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EVENTS

June 1-4: Renewable Energy Technologies Symposium and International Exposition, Anaheim, Calif. Contact: Mary Mullen, TMAC, 945 Front St., Suite 105, San Francisco, Calif. 94111.
June 3-7: League of Historic American Theaters Conference, Winston-Salem, N.C. Contact: LHAT, 1600 H St. N.W., Washington, D.C. 20006.
June 9-July 19: "Graphic Madrid," an exhibition of contemporary Spanish architectural drawings, Octagon Museum, Washington, D.C. Contact: Judy Schultz, (202) 638-3221.
June 11-12: Resort Community Planning and Zoning Workshop, Grand Junction, Colo. Contact: Philip M. Bennett, University of Wisconsin-Madison, 432 North Lake St., Madison, Wis. 53706.
June 12-14: Building Industries Trade Expo and Conference, Atlanta. Contact: Building Industries Trade Shows, P.O. Box 1448, Roswell, Ga. 30077.
June 14-19: 37th International Aspen Design Conference, Aspen, Colo. Contact: Deborah Murphy, IDCA, P.O. Box 664, Aspen, Colo. 81612.
June 17-22: International Conference on Making Cities Livable, Venice, Italy. Contact: Suzanne H. Crowhurst Lennard, Center for Urban Well Being, P.O. Box QQQ, Southampton, N.Y. 11968.
June 19: AIA Minority Resources Panel Discussion on outreach programs, job fairs, and a mentor program for minority architects, Orlando. Contact: Therese Idlefonso at Institute headquarters, (202) 626-7346.
June 19-22: AIA Annual Convention, Orlando, Fla. Contact: Ketchie Brassel at Institute headquarters (202) 626-7396.
June 19-22: AIA Interiors Educational Sessions on the "Office of the Future," Orlando, Fla. Contact: Ravi Waldon at Institute headquarters, (202) 626-7429.
June 19-22: AIA Practice Panel Discussion of the publication "Toward a Standard of Care," Orlando. Contact: Charles Zucker at Institute headquarters, (202) 626-7532.
June 19-22: AIA Architecture for Education slide presentation on "State of the Art Special Educational Facilities," Orlando. Contact: Chris Gribbs at Institute headquarters, (202) 626-7589.
June 19-22: AIA Committee on Architecture for Justice Program on security in the built environment and building security and law enforcement facilities, Orlando. Contact: Mike Cohn at Institute headquarters, (202) 626-7366.
June 22-25: International Symposium on Technology Transfer, the Competitive Edge —National and International Issues and Directions, Washington, D.C. Contact: Carolyn Bloch, Contax, P.O. Box 740, Silver Spring, Md. 20901.
June 23-25: Seminar entitled "A World Report on the Intelligent Buildings Industry: Where Do They Stand?" Washington, D.C. Contact: IIBA, 1815 H St. N.W., Suite 1000, Washington, D.C. 20006.
June 23-26: A/E/C Systems '87, Conference and Tradeshow, Washington, D.C. Contact: Conference Director, A/E/C Systems '87, P.O. Box 11318, Newington, CT 06111.
June 23-26: International Facility Management Association's Regional Conference, Washington, D.C. Contact: IFMA, 11 Greenway Plaza, Suite 1410, Summit Tower, Houston, Tex. 77046.
June 27-30: AIA Committee on Historic Resources Program on "Parkarchitecture," projects that evolved from the Works Progress Administration, Mt. Hood, Ore. Contact: Bruce Kriviskey at Institute headquarters, (202) 626-7452.
June 28-July 1: Annual Convention of the Building Owners and Managers Association, Toronto, Ontario. Contact: Charles T. Glazer, BOMA International, 1250 Eye St., N.W., Washington, D.C. 20005.
June 28-July 11: International Committee of Architectural Critics International Summer School, Brighton, United Kingdom. Contact: Jeffrey Cook, 3627 Camino Sin Nombre, Scottsdale, Ariz. 85253.

LETTERS

Reston Center: With all due respect for the caliber of the participating firms, the results of the Reston Center competition (or at any rate their published illustrations) [Feb., page 12] make me shiver. One needs only to open any book on Soviet architecture and city planning of the early 1950s to see how closely all those "latest and safest neoclassical trends" proposed for Reston resemble the grim "socialist-realistic" designs produced under the dictates of one of the most totalitarian regimes known in recent history. To evoke Le Corbusier as "totalitarian" in this context is just another sad testimony on the total confusion under which American architecture is presently buried.

Chris Brozek, AIA
Tucson, Ariz.

The Javits Convention Center: I read with some surprise quotations attributed to me in your March 1987 article [page 92] regarding Javits Center. In one instance the quotation was incorrect and in another it was out of context. I was particularly surprised with this occurrence since I had advised the author, Mitchell Rouda, of this inaccuracy prior to publication.

The quotation regarding the criticism of the column spacing at the lower level attributes the decision solely to the owner and the program prepared by James Stewart Polshek & Partners. In fact, I advised Mr. Rouda the decision was reached by consensus between the owner, the Polshek office, and I.M. Pei & Partners. I also advised Mr. Rouda that ultimately it was our responsibility, the architect, to advise the owner if we disagreed with the conclusion. The lower level column spacing, while facilitating truck maneuvering during show set-up and knock-down, in actuality reduces the net to gross efficiency of the space approximately 1 percent.

The second quote attributed to me, while factually correct, was out of context. My assertion that a private developer might have chosen another space frame bidder was not meant to imply the owner had any other choice in this instance. My statement was made to demonstrate my personal criticism of the public bidding laws and to illustrate how public servants are limited by current laws from making cost/benefit decisions a private developer or corporation can make.

In general I believe it is an almost impossible task for a professional publication such as yours to analyze the programmatic, political, logistical, and architectural complexities of a large project in the equivalent of three pages of text. I feel it would have been more useful to your readers for an article of the length published to have focused on a more limited scope of issues. Many architectural aspects of the project were omitted from your article entirely. Regardless of my concerns, since the 1988 AIA convention is scheduled to be in Javits Center, your readers will have ample opportunity to experience the building and draw their own conclusions. I believe they will conclude that James Freed, Werner Wandelmaier, and their partners have given the citizens of New York a public building of lasting value.

Thomas E. Baker, AIA
I.M. Pei & Partners
New York City

Architects and Technology: I thought Michael J. Crosbie's article "Architects as Technological Innovators" (March, page 102) hit the spot. The last paragraph should be nailed to the portals of our schools of architecture. And here, at this late date, when postmodernism is in the decline, it is given its proper appellation —neo-Luddite. *Percival Goodman, FAIA*
New York City

'Friend to Preservationists': Those of us in the architecture community must feel saddened at the untimely death of Carleton Knight III [April, page 28]. He was a friend to preservationists long before the little old ladies laced up their sneakers to do battle. His eye saw through the styles of the '70s and '80s and helped us realize some of the more significant aspects of architecture. We will miss him in the '90s.

Simeon Bruner
Cambridge, Mass.

Amplification: In addition to those mentioned in our February article on the renovation of Carnegie Hall by James Stewart Polshek & Partners, others significantly involved were Timothy Hartung, AIA, Tyler H. Donaldson, AIA, and, of course, Mr. Polshek.—*Ed.*

Honors and Awards

Kenzo Tange Named Recipient Of Ninth Annual Pritzker Prize

Having already garnered a multitude of honors, including the gold medals of the AIA, RIBA, and French Academy of Architecture, Kenzo Tange, Hon. FAIA, now has received what many regard as the ultimate honor in the architectural profession, the Pritzker prize. Established in 1979 by the Hyatt Foundation as the "Nobel of architecture," it has been awarded in the past to Philip Johnson, FAIA, Luis Barragán, Hon. FAIA, James Stirling, Hon. FAIA, Kevin Roche, I. M. Pei, FAIA, Richard Meier, FAIA, Hans Hollein, Hon. FAIA, and Gottfried Böhm. The choice of Böhm last year was cause for considerable surprise in the United States, where he is relatively unknown, but the 1987 recipient is widely recognized as a star in the postwar architectural firmament.

Though he has continued to design buildings throughout the world, Tange's reputation rests essentially on his work in Japan in the '50s and '60s. He began as something of a traditionalist, evolved into a modernist, and with his recent winning entry for the Tokyo City Hall competition, has revealed hitherto well-hidden postmodernist proclivities. What has remained constant throughout his four decades of professional activity is a commitment to a heroic vision of architecture and city planning. In the world of that vision a clear hierarchy is invariably established; a bold structural order is articulated. It is an impersonal world where the role of the individual is downplayed.

Born in 1913, Tange attended the University of Tokyo. As a student he was drawn to Michelangelo (as opposed to the "pedestrian" Brunelleschi) and to Le Corbusier. Upon graduation he went to work for Kunio Maekawa, who had spent time in Le Corbusier's atelier in Paris. Successful entries for two wartime competitions, a memorial to the Greater East Asia Co-prosperity Sphere and a Japanese Culture Center in Bangkok, marked the beginning of his career. The two (unbuilt) projects incorporated forms reminiscent of traditional Japanese architecture. Tange wrote at the time, "A new architectural style must be created that is as stern and laconic as the gods, and as vigorous and as solemn as giants. The existing culture of southern peoples, and it goes without saying, the culture of England and the United States, ought to be ignored. Leave it to the dilettante to admire Angor Wat. We shall start with a firm confidence in the tradition and future of the Japanese race." This ethnocentrism, reflecting the nationalistic fervor of the time, was blended with a faith in technology that has lasted a lifetime. The memorial, with its provision for an urban extension of Tokyo, organized along a motorway, anticipated the famous Tokyo Plan of 1960.

In 1946 Tange began teaching in the department of architecture at his alma mater. Over the years, many designers now prominent in the profession, including Arata Isozaki, Hon. FAIA, Kisho Kurokawa, Hon. FAIA, and Fumihiko Maki, Hon. FAIA, were to pass through the Tange atelier. In the immediate postwar years his most notable achievement was in Hiroshima, for which he produced a master plan and the Peace Center. Tange has written that he used "a scale transcending the scale of the human being. I was thinking of the scale of the masses and the scale of high-speed transportation in modern society."

During the '50s and early '60s, Tange took part in the so-called "Tradition Debate," in which the question of reconciling contemporary technology and function with traditional forms was argued in Japan as in other countries of the world. Tange's Kagawa Prefectural Government Office, with its exposed beams of reinforced concrete, reminiscent of traditional wood architecture, was among the most striking products of this period.

An interest in traditional Japanese architecture also was to result in a pair of books, in which Tange elaborated on the idea that there were two distinct strains in Japanese culture: the refined *yayoi* and the robust *iomon*.

In late 1959, Tange unveiled a startling scheme to expand the Japanese capital over Tokyo Bay. In "Tokyo Plan 1960" he argued that piecemeal redevelopment, postulated on the existing radial transportation system, was inadequate and that an entirely new urban network based on a linear system of highways was essential for accommodating further growth. New government and management facilities were to be disposed within the spine, from which were to extend branches serving huge housing structures. Although others, including Soria y Mata and Le Corbusier, had proposed linear plans, Tange's scheme was unique in its specificity and formal virtuosity. Critics both inside and outside Japan assailed the scale of the proposed enterprise and questioned its flexibility and economic feasibility. Though there is no gainsaying its brilliance, it is

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Photo montage of Tange's City Hall.

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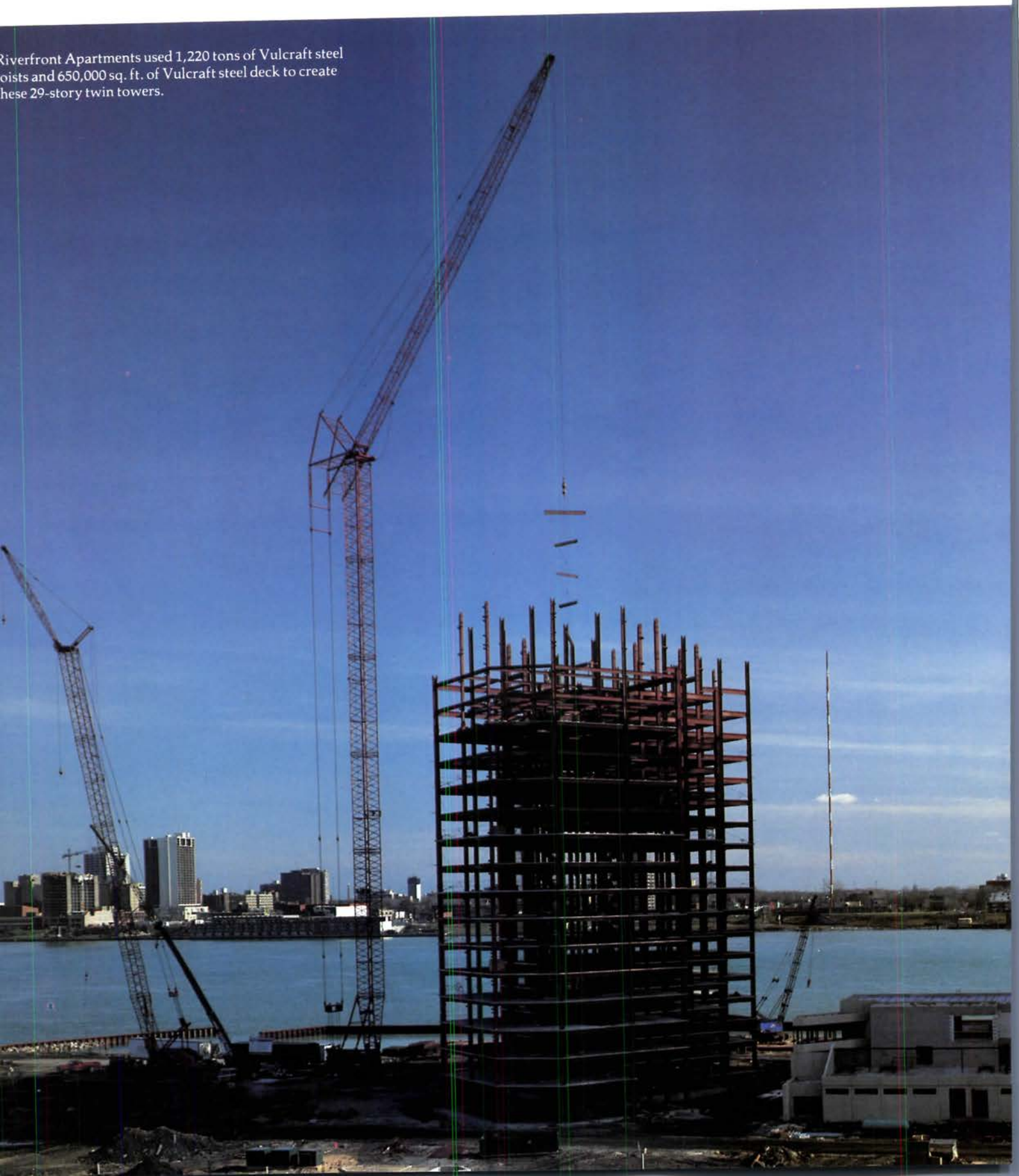

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Circle 15 on information card

Honors and Awards *from page 25*
very much a product of its time. The "information society" it is meant to serve is almost totally dependent on the automobile, and there is no hint of other means of communication.

The Tokyo Plan inspired numerous megastructural projects throughout the world, including many by Tange's own disciples, who were among the founders of the metabolist movement. Though Tange was never a member of the metabolist group, he shared its basic belief that the city is bound to a cycle of growth, decay, and renewal and that the architect-planner must expedite the traversing of that cycle. His Yamanashi Press and Broadcasting Center was one of the few projects expressive of this idea to be realized. The building was based on a system of service and circulation cores that doubled as structural supports, (an idea that had been hinted at by Kahn in the earlier Richards Medical Research Building). This, so it was argued, enabled floors to be arranged flexibly, and gaps were left purposely to allow for future additions. Yamanashi was unquestionably impressive, yet its monumental appearance was at odds with its supposed adaptability, and it was certainly at odds with the small scale of the town in which it was introduced.

To many Japanese the 1964 Olympics in Tokyo represented a chance to demonstrate to the world Japan's phenomenal economic achievements and new international status. Tange was equal to the occasion and, with engineers Yoshikatsu Tsuboi and Mamoru Kawaguchi, designed a pair of magnificent indoor stadiums with suspended roofs. Eero Saarinen's influence on Tange had been evident as early as the Hiroshima Peace Center (for which Tange originally designed an arch), and here the Ingalls Rink at Yale may have provided the original inspiration. Yet the Tokyo structures, with reinforced concrete masts and asymmetrically draped steel cables, far surpass their rather ungainly progenitor. From the first, observers claimed to detect a vaguely Japanese quality to the curve of the roof and the dynamic balance of forms.

Since the 1970 Exposition in Osaka (for which he designed a huge space frame), much of Tange's work has been outside Japan. Many of these designs represent a reworking of old ideas. Bits of Yamanashi and other Japanese projects have found their way to Bologna, Riyadh, and elsewhere. Tange has been largely responsible for transforming Singapore into what one journalist recently called "the largest hotel lobby in the world." Long a die-hard modernist, scornful of postmodernism, Tange performed an astonishing about-face with his design for the new Tokyo City Hall, with its suggestion of a Gothic cathedral. The bold forms seem to have overwhelmed the jurors, and the question of the relevance of a Gothic cathedral to a Japanese municipal government building has been left unanswered.

The hiatus in his Japanese work has not been good for Tange. Having severed his ties to his homeland and lost interest in the issue of tradition, he is now apparently adrift in the sea of architectural eclecticism. The Tokyo City Hall is an ironic development, given Tange's previous oeuvre. He gave definition and eloquent expression to the tension between tradition and contemporary technology that continues to characterize the architecture of our century.—Hiroshi Watanabe

An architect working in Tokyo, Mr. Watanabe is a frequent contributor to this magazine.

RIBA Gold Medal for 1987 Awarded to Ralph Erskine

The Royal Institute of British Architects has selected Ralph Erskine, Hon. FAIA, a native of England who has practiced in Sweden since 1939, to receive the 1987 royal gold medal for architecture.

Erskine developed a philosophy of a functional architecture that responds to social and climatic requirements. He has gained international recognition for his sensitive designs for housing and educational buildings in England and Sweden. Throughout his career, Erskine has advocated creating a sense of community and including the building's eventual user in the design process. Erskine has often stated that architects have "distanced themselves from the people they purport to serve" and have created "barriers through their jargon" when plain language would be more sensible.

Erskine was born in London in 1914, and, after studying architecture at the Regent Street Polytechnic, he moved to Sweden in 1939. He later studied at the Swedish Royal Academy of Art and founded a practice in Drottingholm, Sweden, in 1946. Ten years later he sailed a Thames barge across the North Sea to Sweden, where he subsequently converted it into his office.

Erskine has designed more than 80 projects. His best-known early works include the town plan and housing at Storviks-Hammarby, Sweden, in 1947; the Cardboard Factory at Fors, Sweden, 1953; and housing schemes, which are wall buildings that turn their backs on the north winds and open up to the south, for subarctic areas of Sweden and an Eskimo township in Canada.

In a series of housing schemes built in England during the 1970s, Erskine used modern materials in combination with traditional types of construction demonstrating how the "British image of a collection of houses with gardens need not lead to dreary suburbanism but could be elevated to potent architecture," wrote Peter Davey in these pages in August 1983. The most famous of these schemes, Byker in Newcastle, was called Erskine's "most successful attempt to create a sense of community." His most recent buildings include the library and sports hall at Stockholm University.

Eleven Buildings Recognized By American Wood Council

The American Wood Council has recognized four commercial and seven residential buildings in the 1986 wood remodeling design awards program. In selecting the 11 projects from 209 entries, the jury commented on the versatility of wood use among the winners "from very straightforward to highly decorative, beautifully crafted examples."

Three projects were cited for honor awards. The Thorpe addition in Chevy Chase, Md., by Bowie-Gridley Architects of Washington, D.C., is a glass and wood library/family room addition with an adjoining terrace and redwood pergola.

The Equinox House Hotel in Manchester Village, Vt., a complex of 20 wood-frame buildings built between 1801 and 1916, was cited for its renovation and additions by Einhorn Yaffee Prescott, Architecture & Engineering of Albany, N.Y. Wood mantels, moldings, paneling, and decorative arches and ceilings were restored, and missing details were replicated. Exterior clapboards were handscraped and repainted white. A new four-story wood guest wing was added.

An honor award was also presented for a pool pavilion in Newton, Mass., by Mary

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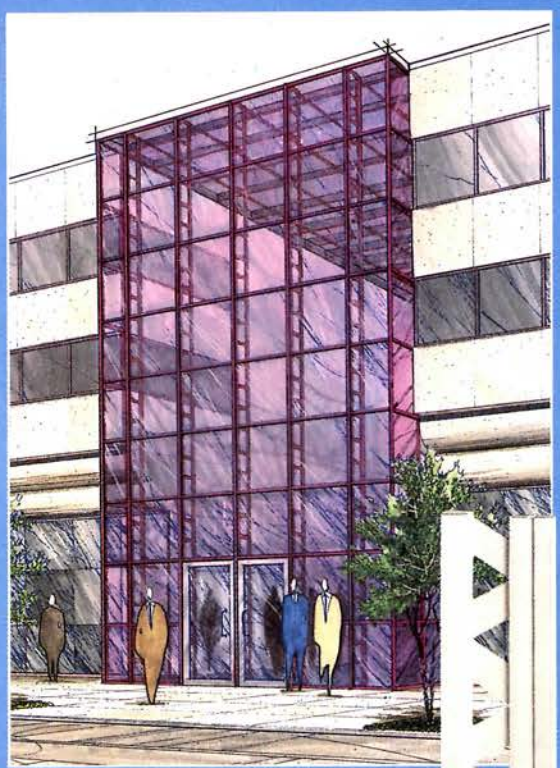

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Honors and Awards *from page 28*
Otis Stevens, AIA, of the Design Guild of Boston. The linear addition with an indoor pool recalls the steeply gabled roof, arches, and columns of the 1920s main house and creates a new courtyard.

Merit awards were presented for two buildings. The historic Justice White house was adapted to house offices by the Seattle firm Hewitt/Daly/Isley. Built in the late 1800s, the house was converted to a hotel before opening in 1932 as a country club, which remained open until 1982. The architect removed the third floor to create a double-height office space with the original cedar-paneled attic vaults exposed.

McInturff Architects of Bethesda, Md., was cited for the architect's own residence, built on the foundations of two small bungalows. The architect filled the narrow gap between the two houses with stairs and alternated high and low ceilings to define separate rooms.

Six projects were honored with citation awards. A 18,000-square-foot former rooming house, 2001 J Street, was remodeled for apartment and retail use in Sacramento, Calif., by the local firm Mogavero + Associates. Mark Simon, AIA, of Centerbrook Architects, Essex, Conn., was cited for the renovation of an apartment in New York City. The Grubbs house in Christiansburg, Va., was recognized for a two-story clapboard addition and remodeling by the local firm Gibson Worsham, Architect.

Other citation award winners were a 21-foot-high Victorian gazebo, the latest in a series of additions by Hugh Newell Jacobsen, FAIA, to a 19th-century house in Chevy Chase, Md.; and a two-story patterned wood screen porch and open deck addition to a house by Minneapolis architect Daryl E. Hansen. Prime Time Travel at Waterford in Oklahoma City was cited for an interior renovation, by Elliott + Associates Architects.

Jurors for the awards program were Laurin B. Askew Jr., AIA; Heather Cass, AIA; James Cutler, AIA; and general contractor Martin P. Azola.

Cities

Conference on Shaping the City Explores Controlling Urban Sprawl

The Willard Conference on Shaping the American City (Feb. 19-20 in Washington, D.C.) could have been called the Tysons Corner/Newport Beach/King of Prussia conference on urban sprawl. The new title might have troubled the sponsors—The National Trust for Historic Preservation, the U.S. Conference of Mayors, and the Oliver Carr Co.—but it would more accurately have reflected the concerns of the participants.

The "urban village," "satellite city" phenomenon—the galaxy of terms underscores the general confusion about this new reality—is reshaping the American landscape, with little guidance from architects and planners. Denser and more autonomous than suburbs, more corporate than conventional strips, these developments are posing severe challenges for advocates of revitalized downtowns and more livable cities.

Christopher Leinberger, co-author of a recent *Atlantic* article, "How Business Is Reshaping America," sketched the familiar pattern: 60 percent of new office space is in the suburbs; 90 percent of Americans now commute by car to work, compared with 40 percent just after World War II. Instead of being the unchallenged center of urban activity, the traditional downtown is now only one of several co-equal centers, with sharply curtailed functions and a whole new set of social and economic problems.

"The physical quality of our cities is better than it was 25 years ago, and the pocketbooks are a lot worse," noted M. J. Brodie, AIA, executive director of the Pennsylvania Avenue Development Corporation. "Cities are at the low end of the totem pole," added Kansas City, Mo., attorney Robert Freilich. "They have no rights under the law. What is needed is a new federalism to carry out new experiments in city form."

With a new federalism for American cities unlikely, at least in the short term, a number of speakers urged aggressive regional planning as a partial antidote to uncontrolled sprawl. Barbara Boggs Sigmund, mayor of embattled Princeton, N.J., pointed out that county government already exists as a regional instrument. "It can be adjusted to provide a moratorium on development until we see how much of this new development we can absorb," she said. "We need a balanced growth policy. Right now, there is no balance between growth and infrastructure."

But others were not so optimistic, either about the specific instrument or about the general wisdom of regional plans under existing conditions. "We are dealing with a market-driven phenomenon," said Anthony Downs of the Brookings Institution. "Markets work for people with money, but not for those without it. Until we change the system, there is no point in talking about regional government. You couldn't get five people in Washington, D.C., to vote for it."

A similar schism appeared in the discussion of the esthetic and cultural significance of these new urban villages. Boston *Globe* architecture critic Robert Campbell, AIA, playing the designated hitter, called the new developments "bad models" that provide "no real choices" for their inhabitants. "They work when they're young, but when they reach climax they will be permanently sclerotic. No one will be able to get anywhere."

This view was dismissed by some as "nostalgic" and "patronizing," yet even those who defended the urban village as the city of the future conceded that it has been under-studied by architects and planners. It is a creature of the marketplace rather than the expression of a thoughtful urban vision.

In co-sponsoring the Willard Conference, the National Trust had two objectives: to redirect attention to urban preservation and development issues, and to formulate a working agenda for enhancing the livability of American cities. By bringing 36 urban specialists together in one place at one time, it probably achieved the first, although preservation took a back seat to development in most of the discussions.

The second objective proved more elusive. The goals adopted at the end of the conference—divided neatly between city and suburb—ranged from creating greater opportunities for poor people to share in the growth to devising new schemes for reducing traffic congestion in the suburbs. There were few specifics, and no consensus.

But if the Willard Conference provided no answers, it certainly created an occasion for a thoughtful and sometimes penetrating look at an explosive urban phenomenon. As the first major "city conference" in many years, that is perhaps all that could reasonably be expected.

—David Dillon

AIA Awards Program Honors Achievements in Urban Design

AIA has presented five citations for excellence in urban design in an awards program that recognizes "distinguished achievements that involve the expanding role of the architect in urban design, city planning, and community development."

The five winning projects range from a mass transit extension program to a downtown development plan, to a public outreach program.

The San Francisco Downtown Plan prepared by the San Francisco department of city planning was cited as a model urban design development plan to preserve and guide the growth of the city. The plan is designed to accommodate projected demand for space and to redirect and reshape growth in order to deal with its potential adverse environmental

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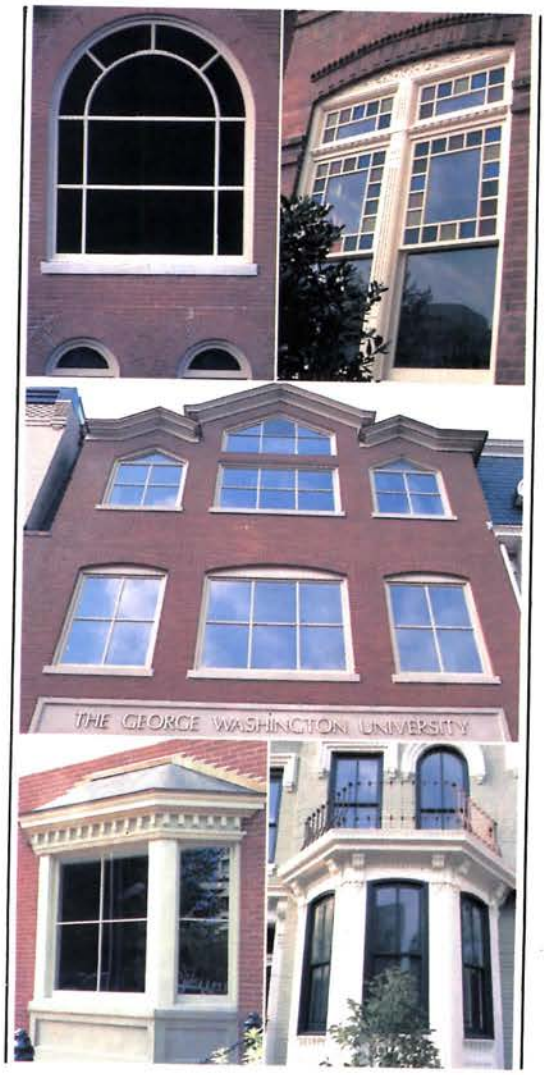

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Cities *from page 32*
consequences. The comprehensive program addresses the density and height of new buildings, office development limits, preservation, solar access and wind standards, and housing and transportation.

One of the most controversial aspects of the plan is a requirement for a reduction in the upper portion of taller buildings in order to "break up the box," to make towers appear slender and give buildings distinctive caps rather than flat tops. In making the award, the committee review panel wrote, "The trade-off of restricting individual architectural virtuosity is a small and reasonable price to pay for such a visionary plan."

A second California city was cited for an innovative urban design program. The San Diego planning department was recognized for its Midcity planned district project, an interdisciplinary program comprising a design study, community workshops, and changes in the zoning laws. The program area encompasses a diverse community made up of redeveloping suburbs crisscrossed with stagnant, commercial strips. The municipal planning department worked with architects, builders, realtors, and community members to draft specific development criteria and design standards. The program was cited for creating urban design guidelines that "capture the essence and character of the area" and for presenting "interesting drawings that clearly enable community lay participants to see the potential and uniqueness of their community's future."

Philadelphia's Forum of Urban Design was started by the Foundation for Architecture to provide an opportunity for business leaders, government officials, and civic and cultural leaders to work with architects and planners to address issues relating to development and urban planning. The forum was commended as a vehicle to educate the community about urban design through lectures, tours, and seminars and for succeeding in "raising the level of consciousness about city design. . . .[The forum] is therefore an important tool for the Philadelphia urban design community."

The landmarks preservation commission and the city planning commission of New York City were cited for a comprehensive urban design and historic preservation plan for the upper east side historic district. In making the selection, the review panel commended the program for "combining landmark designation with flexible provisions for regulation complementing many district and design controls . . . . to preserve and nurture the special character of this area of Manhattan in an effective and feasible way."

A citation was also presented to the Boston subway system's red-line extension, a 3.2-mile underground addition completed in 1985. The review panel cited the joint efforts of the Massachusetts Bay Transportation Authority; the city of Cambridge; the city of Somerville; Skidmore, Owings & Merrill/Boston; Cambridge Seven Associates; Goody, Clancy & Associates; Wallace Floyd Associates; Ellenzweig, Moore Associates; and Arts on the Line. The 10-year expansion program was an "outstanding example of a public infrastructure investment that goes beyond the specific needs of mass transportation planning and positively structures growth planning," said the review panel.

The San Francisco downtown plan requires buildings to be crowned distinctively. Below, sample graphics from the plan.

The Institute

Seventy-Three to Be Invested as AIA Fellows at National Convention

Seventy-three members of the Institute will be invested in the College of Fellows June 19 at the AIA convention in Orlando, Fla. Fellowship is conferred on members of 10 years' good standing "who have made significant contributions to the advancement of the profession in one or more of the following areas: architectural practice, construction, design, education, government, industry, historic preservation, literature, public service, research, service to the profession, or urban design."

The AIA jury of fellows was chaired by Norman J. Johnston, FAIA. Other jurors were Elizabeth Close, FAIA; Jack DeBartolo Jr., FAIA; Robert Harrison, FAIA; T.T. Hayes Jr., FAIA; Melvin Brecher, FAIA; and Robert Jones, FAIA (alternate).

The new fellows are:
Stanley Abercrombie, New York City
Richard K. Albyn, Rochester, Mich.
Louis D. Astorino, Pittsburgh
Edgar C. Beery Jr., Annandale, Va.
Robert J. Boerema, Tallahassee, Fla.
Robert Brannen, Boston
Charles E. Broudy, Philadelphia
Walter Burde, Carmel-by-the-Sea, Calif.
Robert H. Canizaro, Jackson, Miss.
Virgil R. Carter, Stillwater, Okla.
Jerry L. Clement, Dallas
Charles M. Davis, San Francisco
Robert Damora, Bedford, N.Y.
Sidney L. Delson, Brooklyn, N.Y.
Joseph Robert Deshayes, Houston
James Raymond Diaz, San Francisco
Lawrence Doane, San Francisco
Peter Gerald Doyle, Houston
Albert Efron, New York City
Jose Feito, Miami
Maximilian L. Ferro, New Bedford, Mass.
Sheldon Fox, Stamford, Conn.
Jay E. Frank, Dallas
James E. Furr, Houston
Harvey B. Gantt, Charlotte, N.C.
Dale Gibbs, Lincoln, Neb.
Ron Goldman, Malibu, Calif.
Donald Goodhue, Monterey, Calif.
Joachim C. Grube, Portland, Ore.
Peter H. Hand, Atlanta
Edwin F. Harris Jr., Raleigh, N.C.
Marvin Hatami, Denver
Richard Seth Hayden, New York City
John F. Hayes, Boston
William W. Herrin Jr., Huntsville, Ala.
Helmut Jahn, Chicago
James O. Jonassen, Seattle
Edward V. Kemp, Ruston, La.
John Lund Kriken, San Francisco
John M. Laping, Buffalo, N.Y.
Thomas E. Lewis Jr., Tallahassee, Fla.
Gerald Li, Charlotte, N.C.
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William Love, Los Angeles
Louis N. Maloof, Atlanta
Edward K. McCagg, Seattle
M. Allen McCree, Austin, Tex.
James H. Meyer, Richardson, Tex.
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Howard Terry Rasco, Little Rock, Ark.
P. Richard Rittelmann, Butler, Pa.
Richard Ellison Ritz, Portland, Ore.
Chester E. Roemer, Webster Groves, Mo.
John A. Sharratt, Boston
Charles Martin Sieger, Miami
Wayne E. Spangler, Rice Lake, Wis.
Richard L. Taylor Jr., Atlanta
Robert L. Tessier, Agawam, Mass.
Kenneth H. Walker, New York City
Ralph Warburton, Coral Gables, Fla.
Charles Randolph Wedding, St. Petersburg, Fla.
John A. Welch, Tuskegee, Ala.
W. Gene Williams, Houston
Donald A. Winkelmann, Seattle (posthumous)
Charles Witsell Jr., Little Rock, Ark.
Clayton Young, Seattle

News continued on page 41

Convention Case Studies on Preservation, Design, Growth

Three panel discussions to be held during AIA's national convention in Orlando, Fla., June 19-22, will explore historic preservation, contemporary Florida architecture, and growth management issues. The convention will also feature speeches by Kenzo Tange, Hon. FAIA (winner of this year's Pritzker prize, see page 25), and Philip Johnson, FAIA, and more than 200 workshops and seminars on design, practice, and management.

The first case study, "Preserving Florida's Recent Past," will explore the historic roots of Florida's architecture and will discuss how to protect the work of architects ranging from Addison Mizner to Frank Lloyd Wright to Paul Rudolph, FAIA. The group also will address the once threatened but now thriving art deco district of Miami Beach. Beth Dunlop, architecture critic for the Miami *Herald,* will moderate the program. Architects participating in the discussion will include Denise Scott Brown, F. Blair Reeves, FAIA, and Robert C. Broward, AIA.

The influence of Florida's environment on architecture will be addressed in a second case study, "Tropical Design: Past and Present." The program will explore Seminole, Spanish, and vernacular designs with special emphasis on the impact of geographical and environmental factors. Moderated by *Florida Architect* editor Diane Greer, the panel will include William N. Morgan, FAIA, Ronald W. Haase, AIA, Thomas S. Marvel, FAIA, and Elizabeth Plater-Zyberk, AIA.

The third program, "Growth Management Issues: Waterfront Development," will discuss state growth management legislation, which includes coastal protection criteria and new waterfront building restrictions. The legal, planning, and design issues of continued growth will also be addressed. Jane Healy, head of the editorial board of the Orlando *Sentinel,* will serve as the moderator. Panelists will be Benjamin Thompson, FAIA, and Jane Thompson; Laurinda Spear, AIA; representatives from Disney Development and the Seaside Community Development Corp.; and environmentalist John DeGrove and planner Wendy Lovett.

The convention also will include a federal government interview program, which was devised to allow architects to establish contact with federal agencies to increase their access to government design projects. Representatives from the General Services Administration, Naval Facilities Engineering Command, Postal Service, Air Force, Veterans Administration, Corps of Engineers, and Department of Energy will be available to meet individually with architects to provide information on the procurement of A/E services.

BRIEFS

Design Competition
The town of Leesburg, Va., and the National Endowment for the Arts are sponsoring a design competition for a new town hall and parking facility. The competition is open to all licensed architects; a total of $20,000 in cash prizes will be awarded to the first-, second-, and third-place winners, with a maximum of five merit awards of $500 each. The deadline for submissions is June 19. For more information, contact Project Director, Town of Leesburg, 15 W. Market St., Leesburg, Va. 22075.

Call for Entries
The American Society of Architectural Perspectivists is sponsoring the first annual Hugh Ferris Memorial Prize and an exhibition of architectural drawings. A maximum of five 35mm slides per entry should be submitted. The fee for entry is $35; the deadline for entries is June 1. For more information, contact ASAP, 320 Newbury St., Boston, Mass. 02115.

Daylighting Publication Available
The 1986 International Daylighting conference publication, "Proceedings I," including more than 80 papers and extended abstracts, is available for $36.14 (including postage) from John Cable Associates, 1508 Emerson Ave., McLean, Va. 22101. □


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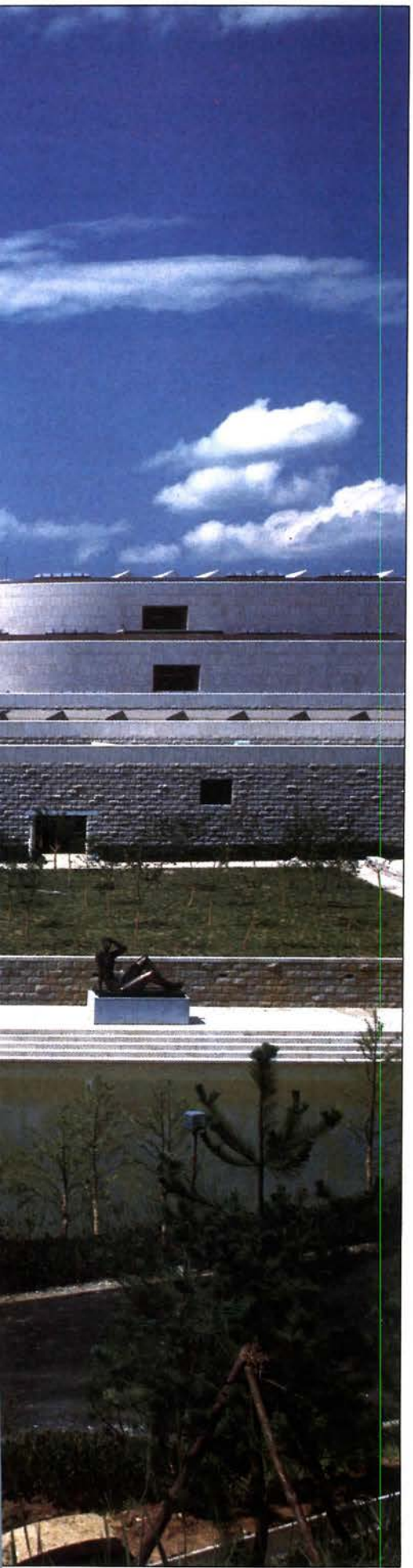
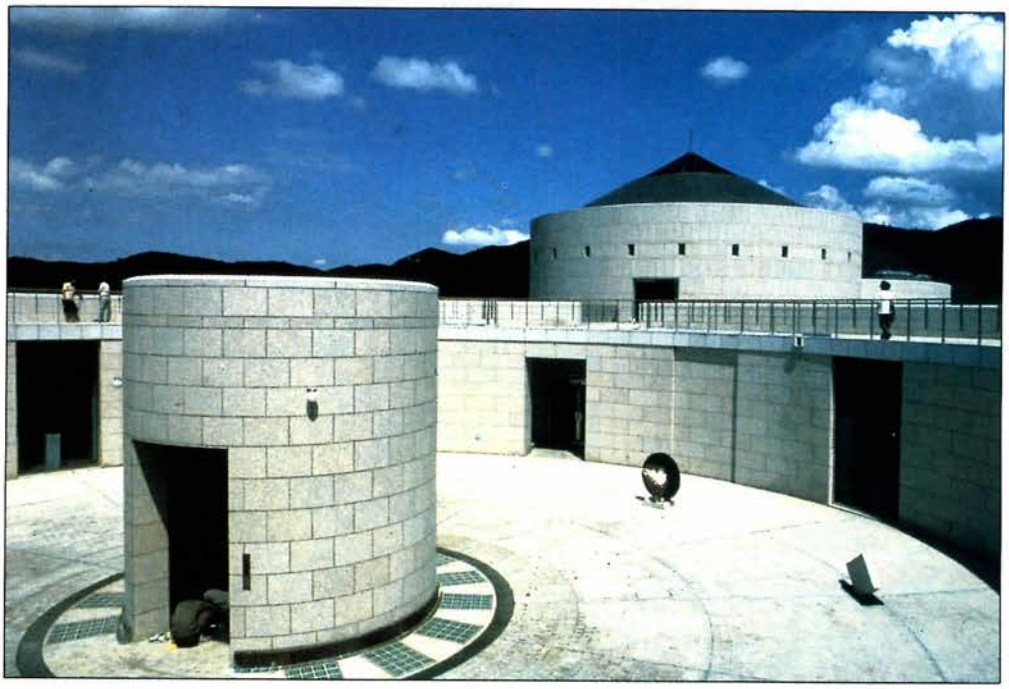


Each year, in our annual review of recent American architecture, we present a selection of buildings that have been honored by AIA's state, local, and regional component organizations. It must be a sampling because there are hundreds of such awards presented.

Each year the process is more selective because over time the number of component awards programs has grown and the quality of the winners has increased. We don't try to second-guess the juries—our choices are made largely with the goal of getting a cross section of geographical areas, building types, and approaches.

Our presentation, starting here and continuing through the front and back of the issue, begins with a museum of modern art by a Hartford architect in his native Korea and ends on page 212 with an abandoned hotel in Oakland, Calif., converted to low-income housing.

Connecticut Society of Architects. National Museum of Modern Art, Seoul, Korea; Tai Soo Kim, FAIA, Hartford. Located on the outskirts of the city in a cultural park, the $30-million museum contains a permanent collection of Western and Oriental art, a temporary exhibition area, a rental gallery, research areas, auditoriums, indoor and outdoor courtyards, and a sculpture garden. To reduce the apparent mass of the 300,000-square-foot building, the architect divided the complex into a series of platforms and used a softly colored pink granite with roughly finished surfaces on lower levels and polished stone on upper floors. The architect acknowledged ancient Korean temples as the inspiration for the bridges, pools, and gardens and sited the building to resemble a mountain fortress. "It is almost a classic plan, well fitted to the landscape, silhouetted against the mountains," wrote the jury.



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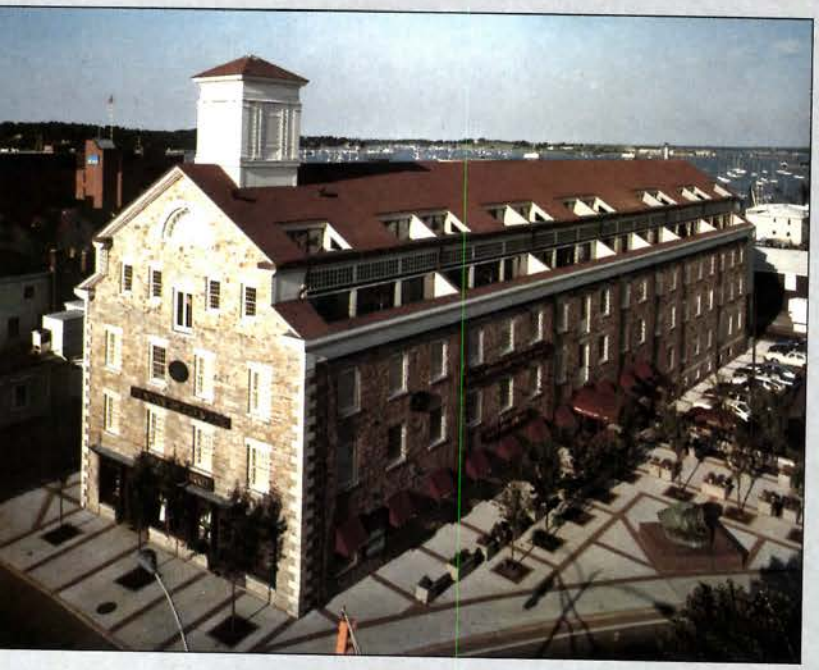
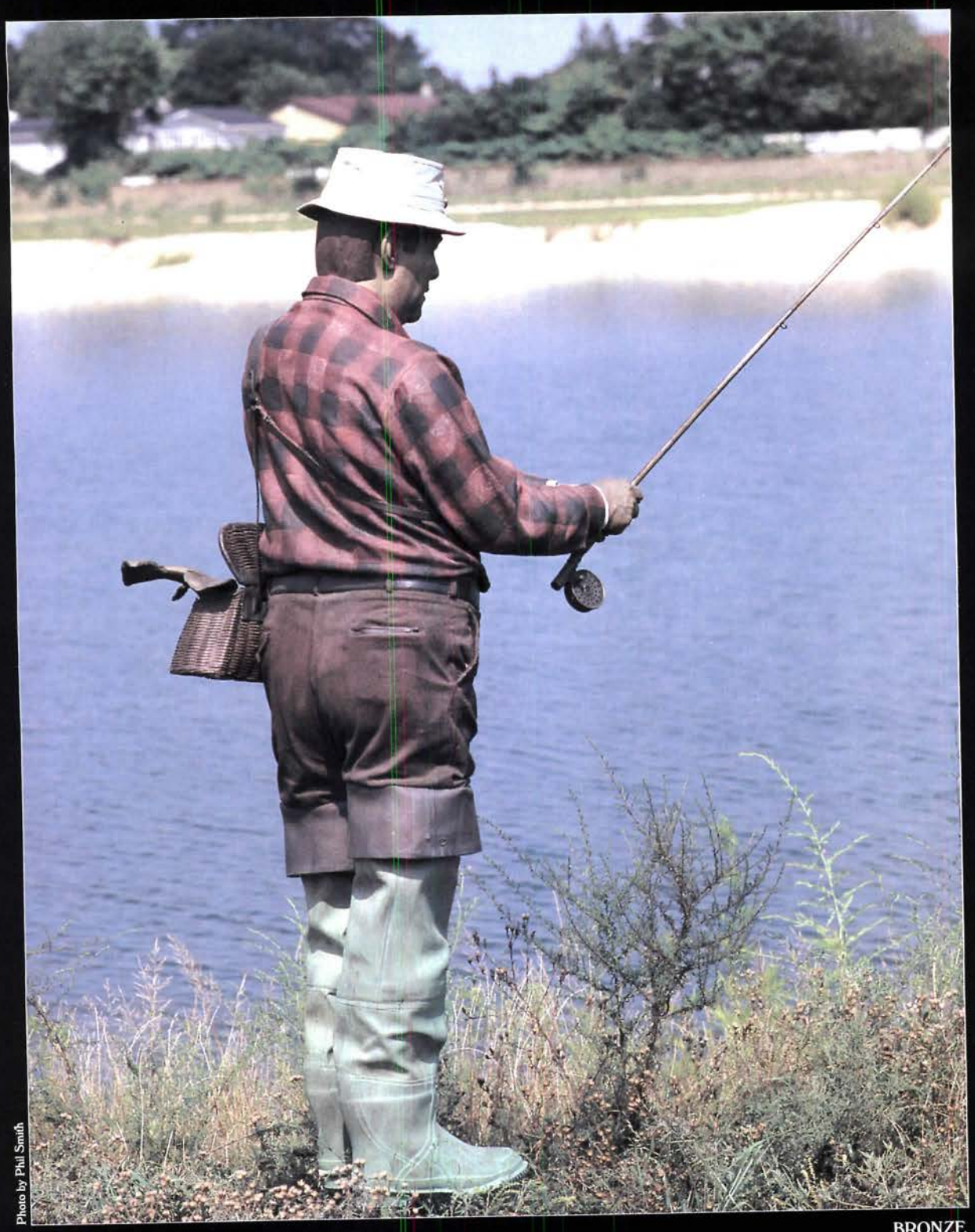


New England Regional Council. Perry Mill/Newport Bay Club, Newport, R.I. (left); The Newport Collaborative, Newport. Located on the waterfront, the historic Perry Mill was rehabilitated to house a 36-suite luxury hotel and retail space. The two-story gabled roof was reconstructed with heavy timber framing and planking to duplicate the form and materials of the original mill. A clerestory screen was designed to preserve the character of the original building while allowing for insertion of two levels of private deck space for the two-story suites. The main entrance is off a brick plaza, and a restaurant, a club bar, and shops are located on the main floor.

Connecticut Capitol Renovations, Hartford (above); D.C. Cimino, AIA, Architect, Hartford. During the renovation of the Senate chamber, the original wall stenciling and stained glass star windows were uncovered after having been plastered over in a 1910 remodeling. The original colors and stencil designs were reproduced, and the Gothic detailing along each of the windows was restored. Chandeliers were re-created based on photographs of the original brass fixtures installed in the Hall of Flags in 1879. Supplementary recessed lighting was also introduced. "This project is special," wrote the jury. "It is creative revelation and development that goes beyond literal restoration."



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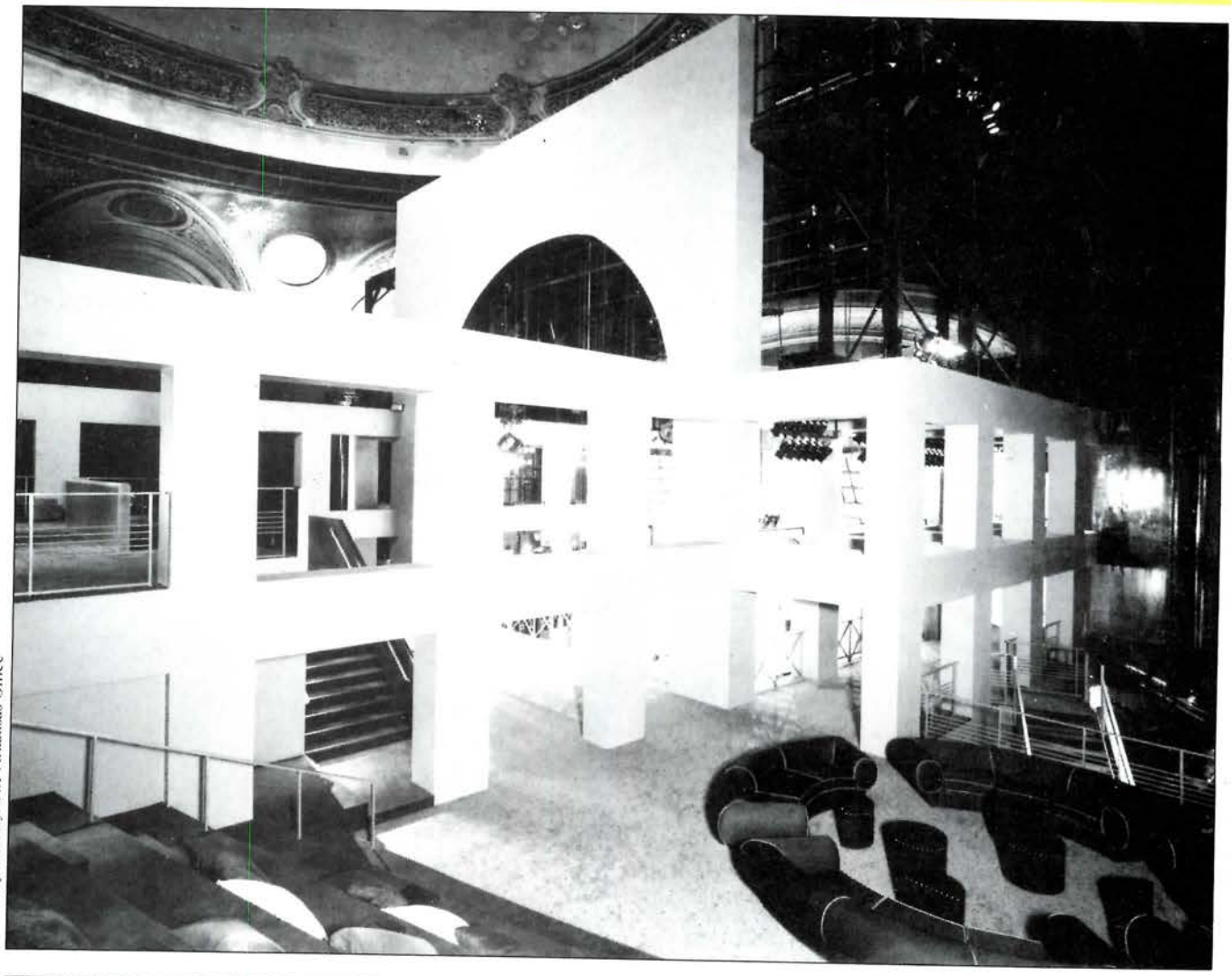

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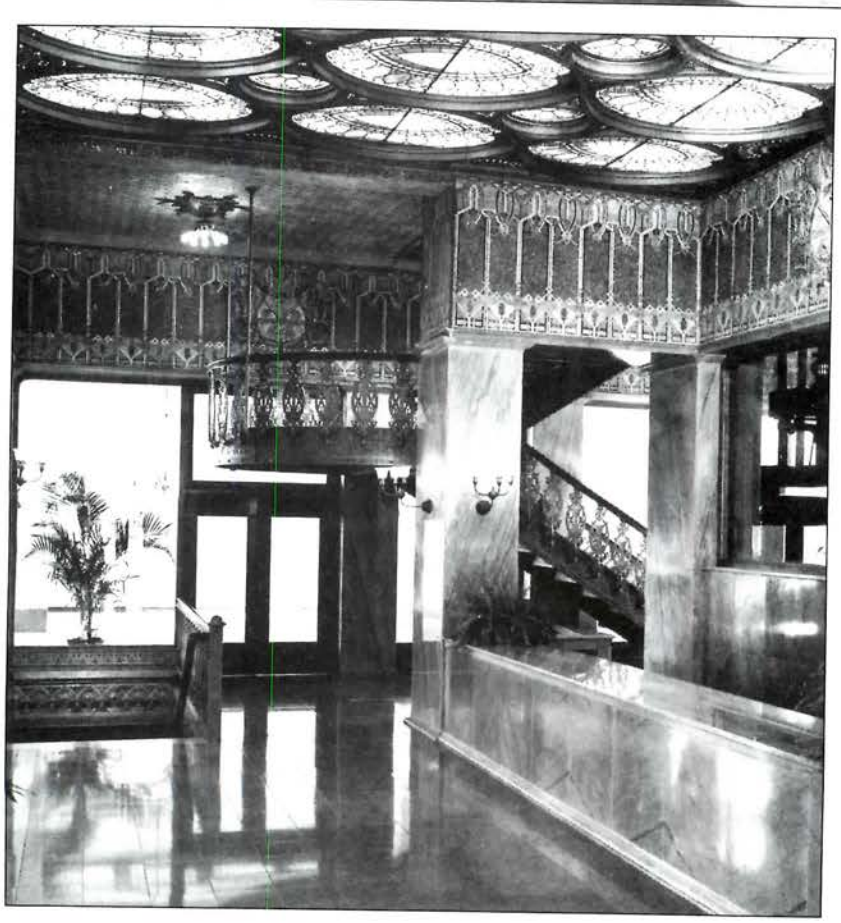

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New York State Association of Architects. The Palladium, New York City (above); Arata Isozaki, Tokyo, in association with Bloch, Hesse & Shalat, AIA, New York. In converting an abandoned and deteriorated theater/burlesque house into a discotheque, the architect designed a series of "buildings, within buildings" to maintain the ornate character of the original hall and to create a progression of unique spaces with different scales for different functions. The awards jury praised the "high-tech [design] in dialogue with the rococo architectural shell of the '20s building."

Guaranty Building Restoration, Buffalo, N.Y. (left); The Cannon Corporation, Grand Island, N.Y. The preservation architect for Louis Sullivan's masterpiece integrated mechanical and electrical systems to meet current office requirements within a competition budget, and meticulously restored the original materials and details of the lobby and ground-floor retail space.

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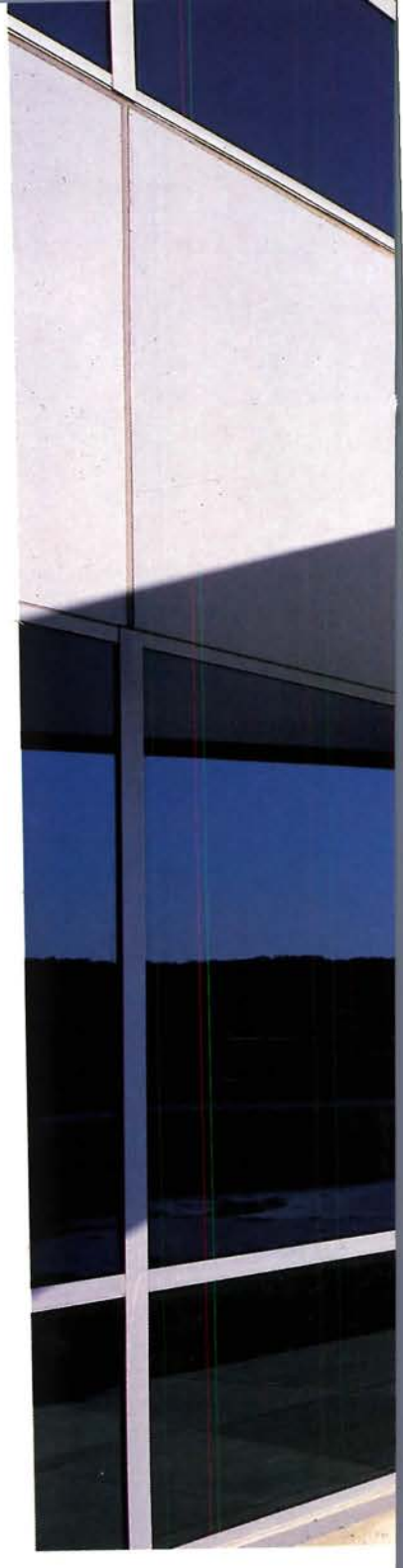

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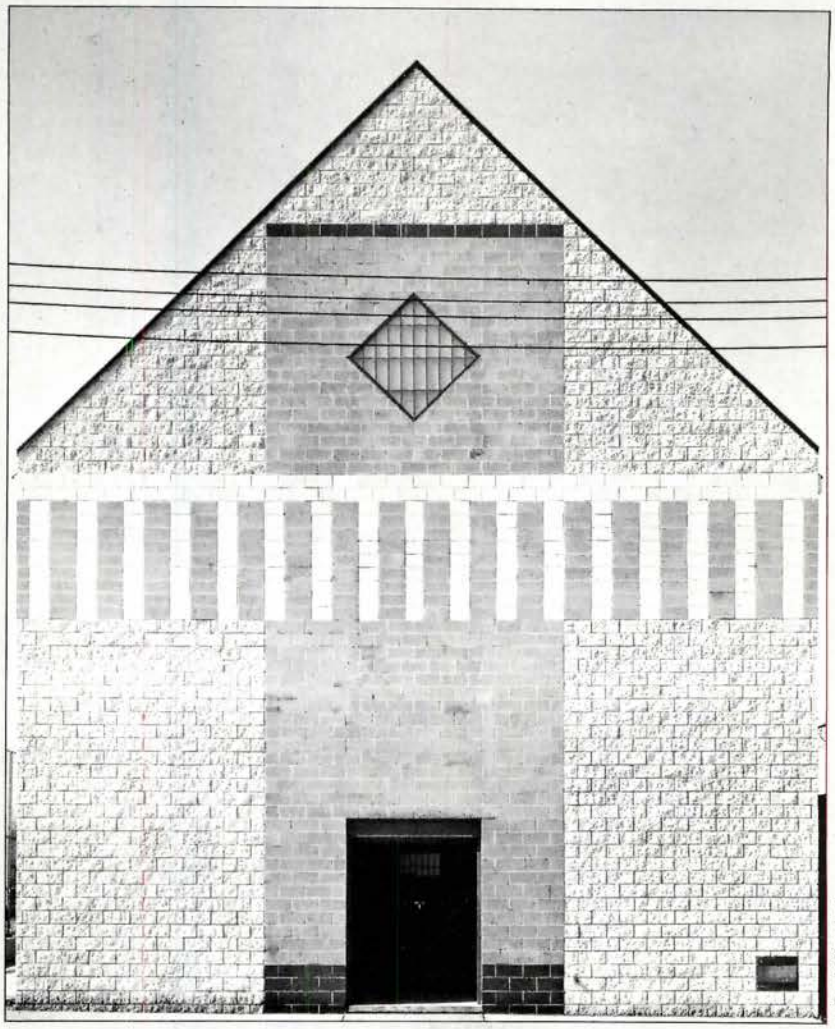
New York State Association of Architects. Community Church, Astoria, N.Y. (right); Alfred De Vido Associates, New York City. Located on a small urban site, the 4,000-square-foot church for an interdenominational Protestant congregation has patterns of vandal-resistant textured blocks and glazed tile on the front facade, which recall ecclesiastical forms. The foundation and partial structure of a modest church on the site was incorporated into the design, extending the building by 15 feet to the south and adding a second floor to house a fellowship hall, meeting room, and small kitchen. The new sanctuary has simple white walls and pine pews and furnishings, and the chandeliers are simple fixtures made of standard electrical conduit.

