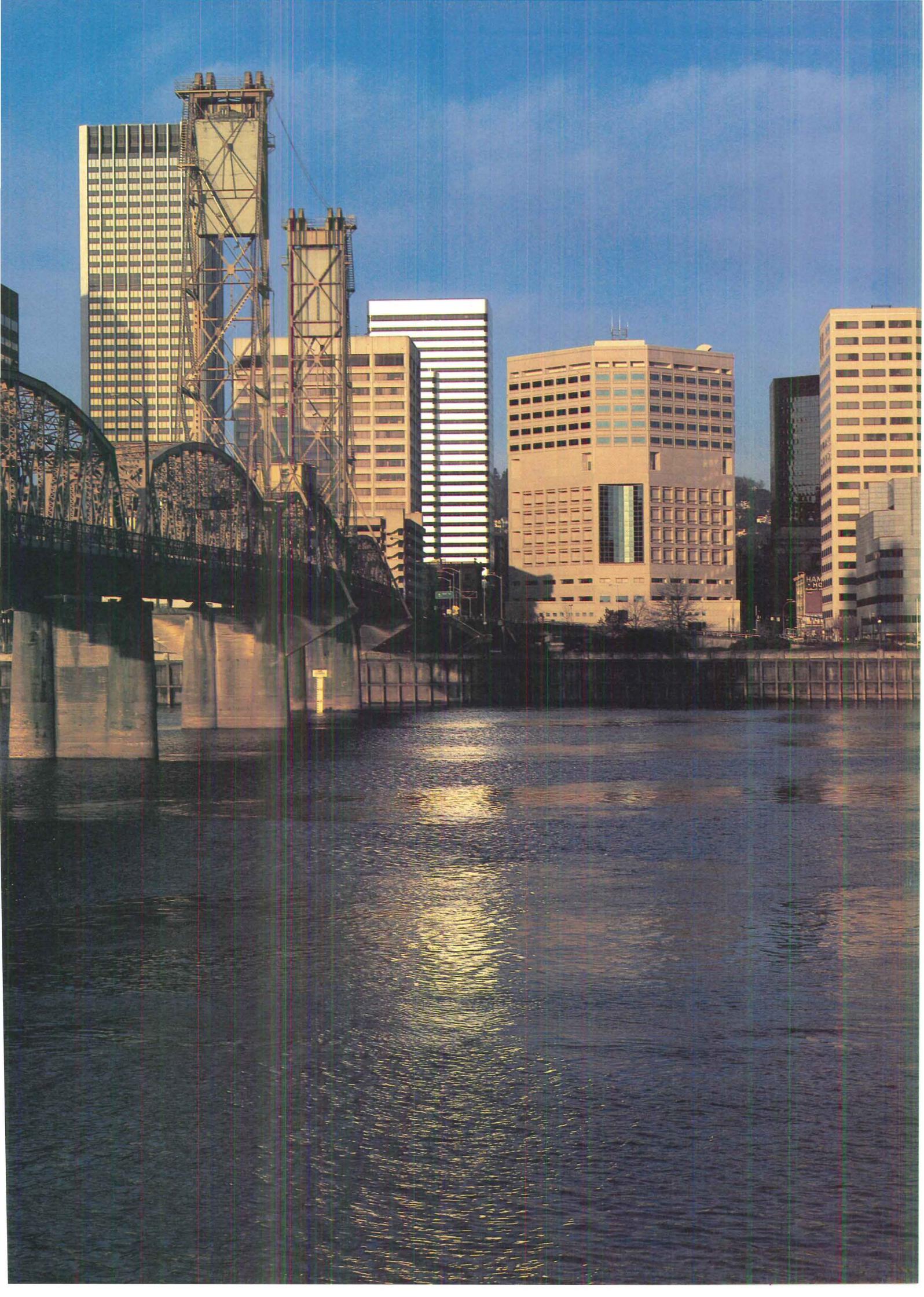
The second and initially more controversial move was to run a transit mall through the concentrated and linear—2x12-block—retail and commercial core. The mall is an 11-block bus loop, with restricted auto access and exclusive bus lanes. It has special paving, rows of trees, benches, and other street furniture, all so attractive that they won for SOM/Portland a national AIA honor award. The mall is well-liked and well-used and has both stimulated and further concentrated development along its way, helping to give downtown a distinct and readable form.

In a related move, PDC attempted to concentrate parking, building two short-term garages east and west of the mall. And the city imposed a limit on the number of parking spaces down-

The central Portland skyline from the Willamette River beside bristling Hawthorne Bridge. Recent additions include the KOIN tower (gleaming at far left), the bright aluminum Pacwest Center (center) and the Justice Center (right foreground).

Imothy Hursley/The Arkansas Office





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own (one space per 1,200 square feet of building area, about half what it had been before, according to Sheldon). The results were cleaner air and steadily increasing transit use.

Another parking block was bought by the city and replaced by the city's "downtown living room," Pioneer Courthouse Square. The square, completed in 1984, is the product of an international competition won by Portland architects Martin/Soderstrom/Matteson. It is a sloping brick plaza (continuing the transit mall paving) bearing a seemingly random collection of artifacts: two rows of free-standing stoa columns sheathed in terra-cotta, mauve with gold capitals; ornamental grillwork from a demolished historic hotel; a cast-bronze pergola; a restaurant of glass framed in cast iron; a fountain bearing violently violet tile.

When a critic called the plaza "episodic" its principal designer, the late Willard K. Martin, responded that it was deliberately so: "Architectural episodes were established so that human episodes would take place within them." The square abounds with "human episodes." It is a lively, accessible, slightly whimsical place. One undesigned phenomenon is that its users tend to divide it into generational zones, with various age groups congregating in various areas.

Among the square's most considerable assets are its older neighbors: notably the restored Pioneer Courthouse itself (A. B. Mullet, 1869); the Meier & Frank department store and the American Bank building by A. E. Doyle, premier architect of Portland's 19th century terra-cotta downtown; and opposite, Jackson Tower by Reid & Reid, another prominent early Portland firm. The square shows them off and engages them in conversation.

Indeed, much of the downtown's architectural character derives, not from a plethora of individually excellent buildings, but from such conversations between styles and generations. However, Portland almost lost the opportunity for the latter kind through carelessness with its considerable architectural heritage.

The newly published *Frozen Music* by Gideon Bosker and Lena Lencek traces Portland's tradition of urban architecture back to "Venice on the Willamette," a group of cast-iron buildings "bursting with exuberant ornamentation" built along the riverfront between 1853 and 1889. Later came an era of Richardsonian Romanesque, then "all the prestigious European revival styles," so that by 1930 the city could be described as "an intelligently curated architectural museum," in the words of the Bosker-Lencek history. Especially effective and extensive use was made of terra-cotta in Portland's 19th century buildings, the gleaming material helping relieve the grayness of Portland's damp winters.

In the "tear down, build anew" era of postwar years the most grievous casualty was the cast iron ensemble. Building after building was demolished without a second thought until only about 20 isolated survivors remained. Next major loss was McKim, Mead & White's noble Portland Hotel of 1881, the city's social center for generations. Heedlessness to history prevailed, in Portland as elsewhere, until well into the 1960s.

A turning point came in 1965 with the saving of the Skidmore historic district from truncation by freeway ramp and three years later with the reprieve of Pioneer Courthouse itself. Historic preservation was made a key part of the 1970s downtown plan and in 1976 an urban conservation fund was established. The fund, which provides a variety of financial aids for and incentives for preservation and restoration, is administered jointly by PDC and the Portland Historical Landmarks Commission.

Portland now has two full-fledged downtown historic districts, Skidmore-Old Town and Yamhill, each with its inevitable festival marketplace, plus a brightly spruced up Chinatown. All sport charming Victorian light standards. Many are new. In a typical Portland touch, the city some years ago bought the mold from which the originals had been made so it could replicate them.

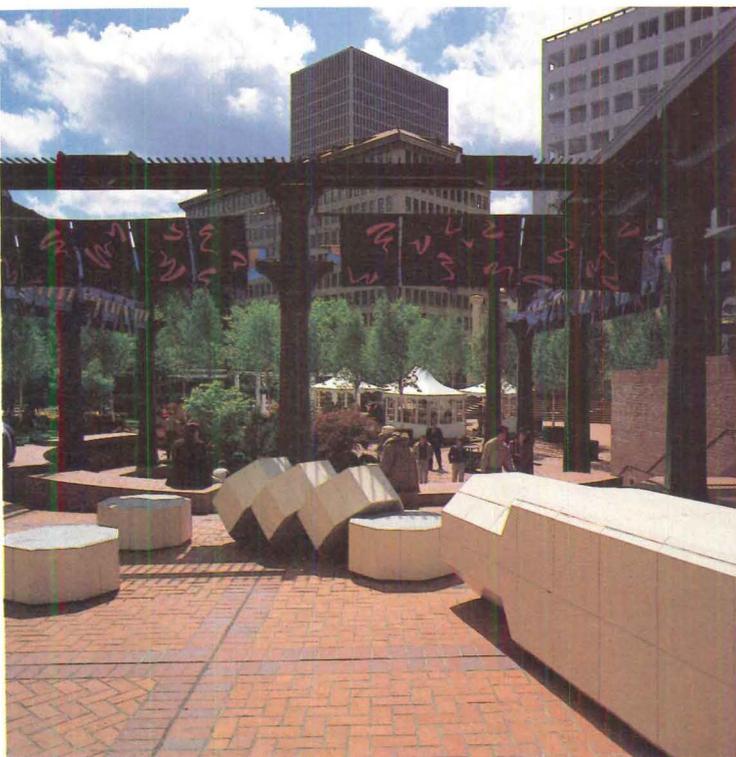
COIN Tower is the pyramid-crested brick building in center of aerial photo. To the right of its crest is the Portland Building whose multichrome rear elevation faces the wedge-shaped Justice Center, as shown at left. Above right, the transit mall. Right, the mall's Simon Benson drinking fountain.

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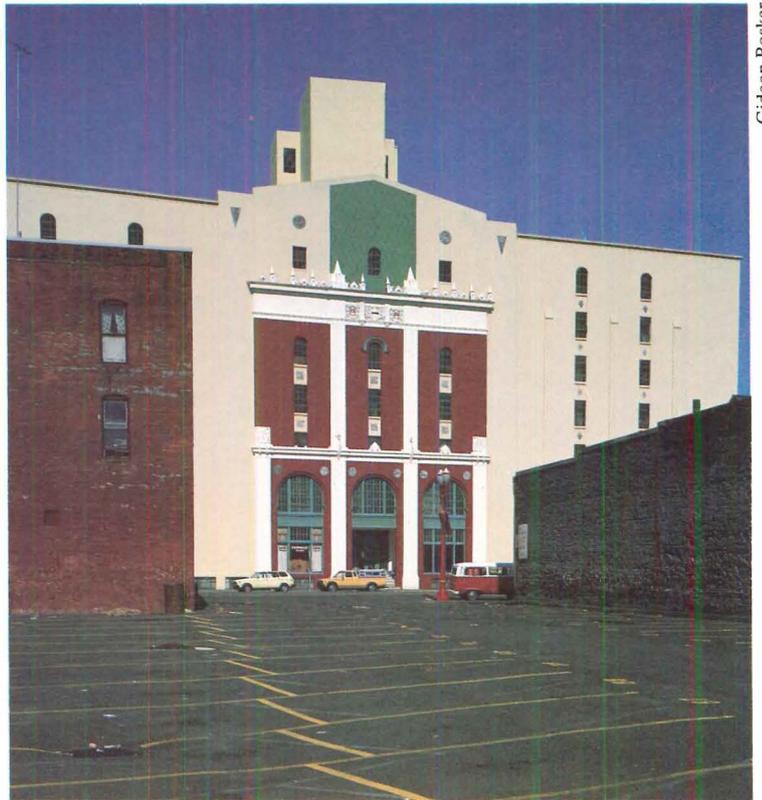
Since 1979 the conservation fund has made 18 loans totaling \$1.9 million, leveraging another \$2.5 million in Urban Development Action grants; \$15.7 million from "other public/private lending sources, and \$6.3 million in private equity," according to Lawrence L. Dully, PDC's director of development. Dully points out that this amounts to \$13 for every dollar from the fund.

Leveraging is also the name of PDC's game in downtown revitalization. It has an energetic economic development program and also functions as "the city's developer," in Dully's term: buying land, planning its uses, installing public improvements, selecting and negotiating with developers. Sometimes the public works are built through tax increment financing, capitalizing the difference between the taxable value of the land before and after development. Since 1970 more than \$1 billion in private funds have been attracted to the building of the new downtown.

Like most other major cities, Portland has a visible homeless problem, and PDC is addressing it with a program of converting old hotels into single-room-occupancy housing. So far some 500 rooms have been involved. A final element of PDC's operation is design review over the developments in which it is involved. Portland architects give the agency high marks for its exercise of this authority. Portland architects give PDC high marks generally. "The PDC staff has been excellent, very professional," volunteers Robert J. Frasca, FAIA.

What has all this brought about in the way of architecture? The bag is mixed, the downtown ensemble varied.

Opposite page, Pioneer Courthouse Square, a vast brick plaza bearing a variety of objects and offering a variety of experiences. Behind the square in the upper photo are two prime examples of 19th century Portland's 'terra-cotta palaces,' the American Bank building and the Meier and Frank department store (the square formerly was a parking facility for the department store). This page, other examples of Portland's once-threatened but now treasured stock of historic buildings. Left, the Power building in the Yamhill district; below, the gaily painted Hunt Transfer Warehouse; bottom, the elaborately decorated Charles F. Berg building.



Gideon Bosker

The skyline still is dominated by rectilinear precast towers, but variety recently has been added by the shiny, streamlined Pacwest Center by The Stubbins Associates and SOM; the granite and glass U.S. Bancorp tower by SOM with Pietro Belluschi, FAIA, as consulting architect; the patterned brick KOIN tower in today's pyramidal mode by Zimmer Gunsul Frasca Partnership.

At a lower altitude, facing each other across Lowndale Park, are Zimmer Gunsul Frasca's Justice Center and, of course, Michael Graves' Portland Building. Actually, the Portland Building faces away from the justice center: The park side is the building's rear, penetrated by a very large garage door.

Still the two have an interesting relationship: They are both about the same height and bulk, both public buildings, but very different. The justice center is husky, very dignified, and slightly stern, although it makes pleasant gestures toward the street and park and has a voluminous, welcoming lobby that is one of the most impressive enclosed spaces in the city.

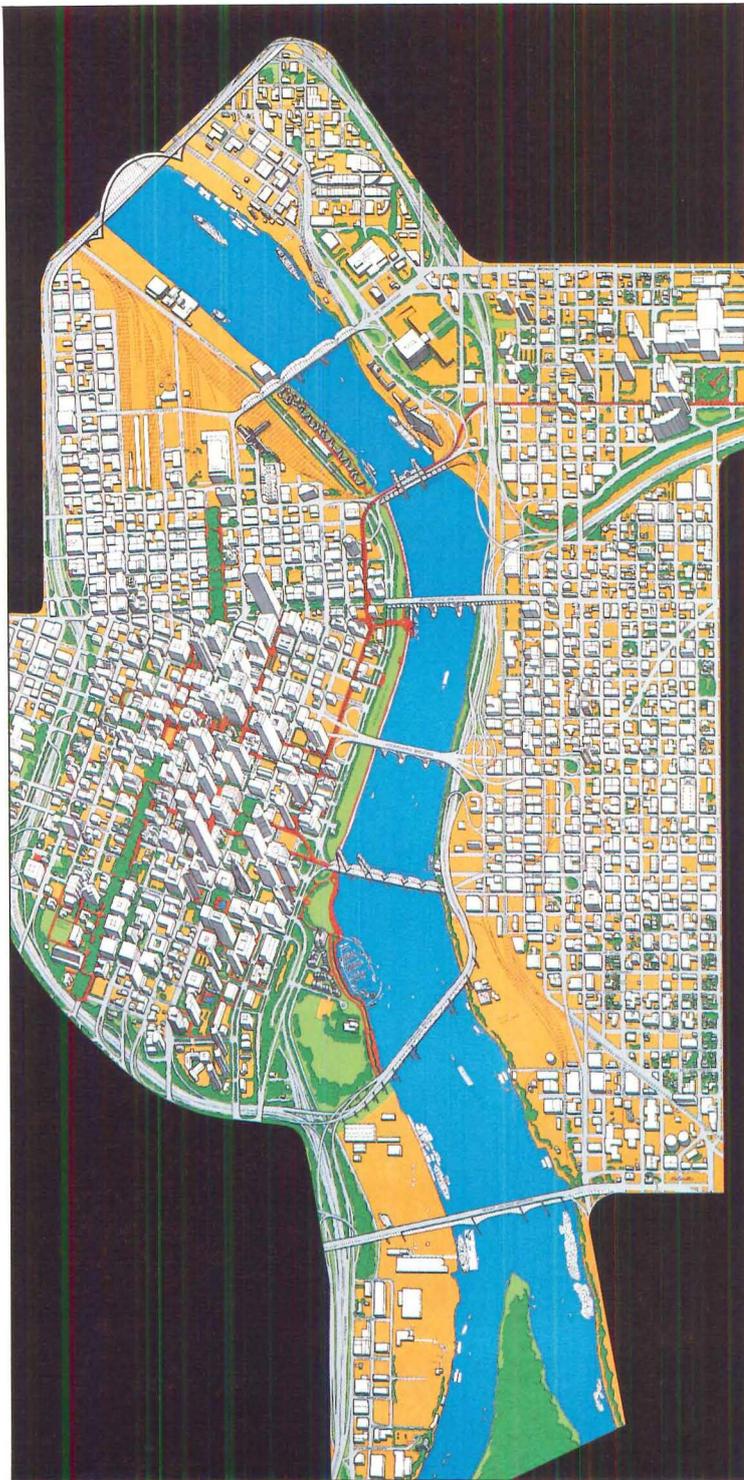
The Portland Building is the Portland Building, although time has tempered its polemic and persona. The symbolic civic messages it was meant to convey have faded with its coloration.

The first new public building along the transit mall, it is not a commanding presence—but Portlandia, the oversize earth mother statue above its entrance (see Dec. '85, page 20), has become one and is well liked by the locals.

There is a body of opinion that, whatever one thinks of the building, the controversy it engendered raised the level of archi-



Gideon Bosker



The area encompassed by the 'central city plan' now in process. The core is at left center, Lloyd Center top right.

Right, one of the vehicles that will run on Portland's abuilding light rail system (with Pioneer Courthouse Square in the foreground). Below the photo are drawings of the Burnside/Gresham stations, by Zimmer Gunsul Frasca, part of the firm's design for the Banfield light rail transitway linking downtown with suburban Multnomah County and Gresham.

tectural consciousness in Portland. There is, however, some evidence that it always has been high in relation to other cities.

Bosker and Lencek believe this and so does Frasca. He attributes it partly to the reputation of such early luminaries as Doyle, and later Belluschi. "Pietro drew good architects to Portland," Frasca says. "He and they raised the public's level of expectation for architecture." Frasca also says the presence of a strong SOM office in Portland helped in this regard.

Somehow it seems more pertinent to talk about Portland architecture in terms of relationships and ensembles than single works. Gregory Baldwin of ZGF, a Portland native, says that "lots of attention is paid here to the interdependence of buildings," to their "external responsibilities."

He attributes some of this to the fact that downtown Portland was laid out with 200-foot blocks so that more of each building shows. Also, the existence of a strong plan makes context more predictable: "If you don't know what's going to happen around you, you get introverted."

Coming attractions include a light rail (trolley) system joining the core to the fringes and to Lloyd Center, which is now reportedly up for sale—all 150 blocks of it. Frasca sees the prospect of a redeveloped and augmented Lloyd Center as an extension of the core rather than a competitor to it. In fact, he points out that Lloyd Center's development so close in probably discouraged development of suburban shopping magnets in post-war years and thus helped keep the core alive.

At any rate, in the light rail system Portland once again is summoning the shaping power of transportation. Gregory Baldwin notes that "within a year after the light rail alignment was announced every parcel of land along it had changed hands or had a major improvement planned upon it." ZGF has designed a handsome set of stations and appointments for the system.

Meanwhile, PDC is negotiating with the Rouse Co. for a three-block development in the core, thrown into uncertainty at this writing by withdrawal of a department store. The city is choosing a site for a major convention center; a performing arts center, including remodeling of a fine old movie palace, is well underway downtown (architects BOOR/A, ELS, and Barton Myers, chosen by competition); and the riverfront development is being extended.

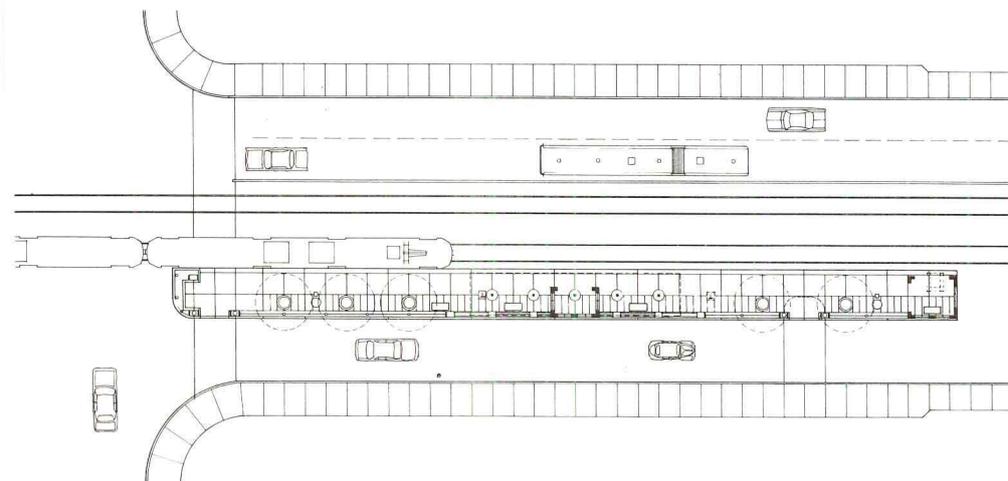
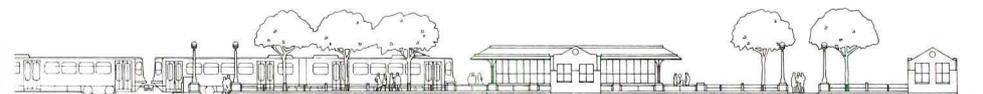
PDC is displaying its customary sense of strategy in the historic districts which, while flavorful, are somewhat gap-toothed. It is constructing a series of small parking structures to encourage development of modest office buildings as infill.

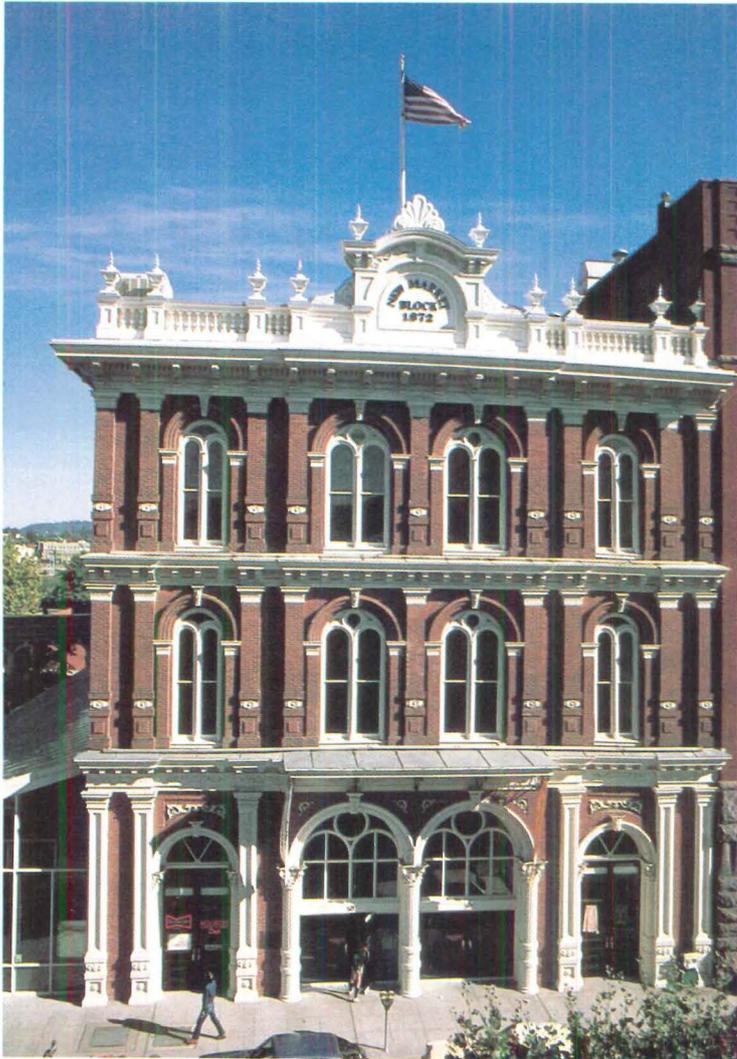
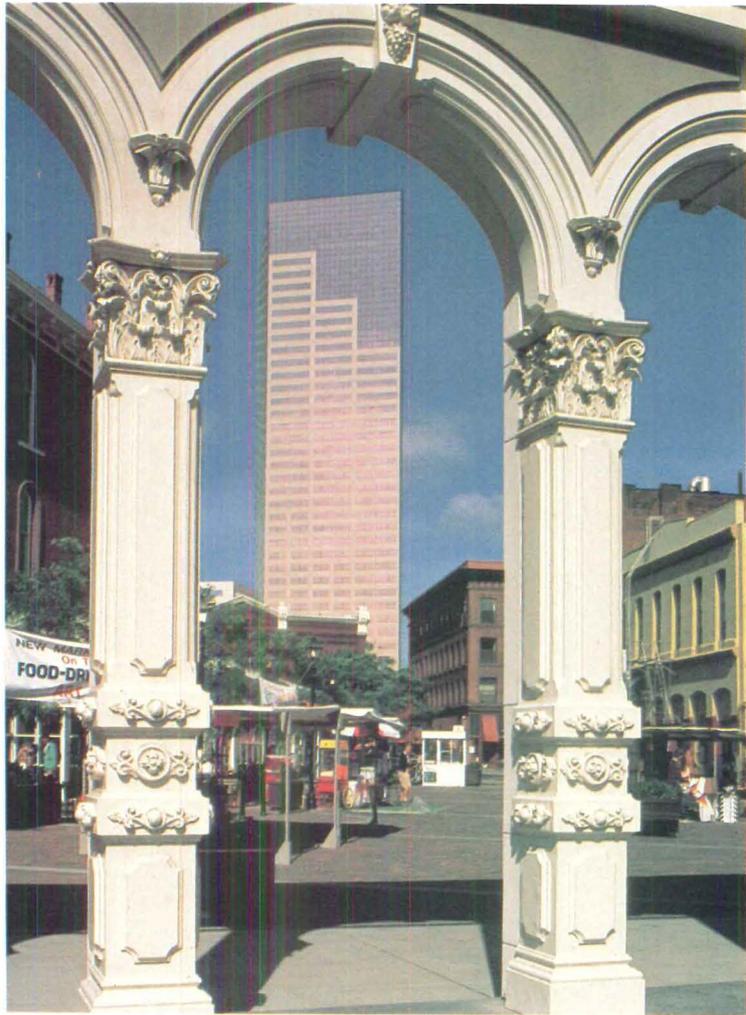
Downtown's already substantial housing stock is being expanded, as developers turn from condominiums to rental buildings. The latter are beginning to appear along the park blocks, lushly planted boulevards on the edge of downtown that were themselves the subjects of early PDC renewal efforts.

