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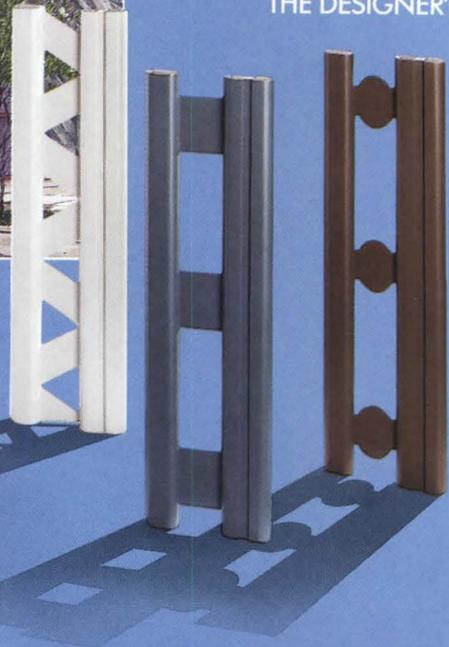
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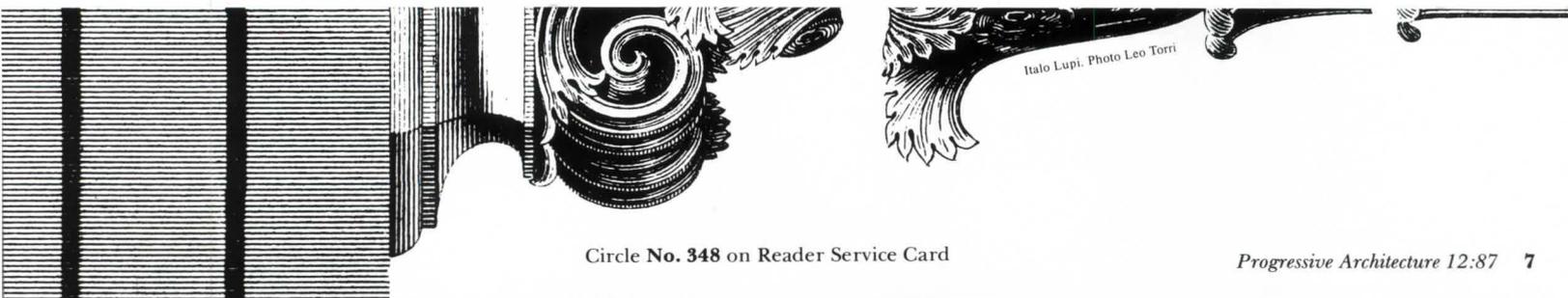
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Design based on Gehry's Winton Guest House (p. 60), by R.J. Huff and Lisa M. Mangano.



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Big Name Architects

The roster of our most famous architects, as defined by major honors and inclusion in various reference books, reflects a broad consensus and remains rather stable.

MOST of us would more or less agree on who the big names are among today's American architects. They are the ones most likely to serve on awards juries, national or local, and to have had their work published in professional magazines.

They can be defined best, perhaps, as those architects whose names are recognized by your colleagues all over the country. Chances are you don't approve of some members of this prominent group, or maybe you would rather such an elite did not exist. But you will not have to ask, "Philip who?" or "I.M. what?"

The most senior and exalted of this elite are those who have won AIA Gold Medals. American recipients still active include Philip Johnson, Pietro Belluschi, I.M. Pei, and Romaldo Giurgola. (Other still active winners include Arthur Erickson of Canada and Kenzo Tange of Japan.) While the AIA Gold Medal is bestowed late in life—or posthumously—the other equally rare honor for Americans, the Pritzker Prize, is not reserved solely for the eldest: Holders of this honor include Philip Johnson, Kevin Roche, I.M. Pei, and Richard Meier (and foreign winners include Luis Barragán, James Stirling, Hans Hollein, Gottfried Böhm, and Kenzo Tange).

The 55 living American architects listed in the *MacMillan Encyclopedia of Architects* (The Free Press division of MacMillan, New York, 1982) range in age from Pietro Belluschi (born 1899) to Stanley Tigerman (born 1930). This book also covers 12 American firms still active (e.g. Caudill Rowlett & Scott and Mitchell/Giurgola), whose principals are not then profiled separately. Since this reference embraces the whole history of architecture, those listed join a company that includes Palladio, Wren, and Wright.

A more comprehensive list of recognized 20th-Century architects, from all over the world, is included in the reference book, *Contemporary Architects*, the second edition of which has just been published (by St. James Press, London and Chicago). This work includes some 113 living Americans and 19 living Canadians in a total listing of about 600 international figures (including 43 deceased Americans, as well). Its listings—and these numbers—embrace prominent planners, landscape architects, structural engineers, and theorists, as well as architects.

It is interesting to note the changes that the editors and their advisors have made in this reference work since the first edition came out in 1980. They have deleted a few entries, for architects "whose activity ceased before World War II" and added some 40 names, of which I count only five living Americans: Raimund Abraham, mainly a theorist/teacher; John Burgee, Johnson's partner/successor; Joan Goody, Boston practitioner; Allan Greenberg, New Haven Classicist; and Der Scutt, designer of skyscrapers such as New York's Trump Tower, plus Canadian architect/teacher George Baird of Toronto. All of these were born in the 1930s. Two gaps in the first edition are closed by the additions of the late architects Alden Dow, a prominent Wright disciple, and Ely Jacques Kahn, designer of Art Deco skyscrapers.

If this list of additions seems rather skimpy as an indication of Americans who have risen to recognized stature in the past seven years, that's probably because the American scene was covered pretty thoroughly first time around, identifying many who became really prominent in those intervening years. One has to wonder, however, why such noted American firms as Arquitectonica or Kohn Pedersen Fox, or such individuals as Emilio Ambasz or Antoine Predock, are still not covered.

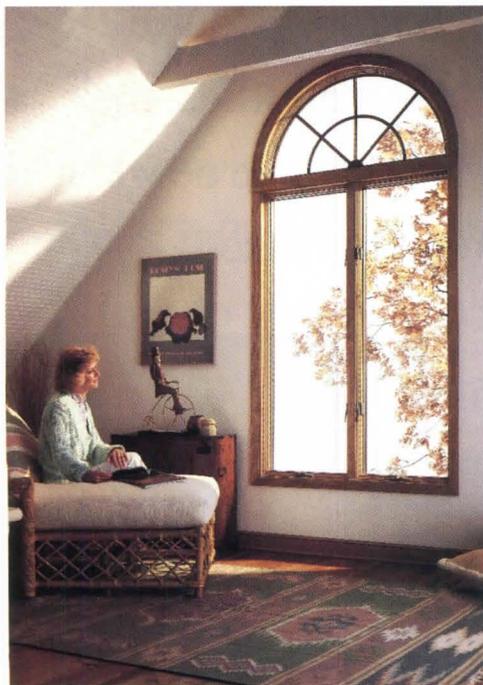
How do architects achieve a place on such illustrious lists—which admit less than one per 10,000 architects in the case of the AIA Gold Medal, about one out of every 1,000 in the case of the *Contemporary Architects* list? The rise to such prominence usually takes almost incredible ambition and stamina; it is often achieved at great sacrifice in one's personal life. In most cases, this kind of fame requires exceptional design talent—occasionally management talent—combined with a fine sense of timing, plus a generous amount of sheer luck, to make opportunities and talents coincide. ■

John Morris Diefen

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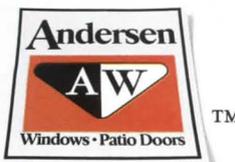
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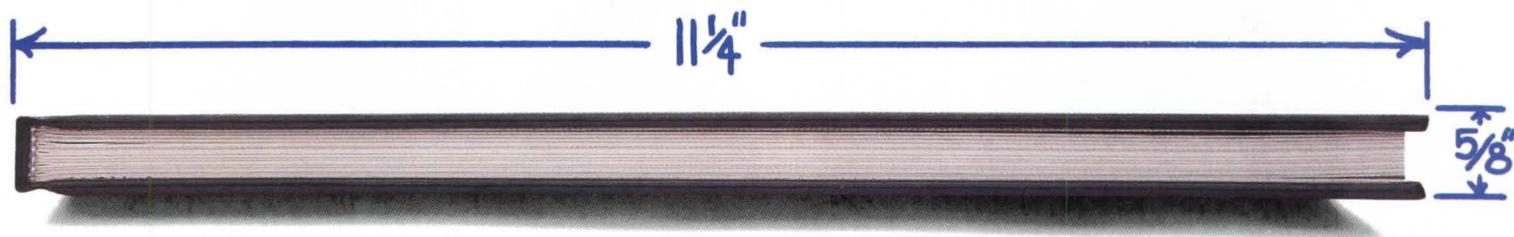


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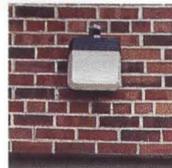
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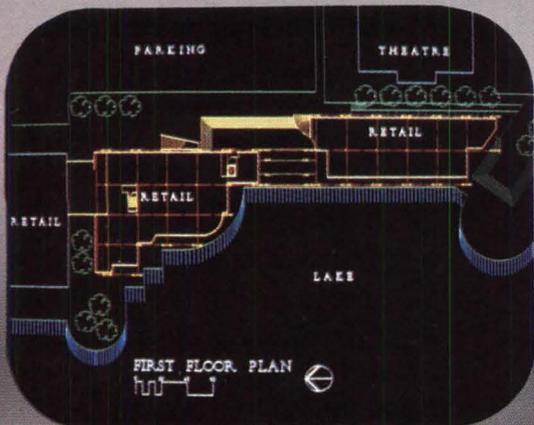
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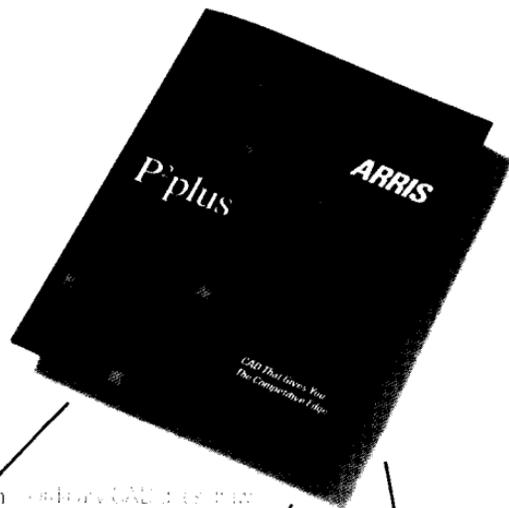
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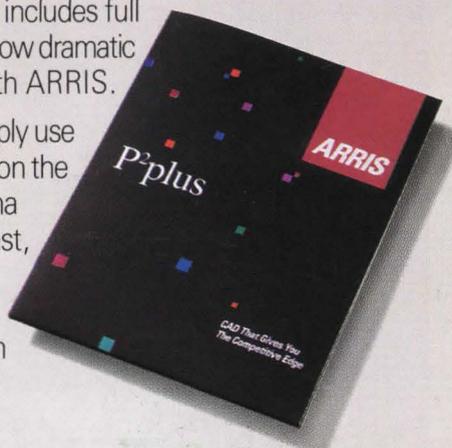
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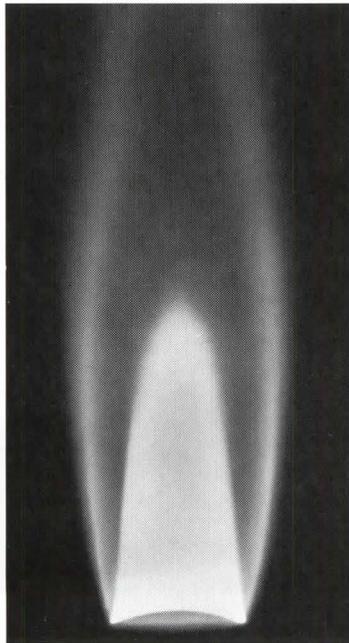


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Miami Design Preservation League



Endangered Senator Hotel in Miami Beach.

New Threats to Preservation in Miami Art Deco District

Three key hotels in Miami Beach, the only Art Deco district listed on the National Register of Historic Places, may not survive the winter.

The Royale Group, owners of the 1939 Hotel Senator, would demolish that hotel and replace it with a four-story parking garage. This "unthinkable" action could occur any time after January 8, when a six-month cooling-off period decreed by the City's Historic Preservation Board ends. Various appeals and actions are being sought from County, State, and Federal sources in a legal battle led by Joseph Z. Fleming, Chairman of the National Trust's American Bar Association Committee on Historic Preservation Law and Tax

(continued on page 26)

AIA Firm Survey: Cautious Optimism

Issued on September 30, just prior to the stock market's plunge on Black Monday, a national survey of architecture firms conducted last spring by the American Institute of Architects is bullish on the prospects for the profession. Eight of ten American architects predicted their firms will equal or surpass last year's performance, and 97 percent expected their firms to be as large in 1988 as they are now, or larger. On the basis of this sample, the survey projects that the 15,000 AIA member-owned firms billed their clients an estimated \$7.3 billion in 1986.

Described as "the most comprehensive study of the architectural services industry in the United States ever conducted by the AIA," the 1987 AIA Firm Survey Report is based on 1800

(continued on page 25)



Ron Rizzo/CreativeSources

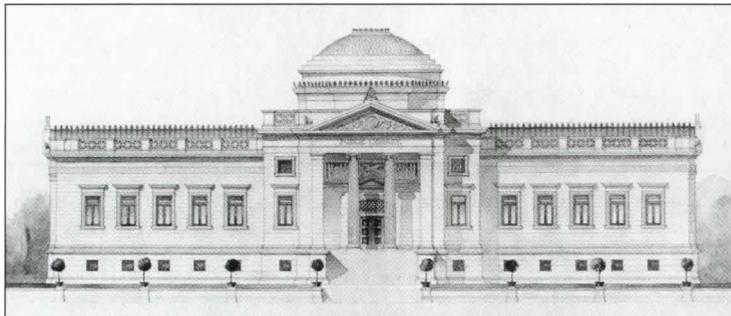
Johnson and Burgee's IBM Tower.

Johnson and Burgee Build in Atlanta

No recent building has so dominated the Atlanta skyline as does the new IBM Tower by John Burgee Architects with Philip Johnson of New York. A granite monolith topped by a copper pyramid and gold cupola, the tower sits on a geographic high point at the edge of the interstate. It seems to appear at the end of every axis approaching the city. At night, its lighted, pinnacled roof creates a beacon on a very dark Atlanta skyline.

The 50-story IBM tower is the first completed phase of Atlantic Center, a development of The Prentice/Copley Investment Group (formerly Cadillac Fairview). Phase two will include a second tower, more retail, and parking. When completed, this development, designed entirely by Burgee and Johnson, will command four corners of Midtown, a diversified area directly

(continued on page 26)



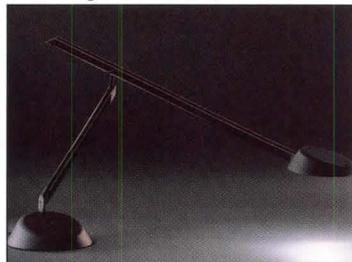
August C. Williams, 1896 public library from "Chicago Architecture."

Exploding the Myth of Chicago

To European eyes, Chicago has always been the quintessential American city. Its phenomenal rebirth from the ashes of the 1871 fire and its spectacular blossoming into a city of vertical towers and horizontal prairie houses secured the city's reputation in Europe as the cradle of modern American architecture.

The exhibition "Chicago Architecture, 1877-1922," organized by the Art Institute of Chicago and now on view in Paris (Musée d'Orsay, through January 3), explores and ex-

(continued on page 24)



Vico Magistretti's Lester lamp for OLUce was one of many new products on view at the Milan Furniture Fair. See Perspectives, page 30.

Art Institute of Chicago

Pencil Points

The Municipal Arts Society, the New York Chapter of the American Planning Association, and other civic groups have filed suit to stop construction of Moshe Safdie's twin-towered design for the southwest corner of Central Park. They charge that the city violated its own zoning laws and environmental review procedures when it sold the site to developer Mortimer Zuckerman, the highest bidder among 13 contestants (P/A, Aug. 1985, pp. 23-24).

A reciprocity agreement signed by the presidents of the American Institute of Architects and the Royal Institute of Canada lays the groundwork for professional "free trade." The Accord on Professionalism calls for common standards of accreditation, education, internship, examination, and registration. And, says the AIA, it should ease some problems faced by U.S. architects practicing in Canada who must contend with high tariffs on drawings and restrictive licensing requirements.

Skidmore, Owings & Merrill, New York, in joint venture with Frank Gehry & Associates, Los Angeles, have been selected by developers Olympia & York to design a three-tower, 4.5 million-square-foot office complex on the site of the present Madison Square Garden in New York. Plans also call for improvements to Penn Station, which shares the city block site.

Frank Lloyd Wright was honored in Congress on October 22, when a resolution commemorating his life and work was passed in recognition of the 50th anniversary of Taliesin West, Wright's Arizona school and office.

Gwathmey Siegel's revised addition to Frank Lloyd Wright's Guggenheim Museum in New York has been approved by the Board of Standards and Appeals. Construction will begin in 1988.

Architect Walter S. Blackburn of Indianapolis, chairman of the State Housing Board and an Indiana Arts Commissioner, has received a KOOL Achiever Award from tobacco company Brown & Williamson for community service.



Peter J. Weber, *Menier Pavilion at the 1893 Chicago Exposition.*

Chicago (continued from page 23)

plodes the myth of an architecture unshackled from tradition and academia.

This revisionist spirit has in fact reigned for some time in America, where both historians and a new generation of Chicago Post-Modernists, ill-at-ease with the city's "functionalist" laurels, have been reevaluating the Chicago tradition. The Art Institute's architecture department, under John Zukowsky, took an instigating role early on, presenting a subtler view not only of Chicago's famed landmarks but also of the urban fabric from which they have too often been isolated by historians. In 1984 John Zukowsky tackled the old clichés head-on in the exhibition "Chicago and New York: Architectural Interactions."

Now, in the most ambitious show ever organized by his department, Zukowsky has taken on the established views of Chicago's independence from Europe. "Chicago Architecture," documenting the half century between the fire and Chicago Herald Tribune Competition, will travel from the Musée d'Orsay—it is the first major exhibition to occupy the temporary gallery—to Frankfurt's Deutsches Architekturmuseum (February 5–April 25, 1988) before being installed next summer by Stanley Tigerman at the Art Institute itself.

Rather than confirming European audiences in their heroic vision of the brave, new American Midwest metropolis, the show examines the important role of European—especially French and German—ideas and training on Chicago's architects. Far from denigrating the achievements of Louis Sullivan, Frank Lloyd Wright, and Daniel Burnham—each of whom merits a full gallery—the presentation suggests that Chicago's independent spirits fostered an original and fertile synthesis of dis-

tinct architectural methods and theories, which in the Old World were delineated by national boundaries and traditions.

To the Ruskinian influence prevalent in mid- to late-19th-Century England and the Beaux-Arts methods of France, Chicago architects added a strong German connection in their appreciation of the Schinkel school and Semper. To Europeans, that new synthesis breathed a frontier spirit, and Chicago in turn stimulated some of the Old World's most daring Modernist proposals, notably Gropius's 1922 entry to the Tribune competition.

The exhibition's full revisionist challenge is presented only in the catalog (Prestel Verlag), a collection of provocative essays summarizing the researches of a whole new generation of Chicago historians, which will form a point of reference for years to come. The exhibition itself relies on paintings, furniture—including Wright's Robie House dining set—architectural fragments, and most important an exquisite collection of specially created models that give texture and depth to a chronological display of the Institute's rich drawing archives.

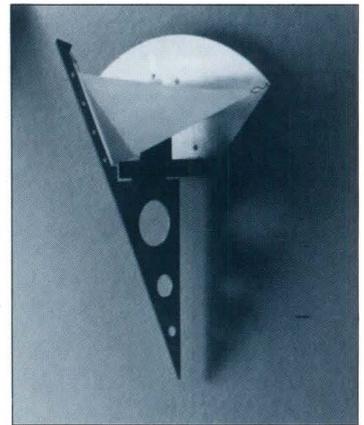
Both in its revisionist themes and in its skillful integration of a whole range of artifacts, this major exhibition announces a new standard for architecture on the international museum circuit. Yet "Chicago Architecture" may demand too much of its audience. European visitors unfamiliar with the standard Chicago story challenged in the show may not follow its argument. Americans might be better served by a show that incorporates comparative European examples to underline its novel interpretation. **Barry Bergdoll** ■

The author, who teaches architectural history at Columbia University, is spending the fall semester in Paris.

Designer's Saturday

The 20th annual Designer's Saturday, Oct. 8–10, revealed the New York showroom scene in the midst of major changes. The roster of Designer's Saturday members has grown to 68, less than half of which are now located in Manhattan. The remainder are concentrated across the river at the IDCNY, which muddied the waters by initiating what it calls New York Fall Market, presumably to accommodate its non-Designer's-Saturday-member tenants. Combine this with Design New York, a relatively new market with both contract and residential producers, and Designer's Downtown, an organization of smaller, progressive producers and distributors with showrooms well south of Midtown, and you have an industry that sorely needs to unite if it plans to maintain Designer's Saturday's role as one of the Big Three contract furniture markets in the country.

The new product scene was quiet, with many producers showing refinements of, or complements to, existing lines. Knoll has consolidated its showroom space in its Wooster Street building, where it focused on office systems. Harter, Haworth, and



Filicudara lamp from Artemide.

Krueger featured system panels with electrochromic glass, which changes from transparent to opaque at the flip of a switch. Atelier International showed the Luck sofa by Toshiyuki Kita, designer of the Wink chair. Artemide introduced the Filicudara wall light, fresh from the Milan Furniture Fair, designed by young architect Steven Lombardi (P/A, June 1987, p. 96). Stendig exhibited the startling, cantilevered Espada chaise, designed by Swiss architect Santiago Calatrava for de Sede.