New Jersey Society of Architects. Edwards Hall Addition, Princeton University, Princeton, N.J. (below); Fulmer & Wolfe Architects, Princeton. A new fifth floor with a multipeaked roof line rising above the existing mansard roof and concealing the old brick fire wall was added to an 80-room, 1880s dormitory. New entries and social rooms were added on the ground level. To meet fire codes, the architect removed the old open stairway and added a "grand stair" in the northwest tower and a service stairway in the southern core of the building. A network of nonfunctioning, exterior fire escapes was removed.



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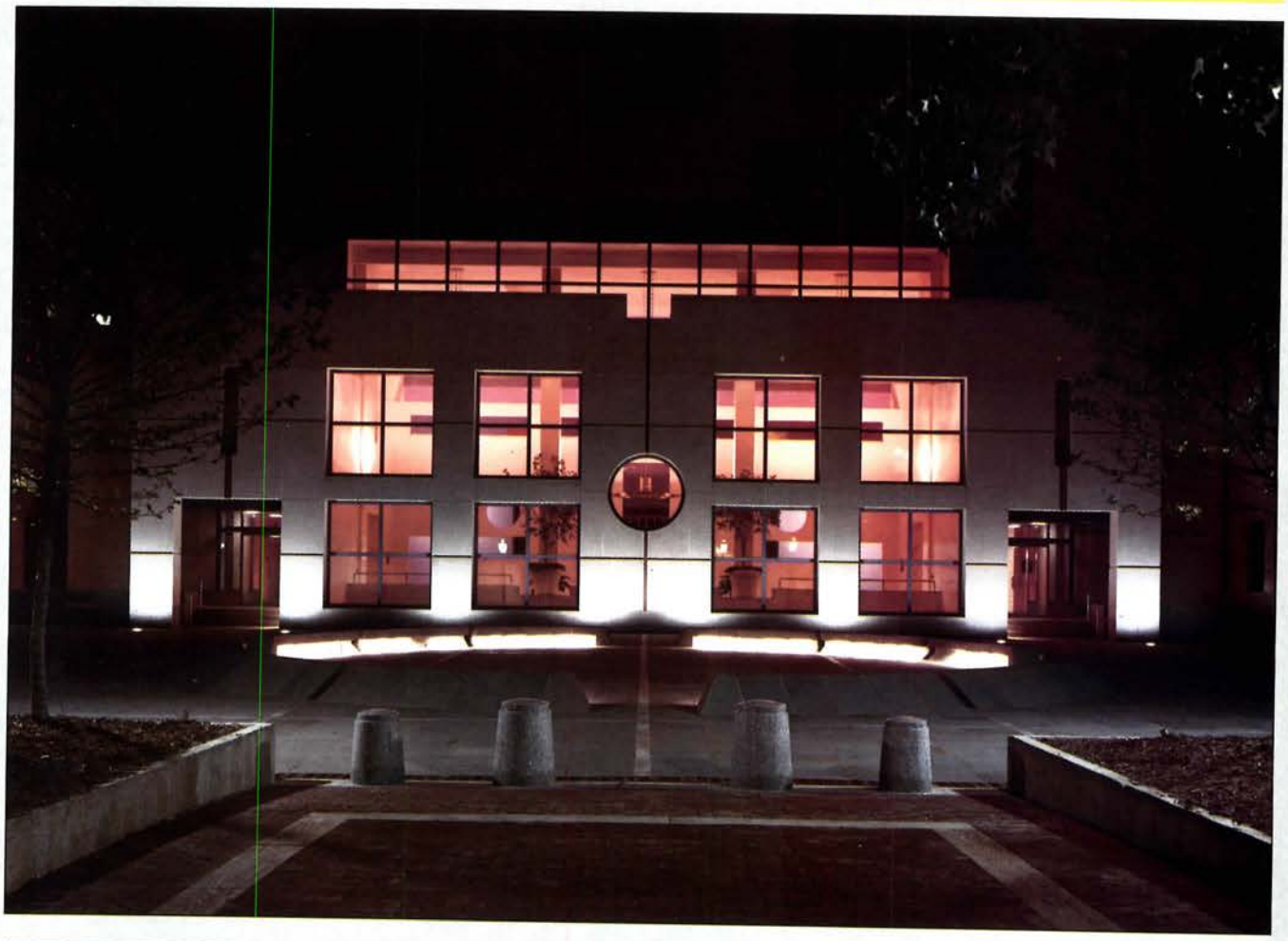

Philadelphia Chapter. Annenberg School of Communications Expansion, University of Pennsylvania, Philadelphia (above); Mitchell/Giurgola Architects, Philadelphia. Designed to reorganize academic functions and create a unified facility, the addition is made up of a three-story office with a service wing, an outdoor courtyard, an extension to the existing main lobby, and an underground classroom wing. The building's mass and limestone and granite walls complement adjacent campus buildings.

North Carolina Chapter. North Carolina Beer Wholesalers Association Headquarters, Raleigh, N.C. (left); Clearscapes Architecture, Raleigh. The three-story office building for a state lobbying group is located across from the governor's mansion in the Oakwood historic district and was the first new commercial construction to fall under the city's preservation guidelines. The architect drew from the forms and details of neighboring Victorian houses to meet the requirements of the historic district without creating a slavish imitation.

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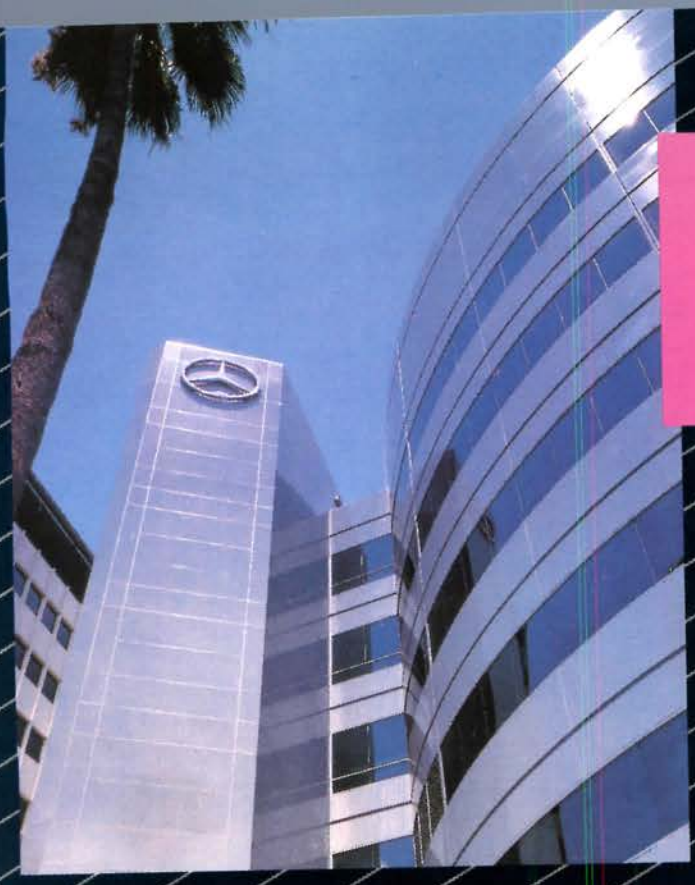
Louisiana Architects Association. Allison Residence, Alexandria, La. (top); Douglas Ashe & Associates, Alexandria. The program called for a large house to accommodate a family of three and frequent house guests. Located in a quiet residential neighborhood on a two-acre site, the house is comprised of a series of connected pavilions and has large areas of glass to create a sense of openness and to provide views out. Numerous large trees on the lot were preserved. A central foyer in the main living pavilion has a stairway leading to an open balcony. Skylights and dormer windows throughout provide natural light.

Florida Association. Kendall Town and Country Speciality Center, Miami (above); Kober/Belluschi Associates, Coral Gables, Fla. A two-story glass pavilion with a selection of informal restaurants on the lower level and a 500-seat luxury restaurant on the top floor is the main component of a 325,000-square-foot, mixed-use development situated around an existing lake. A pedestrian promenade fronts the lake. The pitched roof of the mall is defined with double clerestories and a linear skylight at the apex and clad with clay tiles. Exterior walls are pastel-colored stucco.

Gordon H. Schenck Jr.

Alabama Council. Zinszer Building, Birmingham, Ala. (above); Kidd/Plosser/Sprague/Architects, Birmingham. In rehabilitating the 1889 Zinszer building, one of only two cast-iron facade buildings in the city, the architect re-created missing freestanding columns on the street level and rebuilt the deteriorated roof. An atrium was carved out of the center third of the building between party walls, and a mezzanine was inserted between existing floors on the west side and rear of the building. The original 16-foot-high ceiling was restored, and new cast-iron columns and beaded wainscoting were added in the lobby.

South Atlantic Regional Council. Lenior County Courthouse, Kinston, N.C. (left); joint venture between Burnstudio, Raleigh, N.C., and Jenkins-Peer Architects, Charlotte, N.C. A 45,000-square-foot addition to a WPA, art moderne-style county courthouse is clad in matching sandstone with fluted detailing. The mass and proportion recall the original, and a marble portico announces the new east entrance. Panels of stone are stepped in at the windows, and mullions are layered to evoke the original bronze grills. Old and new are connected by a glazed two-story lobby with fluted sandstone columns and a patterned tile floor.



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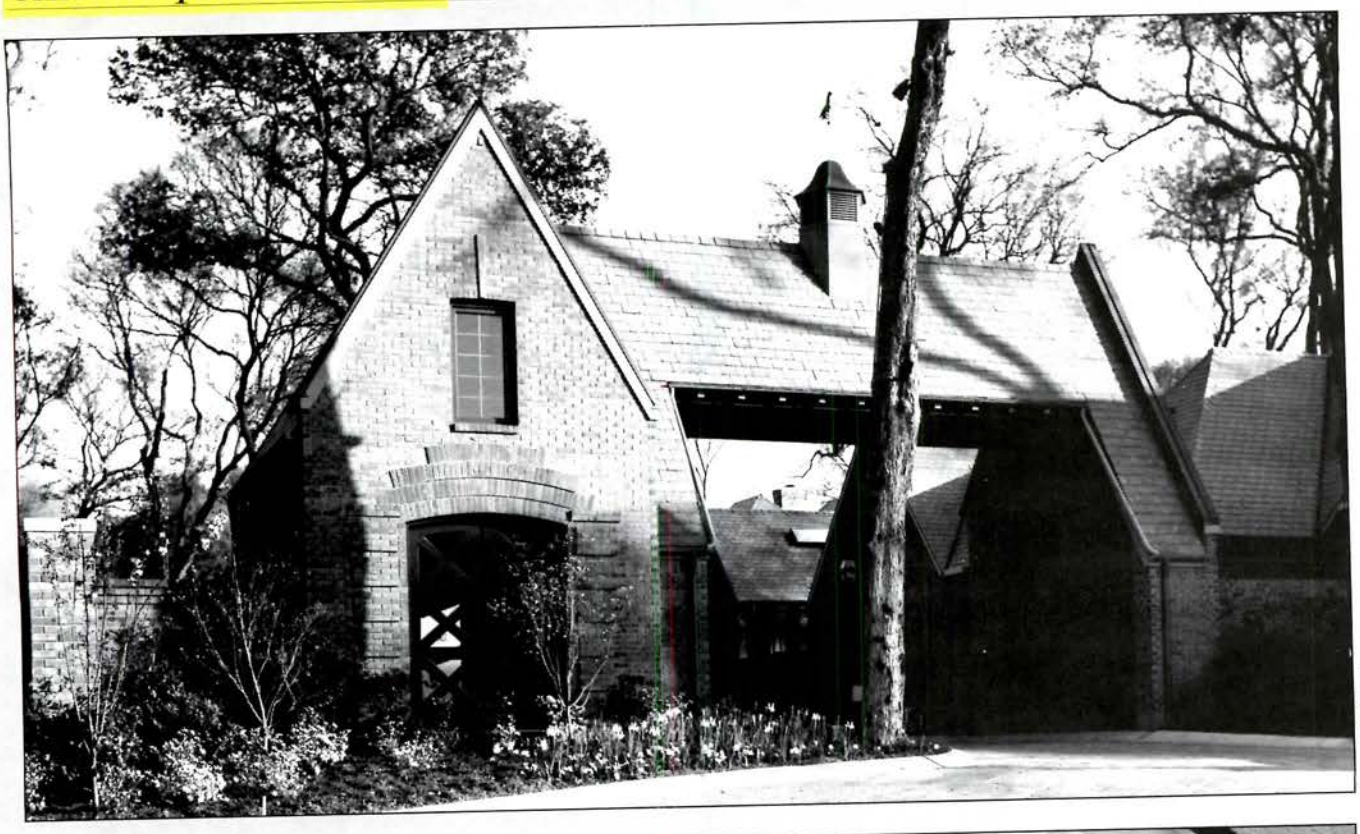
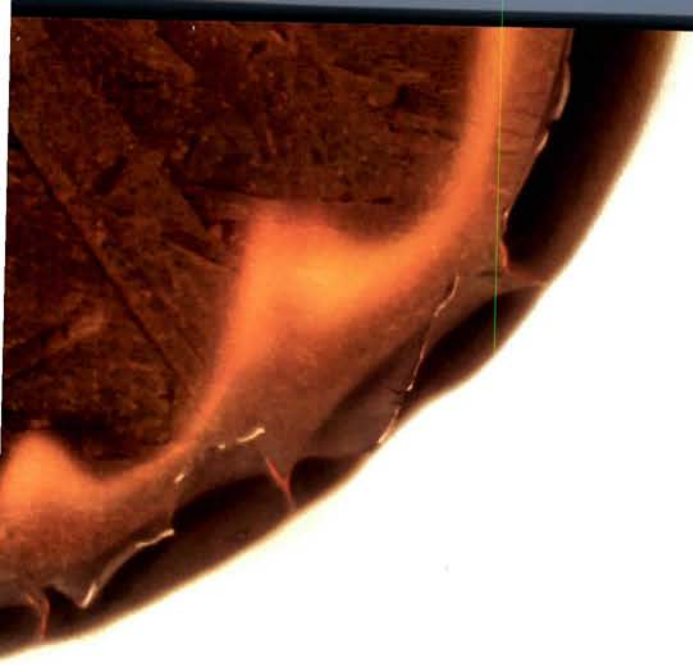


James F. Wilson

Dallas Chapter. Westbriar Gate, Fort Worth, Tex. (above); Needham-McCaffrey Associates Inc., Dallas. The gatehouse, with a gabled roof, serves as the sole point of entry for a speculative residential development and was intended to provide an introduction to the architectural character of the neighborhood and to represent an "extension of 19th-century suburban planning principles," according to the architect.

Houston Chapter. Louisiana Bank & Trust, Shreveport, La. (right); 3D International, Houston. The expansion program for a rapidly growing bank included extending the north wall by 15 feet on the ground floor to provide enlarged work areas for the tellers while creating outdoor balconies on the second and third floors. An atrium was cut through the upper floors to provide natural light and to achieve a sense of openness and visual connection among the lobby, lending areas, and executive offices.



INTRODUCING THE FIRST FIRE RETARDANT PANEL THAT GIVES YOU SUPERIOR PERFORMANCE.

Austin Chapter. Brandt Beach House, La Porte, Tex. (above); Clovis Heimsath Associates, Fayetteville, Tex. Designed in the spirit of a 19th-century boathouse, the 2,700-square-foot, waterfront vacation house is spacious enough to entertain large groups, yet simple enough for the retired client to maintain by herself. Both facades feature the same vocabulary of forms and details—gabled roofs, porches, deep overhangs, and grand stairways leading up to the main living spaces on the second level. White trim contrasts with the blue-gray vinyl clapboard. Interior spaces are arranged on a central circulation axis and are open and airy with large windows to take advantage of prevailing breezes off the Gulf of Mexico and minimize the need for airconditioning.

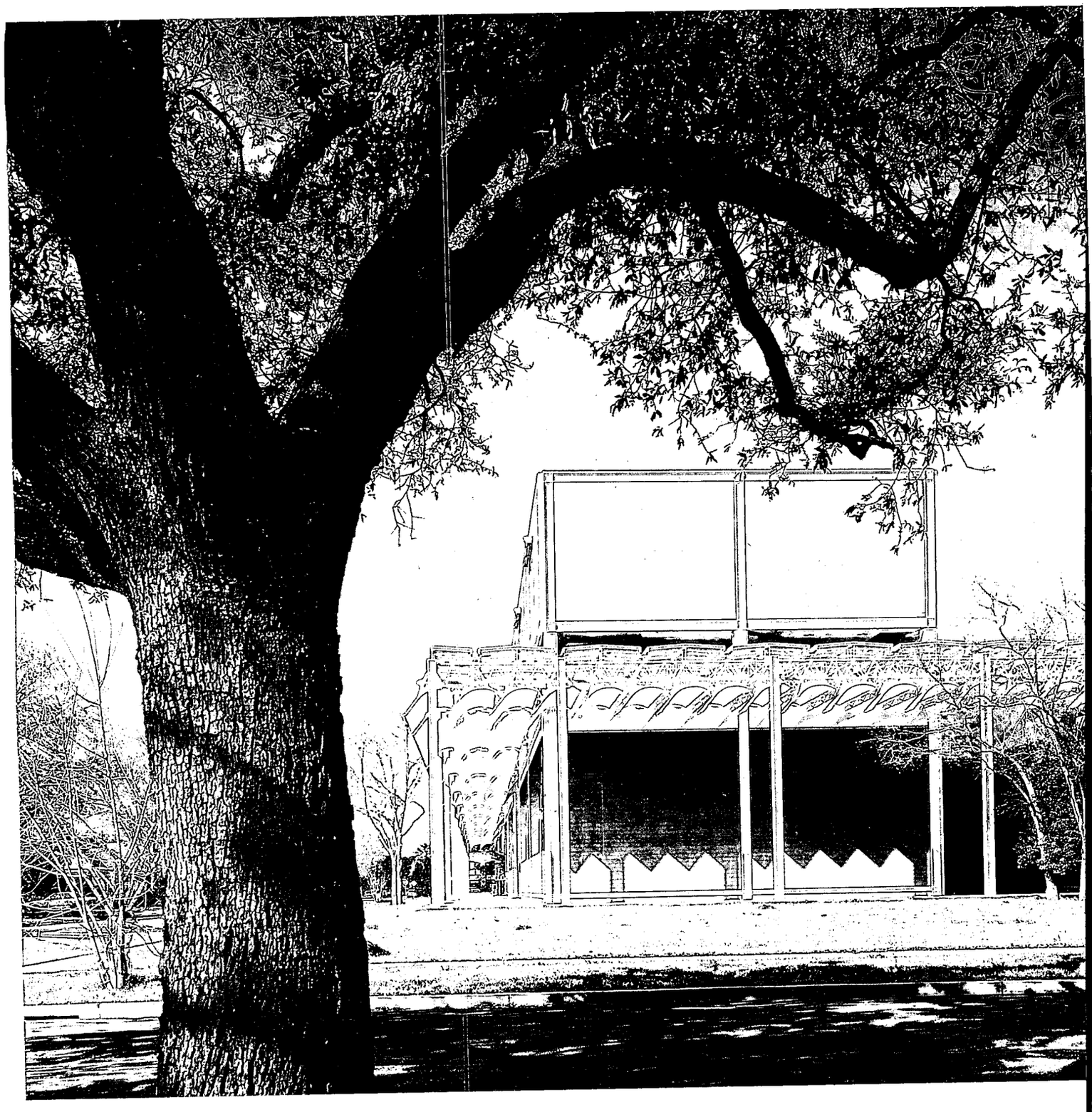
Harthan House Addition, Austin, Tex. (left); Black, Atkinson, Vernooy, Austin. A small Mediterranean-style house designed as a master's thesis in the 1930s by an MIT student was enlarged by 3,500 square feet. The architect added a three-story stairway tower and organized spaces around a small, landscaped courtyard. A gallerylike recreational room overlooking a swimming pool connects the old and the new. Forms, details, and materials—warm gray stucco, red roof tiles, balconies, arches, wood casement windows, and corner columns—relate to the original house. The design was cited as a "comfortable and spacious urban house, skillfully shielded from the noise and traffic on nearby Sixth Street."

ARCHITECTURE

As the contents page indicates, this is the 10th of our annual reviews of new American architecture. Some fascinating insights into the period in which they have been published are to be found in a set of essays beginning on page 116.

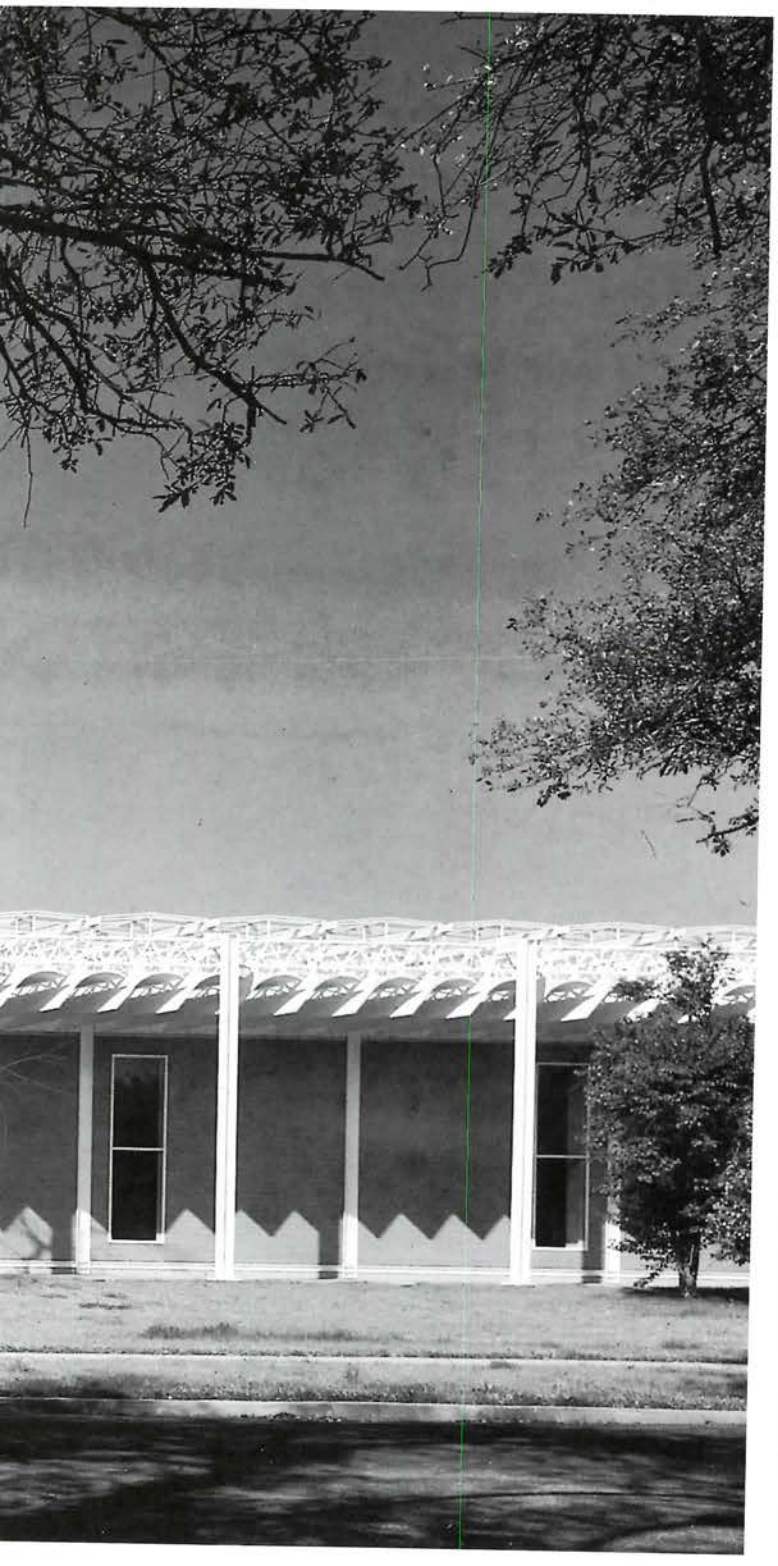
Our own view of the period is:

1. Blurred. It has gone very fast indeed.
2. Bemused. It is hard to imagine a more enthralling period in which to be showing and analyzing architecture.
3. Hopeful. As several of the essayists point out, there is a great deal of good work around these days. Moreover, architecture has been pretty well through two formalist ideologies in the decade. Maybe it's even ready to move away from formalism and ideology altogether.
4. Thankful. To the people who do the good work that makes doing a magazine like this one fun; to our readers for their responsiveness; to all who contribute to the magazine's quality; to AIA for its support and our continued independence.—*D.C.*



Simplicity of Form, Ingenuity in the Use of Daylight

Menil Collection of Art and Historic Artifacts, Piano & Fitzgerald.
By John Pastier



There can be no doubt that we live in a golden age of museum building. Throughout the developed world, public and private bodies have been erecting and expanding museums lavishly and in such numbers that one wonders if there can possibly be enough good art to fill them. Beyond sheer quantity and generous budgets, it is a time of unprecedented diversity of expression; there is no conventional wisdom or reigning style among today's museum designers.

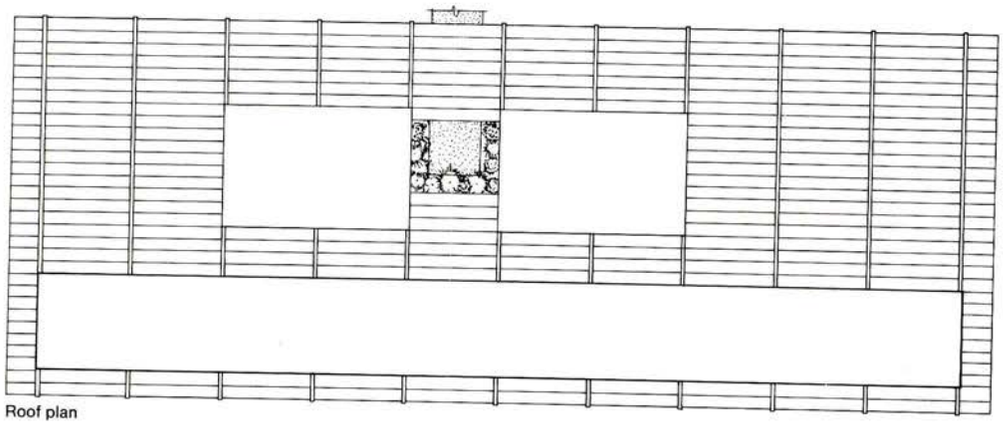
In the American sunbelt alone, one can see this diversity. Richard Meier's High Museum in Atlanta pays homage to early Le Corbusier. Edward Larrabee Barnes's Dallas Museum of Fine Arts blends abstract modernism and equally abstracted Roman revival. Frank Gehry's Temporary Contemporary, a now permanent part of Los Angeles Museum of Contemporary Art (MOCA), is a converted warehouse that evokes the loft spaces where so much art is made. Arata Isozaki's main MOCA building is a witty postmodern stew of new wave and antiquarian ingredients. Hardy Holzman Pfeiffer's sizable addition to the Los Angeles County Museum of Art flies off in many directions, but is at bottom a reprise of authoritarian monumentality of the 1930s. And the most recent sunbelt museum, Piano & Fitzgerald's $25-million Menil Collection of Art and Historic Artifacts in Houston, is a singular exercise in domesticated high-tech.

If postmodernism is nostalgia for the premodern past, the Menil may be seen as nostalgia for more recent times. Renzo Piano's quite evident influences are those of a mere generation ago: the metal space frames of Buckminster Fuller and Konrad Wachsmann, the thin, curving ferrocement shells of Pier Luigi Nervi and Felix Candela, and the domestic-grade industrialism and Miesianism of the California Case Study Houses fostered by *Arts & Architecture* magazine. In the spirit of the '80s, these '50s elements are collaged and hybridized rather than smoothly integrated, but the collage is polite and refined rather than confrontational or dramatic.

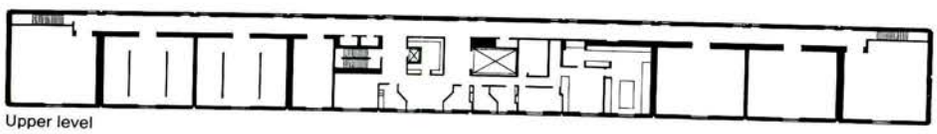
Piano's previous museum, the Centre Pompidou (done in partnership with Richard Rogers, Hon. FAIA), proclaimed a dynamic future of brightly painted exposed ducts and structure, but this newer one looks back to a tranquil recent past when technology was as much concealed as revealed and when architectural magazines published their photographs in black and white. And where the Pompidou brashly ignored the adjoining urban fabric of one of the world's most cherished cities, the Menil modestly defers to a seemingly ordinary neighborhood of a sunbelt boomtown that is not on very many people's lists of favorite destinations.

But while the Menil's Montrose district environs may seem ordinary, they are far from it. Thanks to a 30-year involvement on the part of the de Menil family, this enclave, situated about midway between Rice University and downtown, is well stocked

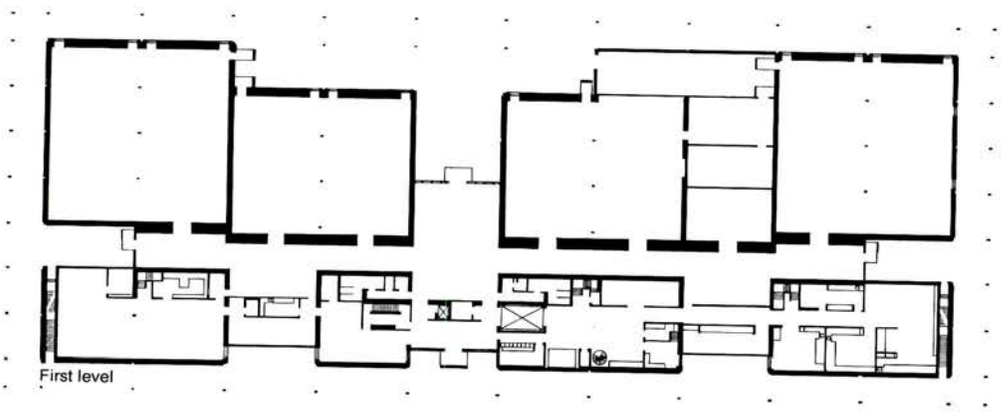
Left, the east end. Ferrocement light diffusers form colonnade around entire building. Below, west end of south elevation.



Roof plan



Upper level



First level

Opposite, the context of the museum is modest, residential—one-story brick and frame houses painted gray. Plans, left, reflect client's desire to show only a small number of works at one time, with the remainder available to scholars in top-floor study rooms.

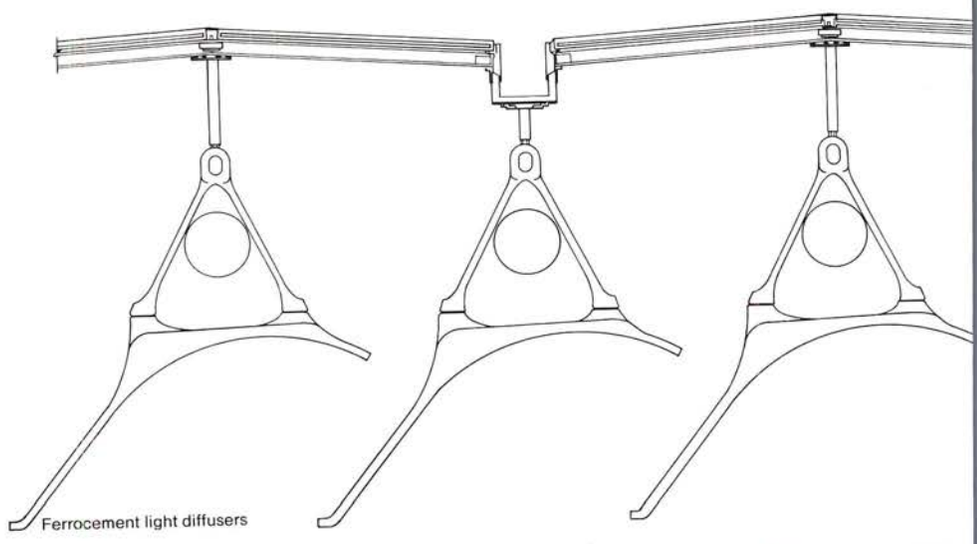
with architecture and even richer in art. The family first patronized the University of Saint Thomas, establishing its art department and the core campus buildings that constituted Philip Johnson's first important commission. This grouping was an unusual combination of Thomas Jefferson's organizational scheme for the University of Virginia campus and Miesian building forms and details. The nearby Rothko Chapel was another family project, both the building and the paintings within. Major modern sculptures are found informally distributed throughout the district, all outdoors and all the product of de Menil largesse. Not far away, Rice University also has been given arts facilities and program support by the family. And finally, the Menil Foundation has steadily bought up bungalows in the district, repaired them when necessary, and painted them all gray. This property acquisition has progressed to the point that several blockfronts are entirely or almost entirely under the foundation's ownership. Some of these house foundation offices; others are rented out to a wide variety of tenants.

A major objective of that program was to assemble a land bank for the museum while keeping the neighborhood character stable. The idea of a permanent museum was explored as early as 1972, when Louis Kahn was retained to make preliminary designs for a site adjoining the Rothko Chapel, a block east of the present museum. After Kahn's death, Houston architect Howard Barnstone, FAIA, prepared another design that wasn't carried forward. In 1980, as the project moved off the back burner, Dominique de Menil asked Pontus Hulten, director of the Centre Pompidou, about architects who might be able to design a very different sort of museum from his own. Somewhat unexpectedly, Hulten suggested Renzo Piano, Hon. FAIA, and perhaps surprisingly, Mme. de Menil gave Piano the commission in 1981. In retrospect, the advice and decision to take it were both sound; it is hard to think of a case where any other designer has been able to make such a dramatic about-face on two successive commissions involving the same building type.

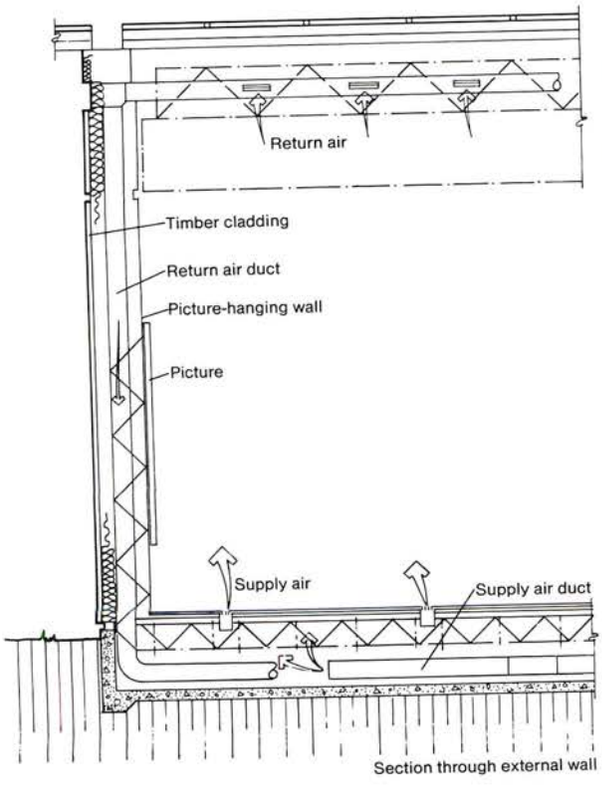
It was the gray bungalows on the site and on the adjoining blocks that led in great part to the museum's exterior appearance. Dominique de Menil wanted the new building to respect the prevailing scale of one-story, single-family houses, and therefore asked for a building that would be "small outside and big inside," a museum that was residential in feeling although generous in size. The result is a 140x400-foot structure occupying a large block, capped by an elaborate system of skylights, ferrocement light diffusers, and ductile iron trusses that shows up on the exterior in the form of a colonnade roof. In contrast to this tour-de-force of applied technology, the museum is clad in simple, gray-painted cedar siding. Contrary to what one might assume, that latter decision was made not by the client but by Piano himself.

The museum is one story high over most of its extent, with a narrow second floor and mezzanine running along its south side. Generous setbacks on the north and east are analogous to the enlarged front and side yards of a corner-lot house. Given the 10,000-piece collection that it houses, the building is relatively small. From the beginning this was a matter of intent, facilitated by a decision to show only a small part of the collection at any one time, while also making the balance available to art historians and students by appointment. That was achieved through the device of a "treasure house," i.e., a series of secure, climate- and light-controlled rooms that are more restricted than normal museum spaces but more gallery-like than normal storage facilities. Under this arrangement of "concentrated installation," paintings cover the walls several rows high and in some ways have even greater impact than they would if displayed

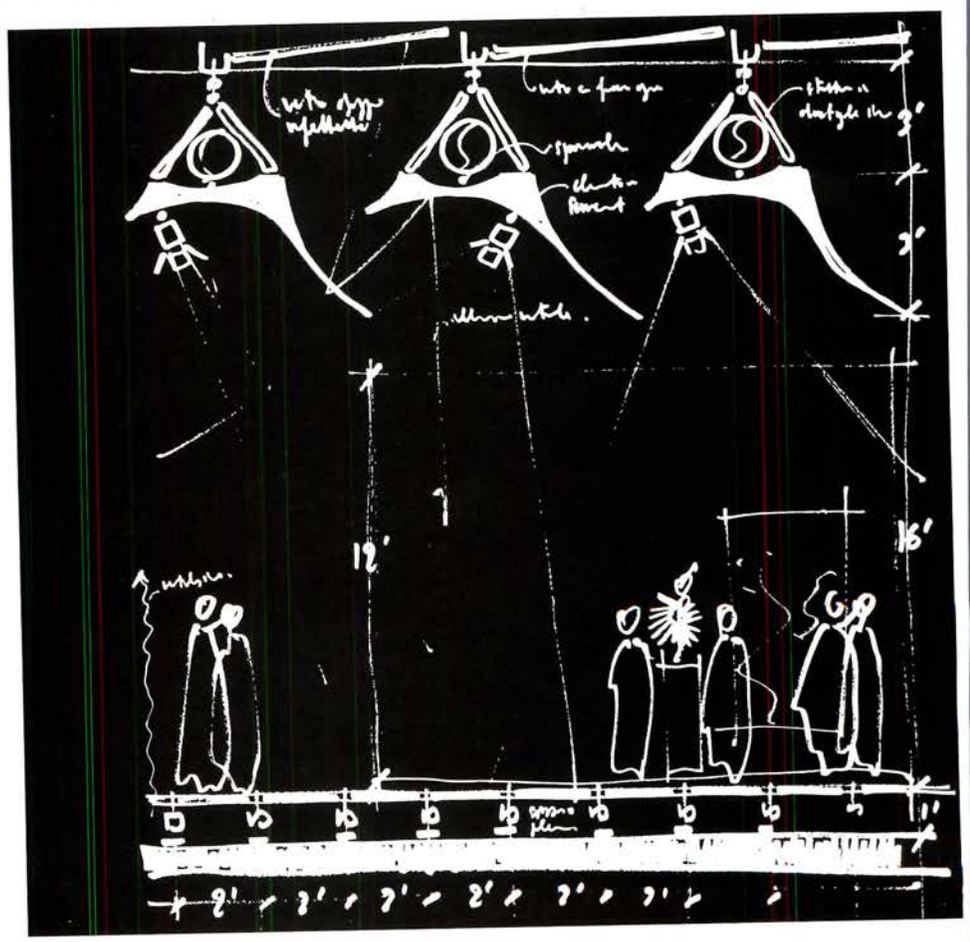
Below right, Piano's early conceptional drawing of the light diffusers. Below, section through external wall. Right, the concrete diffusers and support system. Opposite, main entrance court on north side.



Ferrocement light diffusers



Section through external wall



© Richard Payne, AIA

conventionally. Because Houston is prone to flooding, the treasure house is on the second floor rather than in the basement. The Contemporary Arts Museum, less than a mile away, had many works damaged when water poured into its basement some years ago.

The Menil Collection is as much a system as it is a building. A cross section along its short dimension reveals strict zoning by function: the treasure house occupies the narrow second floor, a mezzanine for staff offices lies just below, and other nonpublic working spaces fill a corresponding zone on the first floor. Laterally adjoining this last zone is the 320-foot-long public circulation spine, or promenade, and, beyond that, the exhibition galleries. Utilities occupy the basement, and the larger and noisier mechanical equipment is located in a satellite plant nearly a block away. This arrangement also safeguards the artworks from any possibility of explosion.

Given such rational placement of functions, it goes without saying that the building is *also modular*. The planning and structural modules are each five feet but are offset slightly from one another. Structural bays are 20x40 feet, and all galleries are either 40 or 80 feet wide. The module is experienced most directly in the form of the ferrocement light diffusers that form the ceilings in the promenade and most of the gallery spaces. Piano refers to these 7,000-pound, nearly 40-foot-long objects as "leaves," but that word, conjuring up such light and frail things as fluttering appendages of plants or pages in a book, does not do justice to the massiveness of what is being named. These cyclopean vanes are analagous in form and function to the blades of a Venetian blind, except that they are not adjustable. (In light of Piano's home base, perhaps this invention should be called a Genovese blind.)

These baffles are part of a complicated symbiosis of elements that Piano worked out in close conjunction with Peter Rice of Arup Associates, the engineering consultant. The vanes are structurally integral with their three-dimensional matrix of supporting trusses, and their trailing edges terminate in lighting tracks running their full length. The galleries' return air ducts run within the triangular space formed by the trusses, and the trusses also support the continuous glass skylights and drainage gutters that make up the roof. Thus, structure, natural and artificial light, spatial definition, ventilation, weatherproofing, and drainage all are addressed in a single system that Piano calls a light platform. Outside the museum, it extends beyond the building walls (minus its glass and ductwork) to form a *brise-soliel* roof for the perimeter colonnade.

The light platform is the heart of the museum's design and represents a remarkable feat of logical and physical integration. In an era when so many designers have directed so much of their energies to surface esthetics or visual complication, it is heartening to see such an elegant and rigorous intellectual exercise brought to reality. In this building, Piano is keeping alive an important tradition of architecture as an evolving building art, as problem solving, and as comprehensive thinking, and he is doing so with humanistic clarity rather than technocratic dogma.

Having said all this, I must also point out that the light platform presented problems of execution and, in some degree, of logical and visual consistency. Both main structural elements, the vanes and the hand-cast ductile iron trusses, were harder to produce than originally thought, and both were installed in a form that diverged from the intended design.

The vanes were handmade in a boat-building factory in Norfolk, England. The process was one of forming the armature of reinforcing rod and mesh, and then troweling a dense mixture

Left, first-floor corridor, typical of galleries, with stark white walls, air supply grilles in floor, and lighting tracks at the lower edge of diffusers. Right, view from sculpture gallery into unenclosed, shaded courtyard, to another gallery.

of cement and marble powder into the interstices and shaping the surface to the desired profile. The goal was a smooth finished surface that would not need painting, but some of the vanes show permanent streaks of discoloration caused by uneven proportions of marble and cement. Also, it wasn't possible to make the vanes as thin as designed, so they became significantly heavier than anticipated. To carry that extra weight, the trusses were reinforced by collars bolted onto alternating chords, thereby diminishing their original elegance. The British foundry originally selected was unable to produce enough castings sufficiently free of cracks, and, after some delay, the work was turned over to a foundry in Arkansas.

There is also some paradox involved in the concept. Mme. de Menil wanted the gallery light to vary with the seasons and the weather, but it still seems odd to invest so much energy in a system that does not adjust to those changing conditions in the slightest. The fixed vanes exclude 99 percent of the light on a bright summer noon, and an equal proportion on an overcast winter afternoon. Even though the Texas sun can be strong, Houston's skies are often cloudy, and much of the time the galleries will seem dim, with artificial light dominating. Alas, current museum wisdom values natural light highly, yet limits it severely. One wonders why a system of movable louvers, made of lightweight materials and supported by readily available structural members, wasn't used instead to provide less extreme variations in lighting level, a lighter structural system, and greater economy and speed of construction. (Building delays caused the museum's opening to be rescheduled twice.)

The vanes also cause some esthetic problems. In a large gallery, their scale is congruent with that of the space, but in the promenade they seem rather large and unrefined. Further, their wavelike shape is somewhat incongruous juxtaposed against the strict orthogonal geometry of the museum as a whole. Piano's original idea of a circular arc would have been more visually compatible, but that shape provided insufficient light control and a compound curvature was found necessary. On the exterior colonnade, where the vanes can be seen end-on and where their function is largely symbolic, the wavelike forms look baroque and even fussy. Attached to the simple gray cubic forms of the building, they represent at best a semicompatible esthetic system and design philosophy. Fortunately, the disagreement is gentle rather than violent.

To many museum-goers, the disparity will not be very noticeable. While the light platform carries the intellectual and performance burden of the design, the museum's character is primarily a product of the other enclosing surfaces. Except for its size, the low-slung wood and exposed steel exterior is very much in the tradition of the Case Study Houses built in California during the first two decades following World War II. (Of these, the most famous was the Eames house, while the most typical were products of Craig Ellwood and Pierre Koenig.) Notwithstanding its domesticity, the stained cedar siding is part of a sophisticated wall system whose precision and complexity are left unexpressed save for one small detail: each board is attached to its backing studs by five precisely placed pairs of Phillips-head screws.

Inside, the ceilings are high, the walls simple, and the spaces calm. Floor-to-ceiling glass illuminates parts of the circulation space, and some of the galleries have windows overlooking garden courts. (Indeed, on gray days, these windows admit perceptibly more light than the baffled ceilings.) The floors are a departure from standard museum practice: not light-colored hardwood, but black-stained pine. The effect is rich and dramatic but also diminishes the light levels perceptibly.

The Menil's Miesianism is one of rectilinearity and expression of structural detail. Fortunately, it is not one of vast universal space; while two of the galleries are an impressive 80x80 feet, they can still be seen as rooms, and their largeness is acknowledged by unobtrusive internal columns rather than denied by immense roof spans. The other galleries are 60x80 feet but will be subdivided by internal partitions that will change with the exhibits. My having seen the building completed but before any art had been installed makes any statement about its final quality speculative, but its comfortable size, spatial generosity, good proportions, and unobtrusive detailing all point to a civilized and satisfying experience for its users.

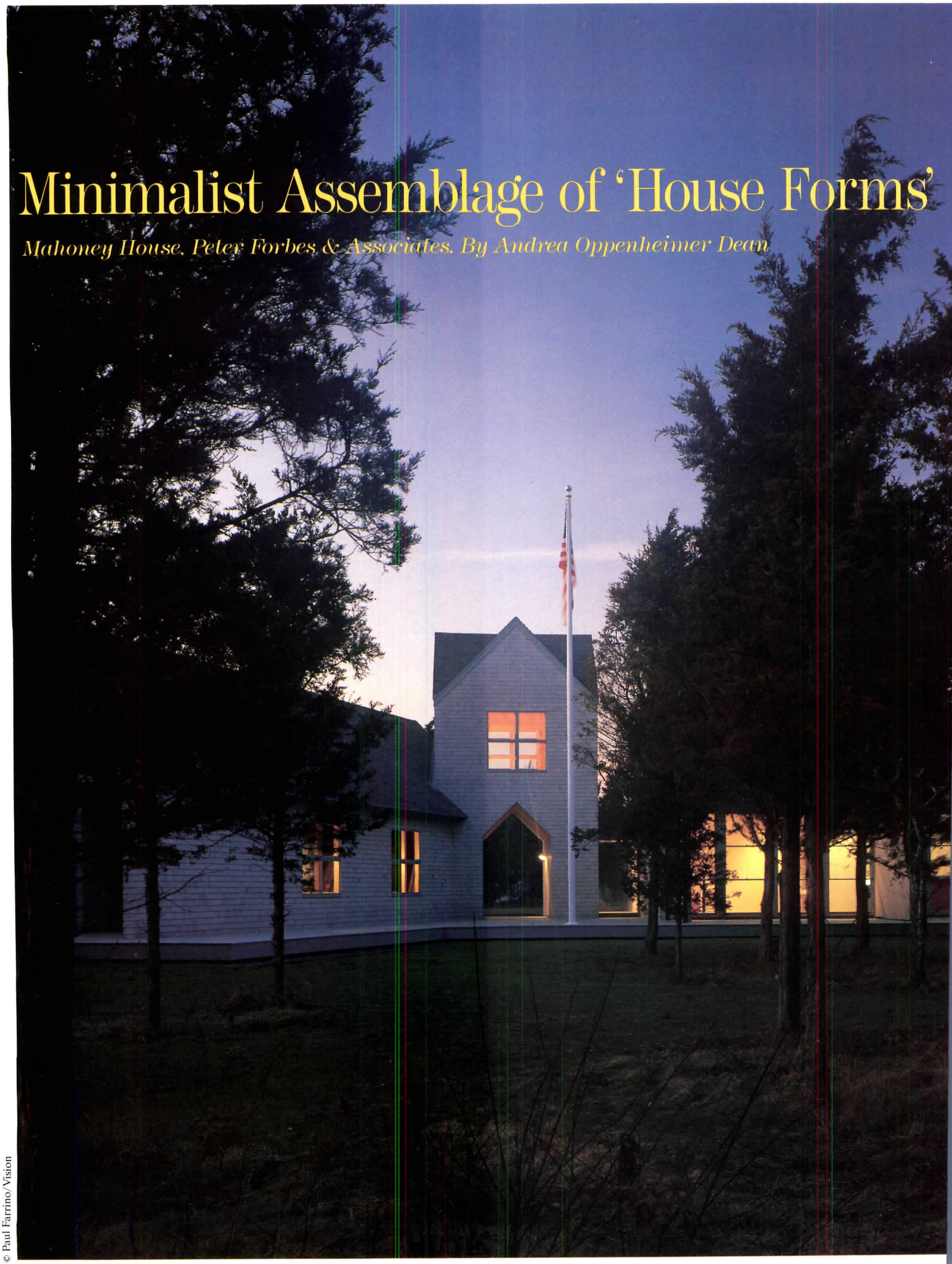
And beyond the museum-going experience in itself, there is the issue of the design in its own temporal context. The Menil Collection will offer visitors a unique environment among today's plethora of new museum spaces. The galleries might seem slightly old-fashioned, if that term can apply to a design smack in the middle of the modernist tradition, but the attitude behind that design is refreshing and probably more advanced than most of its contemporaries. Where they seek to reflect art by being art objects in themselves, the Menil Collection reflects art by embodying a process of informed creation. Where they seek to reflect cultural continuity by reworking images of the past, the Menil does so by reviving a now dormant tradition of pragmatic experimentation and research. This is not confined to the previous generation's influences cited near the beginning of this article but extends in spirit to the great Victorian engineering feats that transcended the limitations of cast-iron construction: the Crystal Palace and countless train sheds and bridges. In this building, Piano is tipping his hat not only to Fuller and Nervi but also to Paxton, Eads, and Eiffel.

In another context, Piano once said, "My buildings? Well, they are my children, yes—but they are not all perfect. . . ." The Menil Collection likewise is not perfect, and while it may in places frustrate a critic, that imperfection also gives a strongly technological building much of its humanity. Piano's rationalism is sufficiently evolved to allow itself occasional inconsistencies, and his careful methods are not so cautious as to preclude all possibility of failure. In these respects, his painstakingly thought-out piece of architecture has much in common with the art that it shelters. □

Photographs © Hickey-Robertson

Minimalist Assemblage of 'House Forms'

Mahoney House. Peter Forbes & Associates. By Andrea Oppenheimer Dean



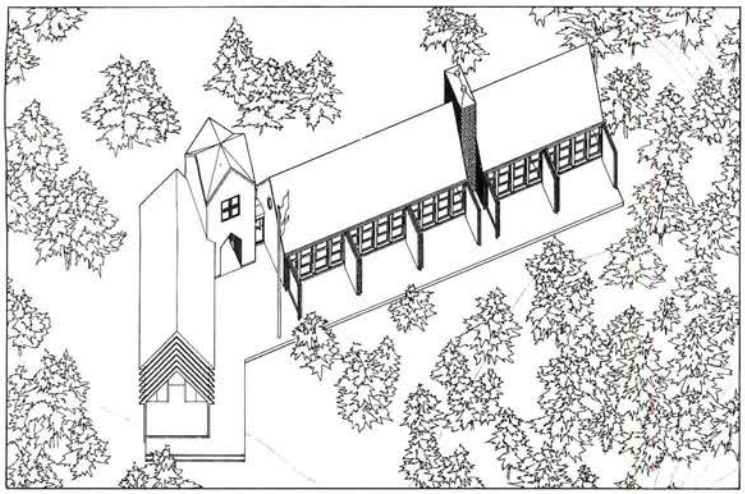
Peter Forbes, FAIA, characterizes it as "Mies meets the Shakers." His house for the Mahoney family in Mattapoisett, Mass., weds a minimalist esthetic to materials and building practices typical of New England village architecture. In principle, thinks Forbes, New England design is, like his own, minimalist. For what distinguishes it are distilled, scantly embellished geometries that derive from a poor region's need to build economically—spliced with a Puritan ethic. The expression, when stripped down, is also akin to Forbes's, taking the form of low, rambling, and extendable "house forms"—triangulated roofs or towers atop taut, shingled rectangles with crisply edged openings.

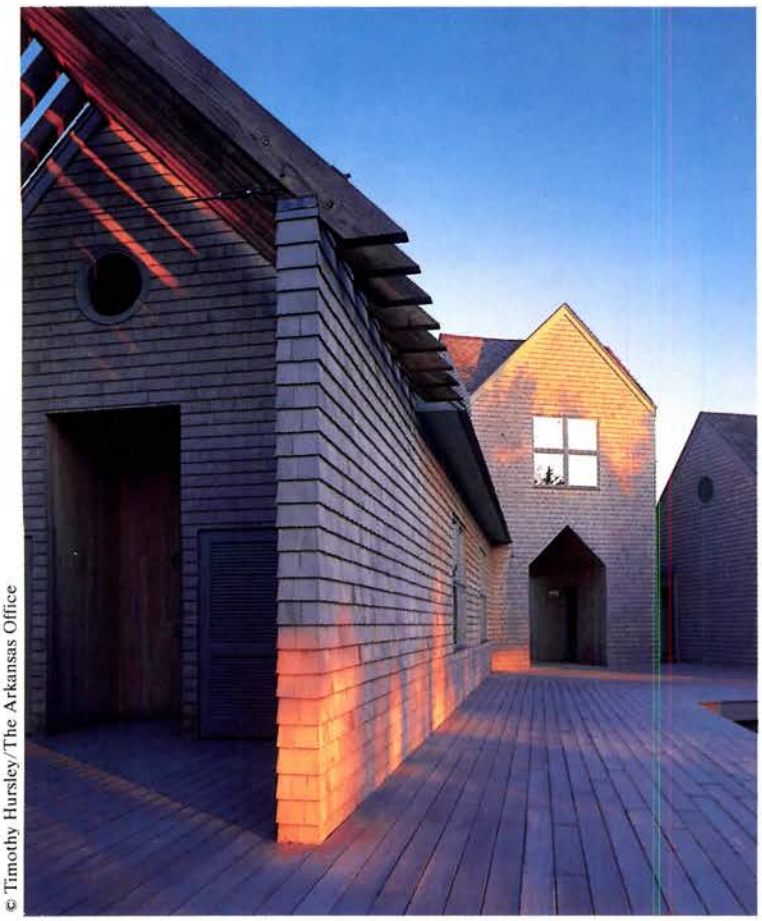
Uniquely Forbes's is the way the house accommodates its splendid site and relates to the nearby village. The narrow island site—sandy, rock-strewn, and dotted with scrubby cedar trees and elderberry bushes—floats on an inlet of Buzzards Bay. It is a serene yet vivid and fluid landscape dominated by horizontals: dunes, craggy, tough little trees, waves. High up, as though also in horizontal formation, are gulls silently swaying.

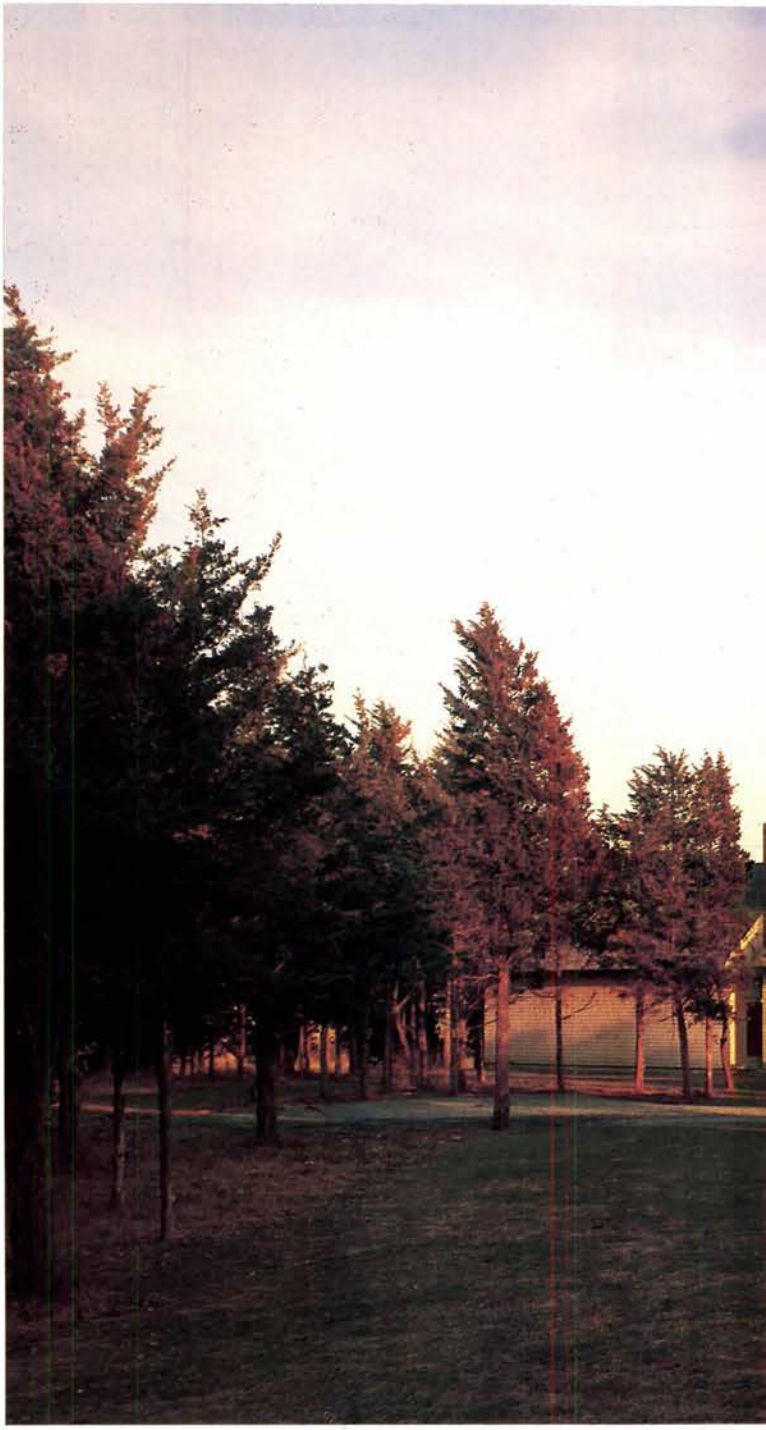
Forbes's response to this setting was to draw out a low, long, line-like house that could be extended at either end without being visually violated. The exterior of the building is layered, functionally and visually, the facade facing the public access road being marked by large-scaled, dense elements to contrast with the smaller-scaled, highly pervious elevation overlooking the site and private beach.