And there is a new plan underway. Its subject is the inner ring around the core, on both sides of the river. It is being undertaken by a citizens' group in conjunction with the city. This reflects the fact that the incumbent mayor at the time of its inception, while exhibiting architectural audacity in championing the Portland Building, didn't think much of planning.

Whether this plan will have the kind of clout that the downtown plan did, given its semi-official nature, may be problematical. The current mayor, the colorful Bud Clark, is said to be friendly to planning but not on fire about it.

One promising early aspect of the current planning effort is that participants are looking across the river to the east bank, now bearing the formidable Interstate-5. One of the resulting recommendations could likely be relocation of the freeway so that the east riverfront can become as humane and attractive as the west.



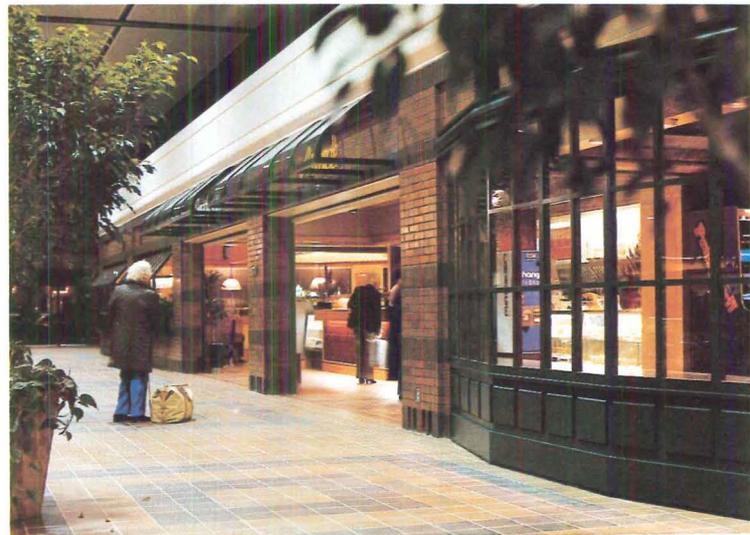
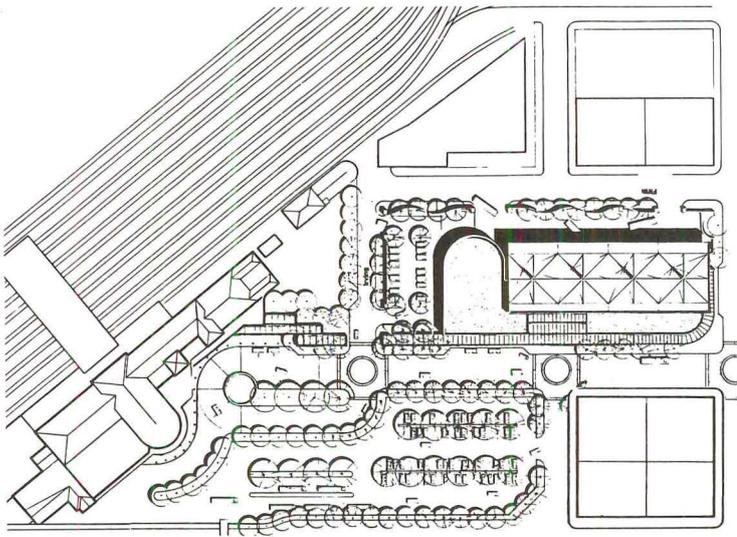


George A. McMath



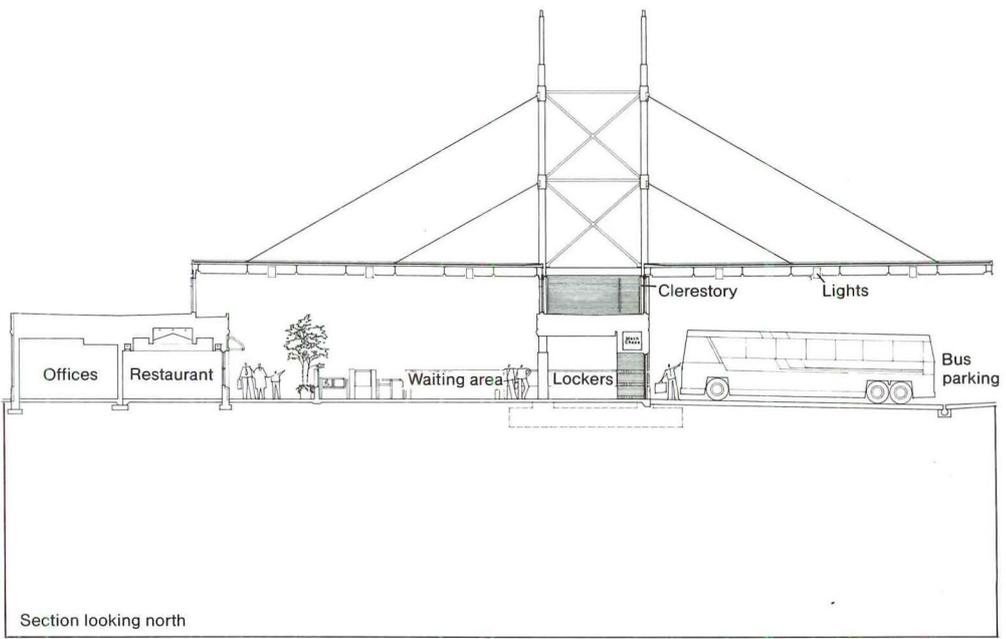
Proudest ornament of Portland's historic districts is the New Market Theater complex. The original, built in 1872, had an open market on the ground floor and Portland's principal theater-opera house above. Over the years it fell into disuse, most recently as a storage garage (left). A thoroughgoing restoration as a festival marketplace cum housing and offices was completed in 1983 (Sheldon, Eggleston, Reddick & Anderud, architect; McMath Hawkins Dortignacq,

restoration consultant). The restoration involved considerable structural legerdemain and replication of much long-lost ornament. The facade is imposing, the market interior (above) lovely and delicately colored, but the most dramatic gesture is at the rear, where columns from a demolished annex make a free-standing arcade before the Skidmore Fountain (top) as a memorial to Portland's cast-iron era. Opposite, top, SOM's U.S. Bancorp Tower through the arcade.

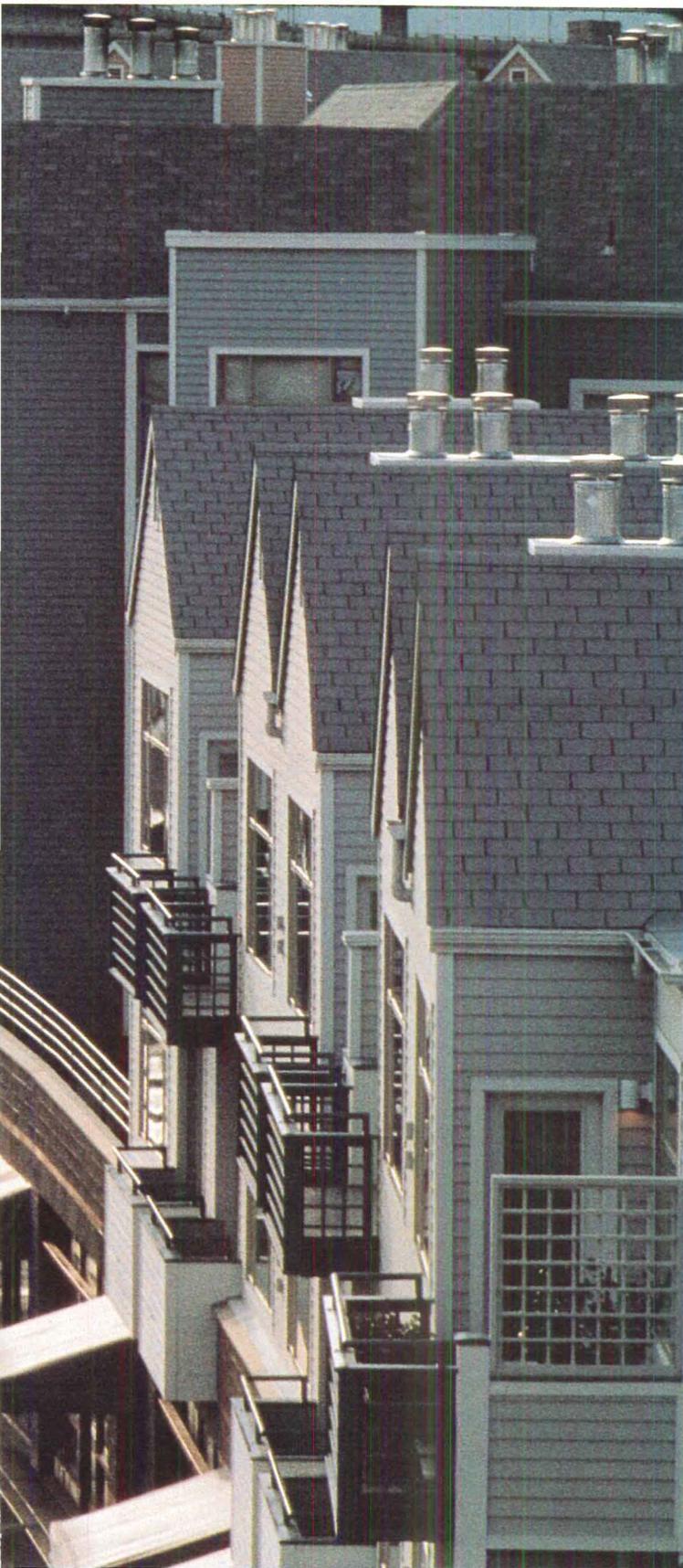




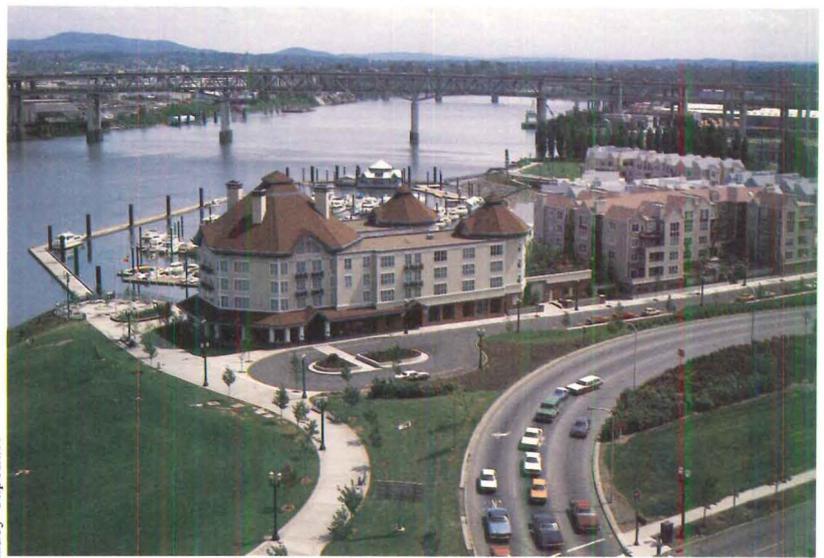
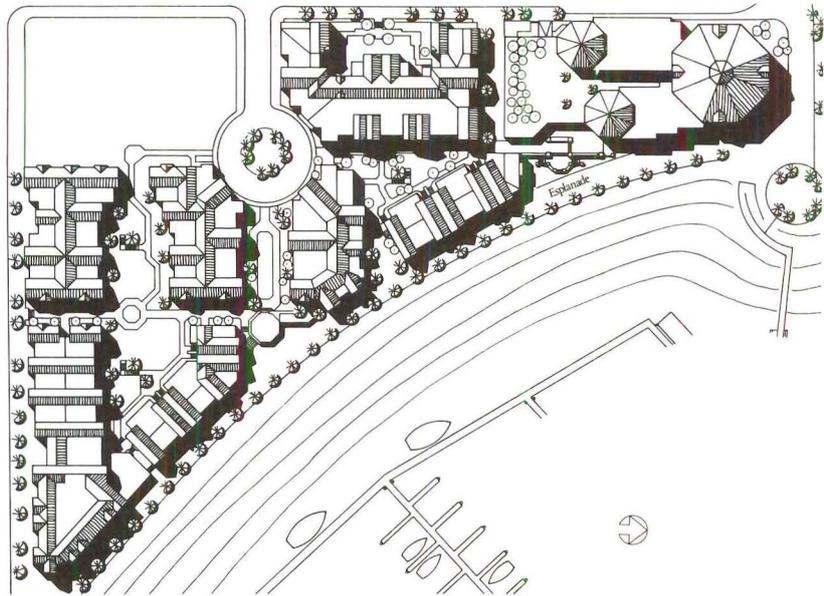
Portland's new Greyhound bus terminal by SOM combines the city's first major high-tech presence with a solid dose of contextualism. Its 28-ton roof is supported by 1½-inch cables strung from eight paired steel pylons, creating two large, column-free spaces: one the bus loading dock and one the terminal area. Wrapped around these spaces are brick walls similar to those of the adjacent 19th century Union Station. Green trim, patterned paving, and curving walls also pay respects to the robust landmark rail station. SOM's other recent addition to the city, U.S. Bancorp tower, done with Pietro Belluschi, FAIA, as design consultant, is shown behind the pylons in the photo above. It was voted Portland's best-liked building in a poll of readers of a local newspaper, particularly admired for the way its glass and granite walls change in changing lights.



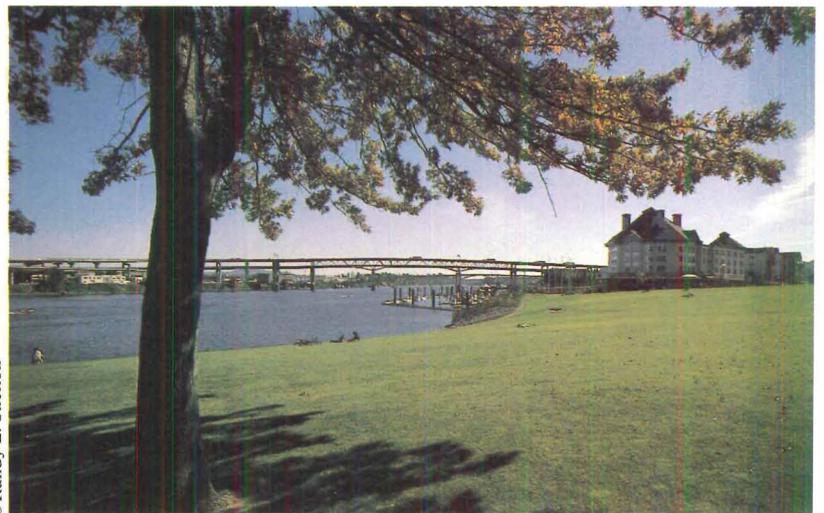




Lucy Capehart

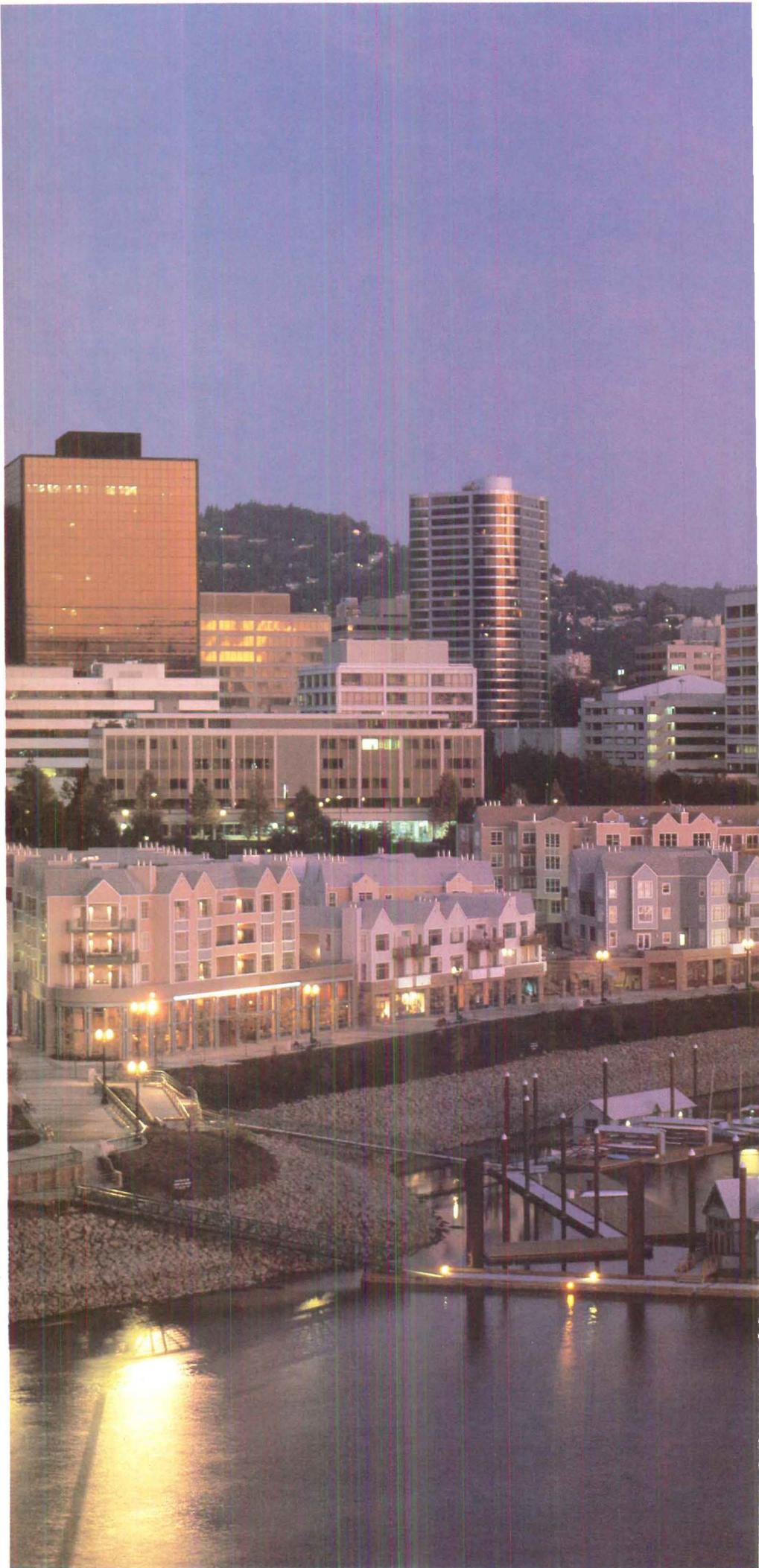


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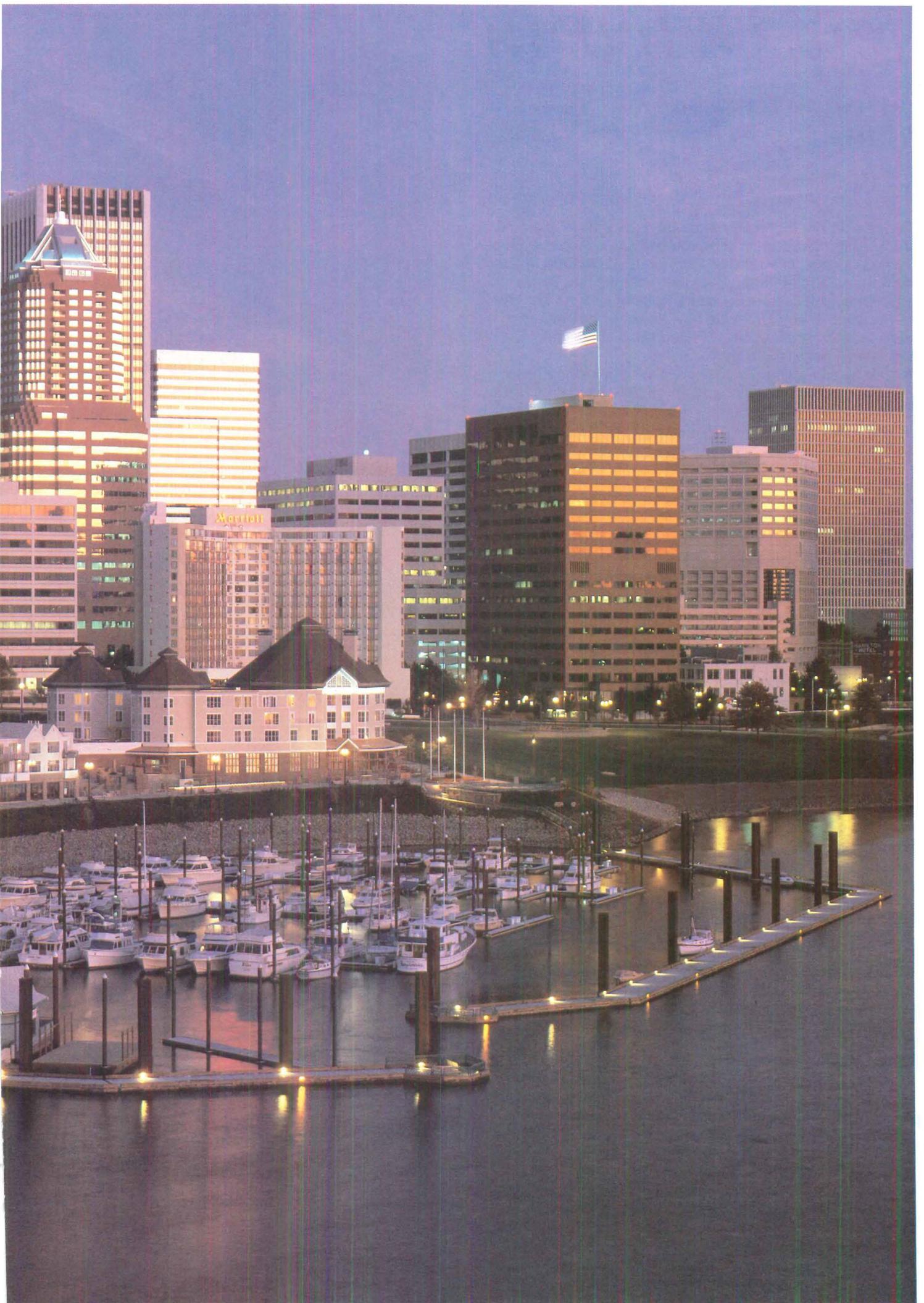


*R*iverPlace, the waterfront development that, along with parkland, replaced the removed freeway, includes 158 one- and two-bedroom apartments, a 74-room hotel, a 200-slip marina with a floating restaurant, and a broad esplanade of shops and more restaurants. Architects were The Bumgardner Architects with Olson Walker Architects and TBA, and developer was the Cornerstone Columbia Development Co., chosen in a characteristic PDC design-

development competition. The housing, plainspoken in a vaguely New Englishish way, is wood frame on a concrete platform over parking. It is intricately woven, enclosing a series of shapely and varied open spaces. The hotel, with its wide porches and double-hung windows, is a delightful recall of early Western seaside resorts. It is U-shaped in plan with one large and two small octagonal canopies rising at its roof. The latter are especially appealing when seen from above.



From the water, RiverPlace and the adjacent park comprise a welcome, modestly scaled forecourt to downtown. In the foreground of the photo is the marina and floating restaurant. Behind it the housing element of RiverPlace is to the left, the pleasantly historicist hotel (the Portland Alexis) to the right. The historicism partly reflects the fact that the hotel is part of a new chain that began with a celebrated restoration of a historic Seattle building. Behind RiverPlace, a farewell view of the skyline with the curvilinear Pacwest Center at left, KOIN tower in the center, and the Justice Center at right. □



New Orleans

Its fair was financial disaster but a boon to the waterfront. By Robert A. Ivy Jr., AIA

The lights went out in New Orleans when the 1984 World's Fair closed its gates. So far press attention has focused on the dark side, the economic debacle that followed the Louisiana World Exposition, yet good things have come from the fair. Today the New Orleans riverfront is rising phoenix-like from the rubble of the spent energy unleashed by the expo, invigorated by an infusion of capital into new developments and by new life poured into 35 major renovations.

The fair was an artistic success popular with local citizens: Even hard-bitten native cynics purchased season passes to revel in the pop-Louisiana iconography, to drink a beer, and to stroll along the riverfront in an evening breeze. Drove of locals met the river up close for the first time, and they liked what they saw—the breadth and scale and power of the river that carves the crescent in “The Crescent City.”

Today the riverfront is being opened to the citizens of the city and people are moving downtown. Private development stretches downriver from the Vieux Carré past Canal Street, along the former fair site upriver to the Mississippi River bridge. Private effort coupled with the complex dynamics of public policy are reforming the city's riverfront in a personalized, fluid example in city making.

Orleanians have been separated from the river since the construction of levees began in the 18th century. Docks and warehouses followed, forming an unbroken, impenetrable wall of gabled metal roofs, warehouses, and wharves that shut out all physical and visual access to the Port of New Orleans on the river—the force that formed the city and fueled the city's contemporary commerce.