In showroom design, the front runner was Herman Miller, whose sophisticated, low-key

new space at IDCNY was designed by Gwathmey Siegel & Associates. Allsteel's still-unfinished showroom at the IDC was given another temporary installation by SITE. New member B&B opened a temporary IDC space designed by Gregotti Associates. Another new member, Saladino Furniture, opened in the penthouse at the Decorative Arts Center in Manhattan.

Vecta welcomed its recent acquisition, Beylerian, into its showroom at the A&D Building with a redesign that gracefully accommodated both companies' product lines. And speaking of acquisitions, Gunlocke announced that it had been bought by the Chicago Pacific Corp., owners of Kittinger, another Designer's Saturday member.

Exhibitions at the IDCNY showcased the work of French furniture designer Ronal Cecil Sportes and Japanese architect Edward Suzuki. And the IDC's atrium was SRO on Thursday evening for Designer's Saturday featuring speaker, British architect Richard Rogers. He affirmed his dedication to Modernist principles, while making a few sly references to historicism. The event ended in customary grand style with the Saturday evening mega-bash at the Metropolitan Museum of Art.

Pilar Viladas

West Hollywood Winners

Boston designers Edmund Chang and Roger Sherman have won the two-stage competition to design a Civic Center for West Hollywood. Their scheme was selected over those of four other semifinalists: Janek Bielski, Los Angeles; Michael W. Folonis & Associates, Santa Monica; Donald B. Genasci, Eugene, Ore.; and Michael Pyatok, Pyatok Associates, Oakland, Calif.

The \$25 million center, which includes a new city hall, fire station, performance auditorium, library, parking, and 3.2-acre park on a 6-acre site across from the Pacific Design Center, will symbolize a city incorporated only three years ago.

Architect Charles Moore chaired the jury, which also included architects Cesar Pelli and Ricardo Legorreta; landscape architect Diana Balmori; designer Deborah Sussman; urban designer Peter Walker; and Robert Harris, Dean of the USC School of Architecture. Michael Pittas served as competition advisor.

First Metal House Finds New Home

The 1931 Aluminaire House, a significant work by Le Corbusier disciple Albert Frey with A. Lawrence Kocher, will be saved after all. Threats to demolish this Long Island landmark (P/A, Jan. 1987, p. 31) roused a strong show of letters, newspaper and magazine articles, and individual statements at public hearings in support of its preservation.

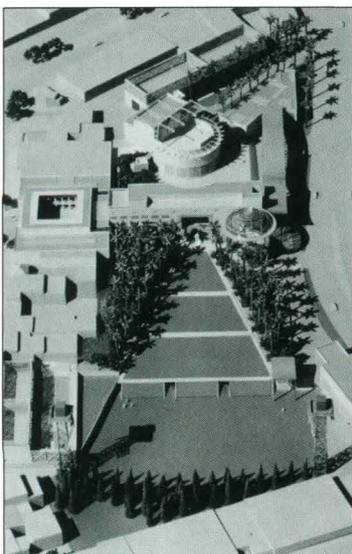
The New York Institute of Technology stepped in with a plan to dismantle and relocate the house to the school's Central Islip campus, where it will be



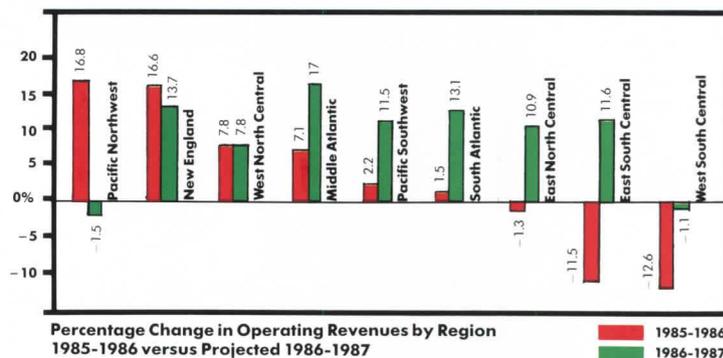
Kocher & Frey's Aluminaire House.

used to teach students about the Modern Movement and early efforts in affordable housing. The owner has agreed to donate the house to NYIT, and the school has secured a grant of \$131,750 from the New York State Department of Parks, Recreation and Historic Preservation to cover the cost of relocation. Once restoration is complete, the house will be opened to the public. *Joseph Rosa*

The author is writing a book on the work of Albert Frey, supported by a grant from the Graham Foundation for Advanced Studies in the Fine Arts.



Proposed West Hollywood Center.



AIA (continued from page 23)

replies (a 21 percent return) from architectural firms owned by AIA members. Although careful to underline the survey's AIA orientation, the Institute claims that AIA member-owned firms represent 90 percent of all firms offering architectural services, suggesting that the results can therefore be taken to represent the profession as a whole.

The degree to which architects feel positive about their future varies of course by region, practice size, and specialization. New England firms, coming off a profitable 7 percent increase in 1986 revenues over 1985, anticipated a still fatter increase of 17 percent for 1987. Architects in the West South Central region (Arkansas, Texas, Oklahoma, and Louisiana), on the other hand, expected revenues to decline, although they predicted that slide will improve from a dismal 13 percent in 1986 to about 1 percent in 1987.

In terms of specialization, those firms engaged in the hotel/restaurant market proved most optimistic, while those in industry were the least sanguine. Sole practitioners were the most bullish of all, revealing high expectations which the survey notes are "not substantiated by historical performance."

Higher Costs

If firms are making more money overall, they are also spending more. "Pass through" revenue paid to consultants accounted for one quarter of gross 1986 billings, with most of this—72 percent—going to engineers. (That pass-along figure closely corresponds to the 22 percent reported in the P/A Reader Poll on Fees and Encroachment—November, pp. 15–19.)

The AIA survey also documents significant insurance costs, ranging from a high of 14 percent of annual operating revenues for the Pacific Northwest to a low of 4 percent for the East North Central States (Ohio through Wisconsin), despite the fact that 89 percent of the surveyed firms reported no claims

made against them in 1986. (The figure contrasts with results of a P/A Reader Poll on liability—December 1986, pp. 14–16—in which only 70 percent of respondents reported no lawsuits over the previous two years. That poll also put raw costs in context, with half of all respondents reporting increases of 100 percent or more in their premiums over the two-year period.) Only half of the AIA respondents, however, reported carrying insurance, while the remainder do without.

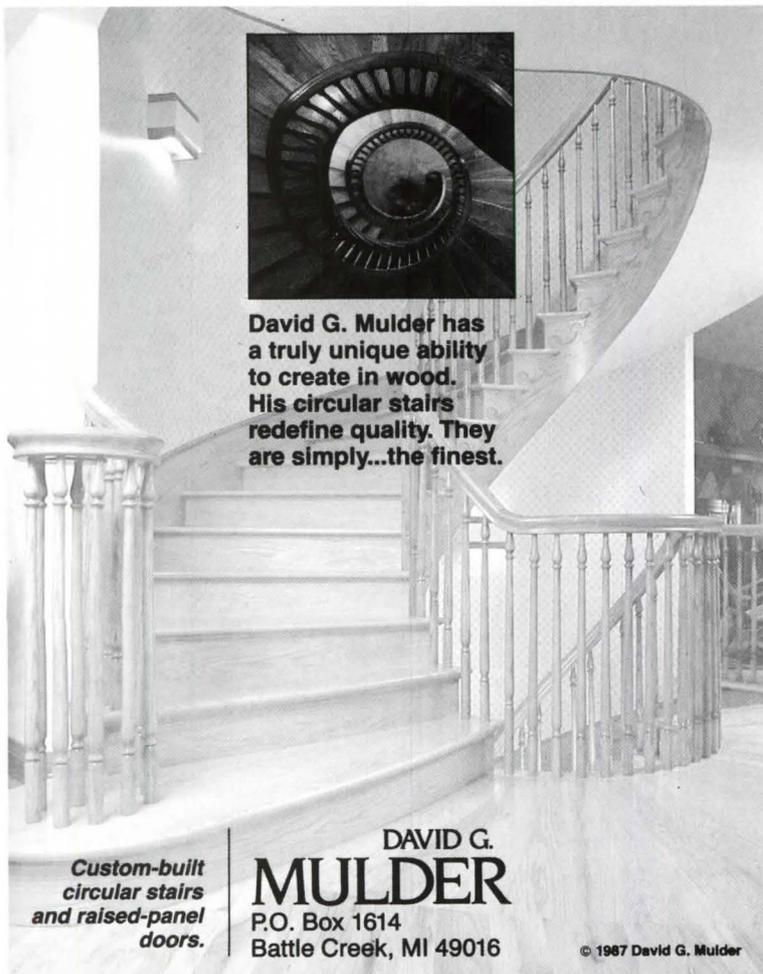
Reported compensation levels vary greatly by region and job title from a high of \$68,000—the average paid a firm principal in the Middle Atlantic (New Jersey, New York, and Pennsylvania)—to a low of \$44,000 for principals in West North Central States (Iowa, Kansas, Minnesota, Missouri, North and South Dakota, and Nebraska). Newly registered architects earn a national average of \$27,000. (A companion study, The 1987 Salary Report for AIA Firms, covers compensation in greater detail. And a P/A Reader Poll on Compensation—October 1986, pp. 15–23—documented considerable dissatisfaction with compensation levels in architecture as compared to other professions.)

Billing methods, too, vary with the size of the firm, with hourly rates preferred by smaller firms and stipulated sum preferred by the largest. Overall, stipulated sum led the preference list at 34.7 percent.

Practice Parameters

The survey also reinforces some stereotypes about the profession. Small offices indeed dominate: some 62 percent of all architectural firms reported four or fewer full-time employees; 22 percent, 5 to 9 employees; 10 percent, 10 to 19; and only 16 percent exceeded 20. The typical commission for the smallest firms proved to be a single-family house for a private individual or construction company, while the largest firms reported concentrating on commercial, gov-

(continued on page 26)



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AIA (continued from page 25)

ernment, or institutional jobs. Midsized firms fell somewhere in between the two extremes.

Office buildings proved the largest single source of income, at 16 percent of annual operating revenues. Although new construction accounted for 59 percent of 1986 operating revenues, rehabilitation and interiors showed strongly at 27 and 12 percent respectively.

Architects obtained most of their work through qualifications-based selections, rather than competitive fee bidding, at a rate of 3 to 1. And, while 22 percent expected their practice to become more specialized over the next two years, 58 percent predicted no change.

Computer usage is still the exception in architectural practice. Although two thirds of respondents reported using at least one personal computer for word processing, specifications, or spread sheets, only 20 percent reported two-dimensional computer graphic capability, and 11 percent reported using 3-D CADD systems. (By contrast, 87 percent of the respondents to a P/A Reader Poll on Computer Use—August, pp. 15–19—now reported using computers and 53 percent used CADD.) Three quarters of the firms that have CADD capability reported producing up to 50 percent of their construction drawings on computer.

The Survey Report can be purchased from the AIA Bookstore for \$195.

Daralice D. Boles

Johnson (continued from page 23)

north of Downtown, whose amenities include the High Museum, theaters, and the city's major park, as well as established residential neighborhoods.

As the frontrunner of a Midtown building boom, IBM had the chance to set precedent, and does so. The 825-foot shaft manages to impress without overwhelming. A textured façade of rose-colored granite and finely fenestrated glass, the use of setbacks, and the grouping of floors in bands of three have the effect of greatly reducing the tower's apparent mass.

The façade is detailed with pseudo-Gothic tracery. There is no precedent for Gothic in Atlanta, but then, this is not a city known for its cohesive skyline. This project excels, moreover, in the quality of its stone and iron work, which contributes to a lively streetscape.

Richly finished inside and out,

IBM is reminiscent of a time when skyscrapers were symbols of glamour and omnipotence. The difference is that while this building reaches the sky, it does not herald a dynamic future. Instead, IBM chose the image of a streamlined Gothic watch tower. Its crisp, costly design is the architectural refinement of a business image that emphasized "corporate" over "computers."

Claire Downey

The author, an architect with John Portman & Associates, writes for P/A on architecture in Atlanta.

Miami (continued from page 23)
Planning.

The Senator, a corner building with faceted windows, sun shades, a tower, ocular windows, and etched glass decorations, is a treasure trove of the tropical Deco features for which the District is famous. More important, it is one of five hotels on the east side of Collins Avenue, all corner structures of the same style. All but one (the Essex House by Henry-Hohausen) were designed by L. Murray Dixon.

In some ways more shocking, because the Preservation Board has unanimously endorsed their plan, is a Day's Inn buyout of three other Collins Avenue and Ocean Drive beachfront properties. Despite the fact that two of these hotels—the Jefferson and Bancroft—are also circa 1939 works of Deco master architects Roy F. France and Albert Anis respectively, they will be largely demolished with blessings from local press and City Planning to make way for a new 10-story Day's Hotel of a pseudo-Deco design called "Post-Modern" by its architects Fullerton & Associates, Miami.

Fleming and some Miami Design Preservation League leaders are trying to counter these plans to turn the fragile hotel district into a middle-class mass entertainment and convention center complex by amending the weak local ordinance that prohibits demolition. But a newly organized developers' group has opposed even this move.

The complexity of the picture is evident in the District itself, with its glorious new streetscapes and restored resorts. But real estate and investment have become the Beach's prime industry, and many people believe that old adage is coming true: They are killing the goose that laid the golden egg.

Barbara Baer Capitan

The author is President of the Art Deco Society of Miami and President of the Art Deco Societies of America.



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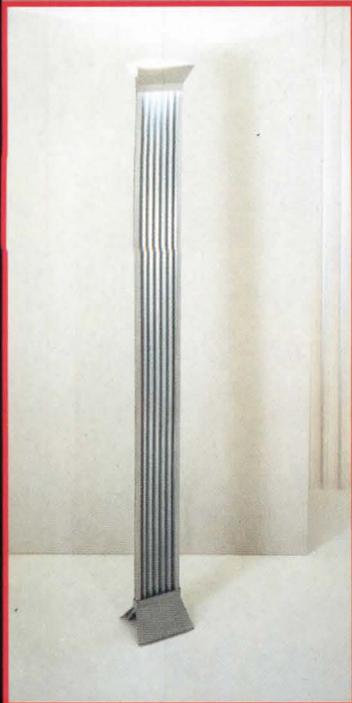
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Zannotta's Ambo table (1); Cappellini's Akron table (2); Skipper's Etrusca lamp (3); Fontana Arte's Sillaba light (4); Stilnovo's Vesta standing lamp (5); Castellì's From Nine to Five office system (6); Edra's No Problem sofa (7); Driade's Prosim chaise (8); Olivetti's Flexa chair (9); Ingo Maurer and team's BaKa-Ru lighting (10); Marcartré's Air Mail visitor's chairs (11); Poltronova's Sunday table (12); Morphos's Proust desk (13); Cassina's I Feltri chair (14).

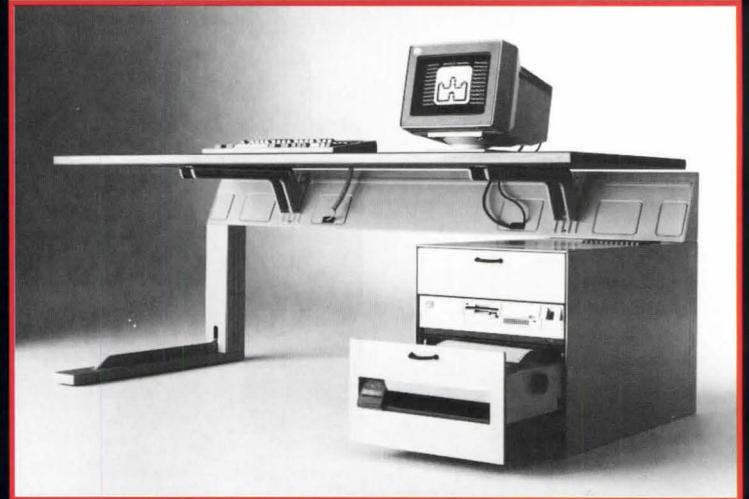
Milan '87: Business as Usual

The 27th annual Salone del Mobile in Milan (Sept. 16–21) offered few surprises in furniture and lighting design, but plenty of product.

Without question, the most provocative piece in the show—although it was shown outside the fair—was Cassina's I Feltri chair (14), part of a new collection by Gaetano Pesce. The felt chair has a flexible top that can be folded and wrapped in a variety of ways, including around the sitter's head, like a teepee. As with other Pesce designs, the chair has a raw, primitive quality that, whether you like it or not, never fails to make you think. While the usual staggering number of residential seating designs were on display this year, a few really stood out. The Prosim chaise (8), with its stylized wood, leather, and tapestry exterior concealing a steel and polyurethane foam interior, was designed for Driade by Borek Sipek, the Czech designer whose work seemed to be all over Milan. No Problem (7), a settee that hybridizes a park bench with a biomorphic 1950s sofa was designed by talented newcomer Giovanni Levanti for Edra.

Tables reflected a variety of familiar approaches, from 1950s nostalgic, as in Enzo Mari's elegant, kidney-shaped Ambo table (1) for Zannotta, to executive Brutalist, as in Lella and Massimo Vignelli's Sunday table (12) of steel and sandblasted glass for Poltronova. Gianfranco Frattini's Proust desk (13) for Acerbis's Morphos division, which comprises a series of wood tops and trestle bases that can be combined in a variety of ways, offered a new twist on a classic desk type, while Angelo Micheli's Akron table (2) for Cappellini, is a cool glass sandwich on brushed steel legs.

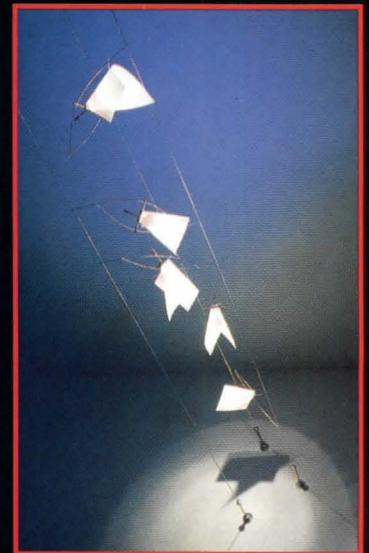
The biannual office furniture exhibition, EIMU, was consistently disappointing; every manufacturer was safely armed with its own version of an office system and an ergonomic chair. One standout was From Nine to Five (6), a system designed by Richard Sapper for Castellì; its cantile-



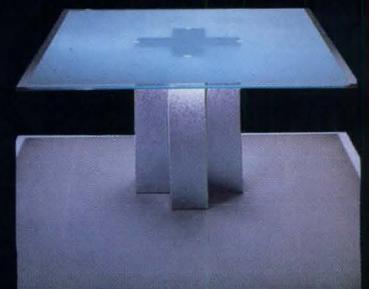
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vered design and triangular-section wire management channel stood out amidst a sea of conformists (and helped it win a Compasso d'Oro). Olivetti Synthesis showed Ettore Sottsass's and Michele De Lucchi's Series 45, Delphos (another Compasso d'Oro winner), and Icarus systems in new color ranges developed by Clino Castelli, and introduced the Flexa chair (9), designed by Charles Pollock and William Jaremko. Marcartré introduced a desk system, Zelig, by Giovanni Carini, and a visitor's version of the Air Mail chair (11), by Perry King and Santiago Miranda.

Euroluca, the fair's lighting exhibition, usually a treasure trove of innovation, proved unrewarding; the most innovative products of the past three years reappeared in pale imitations. Among the more notable designs, however, were Alberto Fraser's Vesta standing lamp (5) for Stilnovo, Piero Castiglioni's captivating Sillaba table lamp (4) for Fontana Arte, and Angelo Mangiarotti's Etrusca (3) for Skipper, a table lamp that combines the old (alabaster) and the new (a halogen light source). Ingo Maurer and his collaborators Bernhard Dessecker, Bernd Axel Kluge, Franz Ringelhan, and Hermann Kowatsch worked their usual magic in producing BaKa-Ru (10). And Richard Sapper had what looked like another hit in his Argo halogen track lighting system for Artemide Litech.

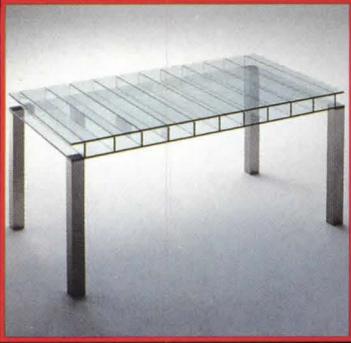


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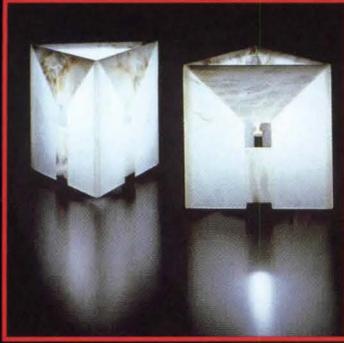


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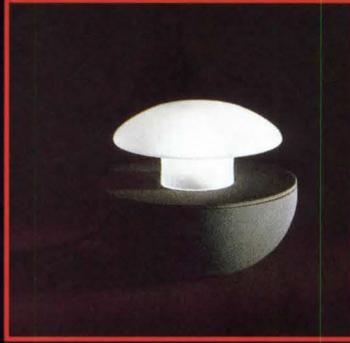
This year's Milan Furniture Fair offered something for everyone—high and low tech, minimalism and nostalgia—with a few leaders to be seen among the many followers.