A curving road, which the Mahoneys share with a public beach just west of their land, takes one to the back of the house, the north elevation. Usually in shadow, it is a long, opaque wall

Left, the south elevation is distinguished by a long, floor-to-ceiling window wall that looks permeable and transparent. It faces the cedar-dotted, sandy, barrier island site, below.







Top photo, west-facing guest wing terminates in a pergola, while east elevation, opposite below, is an echo of nearby village forms. Above, south facade's public wing is marked by steel frames for storm screens, shown open and closed. Large photo is north-facing entry facade, a long, dense line of cedar shingle.

of cedar shingles, detailed to underscore its horizontality and tautness, broken only once, beyond its midpoint, by a deep slot the width of the house. This passageway, leading through to the site and the beach, is topped by a tower separating the major year-round spaces to the east from the west-facing guest wing, which collides with the tower structure at an angle to abruptly bend the north wall of the complex.

The slot-like opening takes you from the public, more formal, dark-faced north elevation of the house to its private realm, which is as permeable and transparent as the back is adiaphorous and closed. As you emerge from the passageway to the south elevation and the grove of trees and beach beyond it, you feel a qualitative change. The air seems more alive, the light warmer. The scale of architectural elements is smaller. The site opens out, yet is contained by the angled west wing.

The south facade of the main house comprises a 100-foot-long window wall with 10-foot-high, triple-hung openings that extend each room out to the deck, the site, and the sea. When viewed from the beach, the gray mullions echo the gray cedar tree trunks, which, in turn, frame individual sections of the elevation to diminish its scale. The facade's rhythm is established by "croquet wickets," as Forbes calls the freestanding, purplish steel

© Paul Farrino/Vision

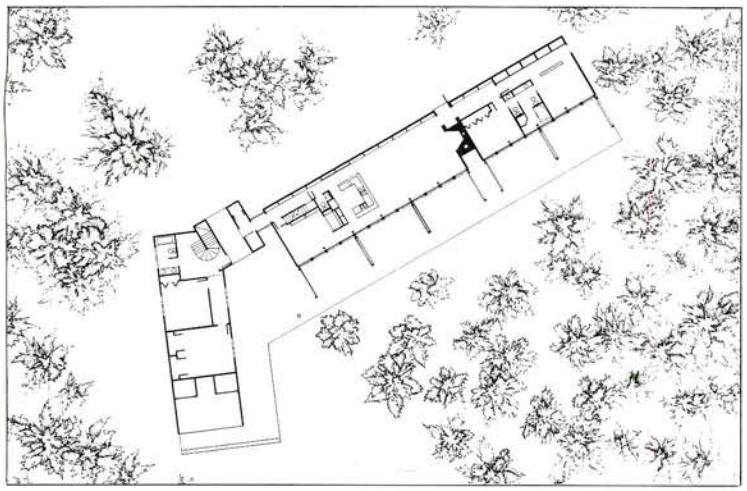
frames supporting heavy but easily movable storm screens. Braced diagonally by extra-strong, stainless steel cables used in the local boat building industry, these screens protect the house from New England hurricanes, each of which since 1877 has battered the Mahoney's land, invariably attacking from the southwest.

The east elevation, facing the town across a narrow tidal stream, is downscaled, fitted with a small window, and topped by a gable to echo shapes in the village. Nearest the beach, the guest wing ends in a pergola extending the building's structure.

The interior spaces also follow a progression whose destination is the south-facing, floor-to-ceiling window wall, bringing the outdoors in and with it natural light and sun and cloud patterns. Opening toward the south from a narrow corridor running the length of the house along its closed, north side is first a study, then the "great room"—a living, dining, and kitchen area comprising a 40-foot-long, 20-foot-wide space, topped by a 20-foot-high ceiling that follows the 45-degree angle of the roof. Flanking this public space are two bedrooms with 10-foot ceilings, separated by bathrooms.

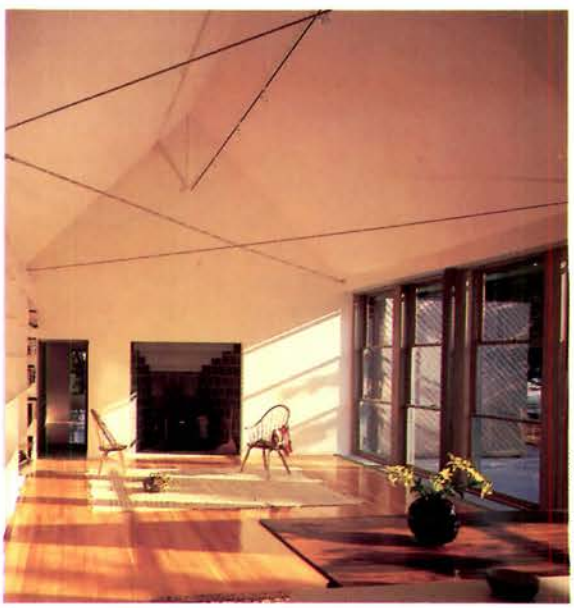
The "great room," the heart of the house, is spanned just below its angled ceiling by tension cables, products again of boat

© Paul Farrino/Vision



© Timothy Hursley/The Arkansas Office

'Great room,' with peaked roof echoing exterior shapes, tensioned cables, and exposed columns along window wall, includes kitchen and dining area (above), living space (right).



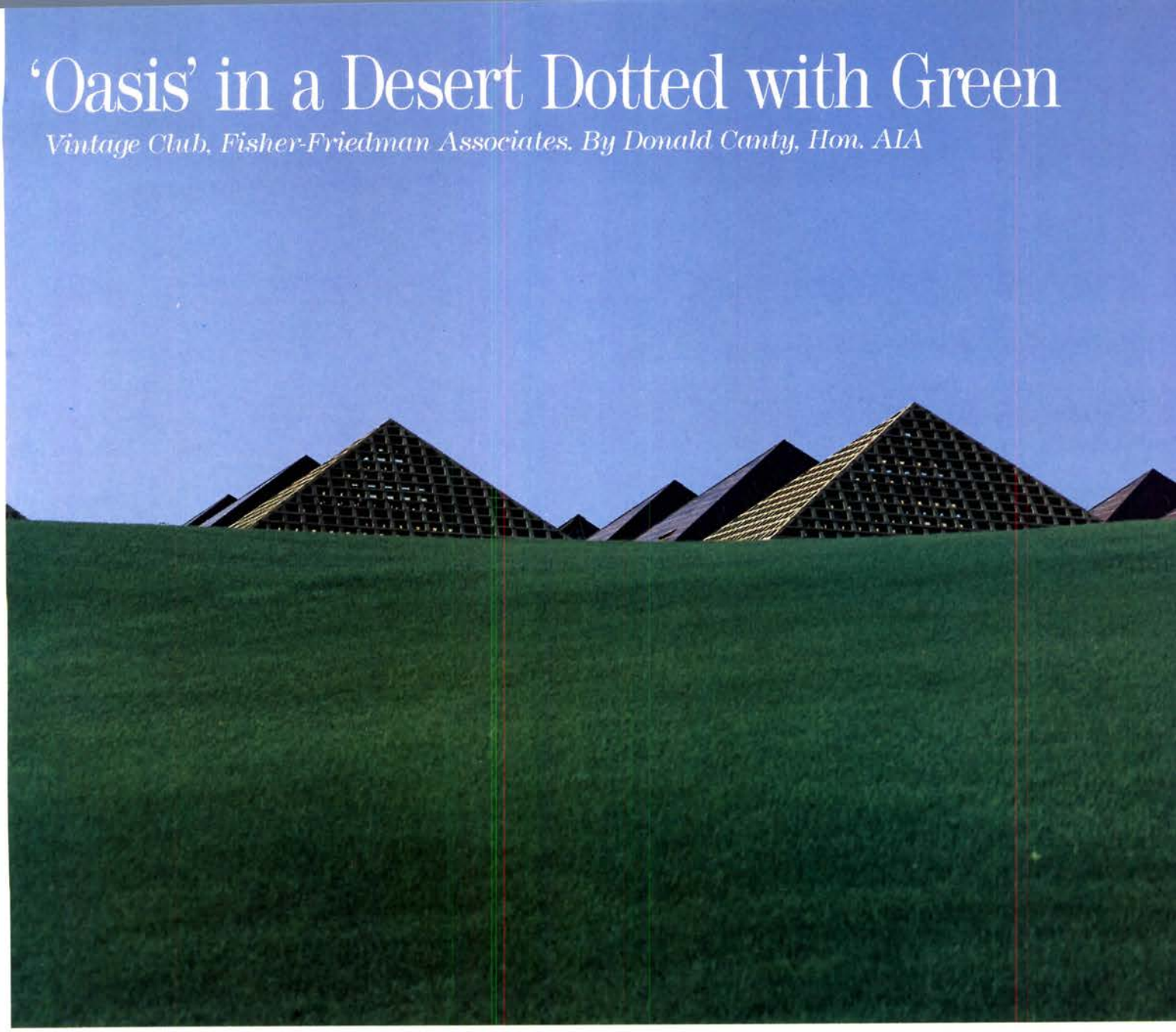
© Paul Farrino/Vision

building, which underline the upper, gabled area. The tautly stretched cables also convey a feeling of tension, as though straining to pull the walls upright while keeping them from crashing into each other. Together with the exposed columns at the window wall, they give the space a feeling of muscle and enclosure, which the architect underscores by painting each of the room's planes a different shade of white, giving them definition. This sense of firm and homey enclosure, the warm-colored Douglas pine floors, the comfortable scale established by built-ins, and the openness of the interior spaces explains in part why they are so forgiving. The "great room" willingly accommodates even the Mahoneys' endearingly upscale Goodwill style of mixed and messy furniture. (For the photographs shown here, the interiors were cleared and then appointed more photogenically, though with less character.)

The Mahoney house makes *one think* not only of Mies meeting the Shakers but of the Shakers meeting their match. □

'Oasis' in a Desert Dotted with Green

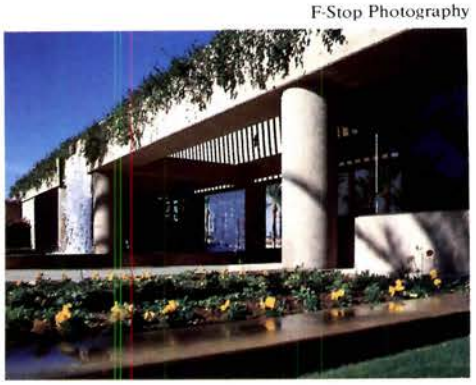
Vintage Club, Fisher-Friedman Associates. By Donald Canty, Hon. AIA



Color Palm Springs green. There are some 60 golf courses in the Southern California desert community, and there is a great deal of wealth. Often, when the two come together in golf clubhouses the result is ostentation.

The Vintage Club, in the satellite community of Indian Wells, is one of the wealthiest and most prestigious country clubs in the area. And yet its new golf clubhouse by Fisher-Friedman of San Francisco is the opposite of ostentation. It expresses prestige, but through solidity; it achieves elegance (a favorite local word), but through simplicity.

F-Stop Photography



The Vintage Club is a 712-acre, residential-recreational development in the lap of some burly, truly beautiful mountains. Its sophistication is announced at the main entrance (above). All that most visitors to and residents of the Palm Springs area see of the posher golf and country clubs are gate structures, and those are often sentry boxes that speak more of security than welcome. At the Vintage Club, however, the gate structure is a hefty, rectilinear concrete arbor graced with bougainvillea. The guard's office sits inconspicuously in the center, and to either side are waterfalls. The aim of Fisher-Friedman was to make the gate more portal than obvious checkpoint. There is also a less elaborate but equally sculptural side gate.

The 20-acre site of the clubhouse is roughly at the center of the club's two golf courses. Organized on a 24-foot-square grid, the building basically presents itself as an assemblage of pyramidal concrete pavilions rising from a lagoon. The pyramids have tile roofs, some of which are solid, some topped by skylights, some by trellises. Two, over major spaces, are higher and wider than the others. There is a highly pleasing rhythm to it all.

The clubhouse has acquired an offspring, a swim and tennis club nearby, and it too makes use of the pyramid and pavilion theme. But here the pyramids and pavilions are more openwork than enclosures, shapes in the landscape rather than elements of a building. The result is an interesting kind of counterpoint.

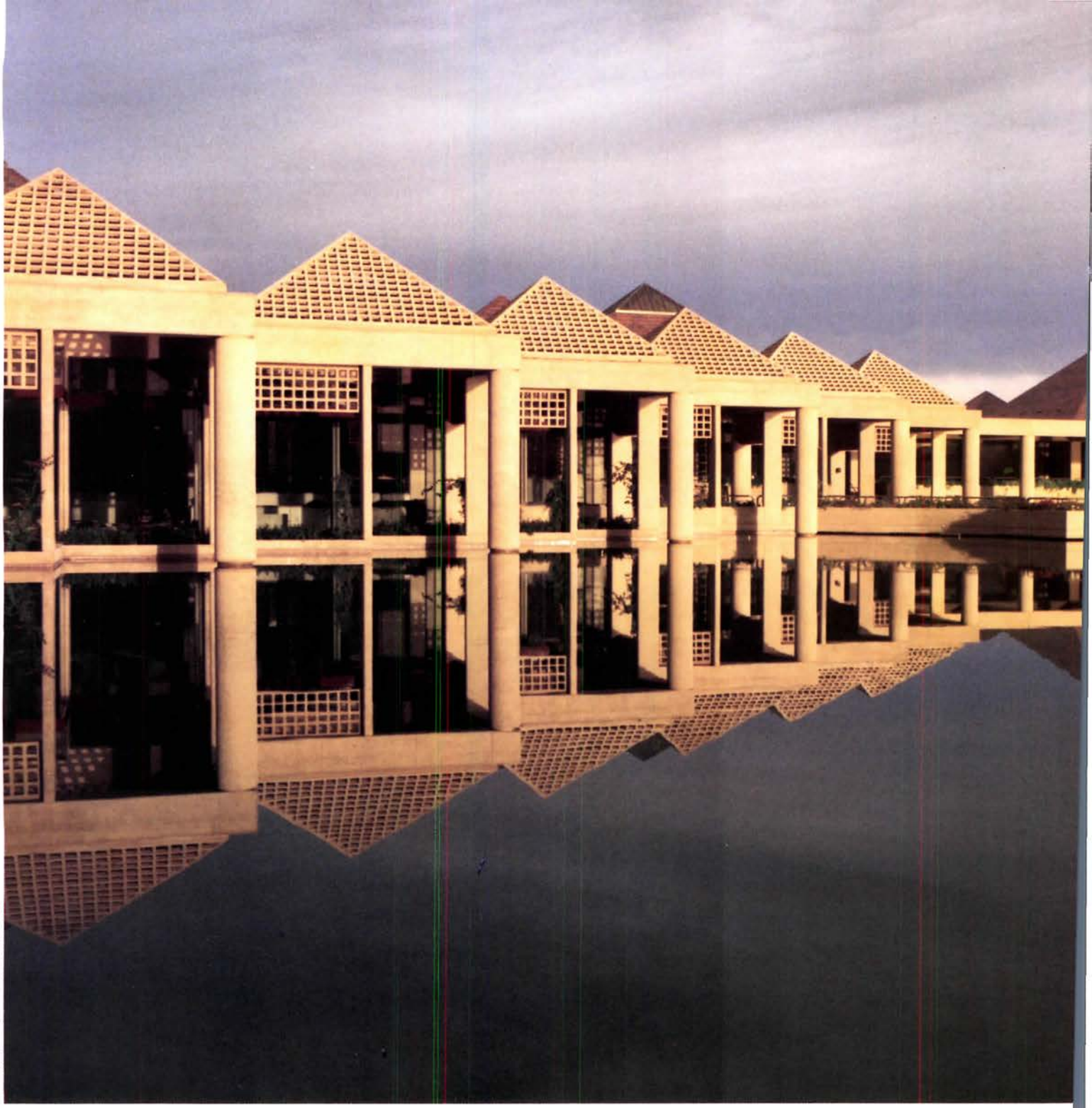
The architects trace the derivation of the pyramids to the mountains that dominate the views from the building. "In the morning and late afternoon," they point out, "the facets of the mountains catch light and shadow, forming a subtle pyramidal pattern." The pavilions also call to mind images as diverse as cer-

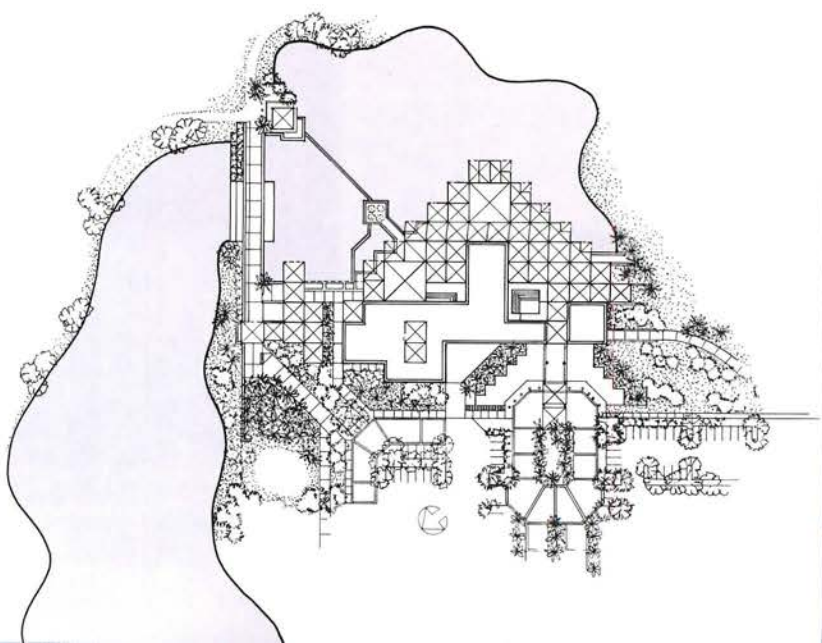
Above, the peaks of the pyramids that top the clubhouse seen over one of the two golf courses it abuts. Right, the clubhouse against the rugged, majestic mountains that influenced its form.

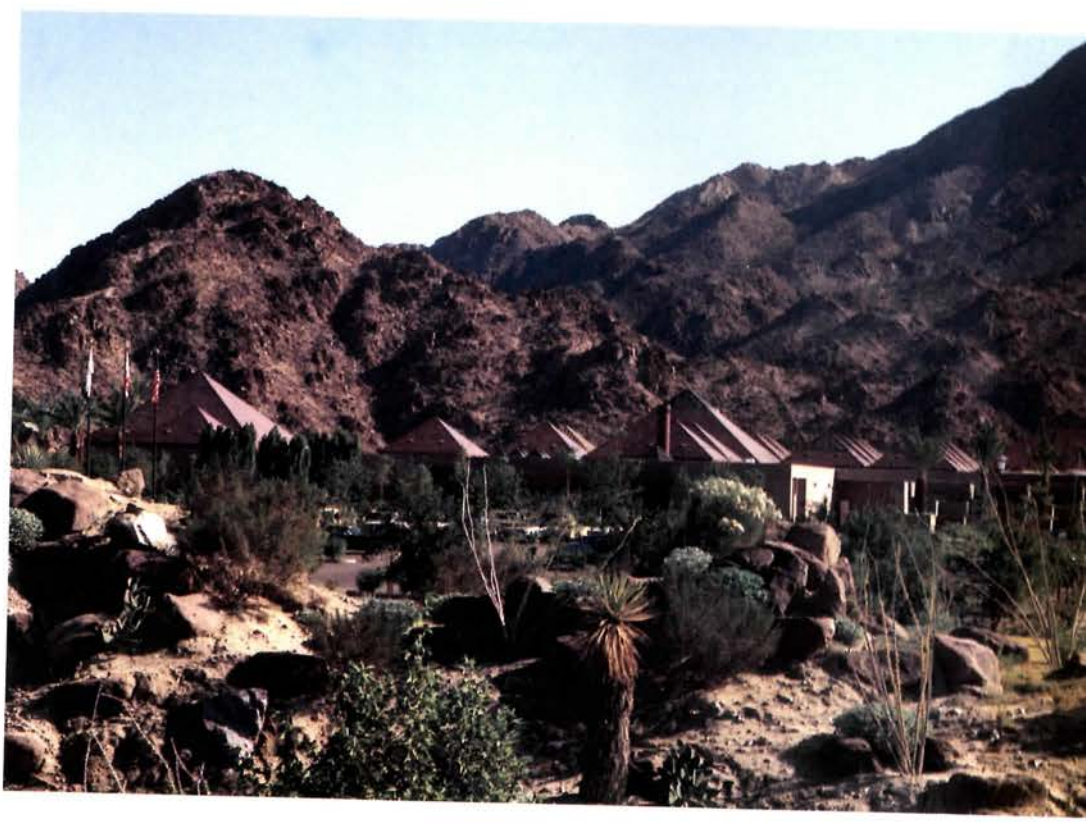
Charles Callister Jr.

Russell MacMasters

Photographs by Charles Callister Jr.







Above left, the clubhouse reads as a series of pyramid-roofed pavilions rising from a man-made lake. The pavilions playfully pop up and down, in and out, some topped by skylights and trellises, some roofed in tile. Above, the building seems very much at home in its mountain-ringed desert setting.

tain Louis Kahn bathhouses in New Jersey and tents around oases in the Sahara. Certainly the form and feel of the building have an affinity to the desert as well as an imprint of the mountains.

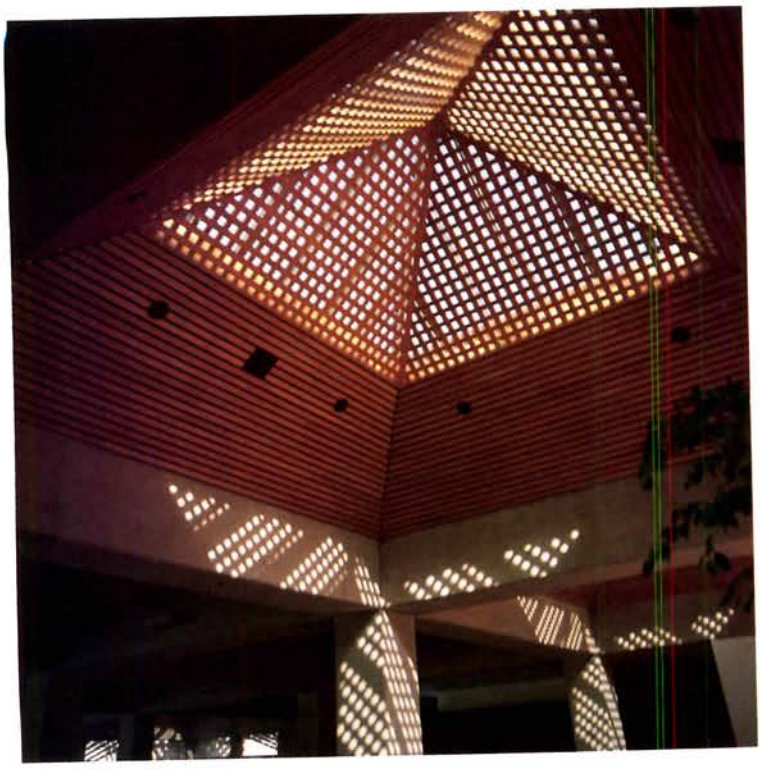
Landscaping and water have a great deal to do with the success of the composition. The entrance is over a bridge spanning a cascading fountain. Next, a gallery leads past an interior water court with a 48-foot "water wall" to the major public spaces. And the man-made lake is the foreground for all of the dramatic views through the building's large expanses of glass.

While the building may be unostentatious, materials are not entirely humble. The concrete structural frame was integrally colored to blend with the russet of sand and mountains; infill walls are travertine; roof tiles are a specially blended deep purple; floors are slate; railings and hardware are bronze. Oak and plaster alternate on walls and ceilings.

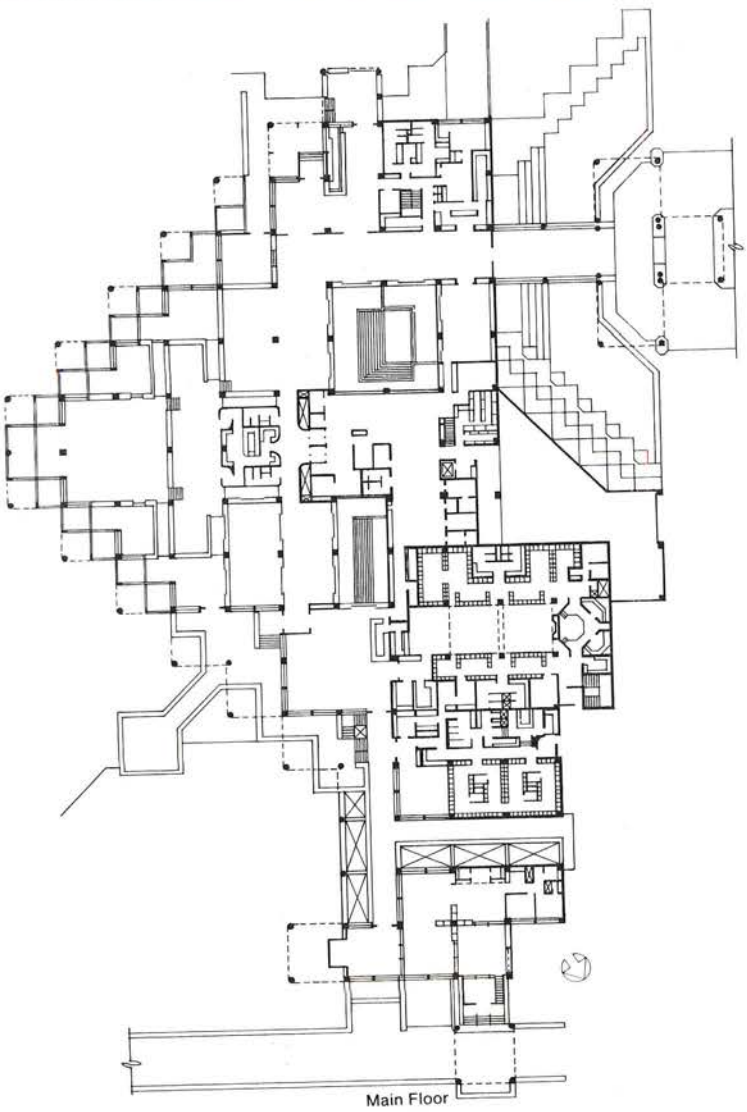
Inside, the pyramids create an interesting, changing series of spatial experiences. The main dining room, for example, had to be able to accommodate up to 600 people for special occasions, yet not intimidate the smaller groups that come most nights. Its center is a 48-foot-square, skylit pyramid that creates a dramatic volume. At the perimeter the 24-foot grid yields more intimate dining spaces.

Locker rooms, lounges, and the pro shop are clustered at the east end of the building, overlooking one of the golf courses. A terrace above the 18th green has a trellised pyramidal roof and planter walls in place of railings. There is a lower service level traversed by a golf cart highway leading from one course to the other. Light enters the lower level from the fountain and water court.

The architects mention "serenity" as one of the qualities they had in mind in design. That they have achieved, and a high degree of dignity and suitability as well.



Left, the lofty, skylit pyramid, two modules in dimension, above the center of the dining room. Below, oak facing on inner walls of the pyramids contrasts pleasantly with unadorned but integrally colored concrete structural members. Right, water and landscaping contribute to the feeling of the building as an oasis in the desert. □



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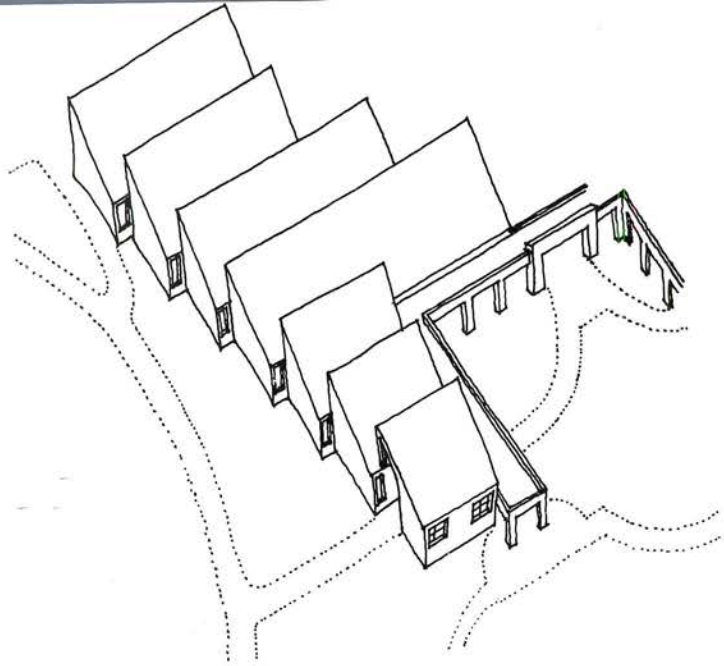
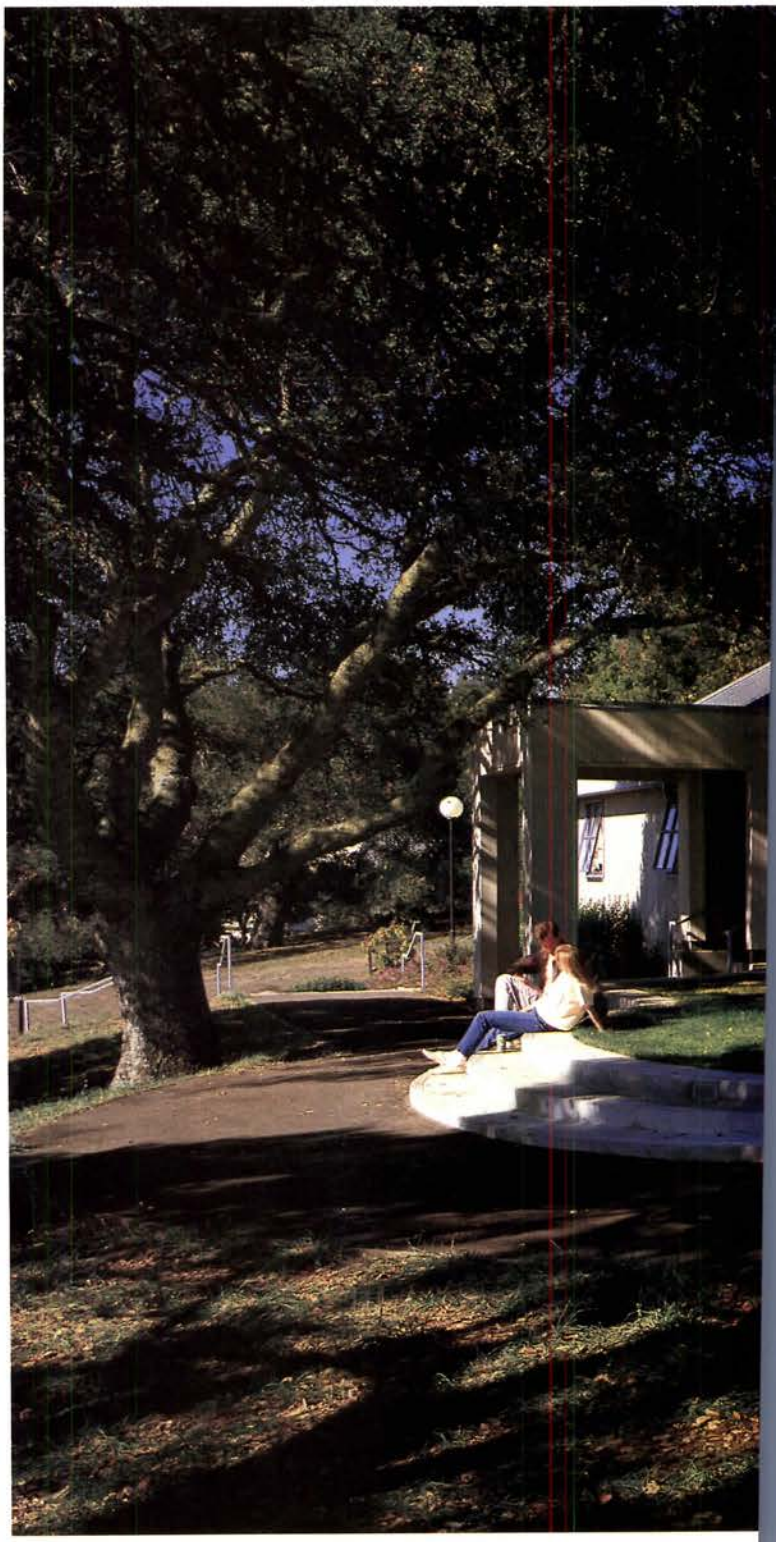


Well Suited to Its Site and Institution

Elena Baskin Visual Arts Studios, Marquis Associates. By Reyner Banham



Perched comfortably on its knoll of ancient-looking oaks, between Ralph Rapson's Performing Arts Center and the Great Meadow that looks down toward the distant but highly visible waters of Monterey Bay, the so-called Baskin facility appears neither controversial nor, at first sight, remarkable. The siting seems a model of sensitivity in the adaptation of architectural form to the demandingly spectacular Santa Cruz campus landscape; and the architectural forms themselves—ranks of vertically boarded, north-lit, single-story sheds containing the teaching studios, around two simply colonnaded courtyards—appear to be entirely proper to their functions and the Santa Cruz style of academic life.

Even if some of the details, such as the square, blue-framed windows and the understated Beaux-Arts-ism of the grassy court that faces the meadow and the bay, seem to smack of "that old Berkeley Po-Mo genteelism," it is difficult to think what else they might reasonably smack of, given the current state of middle-Californian expectations.

But the modesty and success of the building conceal a situation fraught with explosive possibilities. Architecture and planning have become sharply divisive topics at the Santa Cruz campus, and, although the Baskin itself generated little real controversy, it has been a true case of *apres nous le deluge.* Much of the turbulence of the flood of diatribe that has engulfed all subsequent building projects for the campus can now be seen to have been tellingly pre-echoed in the much politer conversations triggered by the Baskin.

For a start, the building presented the campus with a provocative and unsettling novelty for which the academic community was ill prepared—a building! Since the completion of McCue, Boone & Tomsick's controversial Oakes College and the internationally renowned Kresge College by Moore, Lyn-

Dr. Banham, a prolific architectural writer and critic, knows the Baskin building from close at hand. He is professor of art history at the University of California, Santa Cruz.

Photographs © Alan Karchmer, Architectural View

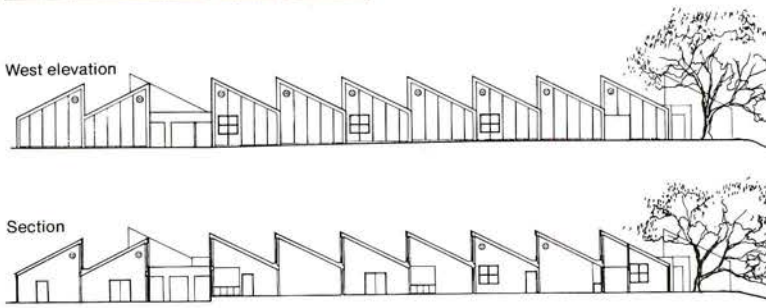
Above, the sawtooth-roofed fine arts building defines a courtyard that faces the 'Great Meadow' and Monterey Bay. Drawing shows building's west wing absent two bays farther north.

don, Turnbull & Whittaker, there has been almost a decade without the addition of a building of consequence at Santa Cruz. Stagnating student enrollments and a systemwide cash crisis in the University of California had meant that only minor works had been built, and the campus environment had settled into a kind of steady-state condition, an embalmed image of the high aspirations and low sillinesses of the spirit of 1968. Many in the campus community had come to regard this as representing the true intentions of the founding fathers and mothers of the institution, having conveniently forgotten that the stated intentions of those founders had been for a close-packed student population of 27,000 housed in some 30 major buildings, not the privileged 7,000 who then luxuriated in eight colleges and a half-dozen or so other structures in a landscape of spare space and undisturbed forest and meadow ecologies.

The first signs that this sleeping beauty of a campus was about to be rudely wakened into the Electronic Eighties came with Chancellor Robert Sinsheimer's successful re-animation of the engineering program that had failed to get off the ground in the '60s. The accommodation for the new computer engineering courses already existed in the Applied Sciences building. In the absence of anything much in the way of applied sciences to teach, however, this sub-brutalist hulk by Reid & Tarics had been colonized by other disciplines. Most notably, prime space on the ground floor had been taken over by the print studios, and, although the rooms were gloomy and dark, they were uncommonly well serviced, having been intended as laboratories. The art of printmaking had flourished in them and had become one of the most distinguished programs in the California system.

Computer engineering and its cohorts could not get into these spaces until Art could be got out, but Art had nowhere to go.

Exposed natural wood structure, simple fenestration, and abundant natural light from north-facing clerestories characterize the studios.



A major academic logjam therefore threatened the chancellor's intentions and, to relieve it, Marquis Associates (Robert Marquis, FAIA, director of design and Cathy Simon, FAIA, project designer) was commissioned in 1982 to design a new "visual arts facility." This was to have been a distinctly low-budget affair, but the whole proposition was suddenly transformed by a massive benefaction from Jack and Elena Baskin, with which the laboratories were to be refurbished in *his* name and art to be re-housed in *hers.* Simon (now a principal in the firm Simon Martin-Vegue Windelstein Moris) headed the project team and handled the detailed consultations with the "real client": the university's board of studies in art, whose faculty wrote the schedule of accommodation.

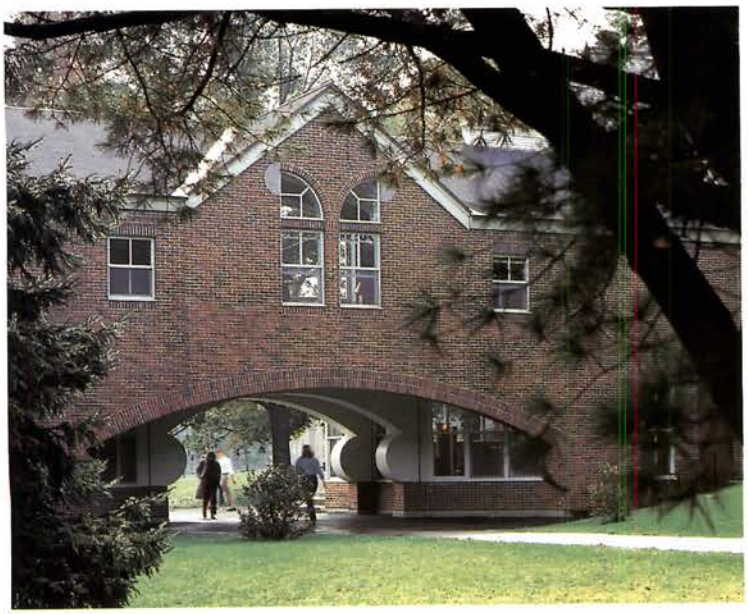
This was something of a model exercise in client collaboration, but five years later it would not be acceptable because there was only minimal student input. And the siting, which appears so neat in locating the studios conveniently close to both Performing Arts and Porter College (the academic base of most art faculty) while half-concealing the buildings among existing trees, would now be equally controversial. Not only is all building at or in the tree line at the edge of the Great Meadow now regarded as ecologically improper on this campus where every species has its lobby (even the exotic banana slug has its constituency—it is campus mascot!), but the site of the buildings had formerly been a picnic area favored for *Dejeuners sur l'Herbe* and other art festivities. Threatened with its loss (there were a few protests to the chancellor, and the picnic area featured largely in the EIR filing), the campus was forced to realize that there is no free *dejeuner,* and that every new building would deprive somebody—animal, vegetable, or human—of a favorite ecology.

Building went ahead, but the battle lines had been drawn and one of the most hotly contested battlefields at present—the proposed site for a student center by Fernau & Hartman and a faculty club by Chester Bowles Jr.—is just below the Baskin, in the top of the Great Meadow itself. The grassy and formal forecourt of the Baskin will overlook the area, but will hardly notice any buildings located there because of the fall of the ground on that side of the knoll and the screening effect of the oak trees. And few of the interior spaces in the complex can show that view at all; for the sake of good studio north-lighting the glass of the sawtoothed shed roofs faces *away* from the meadow and Monterey Bay.

But nobody inside the building is complaining loudly enough to be heard. New buildings on university campuses normally get a rotten reception by their first generation of users, but not the Baskin. There have been some problems with heating and ventilation under unusual weather conditions, and the campus facilities office has some grumbles about, for instance, water penetration under the rather unusual verge-board detail of the gables, but client satisfaction is generally high. For this I suspect there are two reasons, one internal and the other external.

Internally, very nearly the entire studio-using art community on campus is gathered together for the very first time *as a community* and in accommodations that are vastly pleasanter, more ample, better lighted, and better adapted to their working needs than any they have occupied before—better, indeed, than those on most other campuses around the state. Externally, the cluster of buildings, modest in detailing, picturesque in outline, and just sufficiently complex in plan to be interesting, is very much the kind of building image that Santa Cruz, in its more rational moments, believes proper to its environment and tradition.

When the current debate has been unlocked from the rigidly militant demand that all new buildings look like redwood barns and be sited where nary a tree, slug, nor blade of grass will be disturbed, the Baskin Visual Arts Studios may well emerge as a very reasonable prototype from which to develop a Santa Cruz style for the '80s and '90s that will not disgrace earlier gems such as Performing Arts or Kresge College. □



A Note of Self-Mocking Grandeur

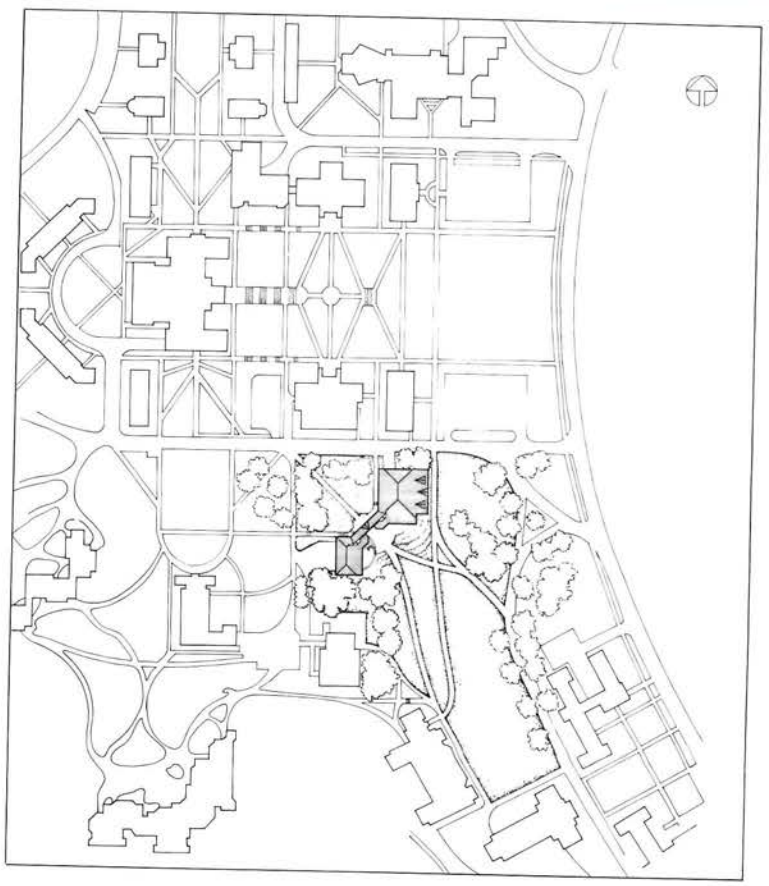
Colby College Student Center; Centerbrook Architects.
By Robert Campbell, AIA

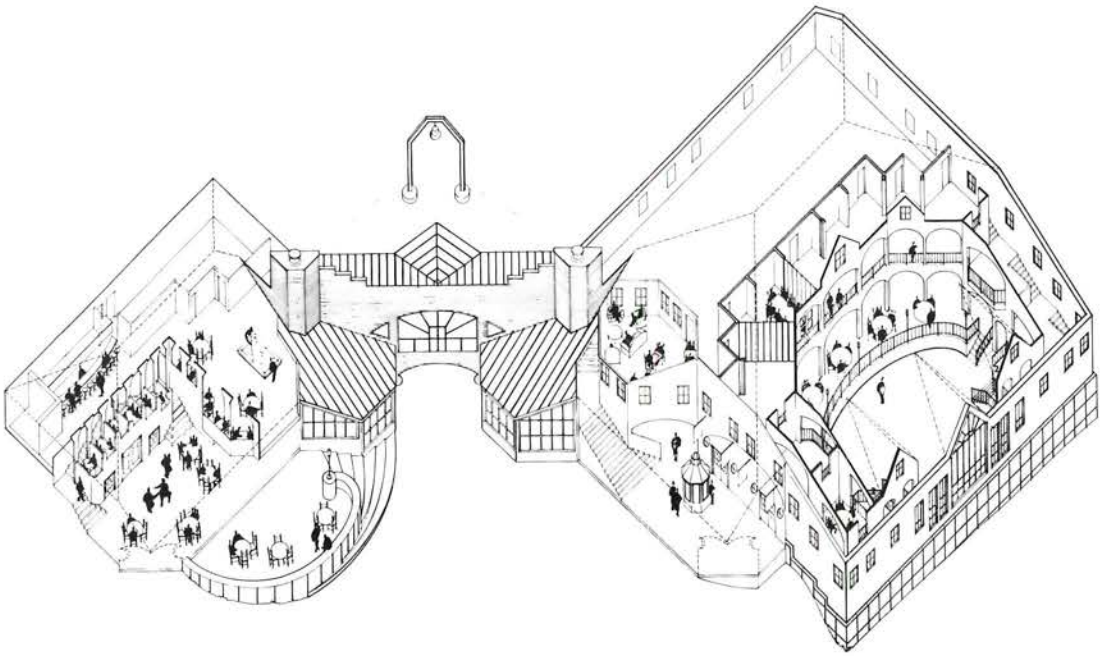
Photographs © Norman McGrath

Starved by the baby bust, American colleges have built little in the past decade. But in the last couple of years there has been a mini-spurt of new construction. Perhaps the colleges, with unwonted prescience, are looking forward to the college-age products of the baby boomlet. Perhaps it's only that they are having to compete harder for the fewer students of today. Whatever the reason, some of the most delightful and thoughtful new buildings around are to be found on college campuses.

A good example is the new student center at Colby College in Waterville, Me. The architect is Jefferson Riley, AIA, of Centerbrook Architects and Planners in Essex, Conn., a firm that grew out of a partnership with Charles Moore, FAIA, (Moore Grover Harper) and retains close links with him. The Colby building reminds you of Moore, with its self-mocking grandeur and its stagestruck inventiveness. It also reminds you of some of Riley's award-winning houses—houses that tend to have multilevel spaces where higher rooms overlook lower ones through windows or balconies.

From the outside, as you approach it from below, the student center looks like a fancy country house for a nouveau stockbroker, the kind of client who yearns for something grander than he really ought to build. This facade is big and white and baronial, the kind of rich-folks' villa that's just a little too pompous. The center pavilion rises to a false front that looks vaguely like a castle, or perhaps more like a White Castle; and two broad, vaguely Palladian wings extend to both sides. The whole thing strikes exactly the right note: the tongue-in-cheek pomposity gives the building a playful, youthful feeling while at the same time establishing the important fact that the students' building is a significant place on the campus.





Previous spread, student center from southeast as it welcomes students; small photograph shows obverse side of archway. Left, east facade behind which is multipurpose room; below, south-facing terrace serves pub. Right, cowled corner windows on southeast side.

The site is, in fact, a central and important one, and the building's centrality is emphasized by a pedestrian path that runs right through it, linking two parts of the campus—one behind and above the student center, one below and in front of it. The new building seems simply to arch its back over the path to let it through. Because the path is diagonal—crossing an orthogonal campus—it immediately complicates the student center, which must respond to both geometries.

The white baronial front, made of clapboard, shapes a sun court onto which chairs and tables spill from the cafeteria in good weather. Around in back (the side from which most users approach), the student center is made of red brick to relate more closely to other brick buildings nearby. Despite some inventively shaped windows that seem to be batting their eyes at you, and despite the drama of the low, wide arch, there's something a little dull, a little institutional about this brick facade. It's frustrating, too, that there is no entrance to the building from within the arch, as you expect; you have to pass through and turn right or left to find the doors, which are all in the white facade.

Inside, the student center is quite marvelous and almost entirely successful. It has the quality of being endlessly complicated, endlessly explorable; all kinds of devices are used to baffle and enrich your experience, but never to the extent of confusion. You always know where you are, and pathfinding within the building is always clear. But within the overall clarity of the plan there are changes of level, layering of spaces, angling of walls, colors, textures, natural light—all used to create a variety almost like that of a hill town within the walls of this small building.

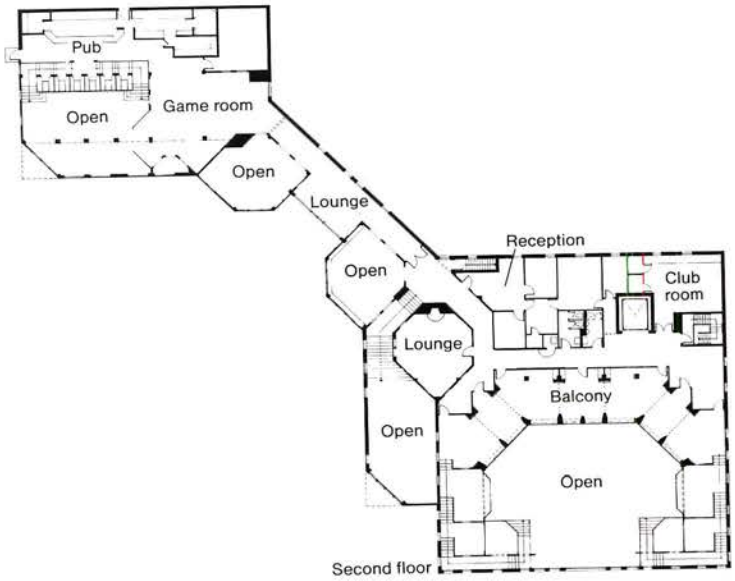
The cafeteria, for instance, is no simple room. It can best be described as a cluster of spaces, each evoking the image and memory of a different kind of archetypal eating place. The cafeteria starts at the top with a sinfully dim poolroom. Then comes a cavelike pub that looks out toward the light. Then, moving out and down from the dark at the top of the stairs, comes a cascade of little booths, each a private crow's nest or trysting eyrie, that step ingeniously down a staircase. They overlook an airy dining room with a brightly tiled floor—a room filled with sunshine and suggestions of good health. The dining room looks onto an outdoor terrace and lawn. Finally, down another seven steps, comes a snuggery with a stone fireplace, a thick rug, and oversized, leathery chairs—a room that recalls the après-ski area of a winter resort.

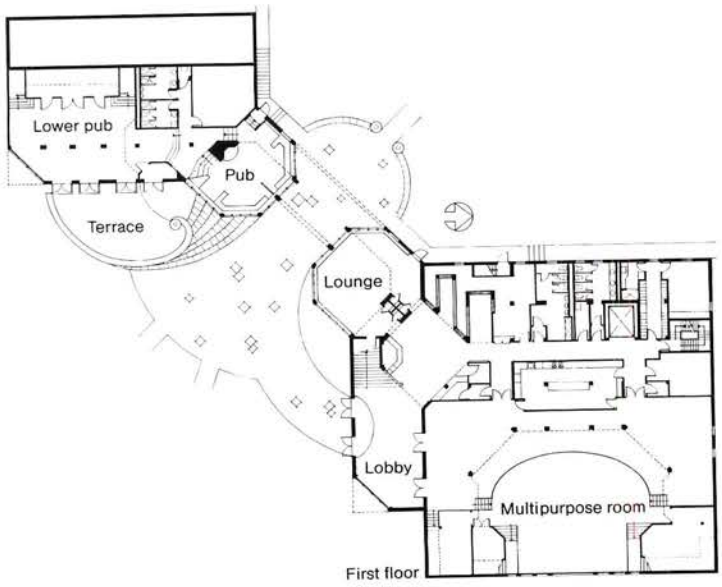
As a student choosing among these different eating places, you can pick your spot to serve your mood or the role you choose to play; and perhaps even, at some level, you are helped to perform the primary work of youth—the choosing and shaping of an identity.

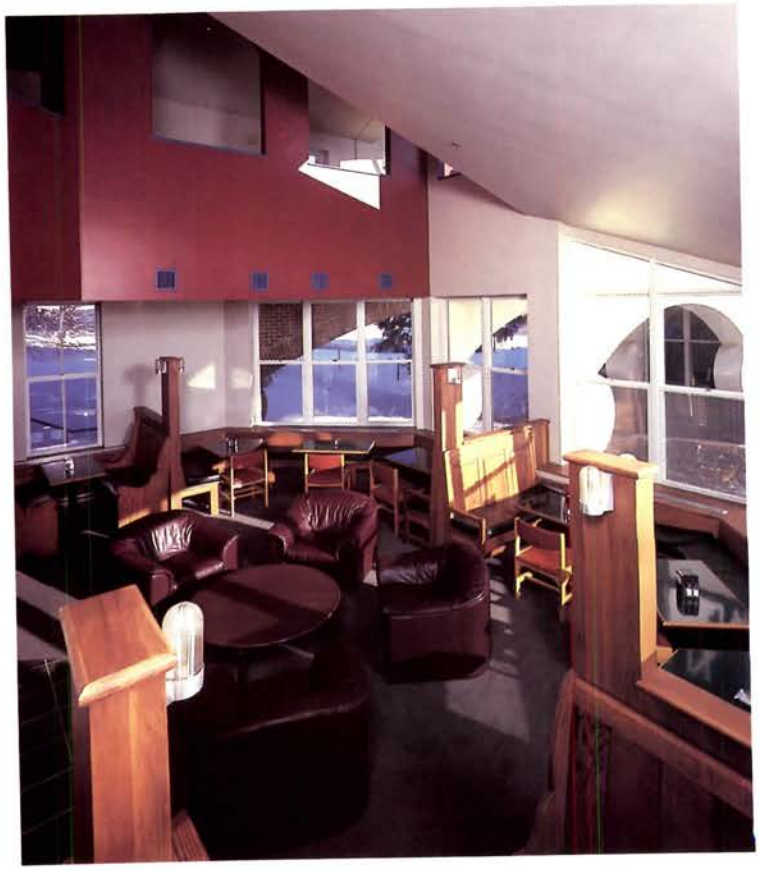
This multilevel cafeteria fills one wing of the student center. A narrow study lounge, situated above the bridge, connects the cafeteria wing to the other wing, which houses student activities—lounges, meeting rooms, offices, a post office, and the like—and a multipurpose room called the commons. The commons is at the far end of the student center from the cafeteria and is its conceptual opposite: where the cafeteria offers you choices of roles and images, the commons tries to be all things at once.

The commons is a tall space with walls that are mock housefronts, fully gabled, with windows and chimneys. At the ground floor of the housefronts is an arcade, and in front of them is a row of streetlights. Thus, when you stand in the com-

Below, lounge space found in bridge that forms archway; bottom, first-floor lounge area with archway visible beyond. Across page, pub with terraced booths from game room balcony.







Photographs © Norman McGrath

mons you feel you are simultaneously in an indoor room and an outdoor piazza. But the overlaying of images doesn't stop there. The commons also closely resembles an Elizabethan theater, with its housefront wall curving around an open stage. When plays are performed, the second-floor rooms of the housefronts (which are normally mundane meeting rooms, entered from behind) can be flung open and included in the commons as balcony spaces.

This versatile room, in its few months of existence, has been used for parties (up to 800 people), dinners (20 people don't feel lonely, and the space will hold up to 400), a ping-pong tournament, musical events, and lectures. (There are at least nine logical places for a speaker to stand, spread over five levels at either side of the stage, some of them rather like pulpits.) As always with multipurpose spaces, there are compromises—the sight lines with a full house are poor, for instance—but the commons remains an exhilarating, delightful room, a room inviting you not merely to live your life but to act it out.

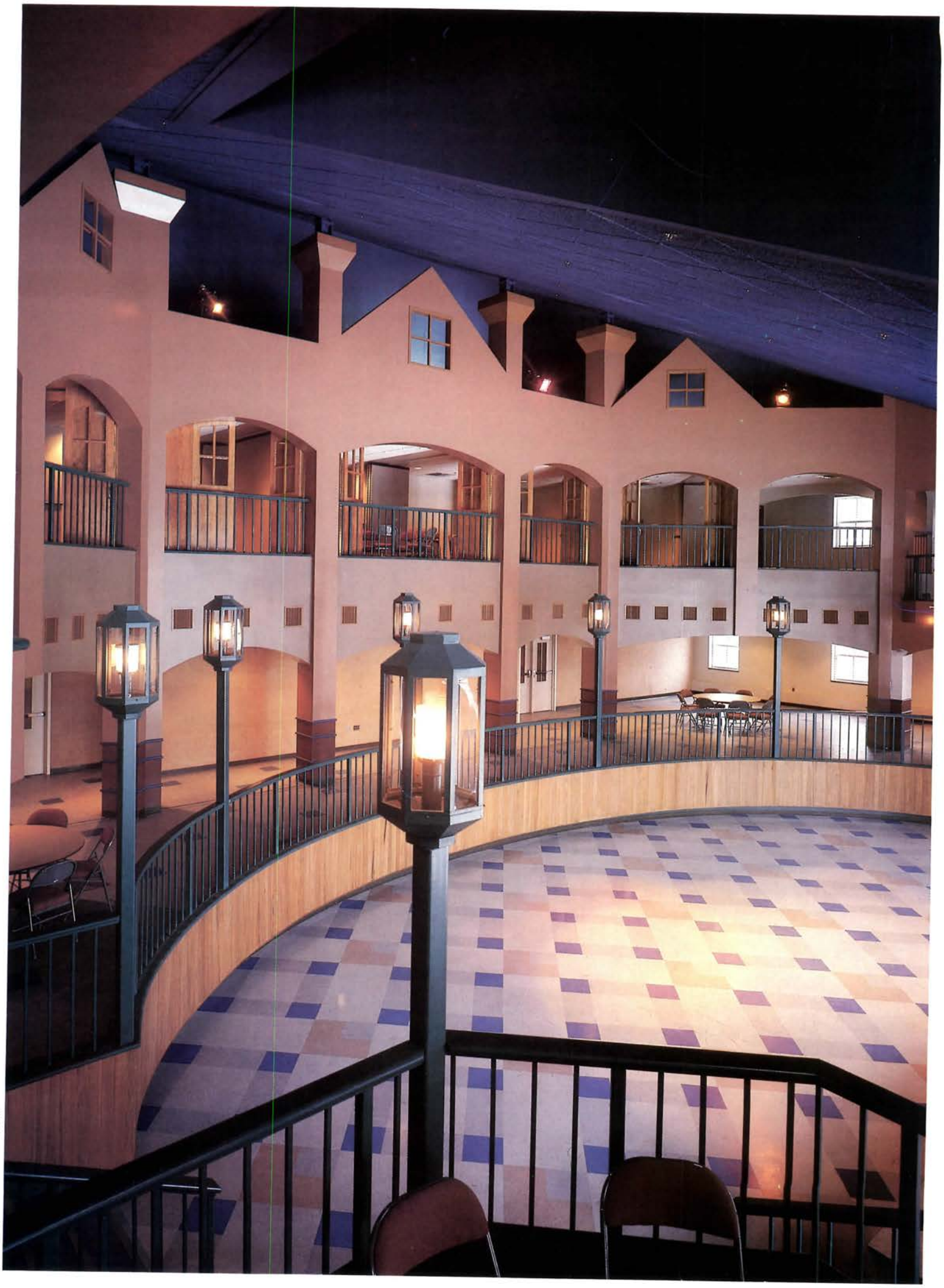
Linking the two major spaces—the commons and the cafeteria—is a mix of rooms of all heights and shapes and uses. The Colby student center is a loose, playful, joyful building, filled with color—royal blue, Pompeian red, off-white—and with little inventions. Space never stands still but climbs, twists, and layers. Surprising views and vistas are constantly opening up, especially views from windows or terraces high on the walls of double-height rooms. These layered openings, together with the many changes of level and the angled walls caused by the diagonal path that cuts through the building, all are exploited to create an amazing amount of indeterminacy and complexity in what is essentially a small two-story building. You could explore it for your whole four years of school and still find it surprising.