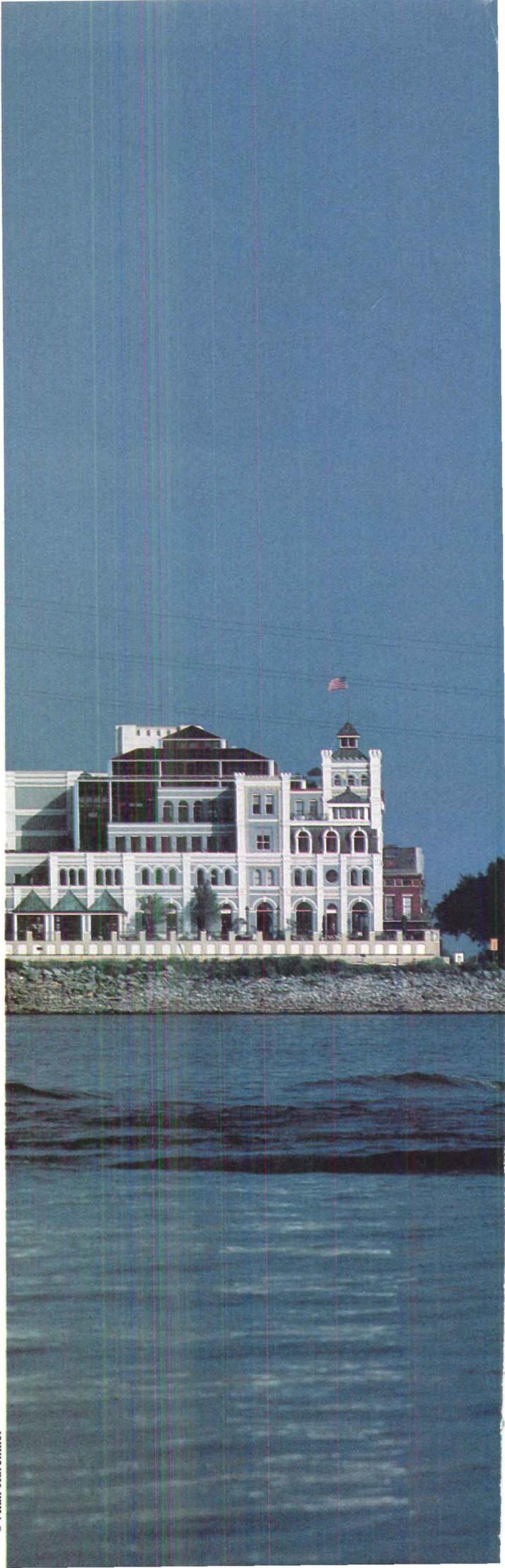
Blocked from the river as reference, orientation has been indistinct in a flat city where streets radiate like spokes of a wheel. Orleanians have tended to identify their city by districts (the French Quarter, Uptown, Marigny), by pathways (out St. Charles Avenue, down on Royal Street), or landmarks (Lee Circle, the setting sun). Lack of topographical clarity has produced a certain air of mystery, of possibilities, of unknown events occurring across the fragrant, densely settled neighborhoods.

Orleanians realized that the Vieux Carré might permanently lose its connection to the river in the 1960s. A proposal for a six lane, elevated riverfront expressway divided the city but crystalized issues. When the expressway was canceled in 1969, large numbers of citizens were aware that to be permanently separated from the water would be an irretrievable loss. Several master plans of the riverfront followed in the '60s, and by the '70s the city's construction focus was shifting from the Superdome to the end of Canal Street at the waterfront.

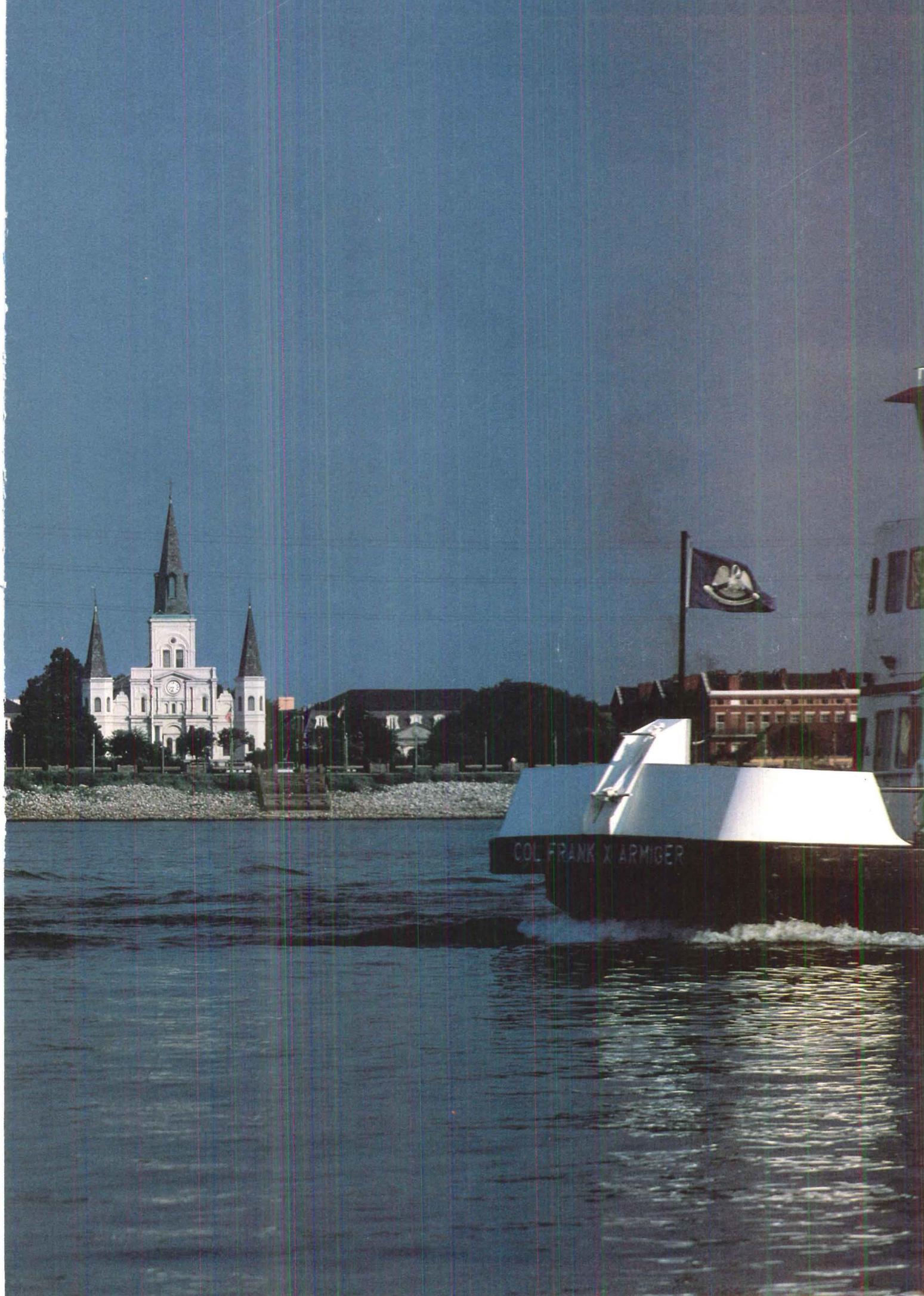
The Louisiana World Exposition ensured that the public would stay once they had touched the river, for some of the improvements made for the exposition were permanent. The largest building, the New Orleans Convention Center, is one residual bonus that has thrived. The unembellished 820,000-square-foot exhibition hall is heavily booked into the 1990s, and a 300,000-square-foot addition is planned for the adjacent lot.

Riverwalk, a 180,000-square-foot festival marketplace developed by the Rouse Corporation, refills buildings constructed on the riverfront for the fair. Visitors will remember the stretch of the International Pavilion, a long, rectilinear box with a viewing

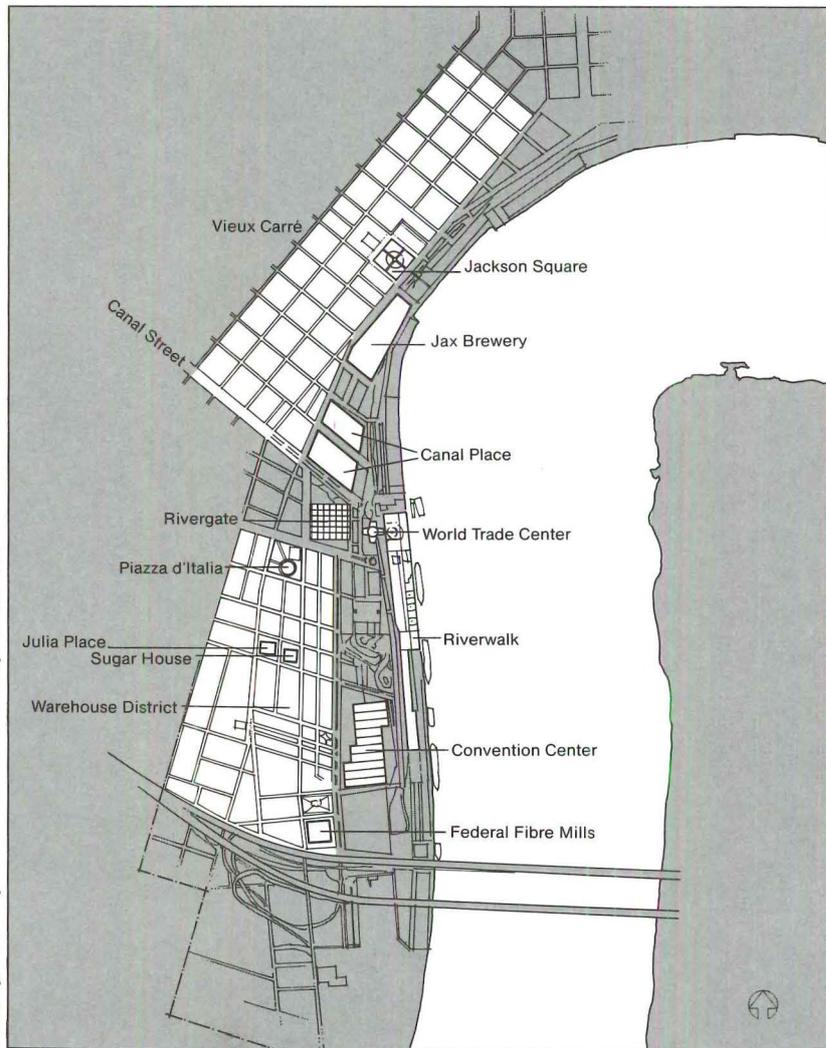
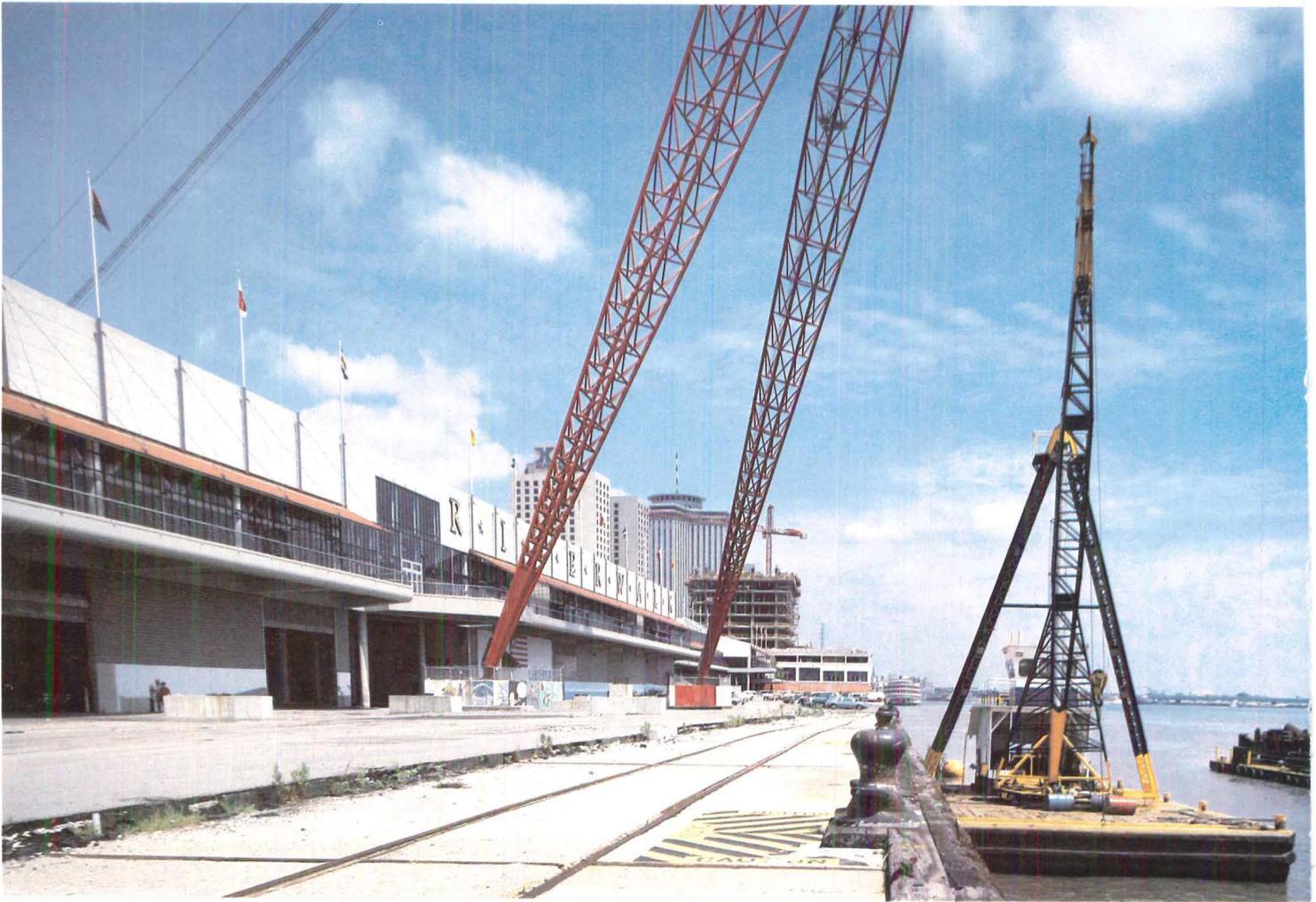
Right, the adapted, castlelike former Jackson Brewery and the storybook towers of St. Louis Cathedral at Jackson Square.



© Alan Karchmer



COL. FRANK X. ARMIGER



Courtesy, University of New Orleans; redrawn by Ronald J. Tomasso



form. The pavilion was uniquely housed in elevated structures built on air rights above the working docks operated by the New Orleans Dock Board. Riverwalk will fill these elevated buildings as well as space at dock level.

Rouse and its architect, Perez Associates, have found a glue—Mississippi—to tie the long site together. This marketplace, like Rouse projects in Baltimore, Boston, and New York City, has the river as the backdrop. The river is visible from almost every point within the development.

While everyone in New Orleans loves a party, the jury is still out on the Rouse project, which will not officially open its doors until September. No one denies that Riverwalk airconditioning will be a welcome relief from the pervasive New Orleans humidity, yet the spontaneity and texture of the real city cannot be replicated in a single design.

Downriver from Riverwalk, another project came into being in 1982. The spirit adrift in New Orleans that engendered the river spawned great enthusiasms; building and renovation work seemed not only possible, but inevitable. In such a spirit the Jackson Brewery was reclaimed as a private development unrelated to the fair. Today it is a thriving commercial success, enriching the neighborhood and contributing to the riverfront renaissance. The derelict Jackson Brewery, critically placed on the riverfront off Jackson Square in one of the most densely visited blocks of the Vieux Carré, cried out for renovation or demolition. Empty since 1974, the brewery was bought by a private developer just before the master planning for the fair was complete.

The goal of the designer, Steven Bingler, AIA, of Concordia Architects, was to renovate the 1891 landmark building into a mixed-use marketplace. The problems faced by the designers and developers were formidable since 17 agencies of government maintained some degree of control over the renovation, sometimes in conflict with each other. The Vieux Carré Commission, for example, demands that all buildings within the French Quarter respond to the “quaint and distinctive” character of the historic district, while the Department of the Interior guide-

Opposite page, the river side of Riverwalk, a Rouse development to open in late August. It will occupy elevated linear buildings that contained international exhibits in the 1984 World’s Fair. Above, the unfinished new Jax building (left) next to the original.

lines for certified rehabilitation call for clear distinctions between existing structure and additions.

Furthermore, the building was a maze of levels, making easy circulation almost impossible. The outside of the building was covered with an accumulation of bumps and bulges, additions for equipment and space, that had grown with the years. Little remained inside to work with; the building was a “bombed out shell,” gutted during a period of bankruptcy, according to Bingler.

The designer’s solution was a bold stroke—to remove the core of the building and replace it with a glass box that reaches from ground level to roof. The newly formed central atrium is sheathed in a black glass box with a red metal grid, and it slips right into the masonry and plaster building surrounding it. Thus the Department of the Interior was satisfied—new is new and old is old—while the exterior of the brew house, a critical presence on Jackson Square, reinforces the rhythms and texture of the street.

The interior created by the atrium is disappointing. It is surprisingly dense and almost dizzying in effect. Escalators rise within the open core, and floor levels are accented with mirrored fasciae, producing an almost overwhelming sense of movement and crowding. A walk through this 65,000-square-foot complex is an exercise in “Excuse me’s,” and “I’m sorry’s,” for the crowds are startling and the spaces confined, one price of success.

The Jackson Brewery gives two distinctive gifts to the City of New Orleans, however, and both are generous. On the second level, the brewery opens outward to a promenade that is broad and open to the river. It extends all the way to a floodwall and provides a perfect place to rest the feet, eat an ice cream cone, and watch insect-like small boats skim the surface of the brown water. Such a view would have been impossible several



© Alan Karchmer

Above, the Jackson Brewery from Jackson Square. Right, a restaurant within the infill structure of the brewery.



© Alan Karchmer

s earlier when covered wharves lined the riverbank. Other balconies perch on the mass of the building, culminating in a rooftop penthouse and balcony. Views of the river, the topped towers of the city upriver, and the French Quarter superb from these new vantage points, and they add a new dimension to the tourist's and the native's understanding of New Orleans. From the roof, Jackson Square and the low-scaled Vieux Carré lie within grasp and are remade in the eyes of the viewer—tropical, European, and authentic.

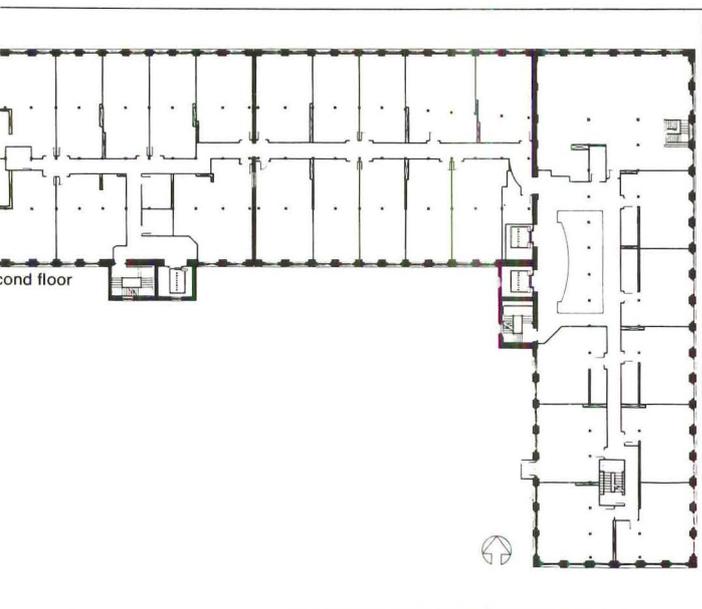
The brew house is the first phase in an ambitious master plan that will extend the Jackson Brewery development upriver. Twenty-two acres have been acquired by the owner, and phase two, a 70,000-square-foot sympathetic addition, will open shortly. From the balconies of the Jackson Brewery, the view sweeps over to the Mississippi River bridge and the aerial gondola structure for the fair. At the foot of those spans, at the upriver end of the former fair property, lies the historic warehouse district, another center of current development activity that includes progeny of the '84 exposition. New Orleans has always had major urban residential areas (the Vieux Carré, for example), but the bulk of in-city housing has remained outside the central business district across Canal Street. The fair witnessed the renovation of former warehouses into exhibition halls and restaurants, functions which have been replaced by desirable apartment housing in the past two years.

Elevators actually entered the Federal Fibre Mill during the renovation. They were repaired in the maintenance shop, and exited through a window. This former textile mill was a five-story masonry building with the large window openings and ample floor-to-floor heights typical of late 19th century industrial construction. In the lobby, heartwood columns like tree trunks were exposed in the central well, and four-inch-thick floors, beaded and oak-splined, were exposed as ceilings.

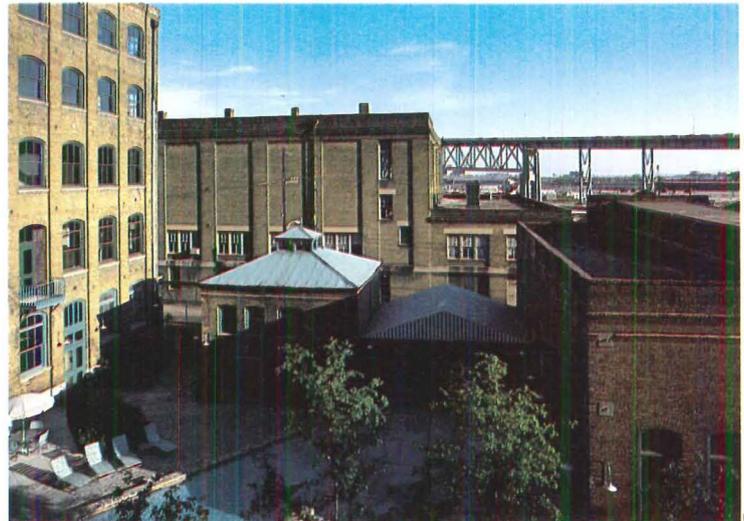
Today those basic building elements, which supported the spinning machines of an earlier age, serve as amenities in an apartment building that contains 107 units. The Fibre Mill, like many other buildings on the fairgrounds, was bought by a developer in 1982, leased to the exposition authority, and returned to its owner when the lights of the fair were dimmed.

Although the building now faces an empty lot strewn with the debris of abandoned fair construction, the river lies just within view, and the Rouse development should infuse people and businesses into the neighborhood. A critical mass of renovated buildings is developing near the Fibre Mill, and the small drug stores and restaurants that comprise a real neighborhood lie around the corner.

Left, three views of Federal Fibre Mill, a former textile facility now containing 107 apartment units. The courtyard (center photo) affords views of Mississippi bridge. Right, the central well.



Allen Freeman

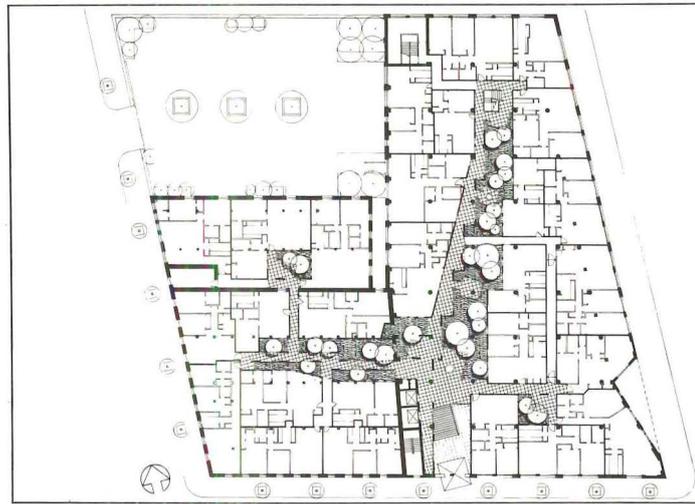


Allen Freeman



Allen Freeman

On these pages, Julia Place, an apartment complex combining three industrial buildings within a single block. Below, adjacent warehouses form the front elevation; Sugar House Hotel rises in the next block. Below right and opposite page, views into its varied courtyards with exposed structure.



Nowhere is the transforming power of good design in a plain vessel more evident than at Julia Place, an apartment building down the block from the Fibre Mill. The designer, Leonard Salvato, AIA, in collaboration with Arthur Q. Davis, FAIA, was presented with three linked warehouses, including the first poured concrete structure in Louisiana. A rational response to the concrete grid that frames the building would be to have cut an opening through all floors, as the designer did at the interior courtyard of 700 S. Peters, a condominium building nearby.

Salvato thought of New Orleans before he cut. Something of the spirit of New Orleans is captured in Julia Place, for New Orleans is a city of contrasts and mystery. A courtyard lies at the heart of the building, as it lies at the heart of the city, but at Julia Place the courtyard moves, stepping inward and outward. Walls follow the grid pattern of column and beam, turning corners, creating other dependent spaces, or step inward, inviting exploration.

Entrance to the former warehouse is through a blue-green iron gate up a wedge-shaped stair covered with earth-colored tiles. After passing up and through this darkened space, light from the courtyard beckons inward. There dark green groundcover and urns of flowing water fill the open space, while bamboo shoots lift the eye. Concrete columns and beams have been exposed above, and their rhythm adds to the sculptural quality of this carved interior space.

Light and color are integral to the design. The palette is Barraganesque, from the choice of intensely warm hues to juxtaposed color placement at corners and on opposing wings. Light gray stucco across the courtyard serves as a foil for the active design it complements, as does the conscious use of darkness and light to highlight walls and color, mass and movement.

The interior of the Julia Place courtyard finds a willing counterpoint in the warehouse district at the Sugar House Hotel (prosaically renamed the Radisson All Suite Hotel). The Sugar House, designed by Perez Associates, was constructed for the opening

of the World's Fair, and the infectious festival spirit is evident in its face. Sugar House enlivens the skyline with an irreverent delightful massing of individual building blocks that evokes a European city in the sky.

The red metal roofs of Sugar House peer out across the city like a sign, as do its turquoise tower and masonry walls, which are striped in alternate bands of light and dark brick. It is a refreshing counterpoint to the sober exteriors of the warehouse district.

Interiors of the building, however, are problematic. All rooms (suites) are reached by way of an open balcony as in a midtown motel. There is a definite let-down in arriving at a hotel room here, for the promises created by the exterior would be difficult to live up to within.