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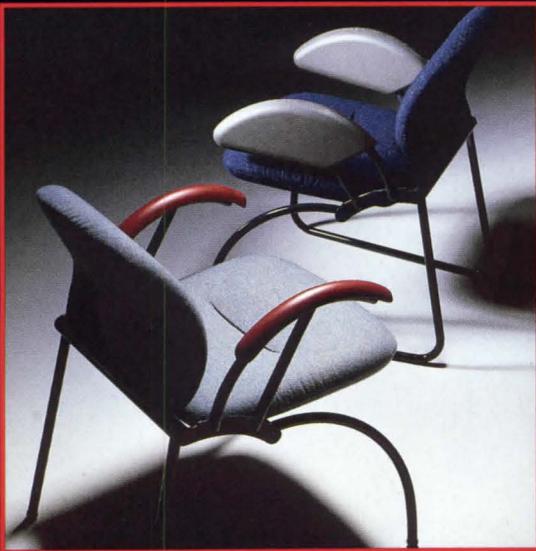


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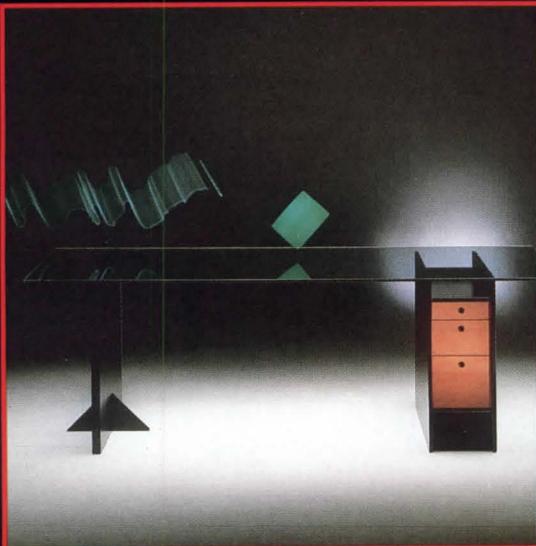


Franco Capra

Ballo & Ballo



11



13

14



Bella e Ruggieri



15



16



17



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19

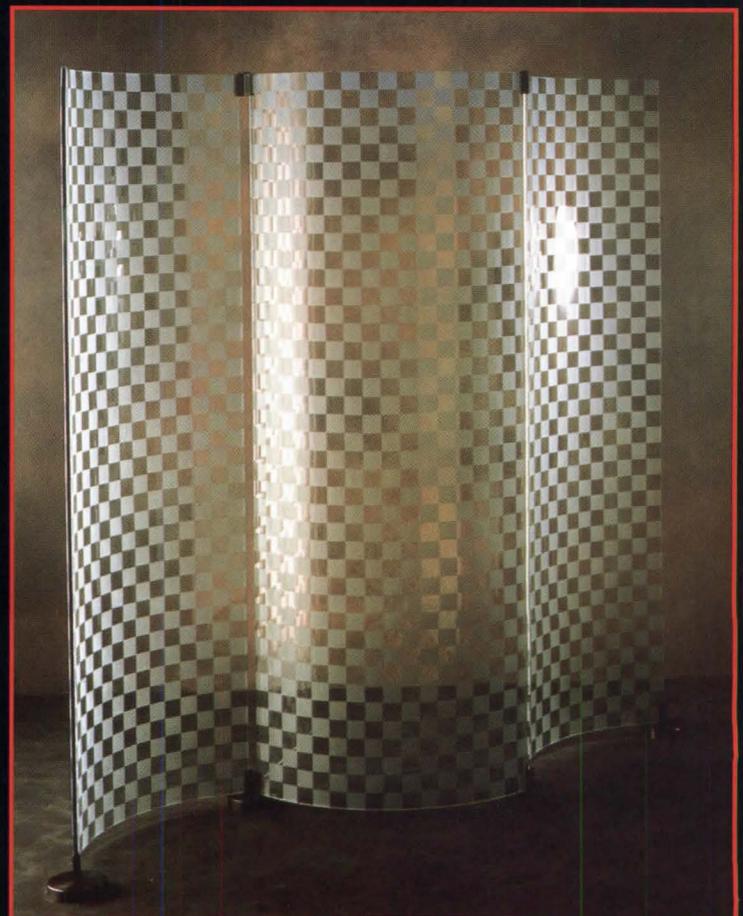
Among the manufacturers who show their products outside the fair, in showrooms and galleries, there was a greater sense of excitement. One of the most talked-about items was a table that appeared at Zeus, a showroom that displays innovative work by young designers. "A Place at the Table," by the Frankfurt team GINBANDE Design in cooperation with the Swiss studio Anthologie Quartett, is a table and benches, made of wood tambour and scissor gate, which unroll from a plain wooden box to seat 30. Its resourceful, ad-hoc simplicity made it a big hit among jaded furniture watchers. Another captivatingly simple piece was Luca Meda's Light Light chair (15) for Alias. The carbon-fiber chair lives up to its name; it is light, but it isn't, alas, very comfortable. For comfort, Baleri's Juliette chair (20), by young designer Hannes Wettstein, proved that a metal stacking chair can be a pleasure to sit in.

This year's Memphis collection demonstrated how quickly revolutionaries can turn into cynics—with the exception of Shiro Kuramata's delightful Sally table (16). Nostalgia inspired designs at mainstream showrooms such as De Padova (Vico Magistretti's café chair) and in the collections of new companies such as Mondo, organized by Giulio Cappellini, Paola Navone, and Rodolfo Dordoni. Their Dejavu group included a wicker settee (17). Glass manufacturer FIAM showed—what else?—glass furniture, the best of which was Cini Boeri's Voyeur screen (21).

Rising star Denis Santachiara was featured at Dilmos. Among his witty designs on display was the Ciminiera Domestica (19), an elegant smokestack that may be the world's tallest humidifier. Although French megastar Philippe Starck and his furniture were much in evidence at the fair, the most interesting display of his work was a one-day exhibition sponsored by Driade at the Palazzo della Triennale de Milano, which included everything from architectural models to pasta designs. *Pilar Viladas*



20



21

Alias's Light Light chair (15); Memphis's Sally table (16); Mondo's Dejavu settee (17); GINBANDE/Anthologie Quartett's extendable table (18); Dilmos's Ciminiera Domestica humidifier (19); Baleri's Juliette stacking chair (20); FIAM's Voyeur glass screen (21).

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“None of us studied architecture expecting to be defendants in a lawsuit. Most architects are creative people—they may or may not be businessmen, although the better they are in business the better it is—but few expected to be defendants in this changing profession. It’s something that has affected me personally, and, I expect, the growth of many architectural firms. It’s caused me concerns, maybe burned me out, in spite of the fact that we’ve won every one of our suits.

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I feel very good about them.”



Martin David Dubin

Dave Dubin is a principal in Dubin, Dubin and Moutoussamy, a 75-year-old architectural firm based in Chicago. He is past president of both the Chicago and Illinois AIA. We value our relationship with his firm and thank him for his willingness to talk to you about us.

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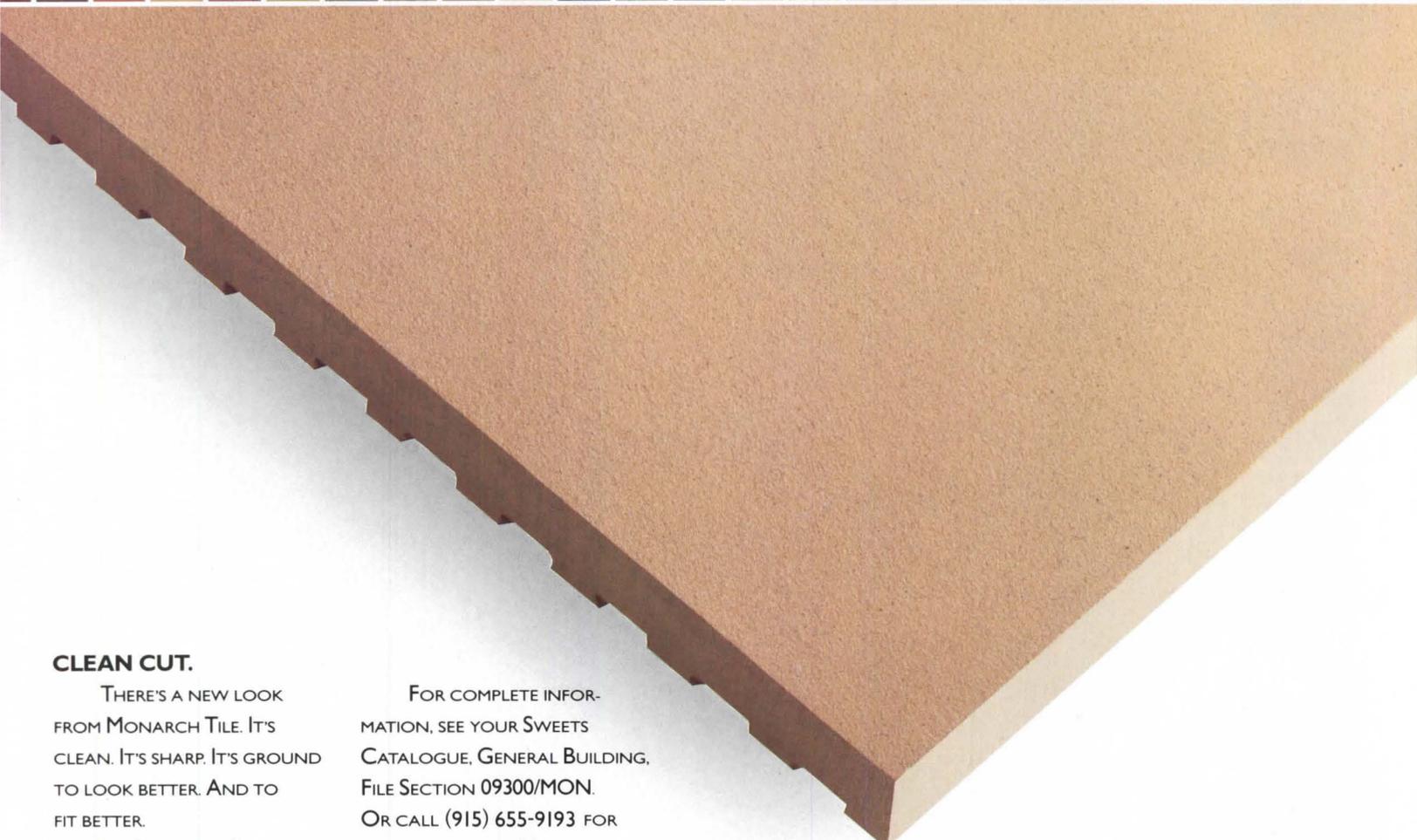


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Joseph Urban, Ziegfeld Theater, New York. At Cooper-Hewitt through March 6.

Exhibitions

Through January 3

Sculptor and Architect: A Collaboration featuring the work of architect Michael McKinnell and sculptor Michael Singer. Wellesley College Museum, Wellesley, Mass.

Through January 4

Chicago Architecture, 1872–1922: Birth of a Metropolis. Musée d'Orsay, Paris (see p. 23).

Through January 4

Architectural Elements of the Pacific Islands. Brooklyn Museum, Brooklyn, N.Y.

Through January 10

Louis H. Sullivan: Unison With Nature. Erie Art Museum, Erie, Pa.

Through January 11

Le Corbusier Adventure. Grand Gallery, Georges Pompidou Center, Paris.

Through January 17

The Golden Age of Ottoman Architecture: Sinan, Sultan Suleyman's Court Architect. Metropolitan Museum of Art, New York.

Through February 14

The Machine Age in America 1918–1921. High Museum of Art, Atlanta, Ga. (See P/A, Nov. 1986, p. 110).

Through February 28

The Art that is Life: The Arts and Crafts Movement in America 1875–1920. The Detroit Institute of Fine Arts, Detroit (See P/A, May 1987, p. 32).

Through March 6

Vienna/New York, the Work of Joseph Urban, 1872–1933. Cooper-Hewitt, New York.

Through March 28

The Function of Ornament: The Architecture of Louis Sullivan, National Building Museum, Washington, D.C. (See P/A, Nov. 1986, p. 26).

December 17–January 16

Mies van der Rohe. Max Proetch Gallery, New York.

Competitions

January 5

Registration deadline, Design Competition for architectural design using concrete masonry. Contact National Concrete Masonry Association, 2302 Horse Pen Rd., P.O. Box 781, Herndon, Va. 22070 (703) 435-4900.

January 14

Submission deadline, 1988 Presidential Design Awards. Contact Thomas Grooms, National Endowment for the Arts, Design Arts Program, Room 625, 1100 Pennsylvania Ave., N.W., Washington, D.C. 20508.

January 15

Submissions deadline, Innovations in Housing Competition. Contact Innovations in Housing, Dept. PA-7, P.O. Box 11700, Tacoma, Wash. 98411.

January 31

Submission deadline, 1988 Tucker Architectural Award Competition. Contact Building Stone Institute, Architectural Awards Program, 420 Lexington Ave., New York, N.Y. 10170 (212) 490-2530.

February 15

Registration deadline, University Arboretum Design Competition. Submission deadline, **March 15**. Contact Design Arts Competition, Kerry J. Dawson, Director, The University Arboretum, Department of Environmental Design, University of California, Davis, Calif. 95616.

February 19

Submission deadline, President's Historic Preservation Awards, honoring privately funded projects and the National Historic Preservation Awards recognizing federally funded projects. Contact Awards, Office of the Executive Director, Advisory Council on Historic Preservation, The Old Post Office Building, 1100 Pennsylvania Ave., N.W., Suite 809, Washington, D.C. 20004 (202) 786-0503.

March 1

Registration deadline, 1988 Dupont-Hypalon Architects Contest. Submission binders due **April 18**. Contact Diane O'Leary, Dupont-Hypalon Contest, Dupont Co., Ste. 300, 150 Monument Rd., Bala Cynwyd, Pa. 19004 (302) 774-0551.

Conferences

December 16–18

1987 AEC Expo and Conference, automation show for architects, engineers and construction professionals. Javits Convention Center, New York. Contact Expoconsul International, 3 Independence Way, Princeton, N.J. 08540 (609) 987-9400.

January 14–18

International Furniture Show, Paris-Sud, Porte de Versailles Exhibition Centre, Paris. Contact SM International, 22, Avenue Franklin-Roosevelt, F-75008 Paris, France.

January 15–18

The 44th Builder's Show, Dallas Convention Center, Dallas. Contact National Association of Home Builders, 15th & M Sts., N.W., Washington, D.C. 20005 (202) 822-0424.



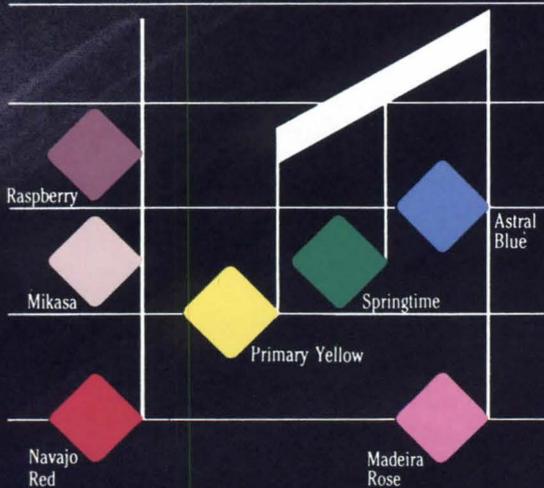
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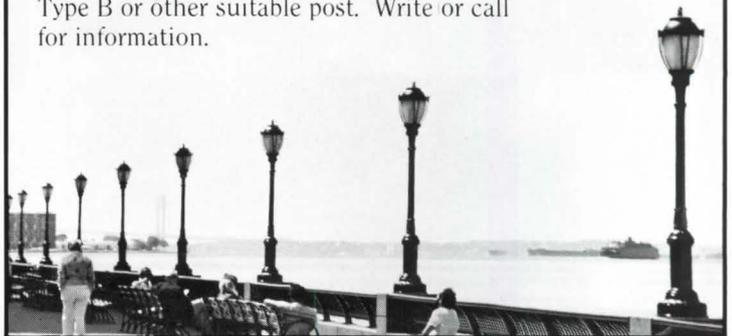
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The cardinal rules

Douglas Cardinal explains how an AEC design system from Hewlett-Packard turned his architectural vision into reality.



"I'm totally unreasonable," says Douglas Cardinal, architect of the Canadian Museum of Civilization near Ottawa in Hull, Quebec.

Given the scope and complexity of this \$200 million undertaking, one can understand why the celebrated Canadian architect might say so.

"Initially, we were given four large volumes, about the size of New York telephone books, listing requirements for the museum," Cardinal explains.

The project involved the coordination of countless parties, including two Prime Ministers and their cabinets, government agencies by the score, and an army of structural, electrical, civil, and mechanical engineers and landscape architects.

It was more than an architectural challenge — it was a logistical challenge as well.

To turn his 1,000,000 square-foot dream of curvilinear stone and copper into reality, Cardinal turned to Holguin and Hewlett-Packard for an integrated AEC system and the support he needed for fast results.

"The free form of the geometry and the corresponding offset calculations and layout requirements in the field could not have been achieved with the technology of yesterday," says Cardinal. "Normal drawing boards could not do the job. All of our sweeping curves and forms would require a compass point in the next room or province."

Cardinal used the system's computerized database to control all of his design and reporting activities. The system also offered precise control of each design element and its geometric position, properties, and relationships.

"All design and drafting work was processed by our Holguin system, from preliminary sketches and schematics to the development of design and final contract documents."

Above: Architect Douglas Cardinal, renowned designer of the Canadian Museum of Civilization. At right: his masterwork and the Holguin and Hewlett-Packard AEC system used to create it.



• The Holguin Corporation of El Paso, Texas is a value-added reseller of Hewlett-Packard.
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of design.

Holguin* and Hewlett-Packard

Cardinal says. "Throughout the entire commission of 15,000 drawings, we never used a drawing board."

Cardinal reports that the AEC system not only proves invaluable in the creation of unique designs, but also helps to simplify the daily detail work and construction control required with any architectural job. For this reason, he feels it's a perfect complement to his 'unreasonable' artistic side.

"The Holguin system is very left-sided, logical, with total recall," says Cardinal. You marry that with the right side of the human brain, and you can take your creative designs beyond your most exacting expectations."

For more information on integrated AEC solutions from Holguin and Hewlett-Packard, call 1-800-752-0900, Ext. 131B. Or write to 19310 Pruneridge Avenue, Cupertino, CA 95014.



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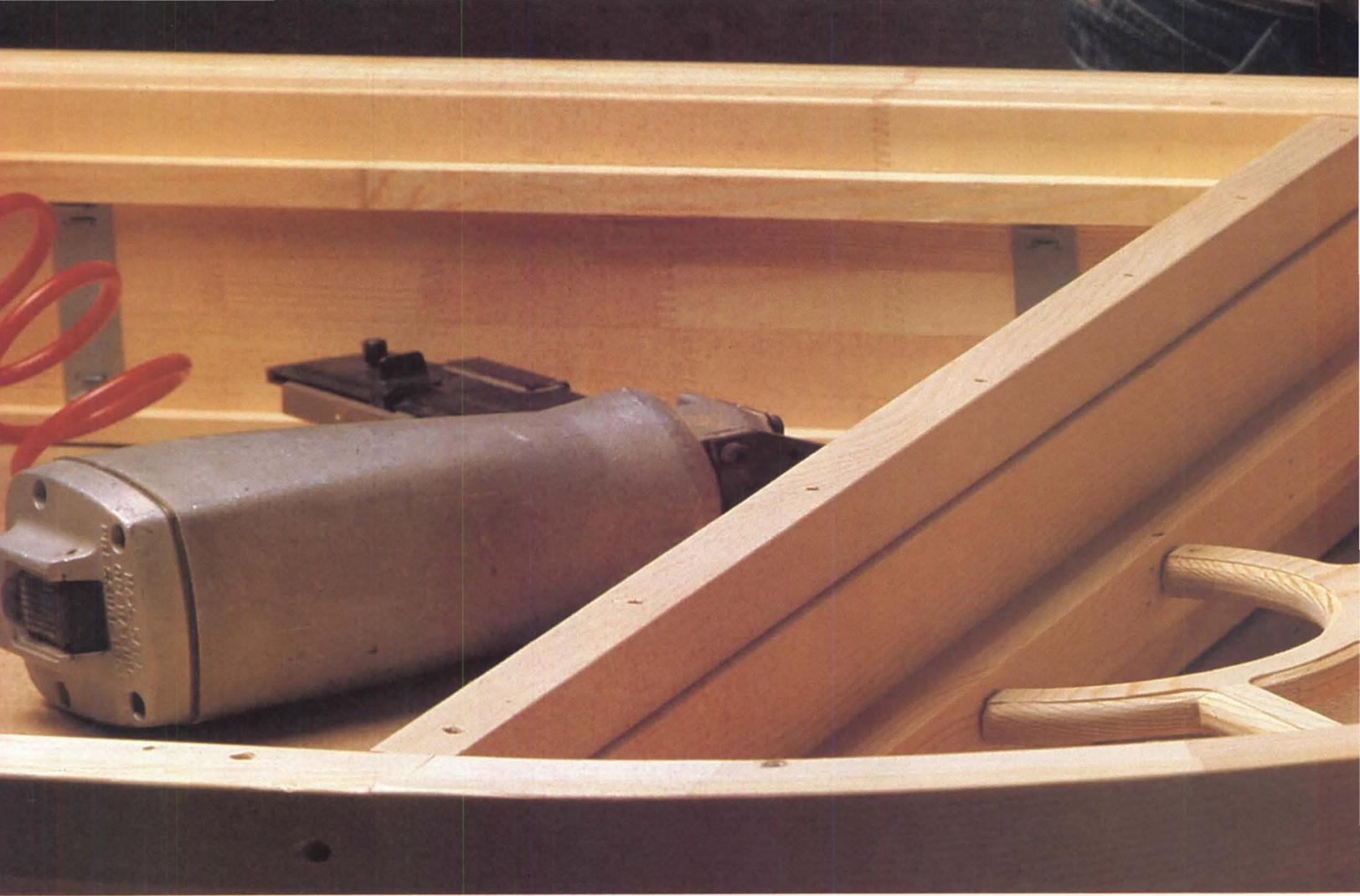


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Musée canadien des civilisations
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Parent, Languedoc et Associés • Architects