Architect Riley was not coy, say Colby officials, in going after the job. The day after the first letter arrived at the Centerbrook office, asking for an expression of interest, Riley chartered a plane and arrived unannounced on campus. "That's show biz," comments the chairman of the building committee, while admitting he was impressed. He says Riley spent the day talking to students and photographing campus details. Riley managed to stay a step ahead of his competitors while the field of candidates was being narrowed, and he eventually got the job despite a little grumbling from some professors in the art department who were hoping for a more famous architect who would give Colby a building "on the cutting edge" of architecture—not to mention another faculty faction who preferred pure Georgian revival, the style of most of the rest of the campus.

When he finally was designated, Riley realized there was only a week before students would go on vacation. Again he rushed to Colby, this time with a team from Centerbrook, set up a design studio on campus to gain the input of students, and produced a conceptual design that was approved by the college before the week's end. The period from the beginning of the process of searching for an architect to the letting of bids was only seven months.

The student center replaces a system of fraternities that was abolished at Colby in 1984. For this reason some students have been reluctant to accept it. (And fraternities are said to continue a furtive existence.) But the building seems well used. And as new generations of students arrive at Colby they will surely welcome what is one of the best—and one of the most student-sensitive—buildings of its kind anywhere.

Left above, lounge on second floor; left below, lobby with kiosk and stairs to second-floor bridge. Right, multipurpose room with curving house-front wall. □



Photographs © Norman McGrath

Looking from the Future Into the Immediate Past

Since inception of the series in 1977, each issue of the annual review of recent American architecture has carried a set of essays on current directions in architecture, sometimes by architects and sometimes by interesting and interested people outside the profession. This year, it being the 10th anniversary of our series, we decided to look at the entire period of their publication. To this end we asked a group of architects and present-day historians this question: "How do you think that future historians will assess the period 1978-1987?" We were delighted with the responses. In fact, they exceeded the space set aside for them in this issue. So rather than thin them out, we present one set here and will do a second set in June. Our sincere thanks to all respondents.—D.C.

Denise Scott Brown: 'Another battlefield of the styles in architecture.'

By 1978 modernism was dead and by 1987 postmodernism was dead, although supporters of both movements claimed reports of their deaths were exaggerated. Does this put the decade in a nutshell? I think not, but who can tell what future historians will decide?

History has its own timetables and purposes. How historians view the last 10 years will depend on conditions at the time, at *their* time, and on what happens in between. A more answerable question is how would *we* be likely to see this period at some specified future point? If the time lapse is short, prescience and judgment can support a good guess; if the span is long, we need a crystal ball.

This second question may be the one we actually are asking, wishing for hindsight on our era in order to find the clarity we think will come from being above and beyond our time. Although we can discern no emerging currents in the present flurries and eddies, we may hope that future historians will find coherence in the pattern, based on what happened later. The future will show which eddies were important.

But this is a chimera because different futures will find affinity with different strands in our present, depending on their own urgencies. In the decade under question, for example, mannerism was important to architects in the early years and a more full-blown classicism at the end. In the 1970s, our distance from art deco allowed us to see it as less vulgar than the modernists thought and also as related to, perhaps emerging from, art nouveau—something that was difficult to perceive in the 1930s. When the pendulum swings again toward social concern in architecture, then the role of feminism in our decade and the emergence of Architects, Designers and Planners for Social Responsibility (ADPSR) will be considered important, although they are viewed by many today as sideshows.

If we want clarity about the recent past, we will have to find it ourselves, basing our judgments on our own preoccupations (*zeitgeist* has been an unfashionable word this decade); on an understanding of how architectural eddies relate to societal currents; and on educated guesses about the future.

If present preoccupations are the touchstone, 1978-87 will certainly be defined as another battlefield of the styles in architecture. The previous decade had seen a distinction made between two views of architecture: the "Vitruvius" view, that good architecture embodies firmness and commodity and delight, and the "Gropius" view, that architectural delight is a resultant of combining firmness and commodity. The views were couched in these terms in *Learning from Las Vegas* (1972), by Robert Venturi, Steven Izenour, and myself. We were probably somewhat (but not wholly) unfair to Walter Gropius.

Acceptance of the separate standing and validity of architectural delight, implied by the "Vitruvian" definition, brought with it a revived interest in decoration and in symbolism as important elements in architecture. After this breach in the dike of modernism, new architectural movements came fast and furious. The period saw rationalism, radical eclecticism, contextualism, classicism, high-tech, Gehryism, Eisenmanism—I can't remember all the names. These currents within modernism and postmodernism (mo and pomo) were egged on and indeed whipped up by critics and journalists, who invented labels before there were buildings. So fast came the changes that some architects who started the decade as young turks ended it as old fogeys, without, in our case, having attained establishment status in between.

Flip sociologizing has tended to associate interest in styles in architecture with the general trend toward the right in America since the 1970s. We are reminded of the "me" generation; of architects who misread the social planners' caution, that social problems cannot be solved with physical plans, to mean that architects shouldn't care about social questions; and of the romantic nostalgia that accompanies our embracing of historical architecture and the "natural" in everything, including the environment. This decline is generally called postmodernism. It is certainly not what Bob Venturi and I had in mind in the 1960s and '70s, when we described a new attitude toward architecture but didn't put a name to it.

However, it is true that in the last 10 years architectural energy, like energy in other professions, has been expended on private pursuits rather than public ones, and that this movement away from earlier architectural ideals parallels a redirection of resources in the broader society. The ecology movement, feminism, the new historicism, the electronic and computer revolution, and the peace movement will all find proponents as societal influences on the art and science of architecture in the last decade. Among the academics, Levi-Strauss, Desaussure, Arendt (was she earlier?), Derrida, and Lacan came and (I think) left. They often were half-read, undigested, and misapplied.

At a less global level and closer to architecture, here are some trends, more or less evident during the last decade, that future historians may or may not fit into a coherent pattern:

The academicization of architecture. There were more full-time academics than ever before in architecture schools, and many were concerned with research rather than practice. Doctorates in architecture were given in fields other than history, the traditional preserve of architectural scholarship. Unfortunately, there was little crossover between academic and professional training in the schools, nor was there much consideration of the differences between them.

The rise of women. There were spectacularly more women in the schools. Whereas in the '60s and '70s I was often the only woman at conferences, by now there are many and usually several with more than 10 years in the profession. However, room at the top is still stringently curtailed, perhaps less by the fears of clients than by the focus of the profession and its scribes. Which high-profile architecture critic, male or female, has recently, or ever, written a lengthy article about a female architect?

The rise of history, but it is half-baked. Many architects agree with Philip Johnson that you cannot not know history. But, for most, history has come lately, is not well absorbed, and is disingenuously applied. Perhaps this situation will improve.

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A concern with context. The resurgent enthusiasm for history has brought benefits to cities, where appreciation of the past has spurred maintenance and rehabilitation and a desire to design buildings in keeping with their surroundings. During this decade, new twists were added to the long architectural debate on what constitutes sensitivity to context.

Some historical architects—Soane, Lutyens—are up, some are down, including Ledoux, after many years that spanned both modernism and postmodernism (actually the same architects liked him all along, first as modernists and then as postmodernists).

Some architectural icons were produced. Name your own. One per style? An icon is not merely, or necessarily, beautiful; it is not even necessarily built, but it changes things. Truly iconic buildings are difficult to discern early on; those we pick now may find oblivion. My guess is that there were fewer icons built in this last decade than in the preceding two.

The regionalization of architecture. This combined an earlier decade's interest in vernacular architecture with the pomo return to history and context and a swing away from the universals of the modern movement toward the unique attributes of specific buildings and places. At the same time, the rationalists headed in an opposite direction, toward a superuniversalization and narrow restriction of the elements of architecture.

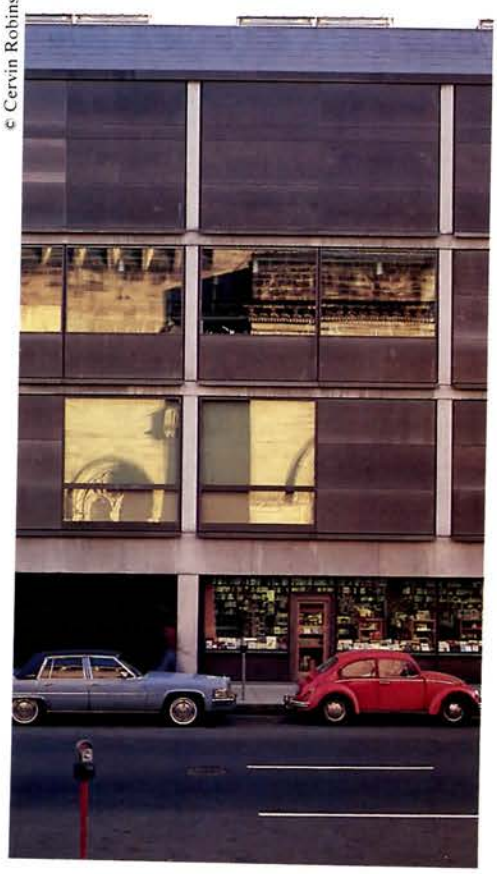
The re-rigidification of architecture following its loosening during the '60s and early '70s. By 1987 the dogma of postmodernism seems as fixed as was that of modernism; architects are still having trouble "living a little," urban designers have imposed pomo restrictions on San Francisco, Seattle, and Boston as they once imposed modern ones. Fine-arts commissions and design review boards still receive support from both the architectural and the legal professions, and during this decade the term "visual pollution" acquired currency. No one yet has had the wit to question the validity of the implied comparison with air, water, or noise pollution.

The rise of architectural criticism, or, perhaps more accurately, the rise of the critics. People seem to want to read about pomo, and the critics seem to want to be Sigfried Giedion. They hold learned conferences but, in my opinion, they mostly miss the point. Many critics at work during the decade seemed time-bound and hamstrung. They were less peripatetic, intellectually and physically, than their architect subjects.

The demise of social concern. It never was easy; then with Nixon and Reagan it became impossible and, for many, boring. Perhaps the initiation of ADPSR marks the beginning of another swing of the pendulum, but an old social planner would question the design projects its sponsors choose.

The decline of planning. Planners removed themselves from physical planning even before architects lost their social concern. Then budget cuts removed planners from government employment. In the process, meaningful cross-fertilization between architecture and planning disappeared and has not returned.

The death of urban design. Urban design programs or departments are now rare in schools of architecture and planning. They were a casualty of Nixonomics and of the break in contact between architecture and planning. In practice urban designers operate in a theoretical limbo or, more recently, they employ pomo hand-me-downs from architecture. The hard thinking that would come from immersion in either the theory and reality of urban economics or the demands



Yale Center for British Art, by Louis Kahn, published in the 1978 annual.

of planning and executing individual buildings does not seem to have tempered the work of today's urban designers. Lacking profound knowledge of either planning or architecture, they sit on a quite small stool between two large ones.

The trivialization of landscape architecture. Much the same fate has befallen landscape architecture and for the same reasons and an additional one—the ecology movement. It seems that because ecology is serious, landscape design is trivial and can be neglected. Here again, architectural hand-me-downs, old and new, prevail. Strangely, landscape designers (as opposed to ecologists) seem to want to be architects. They scorn plants and planting and prefer to make architectural space with hard materials. A recent hopeful trend is a developing awareness and love of historical landscapes. The hope is that some of this sensitivity will rub off on modern landscape design.

The decline in planning, urban design, and landscape architecture has removed important underpinning from architecture. If we are awash in swirls and flurries it is partly because of subsidence in our sister fields. Postmodern architects, in particular, see themselves as going it alone. Yet the changes I fought for in the '60s and '70s were interdisciplinary: being open to plural values, or "visual pollution," or urban economics in order to be a more creative and a more responsible architect; courting the shock of the ugly, the new, or the unexpected for the same purpose; deferring judgment to make subsequent judgment more refined; then *using* the trained judgment to find social and cultural relevance, to borrow from history with a purpose, to distinguish between arabesque and frippery.

This was the nexus of what became postmodernism. I hope it will reassert itself. Perhaps the most meaningful question to ask ourselves now is how would we *like* the decade to be viewed by future generations? We know the usual swing of the pendulum will see last decade's architecture scorned and suborned during the next; then it will be reassessed; finally it will be held in some permanent oscillation with the prevailing times, becoming now relevant, now less so.

These waves apart, our preferred future image for the decade relates to what we hope the future will hold. We want historians to see our decade as one in which architecture headed toward this desired future. As for me, I would like to see 1978-87 as a time when architects:

- grappled with authoritarianism and inappropriate purism in architecture, and lost their hubris yet maintained their creativity;
- submerged themselves in cities and learned to understand not only the economic, social, and political context for urban architecture but also the complex issues, complexly balanced, of equity, control, and creativity that should mediate between the individual building and the urban design;
- acquired the information they need, but don't want to get, to be architects in the late 20th century;
- reappraised their roles, defining their goals and the scope of their activities differently according to where they sat: as agent for a single client, a group, or a government; as planner for the short, middle, or long range. Adding some new (or adding back some old) socially concerned roles would be in order, too.

And I would like to see the decade as a time when intensely beautiful buildings were built.

Jonathan Barnett: 'Historians of the future will pay far more attention to context.'

Architectural historians of the future will look back on the decade beginning 1978 as the time when the methodology of their specialty changed irrevocably. For the first time, architectural history itself became a historical subject in such works as David Watkin's *The Rise of Architectural History,* published in 1980, and in the special issue of *Architectural Design,* "On the Methodology of Architectural History," edited by Demetri Porphyrios and published in 1981.

Self-critical awareness of architectural history as itself part of history will ultimately make it impossible to continue the confident dismissiveness that still characterizes much writing about architecture. The ability to base a historical theory on carefully selected examples, while delivering strong opinions about what constitutes good and bad design, turned out to be dependent on unexamined assumptions such as the "spirit of the age." This idea, once so fundamental to architectural history, had become part of pop culture, with commentators speaking casually of the '60s or the '70s as if everything that happened within these decades had a common basis. But architectural historians could no longer write about modernism and postmodernism as struggling for the dominance of a decade, once the premise for this interpretation was identified as deriving, out of context and in a garbled manner, from early 19th-century German philosophy.

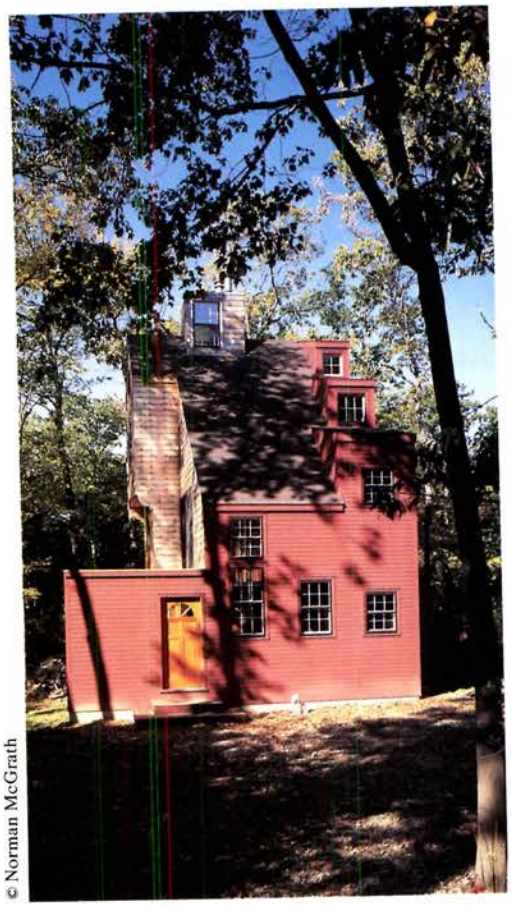
Without the premise of a "spirit of the age," categorization by stylistic characteristics became relatively unimportant; it was a nonissue to adjudicate the relative significance of high-tech versus neoromanticism, or academic classicism versus structural rationalism. As the architects had lost confidence in the "spirit of the age" at least a decade earlier, style as a classification system seemed to require a new category several times a year.

The dissolution of old critical certainties has not yet left room for new ones. Architectural historians of the future will look at a much broader range of examples than they have in the past, and pay far more attention to context—not in the sense of architecture looking like the building next door, but economic and social context, plus the environmental context and the relationships between architecture and the development of cities and suburbs.

Economic and social context may be assessed in the Marxist terms still often used in Europe, but also by applying the methodology of conventional history, in which intentions are understood through analysis of contemporary documents. The architectural historian is searching out written records and talking to participants in the building process, if they are available, rather than deducing intentions from looking at the building itself.

Considered in this way, four of the most important characteristics of architecture in the decade 1978-1987 have been the audience that architects have once again sought from the public, the increasing importance of the real estate industry, the changes in city centers created by new and restored buildings, and the striking way in which development is changing suburban areas.

Architects in many periods have sought to evoke moods or associations with their designs, to involve the senses through complex compositions as well as with color, light, and rich materials. In the immediately preceding decades, however, most buildings had been relatively abstract and self-referential, so that a renewed appeal to the senses, a desire to create visual interest and formal elaboration or to evoke a sense of the past, the creation of an architecture more accessible and more open-ended, while achieved by a variety of methods, all adds up to a significant change.



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Riley House in Guilford, Conn., by Jefferson B. Riley, AIA, 1979.

At the same time, the real estate industry, emerging from the crisis of the mid-1970s, has become increasingly dominated by big development organizations and permanent lenders such as the life insurance companies that take a new interest in design as part of development feasibility. Real estate investors today often intend to hold for the long term; and permanent lenders, even if they don't wish an equity position, want a hand in structuring their investment from the beginning. Architecture has thus become newly important to developers, and it is far more likely now than ever before that the most original and interesting architects will find themselves working on real estate projects.

Other kinds of architectural commissions also are becoming more and more like real estate investments. Corporations look to developers to manage the construction process for them; hospitals and nursing homes are run for profit; government-financed housing, schools, and university buildings may be developed on a "turn key" basis. Even a museum, once the commission where money was least likely to be an object, may now have a board that is very interested in the size and positioning of the museum shop and the potential income from parking.

Historians will look at whether real estate investment has improved the older city centers during the decade. Tying historic preservation to tax subsidies in 1976 was a major change in city development created by public opinion. An economic incentive for preservation and renewal when projects otherwise could almost pay for themselves, this one tax provision made enormous changes in the urban landscape before benefits were cut back in 1986. At the same time, the constituency for government aid in solving intractable urban problems seemed to weaken; and, by the end of the same decade, subsidies for new low-income housing had almost disappeared.

An identifiably different downtown building type has emerged in response to new investment patterns and regulations encouraging mixed use. Offices, shops, and often a hotel are assembled around large indoor or outdoor public spaces. Another new downtown development is the ubiquitous "festival marketplace"—a real or synthetic historic context for restaurants and impulse shopping. Historians will have to decide whether these large-scale downtown developments have helped unify the city center or have introduced a larger scale of urban fragmentation.

Historians will also view the decade as one in which the much advertised return to the city was contradicted by the emergence of suburban office centers. More than half of all new office construction over these 10 years took place in areas that were still described as suburbs, drawing still more shops and housing away from older urban areas.

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These new developments were often as large as entire communities used to be. It became routine for a single design commission to be for an office park of several million square feet, or 500 to 1,000 houses or apartments. Most counties and towns where this growth took place lacked the sophistication in managing change that had been painfully acquired by the older city centers. Architectural historians looking back may well conclude that this was a decade marked by destruction of the natural landscape and by dominance of parking lot and commercial strip at a scale foreshadowed by, but far surpassing, that of earlier decades.

Alan Chimacoff: 'This period's expansiveness has admitted stylistic breadth.'

To anticipate what future historians might say about our time would seem to discredit and devalue the discipline that historians follow. For if we can predict what they say, then surely there will be no need for them to say it. And even if they agreed with our predictions, they would be bound by their own discipline, and probably by honor as well, to point out our shortcomings—at the very least on the basis that we lack perspective. But from the vantage point of a future historian, think how interesting to observe a period from an appropriate historical distance and have a text of running commentary in the form of contemporary observations and evaluations.

Architecture—specifically the currency and quality of architectural design—has flourished and prospered in the past decade. The buildings have been uniformly more interesting and generally much better than at any time since the heroic period of modernism. While there has not been the excitement and messianic fervor that seemed to accompany the "second wave" of modern architecture (from World War II to the mid-1960s), this period has been complex and expansive. Like the modern period, it has been essentially pluralist—accommodating varieties of directions and critical evaluations. But unlike modern architecture, this period's expansiveness has admitted stylistic breadth.

We have witnessed the consignment of high modernism to a place in history, albeit with interesting legacies for our time and, with little doubt, for the future as well. Most notably, the aspects of modernism that enjoy continuance are those that are systematic, technical, and pragmatic. The stylistic precepts of modernism have faded significantly in importance as an issue for polemic, except for those who seek a Gropius revival. While this might not occur in any literal sense, a modernist "reinterpretation" seems inevitable in the not-too-distant future.

A mostly academic, supramodern undercurrent calls itself "deconstruction," after the method of analysis prevalent in literature. In architecture, deconstruction looks like slashed-up constructivism-cum-suprematism. Although it is gotten up by its makers to be shocking, only the young, the restless, and the ignorant (of its sources) seem shocked. As graphic art, it is visually stimulating. As architecture, since it portrays no potent imagery, it is unmemorable.

We have witnessed the emergence of a classicism that has reclaimed the planning and compositional techniques of premodern times. Except for a few truly "replicative" neoclassicists, there have been few attempts to reconstruct or readapt the so-called "classical language" literally. Rather, there have been a number of nonliteral developments of personal versions of a classical language. Graves, Venturi, and Stirling are among the most noteworthy, each promoting a different and very personal breed within the same species. Significantly, all have tacitly accepted the idea of modernist abstraction as an interpretive device.

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Atheneum in New Harmony, Ind., by Richard Meier, FAIA, 1980.

More than a cursory examination reveals how strongly each is grounded in a thoroughgoing understanding and acceptance of the practicalities and essential techniques and premises of modern architecture, while searching for sources of inspiration in history and in the contexts of the projects themselves. Stirling in Stuttgart and at Harvard, Graves in Portland and Louisville, Venturi in his work at Princeton—all these buildings are made vital precisely by the ways in which the themes appropriated from history are reinterpreted in the ethos of modern thought.

Because of the reconfirmation of classical values, we have witnessed equally a reconfirmation of a figural (representational) expression as the essence of all decorated architecture. (Decoration is acceptable now.) In contrast to modernism, which always favored the systematic, classicism and all of its stylistic derivatives (Romanesque, Gothic, etc.) have always emphasized the figure as a primary mode of expression. There is, once again, a rich dialogue and interplay between figure and system in architectural planning and expression.

Concurrently, and similarly motivated, has grown a strengthened preservationist mentality. Too long in coming, it is good in principle, but in practice it suffers from conflicts of values. At its best, it ensures that historic artifacts (as large as portions of cities) of real value are preserved. At its worst, the preservationist mentality is insidious, bordering on censorship. One hopes for a productive dialogue to emerge that preserves both our heritage and our freedoms.

Among many themes that might be cited as most representative of the time, two stand out, and they seem to be contradictory in the context of our present situation. One is summarized in a comment by the late Arthur Drexler: "Modern architecture will be recorded by history as a brief period during which man's propensity to decorate was temporarily suspended."

The other is suggested by the title of an old country-western song—"Mama's Not Dead, She's Only Sleeping."

Peter Forbes: 'Rediscovery of the thread of modernity as a rational approach.'

American architecture of the period 1978-1987 was marked by a nearly total philosophical hiatus. Following a rejection of, and, in many instances, a rather shrill and emotional attack on the precepts of "modernism"—the body of architectural thought that sprang from the social consciousness of the post-World War I era—there appeared a philosophical void within which the architectural profession groped for direction. Unlike the rejection of the Beaux-Arts tradition by the early modernists, who had a clear understanding that the previous school of thought was being abandoned *in favor* of their new ideas, the rejection of modernism by the so-called "postmodernists" was provoked primarily by vague feelings of disquietude about the status quo. Postmodernism, as it developed, was a revolution born of an

inarticulate discomfort with existing convention rather than a clarion call to a new standard.

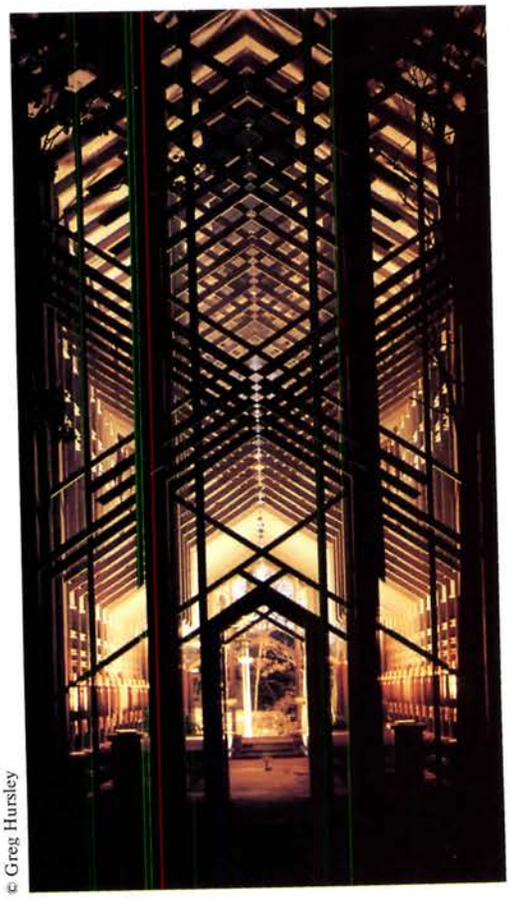
At its best, postmodernism postulated that modernism, as it had evolved over the course of 50 years, had lost its relevance to contemporary society, had failed in its stated conviction that design can actively serve to improve society, and hence had forfeited its raison d'être. In point of fact, few modernists after 1930 would seriously have argued that design in and of itself could improve humanity, but nothing makes a more inviting target than the polemics of a preceding generation.

Regrettably, modernism having been disposed of, no one came forward with a comprehensive alternative. Indeed, by 1978 the most likely source of a new direction, Robert Venturi's complex and exciting thesis of an architecture of inclusion, had been hopelessly debased by adherents who conveniently forgot the author's opening admonition against "incoherence or arbitrariness." Rather than undertake the intellectual and artistic rigor of discovering what was truly relevant to late-20th-century humankind, architects found it far easier to slip into a loose nostalgia for anything that was not "modern." In lieu of a philosophical position, the postmodernists had contrived a rationale for eclecticism. Certainly during this time there were entirely valid impulses about human and architectural values that needed to be explored and that were thoughtfully considered by a few architects. But too often serious consideration deteriorated in practice to the superficial application of antique artifacts.

Design is inevitably influenced by the spirit of its age, and, sadly, the confusion and indecision of architects in the decade 1978-1987 were augmented by a pervasive atmosphere of rampant consumerism. During this era every aspect of American life from toothpaste to national political candidates became a product to be packaged in the latest fashion. Groping in the philosophical void left by their banishment of modernism without establishing, a priori, a coherent counter position, the postmodernists fell smoothly and effortlessly into the seamless trap of architecture as fashion. And a jaded public, anesthetized by advertisement, welcomed each extravagantly packaged artifact with delight, indifferent to the fact that, unlike last year's fashions in apparel, last year's architectural excesses cannot be discreetly stored in the closet or given to the Goodwill.

Demetri Porphyrios described the resultant architecture with chilling precision in *Classicism Is Not a Style*: ". . . figurative and syntactic sensuality takes on the quality of nightmare: weightless pediments, 'neon'-classical cornices, emasculated orders, metopes enfeebled by the arrogance of architects in search of fame, engrossed voussoirs, drooping garlands, frenzied volumetric articulations and androgynously historicist plans, in short all sorts of upholstered coteries degenerate into a mere style-heap; without essential meaning other than the cult of irony and the illusion of a make-believe culture."

Here were building blocks as sterile and insensitive as the worst of the rejected modernists' tricked out in second-hand pastiche. If it had not been for their permanence and egregious demonstrations of conspicuous consumption, the products of this architectural vacuum would have been merely humorous or pathetic. (Particularly ludicrous was the spectacle of established, sober architects capering self-consciously in the motley of post-modernity!) As it was, in a world of finite and diminishing resources, the effect of these stage-set buildings was appalling.



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Thorncrown Chapel in Eureka Springs, Ark., by Fay Jones & Associates, 1981.

Fortunately, civilization is impatient with substanceless creation. Toward the end of this decade different architectural voices began to be heard in the land. The thread of modernity as a rational approach to decision making rather than a rigid esthetic formula was rediscovered in the work of some established architects who had resisted the winds of postmodern fashion; in the imports of European and Japanese architects who had viewed the antics of the postmodernists with some alarm and considerable mystification; and in the work of a generation of architects who, once again, were engaged in a search for a philosophical position that could subtend an architectural discipline.

Charles Moore: 'A mixed bag in the Decade of the Critical Lobotomy.'

The decade 1978-1987, according to the crustier old-line critics of architecture, was the decade that saw postmodernism elbow its way onto the urban scene and promptly die there, leaving a residue of cleaned-up classical reminiscences high atop new buildings otherwise indistinguishable from their modern predecessors. The little cries of triumph from these same critics made it evident that they believed that the post-modern fiasco had brought a new lease on life to their own otherwise moribund modern constituency.

If, however, the central architectural question of our times is whether the princes of corporate power should have Greek temples or more abstracted shapes on top of their ziggurats, then it is perhaps appropriate to characterize the 10 years just past as the Decade of the Critical Lobotomy.

If the statistics don't mislead us, it seems that in 1970 one-half of all American families could afford a free-standing single-family house—the house of the American dream. By now, it is said, the number is under 10 percent and the majority of us are not part of a nuclear family anyhow. So most of us are not going to have the house of our dreams. The government has no housing policy to help, the codes become increasingly restrictive, and even substitute dreams are in short supply. Might architecture schools inaugurate programs for critic-poets or critic-dreamers?

The one really heartening architectural arena also was born of despair. For several decades, preservationists had been noticing that when old buildings they were fond of were torn down they were generally replaced with something the preservationists were much less fond of—coarsely scaled, drearily undetailed. But, beset by timidity, they often seemed to panic when they had a real chance to save something. Then it all changed and the mild-mannered preservationist stepped out of the telephone booth—Supersaver. Even architects caught on, and now most of us seem comfortable saving old buildings, building around them, next to them, on top of them, behind them. We honor them by being congenial with them. But there is little agreement about where congeniality ends and domination begins. Our future critics will doubtless remember Gwathmey Siegel at the Guggenheim, Michael Graves at the Whitney, and I.M. Pei at the Louvre.

Or it may be that our critics, like many already, will breathlessly be asking, "What's

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new?" and what was new during those years 1978-87. Well, it seemed new that a few architects were getting rock-star exposure in the magazines. Michael Graves and then Frank Gehry took the honors there, and their influence was enormous. Graves's shapes and colors were everywhere; Gehry's high-energy casualness has been electrifying, though at the hands of some of his California followers it has been reduced to a postmodern minimalism that bears a remarkable resemblance to the kind of " '50s retrofit" that seems to be the season's dominant idiom in other parts of the country.

So there's a mixed bag for the critics, who won't be interested in all of it (or perhaps in any of it). It describes architecture for a wealthy country that can't accommodate the dreams of its people, produced by talented designers who are lionized for all the wrong reasons, getting better (and more sophisticated) in its connections with the past as the clients realize that what is put up new is too often inferior to what is taken down. So the critics' view is bleak. Fortunately, though, quite a few of the buildings have been really nifty.

Cathy J. Simon: 'The museum as barometer for architectural values and stylistic trends.'

The past 10 years have been pivotal in American architecture. The post-Vietnam era has brought about substantive changes in the way architects approach building programs, questions of site and context, and architectural expression. Buildings no longer are evaluated in simple functionalist terms, but instead are judged on their fulfillment of a richer mix of criteria including urban design principles, imagery, interior design materials, contextualism, and craft.

The decade from 1978 to 1987 marks the ascendancy of the art museum as the most prestigious, published, sought-after commission in the architectural profession in America and perhaps Europe. This phenomenon reflects both the cultural values and architectural ambitions that typify our time. The museum as institution is the current laboratory for important architecture, representing the collaboration of gifted architects and wealthy patrons in the commoditization of art, replacing the custom single-family house as the barometer for architectural values and stylistic trends.

Expensive custom houses and museums are similar types: both have generous budgets, discriminating clients, and highly specialized programs; both mirror the social and cultural aspirations of a certain community. While houses sometimes involve a personal expression of values, many of today's major museums house great private collections—the Getty, Whitney, Menil, etc.—in settings as individualized as private houses, but valorized by their institutional authority. Finally, like certain houses, museums are the repository for precious objects whose acquisition and ownership represent the great wealth, and the political and cultural power, of a family or a community.

A significant difference between the current museums and the houses of the past 10 years is their context. The important new museums are urban buildings, unlike their domestic counterparts. Most houses of the last 50 years are in radically different (suburban or country) settings. Particularly during the postmodern era, they have come to represent a rejection of both the formal and the social values of modernism.

Today's museums have become important civic symbols. Like the Metropolitan Museum of Art in New York City, they may signify the wealth and power of an established community, or like the High Museum in Atlanta, an assertion of new money and status. The Getty Museum symbolizes personal fortune and connoisseurship, while the east building of the National Gallery stands for sanctioned national cultural values. The recent Brooklyn Museum competition was designed to be a catalyst for community identity and pride. "Name" architects are used to substantiate these cultural symbols, with prestige accruing to both architect and institution.

Allen Freeman

Vietnam Veterans Memorial, Washington, D.C., by Maya Ying Lin, 1983.

In a pluralistic society characterized by a good deal of skepticism about governmental symbols and by cities that are only now rebuilding their network of public spaces, museums have the potential to become important public gathering places: the cascade of steps in front of the Metropolitan Museum of Art, the grand space of the the National Gallery's east building, and the plaza before the Musée Beaubourg (created, sadly, by the destruction of Les Halles). Frank Gehry's modestly brilliant Temporary Contemporary in Los Angeles, with its simple steel and chain-link entry canopy, asserts the public meaning of the institution and establishes as well a larger presence for the building in its warehouse district. Much of Stirling's and Wilford's Neue Staatsgalerie in Stuttgart is devoted to a richly layered sequence of public places, enhanced by its relationship both to city fabric and to art. Meier's High Museum, on the other hand, with its pristine, hierarchical elegance, consummate mastery of architectural space, controlled views, and formal, processional sequences, embodies a platonic ideal of art set apart from the city.

The new museums reflect the architectural trends that have emerged during the past 10 years, especially a rekindled interest in materials and their capacity to categorize and enliven architecture. In the few years since the completion of Pei's National Gallery east building, with its striking limestone planes, one triangular promontory nearest to the public entrance has been stained by the daily caress of countless hands. Rafael Moneo's National Museum of Roman Art in Mérida, Spain, with its massive arches of new Roman bricks, is as much about ancient and modern construction methods as about the antiquities it houses. Stirling's and Wilford's Neue Staatsgalerie celebrates Stuttgart's architectural traditions with elegantly detailed, variegated sandstone bands. Simultaneously, the punk green plastic flooring nods toward the popular culture of the present. Isozaki's MOCA is based on a brilliant manipulation of geometry and pristine space. Its lush, cleft-finished, red Indian sandstone cladding provides a welcome counterpoint to its polished galleries.

The recent museums are significant buildings both for their symbolic community function and for their high public visibility. At their best, these museums embody a more reflective, timeless, and original vocabulary than the vulgarized, corporate postmodernism that has proliferated in our cities over the past 10 years. Yet they remain grounded in modernist principles of planning, urbanism, space, and light. To these have been added a profound responsiveness to the formal and social implications of context; an interest in ornament, pattern, and decoration; and an exploration of the expressive potentials of materials and their role in place making. □

AIA Honor Awards 1987

This year's selection of AIA honor award winners is as diverse as any in recent memory. Six are houses (one a restoration) and two of these are on coastlines, but the designs are idiosyncratic and regional. Three are museums, but they range from flowing spaces with white partitions to small, traditionally defined rooms with richly colored walls. And the two honored skyscrapers make a fascinating unmatched pair, perhaps best showing the ability of this jury to focus on quality rather than style.

In noting that "widely divergent intentions and attitudes" were represented in the jury as well as in the projects under review, jury chairman Henry Cobb, FAIA, emphasized that members voted unanimously for the majority of the projects that received awards. "This suggests," he said, "that in current architectural practice both the achievement of quality and its recognition are matters that quietly transcend the noisy arena of theoretical and stylistic debate. It seems to me that this bodes well for our profession and our art."

Twenty buildings are honored this year, equal to the record-setting year of 1967, although greater numbers were cited in the early years of the program when awards of merit were conferred as well. (The Institute first gave the awards in 1949.) Cobb says the large number this year reflected a high level of quality in the buildings submitted.

"We were also pleased that our selections could embrace a broad range of building types and settings," he said, "although we were disappointed that no multifamily residential project received an award. Several entries in this category generated lively discussion, but, in the end, it was the consensus of the jury that none be premiated."

Cobb is a partner with I.M. Pei & Partners of New York City. Other jurors were Janet Y. Abrams, a student at Princeton University; Rebecca L. Binder, AIA, of R.L. Binder Architects, Santa Monica, Calif.; Joseph Esherick, FAIA, of Esherick, Homsey, Dodge & Davis in San Francisco; George Hoover, FAIA, of Hoover Berg Desmond in Denver; Nora Klebow, an associate member of AIA with the San Francisco office of Hellmuth, Obata & Kassabaum; Robert A.M. Stern, FAIA, of New York City; Anthony Vidler, professor of architecture at Princeton University; and John Zukowsky, curator at the Art Institute of Chicago.

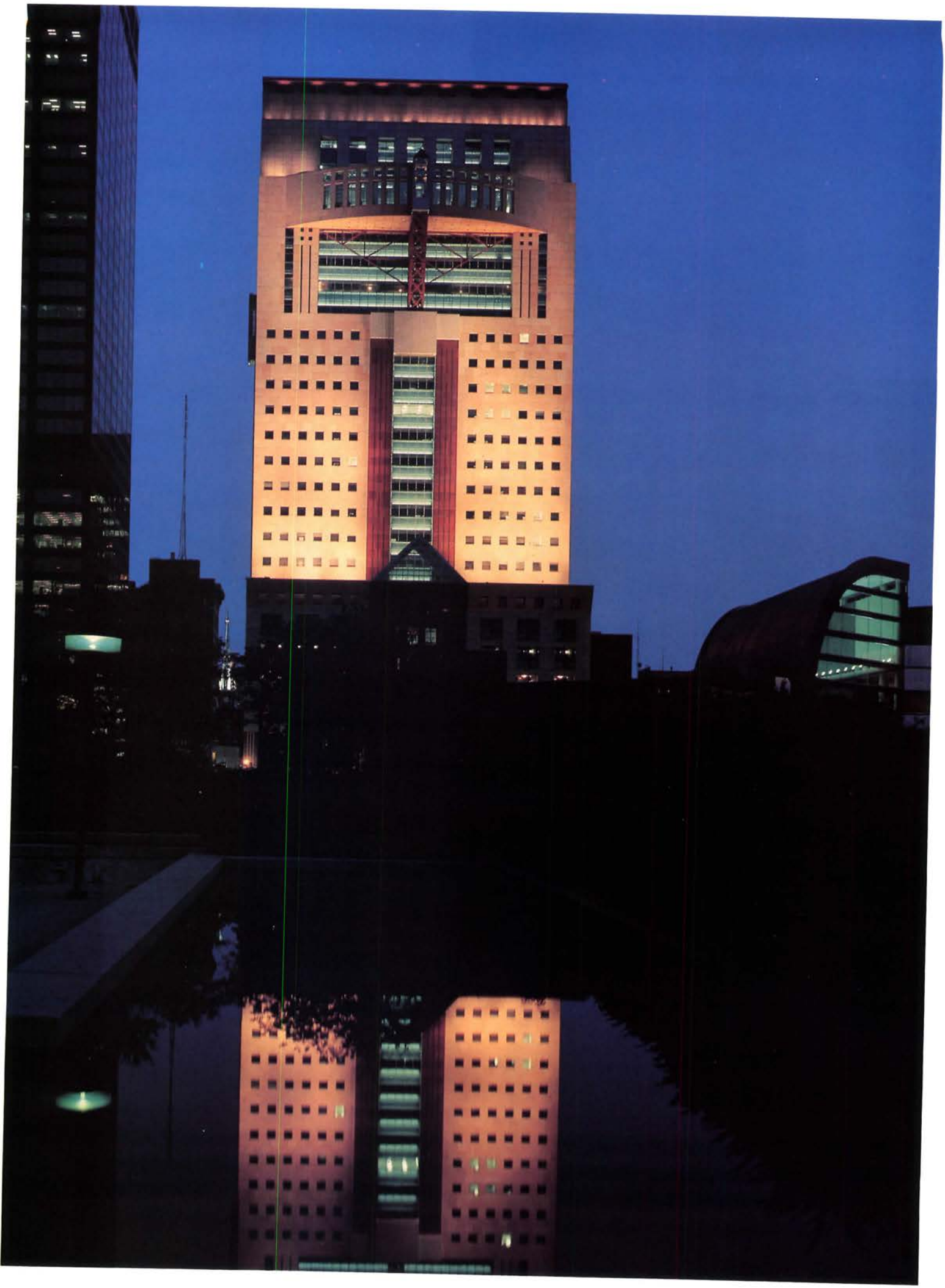
We begin our presentation with five winners shown and described extensively in previous issues.—Allen Freeman

© Peter Aaron/ESTO

Humana Inc., the hospital operator best known for implementation of Jarvik-7 artificial hearts, selected Michael Graves's design in a 1981 limited competition and built its 27-story corporate headquarters building on a prominent site in downtown Louisville, Ky. At ground level, the tower contributes a 65-foot-tall arcade that the honor awards jurors found well scaled to the street. Corporate executive offices occupy the six-story, full-site base; general offices are located in the body of the tower; and the 24th floor is a conference center with a large porch.

Said the jurors: "From the richly appointed, carefully crafted public spaces to the unusually *beautiful* elevator cabs to the custom light fixtures to the seven colors of granite on the outside and seven colors of marble on the inside, the design demonstrates remarkable attention to material and detail." Stylistic references include an exposed truss, reminiscent of nearby bridges, that supports the curving porch, and seven-foot-square columns at street level that resemble ceremonial pylons at the approach to one of these bridges.

Humana, a "strong and quirky tower" to Contributing Editor John Pastier (see Nov. '85, page 57), is to the jury "a building of international significance that testifies to the continuing vitality of American architecture."



Jock Pottle

Urban site considerations shaped Kohn Pedersen Fox's Procter & Gamble headquarters building in Cincinnati. The twin-towered, L-shaped building stands at the edge of downtown, a point beyond which the orthogonal grid turns to freeway spaghetti, and functions as a terminus from downtown and a gateway from the northeast. It relates to the preexisting P&G building, a 1950s, 13-story limestone slab, by employing its materials and fenestration, refining them, and thus making the old look like an addition to the new. Further unifying the two is an enlarged and redesigned five-acre plaza.

A three-story entry pavilion (above) in the crook of the L is the centerpiece and focus at ground level. Diagonally opposite, at the point of the L and overlooking the highway and Mount Adams, is a pavilion containing the auditorium and cafeteria. The interiors are done in an art deco motif (right), with stainless steel banding concealing joints, sprinkler systems, air intake valves, and lighting. "Richly, sometimes sumptuously detailed," the interiors "never approach that overly expansive, overly expensive yet impersonal look of 'high corp,'" wrote Executive Editor Andrea Oppenheimer Dean in November 1985.

The new P&G is "elegant without flash," according to Dean. In a similar vein, the honor awards jury said it is "impressive but not overbearing, creating a powerful but restrained image for the corporation."

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© Ezra Stoller/ESTO

Richard Meier's design for the Museum für Kunsthandwerk (Museum of Decorative Arts) in Frankfurt, West Germany, preceded that of his High Museum and addition to the Des Moines Art Center, and it is less flamboyant, more serene, and more securely anchored to its site than those buildings. Yet, typical of Meier, it is complex, controlled, gleaming white, and "full of surprises, unexpected juxtapositions, and breathtaking touches," Andrea Dean wrote here in January 1986. Technically an addition to a neoclassical villa that previously housed the museum, Meier's freestanding building is nine times its size.

"The design, which deftly incorporates existing structures, is exquisitely related to its landscape, maintaining, in spite of its size, the scale of the original villa and its riverfront setting," said the awards jury. "The exhibit spaces are quiet and neutral to better provide an appropriate background for the objects on display; yet the spaces are wonderfully airy and filled with natural light.

"The strength of the design lies in the beautiful, simple, intricately defined courtyard; the elegant, well-designed arrangement of ramps and gallery spaces that lead the visitor through the exhibits; and the treatment of exterior walls, which artfully combine metal panels, granite, stucco, and glass.

"The museum exemplifies craftsmanship and design quality, attributes that serve to reinforce the craft exhibited within."

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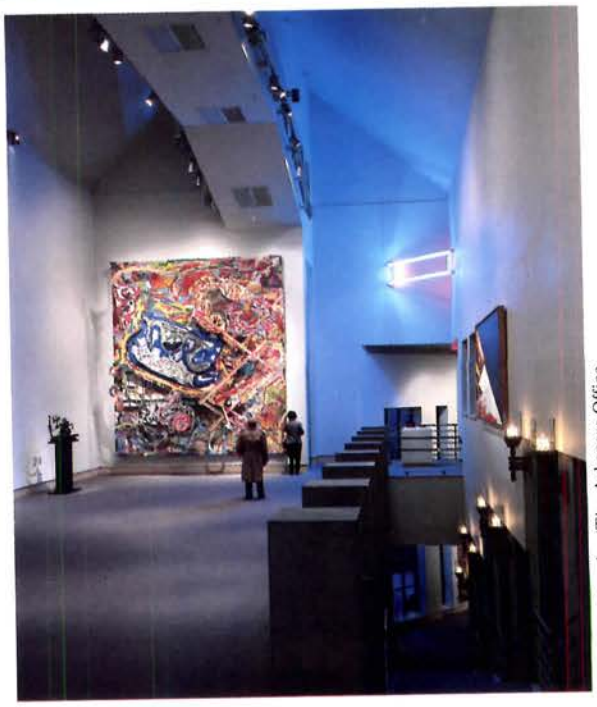
The enigmatic Hood Museum at Dartmouth College, once seen, "lodges forever in the memory, growing in interest the longer you think about it," wrote Contributing Editor Robert Campbell, AIA, here in January 1986. The architects, Charles W. Moore, FAIA, and Chad Floyd, AIA, of Centerbrook, fitted the 40,000-square-foot building, including 12,000 square feet of galleries, a 220-seat auditorium, offices, and work spaces, between two very different campus components, a 1961 modernist performing arts center and an 1888 Romanesque classroom building. In bush-hammered concrete, red brick walls with punched, mullioned windows, stack-bonded gray brick, and copper roofs, the Hood wraps and connects its neighbors with a series of courtyards, ramps, and gateways, "wandering around its site as aimlessly as a lost cow," said Campbell.

The interior of the building comes together in the Lathrop Gallery (right), reached by a long stair lined by a double-glazed wall with two sets of mullions that slide past each other as you move. The room is crossed at its gabled ceiling by a catwalk, above which a skylight spills indirect light into the gallery walls. At eye level, you are at the focus of two diagonally set axial vistas that penetrate galleries set enfilade. "You feel yourself to be at the center of something, in a space that commands and magnetizes everything around it," said Campbell. This is "one of the remarkable rooms in recent American architecture."



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Fay Jones & Associates' house for Roy and Norma Reed, a "simple little barn" to the architect, has "an intangible quality of design that transforms a spare, modestly priced, 2,300-square-foot frame building into a small masterwork," reported Andrea Dean in our 1984 annual. The three-level house rises from a fieldstone base that resembles a natural outcropping. With Western red cedar framing, diagonal wood siding, and a steep cedar shake gabled roof, the house borrows motifs from nearby tractor sheds, corn cribs, and the like.

The interior (right, from window in master bedroom partition into central space) is open and plain. Centerpiece is a wood-burning stove—there is another in the basement, together comprising the entire active heating system—from which rise two clay tile flues; two square, notched structural columns flank these vertical radiant heat distributors. Cooling is by prevailing south breezes that enter and exit through the large hayloft windows at the gable ends, and by ceiling fans. (The fans also circulate heated air in winter.) In summer, wood frames covered with translucent fabric fit over a ridge skylight to reduce solar heat gain while filtering the light.

Jones "seamlessly integrated the energy-saving systems into the house," said the jurors, "creating a design that is energy-conscious without being self-conscious. . . . The house is at once low-keyed yet lively, unassuming yet invigorating." □

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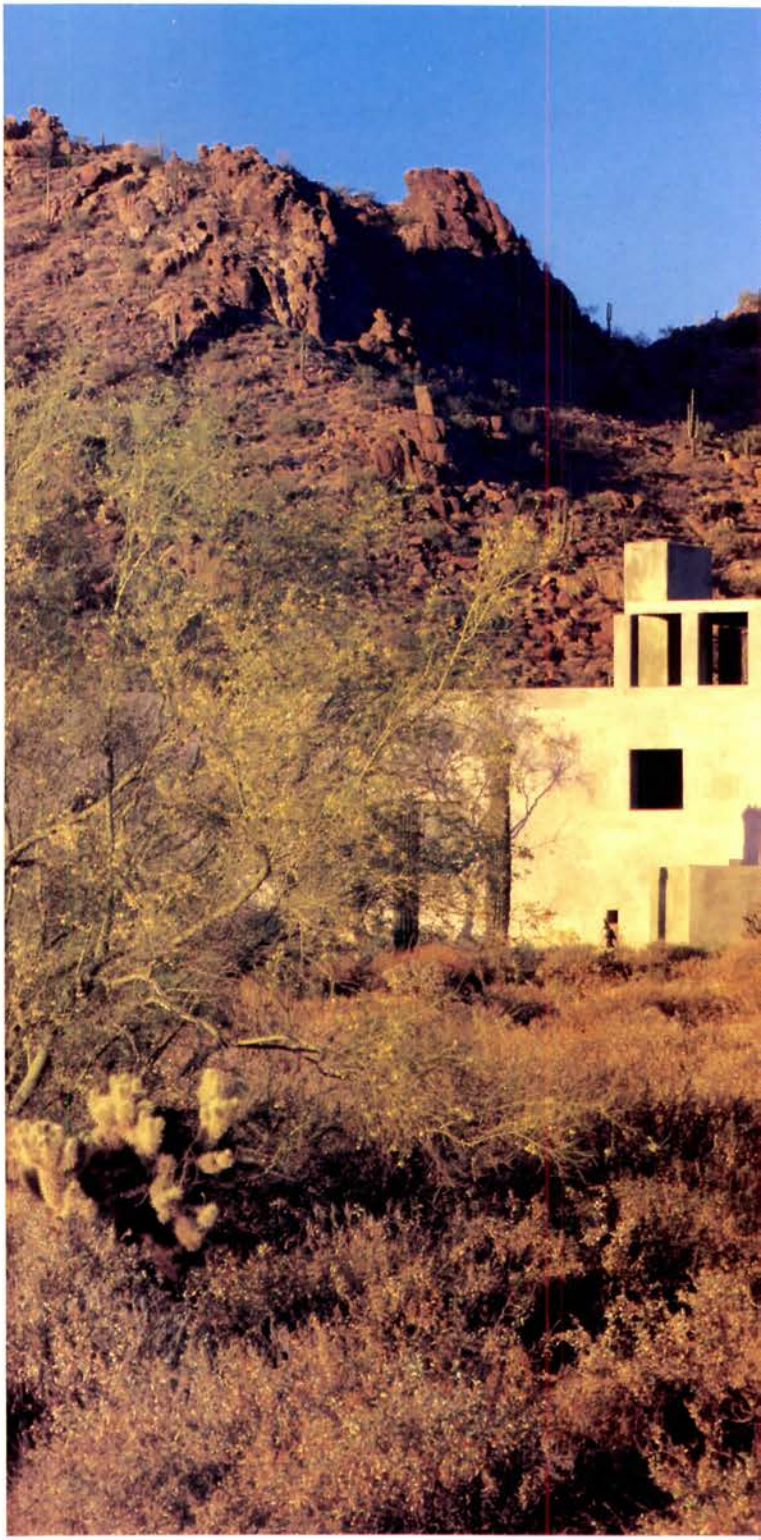
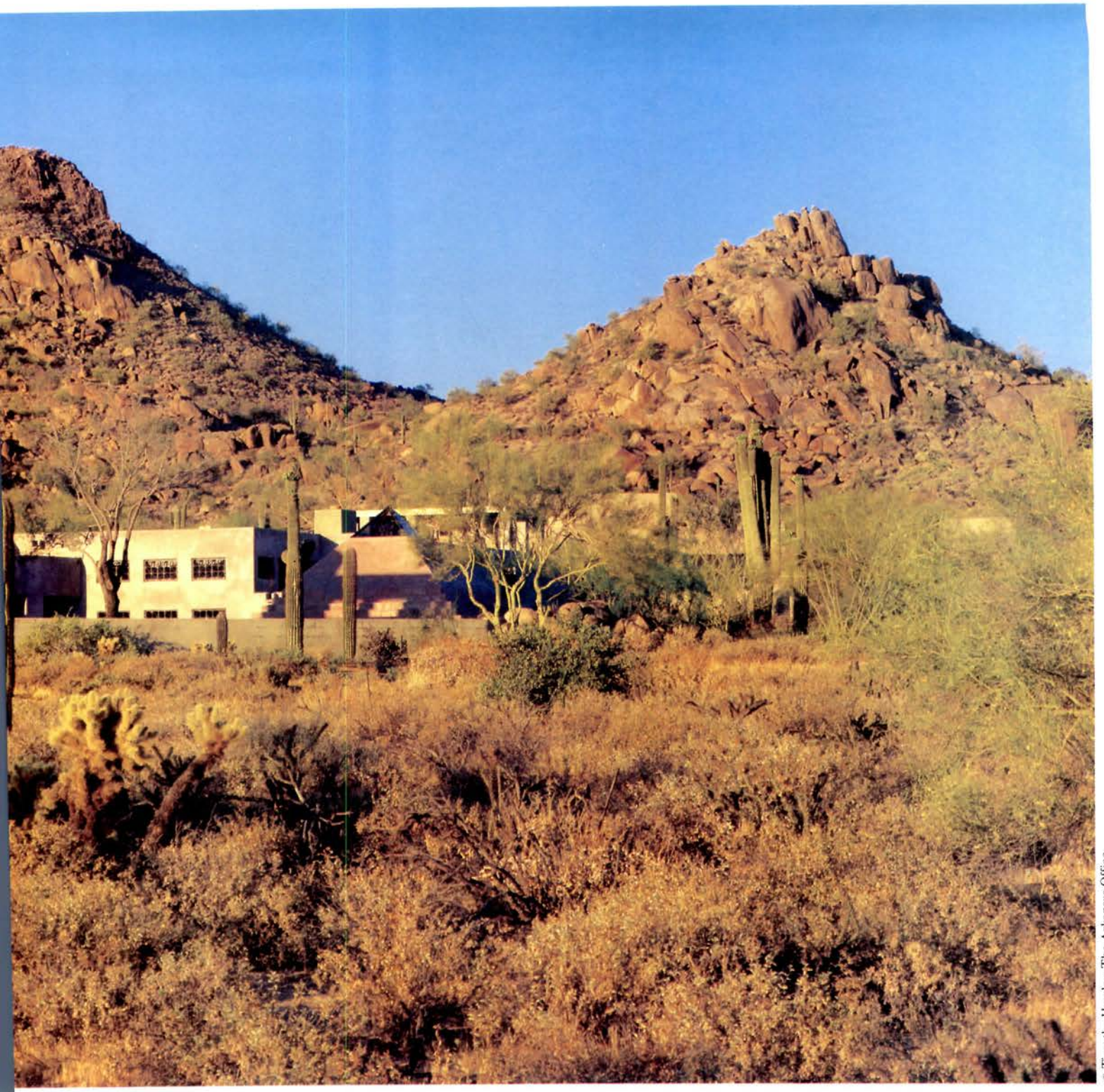


Forms as Rugged As Their Desert Setting

Fuller House, Antoine Predock, FAIA.
By Allen Freeman

The Fuller house by Antoine Predock, FAIA, in suburban Scottsdale, Ariz., is original and introverted yet in sync with its natural setting. It composes into a series of low forms that seem to have settled softly on the floor of the high Sonoran desert in angular imitation of the rugged peaks and eroded ridges beyond.

The first indication that the house is different comes when you ask directions at the Desert Highlands subdivision gatehouse and are told to look for the pyramid on the right. Indeed, a four-sided, partly freestanding, stepped pyramid of pinkish gray adoquin stone is the signature form of the 5,500-square-foot house. (A skylight at the peak reminds you of the eyeball atop the pyramid on the dollar bill.) The rest of the building, clad in stucco painted two complementary grayed-down colors, hunkers low behind, except for open-air, second-story lookout pavilions at the extreme ends. The corner lot is a mere 35,000 square feet, but its apparent size is more than doubled by an adjacent open space that is to remain undeveloped. This, combined with an inward-focusing plan, makes the house seem solitary.



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In view from the southwest, tumbled ridge profile forms a backdrop for the house, with lacy palo verde trees and ocotillo sprays in the foreground. Plan shows house's organization around pool and patio, with A.M. and P.M. pavilions at either end.

Desert Highlands is dotted with saguaro, cholla, ocotillo, and prickly pear cacti, palo verde and ironwood trees, and jojoba and creosote bushes. Predock let the indigenous vegetation grow next to the house, thereby heightening the sense of wedding the building to the site. The long axis lies east-west, and the building is slightly recessed into the sand at the east end, where the entrance is tucked into the back of the building next to exterior stairs leading up to a pavilion.

Predock says he conceived the house as an east-west procession of spaces ordered by daily routine. The plan starts with a lineup of four orthogonal rooms—breakfast, kitchen, dining room, and study—against which lies a hall that widens in a shallow arc and ends at a window wall. From there you jog to the right and then continue to the bedrooms at the west end under a curving loggia that edges the courtyard. Or, you can cut through the living room along the curved wall that forms the inner boundary of the loggia. A guest bedroom and bath anchor the northwest corner of the house; a dog-legged master suite defines the west end of the courtyard. The west pavilion, intended as an evening sitting space, is reached by stairs that wind up from the master bedroom.

The character of the house shifts from room to room, yet the building seems all of one piece. The main hall, called the gallery, is sheathed in white wallboard on the flat side and, on the curved wall, in horizontally applied deerheart redwood. The floor is square adoquin pavers laid on the diagonal. A two-inch-wide water channel, straight as a laser beam, cuts a course down the length of the hall floor, its implied source being an exterior fountain just outside a window slit into the east end of the house. Just inside that window, water bubbles up over a precision-cut black stone and flows down the hall and then under the window wall

Photographs © Timothy Hursley. The Arkansas Office

Series of photos swings around the house from the east end fountain (above) to the south elevation from the southeast (above right) to patio from southwest (right) with 'invading' rocks.

at the far end (from which it empties into a round pool that is the centerpiece of the courtyard). The gallery is full of tension, and it is a little eerie. You are drawn down the widening space toward the daylight (mitigated by deep aluminum grilles) at the end, but the slit in the floor and the echoing splash of water make you feel uneasy.

Plugging into this amorphous space like modules are the breakfast room, the kitchen, and the dining room, all rectilinear but each slightly different in size, shape, and window placement. The two eating spaces flank the kitchen and are linked to it through doors that form a second corridor parallel with and adjacent to the main hall. These rooms (and the pyramid that is the fourth room in this line) have vertical slits for windows placed in punched-in nooks that bring the desert floor close to eye level since the house is slightly depressed at this end. This makes for good viewing of desert critters that scurry or slither around the house.