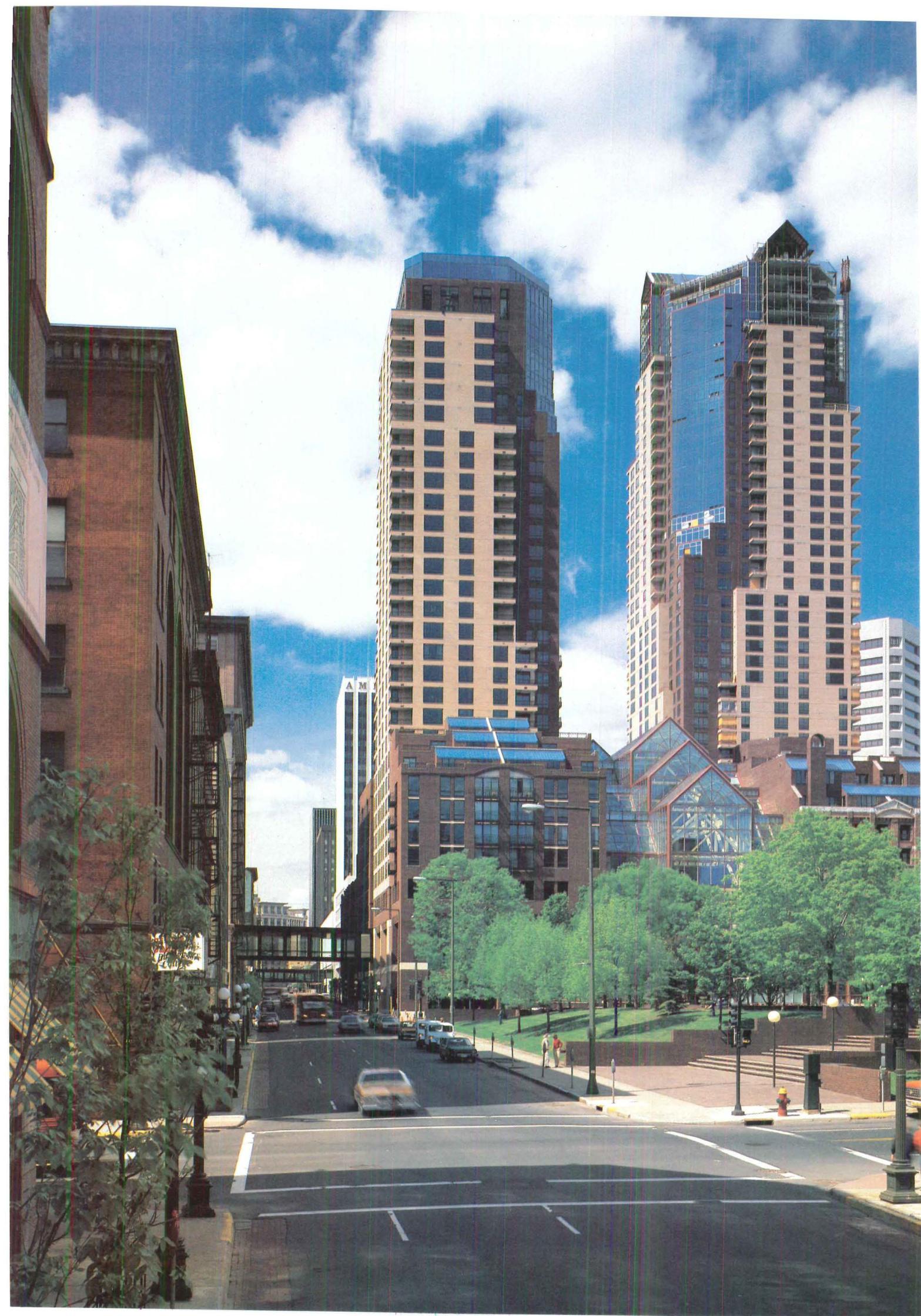
Hotels and apartments have been the pioneer building type to rediscover the warehouse district, but others are following. In addition to the hungry artists seeking space, lawyers looking for new quarters near the civil district court, and a contingent of other urban adventures, the warehouse district may soon be the home of a major aquarium as well as a science center. Discussions are underway by the Riverfront Transit Coalition to "proceed with the development of a riverfront streetcar system that would link the warehouse district with the downriver boundary of the Vieux Carré near the former U.S. Mint.

The individual development projects would have been unthinkable without the catalytic action of the Louisiana World Exposition. Although the fair may have lost money, its long-term impact has been the encouragement of over \$150 million in development during a period of hard economic drought.

But the gift of the river may be the longest lasting residual benefit wrought by the fair. Opening the Mississippi to the people of New Orleans could change the city permanently. Despite its previously publicized flaws, the fair brought a fresh view and a new clarity to a city whose riverbank was formerly shrouded in mist. □



PHOTOGRAPH BY GIAN LUIGI BERTON



St. Paul

Lowertown redevelopment shows impressive built results. By Joanna Baymiller

St. Paul's biggest boosters will admit that the town is its worst enemy. St. Paul, they will tell you, has a death wish. The smaller of the Twin Cities is coming back to life. And the heart of its revitalization is a major redevelopment program in Lowertown. A process is at work in this 180-acre historic district bordered by the city's banking and retail core on the west and the Mississippi on the east. The process involves a public/private partnership with a shared vision: to make Lowertown the city's downtown neighborhood.

It's working. In fact, in the eight years since St. Paul's Mayor George Latimer approached the McKnight Foundation with a plan to create jobs, housing, and commercial activities that would cost a proposed \$10 million from the foundation to seed \$100 million in development, the process has exceeded expectations. Thirty-five projects, involving restoration, renovation, new construction, or some combination of all three, have been built or are nearing completion at a cost of over \$300 million.

The projects range from Section 8 housing for the elderly to luxury condominiums. Generating the human and economic activities that are making Lowertown the city's downtown neighborhood are a \$5 million renovation combining restaurants, a

theater, and offices; a \$3 million housing project for the elderly above a furniture store; an outdoor farmers market; a specialty "hometel"; a \$10 million renovated train depot; an artists' cooperative; two new theaters (in a downtown that had none remaining); and, anchoring all this, a major mixed use development that includes a YMCA, subsidized and luxury housing, offices, and a retail center. While most of the projects are relatively modest in scale, they are ambitious in their attempt to achieve design quality. Lowertown has developed a collective design vocabulary that is not only compatible with but complementary to the area's distinct character and charm.

Four projects in particular illustrate both the process and the quality of its products: the Park Square Court renovation, Union Depot, Lowertown Lofts, and the "anchor," Galtier Plaza. Completed between 1982 and mid-1986, the four have employed a variety of financial strategies ranging from loan guarantees and gap financing to tax-exempt revenue bonds, from local foundation support to major urban development action grants (UDAGs). And they represent the combined efforts of the public and private sectors, led by Mayor Latimer and Weiming Lu, executive director of the Lowertown Redevelopment Corporation (LRC), which was formed in late 1978 to administer the foundation's grants and guide development (see Nov. '83, page 72).

Park Square Court was a logical place for things to begin. The handsome, turn-of-the-century brick building, with its Romanesque arches and central location facing Mears Park, was a recognized landmark. An interior renovation in the early 1970s had left the building with confusing ground level circulation, lower-level restaurants virtually invisible to passers-by, and a "cage-like" two-story atrium. LRC, which had established its offices in the building, needed a design demonstration project that would convince developers that good architecture could mean good

Joanna Baymiller is deputy director of the Minnesota Museum of Art, St. Paul, and a frequent contributor to this magazine.

Opposite, Galtier Plaza behind Mears Park, Lowertown's heart. Below, Romanesque McColl building integrated with Galtier.





business. It paired a new developer with Miller Hanson Westerbeck Bell Architects, the firm responsible for renovating Minneapolis' Butler Square, which won an AIA honor award in 1976. Through the central core of the building in Lowertown, the firm carved out a new, five-level atrium. To recapture space lost in the building's center, they enclosed an alley adjoining the building on the east. And to give the building higher visibility and traffic, they created a new entrance facing Lowertown's main public space, Mears Park. Offices and two successful restaurants occupy the building's 90,000 square feet. A popular community theater, however, has had to find a new location.

A year later, a private developer bought the city's vacant train station. Designed by Chicago architect Charles S. Frost, the depot once bustled with an estimated 20,000 passengers a day departing or arriving on almost 300 trains. In contrast, when Asset Development Services' president, Brian Nelson, drove the depot was inhabited solely by pigeons. But the momentum for development was clear to Nelson, who said, "We found this depot (and it was) a pivotal building (in) an area undergoing rebirth. At the time we knew the Galtier Plaza project was a possibility. It made sense to be there."

St. Paul architects Rafferty, Rafferty, Mikutowski, Roney & Associates have now completed adaptation of the grand old building to restaurant, retail, office, and parking uses. Its classical stone and granite facade was left intact, and its interior faithfully restored and renovated. The firm replaced deteriorated decorative plaster moldings with replicas reproduced on the spot.

New construction inside the restored shell includes a raised platform restaurant that "floats" in the large central lobby and is bordered by a moat-like, three-tiered sculptured fountain. A mezzanine bar has been added, overlooking the space from the quarters above. The new colors are a softly muted palette of grays, greens, and pinks complementing the original detail.

The Lowertown Lofts Cooperative stands as evidence of the city's willingness to put its money on the line to make real its commitment to retain and rebuild Lowertown's arts community. The Lofts, backed by nonprofit and conventional developers, grew out of a building study that identified additional performing and gallery space for the 200 artists living and working in Lowertown. Artspace Projects, Inc., the nonprofit group conducting the study, determined that living space was equally essential.

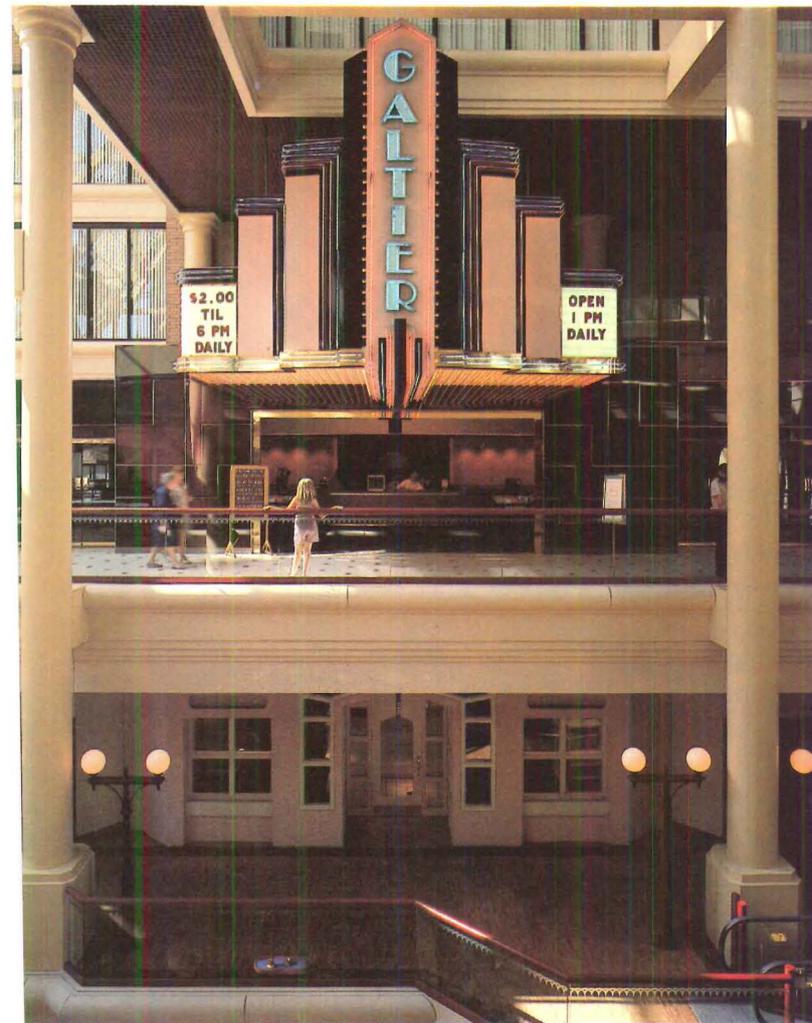
Next, the St. Paul Arts Collective, the nonprofit partner, found a private developer willing to renovate a five-story warehouse to create 30 code-compliant studio/living spaces on the upper three floors, and to lease the spaces, at reasonable rents, to artists.

According to Artspace Projects Director Cheryl Kartes, the city hall went to bat for the project. A key factor was the financial package hammered out by Steve Thompson of the city's Department of Planning and Economic Development. The city put \$200,000 into the project up front; two foundations, Bush and Dayton-Hudson, contributed \$70,000; and, after the developer's portion, the LRC provided the final \$177,000 of the \$1.7 million cost.

Hammel Green & Abrahamson, the Minneapolis firm responsible for turning loft into living space, has created a lively interior space surrounded by 30 units ranging in size from 500 to 1,300 square feet, and with a surprising variety of configurations. The individual studio/living spaces surround an open atrium with light wells on both sides. The atrium, in addition to providing interior light that reaches the inside (back) walls of the studios, doubles as a three-level gallery displaying the work of the resident artists. Oversized elevators, double-width apartment doors, turquoise pipe rails, and sandblasted and exposed trusses and floors are among the well-chosen interior elements.

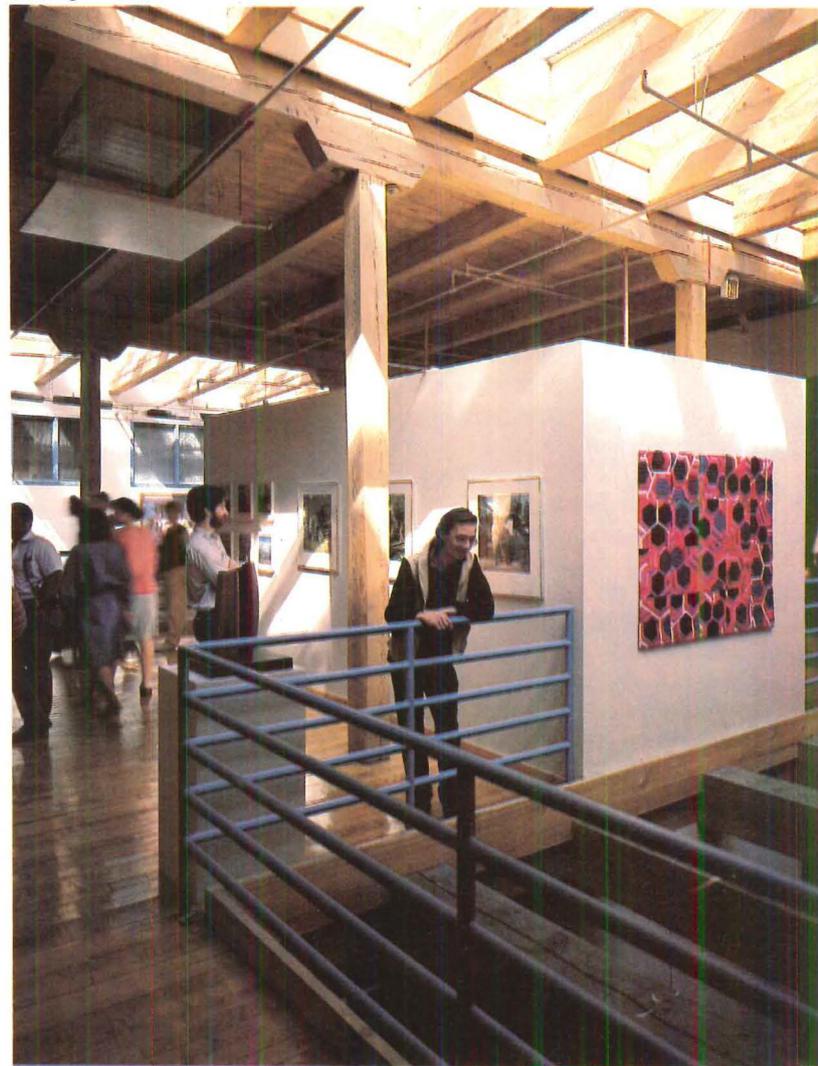
Noting that some 40 artists occupy the units, Kartes comments, "Clearly there is a market for additional artists' housing. The real issue is the same as for other low-income housing: the capacity of a community, through a public/private partnership, to make downtown housing affordable."

If the Lowertown Lofts has helped preserve a small number but "critical mass" of artists in Lowertown, then Galtier Plaza



posite, elevator/clock tower and movie marquee within Galtier Plaza. Right, Lowertown Lofts combines living and gallery space artists in an adapted five-story Lowertown warehouse. Below, Union Depot, renovated for mixed uses.

© George Heinrich



he keystone in the overall development strategy to provide necessary mixture and density of activities that will make werstown a true neighborhood. The \$140 million project, developed jointly by Boisclair Corporation and Omni Ventures, includes 192,000 square feet of commercial, retail, and restaurant space; 100,000 square feet of offices; 121 condominiums; and 1347 rental apartments. Two towers, 30 and 42 stories high, sit on a base containing the retail and office space and also housing a YMCA and an enclosed parking ramp. A public atrium at the base of the towers faces Mears Park and serves as the project's front door. Three enclosed bridges connect the atrium to St. Paul's extensive skyway system.

Architects Miller Hanson Westerbeck Bell have sheathed the towers in irregular patterns of red and beige brick and blue reflective glass; they've achieved a cross between the curtain wall look of corporate St. Paul and the articulated, detailed look and texture of Lowertown's brick warehouses. Key to the successful urban design component of the project were two decisions: to position the two towers at the rear of the block-square site, away from Mears Park and at oblique angles to one another, thus reducing the intrusion of a large-scale project on the park; and to retain the facades of three historic warehouses originally on the site and incorporate them, at a slightly altered configuration, into the same block. A gable-roofed glass atrium introduces a new element on the block, but its size and shape pick up the cornice and fenestration lines of neighboring buildings.

Those looking for a single soaring interior space won't find it here. Instead, the interior of the vast shopping mall is segmented into a variety of smaller spaces, experienced through level changes, tall elements such as glass-enclosed elevator towers, and escalators. While the conversion of a variety of uses is somewhat confusing, it's also endlessly varied. Rather than having the feel of a suburban mall, Galtier's interior reads more like a busy urban streetscape, a feature enhanced by the attempt to create a central circulation spine that helps orient pedestrians to Mears Park on one side of the development and to downtown St. Paul on the other. The design vocabulary, similar to one the architects used in the new Riverplace development in Minneapolis, is a mix of modern and postmodern elements, sometimes resulting in an excessive amount of surface detail. A loss to the project, when matching funds could not be found, is a major work of public art planned for the central atrium.

At one fell swoop, Galtier Plaza adds almost 500 residential units to Lowertown, doubling its residential base on the one hand and providing many of the services and amenities that will support that base on the other.

Meanwhile, more housing for the new downtown neighborhood has been completed or is underway. In early May, a former macaroni factory re-opened as an alternative to the expensive apartments and condominiums attracting primarily upscale residents and amenities. The American House Apartments, designed for low-income single people, is intended, in Mayor Latimer's words, to deal with the dark side of successful downtown development—the high rents caused by the building boom,” and also, perhaps, with the loss of more than 500 low-income housing units in downtown St. Paul due to redevelopment. The rehabilitation of four floors of the five-story Cass Gilbert-designed building creates 16 one-room apartments with rents ranging from \$165 to \$190 a month. Designed by Rafferty Rafferty Mikutowski Roney & Associates and jointly financed by the city, the Minneapolis/St. Paul Family Housing Fund, Asset Development Services, Inc., the MRC, and the St. Paul Companies, the project is fully occupied.

In nearby Heritage House, the upper three floors of a furniture warehouse have been converted by the building owner to 8 units of senior citizen housing. The lively, attractive interior, designed by Miller Hanson Westerbeck Bell, features an open atrium that provides a shared interior yard for its residents.



Phillip MacMillan James

And across the park from Galtier Plaza, a third of the 53 new units in the renovated Parkside building have been rented. The Parkside was built as the Gotzian Shoe Factory in 1905 and designed by Cass Gilbert. Listed on the National Register of Historic Places, it has massive granite piers topped with decorative sashes above the first level and large, arched windows on the second and fourth floors, all capped with a classical cornice. The developer, Philadelphia-based Historic Landmarks for Living, was drawn to Lowertown by the LRC's efforts to attract out-of-town developers and nationwide interest in redevelopment efforts. The developer has purchased two other buildings in Lowertown and has plans to renovate them for housing as well.

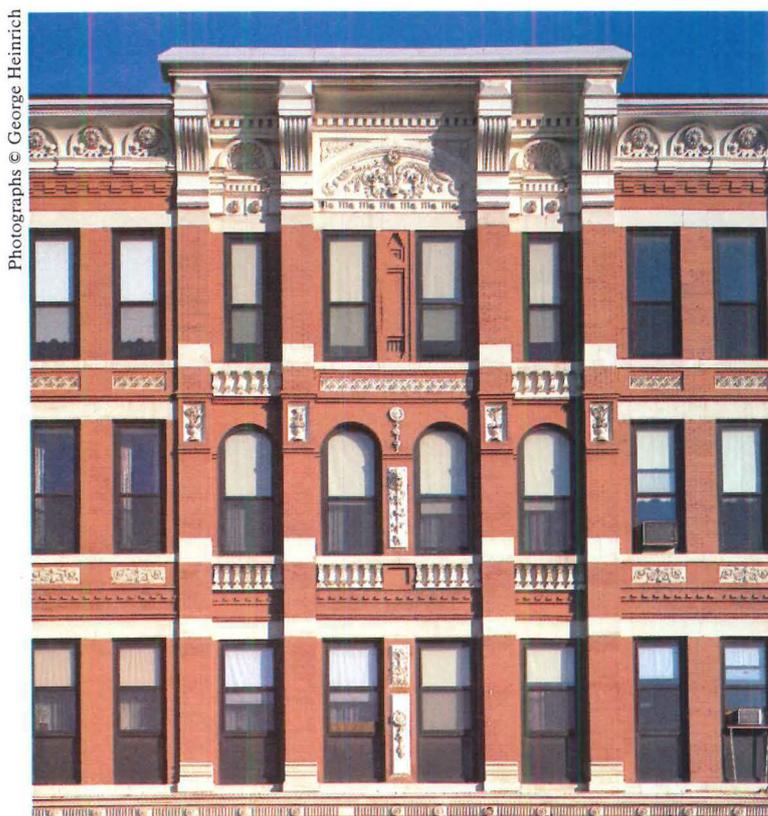
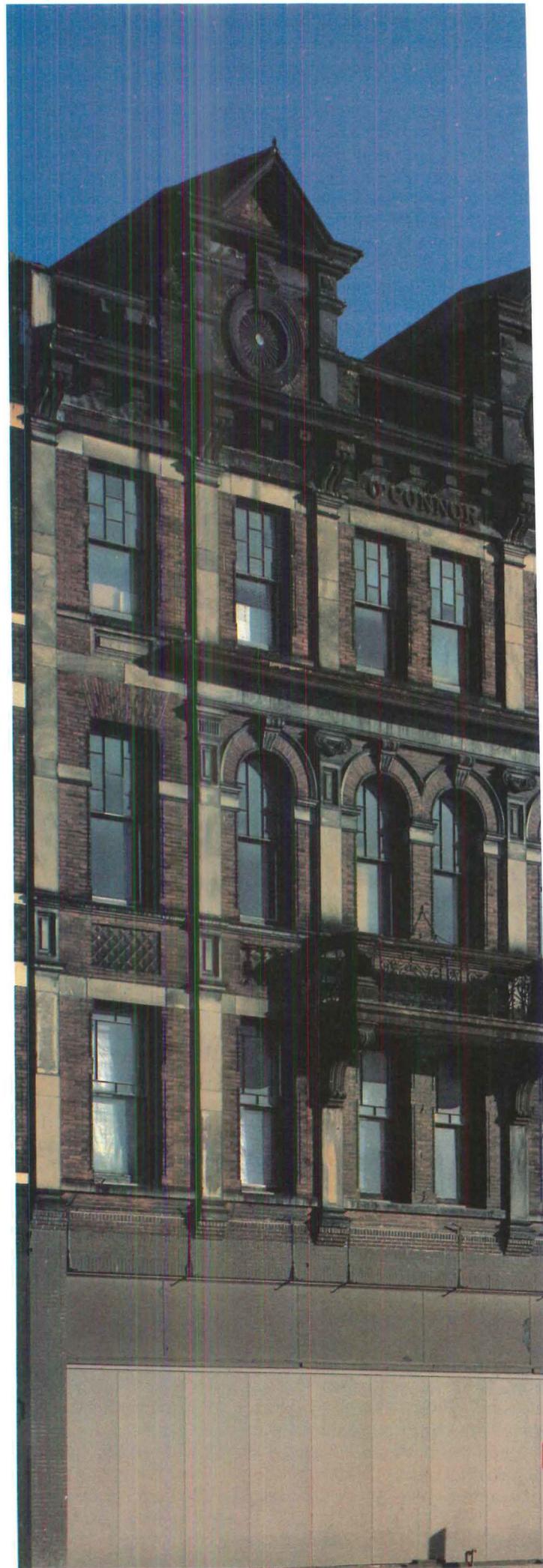
And what of all this? What has brought it about?

The public sector combined with private philanthropy was the primary mover and shaker, comments city hall's arts planner, Bob Tracy. "There was a plan and a process to build community consensus about what should be done and a vehicle [the LRC] with the authority, the financial resources, and the access to good design and planning talent."