Canada Museums Construction Corporation Inc. - Project Managers
Société de construction des musées du Canada, Inc. - Directeurs du projet
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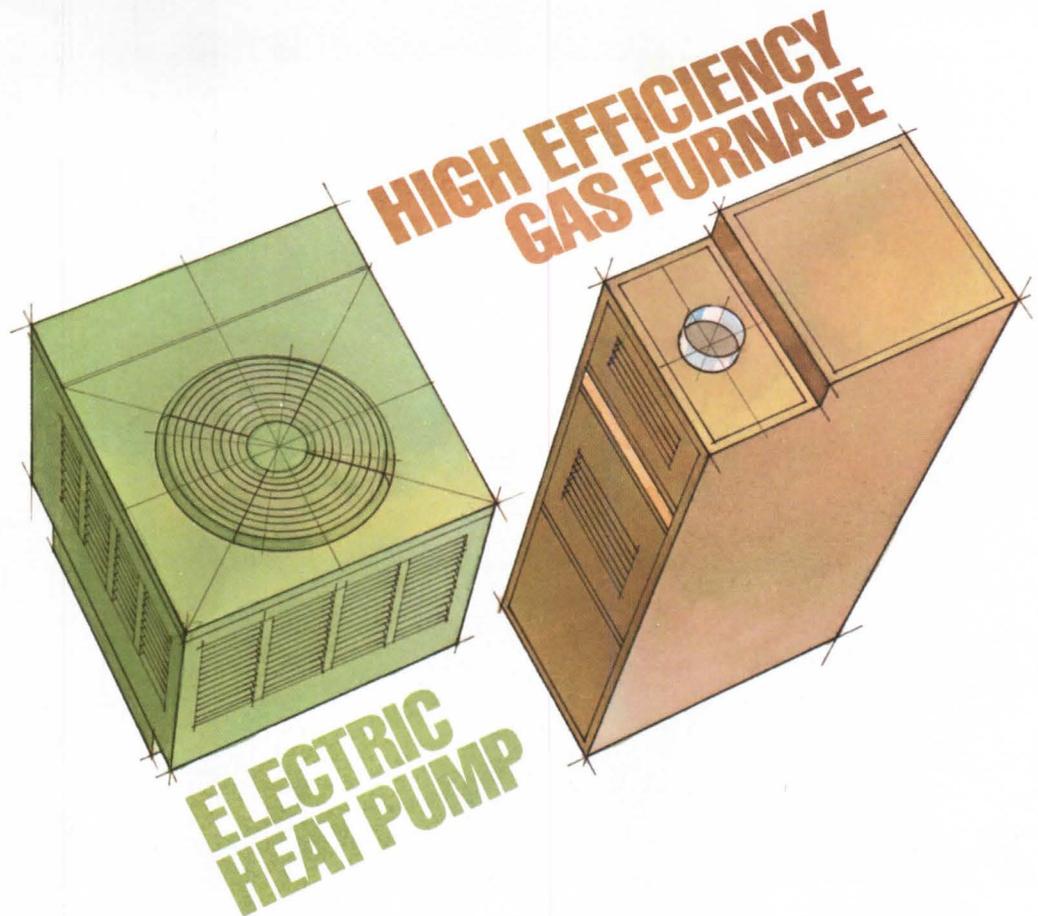
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The heat from a gas furnace is at least twenty degrees warmer than the heat from a heat pump. That's why gas heat feels so nice and warm. And why many people who live with heat pumps say their houses feel cool. Drafty, too, because the heat pump tries to compensate for its lower temperature by pumping a larger volume of air.

Reliability/Warranties

While the electric heat pump offers heating in winter and cooling in summer, it is not as reliable as a gas

furnace teamed with a central air conditioner. That's because a heat pump has to work so hard all year 'round doing two different jobs. It seldom handles either one as well as separate heating and cooling units, and wears itself out much sooner trying.

When you compare the warranties, you find that 5 years on the compressor is typical for the heat pump, while 20 years on the heat exchanger is average for a gas furnace.

Operating Costs

Compared to electric resistance heating, the heat pump offers substantial energy savings. However, in most places, a gas furnace is even less expensive to operate. Especially when the temperature gets down to the low thirties. At that point the heat

pump can't provide enough warmth, and the backup system must take over. And that's usually costly electric resistance heat.

When you add the savings from the other gas appliances—water heater, kitchen range and clothes dryer—you offer a home that's a lot more affordable to live in. Which can make it easier for a prospective buyer to qualify for a mortgage.

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Failures (cont. from p. 48)

- f. Monitor construction to be sure that the contractor doesn't inadvertently fill joints solid or force contact between elements that are designed to be free.
- g. Never expect masonry to take tension without some form of reinforcement.

6. Lessons to be Learned

- a. Excessive movement is the first sign of distress.
- b. Understand the differences of movement in both structural and non-structural materials.
- c. Don't consider only the pieces of buildings; total performance depends upon the juxtaposition of elements.

7. References

An outstanding guide to building movement is a British publication by Philip Rainger: Mitchell's *Movement Control in the Fabric of Buildings* (Nichols Publishing, NYC). Failure mechanisms are explained in graphic detail and the many practical details and checklists provide a valuable resource. **Raymond DiPasquale** ■

The author is Professor of Architecture at Syracuse University and a practicing structural consultant whose Ithaca, N.Y., firm specializes in the investigation of building failures.

Specifications (cont. from p. 47)

Architects, Associated General Contractors, Construction Specifications Institute, Consulting

Engineers Council, Mechanical Specialty Contractors Association, and American Subcontractors Association. The contractor members of the CIAC, in the first draft of a recommendation on payment for materials and equipment stored off-site, proposed deletion of the A201 provision for prior approval by the owner. As of last October, however, they agreed to support prior approval, and the subsequent draft urges owners to pay for such materials and equipment when the project will benefit. The recommendation points out that off-site storage may even be more advantageous than on-site storage in some instances: Adequate space may not

be available at a restricted construction site, theft and vandalism are often a problem at the site and security may be critical for certain items, and heated inside storage is sometimes necessary for some materials.

The CIAC recommendation makes a clear distinction between payment for project-specific materials and equipment and payment for commodity ("off-the-shelf") items, however. Project-specific items are specially fabricated, and the owner should expect to pay for them when they are ready, even though early production and off-site storage may be necessary. Commodity items, on the other hand, are easily available through normal distribution channels and should not be subject to payment until actually stored on the site.

When requesting payment for any stored materials and equipment, AIA Document A201 requires that the contractor establish the owner's title to such items or "otherwise protect the owner's interest," including insurance, storage, and transportation to the site for items stored off the site. The CIAC recommends the following more specific safeguards for off-site storage:

- 1 Stored items should be protected from diversion, destruction, theft, and damage.
- 2 Stored items should be specifically marked or otherwise identified for use on the project.
- 3 Stored items should be available for inspection and should be inspected by the architect and the owner.
- 4 Copies of bill of sale or other proof of purchase for stored items should be submitted to the architect and the owner.
- 5 Certificates of installation floater insurance for the stored items, protecting against damage and theft while in storage, certifying said coverage, and indicating the nature, quantity, and exact location of the stored items, should be submitted to the architect and the owner.
- 6 A waiver of lien from the contractor and the supplier of stored items should be provided in accordance with the contract documents.

With adequate safeguards in place, the owner should not be reluctant to approve off-site storage of project-specific materials and equipment.

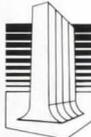
William Lohmann, AIA, FCSI ■

The author is Specifications Manager for Murphy/Jahn, Chicago.

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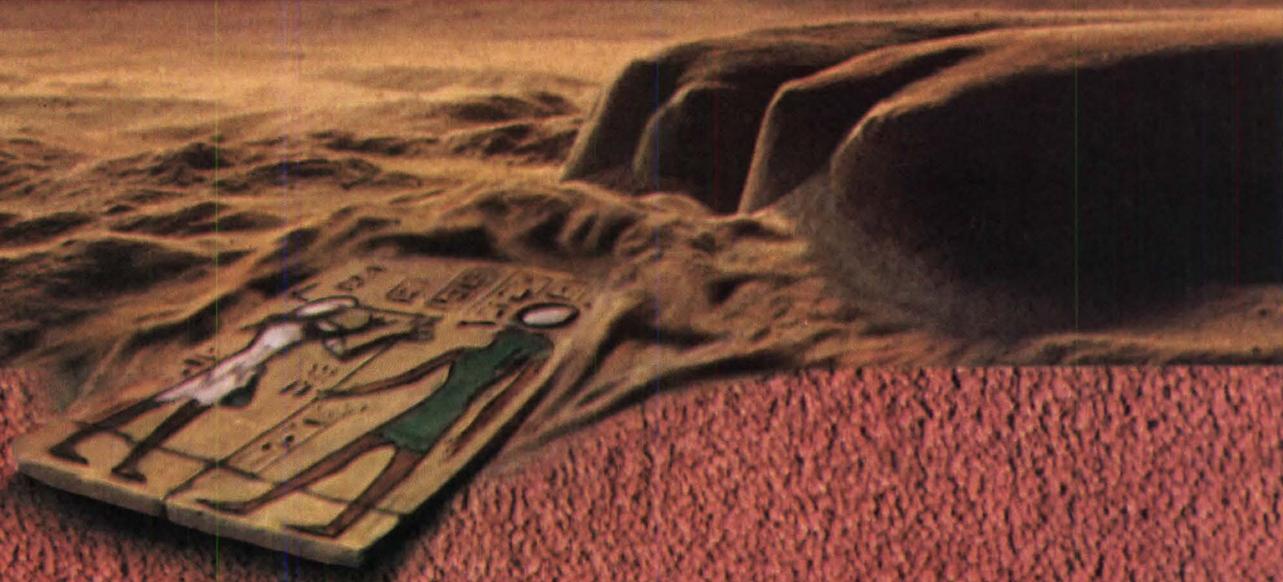

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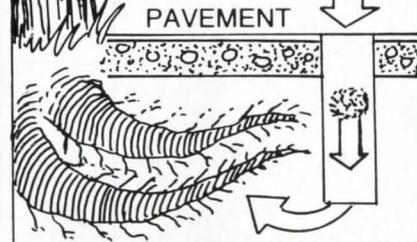
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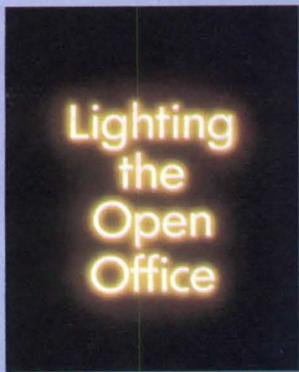
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The traditional downlight isn't the answer. It was never meant for an office full of VDTs.

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Most of today's lighting simply wasn't designed for today's office.

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Even the most sophisticated low-brightness downlights dictate the exact placement of computer terminals. If you rearrange the work stations, bright spots of glare appear on the screens.

These problems don't exist in the office shown below. The difference comes from a highly-engineered indirect lighting system that's based on a better understanding of what office lighting should do.

Keeping glare off the VDTs

There's been much talk about "ergonomic lighting" lately, especially for VDT installations.

Downlighting isn't the answer, even though over 90% of America's offices use

it. Any down light puts a bright light source in an unlit ceiling. The resulting strong contrast produces glare on any reflective surface: the cover of a magazine, a polished desk top or, unfortunately, a VDT screen.

To correct the problem, you need an indirect system designed with exceptionally wide distribution. This produces an evenly-lit ceiling which reflects as a soft, barely-noticeable veil. Since the VDTs don't reflect hot spots from the fixtures, workers are more comfortable. And since the screens can face in any direction, the floor plan becomes flexible.

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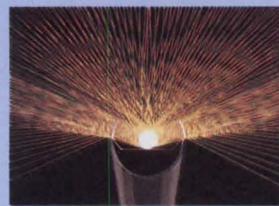
Getting good light on the work surfaces

Footcandle levels tell us how much light there is on the work surfaces, but they don't tell us how much light we think there is. And if we don't think there's enough light, there isn't.

Another recent university study offered an important new insight: if you add a low-brightness visible source to an indirect fixture, you'll immediately perceive 10% to 25% more light.

We'll be happy to send you those results, too. They show how much the visible strip of low brightness lens on the fixture in this picture actually does. It spreads the light evenly over the ceiling and upper walls and, just because it's there, it creates a higher level of perceived illumination.

The fixtures in the photo are 6" Round High Efficiency Softshine Indirect by Peerless. Under ceilings 8'6" or higher, Softshine Indirect fixtures give more good light per watt than any other fixtures made. Research computers at Peerless generated this diagram to show how the fixture's lensed optics distribute the light facet by facet into precisely the right viewing areas.



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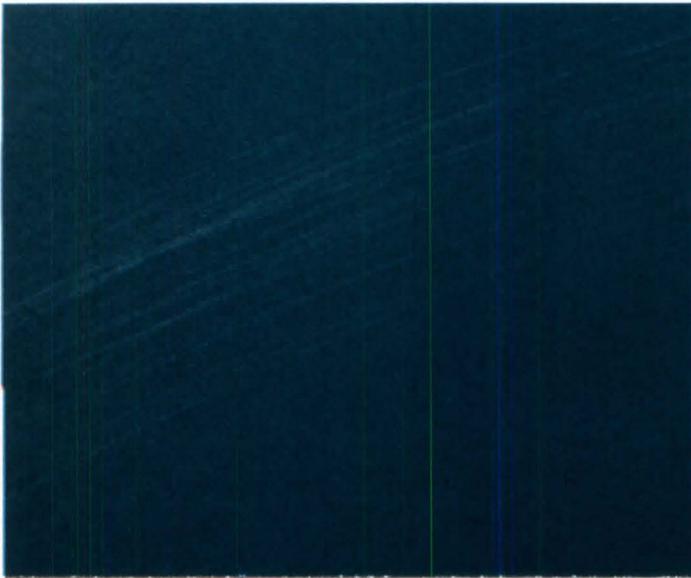
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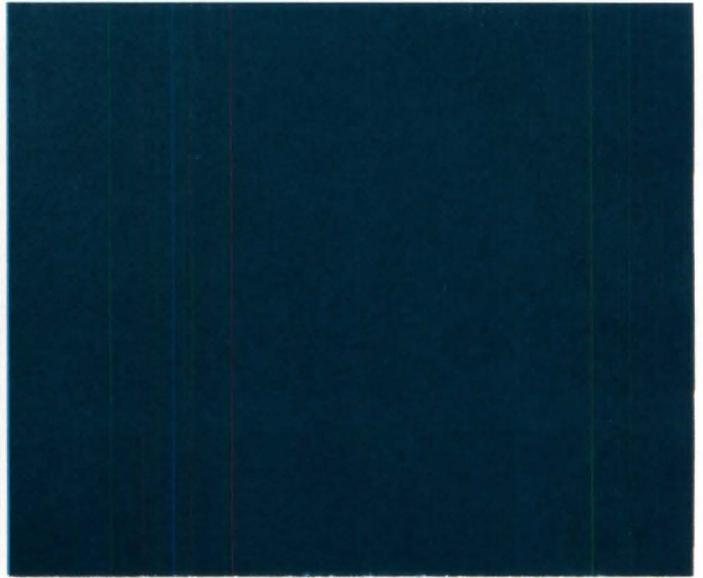
Project: A/E Office Building, Sacramento CA
Architect: Nacht & Lewis Architects, Sacramento
Electrical Engineer: Koch, Chun, Knobloch and Associates, Inc., Sacramento
General Contractor: Harbison-Mahony-Higgins Inc., Sacramento
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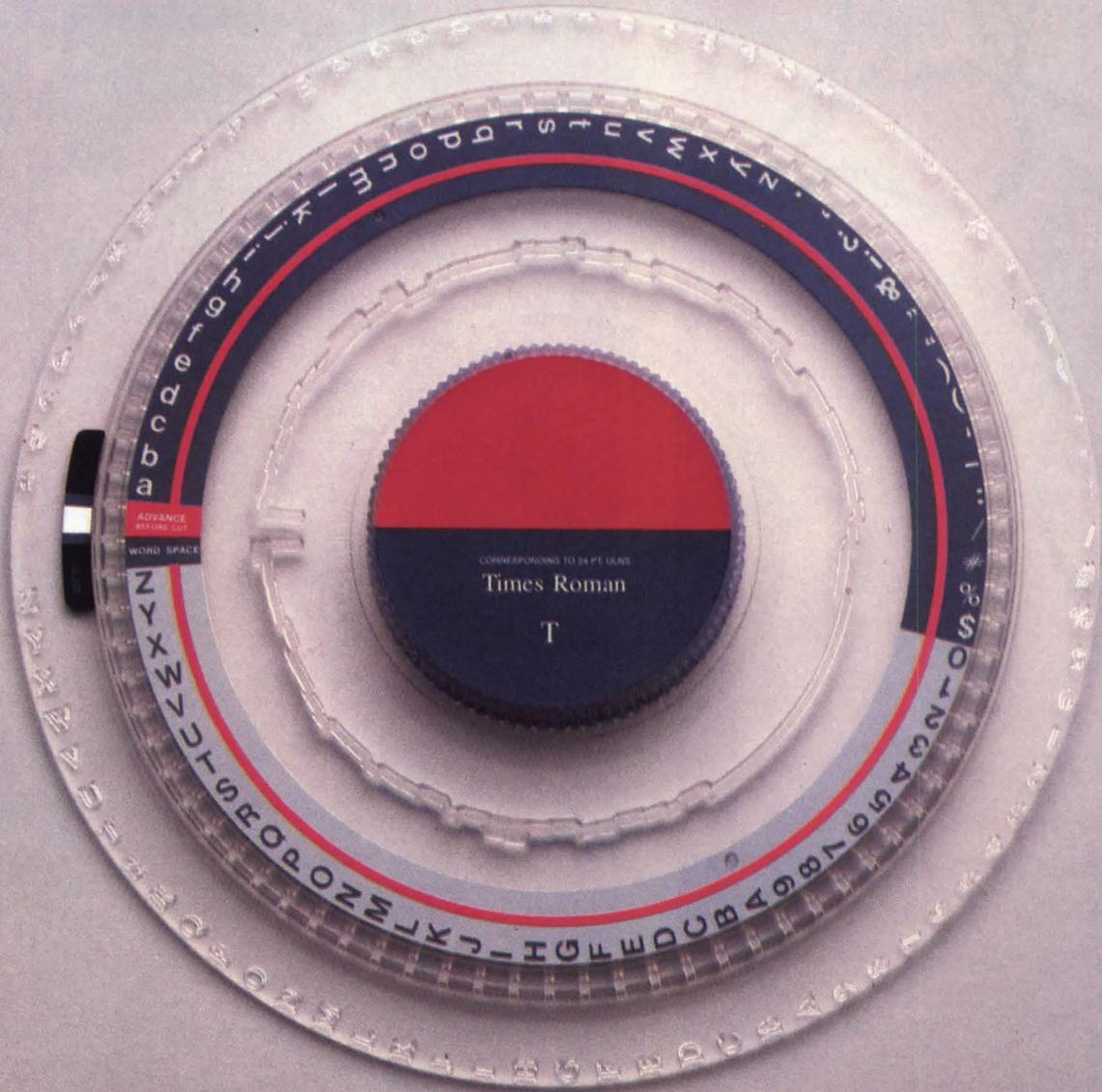
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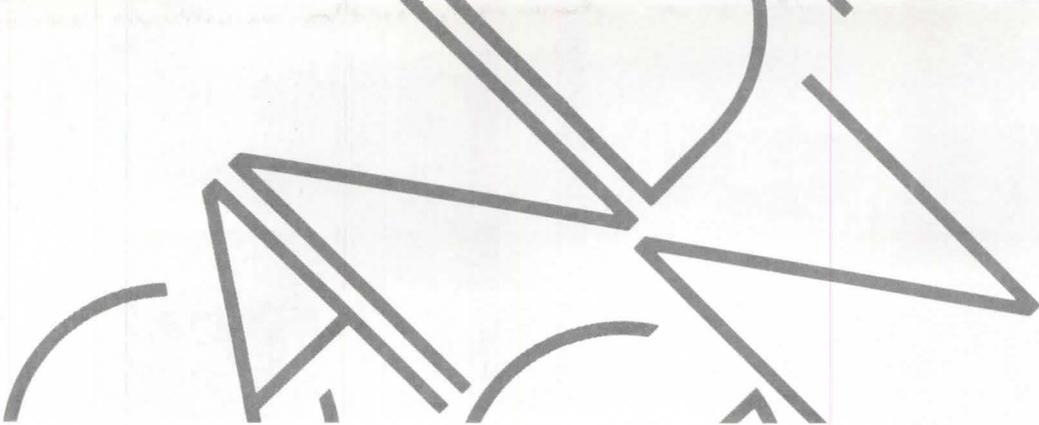
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pressing faith in the outcome by their choice. Because the client plays such an active role in the design process for a house, we have made an extra effort to convey their desires at the outset, and what they feel about the outcome.

What is clear is that the clients had high expectations of the endeavors, whether they chose those mentioned above, or Gehry, Meier, Jones, or Johnson-Wanzenberg. And, by their own testimony, they were all high on the results. *Jim Murphy* ■



Winton Guest House
Wayzata, Minn.

Outdoor Sculpture

In a design for a guest house, Frank O. Gehry & Associates' ongoing exploration of the house as a series of one-room buildings reaches a new level of clarity and elegance.

WHILE Frank Gehry steadfastly maintains that he makes buildings first and foremost, the influence of contemporary art on his work is unmistakable. As he fragments buildings into compositions of smaller structures, the pieces have become increasingly sculptural. Thus the question invariably arises: Is it architecture or is it art? In the guest house that Frank O. Gehry & Associates designed for Mr. and Mrs. David M. Winton in Wayzata, Minnesota, it is both. An impeccable ensemble of one-room buildings, the house (which won the *House & Garden* Design Award for Architecture, given this year for the first time) is one of the firm's most elegantly resolved works of architecture, yet it is also its clearest attempt at pure sculpture.