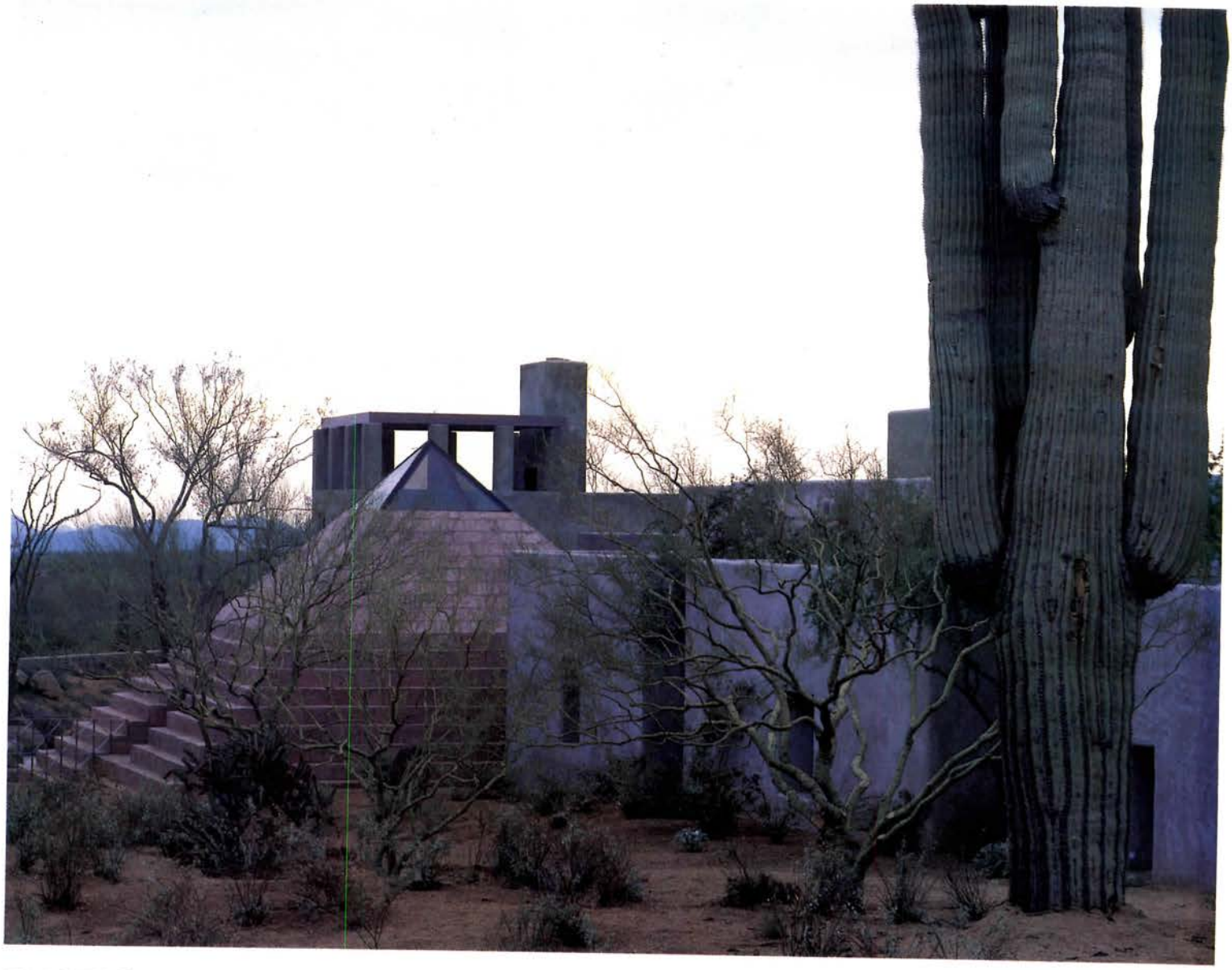
For the dining room, Predock designed a semicircular table and bench, something like a nightclub booth, that all but fill the square room. Custom cabinets in the corners behind the bench display a spoon collection. The architect calls the room a cockpit.

A suitable nickname for the pyramidal study used as an office might be the throne room. Outfitted in dark woodwork against white walls and rising to the four-sided peaked skylight, it is a room like no other in the house (or in my experience). Intimate yet formidable, the room has a geometry that makes you think there just may be something to Pyramid Power, whatever that is or was. Although the glass area is minimal—vertical slits in two sides, plus the skylight—the room is bright with Arizona sun, of which you stay at least subliminally aware as shafts of light swing around the space.

Across the gallery is the media room, which is the pyramid's spatial antithesis, as open and undefined as the study is closed in and constricted by geometry. It is almost a nonroom, a space to cut through on your way to the living room. The latter spreads from a fireplace toward the patio; glue-lam ceiling beams are arranged like ribs in a fan.

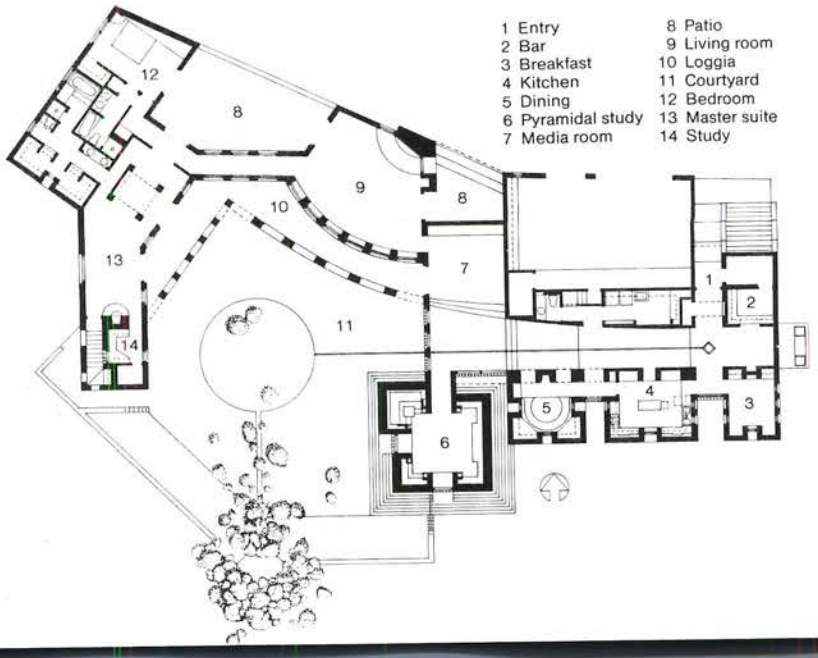
The most remarkable feature of the two bedrooms is the built-in bed designed by Predock for the master suite. Its canopy is a cascade of drywall with concealed lights that emphasize the angular lines. In all, the total bedroom space allotment seems tight compared with the generous spaces elsewhere. Predock has designed a third-bedroom addition if and when it is needed.

Perhaps the most thoughtfully orchestrated space in a house full of them is the unenclosed patio around which the house is arranged. Here, perfectly regular man-made forms—the pyramid, the water channels, the round pool—meet the softer shapes of the stucco walls, which are in turn set off by the rugged landscape beyond this tiny realm. To clue you in, Predock piled up indigenous rocks and spilled them down a terrace inside the low, south patio wall. Their irregular stony forms contrast with the smooth patio floor, and they seem to be advancing toward the house. Several have invaded the pool, where they protrude from the glasslike surface of the water. It is a subtle version of SITE's decomposing walls, but with a more timeless message.



Photographs © Timothy Hursley, The Arkansas Office

At top left, the pyramid's stepped profile is seen through grille-covered windows, its glass peak in line with peaked portal. Grilles, four inches deep, cast pyramidal shadows on gallery floor. Top right, inside the pyramid. Above, water channel bisects the gallery and spills down toward the patio. Above right, the curved wall of the living room. Facing page, view from one pavilion to the other. □



Part of Both Show And Audience

Norton Residence, Frank O. Gehry & Associates. By John Pastier

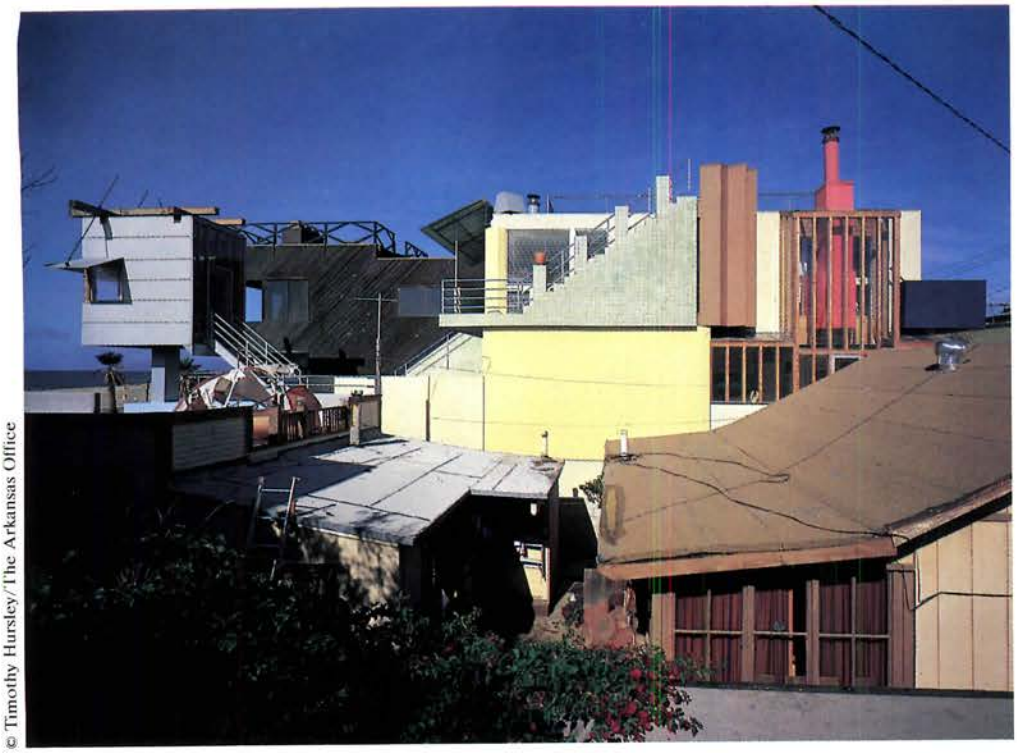
With two 1987 national AIA design awards, Frank Gehry, FAIA, has now won five all told, an impressive total for someone under 60 with a fairly small practice. And, to use the words of another southern Californian, he did it his way, by inventing an architectural approach—the word "method" is too fixed for someone so constantly evolving—that makes few concessions to conventional perceptions. If that approach was once something of an acquired taste, it is now part of the accepted architectural culture, and only the least evolved sensibilities remain disturbed by his work.

Design awards are interesting because they reflect both connoisseurship and the sociology of the profession; they tell the outside world what is good and how architects think and feel at a given time. Gehry has been good and getting better for quite a while, but the frequency of his national awards has accelerated more quickly than any "improvement" in his work. Most of those honors have been accrued in the last two years; clearly the collective perception has caught up with the work itself. It has now reached the point where he no longer has to do his very best work to be honored; he only has to do his work well.

This is meant not in any disparaging sense but as a prelude to discussing this year's two winners. Both embody something other than, and beyond, visual perfection within the Gehry canon. In the case of the University of California at Irvine engineering building (see pages 151—155), it is a newfound minimalism and a campuswide reformation that is symbolized in his structure. In the Norton house, it is the ability to deal with a stringent budget and difficult site conditions.

This residence abuts Ocean Front Walk in the Venice section of Los Angeles, a place that is literally and figuratively poised at the edge. It is both the rim of our continent and the locus of much of the extreme personal expression that we asso-

Norton house as it faces Venice's promenade, Ocean Front Walk.



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Left, house from the south, with new pieces popping up above neighbors; left below, the alley view from east with garages and addition above; below, detail of dining area window with kitchen at right in photo and living room beyond; bottom, third-floor bedroom with access to balcony that overlooks alley. Across page, house's 'crow's nest' that overlooks Ocean Front Walk.

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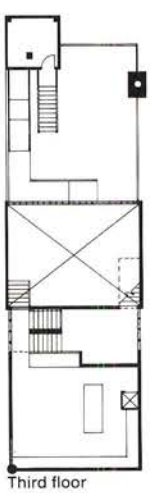
Michael Moran

First floor

Second floor



Third floor

ciate with southern California. Whatever the current fad in clothing, hairstyles, personal locomotion, and portable electronic entertainment, it will be found attached to numerous pioneers headed north or south on Ocean Front Walk. And along with it, in predictable symbiosis, will be found great numbers of conventional but curious Angelenos and tourists.

Paradoxically, the Norton house is part of both the show and the audience on Ocean Front Walk. Its owners wanted privacy on one of the most heavily trafficked sidewalks in the West, and they achieved it despite commissioning a house that calls great attention to itself. At the same time, in its fragmentation, mundane materials, and apparent lack of grand architectural ambitions, it almost disappears into its funky and pluralistic surroundings.

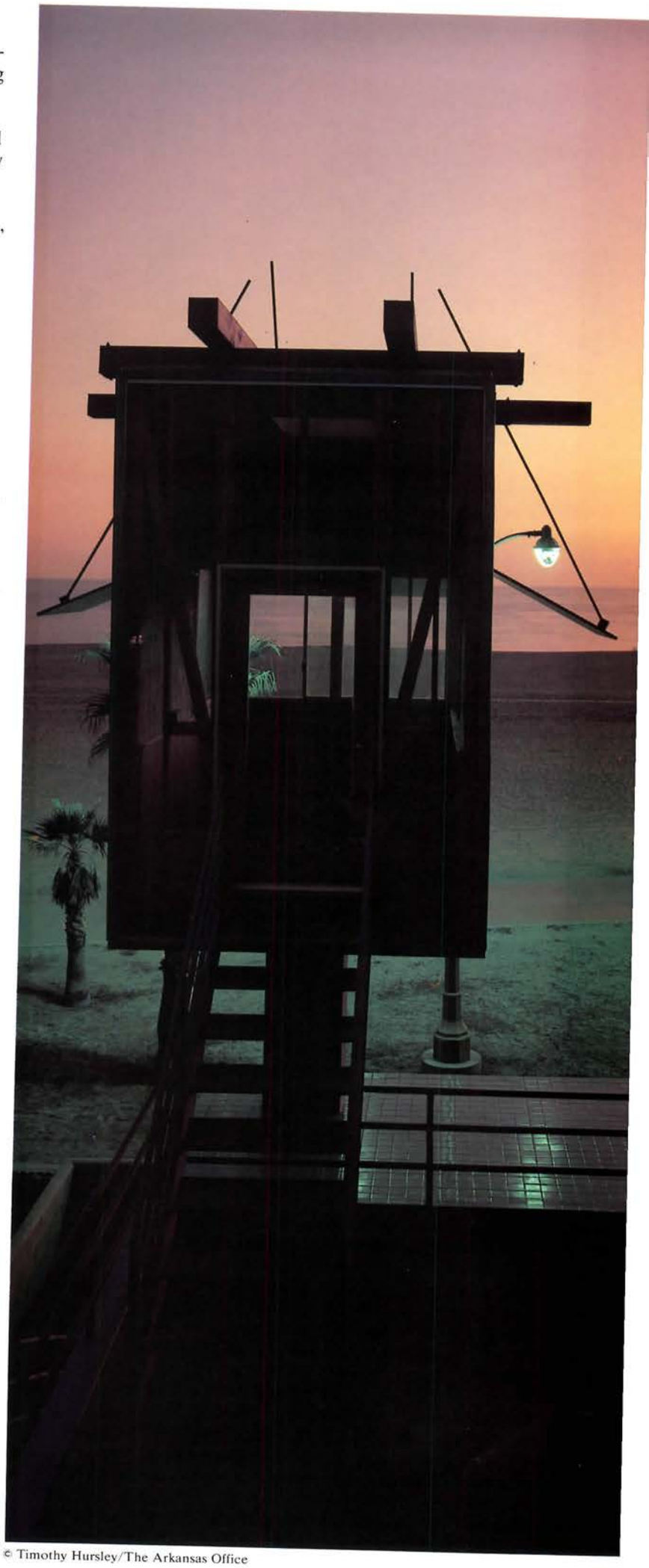
Technically, the Norton house is a remodeling, since Gehry kept the front portion of the previous house in the interest of economy and an easier passage through the California State Coastal Commission's approval process. Neither of these hoped-for advantages actually materialized, but the strategy yielded two benefits nonetheless. Since the older portion was structurally incapable of supporting a second floor, Gehry placed the new construction on three floors sited to the rear of the lot, creating substantial privacy and, from the second-floor living room, the illusion of a private coastline with nary a roller-skater in sight. And, since this deep setback produced an empty foreground (the flat roof of the remodeled portion) for the main second-floor view, it led him to devise a foreground element sufficiently compact to stand free of the old wing but sufficiently potent to anchor the vista.

That piece turned out to be the focal point of the project, a dramatic crow's nest in the form of a lifeguard tower recalling the owner's youthful summertime employment and acting as a workplace for the scriptwriter and director. This might be the single most evocative element in any of Gehry's realized buildings—a largely transparent awninged perch providing a sweeping view that extends beyond the continental boundary, but also an intimate space conducive to the internalized process of writing.

The house itself is boisterous outside but simple and calm inside. The lowest floor is quite ordinary, incorporating a studio/den in the older portion, some smaller new rooms that could become a rental apartment if necessary, and the garage. The second floor has living, dining, and cooking spaces, with the kitchen nicely illuminated by a light well above. The third floor has the master and child's bedrooms.

External as well as internal staircases link these levels; and the outside stairs, which continue to a rooftop observation deck, form a major design element as well. Their last run is flanked by balusters that now hold ceramic pots but will eventually be used as pedestals for sculpture. Interior finishes are mainly white-painted drywall for walls and ceilings, and (usually) carpeted plywood floors. The shape of the spaces is orthogonal, and is closer to Gehry's work of two decades ago than it is to his other current efforts. Economy played a role here; the 3,000-square-foot project cost less than $200,000, and Gehry largely confined his experiments to the building's exterior.

Some of the building volumes are clad in ordinary bathroom wall tile. A bright red metal fireplace and flue floats within a stud and plexiglass bay window. There is a complicated wall for the main interior stair, but its finish, like that of most of the exterior, is of standard stucco. The oddest touch is a trabeated structure of logs screening the sliding glass door of the ground-floor studio. It was built one weekend by two of Gehry's designers, who hauled the logs down from the mountains themselves. Leaving the rough bark on was a last-minute change of mind, and possibly a miscalculation, since peeled logs would have been less incongruous in the context of a smooth-surfaced building. Aside from this small detail, and some exterior colors that they have repainted in brighter hues, the clients wouldn't change a thing. They found Gehry remarkably easy to work with, and he in turn has told them that this is the one house, after his own, that is closest to his heart. □



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Dignified Presence in a Neighborhood

Conrad Sulzer Regional Library, Hammond Beeby & Babka. By Nora Richter Greer

Above, the formal symmetry of the library's front facade as seen from across Lincoln Avenue. Right, its rounded south facade.

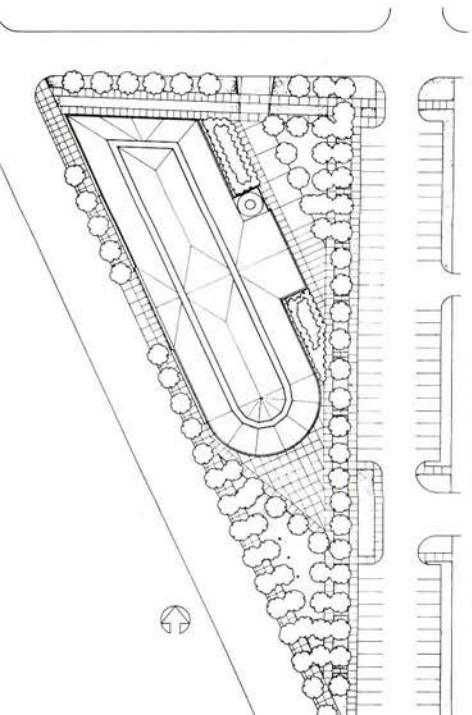
Inserting a large public library into a well-established urban neighborhood without creating discord is no easy task. Such a problem was successfully solved in Chicago's Ravenswood area by architects Thomas Beeby, AIA, and Tannys Langdon of the Chicago firm Hammond Beeby & Babka (with Joseph W. Casserly, city architect). Through an eclectic mixture of styles, Beeby and Langdon created a 65,000-square-foot regional library that is monumental yet not overbearing, inspirational, welcoming, and already well loved by Ravenswood residents.

The shape of the Conrad Sulzer Regional Library was determined by its irregular site: a long, triangular plot, the hypotenuse of which is a major artery (Lincoln Avenue). Instead of creating a triangle to perfectly fit that site, the architects made the south end of the plot a small park and the south facade a round "park pavilion." On the front facade (the Lincoln Avenue side) the fenestration takes on a formal symmetry; the rear facade, which faces a residential neighborhood, is of deliberately different massing with a bustle containing offices and service spaces and a stair and cooling tower.

The building's exterior is a reinterpretation of an older language—that of German neoclassical, in part to reflect the heritage of the Germans who were the predominant settlers in Ravenswood. Particularly influential was the Arsenal in Berlin, designed by Nering, Grunberg, Schluter & de Bodt in 1695-1706: the articulated masonry base; deep, arched openings; stone sill; a more recessed, smoother, and taller upper story with pilasters between the bays; and the projecting, gabled, central entrance bay. For the Sulzer library, a majestic purple, iron spot brick and matching granite base were chosen. The main entrance is marked by a thickened brick base. As in the Arsenal, the brick is pushed back slightly at the second level. Also on the second level, semicircular steel coverplates set over steel columns separate the bays; on the first level the division is a thin line of steel set into the brick. Windows are outlined in steel, and the standing seam roof creates a textured border.

Immediately inside the building, the historical allusions shift. The main lobby—an oval-shaped rotunda—is clearly classical in origin, but with its somewhat abstracted columns and light sconces takes on a postmodern flavor. Its glazed ceiling allows glimpses into the second story, a space radically different in design. The columns and sconces are repeated in the first-floor

Hedrich/Blessing



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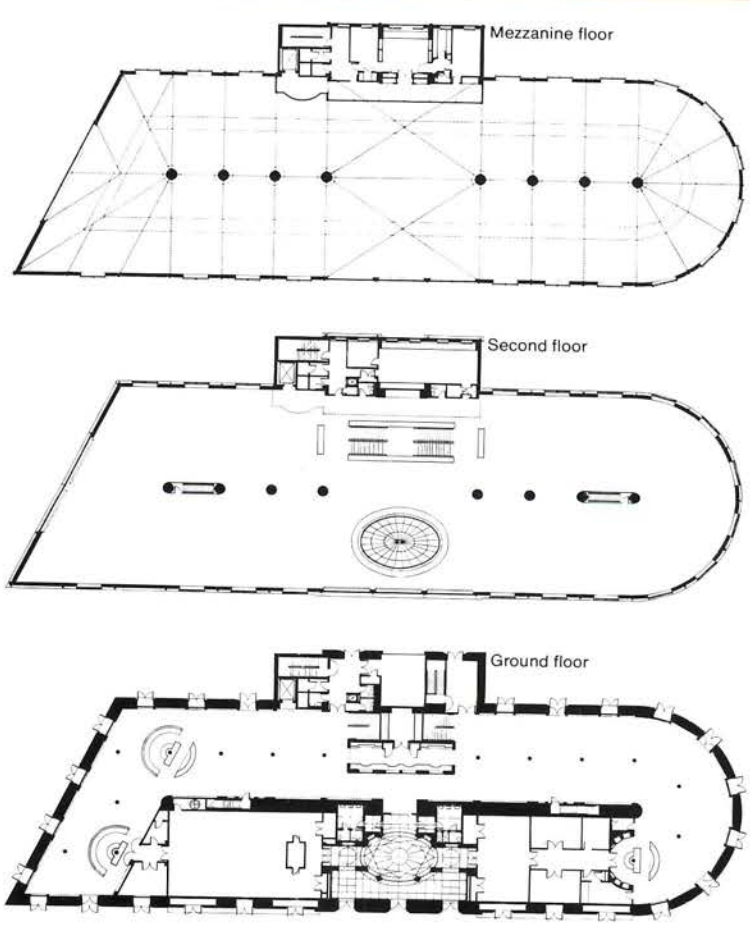
Hedrich/Blessing

Left, the oval-shaped, classically inspired lobby, with the entrance to the community auditorium beyond. Above, the main circulation 'house' with stairs behind leading to second floor.

spaces, which include the children's library and some of the adult services. Repeating the classical motif is the main circulation desk, which is actually enclosed in a little "house." Behind it are two stairways up to the second-story reading room.

It is in the second story that the industrial nature of the building manifests itself. Here the historical reference is Henri Labrouste's Bibliothèque Ste. Geneviève of 1845-50, expressed through the exposed, prefabricated metal structure and roof. In the case of the Sulzer library, a skylight runs the entire length, flooding the second floor with an abundance of natural light. Eight giant columns (colored purple to match the exterior) march down the center of the expansive, 20-foot-tall space. In an attempt to bring some classical order to the space, a symmetrical horizontal zone is created at the center: the top of the glazed, elliptical rotunda (around which is placed the index table) is balanced by the two stairways. A mezzanine is placed in the rear bustle overlooking this horizontal zone. Located here is the historical room and the director's office.

Altogether different in nature is the furniture that project architect Langdon designed for the library. Made of plywood slabs painted with surface ornament, the chairs and tables introduce lighthearted whimsy into this stylized environment. As motifs, Langdon used Midwestern plant and animal forms, as well as mythological themes. Also playful is the children's storytelling room, where, under the city's "percentage for art" program, Sandra Jorgensen created surreal landscapes that are said to delight children of all ages.



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Left above, the second floor viewed from the mezzanine. Left, the oval ceiling of the lobby is the index table. Right, the children's storytelling room, with murals by Sandra Jorgensen. Architect Tannys Langdon's imaginative furniture, as seen in storytelling room, right and below. □

Hedrich/Blessing

Building Threaded Between Neighbors

Computer Science Building, R. M. Kliment & Frances Halsband. By Sharon Lee Ryder

The computer science building at Columbia University is one of the few buildings by a contemporary architect that is hard to find and, once found, even harder to see. It is a building whose front door leads into one building, whose ground-floor faculty offices are built five stories above grade atop a second building, and whose main lab spaces are borrowed from yet a third.

To say that the site, located on the extreme northwest side of the university, was difficult to build on is an understatement. Robert Kliment, FAIA, describes it more bluntly: "It was a real mess." What little available space existed for the new computer department was surrounded by a disparate group of buildings to which the Kliment/Halsband design had to formally respond. On the south side was an addition by McKim, Mead & White (which conceived and executed the university plan beginning in 1894) to one of its original buildings, Schermerhorn Hall; on the west was Mitchell/Giurgola's 1974 life science building; on the north the school of engineering, a bland piece of modern architecture albeit with the same materials as in the original McKim vocabulary.

To further complicate matters, new spaces were limited in size to what the existing structure—a four-story podium base built in the 1960s, linking the school of engineering with the Schermerhorn addition—could support without additional structural work.

The solution derived from all these constraints is almost not a building at all but a series of spaces appropriated from surrounding buildings and linked together by new circulation and administrative offices formally organized around a new courtyard. The concept is one of a bridge—formally, functionally, structurally, and mechanically—joining the disparate styles and spaces of the existing architecture. Although new construction accounts for close to 20,000 of the 39,000 square feet of the program (almost 9,000 of which is for mechanical systems), the manner in which the new building is threaded among and between the existing structures makes its impact on the site minimal.

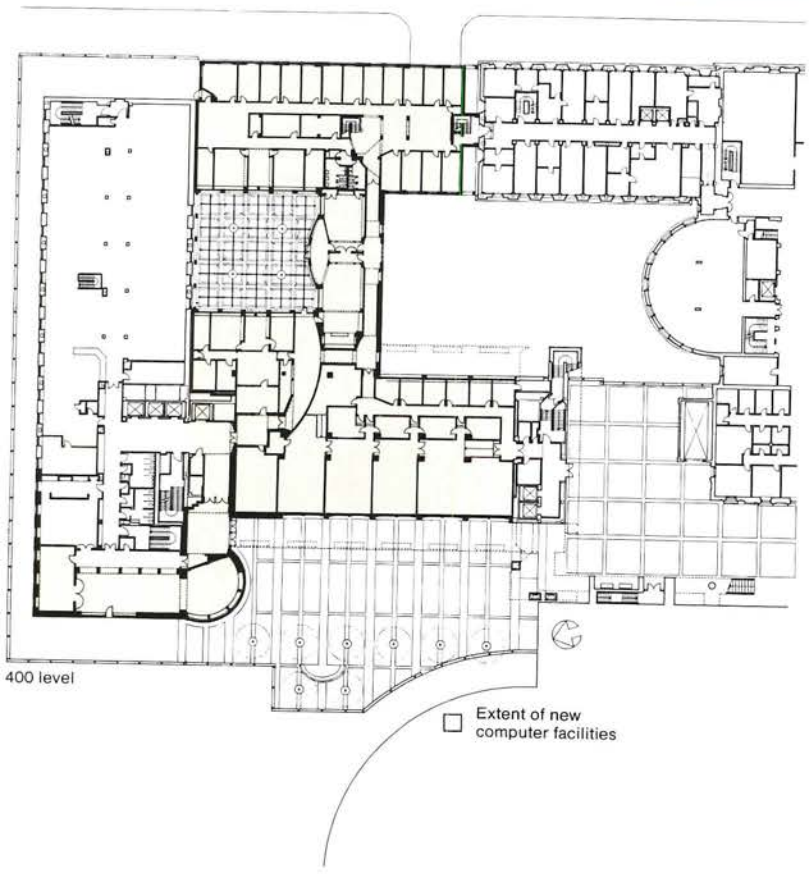
The approach to the building is under the stair tower of the Mitchell/Giurgola life science building, along the side of the former lounge for the school of engineering over which the life science building was constructed. The rhythm of the new wall with its granite pilasters, limestone, and bluestone inset panels picks up the rhythms of Romaldo Giurgola's curtain wall and cantilevered structure overhead, implying an enclosure that doesn't actually exist, and giving a sense of shelter along the walk down its length.

To the immediate left of the new entrance a gently bowed limestone facade continues the theme, enclosing the new student lounge on the ground floor. This new portion is but a fragment of the program, connected to the main part of the new computer science department via the existing corridors of the school of engineering.

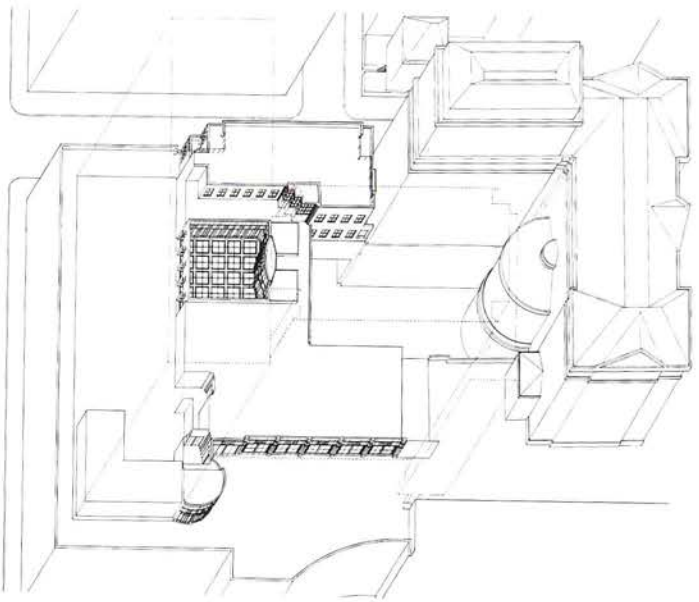
Immediately inside the new department, administrative offices provide a checkpoint for persons entering and leaving, who must pass through a coded security lock. Down a gently curving cor-

Left, from top: new entrance peeks out between school of engineering and the newer life science building; in form and materials, the entrance ties in with new courtyard facade; along Amsterdam Avenue, the new, two-story building sits atop an existing limestone podium, which provides vehicular access.

Photographs © Cervin Robinson



Above, the new courtyard created on the interior gives light and provides a point of orientation for all new offices surrounding it. The bow front, which is used at entrance points, is picked up from the old Schermerhorn Hall, seen in the axonometric, below. From the new entrance, staff and faculty walk through an older building to enter the computer facility. Labs were placed on the existing ground floor of the life science building.



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ridor and to the right, new computer labs were installed in the former engineering lounge under the life science building. Above the labs, in unused space occupied by the trusses that cantilever the life science building over the existing base, is the mechanical equipment that handles all the heating, cooling, and ventilation for the new department. A corridor with a faculty lounge and conference room on one side of the courtyard connects the labs with the two-story graduate-student and faculty offices on the other side.

Along its length, the wall, painted gray on the lower half and creamy white on the upper half, is divided by a band of wood inlay alternating with dark red paint, a conceptual link between the cool gray wall colors of the labs and the warm cream colors of the office spaces. The two floors of offices span the distance between the school of engineering on the north and the addition to Schermerhorn Hall on the south with the intention that, at some future time when expansion space is needed, the department could easily take over adjacent space in either building simply by opening up the corridor. Although this two-story portion of new construction is the only part of the new "building" that is visible from outside as a discrete unit, the entire building's role as a physical bridge between existing spaces remains a consistent intention of the architect.

Two other formal devices act conceptually as organizing ideas for this new building. The first counters the Beaux-Arts idiom of placing an object in the landscape by instead using the new building to define a courtyard: what should have been the solid (building) is actually the void (courtyard); what is usually the negative space becomes the positive. The courtyard serves as a constant reference point throughout the scheme, with all offices and common spaces opening onto it. As a building site that was almost wholly internal to begin with, this courtyard deliberately creates a new frontage, thereby minimizing the sense of being placed in leftover space or swallowed by the taller, surrounding buildings.

The second ploy involves the use of materials to knit the new structure into the fabric of the existing campus. Picking up the theme established by McKim, Mead & White, the building uses limestone and brick as predominant materials, with polished granite bases and pilasters articulating the rhythm of the structural bays. A false facade, marching in matched rhythm across the bland brick stretches of the school of engineering, unites the two flanking sides of the courtyard. On a subtler level, the composition of the various facades carefully mirrors in proportion the solids and voids of the surrounding buildings, establishing an almost subliminal relationship with them. For example, the pairing of windows along Amsterdam Avenue creates the same proportion of opening as that in the curtain wall of the life science building seen in the same elevation. And the yellow brick of the podium base on its courtyard side is picked up in small bands on the facade directly above it, as is the granite of the facade on Amsterdam Avenue. Both gestures join the two structures invisibly.

What is particularly remarkable about this design is that, in resolving all these disparate elements, the building still retains a strong character of its own. Although never clearly seen from any vantage point as an entirely separate building set in the landscape, the various parts viewed in their separate contexts do form a whole and are conceived with a sense of continuity even though they appear and disappear from view as one moves through the sequence of spaces. Much of this character derives from the architect's consistent application of a few well-thought-out organizing ideas to every aspect of this seemingly impossible program. While what was given by the university may not have been every architect's prize commission, the solution produced is certainly worthy of an award. □

Left, from top: the motif of the bow front is used in the sweeping curve of the corridor leading from the administrative offices to the labs and faculty offices; also in the entrance from the new courtyard to the conference and lounge areas; a two-story stairwell brings light into the interior.

Michael Moran

Abstract Design for an Abstract Client

Information and Computer Sciences/Engineering Research Facility, Frank O. Gehry & Associates. By John Pastier

The University of California at Irvine was conceived in the 1960s as a built-from-scratch campus embedded within a new city of nearly half a million residents. Both town and campus were planned by the late William L. Pereira. Urban in name but suburban in deed, this was classic bird's-eye view planning—part idealism, part sales pitch, part grand vision, and part glossing over of detail—that secured its author a *New Yorker* profile and a *Time* cover.

The basic idea for the university was to arrange the main buildings in a doughnut-shaped zone around a circular pedestrian mall. The hole would be a park, and traffic would circulate on a ring road just outside the main building zone. Subsidiary buildings would radiate, spoke-like, beyond the mall. But as it happened, the principal vehicular route was tortuous if not confusing, and the centerpiece buildings, whether done by Pereira or by other local architects, were usually disappointing if not bombastic. (One of them figured prominently in "Planet of the Apes.") The rosy growth projections for town and gown did not materialize, and today Irvine's citizen and student populations are well below the original targets.

This seems to have been a good thing. The town has been spared the problems of too-rapid growth, and the university has definitely been saved from some mediocre buildings. A few years ago, with much of the campus still to be built beyond the initial ring of structures, campus architect David Neumann, AIA, initiated a process of seeking first-rate designers both within and outside southern California. Now, Irvine has buildings by Charles Moore, FAIA, and Frank Gehry, FAIA, and, in the offing, oth-

Above, a quartet of buildings: two stucco-clad, two metal-faced.

Above, from left in photo, administration wing, stair tower, laboratory, classrooms. Above right, monumental entrance canopy of the administration wing. Right, large windows define lab.

ers by Venturi, Rauch & Scott Brown; Robert Stern, FAIA; Eric Moss, AIA; MBT; Esherick, Homsey, Dodge & Davis; and Moore Ruble Yudell, to name just a few.

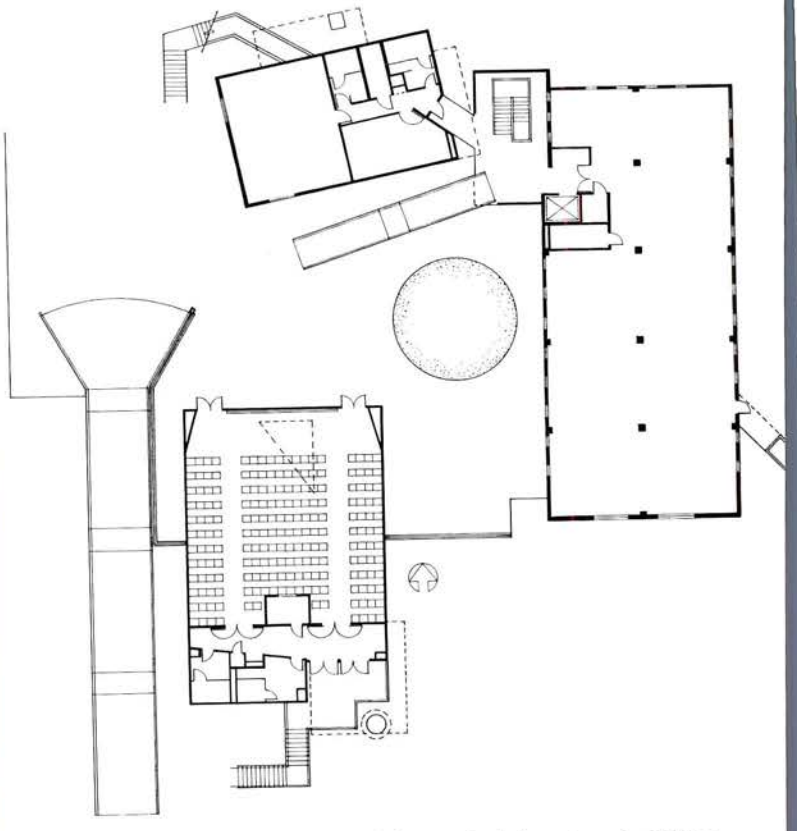
The two executed buildings do not represent their celebrated architects at the very top of their form, although Gehry's building (officially if not euphoniously designated as the Information and Computer Sciences/Engineering Research Facility) shows him exploring a new direction. This may stem less from a scarcity of inspiration than of resources; the new crop of architects is working with budgets that are far more stringent than their predecessors'. Where once the campus material was meticulously finished concrete, it now seems to be plain-wrap stucco. Gehry's building, partly as a result, is the starkest and most uncompromising of his built works. Its brooding quality has led one observer to liken it to the work of Louis Kahn, and, although there is no overt resemblance, a certain kinship is there.

The building cluster contains four main elements: a large laboratory building, a somewhat smaller classroom building, a small administration building, and a semi-enclosed stair tower. The last two components are clad in sheet metal, the former painted dark blue and the latter left exposed, while the larger buildings are sheathed in stucco whose finish already is blemished in several places. Huge metal trays propped up asymmetrically by single columns act as canopies over the classroom and administration wing entrances. The various metal surfaces give the project what richness it has, but largely serve to whet the appetite for more, especially since the largest elements are so parsimoniously wrapped. Gehry's original idea was to clad each portion in a different material, much like the installation aediculae for the traveling exhibition of his work organized by the Walker Art Center (see Nov. '86, page 20), but strict economy limited both the variety of materials and their quality.

But aside from budget, there is some explicit symbolism in operation as well. In a similar project for the Loyola Law School (an AIA honor award winner last year), Gehry responded to the idea of the law with a series of temple-like buildings that represented his most historicist essay to date. He linked the law to both traditional architectural forms and to the notion of antiquity and cultural continuity. The Irvine project, conceptually descended from Loyola, is similarly fragmented into separate building forms but, unlike the law school, makes no references to the past or to familiar archetypal imagery. Here, the architect sees engineering as a purer form of inquiry, less fettered by precedent and convention.

Gehry, who draws on intuition and the subconscious for much of his creative momentum, finds engineering a less personally accessible discipline than he does a legal tradition steeped in human ambiguity and contradiction. At Loyola he depicted the law as paradoxical and even at times surreal, while at Irvine he

Photographs by Michael Moran



Above left, the ground floor of the main laboratory building, looking toward stair tower. Right, the sheet metal-clad stair tower patterned by light and shadows from elongated openings.

represented engineering as a matter of strength and certainty, with its solutions confidently indifferent to established notions of beauty or even conventionality of form. Gehry has a lifelong fascination for the law growing out of his mother's own strong yet unfulfilled interest, but he has no similar feelings for engineering. Thus, one college is eccentric and personal in its expression, while the other is cool and abstract. Loyola is a relatively comfortable and ingratiating place (one dour Swiss architect found it too likable and branded it "a Smurf acropolis"), while Irvine may elicit awe and respect, but no smiles.

The Irvine building is not the first Gehry work to show toughness, but it is the first to project that quality so single-mindedly, unmitigated by the degree of visual complexity and the downward shift of scale that typically mark his output. The design is abstract in part because the client was abstract. There was no permanent dean in office and no specific knowledge of exactly who would occupy much of the research building and what their space needs would be. (The occupants and activities would be determined in large part by which faculty research applications would attract outside funding.)

In response, Gehry built flexible loft space for the researchers; in counterresponse, they modified and occupied those quarters *in seeming obliviousness* to their visual quality. The lack of a detailed program is no doubt part of the problem, since individual spaces are either surprisingly underoccupied or crammed full of equipment and hand-me-down furniture, even in the administrative wing. By providing good daylighting (some of it through large skylights), clean and simple spaces (some of them double height), and good outward views through large windows, Gehry had produced a framework for superior working conditions. However, it seems that the building's users are largely unsympathetic to that framework, or perhaps are so focused on their work that they do not find their physical surroundings important.

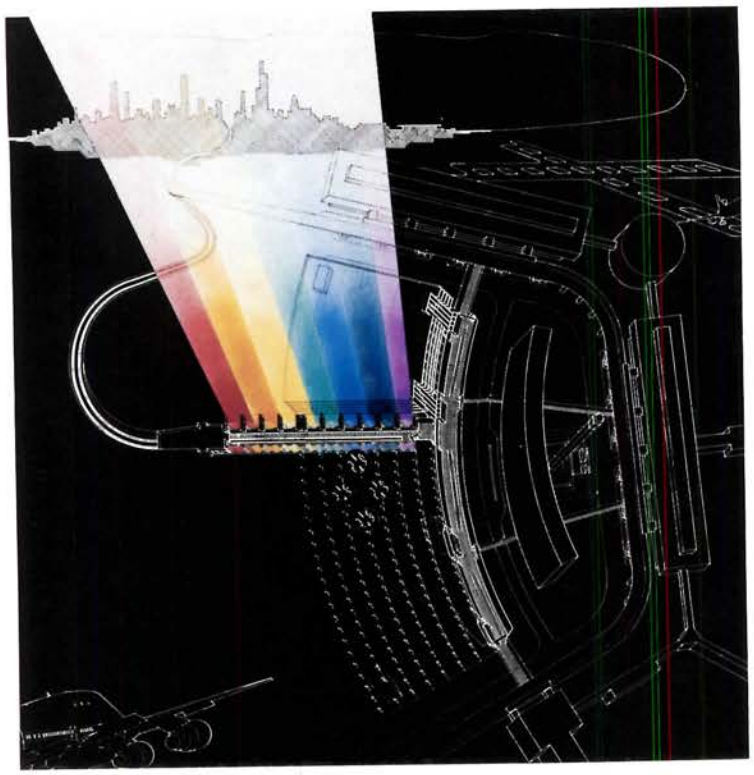
This is somewhat ironic, since the architect lightened his approach inside, recognizing that the interior was not an appropriate place for the spartan rhetoric of the exterior. The design strategy was to create a soft center inside a hard shell, but what has evolved through occupancy is largely a confused center.

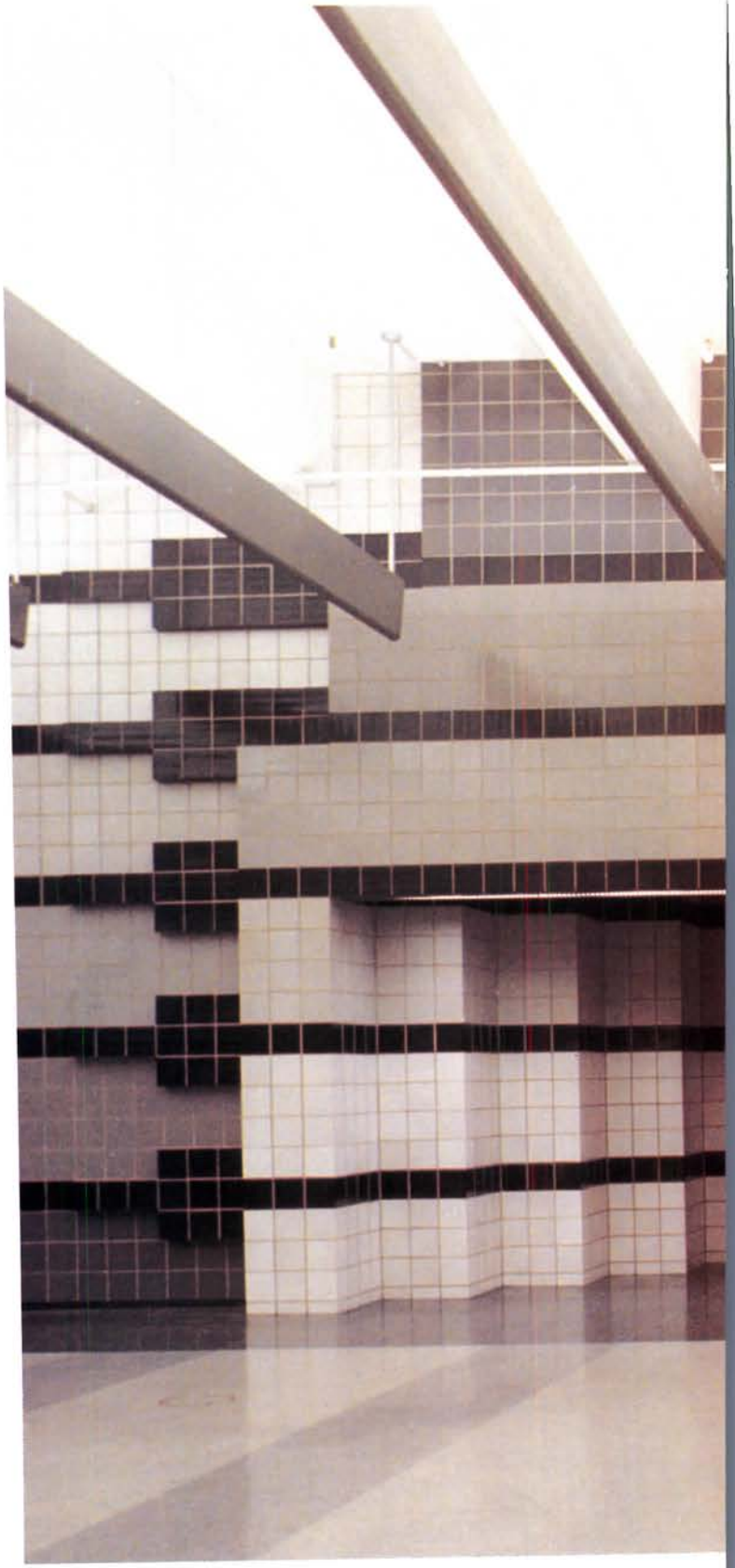
As a result, the engineering complex will have to be judged primarily on its exterior design. The tough guy with a heart of gold will go down in history as just a tough guy, period. Well, maybe just semitough. The engineering complex is now only half complete, and design is almost concluded for phase two. The second half will frame a courtyard with the first, and the present, relatively simple composition of primary masses will become more complex and no doubt richer. Defining that intervening space should also strengthen the compound's role as a hinge between the ring mall and one of the emerging spokes in the campus master plan. □

Photographs by Michael Moran

Movement and Color as Themes

O'Hare International Airport Rapid Transit Extension, Murphy/Jahn.
By Nora Richter Greer





Chicago's subway stations generally fall in the same class with New York City's: they are dark, dingy, dank, noisy—an altogether unpleasant, sometimes unsettling, environment. One exception in Chicago is the new underground station at O'Hare International Airport, where color, light, texture, and form are manipulated to produce a dynamic, inviting setting.

Designed by Helmut Jahn, AIA, of the Chicago firm Murphy/Jahn, in association with Joseph Casserly, AIA, the city's architect, the 105,000-square-foot station first opened its doors in September 1984. It is located beneath the airport's multistory parking garage and is the final stop on a subway line running between O'Hare and the Loop. (It's also one of five stations designed by various local architects as that line was extended to O'Hare;

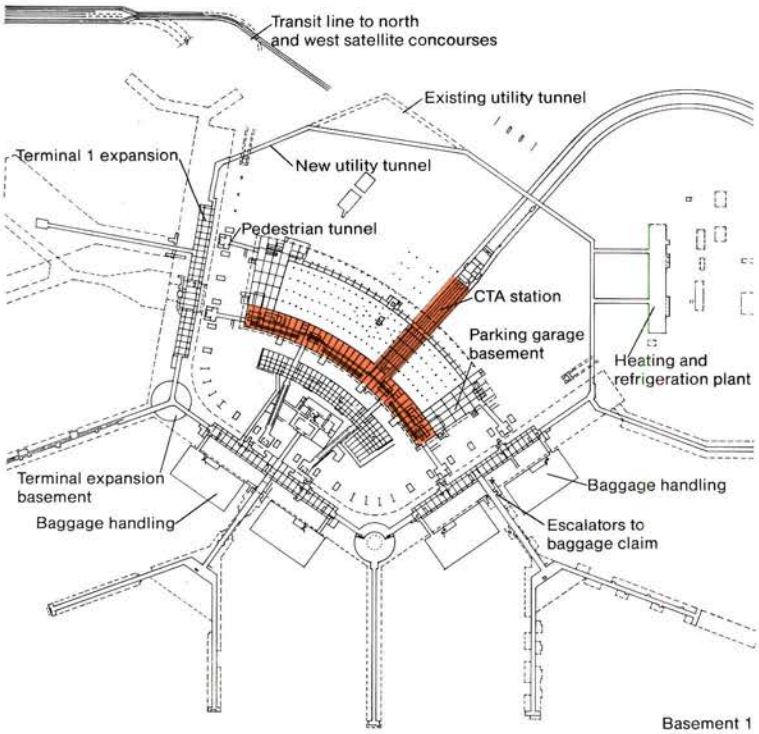
Keith Palmer/James Steinkamp

Above, red columns and a 'classically inspired' tiled entablature mark the transit station's entrance. Left, drawing suggests colorful station's role as 'gateway to Chicago.'

the other four are above ground.) The O'Hare station is connected to the three terminals and the airport hotel via underground pedestrian tunnels containing moving sidewalks. Eventually, a people mover will greatly diminish what now can be a very long walk from the subway station to the terminals.

Only a hint of the station's richness is found in the pedestrian concourse and station entrance. Located one story above the trainroom, the area is high-tech in appearance, with chrome ticket booths and entrance carousels. The entrance is marked by four red columns, which support a tiled entablature, the whole of which is meant to be abstractly classical. The predominant color is gray, ranging from light to dark, to provide a smooth transition to the rest of the airport spaces, which also are mainly gray toned. Beyond the entablature, the entrance ceiling is dropped to nine feet from 15 feet in the concourse. As one progresses through the station's entrance, more and more of the trainroom is revealed through windows of a shape that emulates those found covering an airplane. From the front of the "plane," escalators extend to the trainroom below.

In the trainroom, the hard edge of chrome, metal, and grayness gives way to a soft light show of water, earth, and sky tones in a column-free, 30-foot-high, 70x600-foot room. Post-tensioned

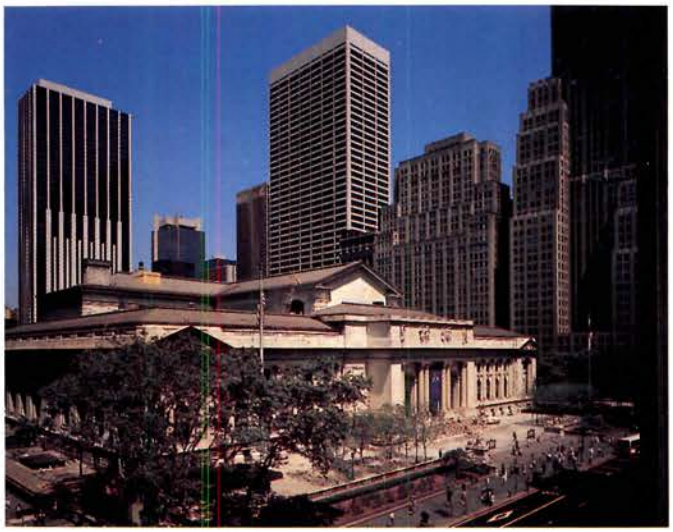


Right, the large trainroom is distinguished by its undulating, colorful glass block walls. An open room for the three tracks is achieved by the use of post-tensioned concrete girders.

concrete girders transfer the weight of the parking structure columns above the trainroom. Open-cut excavation produced sloping berms that became the trainroom's walls, which now are totally covered by undulating glass block screens. The luminous colors are created by bouncing light off the painted bermed walls and through the glass blocks. A patterned effect is achieved in the glass block walls through the device of varying the mixture of transparent and frosted glass.

The overriding image is of movement: on the three tracks, trains zip in and out; the escalators constantly carry passengers into and out of the station; the undulating glass block walls create the illusion of waves rolling from one end of the station to the other in a forceful, syncopated rhythm. Sometimes, though, when the frenetic movement slows down, the trainroom seems to take on an entirely different quality—that of a Seurat painting in which *all* movement is frozen in time yet is not static. Overall, the O'Hare subway station achieves what Jahn set out to create—a "powerful statement that is deserving of its stature as the gateway to the City of Chicago."□

Photographs by Keith Palmer/James Steinkamp



Triad of Spaces Restored to Their Original Grandeur

New York Public Library Phase II, Davis, Brody & Associates. By Sharon Lee Ryder

The restoration of the New York Public Library has already received much attention as well as a 1986 AIA honor award for the first phase of work. Coordinated in a master plan developed by Davis, Brody & Associates, the restoration calls for the entire building to be done in three phases over the next 10 years at a cost of $45 million—plans no less ambitious than those required to build the original 1911 building, which took some 12 years, 20 draftsmen, 6,000 drawings, and $9 million.

Decades of wear and tear, combined with well-intentioned efforts of the library staff to adapt a 19th-century space to 20th-century uses, had resulted in almost complete annihilation of the original interior splendor of the building. Says architect Lew Davis, FAIA, about the design strategy, "We knew that our source had to be the original architecture, that we would have to get to know the architects, Carrère & Hastings, almost as though they were members of our own office, or we were members of theirs. Where changes had to be made to update functions or replace things that were lost, we wanted to be able to think with their minds, to do what in similar circumstances they would have decided to do themselves."

This year's honor award is for the McGraw rotunda, the Edna Barnes Salomon room, and the public catalogue room, all located on the third floor. The rotunda is reached by an elegant and recently cleaned marble staircase flooded by sunlight in the afternoons. The ascent is a movement from light to dark as well as a study in contrasts between the plain surfaces of the white marble throughout the library and the ornate wood paneling of the rotunda. Covering 3,000 square feet, the rotunda is perhaps the largest and most elegantly detailed public landing ever built. Its walls and barrel-vaulted ceiling, reaching 60 feet in height, are of English walnut and painted stucco, respectively, and form a perfect foil for the now famous murals by WPA artist Edward Lanning that were added to the space in the 1930s. Newly gilded moldings glisten, and the polychrome stenciling, discovered and restored during cleaning, adds color and vitality to the surface of the ceiling. The only new addition here is the carefully concealed up-lighting, which brings the ceiling alive in a space with little natural daylight.

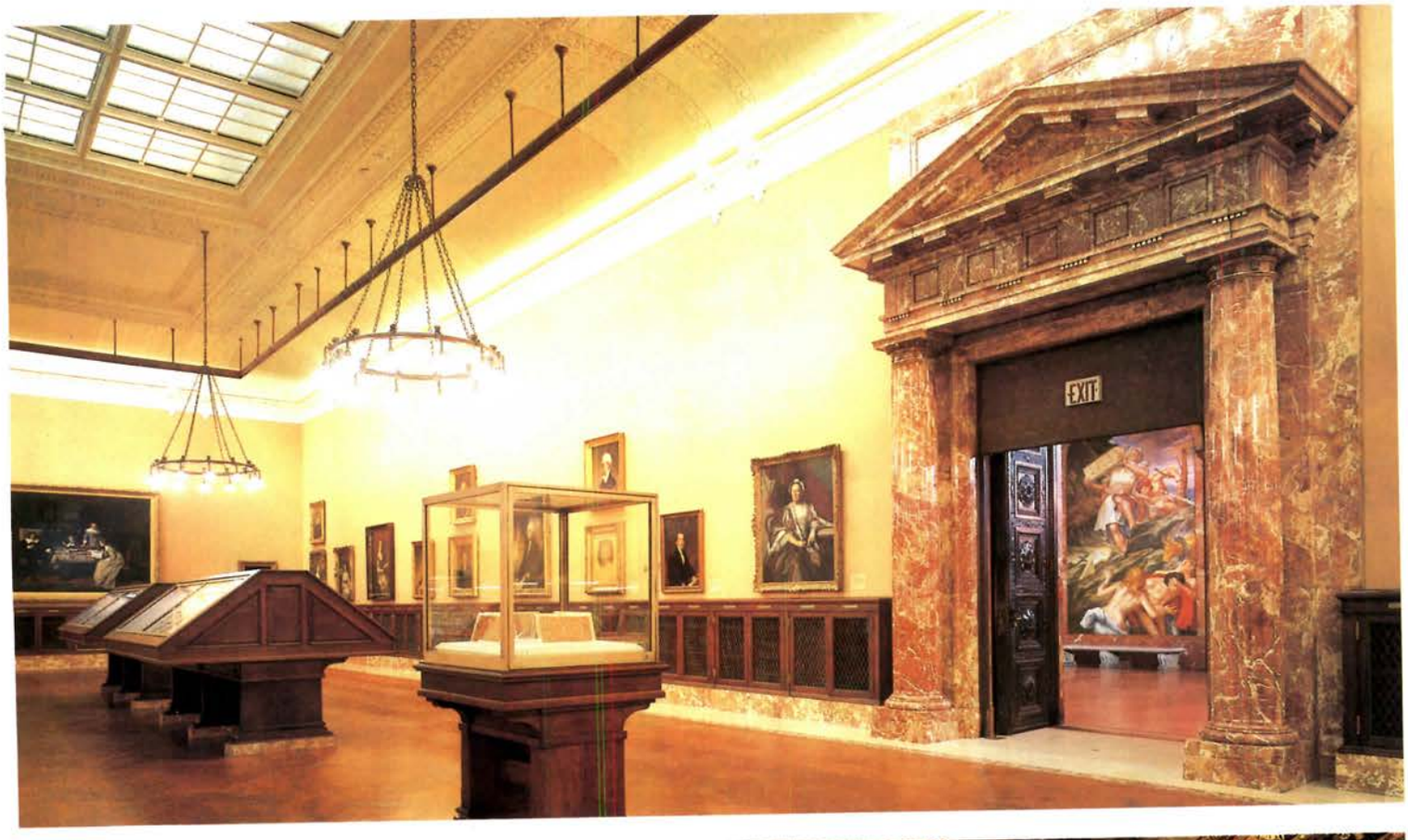
Off this major circulation space to the east is the Edna Barnes Salomon room, which has been returned to its original use as a gallery for special exhibitions and a showplace for such treasures as an original Gutenberg Bible. Its recent past, however, was not nearly so illustrious: it had been appropriated for an army of copy machines. "When we discovered it," says Davis, "it was typical of the unplanned takeover of the library's major spaces—a kind of homesteading. Find your space, stake your claim, then move in with your furniture." Spotlights had been tacked onto chandeliers, fans mounted on the walls, ventilation ducts poked through the skylight.

All this has now been changed. New brocade fabric lines the walls, a careful reproduction by Scalamandre of the original material; the herringbone wood flooring has been refinished after being patched; the bronze metalwork on the cabinets around the perimeter glows, having been cleaned and polished; the lighting—all original, including an early example of concealed track lights designed by Carrère & Hastings—has been refurbished; the marble wall and floor surrounds have been polished to their original luster. The only element of the room not fully restored is the skylight, for the ultraviolet rays of natural sunlight would have damaged the artifacts. After the glass was cleaned and repaired, fluorescent lights simulating the daylight spectrum were installed, returning the skylight to something very much like its original look.