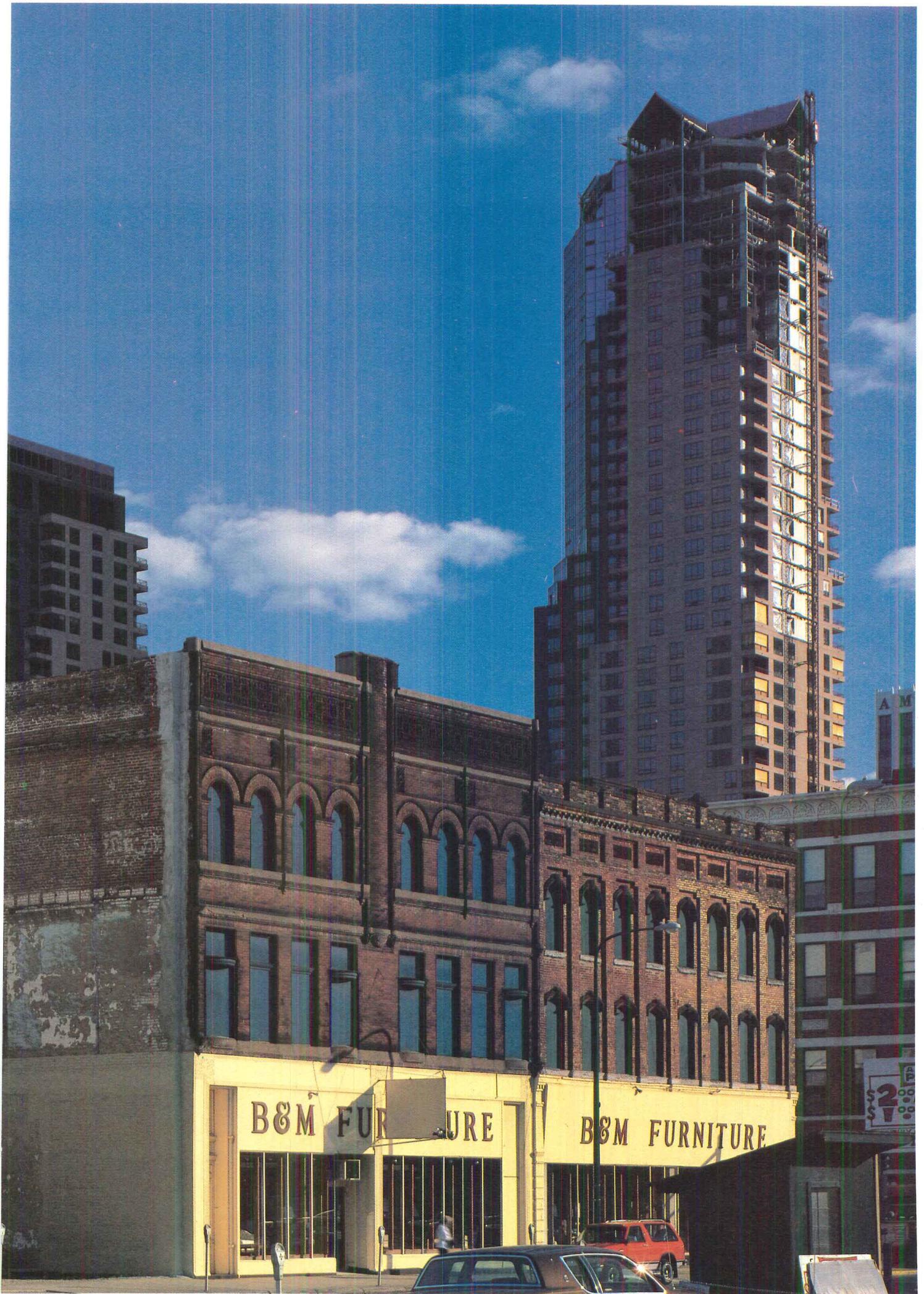
But city planning staffers and others feel that the LRC has been too tight with its McKnight Foundation "program related investment" dollars, and that it has been the city's initiative and its creativity in putting together financial packages that were palatable to developers that has kept development going. Lowertown resident Roger Nielsen, whose framing business has been based in the district for 12 years, sits on LRC's board of directors. The nonprofit corporation has played its part well, Nielsen believes. "Our role has been to encourage development, not just to fund it," he says. "The LRC wants to stay around long enough to see this project finished."

Weiming Lu, executive director of the LRC, has viewed it as a "catalyst" from the very beginning. Its participation as a design and information resource and a development bank is complex. "What's important about the role of the LRC is that it is not a single purpose entity," Lu explains patiently, for he's obviously done it many times before. "We're not just financing projects. We're here to build a community, to strengthen the partnership between the public and private sectors, to achieve a sense of balance between old and new, and overall, to stress design quality. We're not satisfied to do ordinary work." □

Below, Heritage House, whose top three floors contain 58 units for seniors. Right, unrenovated Lowertown loft buildings.



Photographs © George Heinrich





The U.S. Chancery in Malaysia: Neither Fortress nor Hut

Hartman-Cox makes it both secure and successful as architecture. By Carleton Knight III

don't bring in an American building and leave it among the palm trees. On the other hand, don't put the chancery in a grassy field." Those were the words of a diplomat, Ambassador Robert Miller, speaking to an architect, George E. Hartman Jr., FAIA, on a difficult job, designing a U.S. chancery in Kuala Lumpur, Malaysia. Hartman, of the firm Hartman-Cox, resolved this seeming conflict between "waving the flag and going native," as he described it, with a stylish, contemporary building that evinces demonstrable concern for the local vernacular architecture. It makes a spirited addition to this nation's designer collection of embassies overseas and may indeed be the best yet. Importantly for the U.S. Department of State, it also goes a long way toward meeting growing security requirements.

Kuala Lumpur was the site of one of the first acts of modern terrorism a decade ago when soldiers of the Japanese Red Army invaded the American embassy and took several diplomats there hostage (after negotiations, the diplomats were released to the terrorists allowed to depart, flying to Tripoli). The embassy complex, atop Kuala Lumpur's first highrise office building, were deemed unsafe for both security and fire hazard reasons, and plans were begun for a new facility. Eventually, after some land clearing, the present site, at the edge of a residential area built by British colonials during the 1920s and 1930s two miles from downtown, was obtained. The three-acre lot fronts on the city's major ring road, a six-lane divided highway.

From the start, security considerations, even stronger today than in 1979 when planning started, were primary and drove

organization of the internal space. Programatically, the architects saw the building as having three major divisions. The support function—service, shops, warehouse, parking—acts as a base for the bulk of the embassy offices on one side and the U.S. Information Service cultural center including an auditorium, library, exhibits area, and offices on the other of the H-shaped plan.

This meshed with security requirements because it enabled the creation of a multilayered plan that places the most sensitive areas—communications and the ambassador's office, for example—high and to the rear while the more accessible areas are low and to the front. This vertical stratification in which public functions are limited to the main floor is enhanced by the placement of the lobby in the center. There, visitors come under initial screening: Those seeking visas from the consular section turn to the left, those with business at the cultural center turn right, while those visiting embassy officials go straight ahead.

As security considerations were driving the plan, Hartman sought context to shape the overall look. Until the mid-1970s, Kuala Lumpur was still a rather sleepy town that had been founded by Chinese miners 100 years ago, but during the past

Varied roof planes break up massing of chancery so that it fits into residential neighborhood. Perimeter fence/wall reduces impact of the building's large, windowless base. Below, a fast-moving afternoon storm approaches.





few years graceless skyscrapers have become the norm. Initially Hartman was concerned about what he perceived as the city's lack of an identifiable stylistic character, not hard to understand considering the wholesale destruction of Kuala Lumpur's architectural patrimony for a frenzy of new development.

Although the architects maintained their programatically layered approach, their first design was a modernist exercise inspired in part by Le Corbusier's Chandigarh complex in India. The architectural panel that the State Department's Office of Foreign Buildings Operations (see Feb. '83, page 36) uses to help it commission and review buildings liked the concept, but the architects kept fiddling with it. A second scheme derived from the initial one, but the exterior was pulled back to form a screen wall. Hartman, however, was still not satisfied.

Eventually he found a combination of contextual elements—shaded verandahs, wide eave overhangs, balustrades, exterior stairways, tiled roofs, lattice-covered openings—in buildings such as the railroad station and a girl's school and in houses, and this third design worked. As William L. Slayton, Hon. AIA, former deputy assistant secretary of state for foreign buildings, recalls, "They kept improving the design." Ambassador Miller, now assigned to the Ivory Coast, attributes much of the success to the use of traditional elements.

(A sidelight: Early on, some Malaysian architects thought the design looked too derivative of their nation's British and Dutch-ruled colonial past, apparently preferring instead a Houston-styled glass box. Many in the third world believe that such modern buildings, including skyscrapers, are a sign that a city or nation has "arrived," at considerable expense to fragile cultures. As Lee Becker of Hartman-Cox notes, he and his associates—foreigners in Kuala Lumpur—were striving to create a traditional, vernacular look to the building, while the natives were seeking the styleless image of modernism. "No one is advocating they stay in grass huts," says Becker, but he believes important regional styles ought to be preserved.)

The resulting building combines a range of requirements, from security to esthetics and from climate to function. Take the deep verandahs, for example. They cut the glare and provide shade from the sun (Kuala Lumpur is only 3.5 degrees above the equator), but they also offer protection from the frequent, but short-lived, heavy rains (six to ten inches a month). In addition, they allow use of a glass curtain wall to maximize views. The solid balustrade provides protection against projectiles. The building consists of a poured-in-place concrete frame with brick infill walls covered with Shanghai plaster, a material common in the region. Similarly, an indigenous red clay tile unifies the varied roof forms.

The chancery demonstrates successfully how to introduce a necessarily large building—approximately 100,000 square feet—into a neighborhood of 6,000-square-foot homes. By placing the largest portion, the embassy offices, on the northern or com-

Transparency of building becomes evident at twilight. Below, site plan with chancery, U.S. Marine security guard quarters, and extensive recreational facilities.





Top and above, rear of building, which overlooks lower-level courtyard and tennis court with covered colonnade. Right, view from interior shows gridded, glass curtain wall with doors to verandah. Across page, mesh security doors lead to fountain courtyard at rear of lobby.

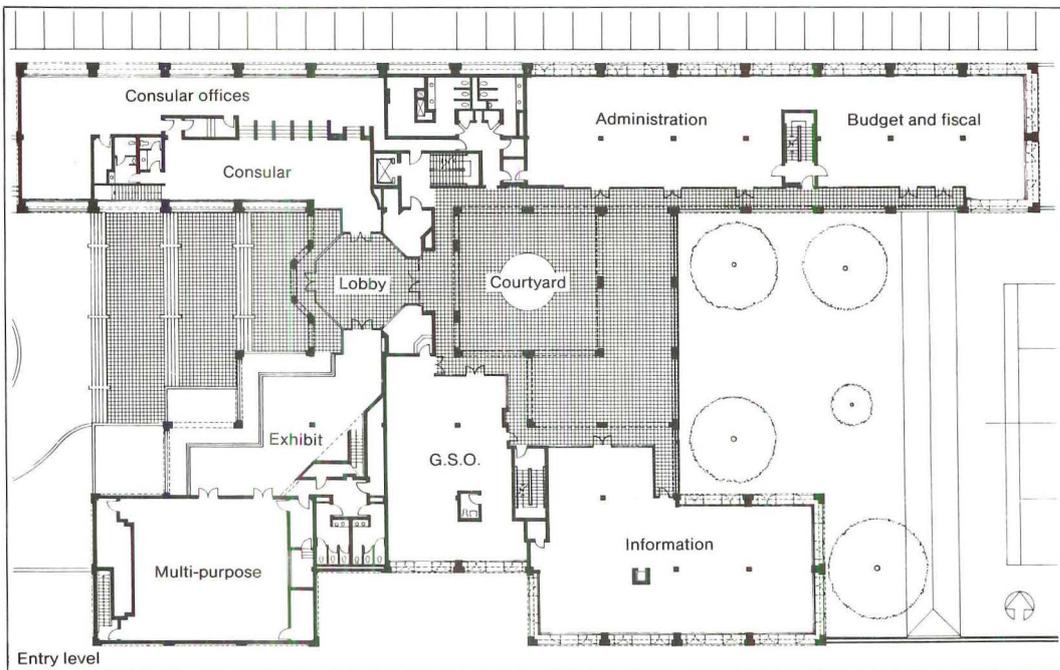
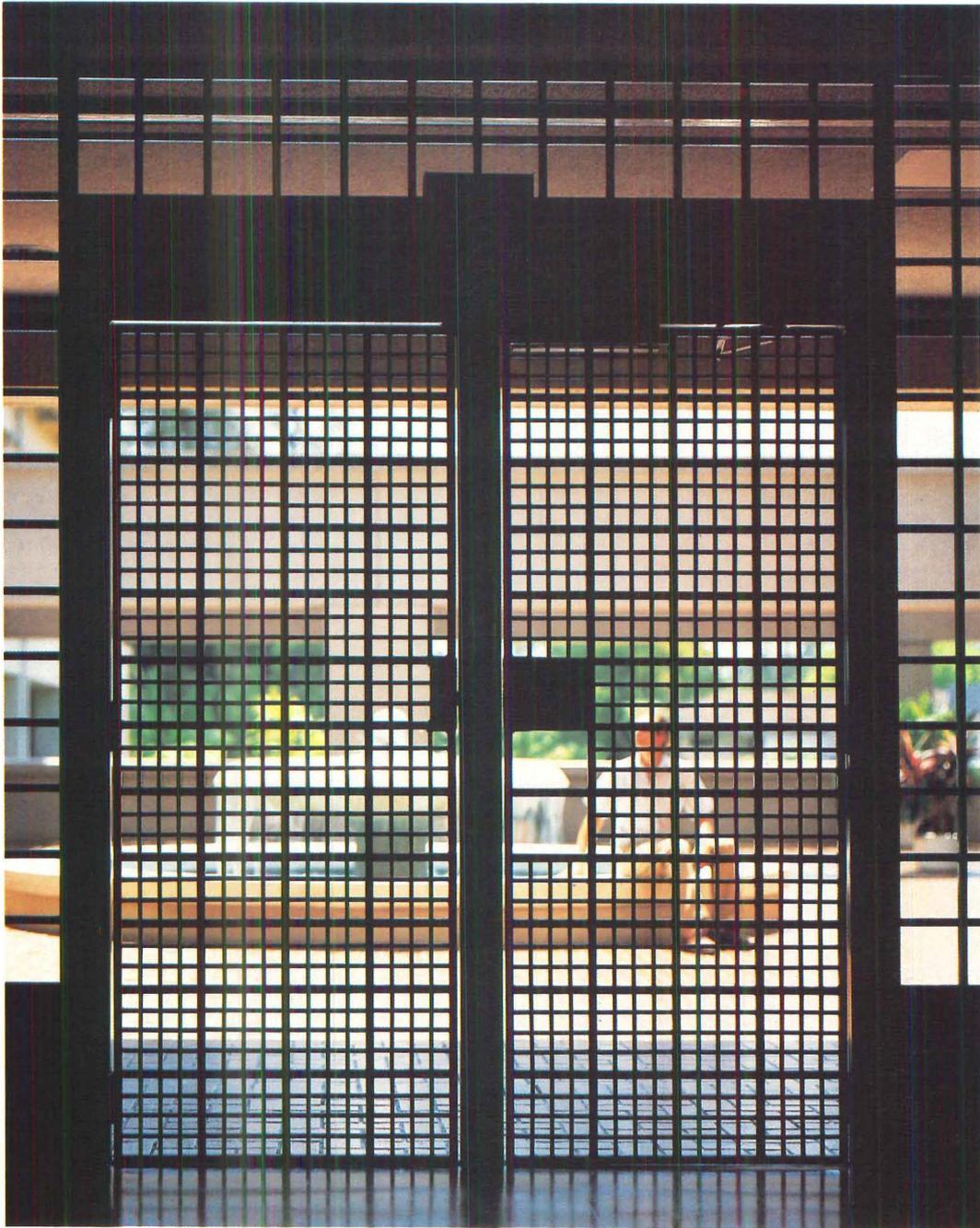
mercial side of the site, the architects were able to take advantage of the prevailing breezes and views. Then they stepped mass down to the more residential scale of the southern exposure. Thus the overall design, which allows the communication equipment and elevator penthouse to be integrated into the scheme at the top, is broken up to resemble residential buildings, reducing its apparent bulk.

Since the narrow ends of the long buildings are perpendicular to the street, and the roofs step up and away, passersby get little sense of its massiveness. This effect is accentuated at the entry, which features a pair of 40-foot-wide wings—a dimension common in residence design there—that reach out to shelter the grand staircase while funneling visitors into the open-air lobby.

Despite the fact that the building by necessity must be closed, it has a welcome transparency. One can look from the front garden through the lobby into a courtyard. The verandahs also give depth and therefore a degree of what seems transparency, to the facade. On the other hand, the architects disguised the fact that no windows were permitted within 16 feet of the ground. A nine-foot-high perimeter wall surrounds the building, effectively cropping off visually the windowless base of the structure, which holds the parking garage. The architects also raised the entrance seven feet above grade, with a series of cascading steps. All the elements add to the sense of protection, but, as Slayton notes, "Hartman made the security not seem ominous and ubiquitous."

Hartman describes the building as "a reinforced concrete box, broken down in scale to resemble a house. It looks friendly but it is built like a fortress." Ambassador Ronald D. Palmer, who oversaw construction and left Kuala Lumpur in 1983 just after the building was completed, says that in contrast to what one might expect in such a heavily safeguarded building, the chancery has an unusual sense of light, space, and freedom. This may come as a surprise until one discovers that behind the building's facade most of the exterior is a glass curtain wall. Appropriately enough, it was fabricated by a California manufacturer of jail windows from a design based by the architects on an old British-constructed window wall in Kuala Lumpur. It was assembled with heavier-than-standard steel and wired glass, but the primary difference between old and new, says Hartman, was the addition of more muntins for security. They are hardly noticeable, however, as views from the offices have an especially open look, with the extensive, nearby foliage creating an almost jungle-like atmosphere. Visual interest is added to the curtain wall by a number of grids, from the wire in the glass to the steel framing to the columns on the verandah, all of which work to soften the overall appearance.





Although the program precluded dramatic interior spaces, the architects designed a series of courtyards on several levels. Palmer, who is now a visiting scholar at the Center for Strategic & International Studies of Georgetown University pending another ambassadorial assignment, compares the main courtyard at the rear of the lobby to a "Renaissance piazza with a fountain. It has an intimate character and allows you to observe others without intruding." This space, enclosed by a latticed pergola, stands on the roof of the dining room, which overlooks another courtyard opening on the tennis court. A colonnaded walkway serves as a divider and provides a welcome spot of shade for late afternoon parties. The colonnade roof is a multilayered series of beams, trusses, purlins, rafters, and battens covered with tile, another gridded design that creates its own special interest.

There is more to this \$8 million (including furnishings) facility than the chancery. A somewhat dilapidated house has been renovated as a community recreation center for the American families stationed there. And there is a tennis court, a swimming pool, and a squash court in the chancery's basement. The U.S. Marine security guards have separate quarters in a build-

Below and across page, main courtyard with fountain is surrounded by lattice-roofed pergola.

ing on the grounds designed by the architects to echo the chancery design.

According to M. Lyall Breckon, deputy chief of mission during construction, it is unusual to have such facilities all in one place, but, he notes, it helps morale by allowing families to be together during the day. The current ambassador, Thomas I. Shoensmith, who describes the complex as "the nicest I've seen in Asia," says it is "absolutely first class as a workplace. I've never heard a single complaint, functionally or esthetically." The chancery has also met with public acclaim, and Breckon says the design has had a positive effect, inspiring a renaissance in sorts for older style buildings in Kuala Lumpur. At the chancery's dedication, Palmer, who says the building reminds him of "Tara after the ball was over," reports that one Malaysian leader in the preservation movement there, told him the building ought to be designated an instant historical monument. That's not bad for a brand new American embassy. □





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1 for Alternative Terms of Living

Designing the American Dream.

Joyces Hayden. (Norton, \$17.95.)
 This book is a powerful exhortation to professionals and the public to examine and change the social and physical design of the American house and community. Joyces Hayden, who teaches at UCLA, has authored other works on domestic architecture, asks us to recognize the sound economic, ecological, and social aspects of the ubiquitous single-family house, distant from places of work and social gathering; consumptive of money, time, energy; and neglectful of all people fitting the stereotyped household of a winning father, homemaking mother, and young children. She asks that we move toward a more complete range of dwelling types that will support the needs of various types of households and that will foster connections between home life and work life, between housing and services, between people of different gender, age, race, and income. She calls it to examine and to change. Therefore, contemporary alternatives to the single-family house are presented against the backdrop of a detailed historical analysis. Hayden delineates three strategies that served as ideals for domestic reform between 1870 and 1930: the home as haven strategy propounded by Catharine Beecher; the industrial strategy proposed by the German Marxist August Bebel; and the neighborhood strategy of socialized housework advocated by Lousina Fay Pierce. Unfortunately, only the first two models became "ruling paradigms" in capitalist and state socialist societies. Neither model considered the role of men in the home, and both model separated the home from all other spaces in society.

One of the best chapters in the book describes the translation of these conceptual models into design esthetics and built form. The home as haven strategy helped generate the prototypical suburban use and tract housing; the industrial strategy led to mass housing and the machine esthetic; and the neighborhood strategy found form in housing with communal spaces.

Hayden's examples of contemporary alternatives to the single-family house and neighborhood include European housing with communal spaces and housing for single-parent households; accessory apartments in single-family houses; remodeling single-family houses to form duplexes

and triplexes; and the development of cooperative ownership arrangements. One of the book's strengths is its tone of measured hope and enthusiasm, both for what has been tried and for what can be undertaken. In this and other ways Hayden is following a fine tradition of urban commentary set by Frederick Law Olmsted and Lewis Mumford. Like them, she attends to the fabric of everyday life and what may appear to be its mundane events having to do with housework, child care, and getting from here to there. In this way, Hayden shares Walt Whitman's belief in what Mumford called the "sacredness of everyday fact." Another strength is the integration of information from several fields—history, economics, planning, and architecture—and the interweaving of several perspectives, those of feminist, architect, environmentalist, planner, and social activist.

One possible weakness is the rather brief coverage of particular housing and neighborhood alternatives. Those of us already persuaded of the need for change are likely to want more information on particular examples and more analysis of the benefits and the drawbacks of those examples. The question of how persuasive the book will be for those not already of the same mind is hard to answer. Soon after the book was published, the Los Angeles Community Development Commission asked Hayden to design a housing development for single-parent households as a demonstration project. The project is now underway, with Hayden and Ina Dubnoff as designers.

This is an important book that has already contributed to change. It merits the attention of architects, policy makers, and the public. That it leaves us asking for more may not be a weakness but another measure of its success.

—KAREN A. FRANCK

Dr. Franck is associate professor of architecture at the New Jersey Institute of Technology.

Postwar 'dreamhouse' in Levittown, N.Y.



Harlow: The Story of a New Town. Frederick Gibberd and others. (Publications for Companies, \$25 by prepaid airmail.)

Washington: Quicker by Quango. Stephen Holley. (Publications for Companies, \$35 by prepaid airmail. Both books available for \$55 from Publications for Companies, Cutting Hill House, Benington, Stevenage, Herts, U.K. SG2 7DJ.) **A Broken Wave: The Rebuilding of England, 1940-1980.** Lionel Esher. (Penguin Books, £7.95.)

The hopes and expectations for a new nation that sustained the British during World War II materialized as the welfare state. Its early physical expression took the form of Patrick Abercrombie's plan for the London urban region, a distinctive feature of which was the ring of eight new towns that, with the Green Belt, was to help restructure the old city and guide its future growth. This program, given effect by the New Towns Act of 1946, has been the subject of piecemeal scrutiny and popular, if not well informed, criticism. I find it difficult, however, to disagree with the judgment in these three books that on balance and on its own terms it has been a political and even a design success.

It is a merit of these books that they suggest the dynamic evolution of the new towns movement. Much had happened before 1946—the proprietary industrial towns such as Port Sunlight, the garden cities inspired by Ebenezer Howard. And much had also happened by 1965 when Richard Llewellyn Davies started work on the new town of Washington (near Newcastle) to bring the new town building effort into different relationship to the problems of a Great Britain that had become 90 percent urbanized, where automobile ownership had greatly increased and the good life was increasingly seen in terms of consumerism.

Stevenage was chronologically the first of the postwar new towns, but there are good historical reasons today for considering Harlow "the first." Not least is Harlow's design, the work of Frederick Gibberd, whose relationship to the town continued from its start to the dissolution of the new town corporation in 1980—a unique professional record. That Harlow was able to raise its standards from those of the immediate postwar years and achieve its striking record of high quality living and property maintenance is, in good part, due to Gibberd's personal commitment to the project as detailed in *Harlow: The Story of a New Town*.

In addition to the two volumes already published, histories of Reddich and

continued on page 74

Books from page 73

Aycliffe/Peterlee have been scheduled, and it is anticipated that others in the series will be soon announced. While the problems of such sponsored histories are obvious, the publisher, Publications for Companies, has done a workmanlike job of cobbling together these accounts from the perspective of the new towns corporations themselves and their management. Architecture and planning have been given appropriate weight, beyond earlier polemics, but for a broader interpretation they should be supplemented by other accounts. Of these Lord Esher, who worked for 10 years as housing and planning architect for three of the London region new towns, has written the most spirited and brilliant yet to appear.

Harlow's 33-year experience embraces many issues, but the question of raising the population ceiling above that initially set and the relations between the development corporation and the Harlow district council are probably of the most lasting significance as well as representative of other new towns.

The development corporation (the "Quango" of the title) is a theme taken

up by all three volumes. Holley, in particular, in *Washington: Quicker by Quango*, argues for its efficiency and cites the speed of Washington's development in support of this argument. While the U.S. is not lacking in experience with the government owned corporation (the Panama Canal, the Alaska Railroad, the Tennessee Valley Authority are early examples; a current one is the Pennsylvania Avenue Development Corporation), this combination of public powers and private initiative is not quite the same article as the British new towns' corporate form. As a device for assembling land and providing the infrastructure within which private builders can operate, the Quangos do what the extraordinary but not widely copied work of such entrepreneurs as James Rouse or Robert E. Simon has done successfully at the planned communities of Columbia, Md., and Reston, Va. Holley says that "for a time it seemed as though the classic British failing of inventing something worthwhile only to abandon it and allow others to reap the benefits was about to be repeated." But he continues saying that there are now development corporations in Merseyside and London

Docklands "to keep the concept alive after the current generation of new town is completed. The development corporation will continue as a potent instrument in the development field. . . ." What the development corporation signifies was its context of an entire town, a very large area, and it is suggested here that its future might be expressed on a still larger regional scale.

Frederick Gibberd is notable for his definitive work *Town Design* (1953), which marked the beginnings of what became known as "urban design." Llewellyn Davies rapidly overtook him as a new town designer. Only three years after his firm Llewellyn Davies, Weeks, Forestier-Wall & Bor had been formed, it was commissioned in 1967 to design Milton Keynes: whose larger size and new concept closed the postwar generation of new towns and ushered in something new. Washington new town was intended to provide an urban focus for a large, sprawling mining and industrial area, a regional conception largely made good. But the gridiron, nucleated plan it received was applied a much larger scale at Milton Keynes. Earlier criticisms of the antiurban, "village" character were vigorously encouraged by new services and activities appropriate to a city of 200,000 population.

Lord Esher gives a good chapter of his book to Milton Keynes and, like the rest of it, the illustrations and the *mise en page* are excellent. This is architectural criticism at its best. Still more, as Hugh Casson has written, it is "all the more valuable because the author was always in the thick of it." Nowhere is this more evident than in his judgment of individual personalities. Urbane, internationally oriented, concerned above all with the wider dimensions of architecture and design, Esher gets it all together as a continuous fast-moving narrative. His aim unerring, his emphasis and judgment correct, and his commentary is as applicable to developments in the U.S. as it is to Great Britain and Western Europe.