For an architect with Gehry's artistic sympathies, this was an ideal project. His clients, Penny and Mike Winton, share Gehry's interest in contemporary art, as evidenced by the enviable collection that fills their house, a 1952 Miesian brick box designed by Philip Johnson for Mr. and Mrs. Richard C. Davis. It is a beautiful house, elegant but unpretentious, that is made all the more inviting by the Wintons' skillful combination of Modern and antique furnishings. When they decided to build "a place that our grandchildren would love to come to," the Wintons first approached Johnson, who by then was no longer taking residential commissions. It was only by chance—or fate—that they read Joseph Morgenstern's profile of Gehry in the *New York Times Magazine* in 1982. They were intrigued by Gehry's ideas on architecture, his talent for space-making, and his formal vocabulary, which is free from the overt historicism that the Wintons call "shades of Europe."



"We knew right away that Frank was the one," explains Penny Winton, adding, "We knew that it was going to be tough to compete with Philip Johnson." In Gehry's mind, there was no contest. "The house was there, and it was beautiful. I tried not to wreck it." But, he adds, "I couldn't do something in that vein, so I had to find my own way." Gehry's first design was inspired by his unbuilt 1981 scheme for the Smith house (P/A, Oct. 1986, p. 73), a close grouping of small, discrete buildings. But the Wintons asked Gehry to scale down the scheme; it looked too much like a second house. The leisurely discussions that followed offered Gehry "several long periods of gestation, during which my work changed." His goal became "something that didn't look like a building at all, and this is where—I hate to use the word—sculpture came into it."

Like it or not, that is the word for this house. Like a piece of contemporary sculpture, it sits right on the ground, on a gentle rise a short distance

From the terrace of the main house, the guest house (above) appears as an enigmatic collection of solid, sculptural pieces. Closer inspection reveals an ensemble of one-room buildings (facing page, west elevation), its entrance located in the living room, a skylighted, chimneylike volume clad in black-painted sheet metal. This volume is flanked by an unpainted sheet metal sleeping loft, a garage/kitchen clad in Finnish plywood with aluminum reglets, and a vaulted bedroom covered in northern pink-buff dolomite limestone, with a light sandblast finish. The black metal is a substitute for lead-coated copper, the architects' original choice.



from the main house. Its six minimally connected pieces are typical of Gehry's archetypal one-room building forms: A black metal central tower; a chimney-topped brick cube; a fish-shaped, dolomite limestone-clad block; a boxcarlike form clad in Finnish plywood; a black metal-clad shed; and an unpainted metal sleeping loft that looks like a treehouse, or the lifeguard-tower study in Gehry's Norton house. But something has changed.

While Gehry's fragmented compositions have generally embodied either collision or objects-in-a-landscape arrangement, this one transcends both. Magnetic force, not violence, seems to draw the pieces together; they meet but barely touch. Yet while each retains its autonomy, the other five are always emphatically in the picture.

Moreover, the forms themselves, however familiar, seem purer, and somehow more fully distilled than those of previous Gehry projects. This lack of excess, coupled with the buildings' appealingly small scale, give the house considerable formal power, as does its high level of craftsmanship. Solid construction was required not only by the severity of Minnesota winters, but also by the clients' standards of workmanship. They made it clear that the rough-and-ready construction methods that Gehry often deals with were not for them. (Of course, the Wintons' budget was sufficient to ensure that the job was done right).

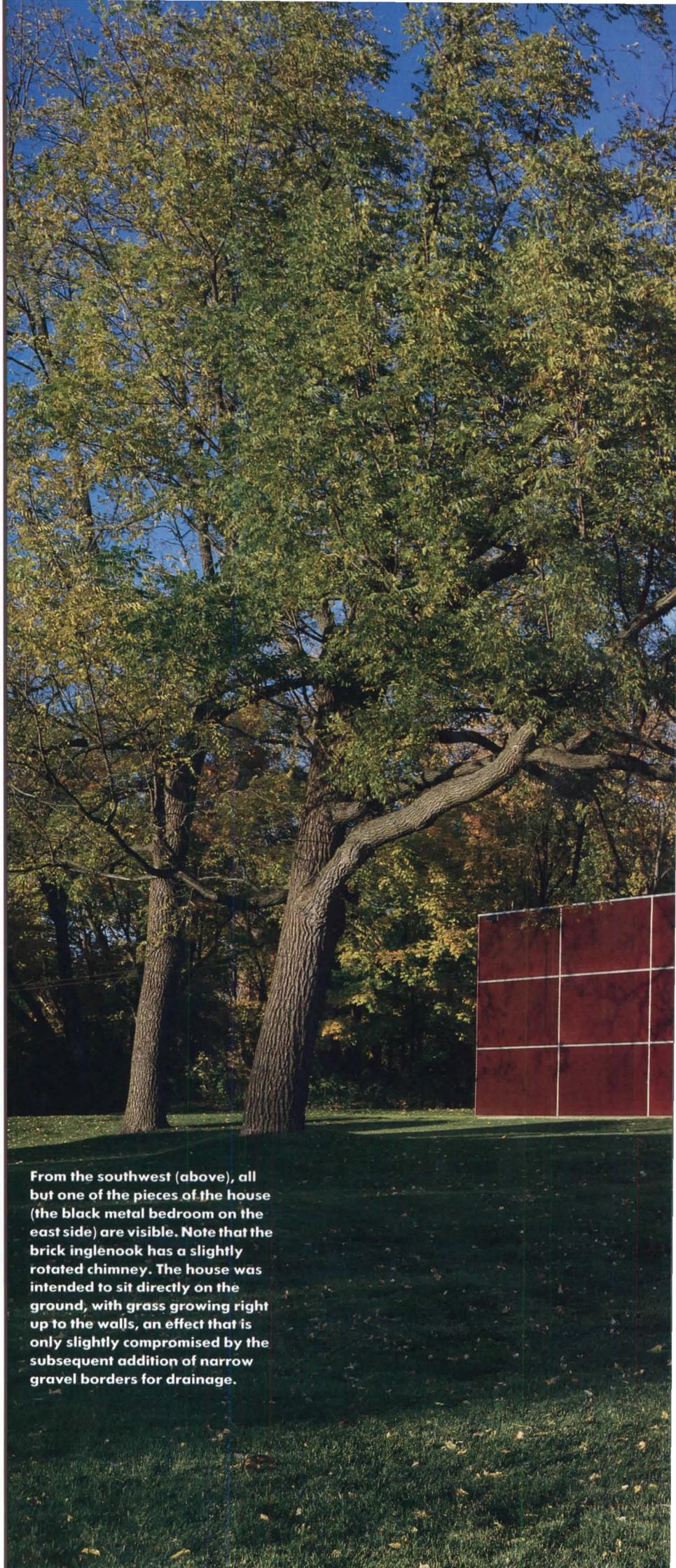
Context undoubtedly served as a distilling agent. Gehry's designs often echo the unplanned accretions of buildings that characterize the urban areas in which they are set, but in Wayzata, the context was ten handsomely landscaped acres and an almost forbiddingly sophisticated main house. The Miesian dictum "Less is more" may have acquired a particular resonance for Gehry. As he puts it, "The context was much simpler here. Any mistake would really stick out."

Inside, the house is equally crisp, but comfortably plain; its most luxurious features are the custom windows of teak and mahogany, and the honed-finish stone floor. Its light-filled spaces vary from the soaring living room to the cozy brick inglenook and the sleeping loft.

If the guest house succeeds as a building, it works equally well in relation to the main house. Gehry neither competes with nor panders to Johnson's building; he understands it. He admires Johnson's intellect, a fact that emerges in the guest house design—and, indeed, in an entire phase of Gehry's work. The brick fireplace piece was intended as a nod to the main house, but when Gehry realized that it looked like the chimney of Johnson's New Canaan study, he purposely rotated the chimney on his own design. Similarly, Gehry denies any conscious homage in the resemblance of the guest house's central tower to the conical tower of Johnson's study. But he readily acknowledges Johnson's influence on his love affair with the one-room building. Gehry's own assemblies of one-room buildings are, in a sense, the down-to-earth descendants of Johnson's more idyllic original in New Canaan. Moreover, Gehry admires Johnson (one of the jurors who chose the project for the *House & Garden* award) for being "the only architect who talks to me about art."

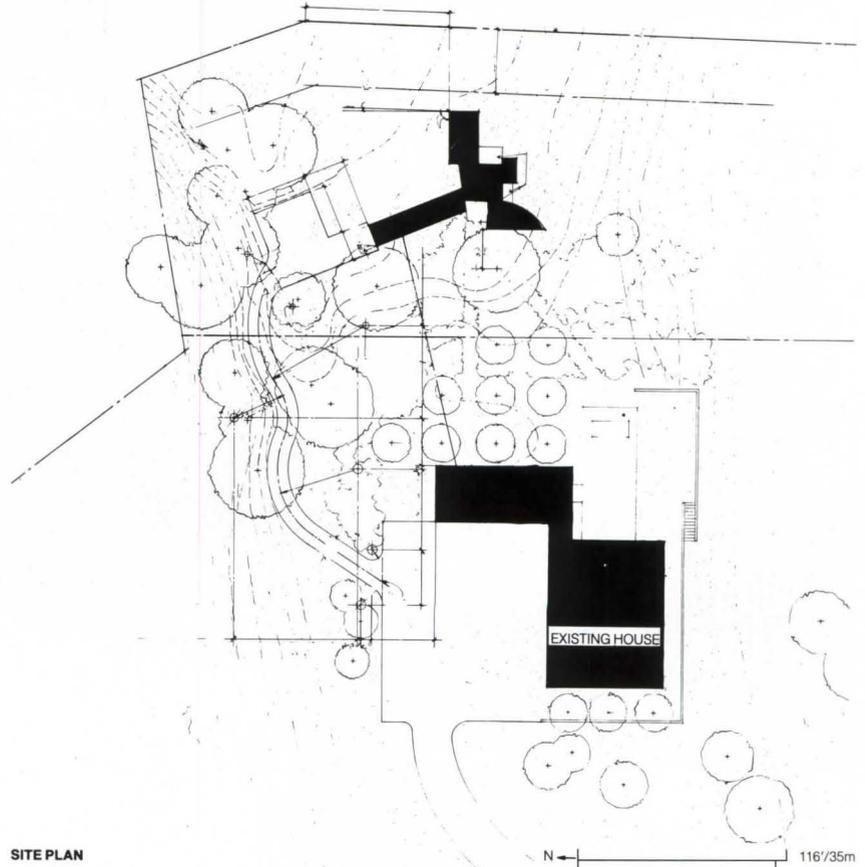
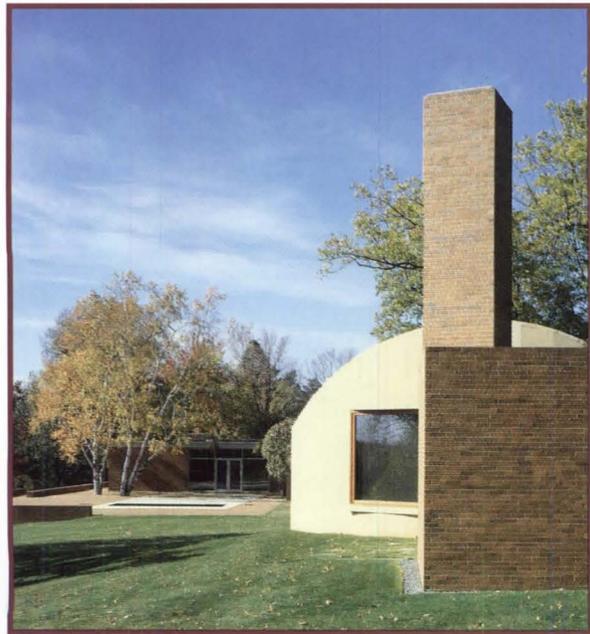
When pressed about the undeniably sculptural quality of the guest house's architecture, and whether it portends a new direction in his work, Gehry replies: "That's what I strive for all the time, but often I just don't get there." Skeptics may argue that, given such an undemanding program, generous design time, a healthy budget, a lovely site, and enlightened clients, any architect could create a great building. Maybe, but would it be art, too?

Pilar Viladas ■



From the southwest (above), all but one of the pieces of the house (the black metal bedroom on the east side) are visible. Note that the brick inglenook has a slightly rotated chimney. The house was intended to sit directly on the ground, with grass growing right up to the walls, an effect that is only slightly compromised by the subsequent addition of narrow gravel borders for drainage.

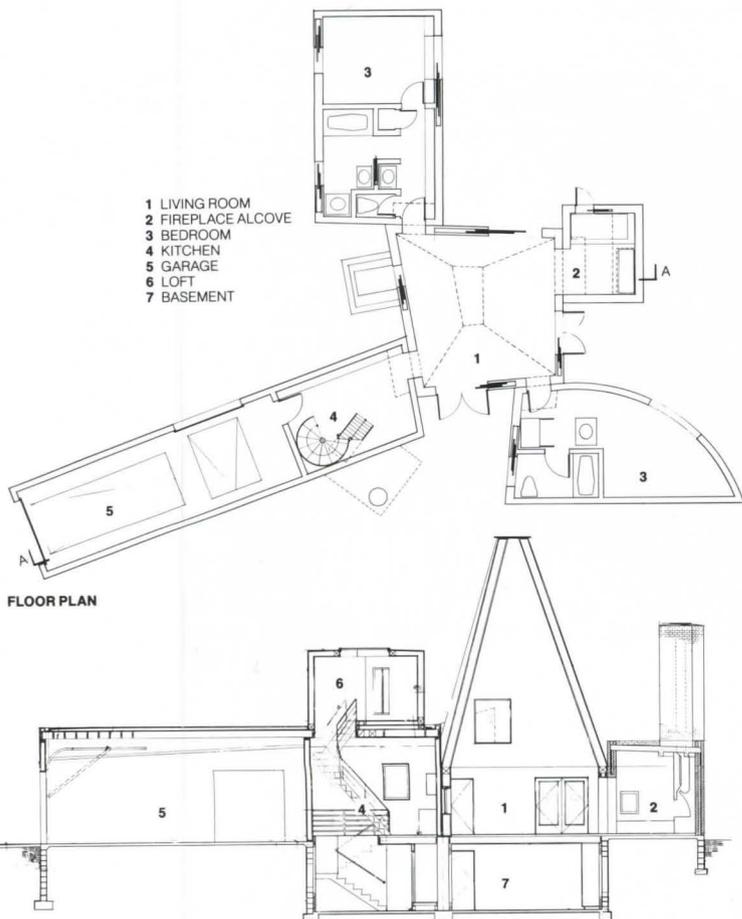




SITE PLAN



- 1 LIVING ROOM
- 2 FIREPLACE ALCOVE
- 3 BEDROOM
- 4 KITCHEN
- 5 GARAGE
- 6 LOFT
- 7 BASEMENT



FLOOR PLAN

SECTION AA

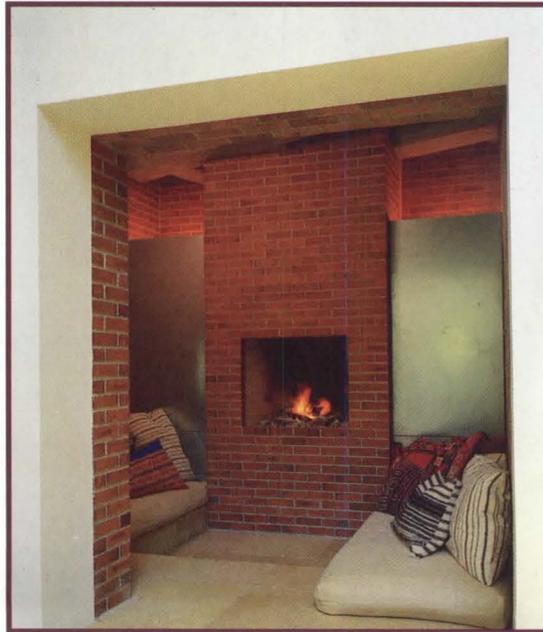
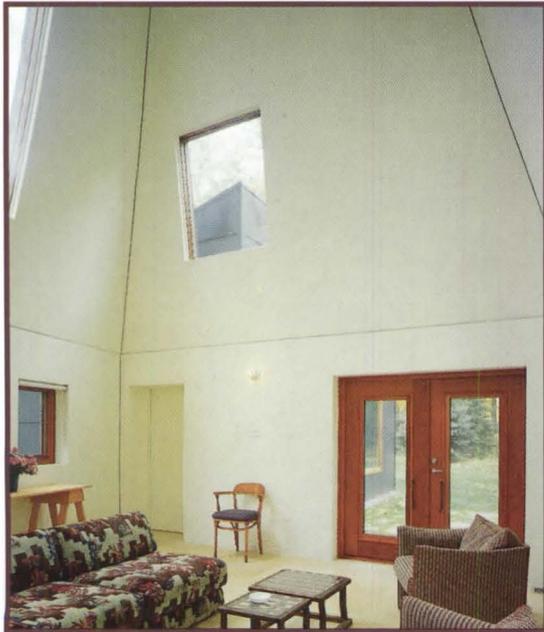
N ← 12'/3.6m

The view from the south (facing page, top) reveals the black metal-clad bedroom, and the large windows in it and the stone-clad bedroom, as well as a second pair of doors in the living room.

The view from the east (facing page, bottom) offers a glimpse of the main house, elegantly set on its brick base; the brick fireplace/chimney element of the guest house is a conscious bow by Gehry to the existing building.

From the north (above), the garage door is camouflaged by its reglet grid, which creates a strong graphic sense that contrasts somewhat with the more textural claddings of the other buildings.

Since the site was already extensively planted, no landscaping was needed; minimal "patios" of trap rock were added at each of the three doorways off the living room.



As in other Gehry designs, each piece offers views to the others: From the metal-clad bedroom (top), the window offers a view of the east doors of the living room, and a view past the plywood-clad bathroom volume, down the corridor into the living room. A slightly shifted view in the opposite direction (above left) shows

the towerlike volume of the living room, with two of the three large windows that puncture the tower. The brick inglenook (above right) offers a quiet spot for conversation. The wood and wired glass stair to the sleeping loft (facing page) is a playful quote from Gehry's "de-constructed" projects of the 1970s.

Project: Winton Guest House, Wayzata, Minn.
Architect: Frank O. Gehry & Associates, Venice, Calif. (Frank O. Gehry, principal in charge; Robert Hale, project manager; John Clagett, Greg Walsh, project designers; Adolph Ortega, project architect; Mitch Lawrence, Carroll Stockard, project team).
Associate architect: Meyer, Scherer & Rockcastle, Minneapolis, Minn. (John Cook, field representative).
Client: Mr. & Mrs. David M. Winton.
Site: ten heavily-wooded acres overlooking Lake Minnetonka, with existing main house (1952) by Philip Johnson.
Program: a 2500-sq-ft, two-bedroom guest house.
Structural system: concrete footings; concrete block retaining walls; wood and steel framing.
Major materials: limestone; galvanized sheet metal; plywood; brick, gypsum board (see *Building Materials*, p. 116).
Consultants: Kurily & Szymansky with George Richards, structural.
General contractor: Joe Boyer & Sons (John Boyer, project manager).
Costs: not available.
Photos: Mark C. Darley.





(continued from page 68)

upper walls covered with cedar shingles in a saw-tooth pattern. The dormers, which are clad in squared shingles (as is the hipped roof), have projecting cypress beams with chamfered caps. The cypress rafters, which hang down from the eaves, are carved in the shape of horses' hooves (a felicitous touch, considering the presence of a new, 10,000-square-foot stable, also by Johnson-Wanzenberg, on the property). Just about everything from the stone walls up had to be rebuilt or restored, a time-consuming and costly process that the designers emphasize would have been much more difficult without the aid of a first-rate millwork shop.

The 7000-square-foot addition comprises two wings: one to the southeast, for the library and bedrooms; and one to the southwest, for kitchen, garage, and staff quarters.

Fortunately for the designers, enough of the original building was intact, despite having been heavily vandalized for copper and other materials, to give a good idea of both overall form and detail, thus simplifying the task of restoration. In designing the additions to the building, Johnson-Wanzenberg took their cues not only from the old barn but from favorite English country-house architects such as Lutyns and Voysey, whose work was at the forefront of the late 19th-Century craze for translating country cottage vernacular into houses for the upper middle classes. This inspiration is evident in the multitude of gables, the tall bay window in the library, and the charming copper pagoda lanterns designed by Jed Johnson.

The designers distinguished between old building and new by inserting a void (such as the south-side porch) or a projection (the library's bay window). It is a distinction that is largely lost on the uninformed visitor, but the fact that most visitors have trouble telling the new from the old attests to Johnson-Wanzenberg's success.

Inside, the house reflects the designers' affinity for Arts & Crafts era design. The Queen Anne Revival style entrance hall serves as a fulcrum for the plan, with living rooms and bedrooms radiating out from this double-height space. The library, with its tall bay window, is the most graceful room in the house, and commands a storybook view of the horse pastures to the north. In the dining room, a row of casement windows emphasizes the horizontal, as in so many cottage-style houses, above the custom-designed wainscoting.

Johnson-Wanzenberg is a firm of young designers (P/A, June 1987, pp. 76-78) with a talent for informed historical allusion and often, it seems, the budget to pull it off. Here they have created an image of bygone solidity mixed with an almost childlike charm, proving that they understand the spirit of historicism as well as the letter.

Pilar Viladas

The double-height entrance hall (top) was designed in Queen Anne Revival style. In the kitchen (bottom), wood and glass cabinets and vintage-looking hardware create a comfortably "old" feeling, while contemporary functional needs are elegantly addressed in details such as the dual sinks and butcher-block counters.