The last piece completed during this phase was the public catalogue room, located off the McGraw rotunda to the west, opposite the Salomon room. Here, until recently, card catalogues lined the walls, a physical manifestation of the library's 88 miles of bookshelves as well as a remnant of the 19th-century manual methods of information retrieval. For the architect, this room presented the first real confrontation with visible 20th-century technology: computer terminals were to replace almost a third of the catalogues—something that Carrère & Hastings could never have imagined. To the architect's credit, little effort was spent trying to hide this equipment. Rather, the terminals are placed on original library tables, where, operating silently, they are almost invisible. The original center island, where call slips are handed in, now houses an enlarged information desk. Reusing all the existing wood paneling on the side of the desk facing

Right, stenciling, found on walls and ceiling of the rotunda during cleaning, was repainted; murals by WPA artist Edward Lanning, although not part of original design, also were restored.


Edna Barnes Salomon Room
316



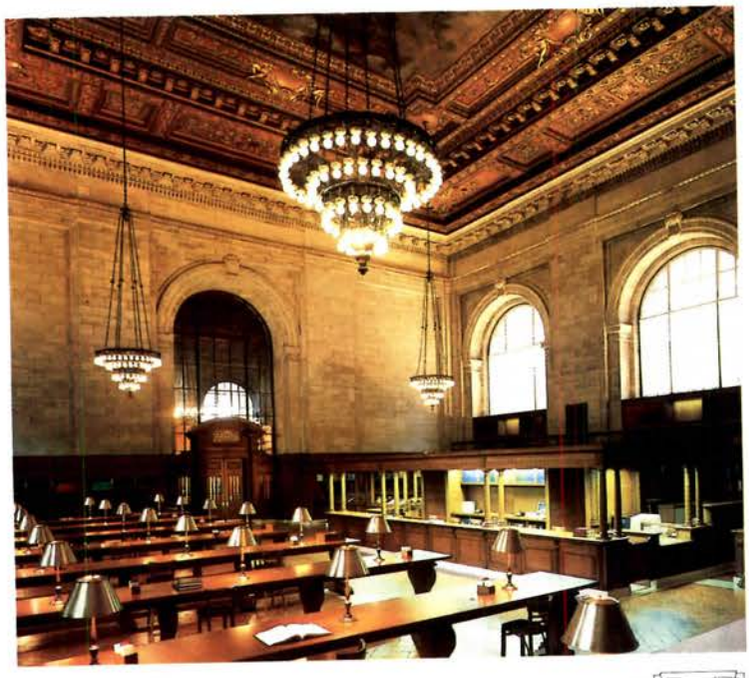
Top, Edna Salomon room was restored to original use; catalogue room, right and opposite, was adapted for computer use.

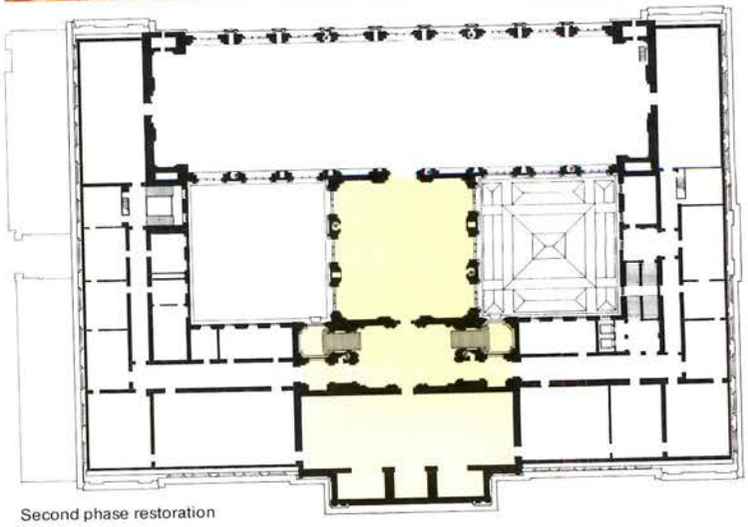
the public, the architect accommodated the increased size by fabricating new panels not as an exact imitation of the old but in their same spirit. These three-foot-high panels form a low wall dividing the information desk, computer terminals, and interlibrary loan area from the main areas used by the public.

The walls of this vast 80x80-foot, 60-foot-high space are of Caen stone, a composite of marble chips and plaster that resembles limestone in its finished appearance. "When it was cleaned," says Davis, "we found the surface too white, so we had to go back and dirty it up to make it look more real." The last major item the architect dealt with in this room was the lighting. The famous bronze lamps that long ago had been painted green to reduce the glare from the sun have been returned to their original surface, and shades are used to cut the amount of direct light in the room. Up-lighting was added in the cornice molding of the central information desk, providing overall illumination and at the same time highlighting the newly cleaned ceiling.

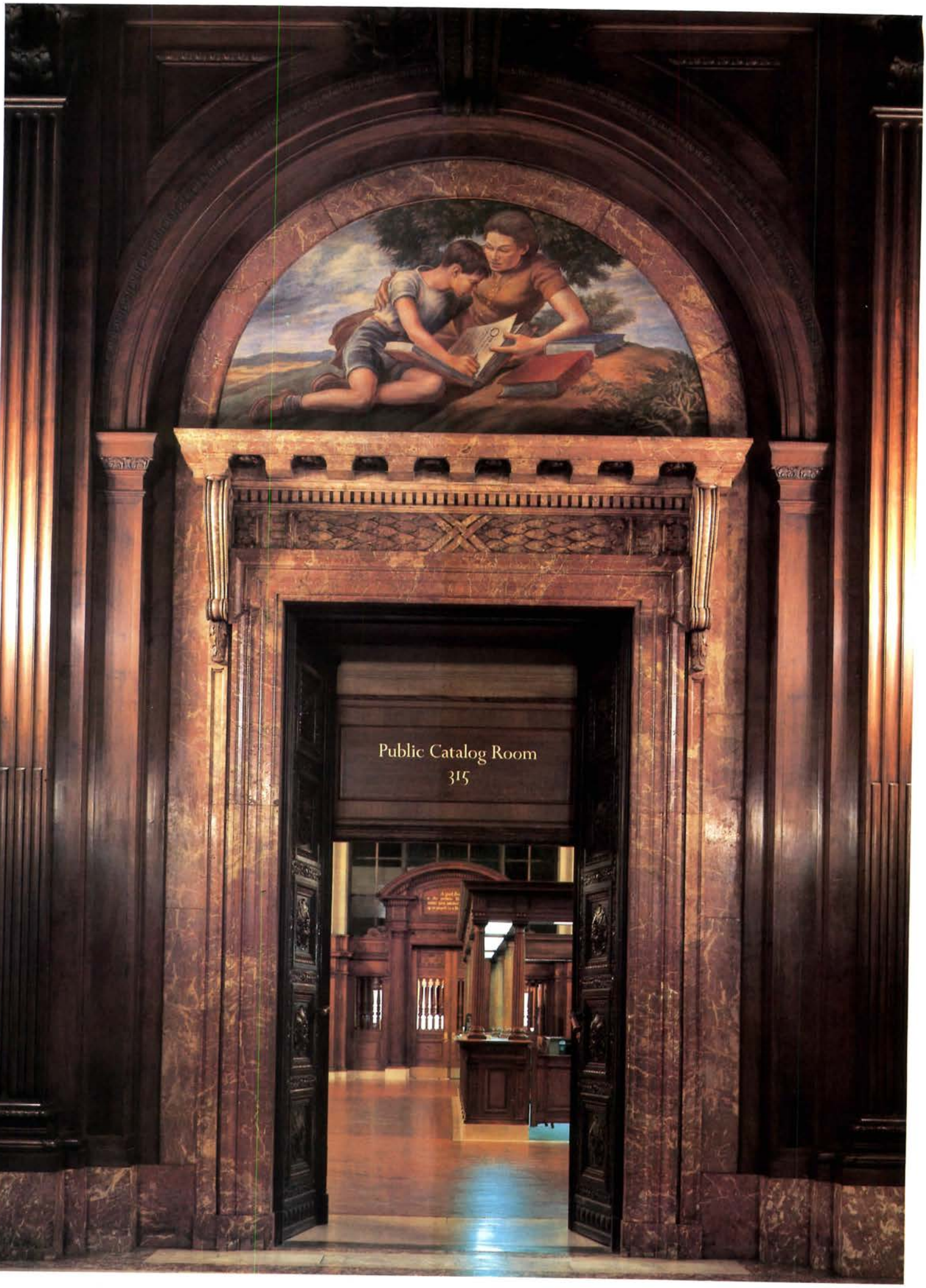
The architect had the resources of a team from Columbia University's preservation program who would take samples of materials, test them, and determine what the original surface material or color must have been—no small contribution to a restoration project this size, for which detective work can consume hours. The architect was also helped by the fact that the library had many of Carrère & Hastings's original drawings, making it possible to easily ascertain details, construction, and materials.

Throughout all of this restoration work, the architect upgraded the mechanical and electrical systems, introducing air-conditioning and humidity control where none had existed. All this work was carefully concealed either in the existing ductwork or behind new wall units, or it was channeled through the floor. The comfort level has been substantially though invisibly increased—a remarkable lesson in the possibilities of adaptive use in a building of this size, age, and complexity. Said the jury about this project, "It is a masterpiece of redemption, not only restoring what had once seemed lost, but enhancing its superb spaces for the enduring benefit of those who use and appreciate this architectural treasure." □





Second phase restoration



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Moods of Mauve and Indigo

Emory University's Carlos Hall, Michael Graves, FAIA. By Allen Freeman

Emory University's first ensemble of somewhat clunky buildings by Henry Hornbostel remains endearing 70 years later for their historicist eccentricities—red-tiled Italian Renaissance roofs, classical details, and wallpaper-like cladding in rosy and gray Georgia marble. Now Michael Graves, FAIA, has gutted one of them, the old law school on the quadrangle, and recast the interior into a virtuosic display of his characteristic idiom. More important, perhaps, he has responded to a demanding program with a series of handsome, varied, intimate spaces that seem sensitively tuned to their uses while shedding new light on the widespread idea that museums should contain architecturally neutral spaces.

Renamed Michael C. Carlos Hall in honor of a donor, the old law school houses the university's small but distinguished museum of art and archaeology as well as the departments of art history and anthropology, including offices, an anthropology laboratory, art history classrooms, and a slide library.

Graves's exterior modifications are limited to two stuccoed stair towers, one appended to the long south elevation, the other to the building's east end. They read as dull-surfaced interruptions set against the marble patchwork facades—curious appendages but not unwelcome. On the north front, Hornbostel's axial entrance continues to spar with his asymmetrical fenestration arrangement. This oddity, repeated in the theology building across the quadrangle, reflects both the building's original organization—a stepped down, two-story law library on the west side—and Hornbostel's expectation that a Jeffersonian colonnade, never built, would front the east end of the building, linking it to others in the quad. Graves began by rejecting an obvious renovation parti, anticipated by his clients, that would have transformed the double-height law library into museum space. Instead, he sandwiched in an extra floor for faculty offices and located the museum in the east side of the building.

You enter the museum from the central lobby, still dominated by Hornbostel's curling marble stair (now carpeted in gray). A semicircular wall protruding into the lobby defines a small rotunda that establishes scale, color, light characteristics, and architectural vocabulary for the galleries beyond. From this friendly compression chamber you wander through a sequence of medium-sized galleries set off by charming niches and linked by odd little spaces that set off unexpected long views down shifted axes. From the largest room on the first floor, a narrow, gently bowed stair rises in a long swoop along the front wall of the building, its inner surface penetrated by cutouts offering glimpses into the first-floor galleries. This screen-wall rises to the second-floor ceiling, with eye-level openings admitting filtered north light and creating layers of space.

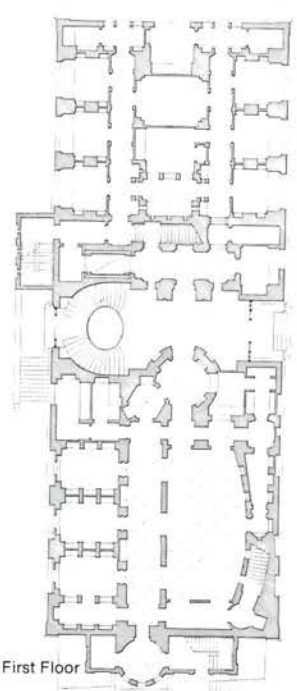
Graves's use of color in the museum is masterful. Mauve, indigo, blue-green, and rich cream set off mostly small artifacts, many of them earth colored, displayed in exquisitely proportioned cases veneered in bird's-eye maple and ebony. Lighting is unobtrusive, with tracks hidden in frames of false skylights. In the archaeological collections on the first floor, ancient building plans stenciled on the floor provide subtle evocations of corresponding architectural roots. The second-floor galleries are used for changing art exhibits.

If the offices and classrooms on the opposite side of the building lack the drama of the museum, they are nonetheless arranged and colored invitingly. Throughout, Graves imparts a sense of human scale and intimacy without a trace of bombast.

Paschall/Taylor

© Steven Brooke Studios

Facing page, the unchanged main entrance and two Graves additions. The one at lower right (bottom of plan, below) contains a small rotunda, shown on next page. Right, second-floor lounge; below right, largest first-floor gallery.



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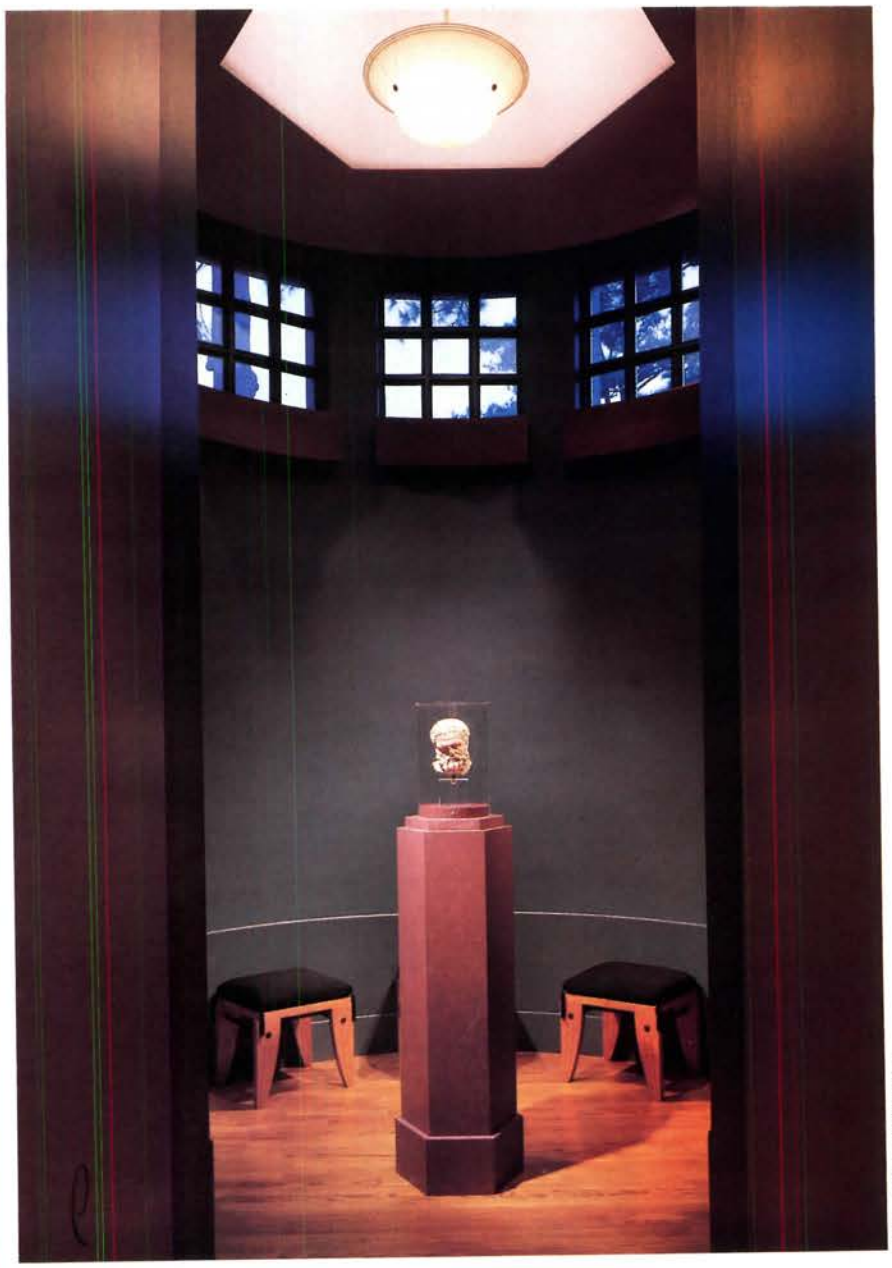

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Above and right, the two sides of the museum entrance, which extends into the building lobby. Indigo columns at the top of the partition, repeated elsewhere in the museum, are painted PVC pipe. The little rotunda, above right, in Graves's addition to the east end, is flanked by stairs and mechanical space. □

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Non-Architecture of Energy and Spirit

Claudia's, Grondona/Architects. By John Pastier

Just like designers, juries should not shy from taking risks on appropriate occasions. Claudia's, a small cinnamon-bun bakery and store in San Diego's flamboyant Horton Plaza shopping center, is such a risk, and, although its designer says it's not architecture, its energy and spirit not only deserve but demand an architecture award.

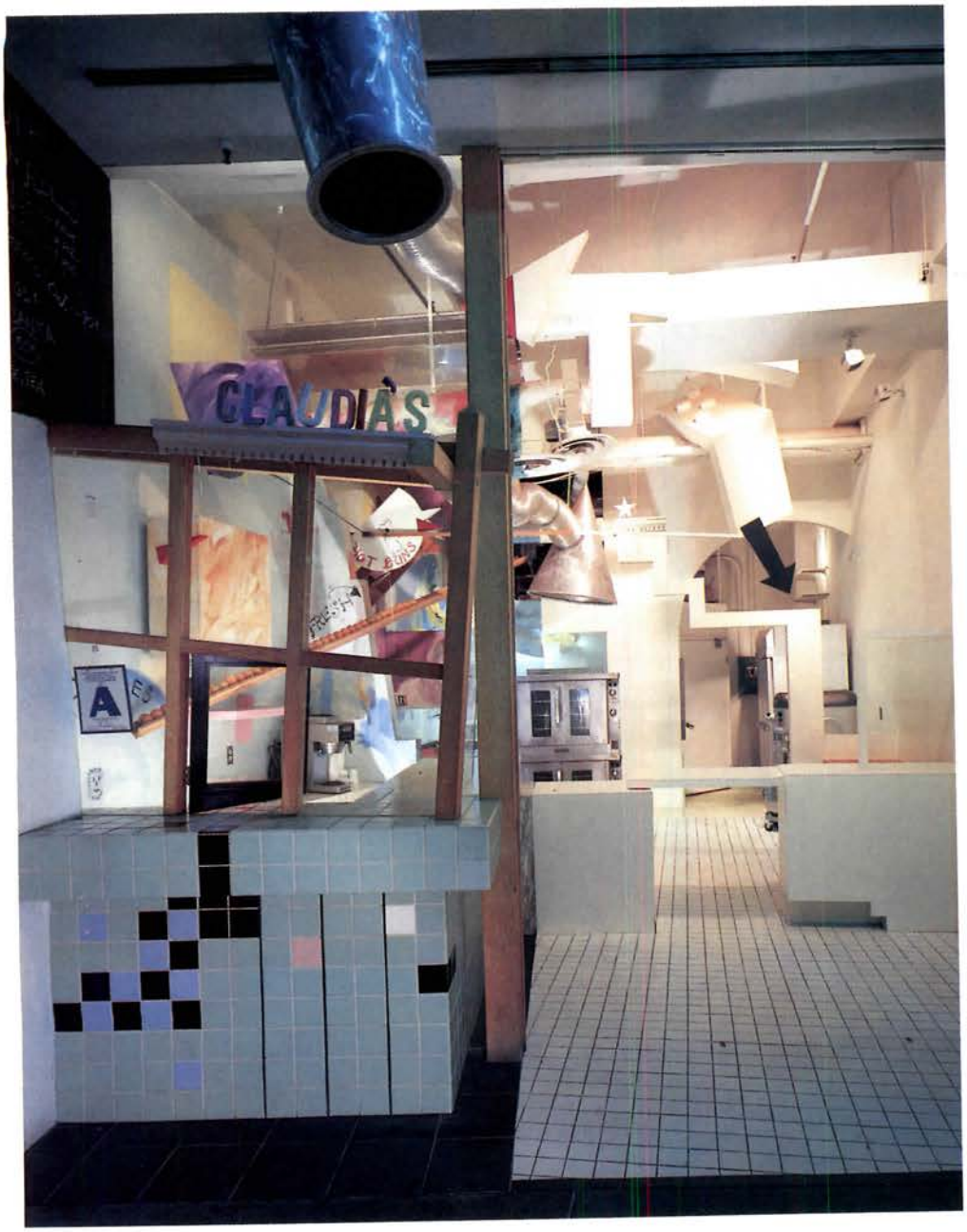
Architect Tom Grondona, AIA, states that "Horton Plaza is a 'postmodern' battle zone. Wishing not to compete, we conceived of Claudia's... as an art installation, instead of a piece of architecture. We addressed two questions: how do you turn fast food into something *real*; and how can design be used as a marketing tool?"

Much of Claudia's was fabricated and put in place by some of Grondona's artist friends, his father, and himself, working under the name of The G-Force. The shop's most striking elements are swirls of paint and kinetic and olfactory sculptures in the spirit of Rube Goldberg. There is a storefront and counter, but they are overshadowed by a tornado of color, contorted ductwork, the clanking and whirring of totally superfluous overhead moving parts, the sight of rolling oranges, and the smell of cinnamon, which is piped through an oven exhaust duct that terminates in a funnel-like shape above the entry door. The idea is "to lure unsuspecting patrons" with the "scent of baking cinnamon rolls."

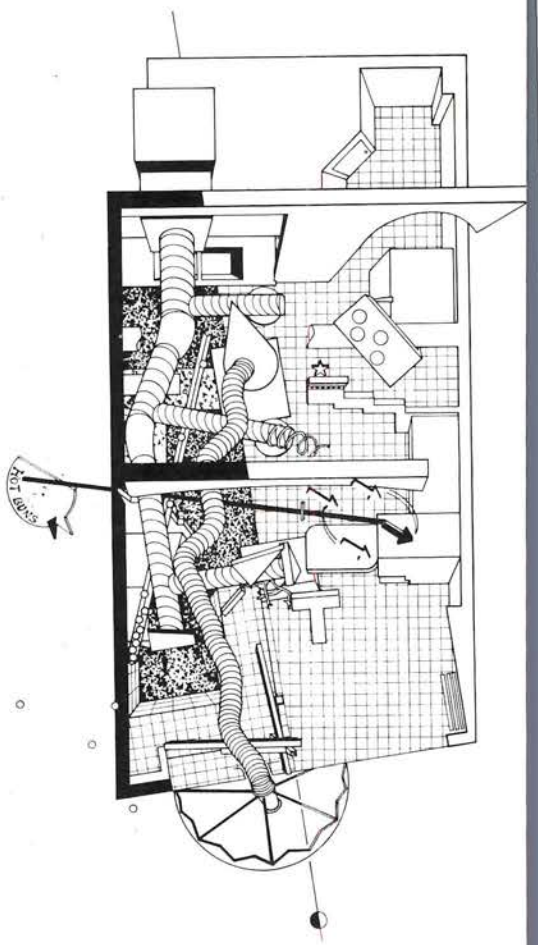
This is unmistakably an architecture of tangible experience rather than one of theory. Something more beyond standard modernism cannot be imagined, yet it has not one gable, arch, or column. On a budget of $65,000, how could it?

Grondona's approach, in the specific sense of Claudia's and the broad sense of all his work, is based on extreme fiscal economy, familiarity and often direct involvement with the building process, and a sense of fantasy and optimism that, except in a few unusual individuals, doesn't survive childhood. The architect works from models that allow him to design spatially and enable his clients to sense what could never be fully communicated in drawings. These models are often mounted on fanciful stands

Above, Grondona's conceptual painting and Claudia's as built.



Cone, prominent in photo at right, 'picks up the scent and sends it outside to unsuspecting patrons,' Grondona says conspiratorially. Arrow, stilled in photo left and shown in motion in drawing, indicates all-important pickup point for hot buns.



assembled from found objects, and they have such a compelling presence that veteran architects on design juries have wondered, more than half-seriously, how they might procure one of those magical creations.

In the first model for Claudia's Grondona used an aluminum kitchen funnel for the store's identifying facade element, and off-the-shelf wooden plugs to represent the bakery's product. The maquette was certainly art, and perhaps a more exciting version of the design than the real thing turned out to be, since it was spontaneity incarnate and not subject to the compromises and restrictions that architects usually must endure. In the second model and the built design, the funnel was reduced to a crown-like armature to save money and weight. As a result, Claudia's principal element unintendedly evolved from whimsical literalism to a somewhat self-conscious abstraction, and from unaffected pop art to a more calculated neo-expressionism.

Aside from the funnel turned crown, however, the rest of the store was built pretty much as originally designed. There is a literary program of sorts for the interior: "a bake shop frozen in time one second after the roll machine blew up." At Claudia's, we may be witnessing something as profound as the embodiment of a worldwide fear of nuclear destruction, or something as lighthearted as the Saturday morning cartoons on television. Whatever it is, Grondona's not telling.

He will say this much, however. The swirling polychromed portion on the left is "chaos," and the pure white section on the right is explained by an inscription on the edge of the model: "After the *disaster,* white flour fell like snow, mysteriously covering two-thirds of the shop. But why?" If such a conceit piles paradox on top of implausibility (a flour explosion brings visual order to chaos), then life in this case manages to imitate art. After painting most of the walls, ceiling, ductwork, and sculptural insertions to represent the settling of a fine white powder, Grondona has found that many of these surfaces have taken on a reddish-brown patina from the slow precipitation of cinnamon dust in the air.

Such a paradox certainly fits an environment where intentional contradictions abound, and where, in a context of rigorous fiscal economy, many of the architectural elements serve no purpose beyond delight. Not the least of the paradoxes of Claudia's is the reception it has received. As the first retailing venture of the owner, the undertaking involved considerable uncertainty. Claudia Grey at first wanted an interior evocative of "grandma's kitchen," but allowed herself to be convinced by Grondona's less conventional and more humorous vision.

The strategy proved correct. Not only has the store won local, state, and national design awards, but its bold design has drawn customers in an extremely competitive visual and mercantile environment. The business has prospered to the point where two other Claudia's stores will be built in California, but to designs of other architects. In situations such as these, virtue must be its own award—er, reward—and the architect, working for very little dough, must accept the sad fact that his role is not always a sweet one. □

Modern Presence in Historic Gardens

Middleton Inn, Clark & Menefee in association with Charleston Architectural Group.
By Robert A. Ivy Jr., AIA

Photographs © Tom Crane Photography

On the site of a former phosphate mine, the inn sits amid tall trees on a bluff overlooking the Ashley River. Above, the river-facing elevation is three stories high. Chimneys are stuccoed brick topped by terra-cotta chimney pots.

Steps rise into the air at Middleton Place, near Charleston, S.C. No building stops their flight. Brick shards and a flanking building remain beside the ruined foundation of the 18th-century main residence, which sat at the heart of one of America's greatest gardens. Across a bridge from the restored gardens, around a bend in the Ashley River, a neighbor has joined the ensemble of water, trees, and sky. The Middleton Inn, by Clark & Menefee of Charleston, stands on the grounds of Middleton Place as an unabashedly modernist, personality-filled, straight-out new design among the remnants of antiquity.

Charles Duell, heir to the builders of Middleton Place, and himself the vice-chairman of the National Trust for Historic Preservation, was advised by several sources to re-create the ambience and style of the 18th century in his proposed hostelry. Duell, who sees himself as steward of the 6,545-acre property and traditions, weighed the options and chose a contemporary approach. "The Middleton Inn should be of this century, not merely mimic the past," he said. "The people who built Middleton Place would have done something of the time."

W.G. Clark, AIA, agreed. He advised his client that a re-creation of older buildings would "muddy the waters," and that a modernist building, a building clearly of this century, was the appropriate response. The result of the agreement between architect and client, a 55-room inn, was completed in 1985.

Architect and client studied the relationship of new structures to ancient gardens and grounds and shifted the proposed buildings in and out of the woods until the present location was reached. The site, which surrounds the terraced steps of an abandoned phosphate mine, is beyond the view of the primary gardens, yet it shares the Ashley River prospect. A clearing in the trees provided a platform; earth terraces provided multiple levels for buildings, pool, and grassy court as the architect laid out the inn.

The structure containing the main lodge and primary residential wing of 25 rooms surrounds the clearing. Thirty other rooms in three separate pavilions are interspersed along the riverbank.

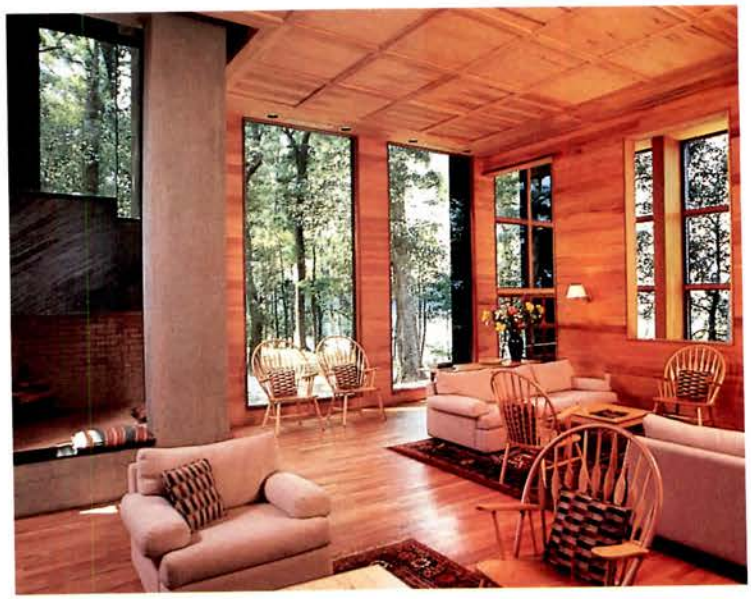
No covered walkways connect the individual buildings, for Duell wished to encourage a full appreciation of the total environment from winter wind to summer rain.

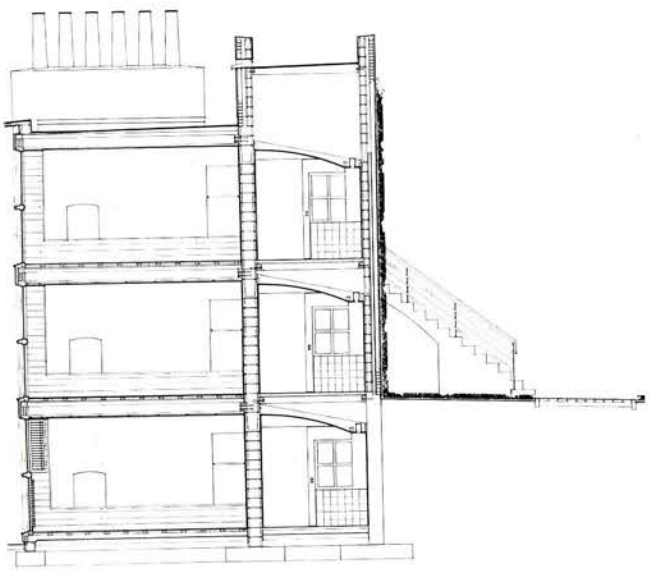
The primary residential wing is linked to the lodge by the rear wall of the building, a working wall that holds vestibules and bathrooms but also serves as a barrier to the dense green of the Low-Country forest. This elevation of the structure is thick masonry covered with stucco, punctuated by overscaled black ("Charleston green") openings. Poured concrete stairs gracefully arch upward into these dark cavities, recalling the steps at Middleton Place. Concrete lintels above the openings give weight and definition to the voids; light metal handrails emphasize the movement of the stairs.

The forest elevation of the Middleton Inn evokes images of ruined monasteries or garden follies constructed in a subtropical setting. Already, ivy has begun to climb the roughened plaster walls; water and weather have begun to show on the building's face. The building is becoming part of the landscape, and it may, in time, disappear from sight, leaving only the concrete stairs.

Terracing allows stairs to rise or drop only one level on the site. Down the steps between each pair of housing pavilions is a carefully controlled view of the Ashley River and the grassy courtyard at the center of the complex. From the river elevation, the masonry wall with its stucco coat rises emphatically to separate the baroque lines of oak and pine from the clearing.

Residential pavilions—actually guest rooms stacked in three-story towers—nestle up to the rear wall like light-filled boxes. Constructed of crisp black grids, the Miesian towers back up against the blank wall. Each pair of towers is separated and stabilized by rectangular chimneys, whose cylindrical pots cap the





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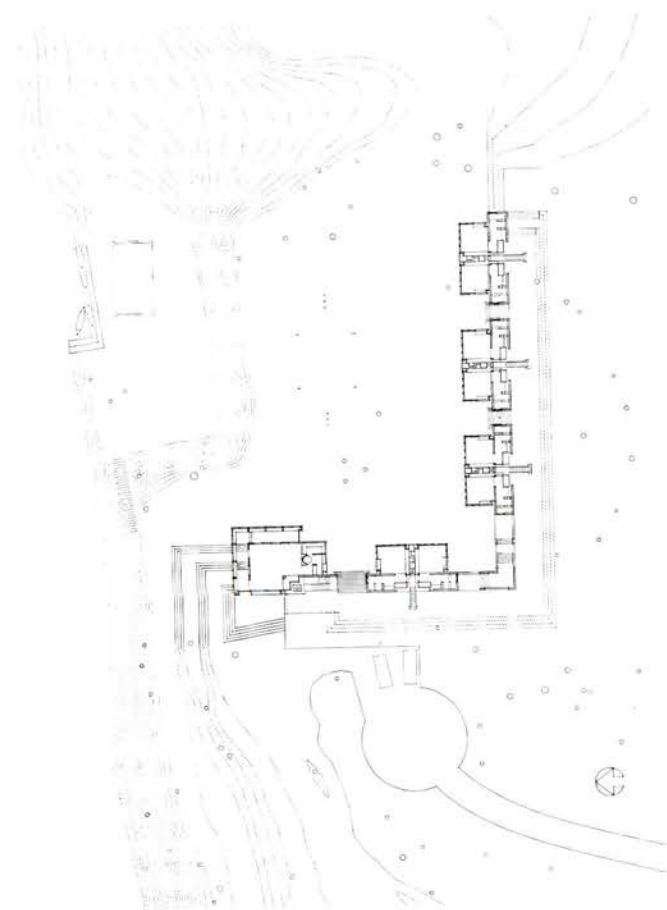


effect and give the hotel courtyard the appearance of an idealized, protected city.

The contrast in building materials between the rear wall and the towers is carried into the interiors of the guest rooms. Gray marble, rough stucco, white ceramic tile, mirrors, and glass block are limited to the masonry-wall bathroom/dressing room areas, while warm woods—cypress, ash, oak, and pine—define the sleeping spaces within the pavilions. Seamless, like intricate boxes or like furniture, the interiors are careful essays in the modern idiom. No baseboard or cornices break the effect. Yet comfort has not been sacrificed to design effect. The architect has spent considerable energy to consider human need and comfort in the interior spaces so that individuals will sense the warmth and want to return.

Clark noted that travelers appreciate an opportunity to personalize hotel rooms by tuning or adjusting them. In response, he provided a small window beside each doorway at the Middleton Inn. Visitors invariably close this window upon entering the room, thereby claiming the place. Operable pine shutters also offer opportunities for individual adjustment, as does a small ledge before the fireplace, where guests can sit, stack wood, or rest their feet.

The rooms at the Middleton Inn exhibit a concern for the individual psyche that is reminiscent of the best residential design. Although modernist, the interiors are ultimately very human, and nowhere more so than in the bathrooms. There the rough exterior stucco wall comes inside, where it meets a roof that obligingly dips down to a mirrored wall above each lavatory. Windows of glass block bow slightly to catch light for the generous bath. Showers are open, separated from the larger room by a thick ceramic partition.

Opposite page, section shows how building is set in terrace. Bedroom overlooks the river through floor-to-ceiling windows; lounge, at end of shorter leg in plan, is double-height. Above, the end of the lounge from the river. Right, stuccoed back side.

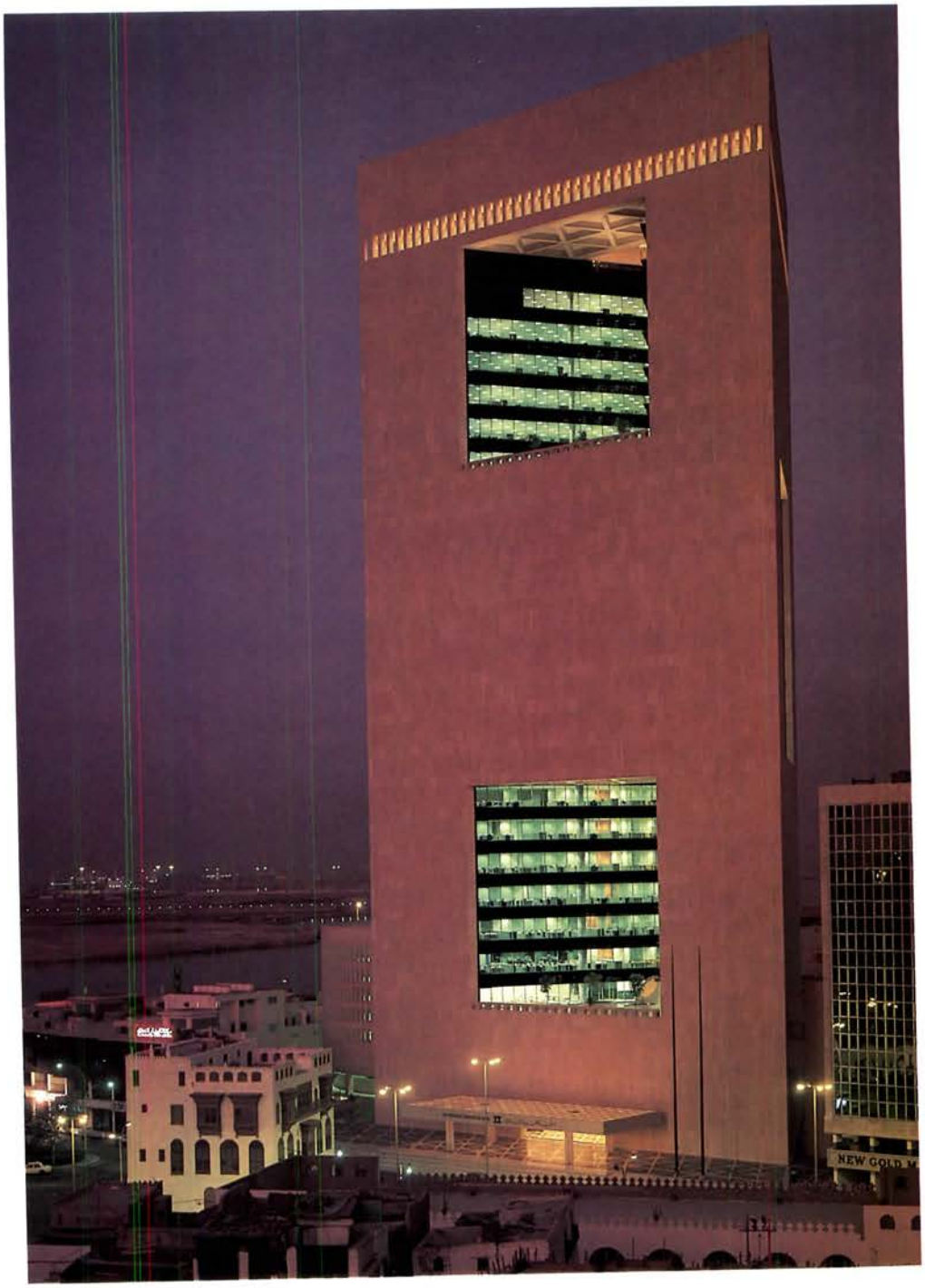
The Middleton Inn avoids fussiness; excess is out. When decorative line is called for, it is restrained, and it counts. Black hand-wrought fire screens and elegant pokers sit on each hearth, enriching the plainness of the plaster chimney wall. Furnishings carry out the theme of warmth and simplicity. Tandem Windsor-like chairs, hand-hooked rugs, custom-designed beds, and Shaker writing desks form an integral part of the design. All were selected by the interior designer, Dian Boone of Philadelphia, who played an important role in the design of the spaces themselves.

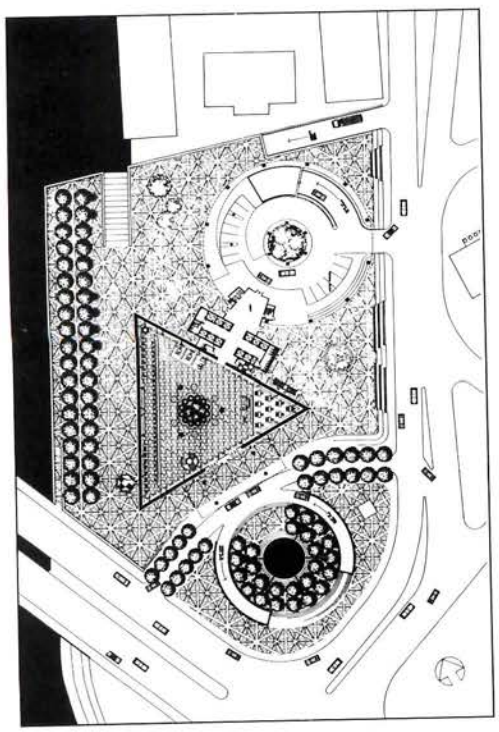
The main lodge, which houses offices and conference rooms, contains the primary public spaces of the inn. Interiors there echo the style of the guest rooms. The exterior of the lodge building is a more exuberant essay in the modern idiom: its play of plane and volume recalls a *de Stijl* building, its roof deck is reminiscent of Le Corbusier, and its anomalous bent chimney is from Oz. While allusions to the modern masters are inevitable, Clark has provided his own essay in the modern language, and the result speaks joyfully.

The lodge and guest buildings at the Middleton Inn do say something; they speak, but quietly. Their vocabulary is of the 20th century, but the architect has also found a bridge to the symmetrical language of the neighboring 18th-century garden. The bridge is not literal (not building material or form), nor is it primarily allusive (steps and ruins), nor is it intellectual. The architect's bridge is appropriateness to time and place, a trait as fitting in the 20th century as it was in the 18th. □

Triangular Tower with Elevated Light Courts

National Commercial Bank, Skidmore, Owings & Merrill.
By M. Stephanie Stubbs



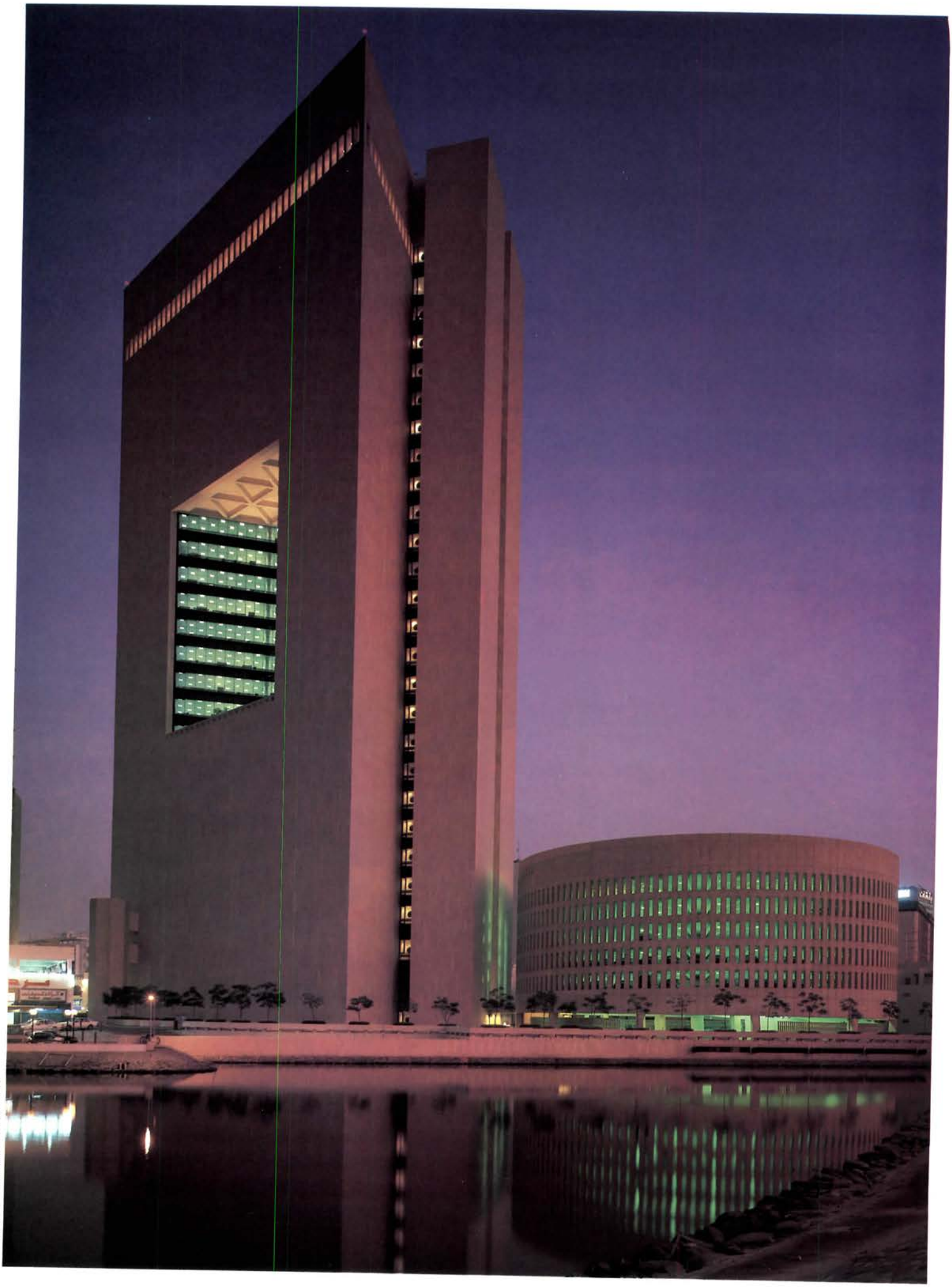


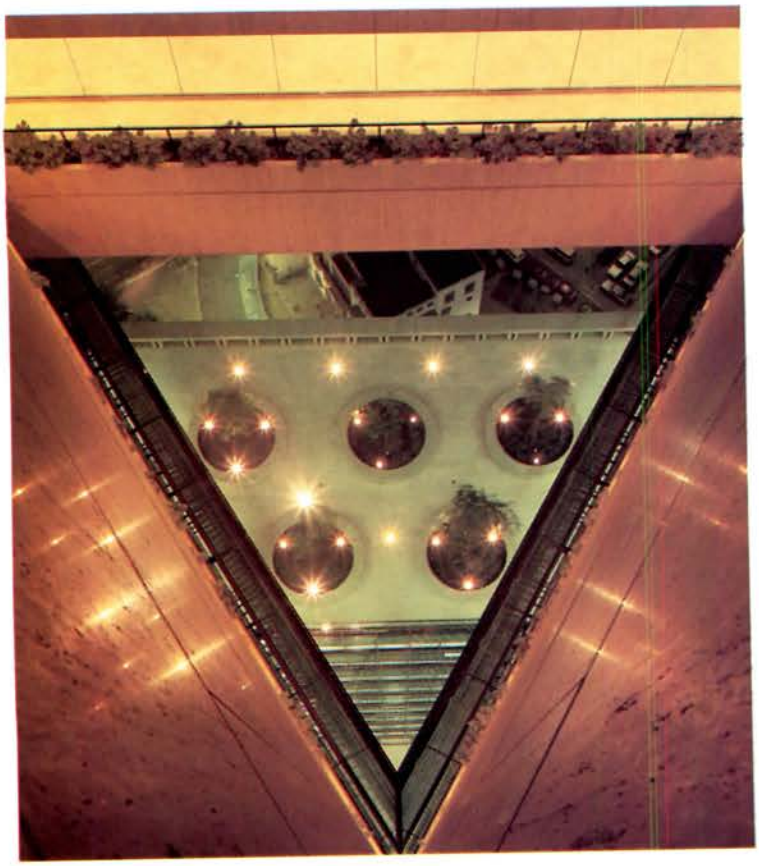
To capture spectacular views of both the Red Sea and a historic old city, Skidmore, Owings & Merrill broke tradition with the Saudi Arabian practice of spread-out, horizontal architecture in their design of a triangulated high rise towering over the top of surrounding Jeddah. Completed in 1984, the 27-story National Commercial Bank sits on an irregularly shaped, 126,700-square-foot site between the old city and the sea.

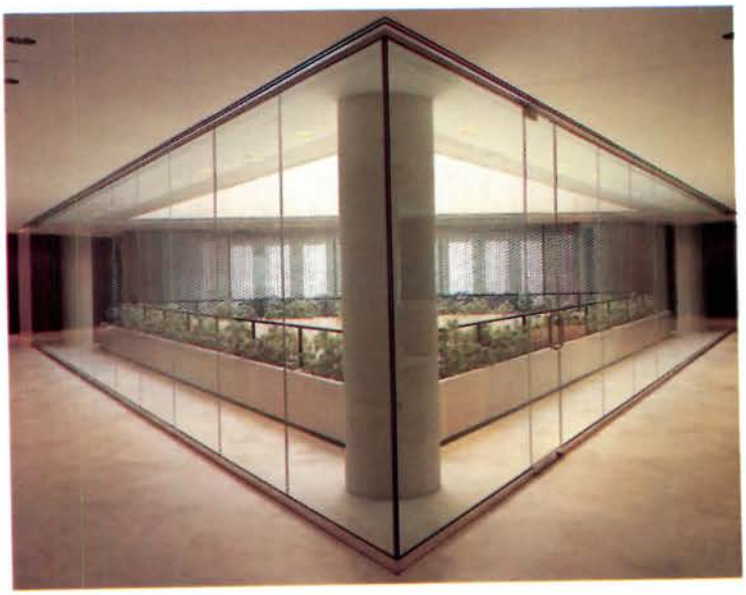
The building does pay homage to the harsh desert climate and to Islamic tradition by turning inward to shelter inhabitants from the sun and wind. Instead of individual windows in the tower's outer travertine skin, large openings allow light into the interior across three apertures scooped out of two sides of the triangular shaft. A central well extends from the skylight of the first floor banking hall through the roof to allow accumulated heat to rise out of the courts. Gray insulating glass encloses the office floors, which overlook the old city to the southeast through two seven-story apertures, and the Red Sea to the north through a nine-story aperture. Floors of the apertures are landscaped courtyards.

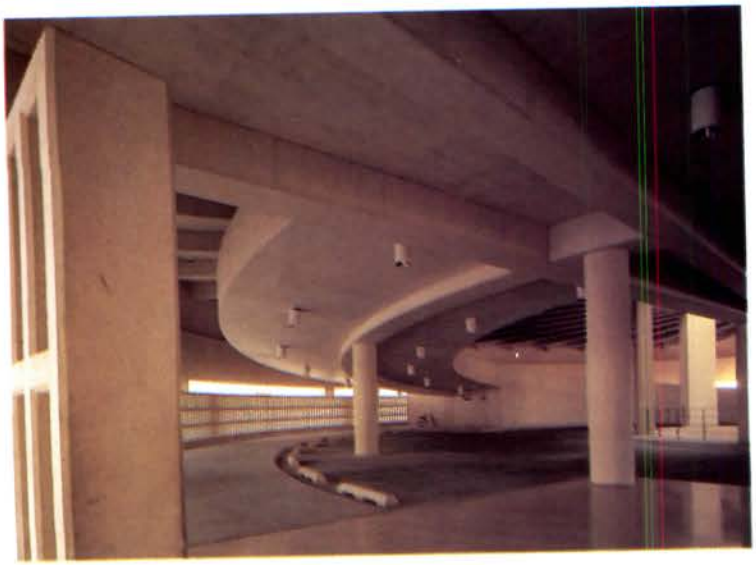
The intense Saudi Arabian sun made energy efficiency a prime design factor. Lack of traditional windows in the tower's exterior prevents direct sun and wind exposure and enhances the effect of the natural light provided by the interior courts, as well as the ventilating ability of the central shaft. In addition, the massiveness of the facade cuts down on interior heat load accumulated during the day and helps retain cool air at night. In section, the facade consists of 2½-inch-thick gray travertine panels, which reflect sun; one inch of air space; six-inch-thick precast concrete panels; and three inches of high-density insulation board. A computerized building management system with approximately 1,800 programmed points monitors temperature, security, and operating conditions. A two-cell water storage facility maintains a five-day supply. Because of high water costs, a secondary recycling system was installed to provide make-up water to the cooling towers and other water systems. All the mechanical system components, including chilled water piping and ductwork, are thoroughly insulated.

Structurally, the bank tower is a steel frame supporting concrete-filled metal deck floor slabs. The planes of the exterior framing are heavily braced not only to resist lateral loading but also to develop the transfers necessary to form the apertures within a consistent "triangle" structural philosophy. Large, tapered columns at points of the light/ventilation shafts form a structural tube to support the three zones of courtyards.









T-shaped concrete slabs with precast inserts were used to cover the steel framed structure.

The top floors house the executive suites, where a band of deeply recessed windows is wrapped around the building's perimeter, offering views in all directions. The chairman's suite, including the central boardroom, occupies the entire south side of the building. This immense space is divided by partitions into a series of meeting rooms that, with the exception of the boardroom, foster placement of couches around a central space—the traditional Near Eastern furniture arrangement for meetings.

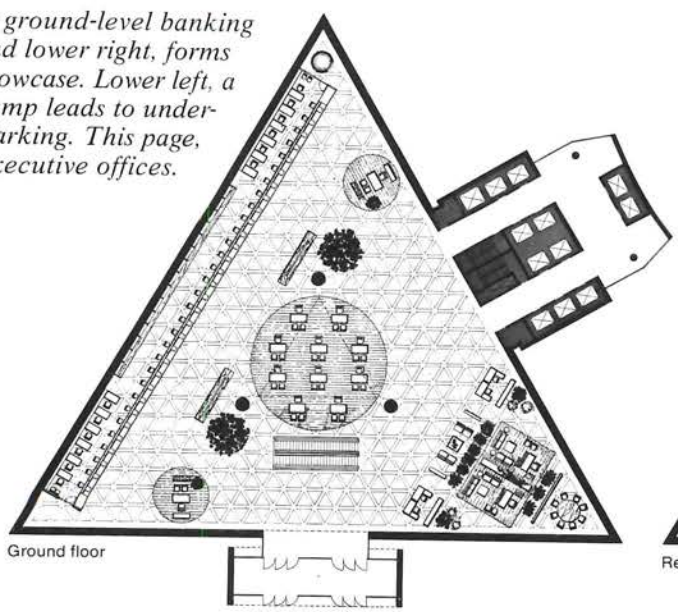
At the ground level, in the "grand space" of the banking hall, white and green marble floors repeat the patterns of the coffered concrete ceiling 30 feet above. A level for an auditorium, cafeteria, lounge, and other common facilities surrounds the lowest of the courts recessed into the steel tower. Services, including elevators, stairs, and toilets, are grouped on the third side of the triangular tower, allowing column-free, flexible offices in the remainder of the space.

The circular garage and a rounded, landscaped fountain complement the angularity of the tower and complete the site composition. The 160,000-square-foot garage, constructed of reinforced concrete, provides space for 650 cars. A circular, central opening directs light into the lower, executive parking area. The garage is connected to the office floors by an elevator in the core. The fountain, one of Saudi Arabia's greatest luxuries, adds the sound of water to the site. The intricate geometric pattern of terrazzo and travertine paving on the plaza will be softened by rows of shade trees.

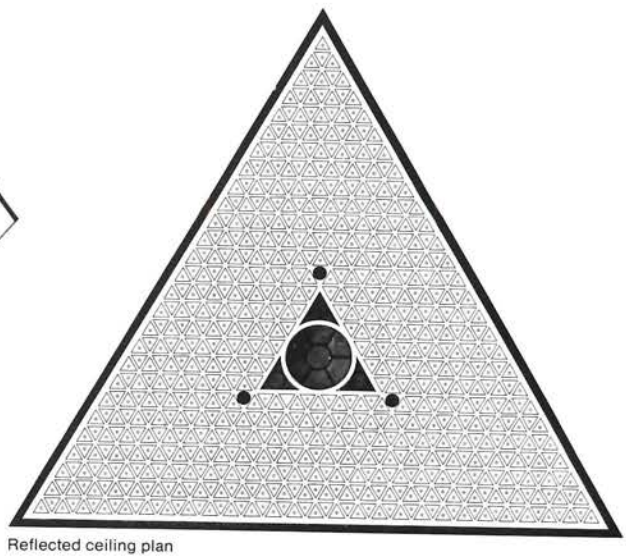
The awards jury complimented SOM and the National Commercial Bank for site planning down to the details: "Local traditions suffuse the design: the unusual plan is, in effect, a traditional courtyard design in a high-rise context; its sun-sheltered, inward-facing glass is also based on indigenous architecture and offers a rich contrast with the simple planar walls; the use of the sound of water in the main hall and outside near the garage is distinctly Middle Eastern, as is the system of ventilation through the central shaft of the structure. The architect demonstrated a mastery of a minimalist vocabulary expressed in elegant, high-quality materials. The main banking hall at ground level, like the other interior spaces, is simply but richly detailed and beautifully crafted . . . .This monumental tower in the city of Jeddah displays remarkable ingenuity in confronting harsh desert conditions while simultaneously projecting a powerful sculptural image for the bank." □

Photographs © Wolfgang Hoyt/ESTO

Opposite page, the ground-level banking space, upper left and lower right, forms the bank's public showcase. Lower left, a circular concrete ramp leads to underground executive parking. This page, above, view from executive offices.



Ground floor



Reflected ceiling plan

Skillful Duet on an Academic Theme

Laboratory, Payette Associates with Venturi, Rauch & Scott Brown. By Michael J. Crosbie

The Lewis Thomas Laboratory at Princeton University is the product of a collaboration of a rather unusual sort: Payette Associates of Boston designed its inside, and Venturi, Rauch & Scott Brown of Philadelphia its outside. This union was arranged by Princeton, which wanted the latest in accommodation for its molecular biology research facility (a building type in which Payette is well versed, having designed several) and an important presence on the campus (to which VRSB has made several noted contributions). Both firms welcomed the collaboration albeit with the blessings of the other, wary that the Cupid of this marriage was a shotgun. "It was a good relationship and we had a wonderful time working together," comments Robert Venturi, FAIA, who echoes James Collins Jr., AIA, of Payette: "The approaches that both firms talked to each other about were consistent. There was a lot of smiling and nodding as we discussed the design."

To start with the inside, the 110,000-square-foot building has three floors of lab spaces and conference areas and a top floor devoted almost entirely to mechanical equipment, necessary for constant fresh air changes. This mechanical space is 18 feet high, a huge volume that Collins pushed to the building's north side to give the entrance facade a sufficient massing in relation to its upgrade neighbors. The lab spaces for graduate and postdoctoral research are repetitive, but every one has its own window for views and light, while the centers of the lab floors are devoted to spaces that are used only occasionally and in support of the labs, such as cold rooms and tissue culture rooms. The ground level, entered from the south, has an auditorium, classrooms, and labs used by undergrads (oddly placed, since most of them enter one floor up, on the north).