Whether Esher is dealing with the Europe out of which modern architecture emerged or with postmodernism, he informs and entertains. Most of all, he interprets. This is a book to be enjoyed and to come away from with the feeling that one has been enriched in understanding and can face the future with greater confidence. What more can one ask of history?

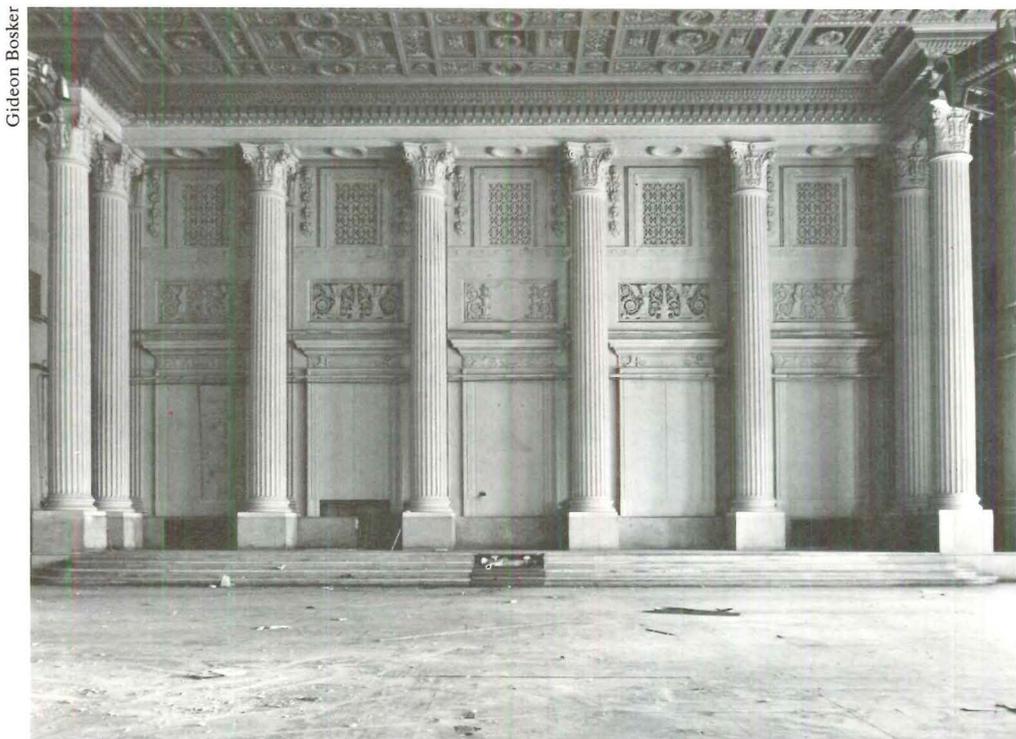
To anyone interested in housing and planning in the last half century, these three books are well worth the small inconvenience of ordering them from abroad. Esher's memoir deals with a great deal more. No planning library will be complete without them.

—FREDERICK GUTHEIM, HON. AI

Mr. Gutheim is a planner, teacher, and writer in Washington, D.C.

Books continued on page 74

Frozen Music, A History of Portland Architecture. Gideon Bosker and Lena Lencek. (Press of the Oregon Historical Society, \$39.95.) "Architecture is the will of an epoch translated into space," declared Mies van der Rohe, and that is how Bosker and Lencek approached this history of Portland architecture. It begins in 1881 with the commissioning of McKim, Mead & White's Portland hotel and ends in the present. Pietro Belluschi, FAIA, writes in the foreword, "While this book deals more specifically with the physical aspects of our city and with architecture as art, I find it to be a document of great social and historic importance." Bosker and Lencek's lively and literate narrative benefits from interviews with its principal living protagonists, use of rare photographs and drawings, plus an upbeat but not boosterish attitude. Say the authors, "What we had first seen as a quietly exotic outpost of American civilization revealed itself as an exquisite architectural microcosm." They lament the "Manhattanization" of Portland and claim an emerging Portland-based, regional tradition in postmodernism and a rebirth of concern with history. Below, a Bosker photo of Portland's 1920 Elks Temple in throes of restoration.



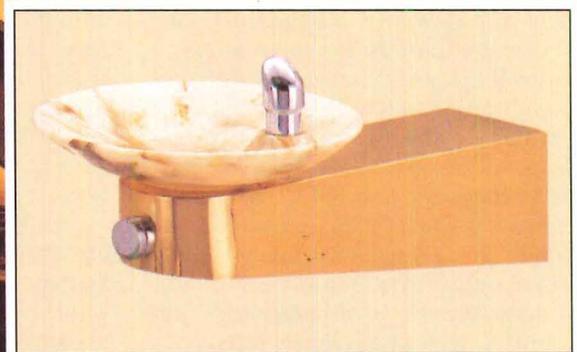
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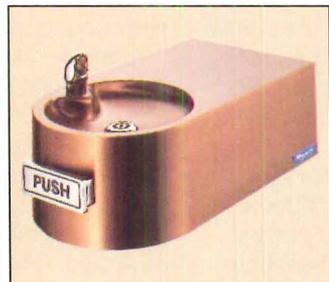
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Architecture in Los Angeles: A Complete Guide. David Gebhard and Robert Winter. (Peregrine Smith Books, \$14.95.)

This is the third guide the authors have published on the architecture of the Los Angeles region, the first appearing in 1965 and the second in 1977.

Unlike its predecessors, the present volume omits attention to all of Southern California, focusing on Los Angeles and its environs. It will be followed, it is hoped, by another guide to the remainder of Southern California. In its 448 pages the guide briefly describes some 2,000 structures and provides 70 maps and 500 photographs. In addition, there is an introductory essay, information on the area's history, freeways, etc., a bibliography, and a glossary. A useful guide if you're going to Los Angeles.

Architecture in an Age of Skepticism: A Practitioner's Anthology. Compiled by Denys Lasdun. (Oxford University Press, \$39.95.)

British architect Denys Lasdun asked 12 architects why their buildings are the way they are. Each responded with about 20 pages of drawings, photos, and descriptions of completed projects. As the title of the book suggests, the aim is to try to show how architects' strong affirmations can overcome the cynicism of the modern world and create meaningful buildings.

Some of the architects—most are British—are well known, among them James Sterling, Hon. FAIA, and the Smithsons, while others such as Giancarlo DeCarlo and Edward Cullinan may not be familiar to many American readers. The contributions are arranged alphabetically and are connected only by a one-page preface, allowing the architects to speak for themselves.

One of the most unusual of the dozen contributors is Christopher Alexander, who has taught in California for many years and works outside the mainstream of modern architecture. He is responsible for just a few buildings and currently acts as builder as well as designer. Here he offers interesting "sketches" or fragments of completed or proposed projects, ranging from a bedside table to a 10-story apartment building.

Quite different is Edward Cullinan who shows several council housing projects. His office is organized as a 100 percent partnership. After a six-month trial period, each employee receives a percentage of each fee rather than wages.

Contributor Giancarlo DeCarlo describes his planning and architecture work in Urbino, Italy. He writes that "where the architecture faces inwards towards the town it is restrained and domestic in character, while where it looks outwards to the countryside it is made magnificent and glorious."

Ralph Erskine, Hon. FAIA, of Sweden, writes in a more personal way than most

contributors about democratic architecture and what he believes. He stresses his current views on the importance of functionalism to "poetically and truly . . . satisfy human needs" and his "limited enthusiasm" for postmodernism's changing styles and fashions.

Partners Eldred Evans and David Shalev show several institutional projects that use typical modern forms and materials. Closer examination, however, reveals their underlying concern with establishing a sense of place.

Norman Foster offers an interesting selection of extracts from the Hong Kong and Shanghai Bank project diary, including such things as early sketches and letters to and from the client. "I will start with people," Foster writes. "I believe it is necessary to state the obvious: that architecture is about people."

Denys Lasdun, the compiler, addresses the importance he gives to the way his buildings relate to their urban context. "I have always looked on our buildings as actually or potentially part of something larger than themselves, as expressing or inviting the further development of the city or the natural ambiance."

Leslie Martin states that his process "operates through the central medium of formal ideas built up around problems that have to be solved." The two music schools he shows appear to emphasize solving the technical problems. Alison and Peter Smithson reflect on the enormous changes in the English house and housing in the past 30 years, while James Sterling offers an overview of his intentions in many of the projects he has done. He says that "the mainstream of architecture is usually evolutionary . . ." rather than revolutionary, and he looks "forward to a more liberal future producing work perhaps richer in memory and association. . . ."

Jørn Utzon shows several projects including early conceptual sketches for his Sydney Opera House. He says that "if you want to become an architect, you will have to master technology in order to develop your ideas, in order to prove that your intuition was right, in order to build your dreams."

And finally, Aldo Van Eyck cautions us not to "forget that blight has crept over our field. Keep clear of the entire array of current whimsey-flimsy trends; keep them from nestling in your minds. And do whatever you can to prevent those concerned from being tricked into actually building the vicious soft-coloured absurdities that fill most of today's architectural reviews."

This comprehensive book provides a needed forum for practicing architects to talk about what they think is important, how they work, and how their buildings should be evaluated. A few of the projects are too old or inconsequential, and a more diverse selection of architects would have made the book more force-

ful. Some of the contributors focus the energy too directly on critiquing postmodernism, but generally the tone is upbeat. Concern with the many other issues of architecture and its potential good takes priority. I'm encouraged by that.—ROBERT D. PERL, AIA

Professor Perl teaches in the division of architecture, Texas Tech University.

Building Additions Design. David R. Dibner, FAIA, and Amy Dibner-Dunlap. (McGraw-Hill, \$39.95.)

In this Information Age, everyone, it seems, will be in the business of collecting, editing, manipulating, and controlling information. The process represents power. This is the kind of book that can result from the gathering and disseminating of information. In what is probably the authors' first joint effort into this kind of publishing, they fail to produce an information resource that is more than a concise and literal reporting of recent architectural solutions to the building addition problem. If architects are to play a serious role in the information/communications era, they must get into the transfer-of-information business more heartily.

I suspect that the authors know more about the subject than they wrote. What they have put together has information in good variety, with a disciplined approach to the subject, but the approach is too narrow and it lacks depth. There are 197 pages of text, 164 photographs, and 94 drawings or diagrams.

This is best described, then, as a reference book for property owners and designers to use as a checklist of issues to address in planning an addition to any nonresidential building.

The examples of additions are primarily based on the functional requirements of adding more space, circulation, and uses to existing buildings.

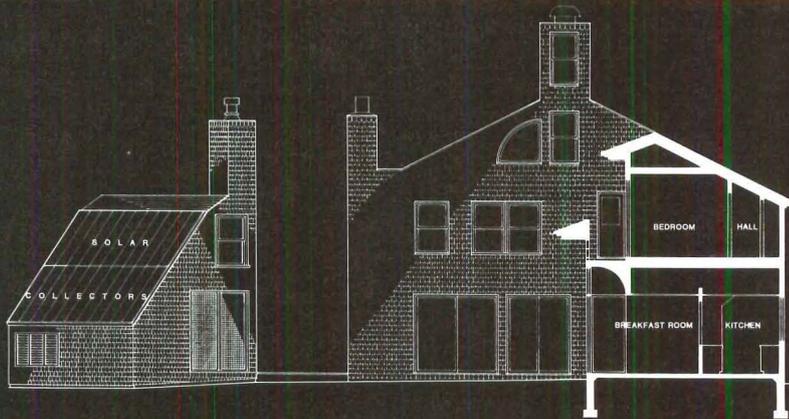
The authors try to expose "the *process* and *thinking* which went into achieving the solutions, and the *principles* upon which they are based." All of this would have been more effective if the plan diagrams that accompany many of the brief discussions had been part of every case as an aid in comparative study, and if other kinds of analytical drawings had been included.

In sum, this is the result of a survey with data derived from office statements of purpose and intent. It suffers from a lack of on-site analysis and the avoidance of discrimination among projects.

While it may have limited use for architects, it should help building owners understand the additions problem and contribute to their architectural literacy and sense of design. That's something we can't get enough of.—HERBERT GOTTFRIED

Dr. Gottfried teaches in Iowa State University's college of design.

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ters from page 6

ely basis. Delayed approval of projects is costly not only to the owner but to the architect, the contractor, and the building industry in general. Sometimes these delays are such that they drive industries to other states.

Our plan review division has developed a system that speeds construction time and at the same time gives our agency more review time. Most owners and especially contractors want to time their construction starts to avoid freezing weather on concrete work. Our time-saving method is to conduct a footing and foundation review on larger projects. When it is determined that we can approve the footings and foundations, we will call the building official of the jurisdiction and give our final approval of the footings, based upon tested or assumed soil bearing capacity. The building official may then issue a footing and foundation permit. The contractor can then start the sitework, excavation, formwork, rebar, and concrete. In the meantime, the remainder of the review process may continue without any further delays in the construction starting date. This method has worked very successfully for us in Michigan.

Another method of saving review time is dependent upon the experience of the plan reviewer and how well he knows the code.

Our office has also developed the use of standard code items in a loose leaf notebook, identified by section and item number as the most commonly used code items. The reviewer merely lists the numbered code items rather than writing them out each time. The typist also has a copy of the notebook and in time becomes familiar with the text. By using this method, in most cases the review is completed before the footings are completed.

Charles V. Opdyke, AIA
Lansing

Government from page 24

the Senate, where it was introduced by Senator Daniel P. Moynihan (D-N.Y.). Seiberling is working with colleagues for passage by that body before he retires. Seiberling mentions his committee's efforts in the area of international preservation. The committee continues to commend U.S. support of the International Council of Monuments and Sites. Under his leadership, US/ICOMOS has received an appropriation of approximately \$150,000 for each of the past three years. He introduced legislation this spring to increase the authority of the U.S. Department of the Interior and the Advisory Council on Historic Preservation on matters relating to international preservation and conservation. "It gives a more comprehensive approach," he says, adding that the bill does not tell agencies they must do this work, but gives them the legal authority to do it. It is expected that the legislation, which

Seiberling says is supported by the Administration, will permit wider technical assistance abroad.

Overall, Seiberling says he believes "historic preservation has come to the fore as a national movement. Congress and the public are much more cognizant of the need to preserve our built heritage." One reason for that increased awareness is Seiberling himself. At a World Heritage Day ceremony in April, US/ICOMOS honored the congressman for his years of help and interest. Speaking from experience, having appeared at Seiberling-chaired hearings many times, Terry B. Morton, Hon. AIA, chairperson of US/ICOMOS, said, "Mr. Seiberling always makes it easy to testify before him. He knows what you are talking about. He strengthens your position by his very informative comments; in fact, he is one of the most interesting and dedicated witnesses in the hearing room."—CARLETON KNIGHT III

CREDITS

KOIN Center, Portland, Ore. (page 32).

Architect: Zimmer Gunsul Frasca Partnership, Portland. Ceiling surfacing system: Donn. Doors: Industrial Acoustics, Cornell, Kawneer, PPG, Grand Metal, Ceco, Simpson Timber, Specialty Woodworking. Elevators: Montgomery. Floor surfacing: Const. Specialties Pedigrid, Olympic Tile, Lees, J. Arban. Waterproofing and sealants: Thiodeck, General Sheet Metal. Flush valves: Anaco, Kennedy, Wibco, DeZurick. Plumbing fittings and showerheads: American Standard. Sprinklers: Colt, Lexington, Grinnell, Reliable. Toilet stalls: American Standard. Tubs and lavatories: Chicago Faucet, American Standard. Washroom and bathroom accessories: Parker. Water closets: American Standard. Water fountains: Halsey Taylor. Communication and intercom: Gamewell. Security and fire detection: Gamewell. Signage: ASI. Exterior wall surfacing: Klamath Brick & Tile, Barkshire. Windows: Supersky. Skylights: Naturalite. Hardware: Russwin, Stanley, Schlage, Adams Rite, Von Duprin, Johnson Controls, Kawneer. Moving stairways: Montgomery. Paint: Rodda, Thiodeck by Toch, Carbolite, Sherwin Williams. Partitions: U.S.G., Global, Raco. Raised floor: Mason Industries. Environmental control systems: Trane, McQuay, Baltimore Aircoil, Ajax, Viking, Paco, Johns Manville, Mason Industries. Lighting: Westinghouse, Eagle, Square D. Lighting fixtures: Midwest Chandelier, Lightolier, Lithonia, Holophane, McPhilben, Nu Art, Westinghouse.

Justice Center, Portland, Ore. (page 32).

Architect: Zimmer Gunsul Frasca Partnership, Portland. Doors: Cookson, PPG. Elevators: Montgomery. Floor surfacing: NTMA Standard, Lees, Advance Terrazzo, Cold Springs Granite. Foundation: Ross Island Sand & Gravel. Lighting: J.C. Garber, Metalux, Keene, Markstone.

Roofing: Owens-Corning Fiberglass. Flush valves: Powers, Acorn. Plumbing fittings and showerheads: Powers, Acorn. Toilet stalls: Kohler. Tubs and lavatories: Kohler. Washroom and bathroom accessories: Bobrick. Water closets: Kohler. Water fountains: Sunroc. Communication and intercom: Rauland, Soundolier, TOA. Signage: ASI. Wall surfacing: Cold Springs Granite, Ideal Cement Company. Windows: LOF Z-114. Skylights: McFarland. Hardware: LCN, Schlage. Marble: Vermont Marble. Environmental control systems: Trane, Copeland, Baltimore Aircoil, Rite, Paco, Farr, Cambridge, IAC-Industrial Acoustics, Amber, Booth, Carnes, MCC Powers.

Pacwest Center, Portland, Ore. (page 32).

Architect: The Stubbins Associates, Cambridge, Mass. Ceiling surfacing system: Donn. Doors: Brite Vue Glass Systems. Elevators and escalators: Otis. Environmental control systems: Trane. Floor surfacing: Endicott Pavers, Iacono/Bleasing, Klamath Brick Pavers. Handrails: Aluminum & Bronze. Lighting: Lightolier, Esco, Moldcast, Halo, Peerless. Roofing: Tremco. Waterproofing and sealants: Carlisle Tire and Rubber, General Electric. Stairs and treads: Aluminum & Bronze. Wall surfacing: Iacono/Bleasing, Flour City, Architectural Metals, Kreuger, Brite Vue, Merchant and Evans, Charles Grant Company, McCormick-Shire. Skylights: Supersky. Hardware: Supersky, Rixson-Firemark, Brite Vue. Plumbing fittings and showerheads: Chicago Faucet. Flush valves: Sloan Valve. Sprinklers: Reliable. Toilet stalls: American Quality. Tubs and lavatories: Kohler. Washroom and bathroom accessories: Accessory Specialties. Water closets: Kohler. Water fountains: Haws. Communication and intercom: Honeywell. Security and fire detection: Simplex.

New Market Theatre, Portland, Ore. (page 40).

Architect: SERA Architects, Portland. Ceiling surfacing system: Armstrong. Doors: Crawford Door. Elevators: Dover. Environmental control systems: Carrier. Flooring surfacing: Metropolitan Ceramics, Harbinger, Weston. Lighting: Sternbert, Nu-Way, Gardco. Roofing: Owens Corning. Wall surfacing: U.S. Gypsum. Paint: Miller Paints. Windows: MacFarland, New England Pacific.

Greyhound Bus Terminal, Portland, Ore.

(page 42). *Architect: Skidmore, Owings & Merrill, Portland.* Ceiling surfacing system: Alcan Aluminum Ceiling Systems, Forms + Surfaces. Doors: BWM, Stiles. Elevators: Otis. Floor surfacing: Metropolitan Ironrock. Waterproofing and sealants: Tremco. Public address: Dukane, Rock-o-lla. Lockers: American Locker. Public seating: American Seating. Wall surfacing: Interpace, Klamath Brick. Windows: Kawneer, Fenpro. Skylights:

continued on page 80

Credits from page 79

Architectural Systems. Hardware: Russwin, Von Duprin.

RiverPlace, Portland, Ore. (page 44).

Architect: Bumgardner Architects, Seattle, with Olson Walker Architects and TBA. Design team leader: Alan Grainger, Principal-in-charge; Gordon Walker, Principal, Olson Walker Architects (RiverPlace); Madora Lawson, Principal-in-charge Alexis Hotel interior. Structural engineer: Ratti Fossatti Associates. Landscape architect: Robert Perron. Contractor: Walsh Construction Company (RiverPlace), Sellen Construction Company (Alexis Hotel). For housing, Doors: Stiles Hollow Metal, General American, Overhead Door. Elevators: Dover. Floor surfacing: DuPont, American Olean, Thompson Tile, Pegulan, Westcon Construction Products. Lighting: Lithonia, Kenall, Sternberg Lanterns, Lightolier, Keene. Roofing: Malarkey Roofing. Waterproofing and sealants: Manueco, Tremco, 3M, W. R. Meadows. Plumbing fittings and showerheads: Moen. Sprinklers: Viking Automatic Sprinkler. Tubs and lavatories: Briggs, Kohler, Elkay. Washroom and bathroom accessories: Hall Mack. Water closets: Briggs, Kohler. Communication and intercom: Marlee Electronics. Security and fire detection: Kidde Automated Systems. Signage: O'Keefe's Aluminum Building Products. Windows and sliding glass doors: General Ameri-

can Window, Northwest Aluminum Products. Hardware: P&F Corbin, Stanley, Rixson, BBW, Pemko. Paint and stain: Kelly-Moore. **For hotel, Doors:** Curries, Nu-Dor. Overhead rolling doors: Cornell. Elevators: Dover. Floor surfacing: BMK, Couristan, Mohawk, American Olean, Dal-Tile, Quamagra Tile, Armstrong. Lighting: Lightolier, Lithonia, Kichler, Prescolite, Alkco, NuTone. Fiberglass shingle: Malarkey Roofing. Roofing: Tremco. Plumbing fittings and showerheads: Moen, Speakman, Chicago Faucets. Saunas and whirlpool baths: WaterJet. Toilet stall partitions: U.S. Gypsum. Tubs and lavatories: Colton, Kohler. Washroom and bathroom accessories: American Dispenser, Sea-Chrome. Water closets: Kohler. Stairs: American Stair. Windows: Northwest Aluminum Products. Hardware: Corbin, Rixson, Stanley, Bommer, Quality, DDW, Trimco, H.B. Ives, Pemko. Paint: Miller Paint.

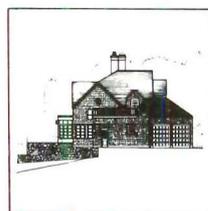
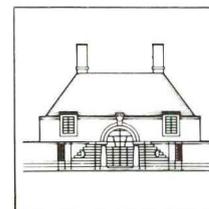
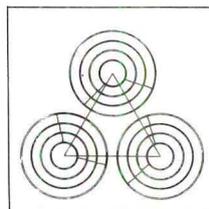
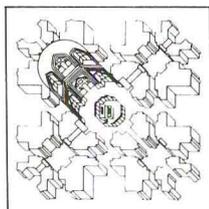
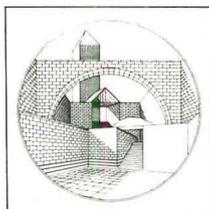
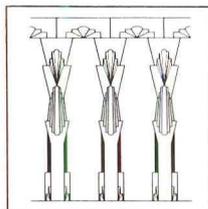
Jackson Brewery Development, Phase 1-Brew House, New Orleans (page 51).

Architects: Concordia Architects, New Orleans. Ceiling surfacing system: King & Company, Pinecrest, Steel Ceilings. Doors: Scanlon Taylor Millwork, Crasto, All Glass, Brightview. Elevators: Westinghouse. Environmental control system: Mechanical Construction, Honeywell, Carrier HVAC. Floor surfacing: American Olean Tile, Intrepid Stone. Structural steel: Bienville Steel, Metropolitan. Precast

Promenade: Jackson Precast. Handrail: S.S. Steel, Blum, Pitcon Industries. Lighting: Fisk Electric. Waterproofing and sealants: Big State, EPDM-Kelly. Copy: Carriere-Stumm. Stairs and treads: S.S. Steel. Wall surfacing: Big State, Brand Glass. Windows: Brandt Glass. Hardware: Architectural Hardware, LCN, Sargeant. Moving stairways: Westinghouse. Paint and stain: Vulcan Paint, Thorocoat, Sherwin-Williams. Plumbing: Mechanical Construction. Flush valves: American Standard. Plumbing fittings and showerheads: American Standard. Sprinklers: American Standard. Tubs and lavatories: American Standard. Water closets: American Standard. Water fountains: Eljer.

Malaysian Embassy, Kuala Lumpur, Malaysia (page 62).

Architect: Hartman Cox, Washington, D.C. Ceiling surfacing system: Shanghai Lo, Brady's. Entrance doors: Coast To Coast Manufacturing. Elevators: Otis. Environmental control systems: Carrier. Floor surfacing: Baltimore Aircal, Mid-State. Lighting: Kim McPhillben, Lightolier, Prescolite, Gard Roofing: Batu Arang, Bricks and Tiles Berhad. Lavatories: Kohler. Washroom and bathroom accessories: Bradley. Water closets: Kohler. Security and fire detection: Pyrotronics, Von Duprin. Windows: Coast To Coast Manufacturing. Door closers: LCN, Rixson. Hinges: McKinney. Locks: Russwin, Von Duprin. Paint: Sissons.