John Hall



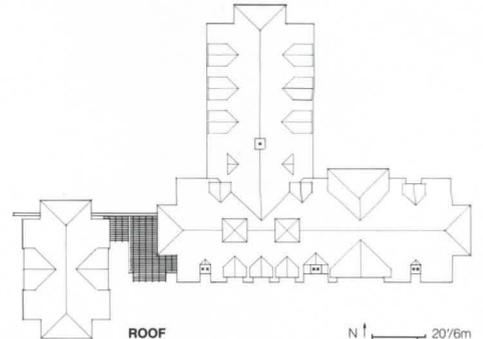
- 1 ENTRY
- 2 LIVING ROOM
- 3 DINING ROOM
- 4 LIBRARY
- 5 MASTER BEDROOM
- 6 KITCHEN
- 7 GARAGE
- 8 BEDROOM
- 9 STAFF QUARTERS



FIRST FLOOR



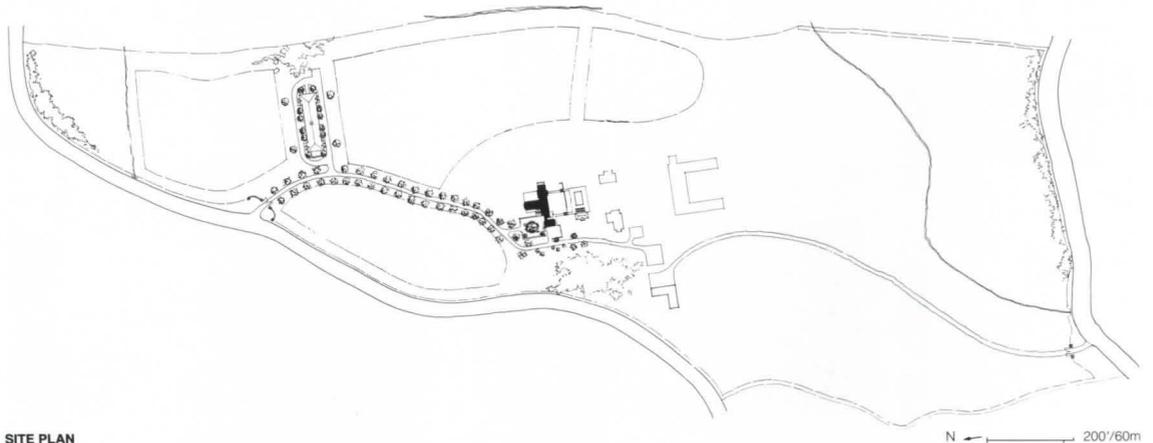
SECOND FLOOR



ROOF

N ↑ 20'/6m

The south side of the house (above, seen from the swimming pool terrace) has a gabled porch that marks the start of the addition to the east, which contains a library, master bedroom, and guest room. The fretwork of the porch echoes that found on the existing barn. To the left of the pool, the designers added a cabana. Behind the triple dormers are more bedrooms; under them, on the first floor, is the dining room. The site plan (right) shows the large number of buildings on the 80-acre property, including a huge, ruined barn and caretakers' buildings now under renovation by Johnson-Wanzenberg, and a stable, also by the designers.



SITE PLAN

N ← 200'/60m



The east façade of the original barn was literally pulled away and reattached, to the east end of the library/bedroom addition (top left). While the hipped, shingled roof is a replication of the original, the French doors are new. On the northeast side of the addition (bottom left), a double-height bay window illuminates the library (facing page); a spacious balcony overhead leads to the second-floor guest room.

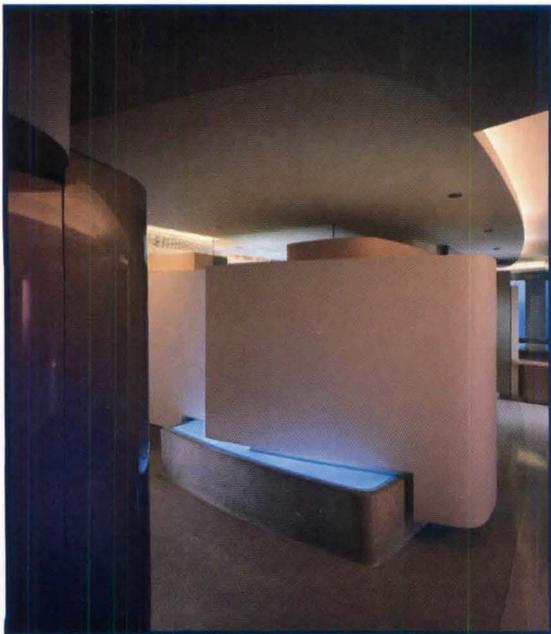


Project: Residence, Greenwich, Conn.
Designer: Jed Johnson-Alan Wanzenberg & Associates, Inc.; Alan Wanzenberg, Architect, P.C., New York. (Alan Wanzenberg, architect; Peter Risetto, Alex Antonelli, Terry Nelson, Barbara Olszewski, Alexander Vucelic, project team).
Client: name withheld on request.
Site: 80 acres of open farm land.
Program: renovation and restoration of existing chauffeur's barn, including 7000-sq-ft addition, into 12,000-sq-ft, eight-bedroom house.
Structural system: concrete footings with block foundation walls; wood frame structure; some steel framing.
Major materials: fieldstone; cedar shingles; wood trim; plaster (see *Building Materials*, p. 116).
Consultants: Robert L. Truskowski, landscape; Parish-Hadley, Inc. (David Kleinberg, associate in charge), interiors; Hammington Engineering, structural and mechanical; Lititz Planning Mill, millwork.
General contractor: Franco Brothers, Inc.
Costs: not available.
Photos: Mark Darley, except as noted.

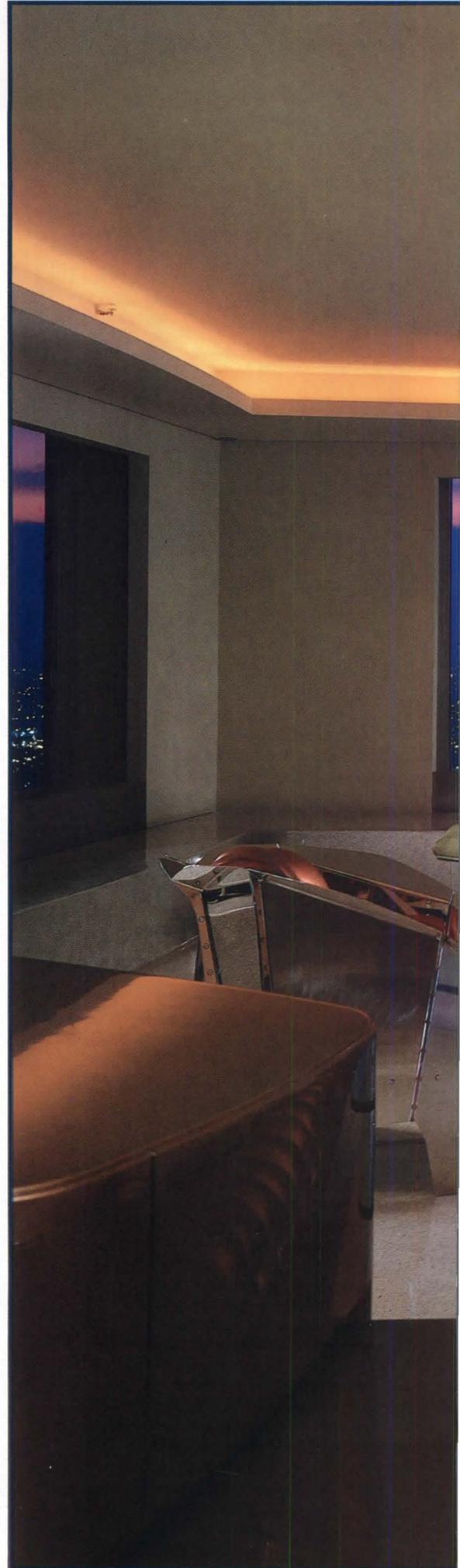


Elevated Urbanity

With meticulous design and execution, architects Krueck & Olsen have produced a functionally precise apartment projecting an image of high sophistication.



The apartment's themes of pervasive curves and indirect lighting are announced at the entry (left). Curving walls, soffits, cabinets, and seating shape the living room (right) as a viewing platform overlooking the city. The contrasting flatness of the outer walls has been emphasized by applying inner planes, with crisply cut openings, to the original envelope. These perimeter surfaces also establish a neutral gray from which subtly varying hues on other surfaces diverge—although perceived colors of these surfaces vary widely depending on lighting conditions.







"WE didn't want a home in the sky," the clients assert. "We wanted an urban apartment." To design their painstakingly functional but visually rich living environment high above Chicago, this couple zeroed in on Krueck & Olsen, a firm perfectly matched to their intentions. Then they prodded these architects to extend their established design idiom to new levels of complexity and refinement.

The resulting apartment presents an image of exceptional opulence and exceptional restraint. Curves appear in profusion, but they are taut rather than sinuous. Finishes are remarkably numerous (about 25 colors of wall paint, 30 shades of metallic coating under the polyester finish on cabinetwork) yet severely limited in range; hardly anything is vividly colored and nothing is deeply textured. (There are five almost imperceptibly differing shades in the terrazzo floors, on which the clients would permit no rugs.)

In a sense, the working relationship of architects and clients parallels this ironic combination of luxury and discipline: Cost was no object in the sense that no limit was imposed; instead, the expense increased to several times the original expectation step by step, each one agreed upon after scrupulous review. The clients monitored the execution as closely as the architects (who had a senior person on the premises daily for many months) and they now fondly retain looseleaf binders of construction sketches that total about eight inches in thickness.

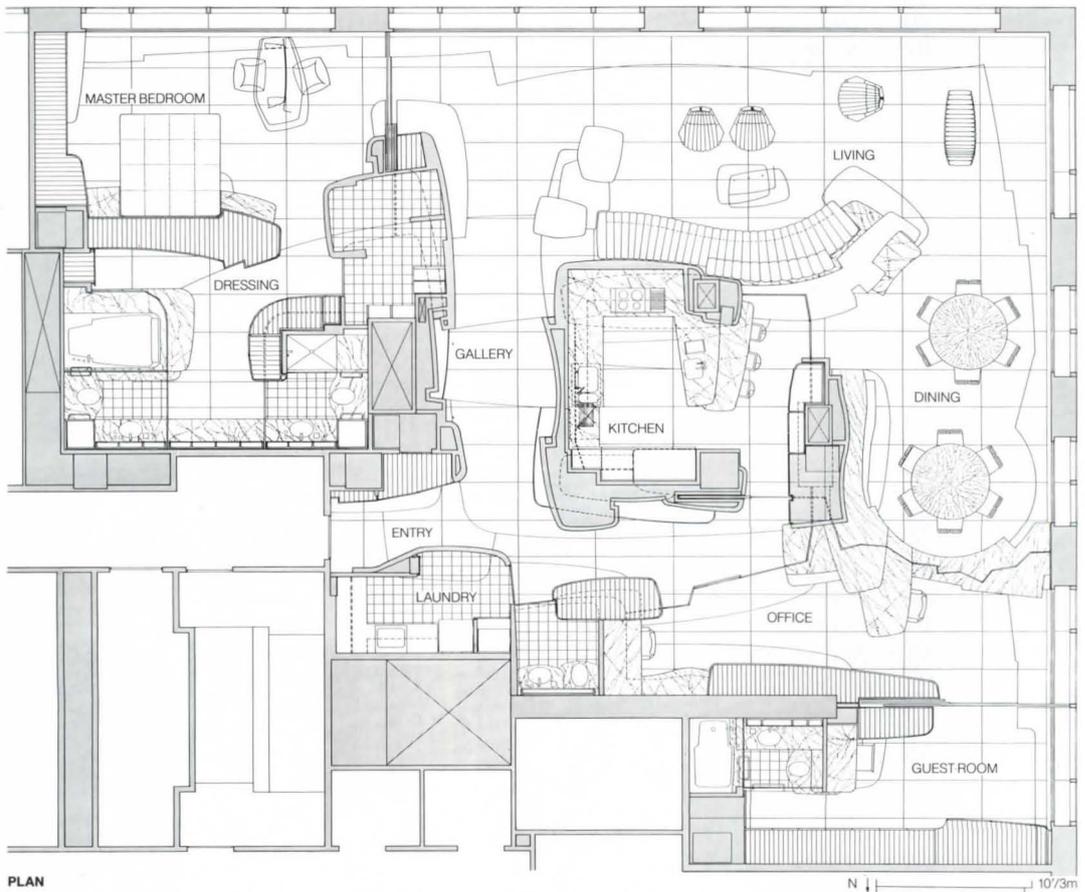
The couple had lived in another tower apartment, more conventional but not cozy, with bare wood floors and Wassily chairs. The space they acquired in this new building—actually two of the

building's plotted units plus one room from another unit—was carefully selected for its views, a stunning panorama of the Loop and the lake to the south, through glass areas 16 to 19 feet wide, and another view west over the prairies, through smaller—but still large-scaled—openings. Within the 3100-square-foot floor area, baths, laundry, and kitchen were moored to the pipes and ducts they require. Krueck & Olsen identified the southwest corner as the prime location for an L-shaped living-dining area, wrapping around the predetermined kitchen location; one of their first design challenges was how to turn those arriving through the front door toward this main space. This they do with the first sequence of the innumerable curves that gently steer the visitor and the eye through this apartment.

To guide the design, the clients imposed remarkably detailed functional requirements, starting with office-at-home facilities for them both, ample cooking space with in-kitchen dining space for up to four people, and amply equipped his and hers baths arranged to permit conversation while dressing. Storage requirements were particularly detailed, with special spaces for such items as shoes, silver, and potatoes, and ways to stash everything on the desks, including the phones—and every appliance in the kitchen—when they are not in use. Maintenance was also considered minutely; the clients test-cleaned a sample edge of the custom-made dining table, using actual crumbs. At first, say the architects, these demands seemed limiting, but eventually all were turned to advantage in the design. In one refinement along the way, the wall



Focal point of the living room (top) is the 17-foot-long divan, flanked by cabinets and sheltered under a soffit projecting from a core of convex partitions. Cabinetwork is painted with coats of clear epoxy over metallic paint, like the finish on fine cars. Leather of the divan and chairs is coated with metal leaf. The architect-designed stainless steel club chair (above) is used here with leather upholstery. Stainless steel dining chairs (facing page, left photos), designed specifically for this apartment, have gripping holes to help in moving their unusual weight.



PLAN

N | 10' / 3m

The dining area (top left), seen here through a glass partition, is wrapped by counters and benches that undulate around two circular tables. Counters are topped with layers of onyx of differing colors; table tops are of glass with a shattered inner layer. The passage from entry to kitchen and office (top right) can be monitored from the wife's desk (in background). The floor plan (right) shows partitions and cabinets reaching out toward outer walls, which are barely touched by sliding panels and a clear glass partition. The regular 5' x 2½' grid of the terrazzo floor is crossed by lines tracing the curves of soffits above, and its color shifts to lighter or darker shades along these lines.

Apartment Chicago

just inside the entry door was given an added curve to accommodate a fold-down ironing board in the laundry room behind it.

Miesian and Then Some

In their eight years of practice, Krueck & Olsen have evolved a style that is clearly their own, with its roots firmly in Mies van der Rohe's Chicago. Both graduates of I.I.T., they worked together in the office of Hammond Beeby & Babka before striking out on their own. Their first commission, a house on the North Side of Chicago (P/A, Dec. 1981, pp. 62–67) harked back to Mies, with its exposed steel frame and modular discipline, but a few prominent curves and an array of muted tertiary colors respectfully enriched its austerity in a way that was distinctly theirs. In succeeding works, more curves have appeared, first mainly in furniture, then screens, finally as enveloping surfaces.

The further formal step they took in this apartment was to dispose different curves in horizontal layers, so that spaces have several different fluid shapes at various elevations between floor and ceiling. And this stratification was commented upon here by tracing the curves of the soffits above in the joints of the terrazzo floors.

The kinds of curves that Krueck & Olsen use are very particular to their design. The curves of the partitions and counters that bound their spaces are always taut, diverging from orthogonal lines as if reacting to some pressure—never looking limp or in any way voluptuous. Such curves first appeared in their work, and still do, along lines where two spaces each need to expand at the expense of the other. Here, for instance, the kitchen swells into the living space, which presses back along the line of the long built-in divan (while the obstruction of a duct chase is neutralized); the seating space required around the circular dining tables presses out on the storage/buffet counters, which push back to wrap around the space. A similar family of curves—still found only in plan—is generated where closets, cabinets, and counters swell out to their required depths then taper away in deference to circulation space. Where curves like these appear in the parts of chairs and tables, they shift into another dimension and suggest structural origins, looking much like parts of Calder stables.

The Apartment as Experience

The effect of the finished apartment is hard to capture in print, since its differences in color vary from barely perceptible to relatively distinct, depending on the lighting. And daylighting, which is abundant here, would have caused so many problems of light intensity and color rendition that the photographer avoided using it.

Otherwise, what you see on these pages is what you see when you visit. The clients allow none of the usual signs of habitation to accumulate. They leave nothing out on tables, counters, or desks. Selections from the couple's collection of Modern etchings and aquatints will be hung in the gallery, and no other objects will be displayed. And no embellishments are needed in an environment where the slightest move brings new juxtapositions and reflections into view. Under the apartment's varied conditions of natural and artificial light, the clients are seeing new relationships of forms and colors every day, with no end in sight.

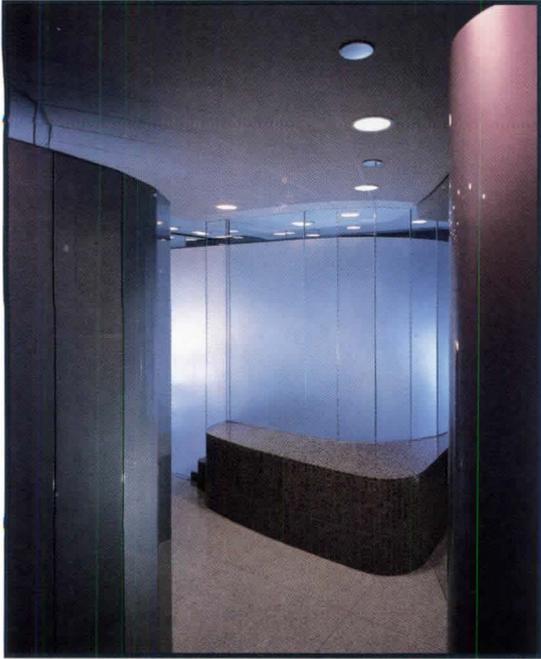
John Morris Dixon ■

The wife's desk in the office commands views along passage to the entry (center of photo) and across the dining area (to right, out of photo; see photos on preceding page). This desk and the counters of the adjoining dining area are built up of layers of onyx. When the desk is not in use, nothing appears on it but the classic task lamp, used in the few places in the apartment where exposed fixtures are required.





**Apartment
Chicago**



In the bedroom (right), bounding surfaces are less active than elsewhere and composed almost entirely of wardrobes. A sliding frosted glass door closes the room off from living area; extensive windows (out of photo to right) overlook Loop and lake. A sculptural table by the window has steel legs, where vivid color makes an appearance, and a glass top with broad bevel at edges. The dressing area (above) has a granite seating ledge that extends out under a frosted glass partition from the wife's tub area; in the baths, both toilets and basins are recessed into planes of stone.

Project: Apartment ("Untitled 2"), Chicago.

Architects: Krueck & Olsen, Chicago.

Client: Name withheld.

Program: 3100-sq-ft apartment on high floor of a new building on city's Near North Side.

Major materials: terrazzo floors, painted plaster walls and soffits, clear glass, metallic paint and clear polyester finished cabinetwork, stone countertops (see *Building Materials*, p. 116).

Contractors: DeWindt Corp. (general); Final Finish (architectural cabinetwork).

Costs: withheld at client's request.

Photos: Nick Merrick of Hedrich-Blessing.





Canyon Colonial



Architect Barton Phelps combines regional and international references in his own house on an “unbuildable” site in Los Angeles.

“SPANISH Colonial houses set the domestic image of California in the twenties,” explains Barton Phelps; and the house he designed for himself and wife Karen Simonson is linked to that tradition. But the lot itself—a rugged, nearly unbuildable, arroyo site in the Santa Monica foothills—provided another major generator for the design. A free assemblage of elements responded not only to the drama of the views but also to the demands of an irregular site bisected by a water runoff swale.

The house is separated into two wings that are divided by the swale but connected by a long curved stairway. The stair begins at the covered carport, which actually serves as the foyer to the house itself—a response to the site’s limited access, and an acceptance of the car’s immediacy in the culture of Southern California.

The first wing of the house contains the kitchen and dining room on the ground level and a bedroom and studio on the upper level. The upper level is connected to the entry by its own dogleg staircase and can function as a guest wing independent of the rest of the house.

Proceeding up the long curved stairway, one encounters at midlevel a landing leading off to the master bedroom. At this point, the stair steepens to its ultimate destination, the living room, a quiet retreat where one can contemplate the California sunset and the vistas that open as one rises above the canyon floor.

The interior spaces are complemented by exterior courts. At the center of the house, between the two wings, is a hard-edged court that provides a sunny exterior to the dining room and extends

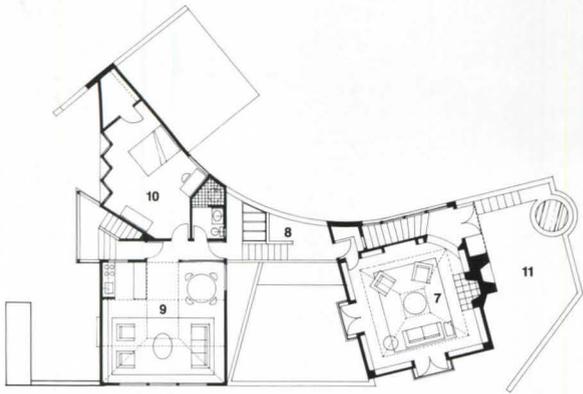
(continued on page 86)

The house consists of two pavilions separated by a water runoff. On the south side (above), a court with lattice balustrades forms the bridge between the two pavilions, and the roof of each pavilion is articulated differently. In contrast, on the north side (facing page), the pavilions are similarly roofed and linked by one sweep of wall. Behind the wall, the main stair climbs the slope, lighted by small square windows.

The “fancy” tiled entry façade at the west (inset, facing page) unites the car and pedestrian entry, as the house’s front door is within the carport itself.