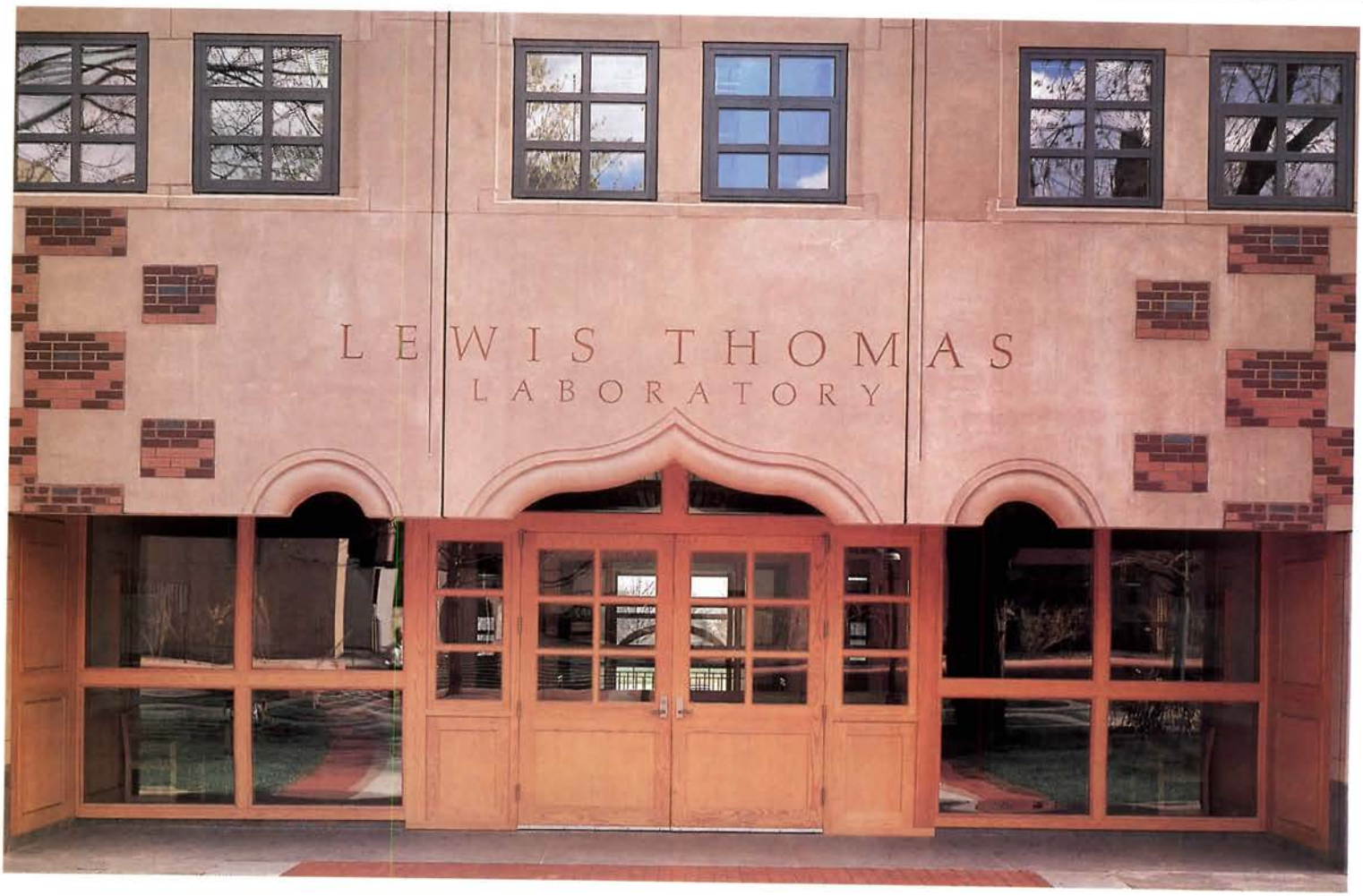
The interior is warmer and friendlier than you'd expect of a microbiology lab. Given the nature of its contents, the building could easily have been shiny and high-tech, but, says Collins, what was sought here was an academic setting, not a corporate lab, and the red oak used throughout certainly serves that end. The interior has a light, relaxed atmosphere. Also important, given the nature of microbiology research, is the extensive glazing between labs, the lounge spaces, and the wide staircases. Collins explains that the work is often conducted by interdisciplinary teams of biologists, chemists, and medical researchers who collaborate. The building promotes their interpersonal contact: lots of interior glazing allows them to see each other; generous staircases allow colleagues to casually meet each other; and lounges near the stairways are spots where conversations can be continued with the aid of comfortable chairs and chalkboards.

In siting the building, Venturi was careful not to obstruct College Walk, which links the east campus across Washington Road with the main campus and VRSB's Gordon Wu Hall not far away. The lab building parallels the walk, defining a frame for the thoroughfare with the help of a retaining wall to the

Below and right top, laboratory from southeast and northwest, respectively; right below, north entrance with Gothic brow.

Mary Warner

Matt Wargo



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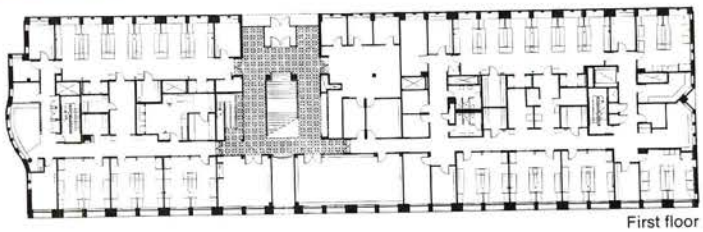
Above, oak-clad lobby from north entrance, with view to ground level. Warmth of wood is also present in lab spaces, right.



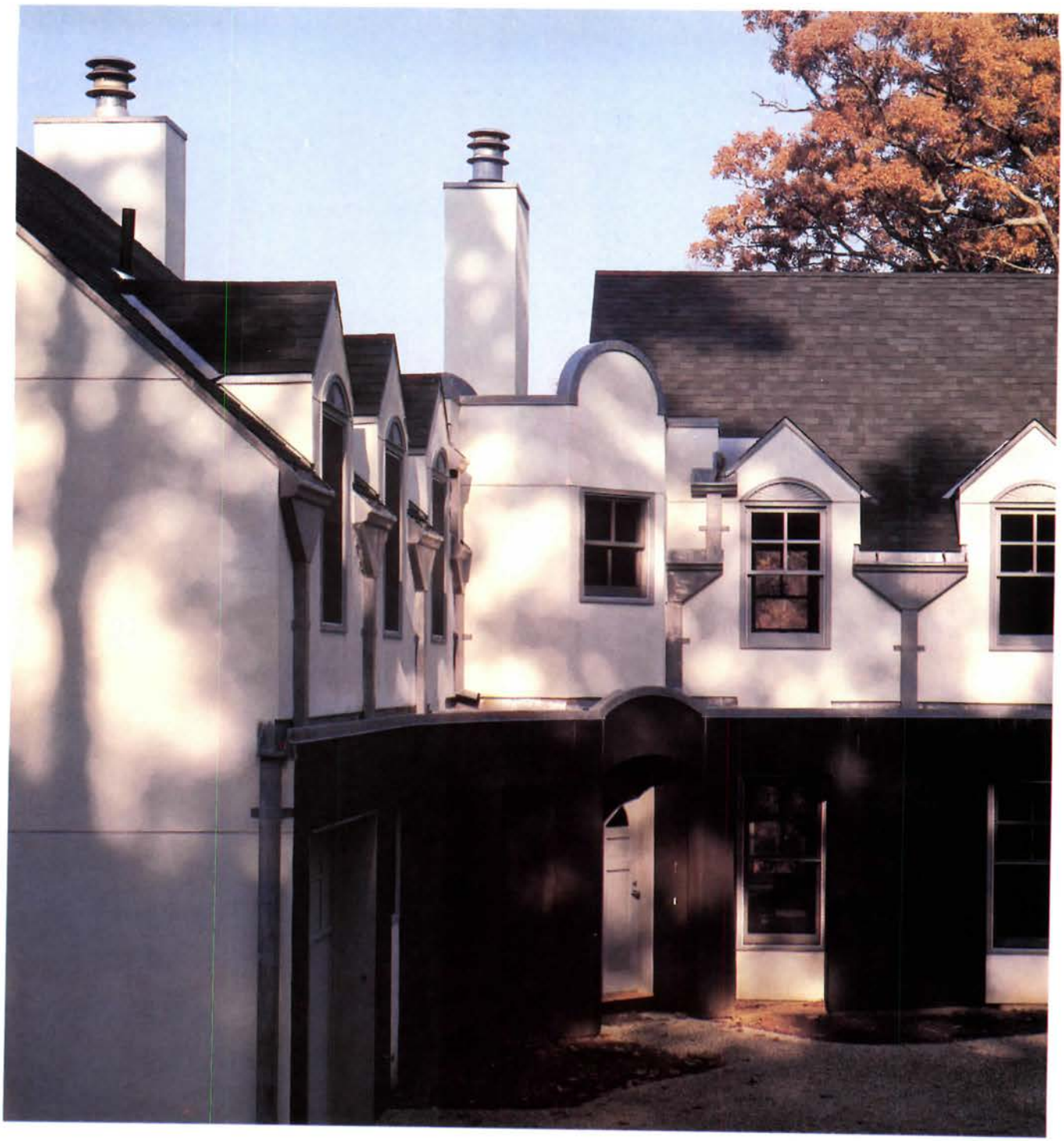
First floor

north. This portion of the walk is flat and parklike, with trees screening the building and diluting the power of its long north wall (George E. Patton Inc. of Philadelphia was landscape architect).

Brick and limestone are the dominant materials in this precinct of the campus, and Venturi was given a bay size and fenestration openings with which to meter his design. At the building's ends, where lounges are prominently placed, the building tucks in and bulges, expressing the location of these important spaces. The three floors of labs are treated as extrusions—cast-stone ribbons of collegiate Gothic windows whose panes are sympathetic in scale to those looking out and also to the speckled brickwork.

Venturi points out that Princeton's older brick buildings use bays and limestone ornament for variety. He chose patterning to create depth and shadow, based on checkerboard and diaper patterns commonly found in Elizabethan manors and in the work of Victorian architect William Butterfield. The patterns are more subtle in reality than they are in photographs, and they ably give the long expanses of brick the scale qualities that Venturi intended. What is particularly interesting is how the patterns change according to the volumes they conceal: big checkerboards for the large mechanical space, diaper patterns for lab spaces, and faint diagonal patterns (if you squint) on the ends. It is a carefully tempered exercise in brick that is difficult to achieve, especially for a generation of architects raised on curtain walls of running bond. □

Matt Wargo



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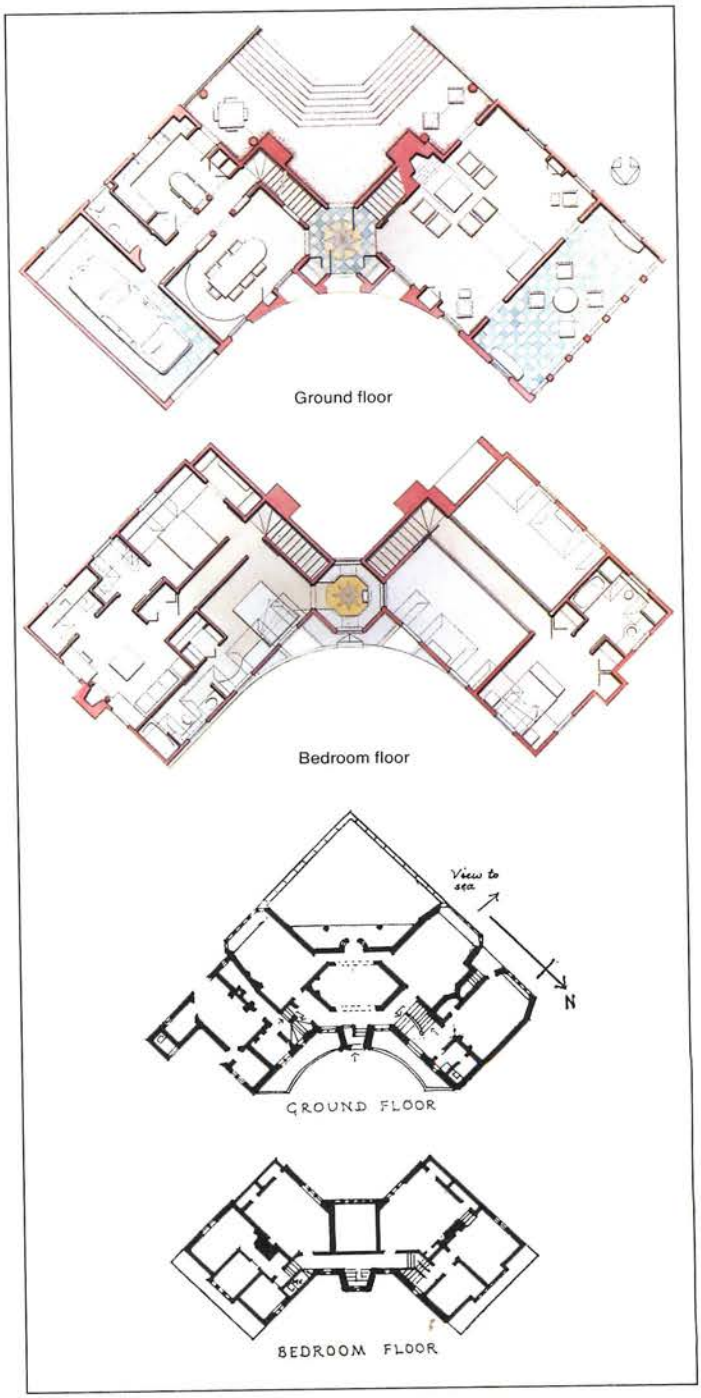
Country Retreat Based on a 19th Century Plan

House in Western Connecticut, Tigerman, Fugman, McCurry.
By Michael J. Crosbie

The inspiration for this house—a country retreat in the hills of western Connecticut, designed for a New York City novelist by Tigerman, Fugman, McCurry of Chicago—was a plan by Edward Schroeder Prior, a student of Richard Norman Shaw and one of the champions of the arts and crafts movement in Victorian England. Stanley Tigerman, FAIA, says that the client had seen a drawing that Tigerman had done of a house he'd designed, and arranged to meet him in New York to discuss designing one for her. She showed Tigerman a book on Edwardian architecture that contained Prior's 1895 plan for "The Barn" at Exmouth, also known as the "butterfly plan."

"The client and I liked the plan for much the same reasons," explains Tigerman, specifically that the hinged rectangles intersect axially at some point in the landscape beyond the building and that the pivot point is common to both rectangles. "I was teaching at Harvard at the time," Tigerman says, "and I made a sketch on my way back to Boston on the shuttle—designed the house straight out, and it never really changed."

Above, house's entry court with dormers and black base that reduce the scale. Arched parapet element is novelist's study.



Top, another view of the entry court and hinged rectangles. Above, terrace and site as it slopes down to the river. Right, house's plans (top) were suggested by Prior's design for 'The Barn' (bottom). Across page, top, living room with balcony to daughter's wing; bottom, view from dining area to kitchen.

The result is remarkably similar, in plan, to Prior's project, with virtually the same orientation and distribution of spaces on ground level. The octagonal hinge is compressed, however, allowing one to look from the entrance through the house, out the back door, across a terrace, and down to a river. Upstairs, the north wing is for the client's daughter, while the east wing holds a bedroom suite, guest room, and sitting room. In the hinge is the novelist's study, the "sacred center," as the architect refers to it. In color the interior is subdued, but the trim is aggressive, blown up in scale to make the rooms appear smaller.

The exterior is a study in symmetries—two rectangular, gable-roofed boxes, bookended by chimneys, divided into dormered segments. The finish is stucco, an unorthodox material in Tiger-man's allusion to Connecticut's colonial architecture, but one that allows him to abstract its form. □

Photographs © Paul Warchol

Photographs by Tom Bernard

Intergenerational Collaboration

Izenour House, Venturi, Rauch & Scott Brown. By Michael J. Crosbie

On a picturesque site on Long Island Sound in Stony Creek, Conn., this house melds architecture and engineering in a collaboration of father and son that reflects the talents of each. Steven Izenour of Venturi, Rauch & Scott Brown designed this house for his parents, Hildegard and George Izenour—a woman of effervescent charm and a man educated as a classics scholar, better known for his expertise in acoustical, lighting, and theater design.

The house sits on a locally historic spot, from which during the 1800s the town's famous export, Stony Creek granite, was shipped. (The granite for the Statue of Liberty's pedestal embarked from this site and was floated down the sound by barge.) The site was later the home of the Thimble Island Oyster Company. In fact, one extant oyster shack is used by George Izenour as an office, and a painting of the oyster company in the Izenours' dining room shows a building to which the house has a faint resemblance. The site is terraced with blocks of granite, set by quarrymen rather than masons to keep the work from looking "too neat," explains George.

On its exterior, the house is a tight, crisp container with edges as sharp as a piece of origami. Its north, entrance side faces a motor court and is perfectly symmetrical (as is the house on its north-south axis) save for one small, square window. A huge ship's wheel with windows between its spokes is a heavy-handed gesture to the nautical locale and a product of Steven's fascination with roadside architecture. The experiential context for such a super-scaled element is absent, however, because one views this side of the house from a 15 mph dead-end road, not a four-lane highway.

The south side, by contrast, seems more suited to George's taste for architectural antiquities, evidenced in his stunning collection of more than 40 Piranesi engravings, prints of opera and play houses, and plaster models of Greek amphitheaters. Here, the house faces the water, elevated on a granite podium and a steep staircase, upon which parade four Doric columns whose chubby profiles belie their slender cross sections. From this vantage the house suggests a casual beach bungalow, with a nod to Connecticut's Greek revival architectural heritage.

The east and west elevations are freckled with scalloped cedar shingles dyed white, decoratively denotative of Stony Creek's great stock of Victorian houses. Steven admits that the massive roof and the east and west elevations' sparing fenestration prompted him to break up the surfaces with patterning, the results of which he is not entirely at ease with. Hildegard Izenour reports that the neighborhood kids believe the white shingles are there for accommodating seagulls with good aim.

The site's floodplain restrictions dictated that the house be elevated approximately 12 feet from grade, and so, despite its size, this is essentially a one-story house. The ground level is devoted to a cozy foyer, garages, and utility rooms. The house is constructed on piles to which the upper structure is bolted, allowing the bottom enclosure and the south steps to break away in the event of a flood.

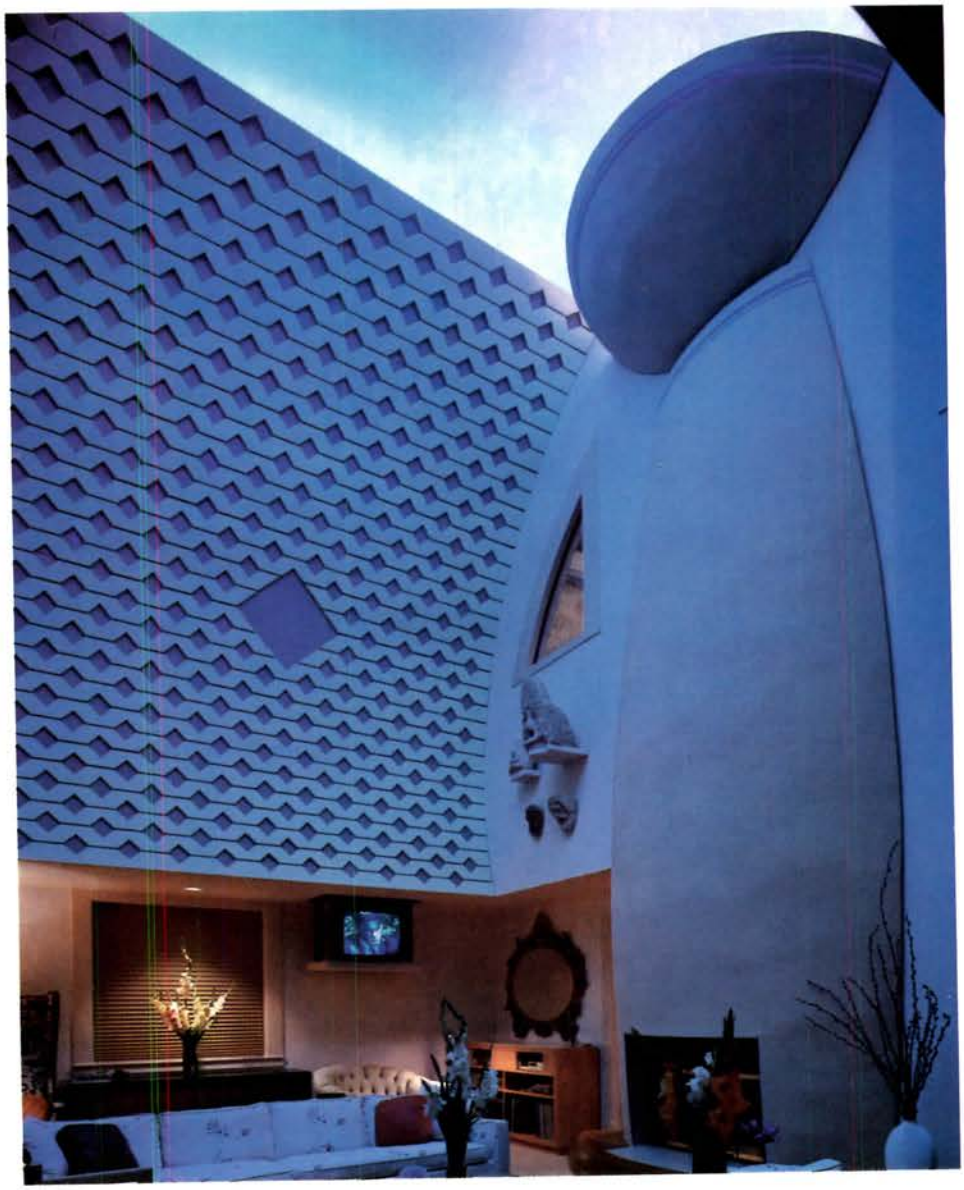
From the foyer one ascends a staircase to the main level, arriving at the very heart of the plan. In pinwheel fashion the rooms unfold—a study to the west, bedroom north, kitchen northeast, dining east, and living room due south. Upstairs is a large attic room for office space and visiting grandchildren. The taut, boxlike exterior does not prepare one for the variety of spaces within, each a variation on a vault—in the dining room, a vault that follows the curve of a window and is lit on three sides by cove lighting; in the small, galley kitchen, a shallow vault also cove lit; in the living room, one great broken vault of green lattice surmounted by another nearly 30 feet high. Each room has its own distinct sectional profile, and Steven explains that for many years the family lived in a masonry house in New Haven (built for a masonry material manufacturer) whose rooms had a similar character.

Architecturally, the living room is the house's high point—it has the feeling of an observation post above the water, with the Thimble Islands floating on the horizon. A window on the living room's west wall frames a view (as if it were a painting) of the island on which the Izenours spent 30 summers. Above south-facing sliding glass doors to the porch are displayed some of George's Piranesi engravings. The fireplace has a raised hearth of poplar, a beautiful piece of woodwork in which is concealed a dumbwaiter for firewood stored beneath the porch.

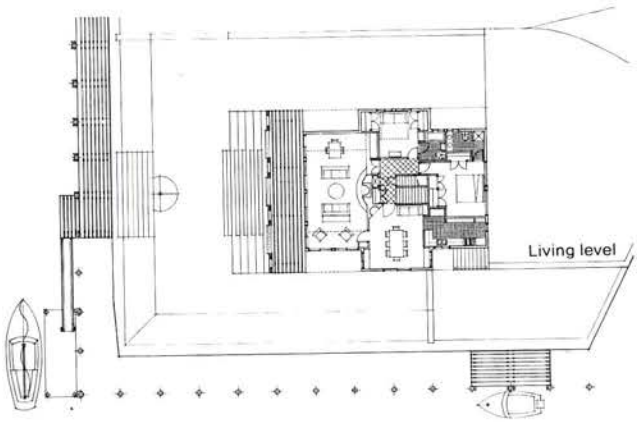
Acoustically, the living room is George's tour de force, a space whose greatest attribute cannot be captured in photographs. The room is an acoustic experiment, what George describes as an infinite baffle that is designed to faithfully render the dynamic range of stereo that is now possible with compact discs—digital recordings read by laser. "An infinite baffle is about as close as you can get to the sound of a real concert hall, and I've always wanted to build one," says George, who in his early 70s physically built this room himself, making adjustments to the design along the way.

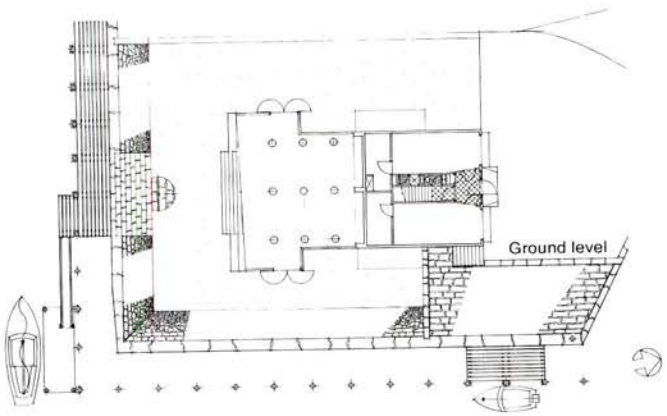
Behind the lattice vault are speakers that are mounted in the roof framing so that the entire structure resonates with sound. The larger diamonds on each side of the vault contain high-frequency trumpets that are directed at a glass coffee table at the room's center, which bounces the sound around the room. After explaining the room's acoustics, George suggests a demonstration, walks over to the CD player, chooses Mozart's "Concerto Rondo in D for Piano and Orchestra," and the room wells with music that fills it like a balloon, saturating the space so that wherever you are, even as you move about, the stereophonic effect is true. For twilight concerts, the upper vault of blue is lit with a cold cathode tube while the capital of a fulsome column acts as a sconce for incandescent light. These lighting effects create the sense of a roofless room, open to the sky.

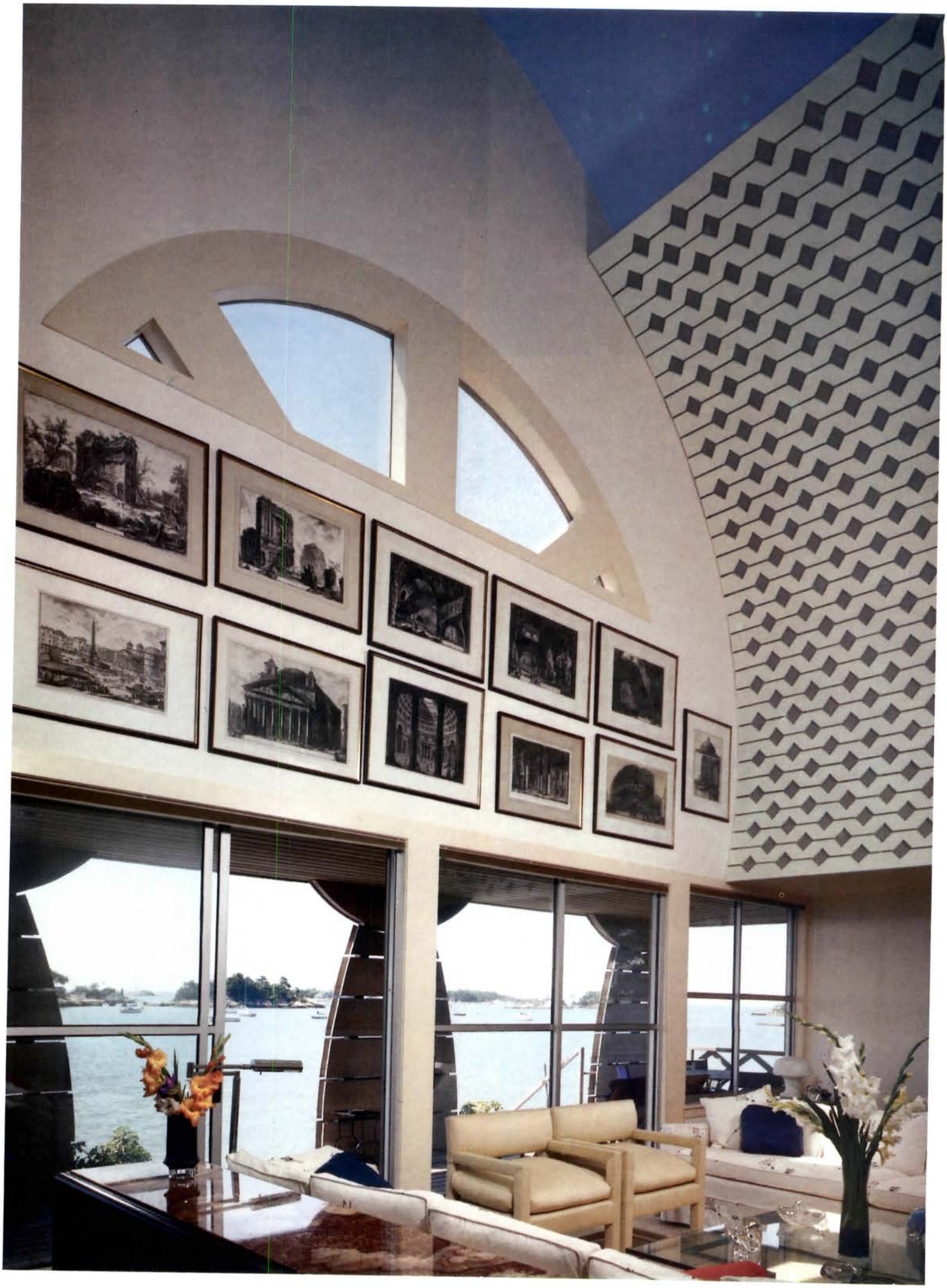
Left, house as it faces motor court on terraced granite site, with huge ship's-wheel fenestration and decorative shingle patterning; above, south side overlooking Long Island Sound.



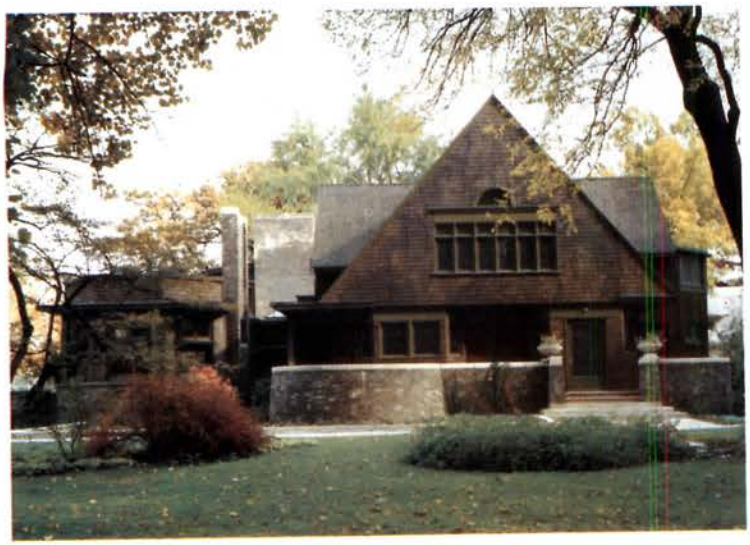
Above, section of living room as designed and, right and across page, as built, reflects changes in design as building progressed. Retractable television is keyed into sound system; columns on south porch are wide but thin, made of cedar slats. □







Photographs by Tom Bernard



Restoration of a Cradle of Genius

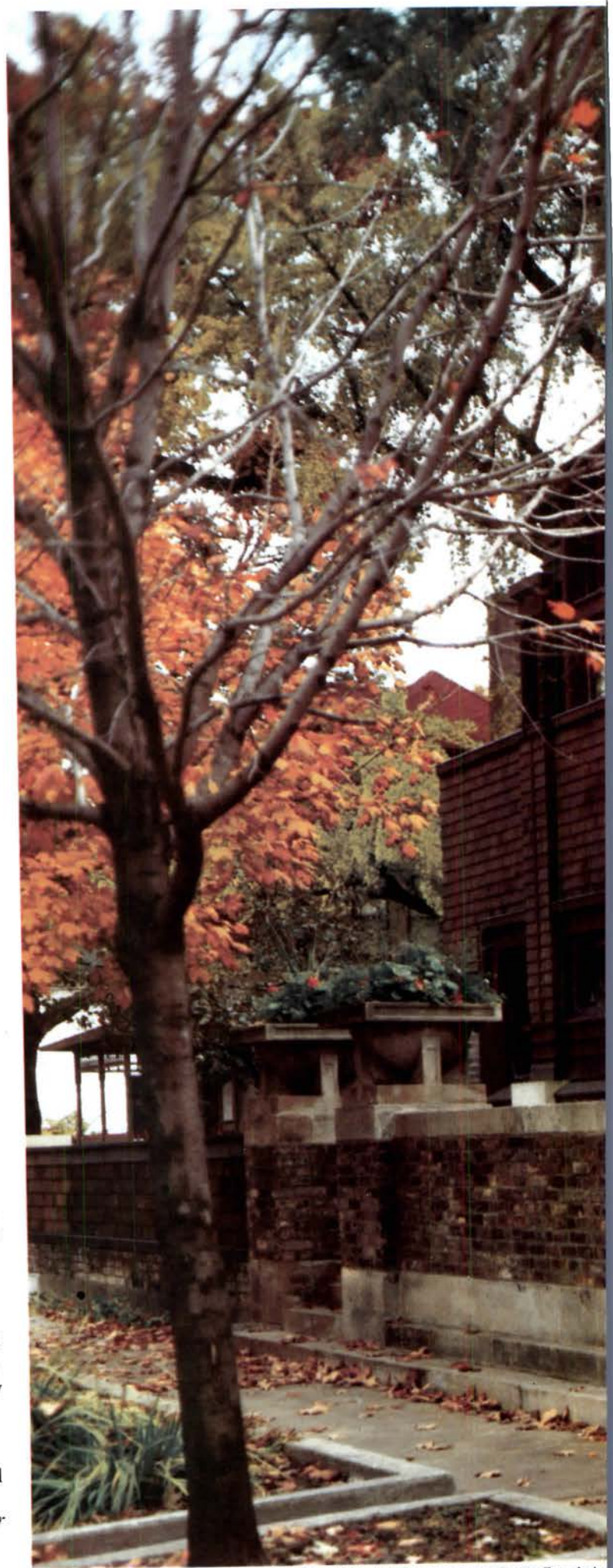
Frank Lloyd Wright Home & Studio.
By Nora Richter Greer

When Goethe wrote "I call architecture frozen music" he could have been speaking of Frank Lloyd Wright's first home and studio. Goethe might indeed have been comfortable comparing Wright and his home and studio to, say, a young Wolfgang Amadeus Mozart and his early sonatas. For in both young men and their works, one finds a passion to exceed the stylistic boundaries of the time, an obvious predilection to genius, an aura of a more perfect order, and a clever sense of delight. Wright's home and studio in Oak Park, Ill., was the master architect's early experimental laboratory, where what would become hallmarks of his style first surfaced, some in almost an embryonic state. Now, after a 12-year, $2.1-million renovation, that environment—exactly as it appeared in 1909—has been suspended in time.

In 1889 Wright, then a 22-year-old appprentice to Louis Sullivan, borrowed $5,000 from his mentor to build a house for himself and his bride (Catherine Tobin) in the Chicago suburb. A simple cottage, it was the first shingle house in the Midwest. Like the Froebel blocks that strongly impressed Wright in his youth, the house can be reduced to the interplay of bold geometrical shapes—triangular gable, octagonal bays, rectangular windows, circular veranda walls. Already, intimations of Wright's Prairie School were evident: the great sloping roof that hangs just above the door and window tops causes the house to appear lower and more intimately scaled; what Wright called "light screens" are created by stepping the walls in and out around octagonal bays; and a transparency is accomplished by the addition of wide bands of casement windows.

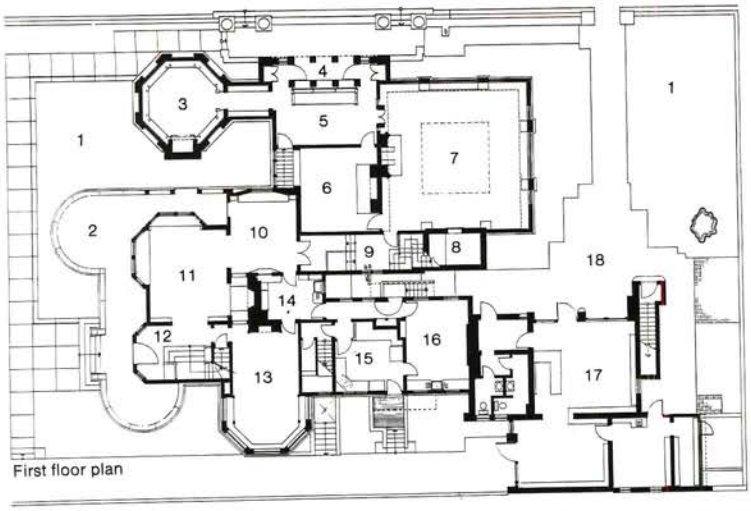
In 1895 the cottage was enlarged to accommodate the Wrights' four children (and then later, six). The kitchen was expanded to become the dining room, the dining room became a study, a new kitchen and a servant's room were added on the ground floor and a barrel-vaulted playroom on the second. In 1898 Wright built a studio adjacent to his home for his five-year-old firm. There, an ornately columned entrance leads to a reception hall

Above, the original shingle-style cottage with its bold triangular gable sits south of the studio. Right, the main entrance to the studio, marked by four concrete urns.

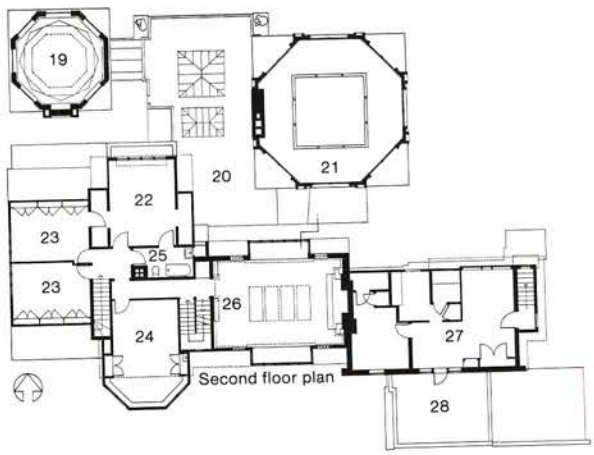


Photographs by Don Kalec, courtesy of the Frank Lloyd Wright Home and Studio Foundatio

1 Garden
2 Veranda
3 Library
4 Studio entrance
5 Reception hall
6 Wright's office
7 Drafting room
8 Vault
9 Passageway
10 Study
11 Living room
12 Home entry
13 Dining room
14 Pantry
15 New kitchen
16 Historic kitchen
17 Bookshop
18 Courtyard
19 Library clerestory
20 Roof
21 Balcony
22 North bedroom
23 Children's bedroom
24 South bedroom
25 Bath
26 Playroom
27 Caretaker's apartment
28 Deck



First floor plan



Second floor plan

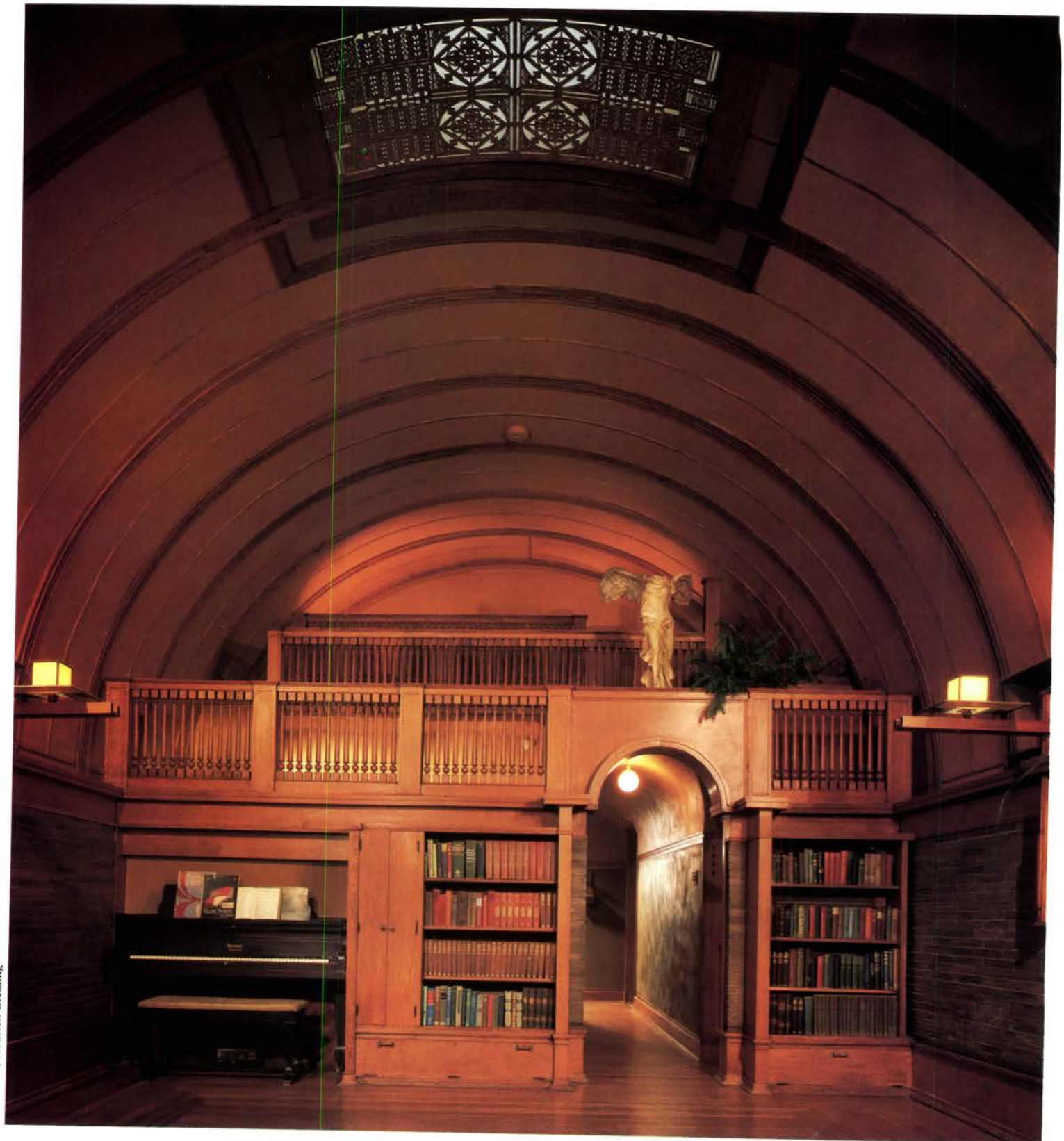

Jon Miller, Hedrich Blessing


Jon Miller, Hedrich Blessing

Right, the barrel-vaulted playroom with balcony and wood-grilled skylights. Above, the octagonal drafting room with balcony suspended by cables. Left, the octagonal library with gold-painted walls and clerestory windows. Floor plans depict the 1909 arrangement that the restoration seeks to duplicate.

beneath a large skylight. Directly behind is Wright's office. To the west is what seems to be almost an annex—the octagonal library. To the east is the drafting room, an octagonal vault with clerestories at the second level. In 1909, Wright closed the studio and left his wife and children for Europe, never to live or work in Oak Park again. However, in 1911, to provide income for his wife, and again in 1925, when he sold the property, Wright altered the home and studio into apartments.

Restoration by staff and volunteer architects began in 1974 under the auspices of the Frank Lloyd Wright Home and Studio Foundation and the National Trust for Historic Preservation. The task of rediscovering the 1909 condition was made all the more difficult because the "building had become a barnacled oyster, the clean lines of its shell submerged in years of accretions," as one of the restoration architects puts it. The "barnacles" included layers upon layers that Wright himself had contributed. Crucial to the restoration were old photographs (in some cases, a photograph might be the only record of a corner cabinet, say, or a ceiling grille); interviews with Wright's surviving children; and original drawings by Wright (although in the end more drawings were made for the reconstructed stairway in the entrance hall alone than Wright had made for the entire house). And, too, there were surprising discoveries: an Orlando Giannini mural depicting a Indian princess was found under 10



layers of paint on a bedroom wall; whole sections of walls were intact but buried as a result of floor plan changes; the upper band of cables that supported the drafting room's second story were still in place but hidden in an attic's floor. Eventually, the studio had to be almost entirely rebuilt. Delicate structural operations were conducted in the house, such as threading a steel beam into the living room ceiling to correct the sag from above.

This meticulous re-creation of the 1909 home and studio now allows us to witness first hand those early strokes of the master: the fireplace alcove in the living room, which would ultimately become a regular theme in Wright's architecture; the emphasis on horizontal lines; a flow of rooms freed from the strict Victorian progression; the pulling of spaces outward through the use of window alcoves and landscaped terraces; and the use of simple, inexpensive materials, often chosen to blend in with the natural setting. And there are instances of sheer delight: the dining room with its Wright-designed table and highback chairs, a wood-grilled skylight, and the smaller than expected but still fantastic children's playroom with its barrel-vaulted ceiling and balcony. In the drafting room, Wright created a two-story atrium and placed around its perimeters a balcony suspended by cables. This column-free, open space was clearly a predecessor to Wright's more monumental multistory spaces, such as the Johnson Wax and Larkin buildings and the Guggenheim Museum.

In his last London lecture, Wright described what he called organic architecture as that which "proceeds, persists, creates, according to the nature of man and his circumstances as they both change." The seeds of that philosophy, which guided Wright through his career, are quite evident in his home and studio. □

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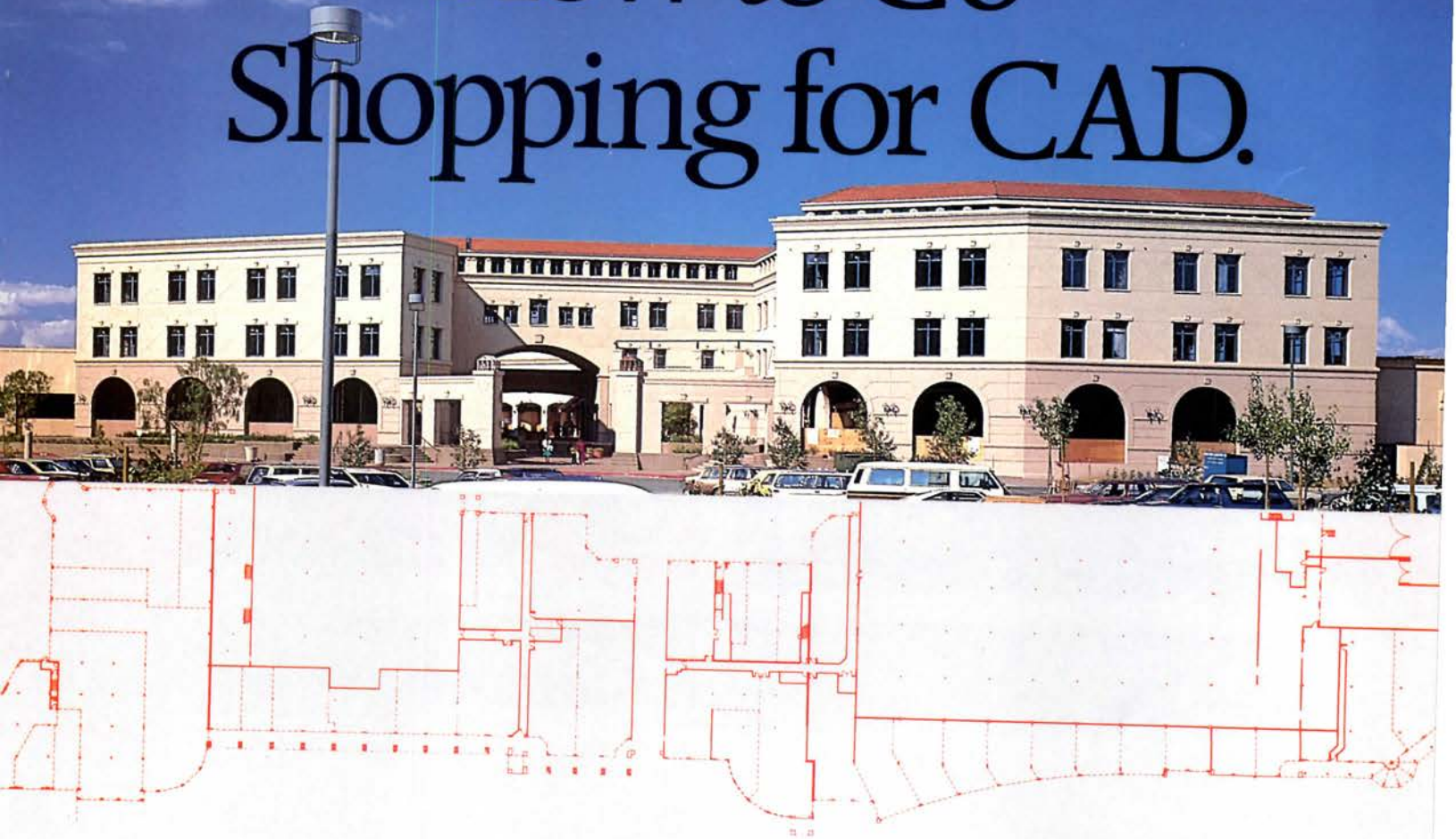

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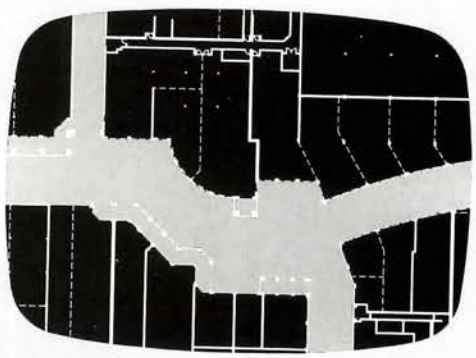

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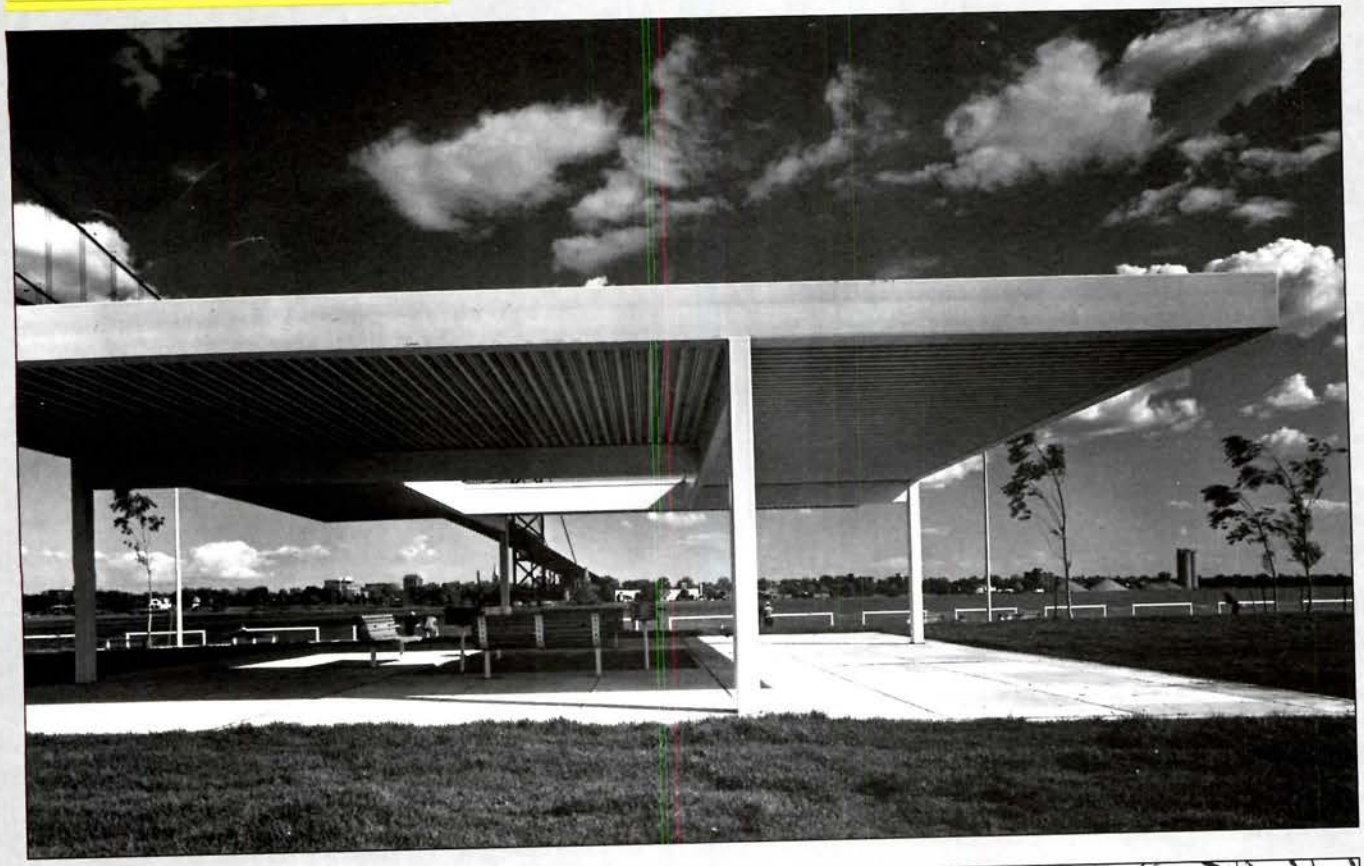
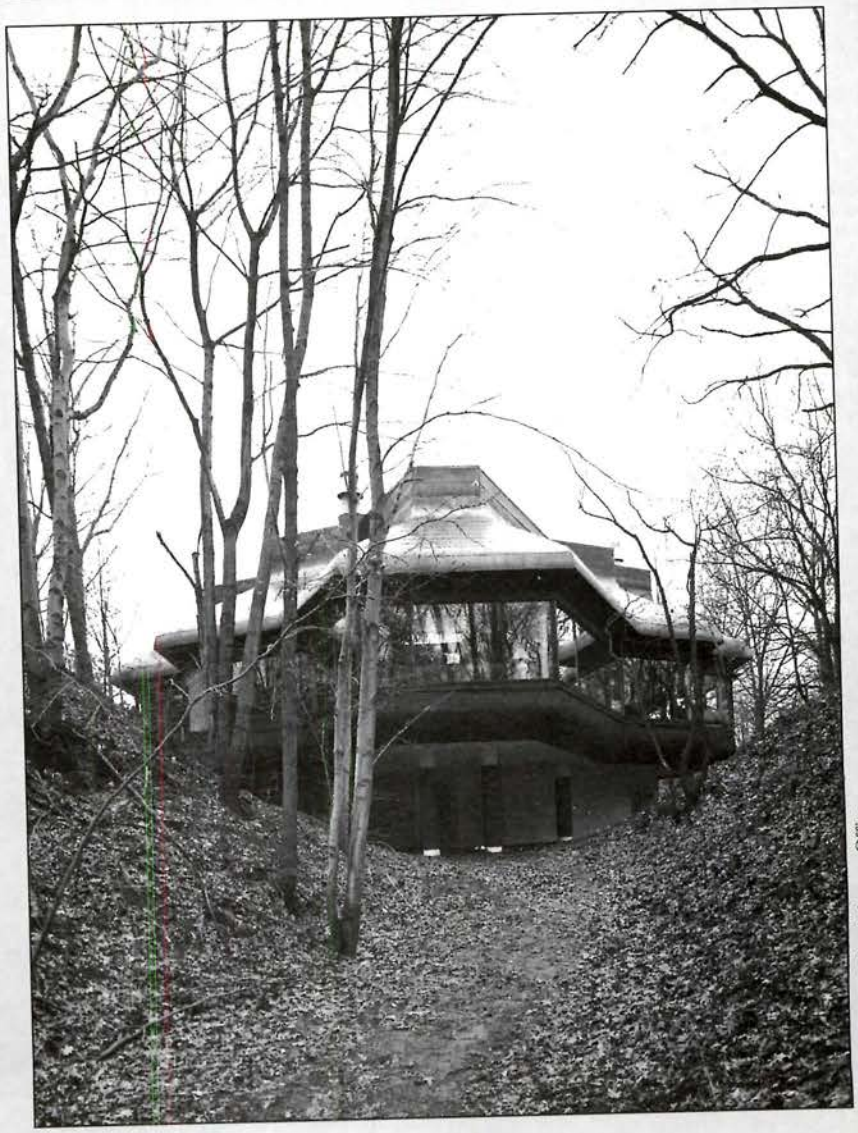
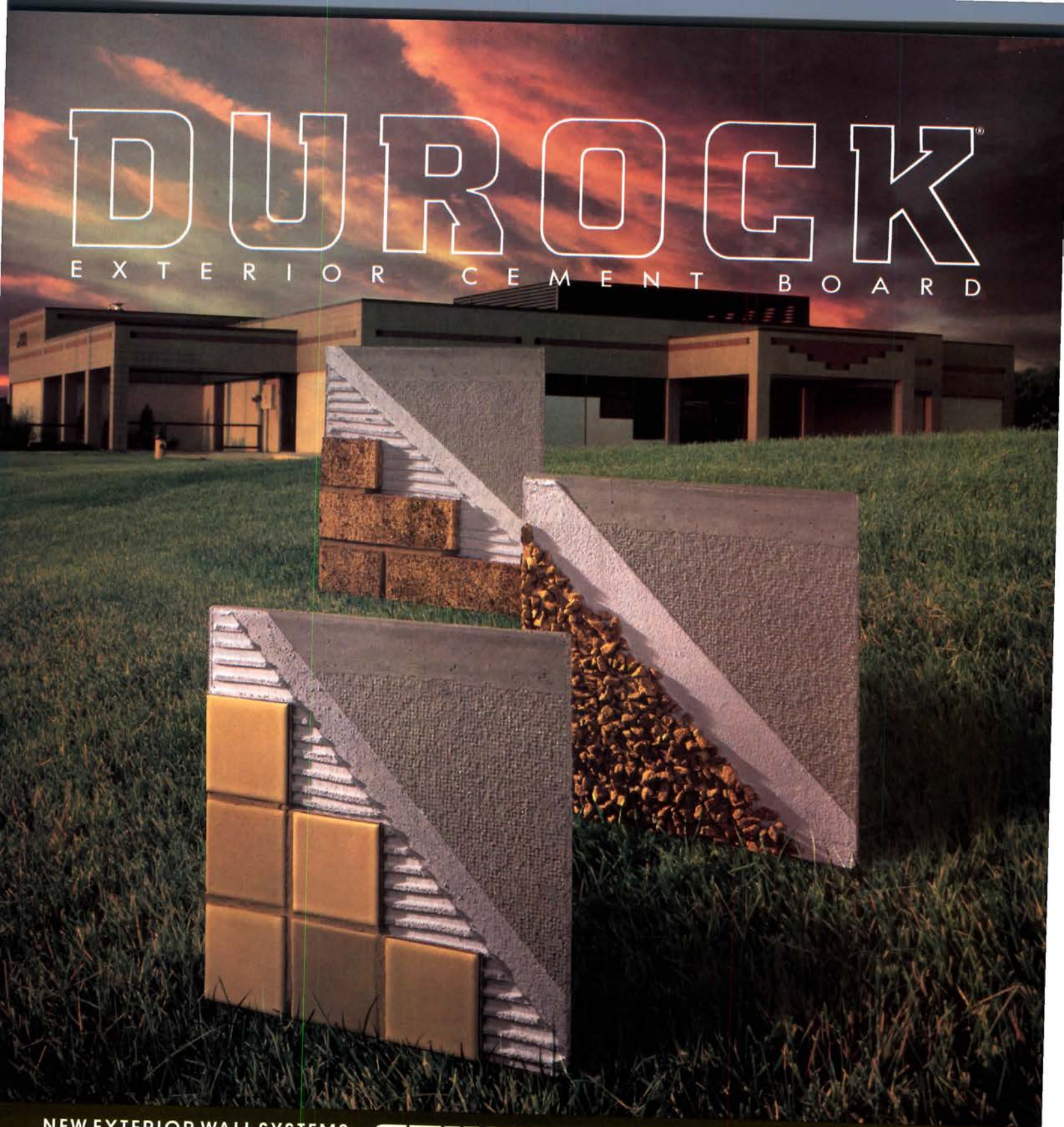


Michigan Society of Architects. Riverside Park Boat Launching and Fishing Facility, Detroit (above); Roger Margerum Inc. Architects, Detroit. Ten acres and 500 feet of shoreline were added to a small urban park to provide a boat ramp, picnic area with cooking facilities, and parking for 100 cars with trailers. The straightforward, modernist pavilion provides shelter and shade with a minimum obstruction of lake views.

Ferguson Residence, Kalamazoo, Mich. (right); Gunnar Birkerts & Associates, Birmingham, Mich. Located in one of the last undeveloped, heavily wooded areas of the city, the house is set in the confluence of two ravines running the length of the lot. The copper roof was designed to weather naturally to a patina; the exterior teak siding is stained an earth-tone color. A three-car garage is buried into the hillside, its earth-covered roof landscaped to minimize the building's mass and to blend with surrounding landscape.