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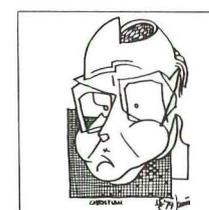
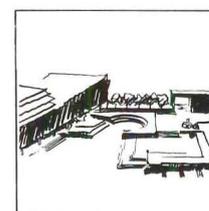
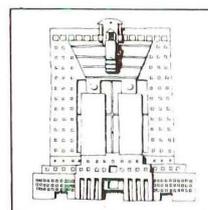
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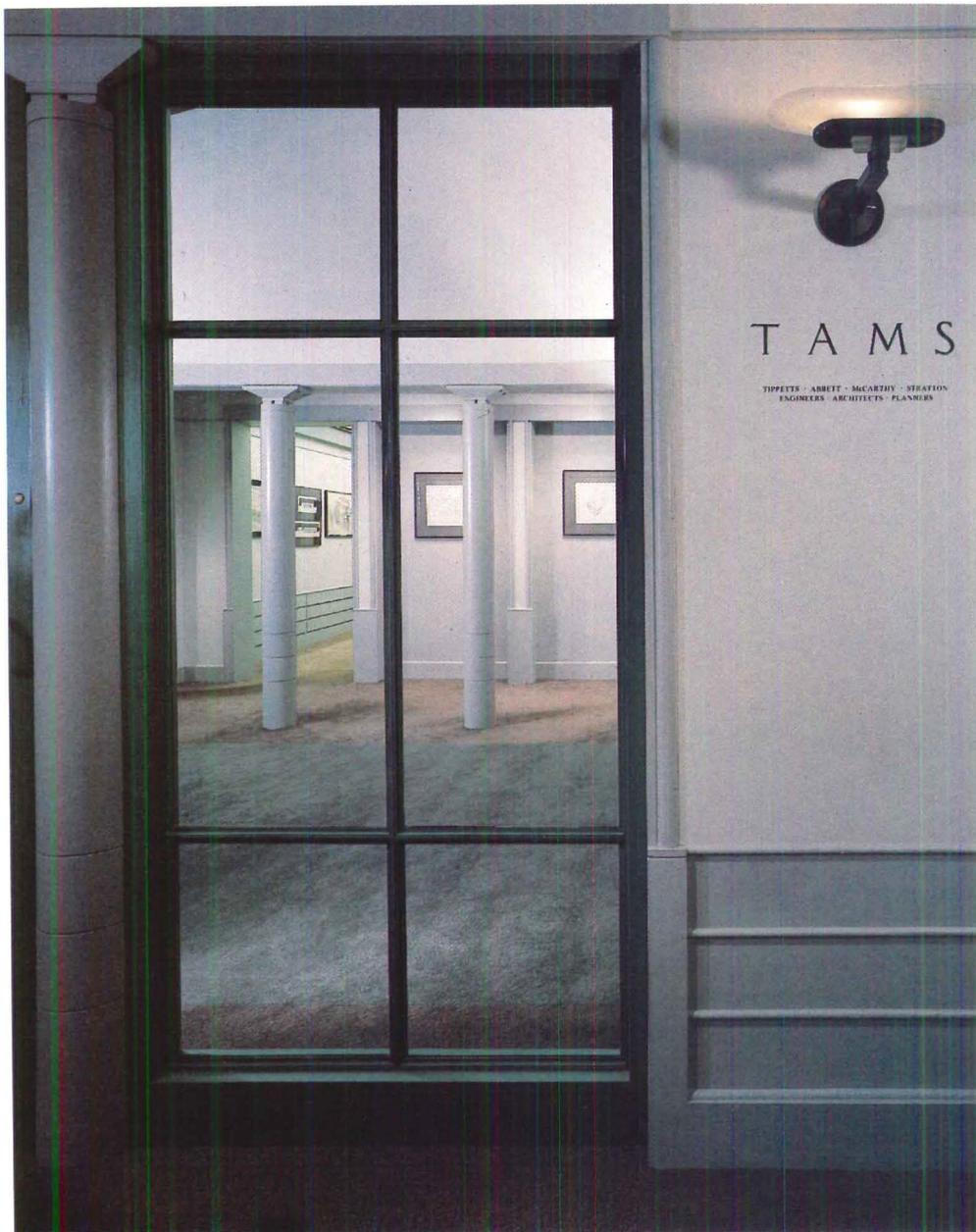


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Interiors



The offices of a design firm often tell a lot about the philosophy and direction of the practice. The offices of T.A.M.S. New England Architects illustrates the increased emphasis on architecture in the Boston branch of the large engineering firm Tippetts Abnett McCarthy Stratt.

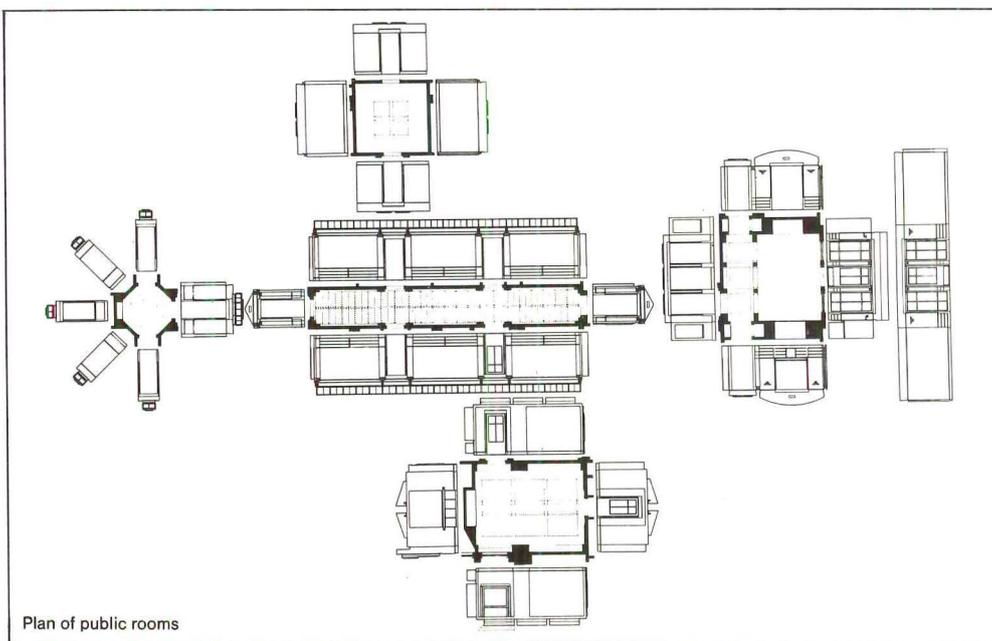
The 7,300-square-foot office space is located on the 12th floor of a 1920s, 14-floor office building in Boston's downtown shopping district. The plan of the building is H-shaped with a grid of columns 12 feet on center each way.

To accommodate a total staff of 45, a series of specialized rooms for presentations, meetings, and display of recent work, project architect Chris Iwerks planned four large open spaces off a central corridor that runs almost the total length of the space. The plan is not a pure H-shape which allows two of the four spaces to extend clear out to the exterior wall with two and three exposures while enclosed offices line the two larger rooms leaving one wall open for windows.

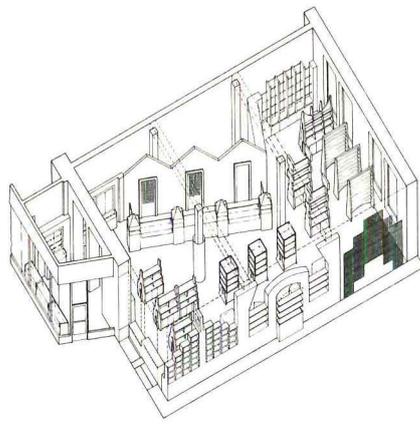
Opening off the main reception area (left) is a four-foot-wide passage that connects the architectural and administrative sections. The main hallway with its colonnade of painted pilasters and peaked ceiling leads from the reception area; it terminates in an octagonal-shaped exhibition space with doorways opening onto the structural and civil engineering departments. Kalwall lantern fixtures that resemble clerestory windows surround the space (below).

The public spaces and corridor (right) also serve as a symbolic link between architectural and engineering disciplines. The exposed truss and the column capitals are abstractions of bridge support.

—LYNN NESMITH







This gaga gift store is located on the upper plaza of San Francisco's Ghirardelli Square, the celebrated 187 chocolate factory-turned-bazaar that fathered a whole generation of historic brick structures "recycled" into mazes, restaurants and shops.

The architect—Toby Levy, AIA, with associate John Long—first stripped the space to its bare 19th century shell. Brick walls, wood posts, planked ceiling, beams and joists, conduits and pipes were all painted flat white.

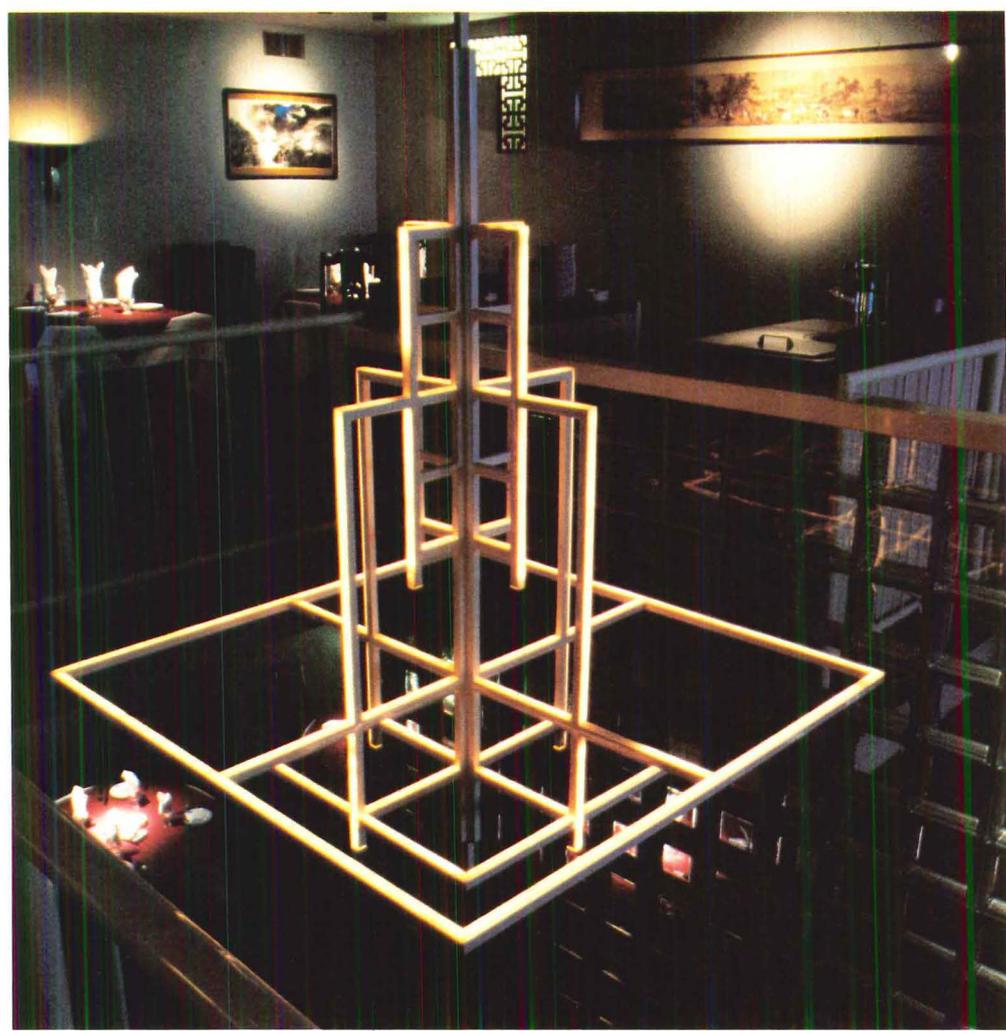
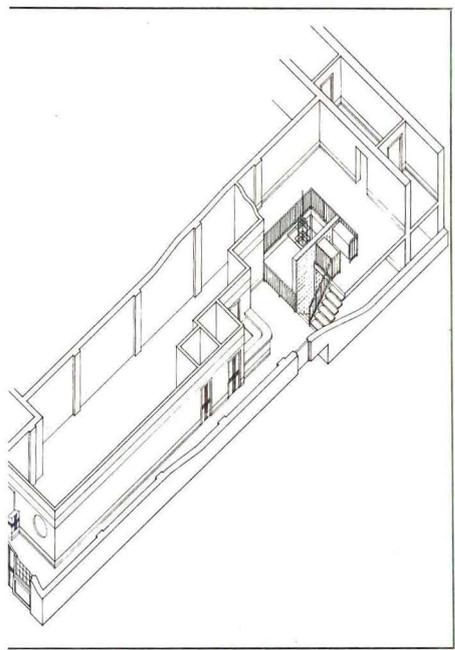
Then, to play some semi-private professional games, and match the goofy objects on sale (the two top-sales items currently are furry "Bear Feet" slippers and an inflatable plastic Godzilla), Levy designed for the owners interior walls, counters, and display cabinets in party colors, each of which is a take-off on a color or another architectural motif.

Office space and storage are hidden behind a triple-gabled purple wall that cuts diagonally across the shop floor, like a cutout row of San Francisco cottages with trellissed doors and windows. (It also apes the colliding grid of Market Street downtown and helps salespeople keep eye out for shoplifters.)

Counters and cabinets in creamy violet, turquoise, and pink, carefully positioned about the 1,850 square feet, assume the shapes of cartoon versions of familiar skyscraper tops, Transamerica pyramid, a Golden Gate Bridge tower. Broken arch segments in aqua blue surround an original arch built into one brick wall. Transparent lucite boxes on mauve and gray bases evoke modernist buildings. Shelves stretch between deeply-incised rose-colored quoins. Silly refrigerator magnets are stuck to a tall, hand striped silver metal cylinder surrounding one of the structural wooden posts.

The whole is a bright, clever architectural joke, rarely appreciated by the tourist shoppers, who are too busy searching for the right souvenir T-shirt, greeting card or miniature china Victorian house displayed on these one-of-a-kind racks. It is greatly relished by the owners, however, who believe the design works, consciously or unconsciously, to enhance the buying mood of visitors to the city it so wittily mimics. — DAVID LITTLEJOHN

Mr. Littlejohn is a frequent contributor on Bay Area architecture.



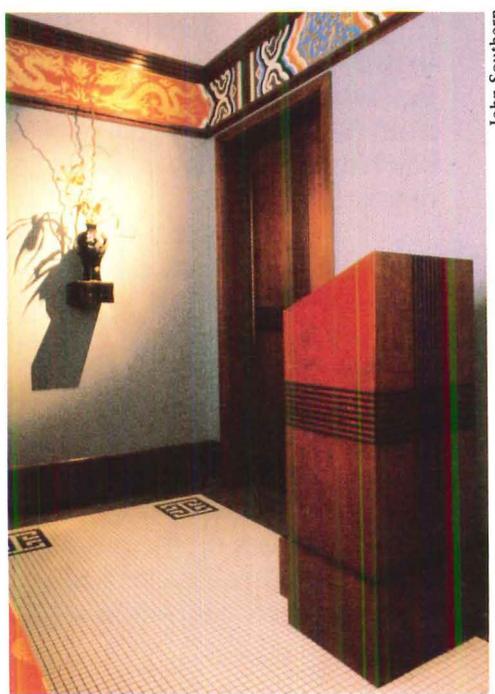
For the design of the Fifteenth Street Wok, a Chinese restaurant in Tulsa, Okla., Olsen-Coffey (of Tulsa) borrowed from the past—both Oriental and American—to create a gracious and integrated interior out of an awkwardly configured space.

The restaurant is located in the 2,500-square-foot first floor of an existing building, a space that is several times longer than it is wide. Most of it is 12 feet tall; however, at the rear the floor drops four feet allowing a 16-foot ceiling height. An eight-foot-wide addition in the rear was incorporated into the restaurant design.

Olsen-Coffey placed the kitchen just behind the restaurant's entrance. From that entrance, a long passageway leads the patrons past the kitchen and into the eating area in the rear—two, eight-foot-high levels accommodating a total of 75 people.

Throughout, the design esthetic was inspired by Chinese painter Fu Ssu-ta and architects Fumihiko Maki and Frank Lloyd Wright. Of importance was preventing surface decoration from competing with the owner's extensive Chinese art collection. The solution was creating a gallery in that long hallway running alongside the kitchen. Throughout, interior colors were chosen to enhance the Chinese art. Mahogany stained a deep red was used in the millwork. In the split-level dining room, the focal point is a dramatically lit metal fixture in the two-story, central space.

—NORA RICHTER GREER



Left, an Oriental-inspired entrance opens onto the reception area, above. The focal point of the two-story dining room is a dramatic light fixture, top.

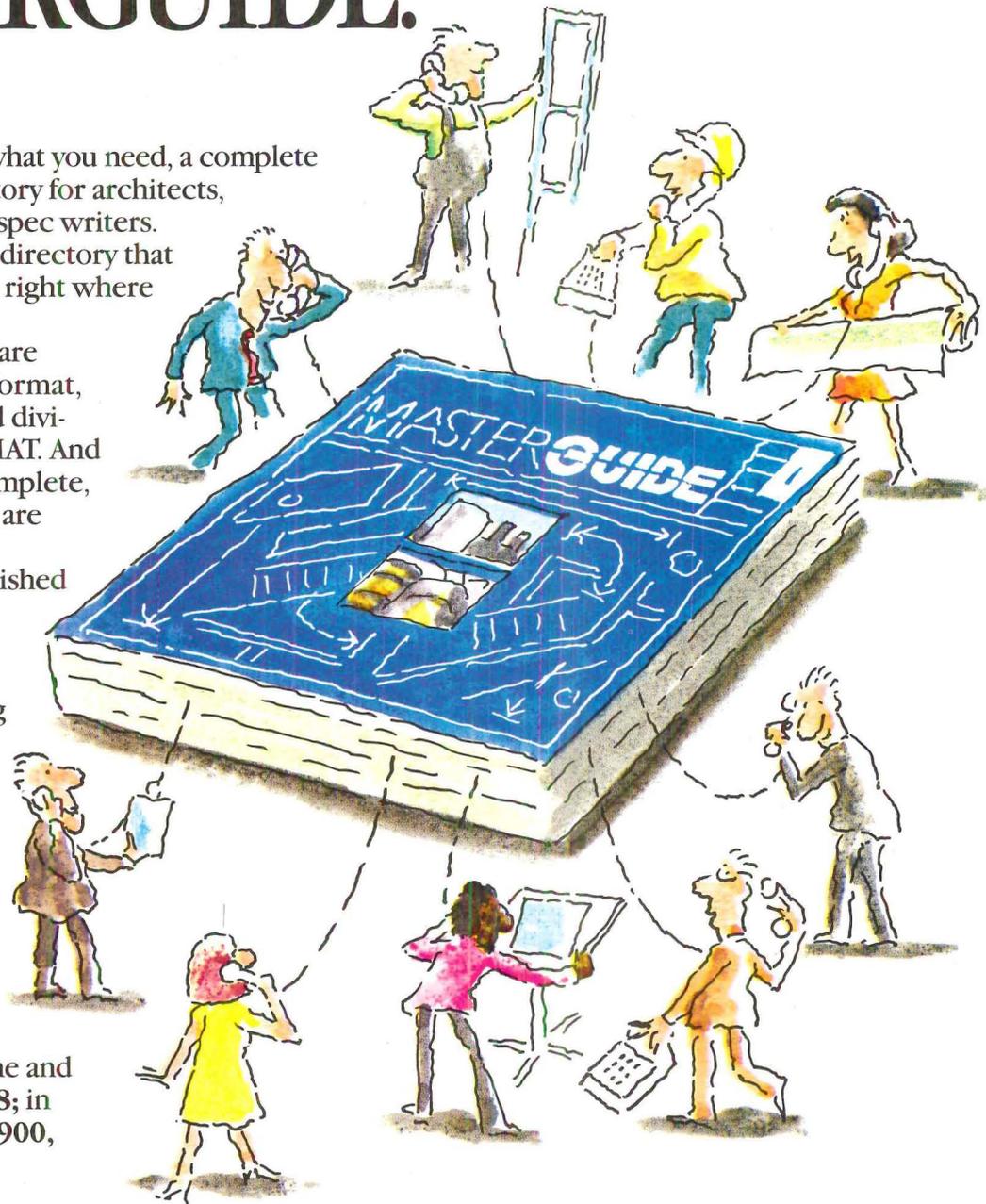
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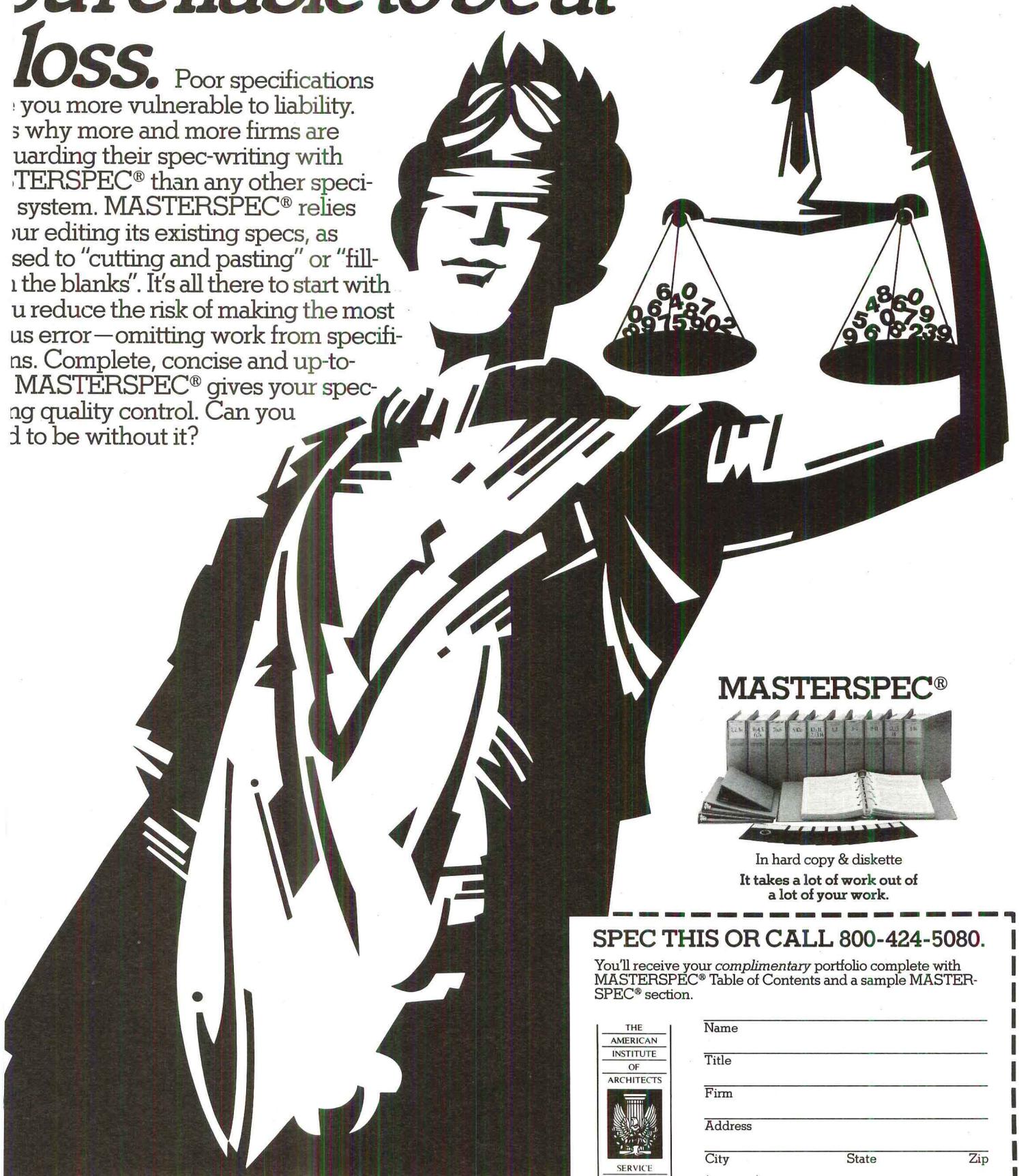
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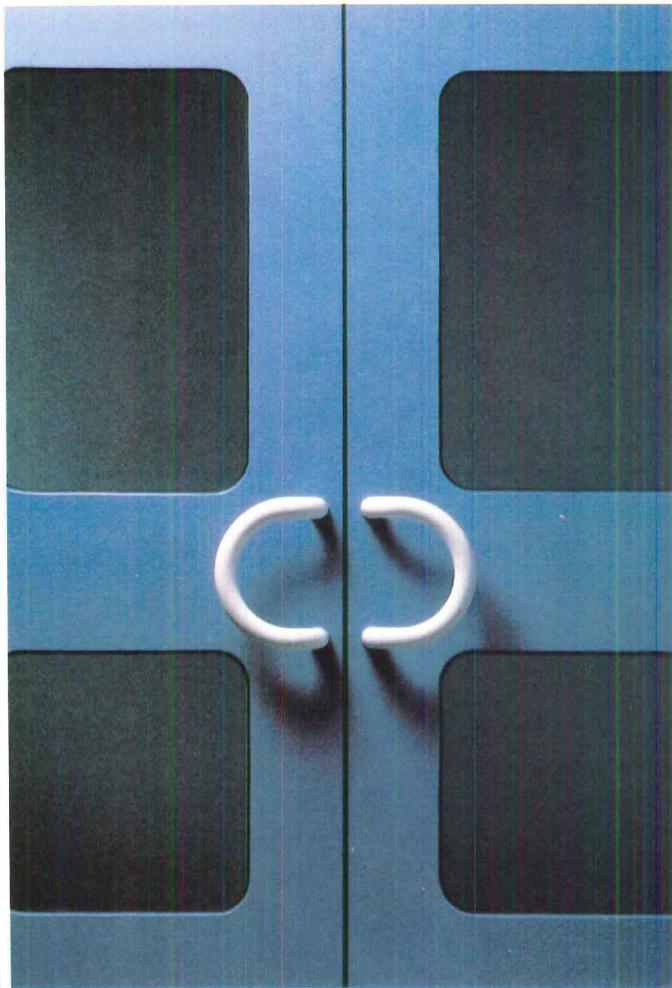
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Nylon push-pull handles (1) by Norml are designed for heavy-duty interior and exterior applications. The molded tular handles are available in 15 standard colors in various sizes and configurations including custom designs. (Circle 201 information card.)

The Epic Colours collection (2) of brightly colored bath and kitchen accessories includes grab bars, towel bars, g shelves, mirror brackets, and wall tissue paper holders. (Circle 202.)

Coriandoli bath and kitchen fixtures from Watercolors are made of cast brass with an epoxy finish in yellow, red, white, black, brown, or champagne. Twelve models are available. (Circle 203.)