Arroyo House



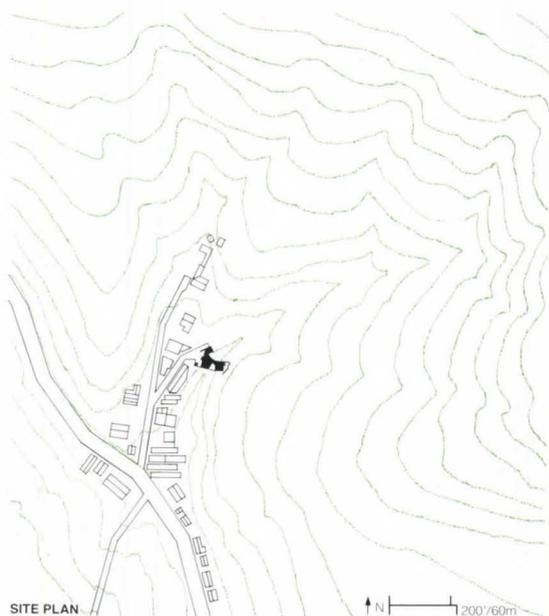
UPPER FLOOR



- 1 CARPORT
- 2 ENTRANCE HALL
- 3 KITCHEN
- 4 DINING ROOM
- 5 COURT
- 6 MASTER BEDROOM
- 7 LIVING ROOM
- 8 DECK
- 9 LIVING/DINING (OR STUDIO)
- 10 BEDROOM
- 11 TERRACE

LOWER FLOOR

N 20'/6m



SITE PLAN

N 1:200/60m

The curved stair (facing page) forms a bridge between the two pavilions, the small windows on one side giving views uphill, the large windows on the other admitting light from the courtyard. The central landing, which gives access to the master bedroom, marks the shift from a gentle run to a steeper gradient.

A curved wall between the kitchen and the dining room (right, top and bottom) accommodates a pantry and contrasts with the dining room's gridded ceiling.





(continued from page 82)

the use of the entry/kitchen/dining room sequence, which becomes an informal activity area ("like a European dining room," according to Phelps). The court's trapezoidal form allows the dining room wall to swing towards the sunlight and gives the master bedroom views through low-set windows over the court, through the glazed inner court wall, and all the way to the front door 60 feet away. The court's fourth side is defined by a frame wall with lattice balustrade, allowing the space to feel transparent and inward-focused at the same time.

The living room is extended by a smaller court beyond the house, which is devoid of all suburbanized planting other than closely cropped grass. Its mythic symbols—a barbecue fireplace and hot tub—do suggest, however, "a California version of Le Corbusier's Beistegui penthouse terrace," in Phelps's words.

Phelps's sources of inspiration are diverse, especially for the stair: Its scale suggests Asplund, its use as a sculptural element Lutyens, and its sequences Venturi, as seen in the Brant House in Bermuda. Sources for the house include Jefferson's Monticello, for the living room skylight; and there are nods to Venturi in the house, in the use of jarring colors, in the reading of "things within things"—the wood-lined courtyard in the stucco volume—and in the scale of elements which "makes a small house seem big." The house is also a conscious reaction to the designs of two California architects for whom Phelps worked for a number of years. In the house, Phelps synthesizes both Frank Gehry's use of fragmentation for sculptural effect, "which reduces its complexity," says Phelps, and Charles Moore's use of roof forms that embrace large spaces, "which works toward unity." On the south, Phelps uses different roof forms that articulate the two pavilions; on the north, he uses similar gables to unify the composition.

While the house's forms are complex in response to the difficult site, Phelps has created within them rooms that are (aside from the guest room) geometrically pure. At the same time, the actual functions of the main rooms (with the exception of the symbolically important living room) could easily be switched around.

Completed recently, the five-year-old design is an experiment that tries to prove a lot about architecture. Moreover, Phelps's resolution of site particularities results in a house that reflects an image of a Los Angeles lifestyle and embraces regional allusions, thus creating a special place in its canyon environment. *Peter Papademetriou*



Karen Simonson's fantasy of sleeping in an orange grove is fulfilled (almost) in the wood-vaulted master bedroom (top): The headboard recalls the Santa Monica mountains, the end tables, orange trees. The room's floor-level windows look obliquely into the courtyard and through to the entry beyond.

The living room (facing page) is the principal symbolic space in the house, the "goal" at the top of the stairs. Square in plan, it is crowned by a Monticello-like skylight and

can be read as a "thing within a thing," its yellow walls setting off the lower volume of the room from the dominant dark green volume of the ceiling. This room faces south, as does the bright studio space (above) in the other pavilion. The two pavilions are connected at this level by a bridge deck (see plan). The studio, with its own stairway back to the house's entrance, can serve a variety of functions (such as guest apartment) as needed.

Project: Arroyo House, Beverly Glen Canyon, Los Angeles.

Architect: Barton Phelps, Architect, Los Angeles.

Client: Barton Phelps and Karen Simonson.

Site: restricted hillside lot, bisected by watercourse.

Program: three-bedroom house, 2300 sq ft total, divided into two wings. Exterior decks and walled rear courtyard. Attached carport serves as main entry to house.

Structural system: two separate foundations composed of 16 concrete friction piles connected by concrete grade beams. Three glu-lam beams. Wood framing braced by steel frames as required. Steel tie rods at trussed roof.

Major materials: fiberglass shingle roofing. Cement plaster siding, redwood siding. Gypsum board walls. Redwood or gypsum board ceilings. Sheet vinyl, T&G fir, and carpet flooring (see Building Materials, p. 116).

Mechanical system: two gas-fired forced-air units.

Consultants: Robert M. Fletcher, landscape; E. Brad Graves, structural; G&W, electrical; Kovacs/Byer Associates, soils & geology.

General contractor: Field Construction Company.

Costs: \$300,000, including site work, interior finishes, and built-in furnishings.

Photos: Tim Street-Porter.



Arkansas Aerie

On a steep, wooded hillside above a lake in southeastern Arkansas, a house by Fay Jones and Maurice Jennings carries on a carefully detailed legacy of organic architecture for which Jones has received acclaim.

THERE is no mistaking the fact that E. Fay Jones is an architect in love with what he does. His years with Wright at Taliesin are the basis for his own form of organic architecture, rich in detail and "natural" materials; heavy emphasis on horizontal planes is offset by multiple verticals in trim and interior fixtures. The clients for this house in Forrest City, Arkansas, came to Jones convinced.

Don Edmondson gladly admits to his "30-year love affair" with Jones's work as he started toward what he now terms a "dream come true." Edmondson recalls that he asked Jones to "Do everything you should do with this house, everything you want to do." Ellen Edmondson adds, "He visits with you for a year before you ever see a line on paper." "And," Don continues, "he didn't bring anything to us that we said 'no' to."

Because of their faith in the architect, the Edmondsons brought little in the way of preconceptions to the design process. Ellen did not care for stone or for rough textures, and even though Jones had used each before, the clients trusted his ability to give them a more "tailored look," in stucco, with tile roofs, and still make it a Fay Jones house. Other requests were of a more functional nature: The carport must not dominate the house, the kitchen was not to be passed through as part of the normal circulation pattern, the house should be "warm," but should have "lots of light and mirrors," and, given the wooded and steep nature of the site, the clients requested a "treehouse," not under the trees but in them.

This latter request might seem in conflict with the Wrightian heritage of the architect, and even with the clients' own request that their house be



Seen from the west, down the slope to the water (above), the guest house (left) and the main house beyond comprise a complex of stucco, wood, and tile roofs anchored in the hillside, but rising into the surrounding trees. Now providing access for the construction equipment, the area from which the photo was taken will be dredged to allow water from the lake to wrap an inlet around the base of the hill. Because there is very little rock in the area, the house required extensive mat foundations to spread loads more broadly. Siting of the house necessitated the removal of only one major tree. All ground areas will be carefully returned to natural growth.

A view in almost the opposite direction (facing page) illustrates the density of the tree cover, as seen from the balcony off the living/dining area past the major trellis to the guest house below. Both the heavy tree cover and the orientation conspire to prevent thorough photo documentation of the overall complex. Below the deck, the separate outside entrance to the guest house winds down the slope to a broad tile plaza; the small pool located in the plaza is hidden from view from above by the dense trellis. Originally, the trellis was to be covered with wisteria, but both the architect and the owner find the trellis complex enough to be left as it is.



Edmondson House

"part of the earth, almost." But the siting of the house and its forms make it appear to spring out of the side of the hill on which it stands, and because of the steep slope, parts of it naturally end up among the upper reaches of the trees.

As the house is approached from the street, the three-car detached carport is in fact the first building in view, but it is entered at right angles off the front court, thus turning a blank end to the street side. The visitor then passes through an elaborately detailed steel gate, through a courtyard including a pair of sculptures of similar detailing and a fountain. The four-level main house is entered on its second level across a bridge. By the time the entry foyer is reached, the visitor is already past the kitchen, as requested.

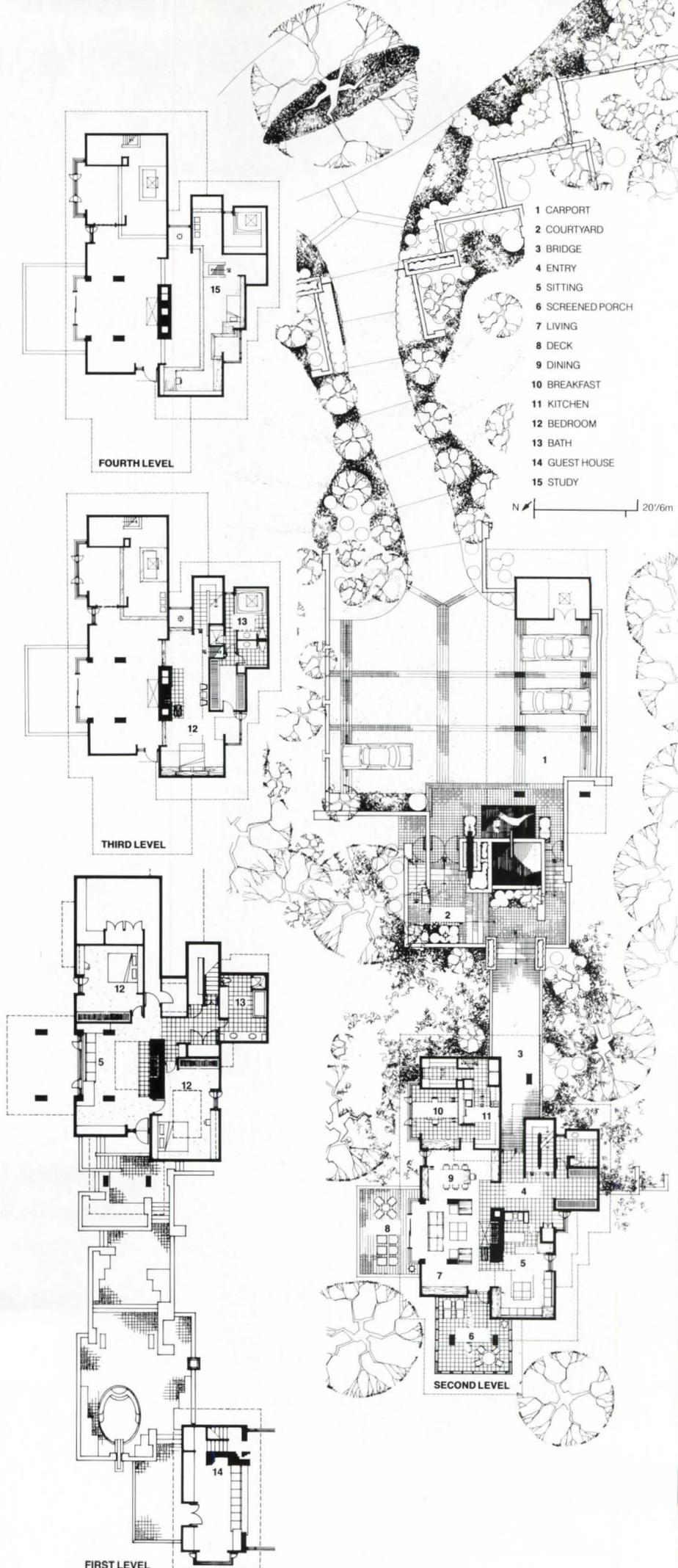
After the house was completed, the Edmondsons decided to continue the development with a guest house even further down the slope to the lake, and a pathway was developed by which the guest facility could be reached either from the house or independently, from the outside. The smaller house is entered from a broad tile deck, which also surrounds a small heated pool; the ensemble offers picturesque views down to and across the lake. Part of the program for the guest house was a greenhouse, in which Ellen can attend to her plants, and a wine cellar. The last item finished on this level was a complex trellis that accomplishes a bridge effect between the main house and the smaller guest quarters. Under construction at the time this was written was a "fish cleaning" cabin and a bridge across one end of the lake to land the Edmondsons now own on the other side.

As built

Design decisions were being made constantly as the construction proceeded, Edmondson notes. The result seems to be everything the delighted clients wanted. The actual amount of window area is not overabundant, yet there seems to be ample light; the house, with its rigorous and orthogonal tile flooring and crisp detailing, manages to be tailored, plush, and warm in feeling without excessive elaboration. Among the mirrored surfaces, details like the inside faces of the skylight curbs and the columns in the living room help spread the light and spatial images.

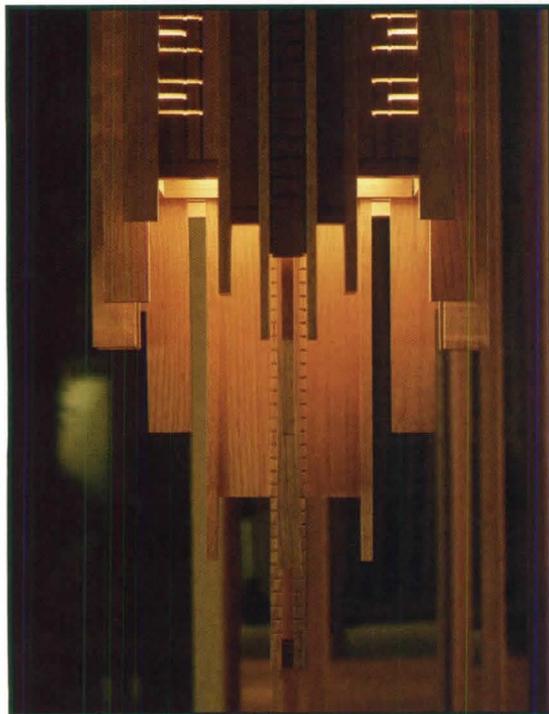
The ever-present wood detailing, a trademark of a Fay Jones house and part of the consistency on which the clients counted, is obviously a labor of love with the architect. It is not only thoroughly and skillfully thought through, but it has been impeccably carried out by the contractor, Jim Finch and his crew. In fact, one of the aspects of this undertaking that is most striking is the remarkable relationship between clients, architect, and builder. Because of their respect for Jones, the Edmondsons clearly spelled out the parameters of each party's role in the process. No decisions about design and realization would be made by the contractor and owners, but by either a contractor/architect discussion or one between the owners and the architect. Jones, an amiable and quiet perfectionist, and Finch, also clearly a perfectionist, seem an excellent match to deliver the kind of house all parties wanted. As Ellen sums it up, "Fay does everything right, and so does Jimmy Finch."

Most publicized of Jones's work recently are, of course, his Thorncrown Chapel near Eureka Springs, Arkansas, and his Crosby Arboretum Interpretive Center in Picayune, Mississippi (P/A, May, 1987). In both of those examples the celebration of structure as expressed in multiple members becomes the dominant design expression. In this house, Jones returns to the play of massing, mitered corner glazing, and the overhangs of his al-





Partially enclosing the broad entry forecourt (above), the carport is at right angles to the steel gates leading to the path into the house. Besides the fireplace mass, only the interplay of pitched roofs is visible from this perspective. Detailing of the gates (left), right down to the latch, is typical of the architect's approach; the same detailing is employed in steel sculptures, one long and horizontal, the other a tall vertical column. After passing through a court with a fountain, visitors enter the front door by way of a tile walk (far left) under the eaves.



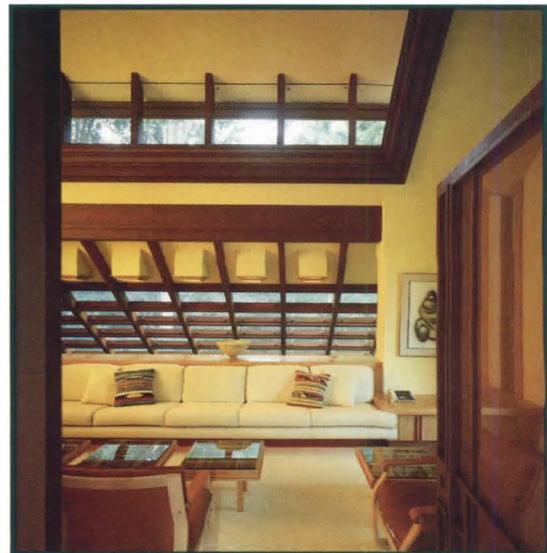
ready well-known residential work. If the house is less recognizable than its land-hugging predecessors as a continuation of his work, it is no doubt because the goal was to be part of both the hillside and the trees. In this, it seems to be successful.

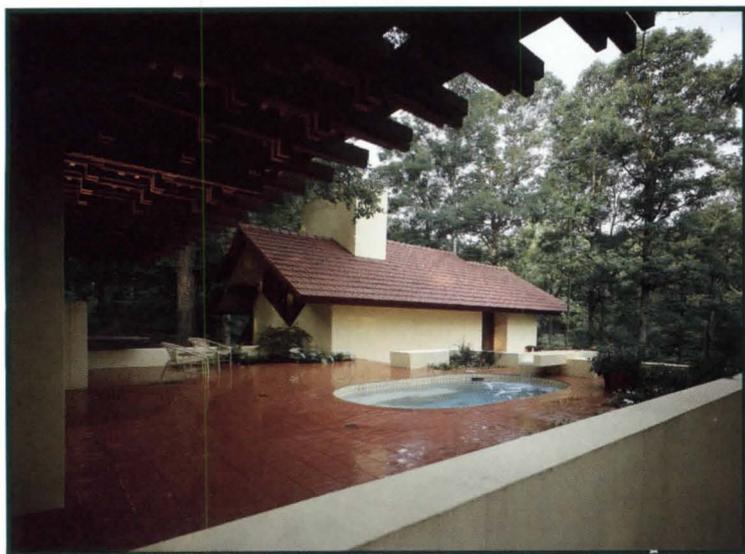
In some areas, the stucco planes are less expressive than might have been the case in stone or some other material, leaving these segments to come off somewhat more plain than we have come to expect of Jones's constructions. However, because the land surrounding the house is so heavily wooded, nature fills in the blanks as no doubt expected. The interiors have a kind of timeless comfort that, while not startling, should wear very well for the owners' lifestyles.

Because they entrusted the venture so much to their architect's discretion, and because of their absence of preconceptions, the Edmondsons elicited a response that they could not have put into words; nor can they now explain what it was they were after. It was a dream. *Jim Murphy* ■

Jones designed many interior wood furnishings, as well as lamps (above left), dinnerware, and stationery for Don Edmondson. The study on the fourth level (top left) overlooks the master bedroom, which then overlooks the living room (above).

In the guest house (right, and facing page) spaces like the living room are more cozy; on the entry plaza side, the only opening is the door. Windows at one end open out to the end of the lake below, and a clerestory combines with the greenhouse to open the other side of the house to the woods. As the sun outside moves to strike the grid over the greenhouse, connecting studs on the wood members pick up highlight accents.





Project: Edmondson House and Guest House, Forrest City, Ark.
Architects: Fay Jones and Maurice Jennings, Fayetteville, Ark.

Project teams: Fay Jones, Maurice Jennings, John Womack, Tri Vu, John Wollack, Tim Wollack, Fred Derwin, David Buerghler, main house; Fay Jones, Maurice Jennings, David McKee, Larry Fox, Leroy Scharfenberg, guest house.

Clients: Don and Ellen Edmondson.
Site: wooded hill above a lake, five acres of a larger parcel in a residential neighborhood.

Program: house with three bedrooms, living, dining, and kitchen areas; 6700 sq ft in main house, 1200 in guest house.

Structural system: wood framing and decking on concrete footings and

foundation walls.

Major materials: concrete, stucco, redwood, glass, and clay tile roofing (see *Building Materials*, p. 116).

Mechanical system: natural gas heating and electric cooling, with five-zone electric distribution system.

Consultants: Al Drap, landscape architect; Larry Lomax, gardening and planting.

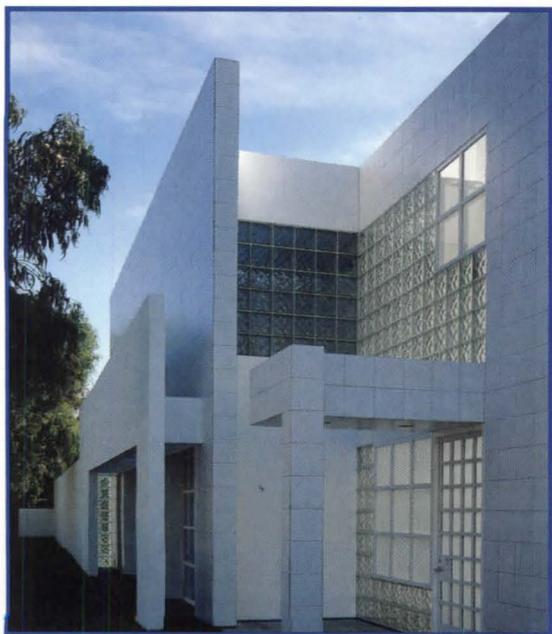
General contractor: Jim Finch.

Cost: withheld at owner's request.

Photos: Greg Hursley.

Malibu Modernism

A great location, splendid view, well-thought-out program, supportive clients and, of course, Richard Meier in his stride are some of the essential ingredients needed for this masterful work.