Timothy Hursley/The Arkansas Office



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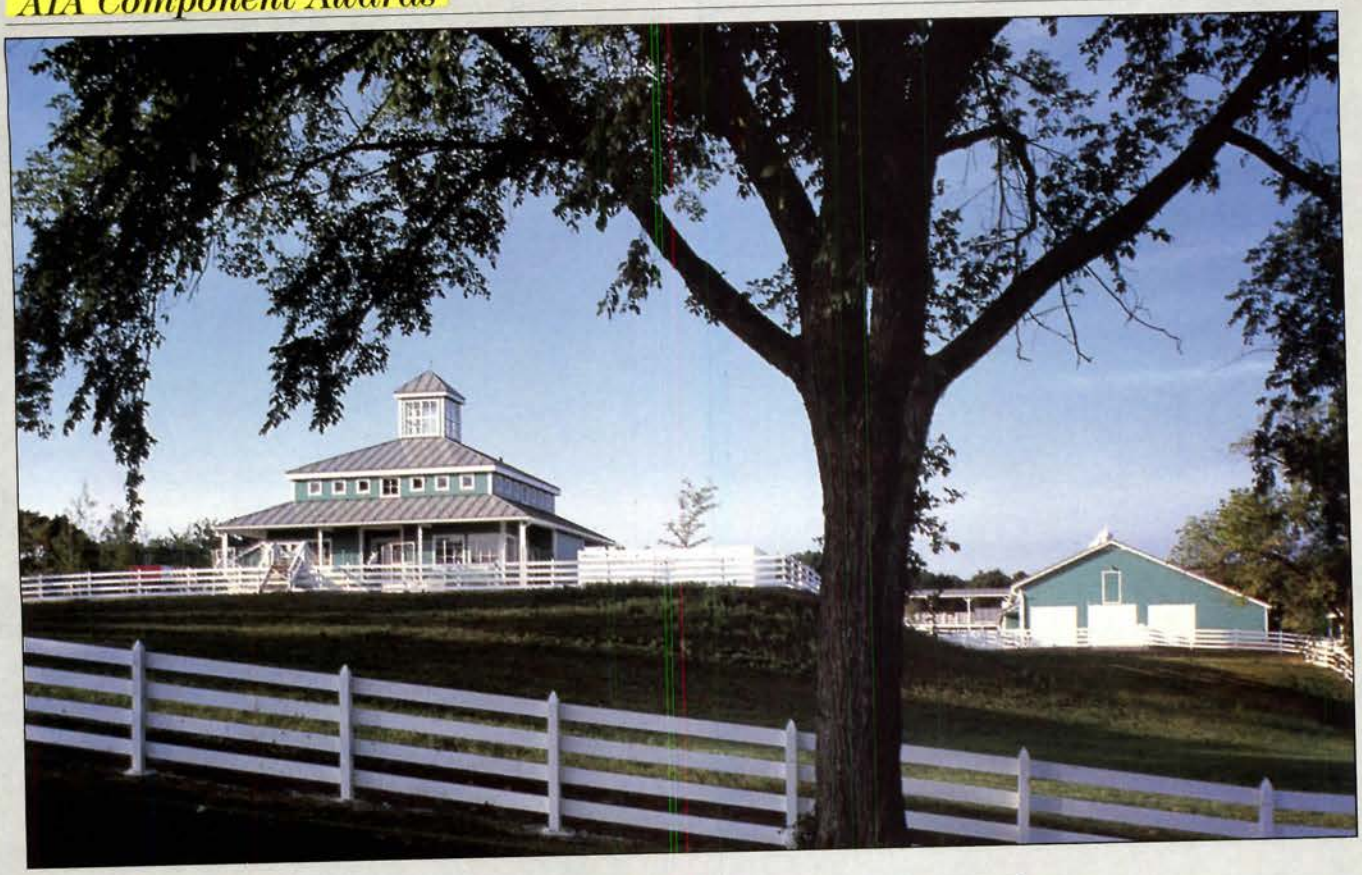

Robert Pettus

Franz Hall

Minnesota Society. Purina Farms, Gray Summit, Mo. (top); Thorbeck & Lambert Inc., Minneapolis. A new visitors' center was added to a farm complex, which averages 40,000 visitors annually. Unlike a zoo that features wild animals, Purina Farms encourages visitors to "touch, gaze and wonder" at domesticated animals. Two existing barns were incorporated into the design, and new buildings included a 48-foot-diameter grain bin that serves as a theater, a multilevel pet center, and a 700-seat amphitheater.

Harriet Square, Minneapolis (above); Arvid Elness Architects Inc., Minneapolis. The 27-unit town house complex has gabled roofs and screened porches facing the street. To reflect the character of the residential neighborhood, the houses are on a raised berm set back from the sidewalk and have familiar forms and materials, including wooden steps, latticework under the porches, white vinyl lap siding, and asphalt shingles. The units are split-level with a garage and either two or three bedrooms.

Greg Hursley

South Dakota Society. Hawthorne Elementary School, Sioux Falls, S.D. (above); Architecture Incorporated, Sioux Falls. The 70,000-square-foot school for kindergarten through sixth grade plus special-education classes is a partially earth-sheltered design set into the sloping site. Each of the school's three levels is accessible on grade without one's having to use interior or exterior stairs. A large, translucent skylight penetrates the roof, providing natural light to the library and third-floor main circulation path. The roof of the school serves as the primary playground with an elevator/stairway tower providing access to classrooms below.

AIA Colorado. Wray Elementary/High School, Wray, Colo. (left); Anderson Mason Dale, Denver. The program called for a single school facility for both young children (grades K–4) and high school students and required separate libraries and administrative areas and a common auditorium, gymnasium, and cafeteria. The architect clustered a series of small-scale buildings, which have forms drawn from vernacular farm structures, around multiple courtyards. A central arcade provides the main circulation path.

Koppes Photography

Arizona Society. All-Care Medical Clinic, Phoenix (top); Allen & Philp Architects, Phoenix. The 25,000-square-foot medical facility is oriented east-west. Its entry courtyard is a progression of open-air to shaded to enclosed spaces. The exterior is a combination of colored masonry units, ceramic tile accents, painted stucco, and cast stone. The first floor houses administration, a pharmacy, and urgent care and ancillary services. On the second floor, examination and consultation rooms surround a waiting area with a vaulted skylight ceiling.

Gammage Residence, Phoenix (above); Christensen-Miller & Associates, Phoenix. The 4,000-square-foot house for an active family of five has two wings angled to fit the wedge-shaped site, and both are oriented to the northwest to take advantage of mountain views. Exterior walls are stucco in warm earth tones. The interior spaces are finished with cedar planks with rough-sawn beams, and interior floors are tile, flagstone, and carpeting. A curved, low wall defines the pool courtyard, which is a lively pattern of flagstone and exposed aggregate concrete pavers.

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Strode Eckert Photographic

Portland Chapter. Aerospace Repair Shop, Oregon Air National Guard, Portland (above); Broome, Oringdulph, O'Toole, Rudolf, Boles & Associates, Portland. The 31,000-square-foot maintenance facility has numerous skylights combined with relatively few windows to create shadow-free interior work spaces with abundant natural light. The jury wrote that the color, texture, scale, and detail of the building create a "strong graphic and geometric quality that reads from anywhere on the base."

San Francisco Chapter. ARCH, San Francisco (right); Susie Coliver, San Francisco. Conceived as a "toy store" for designers, the drafting supply store has freestanding walls, which diminish in height as they converge toward the rear to create an exaggerated perspective. These walls are punctuated by a series of display units that also decrease in size. Drawing aids are housed in a "template temple" and hung on closet rods. Erasers are stored in cookie jars, and all tapes and adhesives are displayed in the "tacky room."

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Fry Reglet: Molding Interiors

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FRY REGLET

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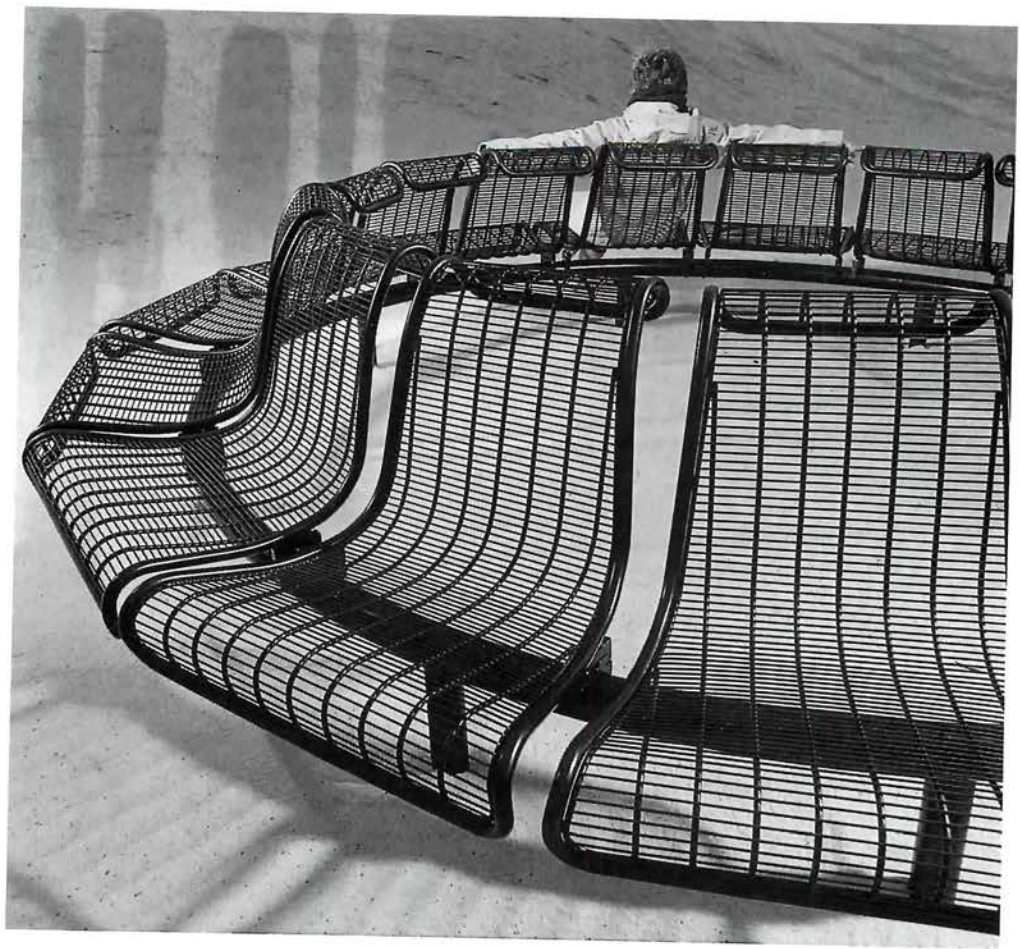
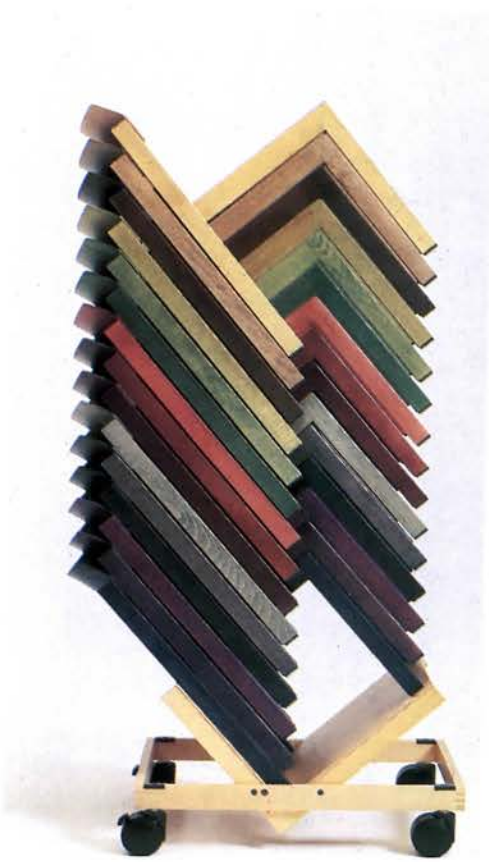
East Bay Chapter. The Oaks Hotel, Oakland, Calif.; Anthony/Fleming & Associates and Fleming + Tan, Berkeley, Calif. When the hotel opened in 1916, it was one of the city's finest. By 1984, when a nonprofit housing corporation acquired the building, the abandoned hotel had seriously deteriorated. The building was renovated to provide 84 units of housing with shared facilities for very low-income residents. Exterior detailing was restored, including colorful window trim and the original fire escape. The jury cited the "excellence of the rehabilitation as well as the social value of providing affordable housing with considerable dignity." □

PRODUCTS

Wall Sconce
Diva, an incandescent wall sconce designed by Italian architect Ezio Didone (above), is the latest addition to the Atelier International Lighting collection of contract and residential interior lamps.

Integral to the UL-listed wall sconce's design are two semicircular glass diffusers, which are attached to a cast aluminum body. A 9⅜-inch-diameter front panel of frosted and patterned glass comes in white or rose, with a textured rear panel 12½ inches in diameter in white. A textured white enamel backplate reflects the light produced by a single 100-watt incandescent bulb to the rear. Diffused light is then passed through the front and around the two frosted glass panels, producing a soft glow.
Atelier International Lighting
Circle 241 on information card





Public Seating
The Plexus Collection of public-space furniture is a metal furniture system constructed in a grid pattern and finished in a polyester powder coating. The heart of the system (above) is a contoured seating unit, which is designed to be ergonomically sensitive. The seat comes with or without a back, and with an arm option.

Support for the bench system is provided by clamps to fit a 3-inch-diameter steel tube, which is available embedded, surface, or wall mounted.
Landscape Forms
Circle 242 on information card

Stacking Chair
The stacking chairs in the Series 64 line (left) come in solid beech or ash, and in many different colors. They can be upholstered in a wide range of fabrics. The trolley shown can transport up to 25 chairs at a time.

Available in adult, preschool, and children's sizes, the chairs can be fitted with writing tablets and book holders. Special connectors allow ganging in rows or semicircles.
Schlapp—Möbel America Inc.
Circle 243 on information card

—Amy Gray Light

NEW AND NOTEWORTHY

EMI/RFI Gasketing and Shielding
Vanshield gaskets and seals are manufactured from electrically conductive rubber, providing a shield against electromagnetic interference. Shielding products, including cut parts, are precision extruded or precision molded using top-grade silicone elastomers. These elastomers offer resistance to aging in electrical environments at both high and low temperatures. Vanshield products are provided in free and supported frames, with the conductive silicone permanently bonded to a metal strip or component.
Vanguard Products
Circle 252 on information card

Urethane Metal Coating
Amershield urethane high-gloss coating provides single-coat protection from corrosion and resists direct and indirect impact, delivering a durable abrasion- and impact-resistant surface usually achieved only by elastomeric polyurethane claddings.

Amershield is applied using conventional or airless spray equipment to clean galvanized or phosphatized steel, concrete, and other substrates, including aluminum and masonry. It can also be used as a refresher over intact, old paint, or as a topcoat with Ameron's high-solid, high-build epoxy coating.

A 73-percent high-solids product meeting EPS VOC requirements, Amershield comes in a variety of colors to match and enhance industrial color schemes, including OSHA-required safety colors.
Ameron
Circle 254 on information card

Brochure on Fire-Resistant Wood
Information on the flame spread performance of various wood species is available through a four-page, full-color brochure from the National Forest Products Association. The publication describes building code performance data to assure code compliance for a range of wood products.
National Forest Products Association
Circle 256 on information card

Self-Cleaning Plotter
A fully automatic self-cleaning feature for electrostatic plotters is available for C448 and M448 color and monochrome plotters.

The toner applicator is automatically positioned into a wash station periodically, and a cleaning liquid washes the applicator, removing any residual toner. The liquid then passes through a filter for reuse. The entire process takes place within the machine without user intervention. Frequent washing ensures consistent image quality by inhibiting the accumulation of media dust and toner particles in the applicator.
Precision Image
Circle 255 on information card

Architectural Columns
Architectural columns (above) available from Hartmann-Sanders are made of clear, heart redwood, which has a natural decay immunity that prevents columns from rotting.

The columns are used in combination with fiberglass caps, bases, and plinths, which are designed to further ensure against separation of laminated joints and seams caused by expansion, contraction, and rotting. The company furnishes estimates according to architectural drawings as well as full-scale details on special pilasters, cornices, architectural woodwork, and exterior and interior colonial entrances. Illustrations of Corinthian, Doric, Tuscan, and Ionic orders are included in a manual that also contains installation instructions, sample specifications, and estimating information.
Hartmann-Sanders Column Company
Circle 244 on information card

Blueprint Vertical Filing
Plastic binders enable quick insertion and removal of blueprints by simply gliding over the top of the sheets, while double-gripping features and a clamping tension prevent sheets from slipping out. The binder holds sheets individually or in bulk, without pinching, stapling, or otherwise damaging sheets.

Binders are made of an extruded plastic/rubber compound. This composition makes them virtually unbreakable with 100-percent tension memory. Each binder opens to ⅝-inch, and holds as many as 80 sheets to a maximum weight of 20 pounds. The binder has a lifetime warranty.

An interchangeable plastic binder that fits most bracket style racks is also available, allowing those with other racks to utilize the system. Swivel stands, wall racks, swivel wall racks, and a rolling stand-front loading file are also available.
Blue Files
Circle 247 on information card

Custom Sign Catalogue
In addition to custom architectural sign capabilities, Cornelius Architectural Products now offers standard interior and exterior architectural sign components. A color catalogue details the sign types and materials.
Cornelius Architectural Products
Circle 250 on information card

Feet-Inch Calculator
A hand-held LCD calculator operates directly in feet, inches, and fractions of an inch. The Measure Master fully displays feet-inch-fraction dimensions on the LCD readout and allows for fractional entries in almost any format—halves, quarters, eighths, sixteenths, thirty-seconds, and sixty-fourths—including mixed-base operations.

Additionally, the calculator performs direct, one-button conversions between feet-inch-fractions, decimal feet, yards, meters, and inches, and accommodates square and cubic measurements in any format.

The pocket-sized Measure Master (2¾x5¼x¼ inches) also operates as a standard math calculator with memory and auto shutoff. The calculator comes with an instruction manual, one-year replaceable batteries, carrying case, and full one-year warranty.
Calculated Industries
Circle 249 on information card

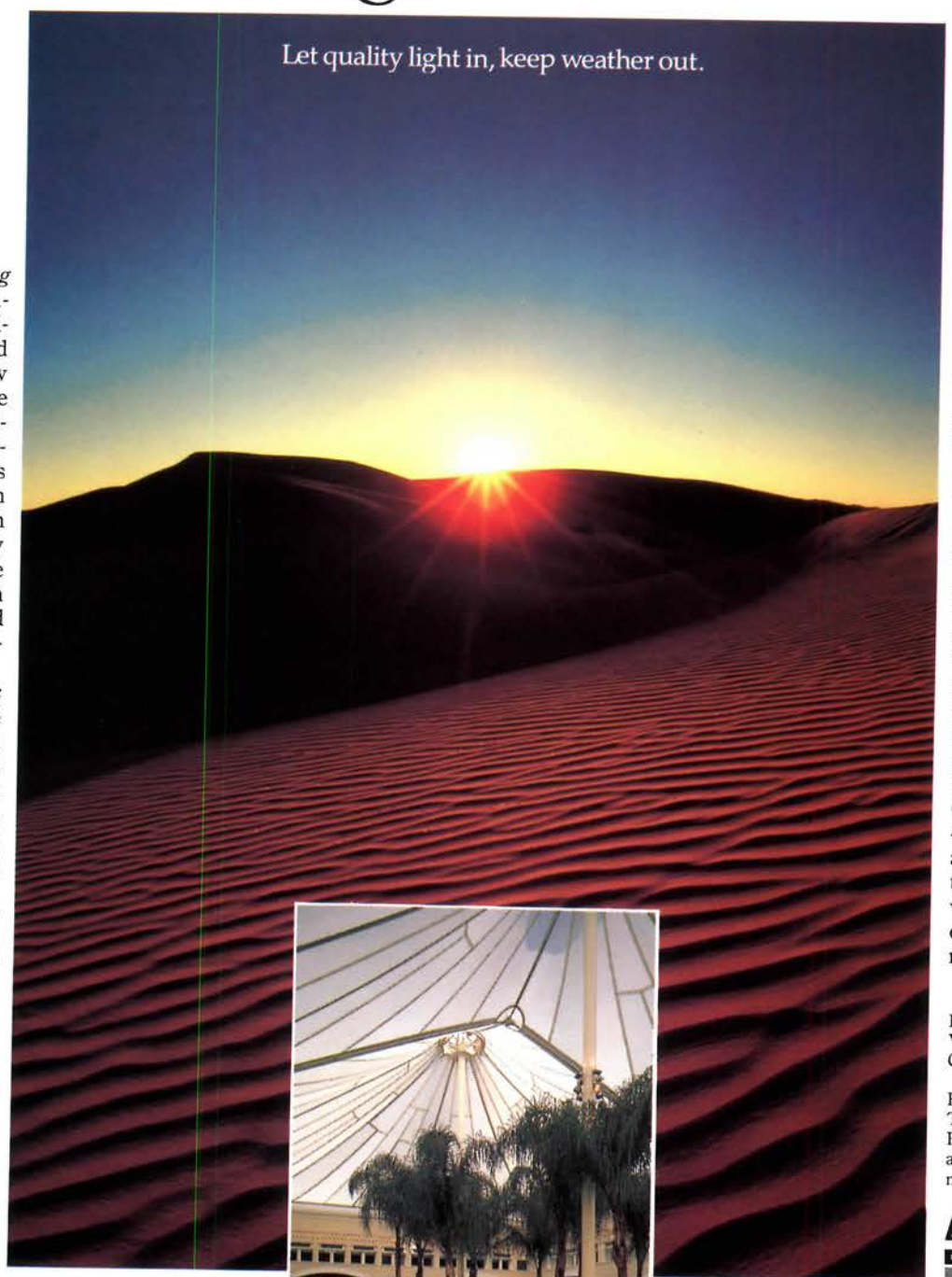
Add-On Systems for Work Stations
Construction details and product standards are available for wood-frame construction and structural-steel construction on the Holguin ADC 800 CAD work station as a result of an agreement between Holguin and Graphic Data Systems.

The systems depict symbols, names, and quantities of thousands of materials used in architectural detailing and provide operators with an on-line data base of information to produce CAD-generated details.
Graphic Data Systems
Circle 251 on information card

Combined Sealant and Coating
VIP's #5000 Series sealants and Last-O-Coat #8000 Series coatings are designed to combine to provide a moisture-proof building envelope that waterproofs and protects structures from the damaging effects of heat, cold, rain, salt water, chemical pollutants, weathering, mildew, ozone, and UV radiation.
VIP Enterprises
Circle 258 on information card

continued on page 222

SoftGlass™
Glazing Membranes



Softglass™ Glazing Membranes combine the excellent flexibility, weathering, and UV properties of Dow Corning® silicone with the strength, dimensional stability, and non-combustibility of a woven fiberglass substrate. This results in a glazing material with outstanding durability that is guaranteed to be leakproof for at least ten years, and can be expected to last more than twenty-five years.

Because *Softglass Glazing Membranes* are shatterproof, tear- and fire-resistant, and do not emit halogenated toxic products of combustion, they provide maximum safety for your clients and reduced liability for you.

Best of all, when utilized in skylighting systems, *Softglass Glazing Membranes* are as beautiful as they are durable. Unlike traditional custom glass and plastic glazed skylighting systems which are confined to a few basic shapes, *Softglass Glazing Membranes* allow design variations that are as limitless as your imagination.

And when you're ready to turn your concept into reality, Dow Corning will provide you with design and product specification support and a complete listing of approved companies that can engineer, fabricate and erect your design anywhere in the world.

So for soft, natural light in your next skylighting system, look into *Softglass Glazing Membranes* from Dow Corning Corporation. See Sweet's file 07810/ODC for further details. And for silicone-coated architectural fabrics for custom tension structures, see Sweet's file 13018/ODC, or call Dow Corning Corporation at 404/923-3818 and ask about our Vestar™ Architectural Fabrics. They provide similar exciting forms of expression and performance characteristics.

Food Court Skylight System/ Town Center Mall/Boca Raton, Florida. RTKL Associates, Dallas, architects. Town Center Investment, Boca Raton, developers.

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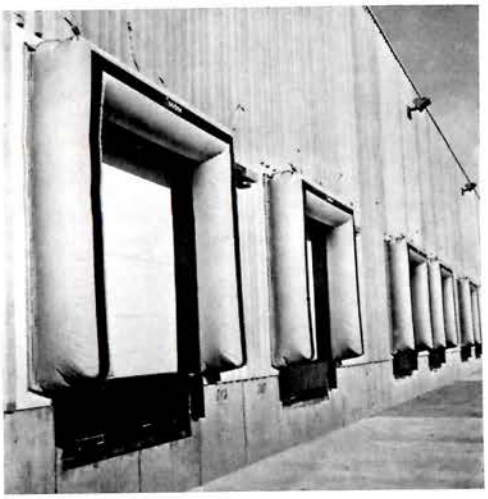


Products *from page 220*

Inflatable Dock Seals
The Bonder inflatable dock seal brochure describes a line of truck and rail seals (shown above) that act as gaskets between the building and the vehicle when inflated by a low pressure blower after the truck is parked, minimizing energy loss during loading operations.

The four-page, two-color brochure shows installation photographs, product descriptions, and installation considerations for both truck and rail seals, and includes architectural and material specifications.
Bondor, a division of Gilmore-Kramer
Circle 245 on information card

Wireless Smoke Detector
The Wireless Early Warning System 2085 microprocessor-based proprietary system is capable of protecting up to 255 separate and individually identifible locations on premises.

System 2085 works like a cellular telephone. Signals are transmitted on a frequency regulated by the Federal Communications Commission. The coded signals are transmitted from a protection device through a repeater network and are displayed on an alarm panel.

Each protected location is scanned and illuminated on a face panel every six seconds. Each protected location will display up to three separate emergency and three supervisory signals for a total of 1,530 separate signals per system. The signals are processed in priority order, with the system storing lower-priority signals while processing the higher-priority alarms first. Multiple-location alarms for each type of emergency and supervisory condition are displayed. Upon receiving a signal, the system scan ceases and the nature of the emergency and its location LED are illuminated.

The flexible system can track the path of a fire through a building even when the fire jumps floors. By providing automatic alarm verification the system pinpoints the spreading fire and reduces accidental alarms.

Wireless retrofit installations preserve the esthetics of a building. Even buildings with asbestos can be retrofitted without disturbing or removing the asbestos.

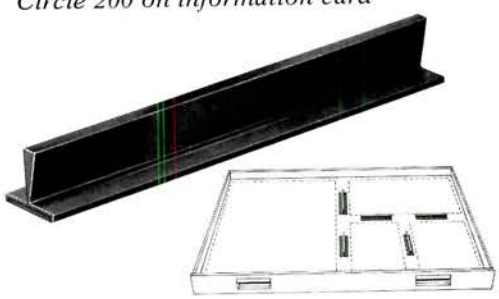
A temporary, interim amendment recognizing and incorporating low-power wireless radio technology has been approved and issued by the Standards Council of the National Fire Protection Association since Jan. 22, 1987.
World Electronics
Circle 257 on information card

Multi-outlet Strips
Three-wire, single-circuit Plugmold 2000 multi-outlet strips are prewired and offer receptacles on six-, nine-, 12-, and 18-inch centers. The strips come in three-, five-, and six-foot lengths. The 15A, 125V receptacles have an ivory matte finish, and are also available in tan, gray, and stainless steel.
The Wiremold Company
Circle 246 on information card

Magnetic Monitoring Hinge
The Model MM X CC features concealed monitoring electric hinges. The U.L.-listed circuit hinge offers easy field replacement and adjustment.

Although the lock looks like a regular mortise hinge, it has a reed switch in the jamb and a magnet in the door, designed to be undetectable to the eye. The reed switch and the magnet are equipped with a concealed, tamperproof switch, which signals open or closed door positions. The hinges activate security signals, turn on lights, register on remote monitors, and monitor other applications such as heating and airconditioning only rooms that are occupied. Neither the concealed switch nor the operating magnet is attached to the hinge; this enables them to be accessible for inspection and adjustment and reduces the chance of damage during installation.
McKinney, a unit of L.B. Foster
Circle 253 on information card

Partition Dividers
Six-inch magnetized partition dividers help organize small papers in plan file drawers. Dividers have a ¾-inch-wide magnetic strip that adheres each divider to the drawer bottom until it's moved. The black polystyrene dividers are ¾-inch high to fit narrow as well as wide drawer heights. Angled sides are wide at the top and narrow at the bottom to help secure papers. Dividers complement Mayline's ultra-thin drawer steel plan files.
Mayline
Circle 260 on information card



Desk Grommet
Round plastic liners for telephone and business machine cords reduce cord friction and solve the problem of how to feed the cords through work surfaces and panels.

Five sizes of the round cord access grommet, all made of ABS plastic, are offered. The smallest grommet available is 1¾ inches overall in diameter and goes into a 1½-inch hole. The largest is 3½ inches and fits into a 3-inch hole. In-stock colors are black, brown, gray, putty, chrome, brass, and bronze. Color matches can be made at a slightly higher charge. A sample grommet and color brochure are available.
Doug Mockett & Company
Circle 263 on information card

Wire Management Magazine
"Wires and Cables," an office graphic (OG) publication about the office environment, provides a broad overview of cabling and wiring in the office. Six different work environments are featured as examples of well-organized, flexible, and manageable cabling. The 33-page, color publication discusses the methodologies for routing power and telecommunications/data through a building, from the anatomy of wires and cables found in typical workstations to the nature of the electricity these wires and cables conduct.
Steelcase
Circle 262 on information card

Flexible Access Control
The Dentco II access control system achieves flexibility in access levels through the addition or deletion of authorized users, audit capabilities, self-diagnostics, and system expansion.

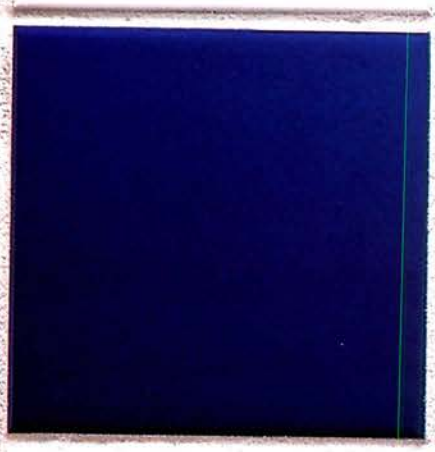
The electronic system offers five access modes: card only, card and personal identification number (PIN), card and common access code, access code only (keypad only), and system override. Each system has a 900-card capability per facility code, using magnetically encoded access cards. Reprogrammable one-time-use cards are available.

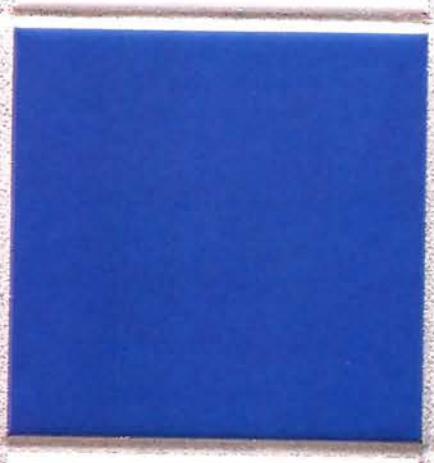
Programmable features include the ability to validate or invalidate individual cards, to set time and date, and to adjust access time parameters. "Open" times up to 250 seconds can be set to accommodate handicapped access. The system clears itself if programming is not completed within a reasonable period of time. For security, a duress message allows card users to signal forced entry without alerting the intruder.

A customized memory automatically logs and retains access and violation data, with the exception of time and date. Used with an available printer, the Dentco II system generates a hard copy audit trail for time and event verification. A tri-color LED indicator provides instant status review.
Detex Corporation
Circle 248 on information card

continued on page 224

The Purity of Italian Tile





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CERAMIC TILES OF ITALY

For information contact:
The Italian Tile Center, a division of the Italian Trade Commission, 499 Park Avenue, New York, NY 10022 (212) 980-8866

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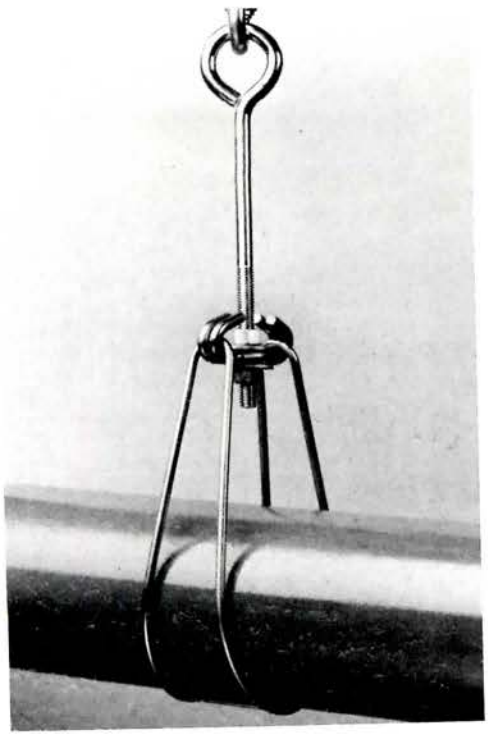


New Pipe Hanger
An all-stainless-steel pipe hanger (above) made up of only two wrought parts—the hanger and support bar—requires no tools for installation. The hanger is designed to slip over the pipe and lock into place easily.

The Everdur pipe hanger series includes units for 1-inch to 20-inch pipe. Tests reveal the hangers are unaffected by temperature extremes, and samples yielded at 1,000 psi. The electropolished hangers are available at a 15-percent premium. The company also offers volume discounts.
Livingston & Haven
Circle 267 on information card

Door Closer and Catalogue
The pneumatically powered "Auto-Equalizer" door closer opens interior and exterior doors at the push of a button. The door holds in the open position up to 30 seconds (this feature is adjustable). This feature enables the door to meet handicapped access requirements, without the need for safety mats and guardrails. The opener can be specified for new and retrofit applications.

A complete line of architectural door hardware products is detailed in an eight-page catalogue. Included are product features, drawings, and tables of sizes.
LCN Closers, division of Schlage Lock
Circle 259 on information card

CREDITS

Vintage Club, Palm Springs, Calif. (page 98). *Architect: Fisher-Friedman Associates, San Francisco.* Structural engineer: Robinson-Meyer, Juilly & Associate. Mechanical and electrical engineer: Glumac & Associate. Landscape architect: Anthony Guzzardo Associate. General contractor: Emkay. Ceiling surfacing system: U.S. Gypsum. Doors: Armor-Vue. Floor surfacing: Vermont Structural Slate, Sunwest Carpets, Carpets International, Decorative Carpets, Edward Fields, Heath Ceramics, American Olean. Lighting: Capri, Omega. Flush valves: Sloan Royall 110. Plumbing fittings and showerheads: American Standard. Saunas: Viking Sauna. Tubs and lavatories: American Standard. Water closets: American Standards. Water fountains: Haws. Wall surfacing: Veneer Systems, U.S. Gypsum, Gretchen Bellinger Carnegie. Skylights: Super Sky. Lockers: Sargent. Hardware: LCN.

Colby College Student Center, Waterville, Me. (page 108). *Architect: Centerbrook Architects, Essex, Conn.* Classroom furniture: Brayton, Kinetics. Floor covering: V.A.T., Armstrong. Windows: EFCO. HVAC: Trane. Plumbing: Kohler. Roofing: GAF. Lighting: Holo, Lightolier, Prescolite. Hardware: Schlage.

Humana Building, Louisville, Ky. (page 123). *Architect: Michael Graves, Architect, Princeton, N.J.* Associate in charge of design and construction: Terence W. Smith. Design job captain: Juliet Richardson-Smith. Interiors design captain: Peter Hague Neilson. Project manager: David R. Teeters. Design assistants: Susan

continued on page 227

Credits *from page 227*
Tannys Langdon. Structural engineer: Gullaksen, Getty & White. Mechanical and electrical engineer: H.S. Nachman & Associates. Landscape architect: Hammond Beeby & Babka Inc. General contractor: S. N. Nielsen Inc. Owner: City of Chicago, Chicago Public Library. Doors: Superior Fireproof. Elevators: Montgomery Elevator. Environmental control system: McQuay. Floor surfacing: J&J Industries, John Caretti & Co. Lighting: J. H. Spaulding, Lam, VISA. Waterproofing and sealants: Carlisle, Tremco. Flush valves: Sloan. Plumbing fittings and showerheads: Chicago Faucets. Toilet stalls: Accurate Partitions. Tubs and lavatories: Kohler. Water closets: Kohler. Water fountains: Haws. Lockers: Republic Steel. Security and fire detection: Silent Knight, Simplex. Signage: Baldwin. Dumbwaiter: Montgomery Elevator. Wall surfacing: Endicott, Cold Springs. Windows: Hopes. Skylight: Lin-El. Hardware: Norton, McKinney, Russwin, Von Duprin. Paint and stain:. Pratt & Lambert, DeGraco Syn/Gard.

Computer Science Building, Columbia University, New York City (page 144). *Architect: R.M. Kliment & Frances Halsband Architects, New York City.* Structural engineer: Robert Silman Associates. Mechanical and electrical engineer: Jack Green Associates. Lighting consultant: Howard Brandstone Lighting Design. General contractor: Columbia University Construction Office. Owner: Columbia University. Ceiling surfacing systems: U.S. Gypsum. Doors: Ellison, Kawneer. Floor surfacing: Lonseal. Courtyard brick pavement: Glen Gery. Lighting: Lightolier. Stone wall surfacing: Indiana Limestone, Elk Brook Bluestone, Stony Creek Granite. Windows: Wausau Milco. Paint and stain: Benjamin Moore.

ICS/ERL, University of California at Irvine, Irvine, Calif. (page 149). *Architect: Frank O. Gehry & Associates, Venice, Calif.* Structural engineer: Kurily & Szymanski. Mechanical and electrical engineer: Store, Matakovich & Wolfberg. Landscape architect: The SWA Group. General contractor: Architectural Design Services. Owner: University of California at Irvine. Elevators: Reliable. Roofing: Flintkote. Tubs and lavatories: American Standard. Paint and stain: Sinclair.

O'Hare International Airport Rapid Transit Extension, Chicago (page 152). *Architect: Murphy/Jahn, Chicago, and Joseph Casserly, City Architect, Chicago.* Structural engineer: Alfred Benesch & Co. Mechanical engineer: Murphy/Jahn. Electrical engineer: W.B. Dolphin & Associates. General contractor: Walsh Construction. Lighting consultant: CHA Design. Ceiling surfacing system: Decoustics, Alcan Building Products. Interior door: Keane Monroe Corp. Elevators and escalators: Montgomery Elevator. Environmental control systems: James H. Anderson. Flooring surfacing: Norament, Marbelette, Cold Spring Granite. Custom handrails, trash containers, booth, and benches: Chicago O.l. Lighting: General Electric Supply. Sealants: Sonneborn. Toilet stalls: Duratherm Industries. Custom column enclosures: Custom Enclosures. Dumbwaiter: D.A. Matot. Signage: Arrow Sign. Hardware: Norton, McKinney, Corbin. Moving walks: Westmont Industries. Paint and stain: Sherwin Williams. Interior partitions: Hanley Brick, Pittsburgh Corning, The Cookson Co.

New York Public Library Phase II, New York City (page 156). *Architect: Davis, Brody & Associates, New York City.* Structural engineer: James Wiesenfeld & Associates. Mechanical and electrical engineer: John Altieri. Landscape architect: Hanna/Olin Ltd. General contractor: *Integral Construction.* Fine Arts Inc., Jaff Brothers Woodwork. Lighting consultant: Jules Fisher & Paul Marantz. Lighting: Edison Price. Signage: Gold Leaf & Bronze Custom. Wall surfacing: Scalamandre. Paint: Benjamin Moore, Pittsburgh Paint.

Emory University Michael C. Carlos Hall, Atlanta (page 160). *Architect: Michael Graves, Architect, Princeton, N.J.* Associate in charge: Theodore L. Brown. Job captain: Patrick Burke. Structural engineer: Jack Lynch & Associates. Mechanical and electrical engineer: Newcomb & Boyd Consulting Engineers. Lighting consultant: Douglas Baker. Museum consultant: David Scott. General contractor: Cecil Malone Co. Vice president in charge: George Hemenway. Assistants: Karen Wheeler Nichols, Anita Rosskam, Thomas Rowe,

continued on page 230

Credits *from page 229*
Susan Butcher, Leslie Mason, Michael Kuhling, David Rockwood, Rico Cedro, Randall King. Specialty painting: Debra O'Brien, David Dumecki, James Pricco, Suzanne Strum, Keat Tan, Peter Twombly. Owner: Emory University. Elevators: Westinghouse. Flooring surfacing: Harbinger, Flexco, American Olean. Lighting: Halo, Capri. Plumbing fittings and showerheads: Chicago Faucet. Water closets: American Standard, Filtrine. Security and fire detection: ADT. Signage: MGA. Hardware: H. Soss, Best, Baldwin. Panic exit: Duprin. Paint and stain: Pratt & Lambert, Benjamin Moore, Sherwin Williams. Chairs: Druq, Jasper, Steelcase, Stendig, Sunar Hauserman. Files: Steelcase. Furniture: custom designs by Michael Graves.

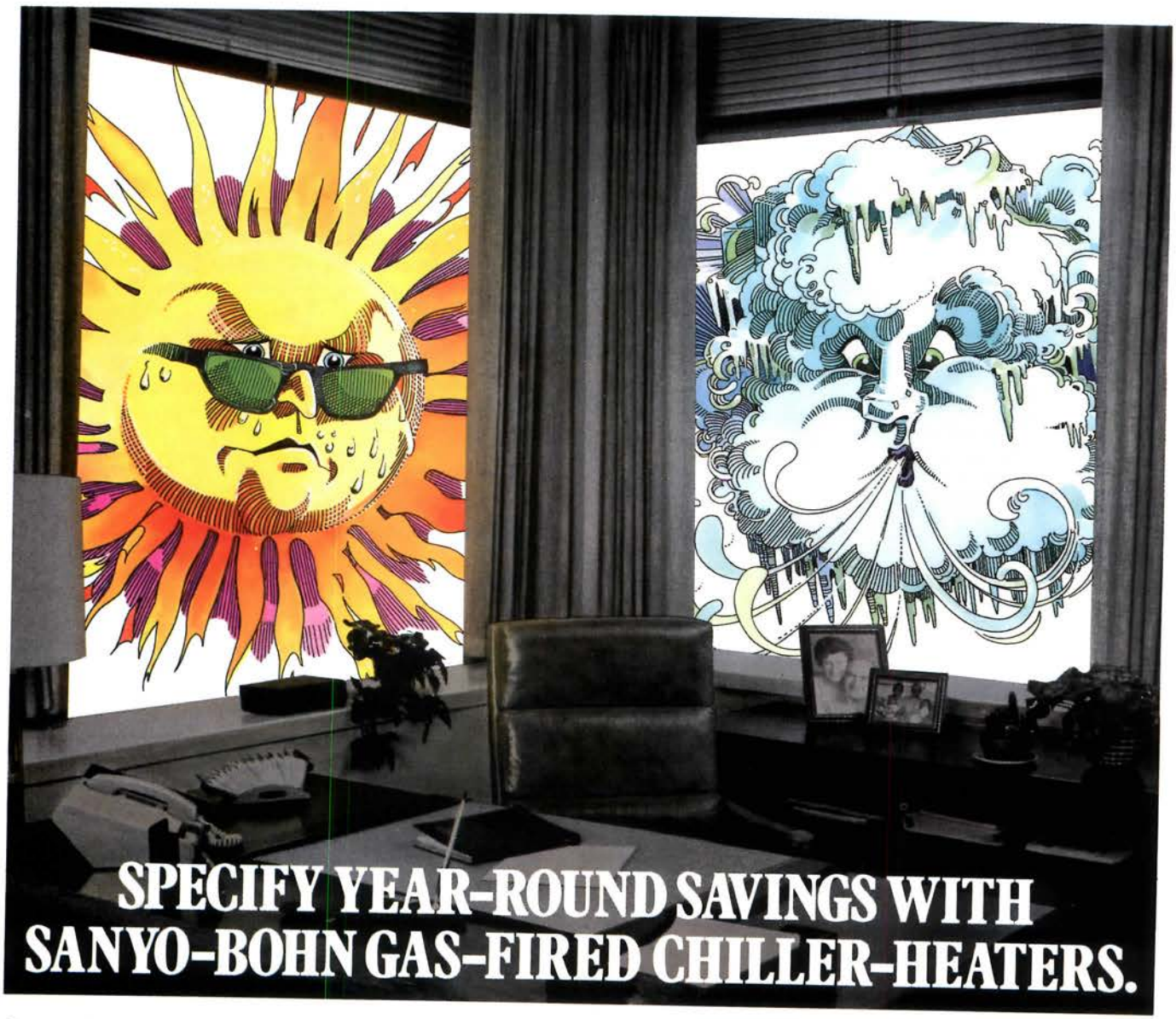
Claudia's, San Diego, Calif. (page 163). *Architect: Grondona/Architects, San Diego, Calif.* Structural engineer: Robert Fefferman. Electrical and mechanical engineer: Greg Maynard Associates. General contractor: Wodehouse Associates. Owner: Claudia Grey. Doors: Design Synthesis, Simpson. Flooring surfacing: Lonseal. Tubs and lavatories: Sanderson. Kitchen appliances: Hobart, Scotsman, SER. Fragrance funnel: Thomas Marine. Interior art installation: The "G Force," Moving parts: Ben Grondona. Wall surfacing: Frazee.

Middleton Inn, Charleston, S.C. (page 166). *Architect: Clark & Menefee Architects in association with Charleston Architectural Group, Charleston, S.C.* Interior design: Dian Boone. Structural engineer: Robert A. Shoolbred, Inc. Mechanical and electrical engineer: Rosser White Hobbes Davidson McClellan Kelly. Landscape architect: Sheila Wertimer. General contractor: Stier, Kent & Canady. Custom furniture: Dian Boone, design; JMO Woodworks, fabrication. Ceiling surfacing system: Ball Corporation, U.S. Gypsum, Montgomery Woodworks. Doors: Ceco, Montgomery Woodworks, Ipik Door. Environmental control systems: Hydrosystems. Floor surfacing: Westchester Marble & Granite, Southern Brick. Foundation: Giant Cement, Florida Steel. Handrails: Able Iron Works. Lighting: Halo, Leviton. Roofing: Gates Engineering. Waterproofing and sealants: American Colloid, General Electric. Plumbing fittings and showerheads: American Standard, Delta Faucet, Speakman. Tubs and lavatories: H. Tezza, American Standard. Water closets: American Standard. Water fountains: Halsey Taylor. Kitchen: Hobart, U-line. Security and fire detection: Simplex Time Recorder. Stairs and treads: Boston Design Corp., Westchester Marble & Granite. Wall surfacing: Montgomery Woodworks, American Olean, Ball Corp. Windows: Montgomery Woodworks, Andersen, Pittsburgh-Corning. Hardware: Rixon Firemark, Hager, Stanley, Schlage, Knape & Vogt, Pemko, Baldwin. Paint: Sherwin Williams.

National Commercial Bank, Jeddah, Saudi Arabia (page 170). *Architect: Skidmore, Owings & Merrill, New York City.* Structural, mechanical, and electrical engineer: Skidmore, Owings & Merrill/Chicago. Project team: Gordon Wildermuth, FAIA, Gordon Bunshaft, S.H. Iyengar, P.S. Gujral, Michael Keselica Jr., AIA, Thomas Killian, Davis B. Allen, Herbert Warrington, Henry Ferretti, Jack Serabian, AIA, Owen D. Escoffery. General contractor: Samwhan Corp. Owner: National Real Estate Company of Jeddah. Ceiling surfacing system: Armstrong Cork, Samwhan Corp. Doors: Weyerhaeuser, Pioneer, W.B.H. Locksets and hinges: Sargent. Elevators: Schindler. Environmental control systems: Johnson Controls. Flooring: Tai Ping, Milliken. Marble: Societia Travertina Romano. Handrails: Architectural Bronze. Lighting: Edison Price. Lightolier. Roofing: Gates Engineering. Plumbing fixtures: American Standard. Security and fire detection: Johnson Controls. Signage: Walter Sign. Bank vaults: Chubb & Sons. Wall surfacing: Durawell, Hansaem, Scalamandre, Jack Lensor Larsen. Window treatments: Miami Wall Systems, Levelor, Fabco, Carnegie Fabrics. Partitions: Samwhan Corp., Columbia Architectural Metals. Kitchen equipment: Sigma Vollrath International, Hobart & Cleveland. Furniture: Alma Desk, Smith & Watson, Steelcase, General Fireproofing, Zographos, Cartwright, Dunbar, Woodlee, Storwall, Atelier International. Upholstery fabrics and leather: Boris Kroll, American Leather, Clarence House, Scalamandre, Knoll Textiles.

Lewis Thomas Laboratory, Princeton University, Princeton, N.J. (page 174). *Architect: Payette Associates, Boston, with Venturi, Rauch & Scott Brown Associates, Philadelphia.* Structural engineer: Simpson, Gumpertz & Heger Inc. Mechanical and electrical engineer: R.G. Vanderweil Engineers Inc. Landscape architect: George E. Patton Inc. General contractor: Barr & Barr Inc. Owner: Princeton University. Ceiling surfacing system: Armstrong-Crossgate, Wood Tech Pacific, National Rolling Mills, Simplex Ceiling. Doors: Valley City Manufacturing, Acme Steel Door. Elevators: Dover Elevator. Environmental control systems: Buffalo Forge, American Air Filter, Lab Furniture, Vico, Vernitron, Harris, Forma Scientific. Floor surfacing: Nevermar, Castellarno Fiandre, Armstrong, Quartzlite, Charles Carpets, J&J. Lighting: LiteControl, Columbia, Lithonia, Kurt Verson, Holophane Bantam, Winona Studio of Lighting, Gates Engineering. Roofing: Bilco. Waterproofing and sealants: Karnak, Pecora, Tremco Dymeric. Flush valves: Chicago Faucet. Sprinklers: Victaulic Sys-

continued on page 232



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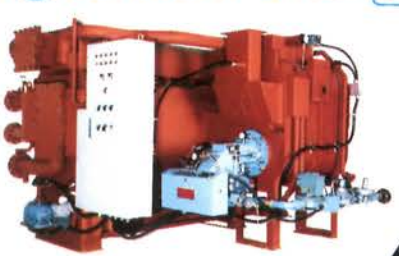

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Credits *from page 230*
tem, Central Sprinkler. Toilet stalls: American Standard. Laboratory equipment: Vernitron, Harris, Forma Scientific. Security and fire detection: Pyrotonics, Allis Chalmers. Signage: John Frommeyer & Sons, Roush Brothers, Plastiglas. Wall surfacing: Armstrong-Crossgate, Wood Tech Pacific. Hardware: Reading, McKinney, Best, Russwin, Glynn Johnson.

Private Residence, Western Connecticut (page 177). *Architect: Tigerman, Fugman, McCurry, Chicago.* Structural engineer: Raymond Beebe. Mechanical and electrical engineer: Chicago Design Consultants. General contractor: Arthur Deacon & Sons. Doors: Morgan. Environmental control systems: Burnham. Flooring surfacing: Fianore Ceramic Granite. Lighting: Halo, Lightolier, Kim. Roofing: G.A.F. Plumbing fittings and showerheads: Moen, American Standard. Tubs and lavatories: Kohler. Water closets: American Standard. Kitchen: Kohler, Jenn Air, Sub-Zero. Windows: Marvin. Hardware: Stanley, Schlage. Interior paint: Pratt & Lambert.

House on Long Island Sound, Stony Creek, Conn. (page 180). *Architect: Steve Izenour and Christine Matheu of Venturi, Rauch & Scott Brown, Philadelphia.* Structural engineer: Keast & Hood Co. Mechanical engineer: Basil Greene. General contractor: Eric Stone, George C. Izenour. Owner: Mr. & Mrs. George C. Izenour.

Frank Lloyd Wright Home and Studio, Oak Park, Ill. (page 184). *Architects: John G. Thorpe, AIA, William B. Dring, AIA, Donald G. Kalec, Carl J. Hunter, Karen Sweeney, Oak Park, Ill.* Associate architect: The Office of John Vinci, Robert A. Bell Architects; Fred C. Burghardt, AIA. Director of research and restoration: Donald G. Kalec. Project architect: Ann K. Abernathy. Structural engineers: Perkins & Will Engineers, Gavlin & Reckers, Eugene A. Dubin. Mechanical engineer: Bruno Blachowicz. Landscape architect: Martha Scatterday/The Natural Garden. General contractors: G.A. Johnson & Son, Sumner Sollitt Construction, Frank H. Stowell & Sons, Donald Taylor Builders. Ceiling surfacing system: U.S. Gypsum. Doors: Northwest Mill & Supply, Interior Woodworking. Environmental control systems: Weil McClain, Luxaire-Borg Warner. Flooring surfacing: Hascek-Melville. Handrails: Hohmeier Mill. Lighting: Wilmer Snow, Hollophane, Manville. Roofing: Carlisle. Waterproofing and sealants: American Colloid. Laundry: Elkay. Security and fire detection: Forest Security Systems. Stairs: Interior Woodworking, Northwest Mill & Supply. Wall surfacing: U.S. Gypsum, Centigrade, Northwest Mill & Supply. Skylights: Racine Sheet Metal, Albert Wagner & Son. Paint and stain: Fuller O'Brien, Benjamin Moore. Insulation: Certain-Teed. □

NEOCON 19

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SELECTED SEMINARS

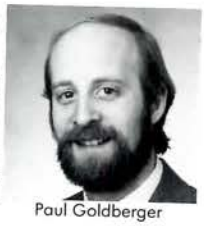
TUESDAY JUNE 9 4:00 PM

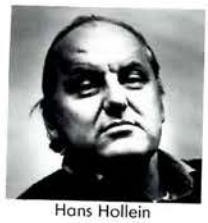
2. EMERGING VOICES:
The Young, Bright and Talented Minds in American Design
Four young American designers—Katherine McCoy, Adrian Smith, Michael Vanderbyl, and Kevin Walz—discuss new directions within their individual disciplines.

WEDNESDAY JUNE 10 8:30 AM

3. KEYNOTE ADDRESS:
The High-Flex Society: Meeting the Challenge of Change
Pat Choate, author, speaks on how America can make use of our "national genius" for adaptation and making change to meet future international challenges and competition.

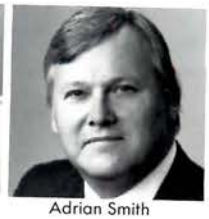

Denise Scott Brown


Paul Goldberger

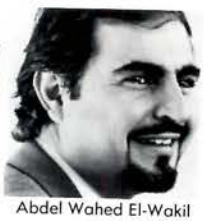

Hans Hollein


Leon Krier


Massimo Scolari


Adrian Smith


Charles Vandenhove


Abdel Wahed El-Wakil

PARTICIPANTS

Joy E. Adcock, president, ASID
William Agnello, corp. v.p.
Denise Scott Brown, architect
John Busby, design partner
Richard Carlson, architect
Edward J. Carr, IDRC v.p.
Pat Choate, author, keynote
David Cotts, president, IFMA
James Dailey, dealership pres.
A. John Dodson, Sr., dealership pres.
Robert Douglas, facility planner
John J. Dues, corp. director
Peter Ellis, Ph.D., consultant
Larry Evans, dealership pres.
Rodney Fitch, designer
Steve Gathings, dealership pres.
Paul Goldberger, architecture critic
Terence C. Golden, GSA administrator
James Goodson, architect
Keith Grant, council dir.
Don Griesdorn, dealership pres.
Donald J. Hackl, president, AIA

4:30 PM

4. DESIGN DIRECTIONS:
New Corporate and Commercial Interiors
Gary Whitney and James Terrell present their most recent accomplishments in contract interiors.

4:30 PM

5. ARCHITECTURE + UTOPIA:
Visions for the Post Industrial Society
Massimo Scolari and Hans Hollein present an overview of their visionary and mystifying new work, drawn from both built and unbuilt projects. Donald J. Hackl is the moderator.

THURSDAY JUNE 11 8:30 AM

6. THE CONTINUING REVOLUTION IN LIGHTING:
Compact Illumination
Don Thomas and Terry K. McGowan, with chairperson Richard Linington, speak on new R&D advances which make scaled-down lighting possible without sacrificing quality.

4:30 PM

9. THE DREAM OF A CITY:
International Design Directions
Abdel Wahed El-Wakil, Charles Vandenhove, Denise Scott Brown and Robert A.M. Stern speak on their individual philosophies of architecture as they relate to urban planning and living. L.A.L. Rolland is the moderator.

FRIDAY JUNE 12 8:30 AM

11. THE DESIGN-MADE OBJECT:
International Expressions
From Europe, Asia and the United States, four designers—Takenobu Igarashi, Dakota Jackson, Tobia Scarpa and Jack Lenor Larsen—discuss the aesthetic and cultural factors which have influenced their work.

12:00 NOON

CHICAGO ARCHITECTURE AWARDS LUNCHEON
Honoring Denise Scott Brown, Harry Weese and Leon Krier, this important awards event will be highlighted by an address by *New York Times* critic and author Paul Goldberger.

2:00 PM

12. THE SYMPOSIUM ON MODERN ARCHITECTURE IV:
The Search for Definition
An unprecedented meeting of minds in the field of architecture, this panel discussion features Denise Scott Brown, Abdel Wahed El-Wakil, Leon Krier, Charles Vandenhove, Tobia Scarpa, Massimo Scolari, Adrian Smith and Robert A.M. Stern, with Paul Goldberger moderating.

SELECTED WORKSHOPS

WEDNESDAY JUNE 10 10:30 AM
E. DESIGN IN SEARCH OF PRODUCTIVITY:
Coping with the Complexities of the Electronic Office

2:30 PM
G. AMERICAN EXPRESS CORPORATE HEADQUARTERS:
A Case Study in Design and Facility Management

THURSDAY JUNE 11 10:30 AM
H. DRAWING, DESIGN, AND DATA MANAGEMENT:
The 3-Ds of Computer-Aided Design for Space Planning

2:30 PM
J. HEALTH CARE TODAY:
Form Follows Function and Demand

2:30 PM
K. ILLUMINATING BEHAVIOR:
How Light Shapes Response

FRIDAY JUNE 12 10:30 AM
L. DRAMA AND AMBIENCE:
Retail and Restaurants as the New Entertainment

10:30 AM
M. BRITISH DESIGN COMES OF AGE:
New Marketing and Business Strategies

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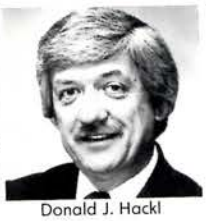
John Busby


Richard Carlson


Pat Choate

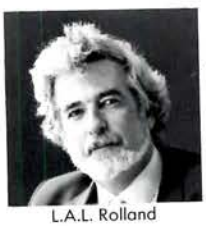

Donald J. Hackl


Takenobu Igarashi

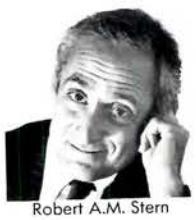

Dakota Jackson


Jack Lenor Larsen


Katherine McCoy

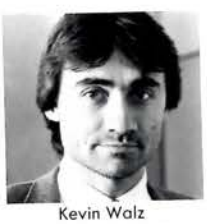

L.A.L. Rolland

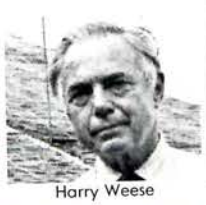

Tobia Scarpa

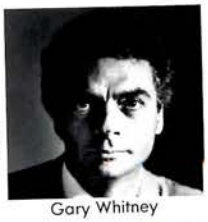

Robert A.M. Stern


James Terrell


Michael Vanderbyl


Kevin Walz


Harry Weese


Gary Whitney

Don Hayes, dir. of design
Joseph E. Healey, president, IDRC
Richard Hess, Ph.D., research mgr.
Hans Hollein, architect
Lauren Hoye, dir. of design
D. Roger Hurley, design partner
Takenobu Igarashi, designer
Dakota Jackson, designer
Martin Jerry, design v.p.
E. Lee Kennedy, architect
Leon Krier, architect
Jack Lenor Larsen, designer
Edward Lewis, corp. dir.
Richard Linington, president, IFI
Richard Macauley, facilities planning mgr.
Katherine McCoy, designer
Terry K. McGowan, engineering mgr.
James Miller, chairman of the board
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Steven Parshall, v.p., design firm
Ralph Perers, pres., design firm
Melanie Plumer, design v.p.
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Donald Sachar, vice chairman, design firm
Tobia Scarpa, architect/designer
Barbara Schirmeister, color consultant
Massimo Scolari, architect
Adrian Smith, architect
Frances Kellogg Smith, author
R. Timothy Stack, hospital CEO
Frank Stasiowski, author
Robert A.M. Stern, architect
James Terrell, designer
Don Thomas, engineering mgr.
Beverly Thome, designer
Antonio Torrice, designer
Michael Vanderbyl, designer
Charles Vandenhove, architect
Abdel Wahed El-Wakil, architect
Kevin Walz, designer
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Thomas Wollner, research v.p.

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	Seminars		Workshops
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Wednesday, June 10	3 ☐	4 ☐ or 5 ☐	E ☐ G ☐
Thursday, June 11	6 ☐	9 ☐	H ☐ J ☐ or K ☐
Friday, June 12	11 ☐	12 ☐	L ☐ or M ☐

☐ I plan to attend the Chicago Architecture Awards Luncheon, Friday, June 12, 12:00 noon. Tickets $10.
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