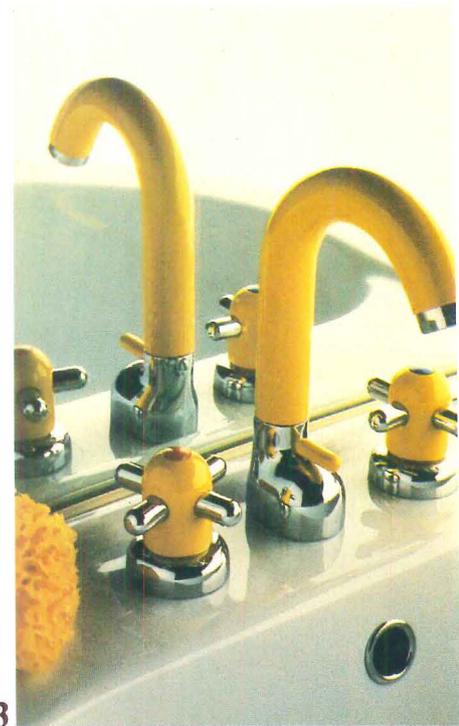
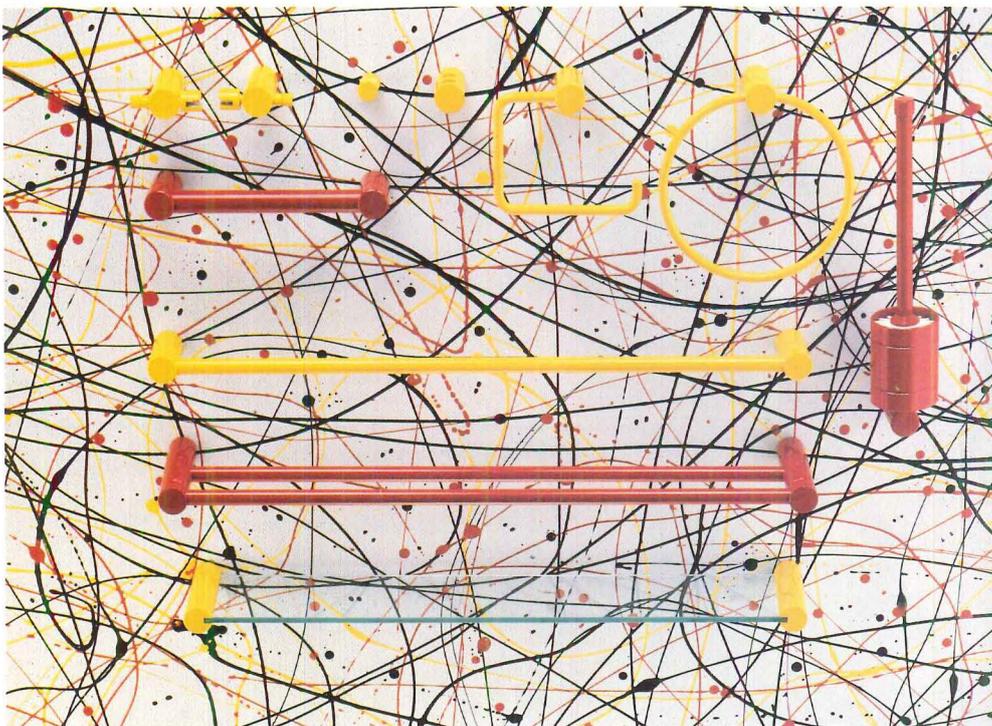
Gunlocke's Courthouse chair collection (4) is made of solid maple or walnut crafted by a steambending process to create smooth curving arms and legs. Upholstered and swivel chairs complement the solid wood models. (Circle 204.)

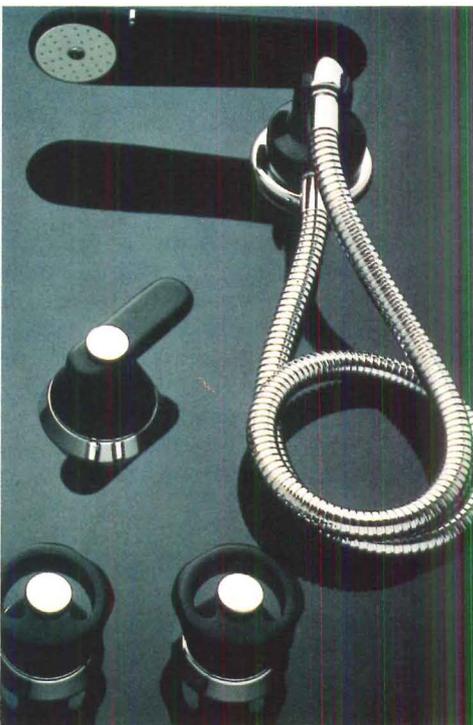
Also from Watercolors is the Camel series (5) of fittings for baths and showers. Fixtures are cast from solid brass with an inverted cone base that supports scallop-shaped knobs. (Circle 205.)

Woven of 100 percent stainless steel, the Gretchen Bellinger Architectural Screen (6) is suitable for stretched wall panels, ceiling panels, and room dividers. (Circle 206.)—LYNN NESMITH

Products continued on page

Products





6



Lighting Fixture.

Mini-fixture has a spacing-to-mounting ratio designed to allow low mounting heights with wide spacing. The 10x6x2.3-inch compact housing of die-cast aluminum has a bronze powder paint finish. The aluminum reflector is 16.5 inches in diameter and is enclosed by a molded acrylic refractor. The fixture is available with 70-, 100-, or 150-watt high pressure sodium lamps. (Ruud Lighting, Racine, Wis. Circle 214 on information card.)

Replacement Window.

The landmark series of steel replacement windows is fabricated from hot rolled steel sections that accommodate a single piece of 5/8-inch insulated glass that is fully weatherstripped. The casement configuration is hinged with steel, drop-forged pivots welded to both the frame and the ventilator sections. The window system is available in custom sizes and finished with a choice of urethane, PVC, or ultracoat enamel. Hardware is solid cast bronze. (Hope's Architectural Products, Inc., Jamestown, N.Y. Circle 218 on information card.)

Roof Panels.

Armco Steelox standing-seam roofing panels are prefabricated with a full Kynar finish available in six standard colors. The finish has a 20-year warranty against blistering, cracking, flaking, chipping, and excessive color change. (Armco Atlantic, Inc., Cincinnati. Circle 216 on information card.)

Glazing Material.

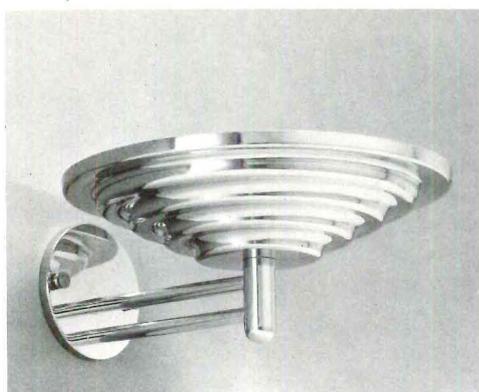
LEXAN MR5 polycarbonate sheet for flat architectural glazing has a proprietary surface treatment designed to resist marring while maintaining clarity. The glazing material is suitable for first floor commercial, industrial, or residential installations that require protection against vandalism. It can also be used to provide transparent, protective barriers at zoos and break-resistant glazing in hurricane prone areas. (General Electric Plastics, Pittsfield, Mass. Circle 217 on information card.)

Hard Surface Flooring.

Permetage resin reinforced marble and granite flooring is made of 96 percent natural materials impregnated with a polyester resin. Tiles are available in 12- and 18-inch squares and are suitable for residential and commercial applications in renovations and new construction. (PermaGrain Products, Inc., Media, Pa. Circle 221 on information card.)

Window Blinds.

Cambridge pleated window blinds are made of a soft woven linen without a metalized backing to allow natural light to filter through. Fabric is available in widths to a maximum of 36 inches in nine colors. (Verosol USA, Inc., Pittsburgh. Circle 219 on information card.)



Sconce.

Light fixture (above) has a solid brass, stepped reflector with a polished solid brass tubular arm and backplate. Available with either incandescent or quartz halogen lamping, the wall sconce measures 5 1/2 inches high and extends from the wall 13 1/2 inches. (Visa Lighting, Milwaukee. Circle 235 on information card.)

Countertop Material.

Avanite surfacing material is available in 17 colors in reproductions of marble, granite, parchment stone, and onyx. The grain of the stone-effect goes completely throughout the material to allow cuts and scratches to be sanded down without marring the surface image. Minor nicks and burns can be removed with household cleansing agents, abrasive cleaners, or scouring pads. The material is manufactured in 3x10-foot sheets in 3/8-, 1/2-, and 3/4-inch thicknesses. (Avonite, Sylmar, Calif. Circle 215 on information card.)

Desk Lamp.

Antony Howard's Nottingham desk lamp (below) measures 12 inches in height. The 10 1/2-inch shade and four-inch base are finished with gray nextel, a suede-like surfacing that is nonreflective and scratch-resistant. The stem is available in polished brass, polished chrome, or glossy red or yellow enamel. (Koch + Lowy, Inc., New York City. Circle 226 on information card.)



Lighting Control.

Aurora lighting scene control center is designed to handle up to 12 independent zones, which contain one or more light fixtures controlled simultaneously. Four different lighting scenes can be preset, and any scenes can then be recalled at the touch of a button. The system is suitable for installations where several different lighting scenes will be repeated. A latched cover made of brushed aluminum with a translucent smoked plexiglass window is designed to protect the controls from unauthorized use. The control center and the dimmer panel have modules for regulating incandescent, low voltage fluorescent, HID, neon, and cold cathode light sources. Optional accessories include a wireless remote control, a wall-mounted lighting activator, and an adaptor for use with auxiliary equipment. (Lutron Electronics Co., Coopersburg, Pa. Circle 220 on information card.)

Lighting Fixtures.

Wallscape wall-mounted fluorescent lighting fixtures are available in one-, two-, three-, four-, and five-inch lengths. Units can be mounted end-to-end for continuous runs of uninterrupted illumination applications that require indirect or perimeter lighting. Different optical packages can be specified to allow flexibility for direct, indirect, or combination direct/indirect lighting applications. (Alkco Franklin Park, Ill. Circle 222 on information card.)

Prefaced Masonry Units.

Reflecto-Lite prefaced concrete masonry units for interior and exterior walls are available in 60 colors and a choice of textures, scale, and patterns. (Burns & Russell Co., Baltimore. Circle 223 on information card.)

Wood Flooring.

Pennwood Maple prefinished wood flooring, manufactured from natural maple hardwoods, comes with a dry back, foam back, or self-stick backing. Available in parquet or one directional patterns, the flooring is installed in 12-inch tongue-and-groove tiles or square edge tiles. (PermaGrain Products, Inc., Media, Pa. Circle 224 on information card.)

Wall Coverings.

Satinesque fabric backed vinyl wall coverings measure 27 inches in width. Over 150 styles are offered in geometric and brushstroke designs and a range of colors and textures. (Columbus Coated Fabric, Columbus, Ohio. Circle 208 on information card.)

Software Program.

DesignAid computer-based program is designed to allow architects and building owners to compare the short- and long-term costs of access flooring over an alternate

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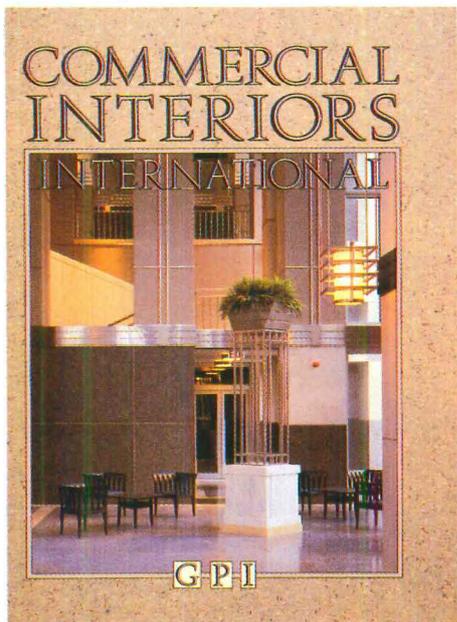
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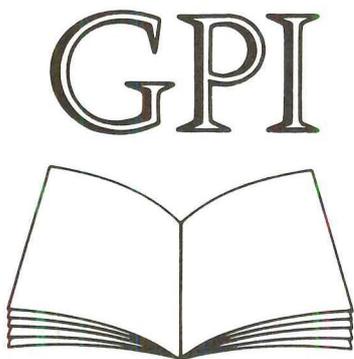
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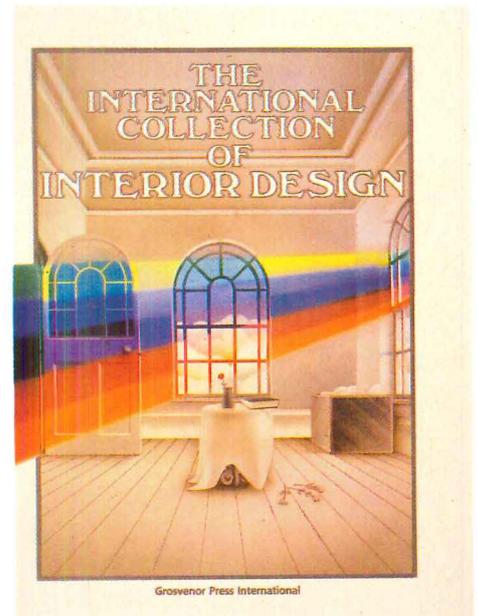
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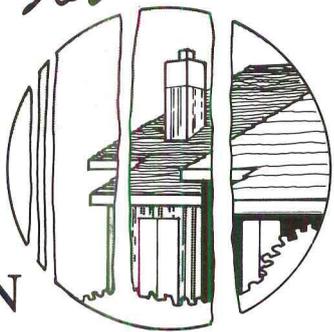
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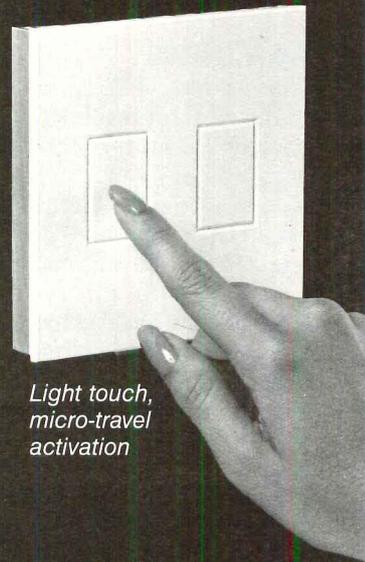
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Products from page 90

term costs of access flooring over an alternative wire management system. After information about the proposed building project is entered into the CAD system, the program computes the relative costs of changing and relocating wire management systems. The program also addresses cost recovery through tax depreciation and investment tax credits. (Donn Corporation, Westlake, Ohio. Circle 209 on information card.)

Window System.

Operating vent sash, designed to be used with the Kalwall insulated, translucent panel window unit, is available in sizes to a maximum of five feet wide. It accommodates glazing as thick as $\frac{7}{8}$ inches. (Kalwall Corporation, Manchester, N.H. Circle 210 on information card.)

Coordinated Metal Tables.

Two three-legged metal tables (right) are designed to be folded and hung on a wall when not in use. The smaller of the two, named Titos Apostos, is 33½ inches in diameter; the larger, called Tippy Jackson, has a diameter of 47 inches. Both are finished with a surfacing suitable for indoor and outdoor use. Philippe Starck designed the tables for the Italian furniture manufacturer Driade. (Interna Designs, Ltd., Chicago. Circle 231 on information card.)



Storage System.

Aurora library shelving system uses a "Quik-Lok" design of three modular components that fit together without fasteners. Shelf supports fit into slots in the inner wall of the uprights and are adjustable on 1½-inch centers. Shelves are installed onto these supports. The uprights have a double wall construction that eliminates the need for exposed posts. (Richards-Wilcox, Aurora, Ill. Circle 208 on information card.)

Exit Device.

"Soft Touch" push-bar panic device is activated by light pressure anywhere along the bar. Interchangeable with existing hardware, the unit comes in various sizes for aluminum doors and is available in a range of aluminum finishes. (Jackson Exit Device, Los Angeles. Circle 212 on information card.)

Masonry Blocks.

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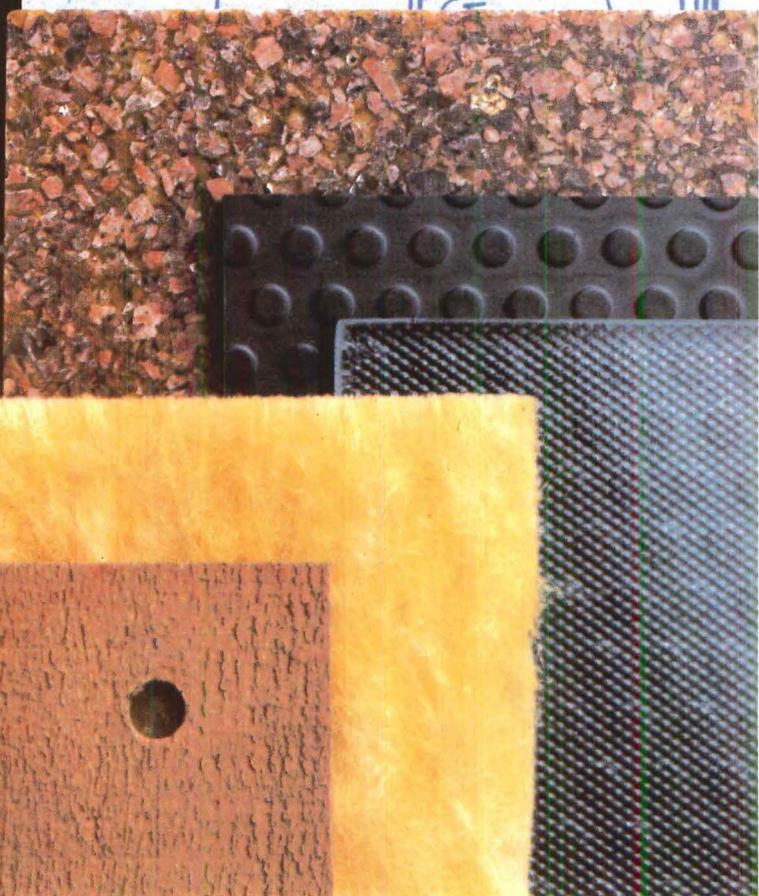
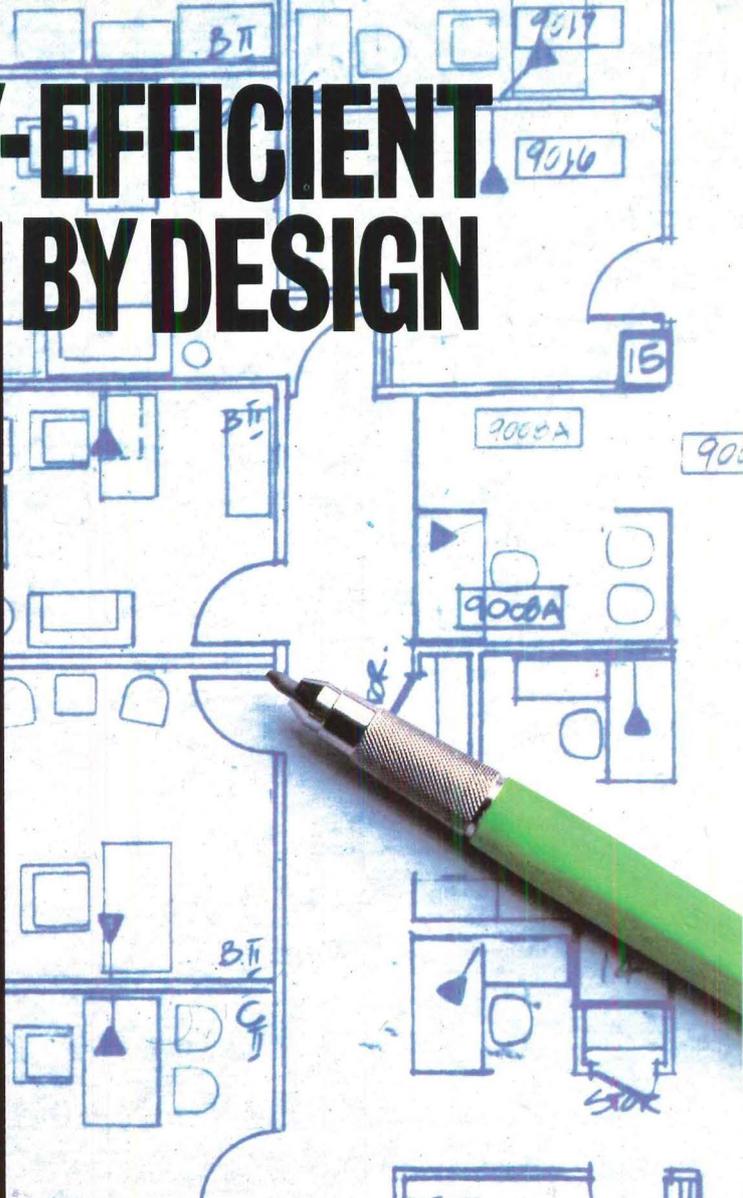
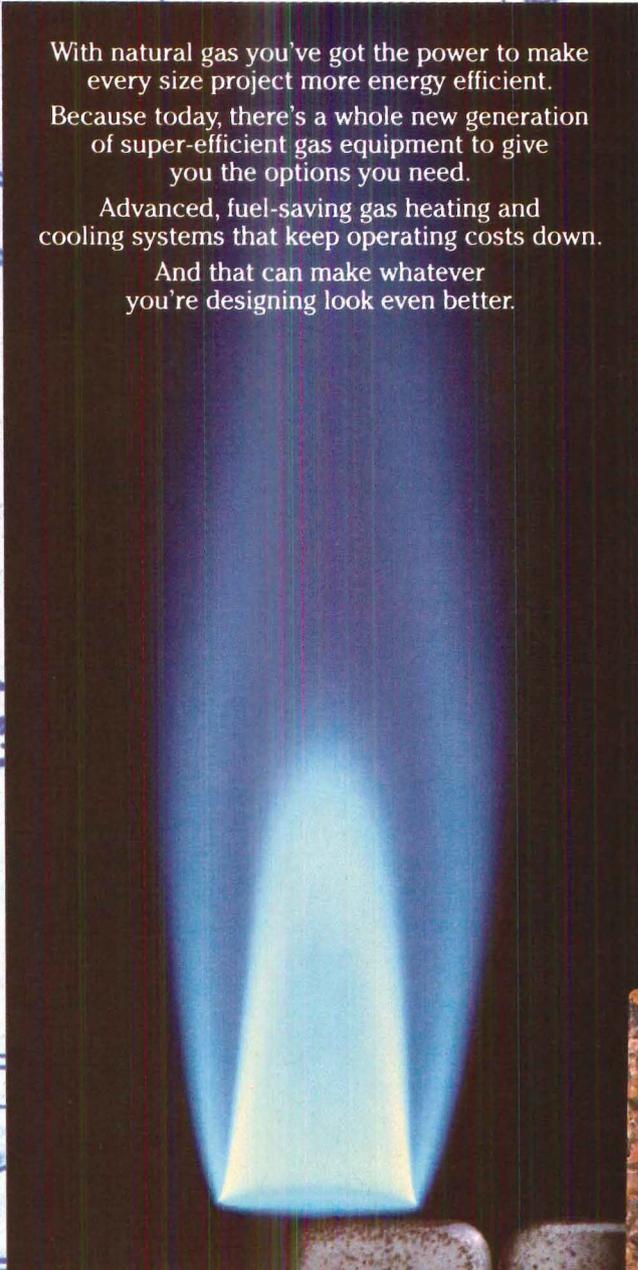
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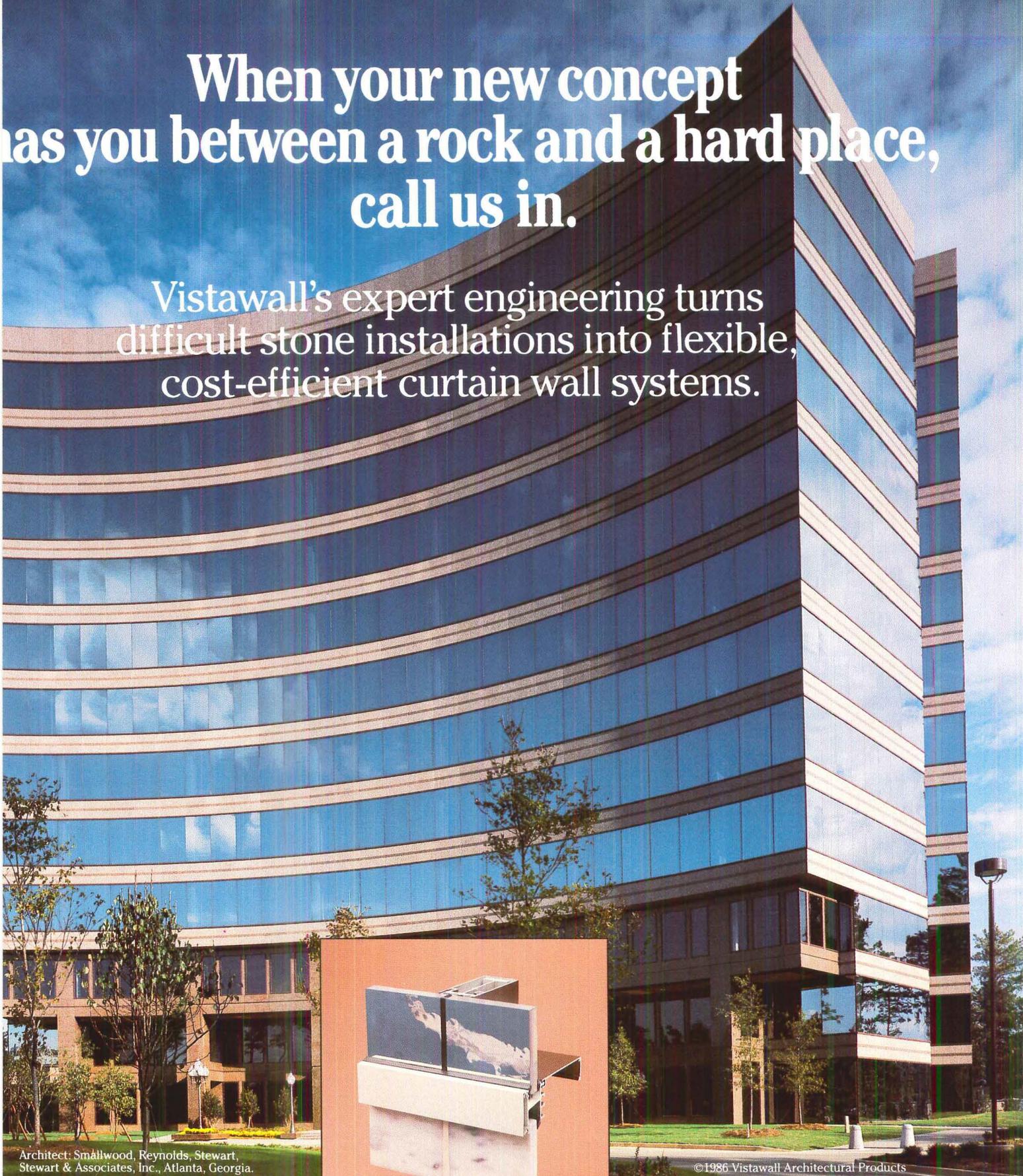
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