The street front of the Ackerberg House on Pacific Coast Highway in Malibu is designed to be a self-erasing wall, the entry distinguished only by the artfully composed vestibule (above). The 12-inch-square glass blocks establish a module that is expanded into proportionately larger grids on the ocean side (right).





ONE usually doesn't think of Richard Meier's houses as "homey" or "comfy." The white pristine forms—with curved and flat planes enclosing volumes—belong to a more cerebral belief system. It is one that holds sacrosanct the vision of Modernist architects: Through architecture the world would finally become an ordered, serene place in which tawdry, barbaric, and irrational elements simply do not thrive.

Like his Modernist forefathers, Meier has looked on the house as a laboratory where architectural agendas could be tested. The testing has not always been successful. But even certain glitches, ranging from the normal leaky-joint bugaboos to the build-up of heat and glare from the admission of natural light through the vast expanses of glazing, have not induced Meier to forsake this vocabulary.

As this Malibu house shows, if you stay with a certain idiom long enough, and continue to refine both its forms and its performance, you can end up with something that is indeed Meier at his best. In part, its organization separates the house's functions into strikingly articulated public and private zones for a very tight site. In terms of aesthetics, the combination of sculpted curves and flat forms, opaque, translucent, or transparent planes, of line and mass is masterfully syncopated. Yet none of the aesthetic ends is achieved at the expense of physical or psychological comfort. In fact, Meier's clients, Norman and Lisette Ackerberg, rave about the house. "It's fun and exciting," remarks Lisette, about this home, which is vastly different from their 40-year-old "French country" style house in Minnesota. "It has a spirit all its own."

First Sight

The Ackerbergs first noticed Richard Meier's work when they passed his Taubman house in Palm Beach, Florida. They had already interviewed a number of architects for the Malibu property, but were fascinated by the lines and style of the Palm Beach house. They had no idea what one of his interiors was like. They went mainly by their sense that Meier would give them something "simple, straightforward, and uncontrived."

Any house that succeeds on a number of different levels is unusual, and it is worthwhile to consider certain factors that contributed to this achievement. The first factor of note is the location in a warm sunny climate. Since L.A. lacks the extremes of temperature or radical changes in weather of the East Coast and Midwestern areas, white houses of stucco and tile over steel and wood framing survive quite well. Furthermore the white planar quality of this aesthetic easily fits in with the tradition of vernacular Spanish and Modern architecture now associated with the region. It continues a formal direction already established by Gill, Neutra, and Schindler. Here the bracing tonic feeling of the area has always brought out the most intense visions about Modernist architecture's power to heal. As seen in Neutra's Lovell Health House, Modernism was not just a style: it embodied a way of life. Meier wryly comments, "This is the L.A. tradition from which I draw my imagery—not the 'Tail-o'-the-Pup' hot dog stand."

The actual site was another matter. The house sits on a narrow piece of property on the Pacific—which sounds ideal to be sure. But because L.A. is so built up and dense, paradise comes in small expensive lots. Most of the neighboring houses are fashioned in a contemporary board-and-batten Mansard-and-Macrame style—not the context an architect with certain standards wants to take as a departing point for his own design. The property lines between houses are defined by high walls de-

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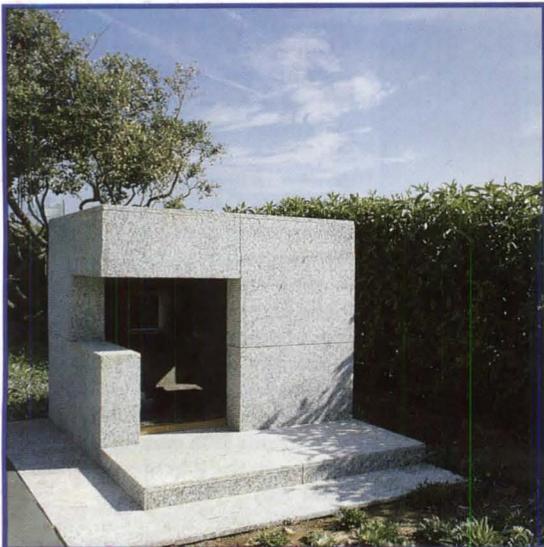
Richard Meier

The guest accommodations occupy a rectilinear wing (top) that turns its back to the Pacific Coast Highway and faces inward to the grassy courtyard of the house (above). The wing's second-floor balcony affords a view to the sinuously curving rear wall of the living room and, beyond that, the ocean. "Guests hate to leave," Lisette Ackerberg remarks, "especially since they can so easily come and go to the tennis court and swimming pool without having to enter the main house." On the southwest corner of the main house (facing page), a steel-framed brise-soleil is pulled out from the body of the structure to shield the living room interior.



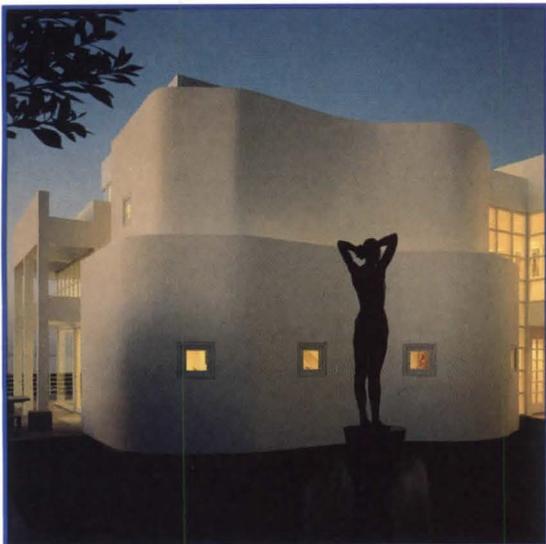
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liberately placed to obstruct views to the sides as



Richard Meier

A granite plinth with a metal pipe rail demarcates the terrace edge (above), and the curved but-tresslike brise-soleil effectively shields indoor spaces from the sun. Meier designed a cubiform doghouse of granite (left) for the Ackerberg's golden retriever. At night the linear mullions activate the solid planes of the main house (above right). The serpentine rear walls of the living room facing the interior grassy court (facing page, right) show off the smooth steel-troweled sandless stucco to sensuous effect.



Project: Ackerberg House, Malibu, Calif.

Architects: Richard Meier & Partners.

Client: Norman and Lisette Ackerberg.

Site: 21,700 sq ft (gross) on edge of Pacific Ocean.

Program: a 7800-sq-ft house with separate guest wing/garage, office-study, workout room and painting studio, and ample public spaces for entertaining.

Structural system: steel and wood frame, with concrete foundations.

Major materials: exterior walls: stucco, ceramic tile, glass block; interior walls: stucco and ceramic tile. Floors: granite and wood. Ceiling: plaster. Roofing: rubber (see Building Materials, p. 116).

Mechanical system: air system only.

Consultants: Severud-Szegezdy, structural; John L. Altieri, mechanical; Ardie Tavangarian, Arya Design Group, construction manager.

Photos: Wolfgang Hoyt ©ESTO, except as noted.

P/A Inquiry

Tract Mansions

Expensive residences have traditionally involved an architect working with the homeowners. But developers increasingly are the clients for such houses and architects have begun to adapt.

THE distinction between tract housing and luxury housing was once clearcut. Tract housing was modestly priced, speculatively built, and constructed in large quantities according to stock plans. Luxury housing, in contrast, was usually more expensive, constructed one at a time, and tailored by architects to the needs of particular homeowners.

For various reasons, that distinction has become blurred. Tract housing, in many parts of the country, has risen rapidly in price, and because of the number of options offered, it has become more customized to the needs of owners. At the same time, more luxury housing has come to be speculative as developers, rather than homeowners, have increasingly become the architect's clients.

The Case of Princeton

To highlight that change, this article focuses on one community: Princeton, N.J. A university town located within commuting distance of New York and Philadelphia, Princeton has experienced some of the fastest rising real estate prices in the country. "In 1986," says developer Benedict Yedlin, "average house prices rose about 42 percent." The average price of a Princeton house, according to government statistics, is slightly over \$300,000, with most of the new housing selling for considerably more. "Next to the below \$300,000 house," says marketing consultant Joseph Huttie, "the greatest shortage is in the \$650,000 to \$700,000 range. Typical tract housing developers," he adds, "are building most of the [high-priced] housing here."

Such high prices are not unique to Princeton. Many communities, especially at the fringes of thriving urban areas, have seen the average sale

price of houses rise from 20 and 30 percent to as much as 60 percent in the past year, according to the Federal Home Loan Bank Board. Nor is Princeton unique in the amount of luxury housing being built by builders and developers. "Unlike the early 1980s," says Jay Shackford of the National Association of Home Builders, "two out of three houses constructed by builders are for the trade-up market"—a market looking for larger, more expensive houses.

The Newly Affluent

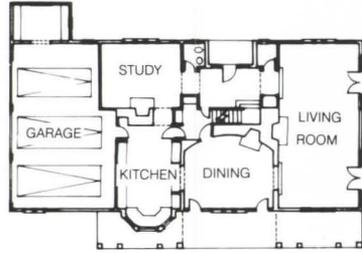
Why have developers become so involved in a market once dominated by architects working directly with homeowners? One answer is that there are significantly more people in the market for high-priced housing. The large baby-boom generation, which, by now, has accumulated considerable equity in existing houses, is fueling the demand, says Shackford. So is the growth of the upper middle class, which saw a substantial three percent gain during the Reagan era, according to census figures. While many affluent people, of course, still commission architects to custom-design their residences, the number of people in the high-priced housing market is such that the large-scale development of such housing has become a necessity.

The buying habits of the newly affluent also have affected the demand for traditional architectural services. In communities such as Princeton, says architect Peter Lockhammer, "there is a highly mobile population. People move in and out frequently, and few have the time to wait for a custom-designed house. They want to move into something

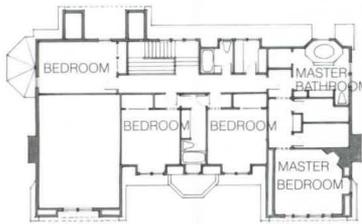
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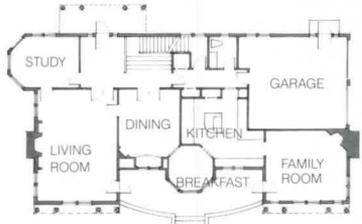
SECOND FLOOR PLAN



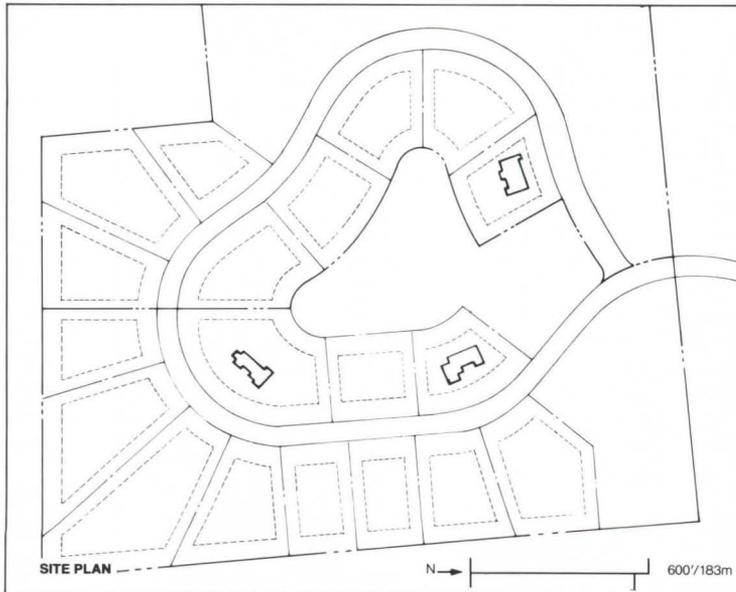
FIRST FLOOR PLAN N 40/12m



SECOND FLOOR PLAN



FIRST FLOOR PLAN N 18/5.4m



Colfax is a development of 23 houses near Princeton. The project began, says its developer Robert Tuschak, when he and his wife were looking for a lot on which to build their own house. They found a hill that another developer had plans to subdivide. "It was a very unimaginative plan," says Tuschak. He bought the land and had architect Charles Gwathmey redesign the site plan, looping the road around a parklike open space at the center. Tuschak then approached Robert Stern to design some speculative houses and to prepare design guidelines for the development. "I liked Stern's work," says Tuschak, "and felt that his traditional designs were appropriate for Princeton."

Stern's office eventually designed four houses at Colfax, one of which Tuschak lives in. As in much of Stern's recent residential architecture, the houses are imaginative renditions of the Shingle Style, Arts and Crafts, and early Colonial Revival. They and one other house, now under construction, which was designed by Princeton architect Peter Lockhammer, are the architectural highlights of the development. Most of the other houses are unremarkable. "What happened at Colfax," says Stern, "shows the problems of design guidelines. First, no matter how specific they get, they can't prevent mediocre architecture. Second, when it's done for a private development, who's going to enforce it?" Tuschak, while more forgiving of some of the other houses at Colfax, agrees with Stern's assessment. "Guidelines don't work unless you have a very strong commitment to enforce them."

Stern readily recites his own guidelines for what his firm won't do in developer housing: "Although it's sometimes a struggle," says Stern, "we won't use sliding glass doors, fake muntins, carpeted plywood floors, concrete or wood decks, plastic pools, or asphalt shingles. And we try to get quality construction, such as 2x6 walls." Commenting upon the tendency of some developer housing to have disorganized rear elevations, Stern also notes that "we try not to have Mary Ann behinds on our Queen Anne fronts."

Tuschak feels confident building such expensive houses (\$750,000 and up) on spec. "A lot of senior executives have moved into the area," he says, "as corporations continue to expand their operations here. Also, we think that our new houses, in terms of amenities and design, can compete with the best of the existing housing."

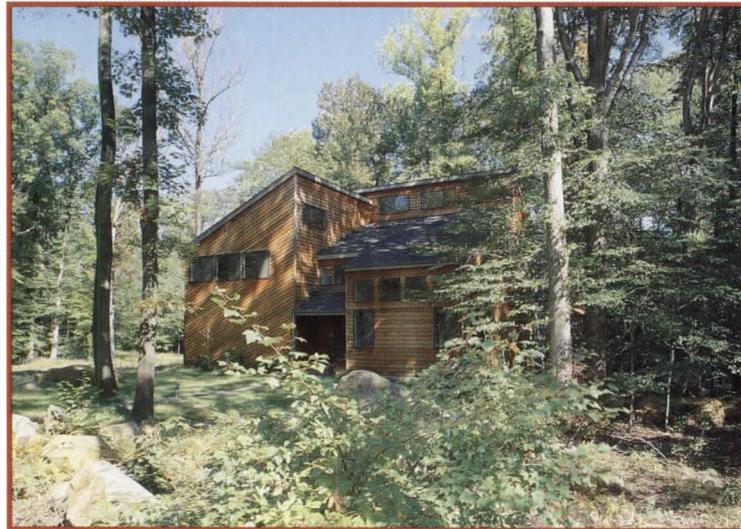
P/A Inquiry
Luxury Developer Housing

Russell Baltzer is both architect and developer of the 13-lot Montadale Drive in Princeton, two houses of which are shown here. Baltzer believes that people want full-scale lots (two acres each in Montadale), not cluster housing with open space that they pay for but do not control. He also feels that a segment of the population still wants contemporary, not traditional, houses. Not only do these people appreciate the contemporary house for its openness, brightness, and efficiency, with less space used exclusively for circulation, he explains, but they also enjoy its rugged forms, especially in the woody context found in Montadale. He has produced traditional houses, too, in Montadale and in a new development called Rosedale, in the vicinity of Princeton, but his forte is the contemporary style.

Baltzer, who grew up in Princeton, studied architecture at IIT, and worked at C.F. Murphy and at the Hillier Group, then began developing houses for two reasons. First, he wanted more control over what the builder actually put up. Second, his clients had trouble finding sites in the Princeton area for the houses they wanted. So Baltzer began buying lots, setting up an investment partnership with three others (his father and his wife included) in 1979. He plans the site, goes for planning board approval, and then waits until he has a prospective buyer before making final plans for the individual house, as he believes in providing something close to the traditional architectural services for custom houses.

When he bought his first pieces of property eight years ago, he assumed the usual financial risks that entails. Little did he expect that land values in Princeton would quadruple during that time. Land values have increased significantly since he bought Montadale in 1984, and with this increase has come a demand for larger houses. The first Montadale house, 3200 square feet in size, sold for \$400,000; recently, a 5000-square-foot house sold for close to a million.

He attributes the incredible rise in value of Princeton properties to the stabilizing force of the University and to the increase in corporate employers in the neighborhood (most Montadale residents work locally). He feels the frenzy for buying has at least one negative side-effect—people want to buy a product without looking closely at quality.



SECOND FLOOR PLAN



FIRST FLOOR PLAN

N 12/3.6m

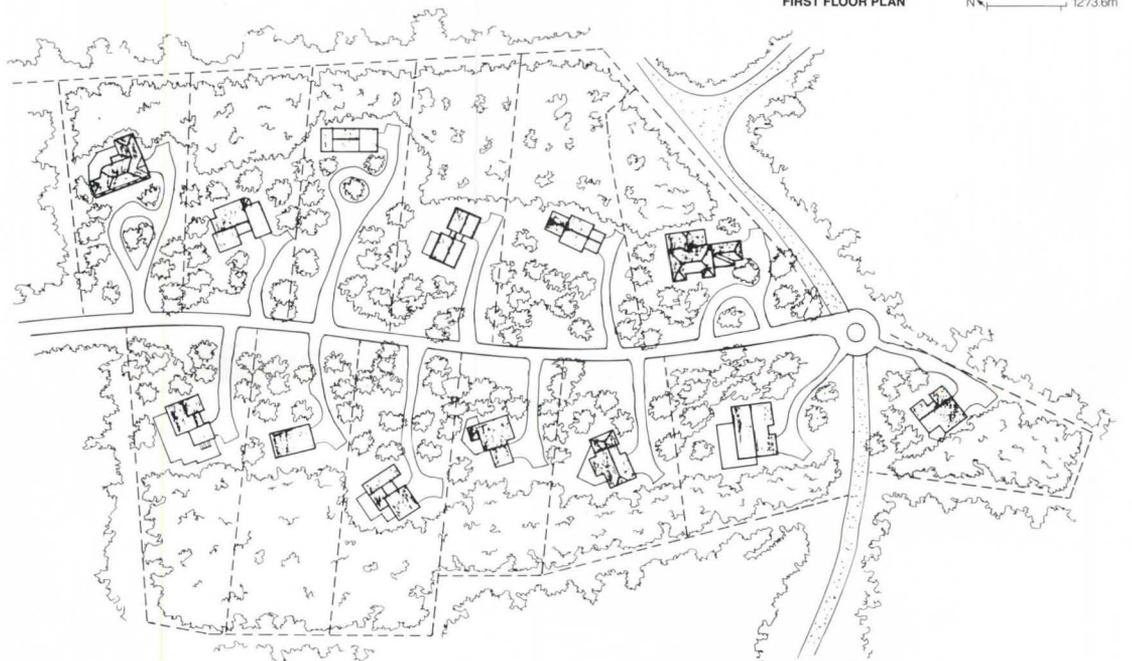


SECOND FLOOR PLAN



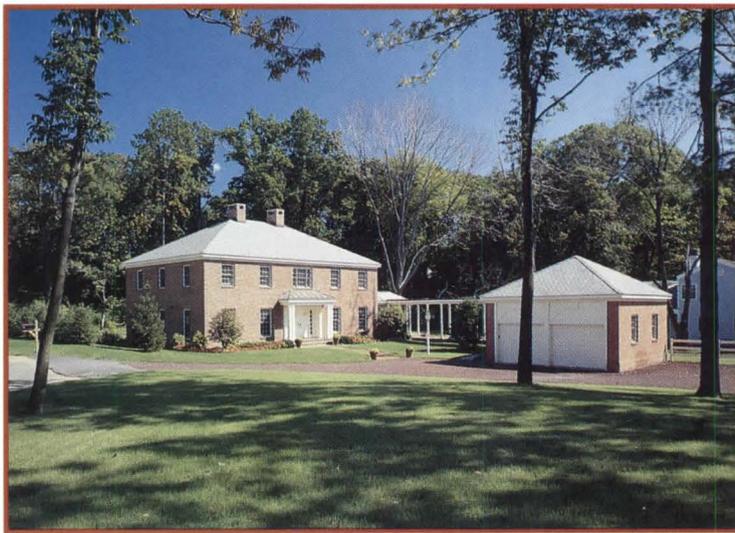
FIRST FLOOR PLAN

N 12/3.6m



SITE PLAN

N 300/91m



Russell Estates, an 86-acre wooded development, was the first example of cluster zoning for luxury single-family houses approved in Princeton. The site was divided into 56 lots, but because a sizable portion was retained for communal use—walkways, bicycle paths—the lots measure only between $\frac{6}{10}$ acre and one acre in size. James Baker, architect and partner (with civil engineer J. Rich Steers) of the development company Springland Associates, feels that cluster zoning yielded a master plan (by Buckhurst Fish Hutton Katz) highly sympathetic to the natural qualities of the Russell Estates site, but that people buying luxury housing prefer a larger lot for greater privacy—they want the swimming pool on their own lot, for example—and they worry that public walkways will create security problems.

Before Springland Associates (founded in 1983) embarked on the development of Russell Estates, it had a market study prepared, which indicated that the market in Princeton would be “empty nesters” looking for houses under \$400,000. The predictions, says Baker, were all wrong. While the first houses built at the Estates were about 3700 square feet and sold for under \$400,000, as land value increased the demand grew for houses of over 4000 and even 5000 square feet, which now sell for close to \$1 million.

Russell Estates provides houses for those favoring conservative styles, though time has shown that people want a little drama mixed in. The first house built on the site, Model C (bottom left) was Georgian in inspiration. Later houses, such as Model F (top left) and Model A with a plan that combines both flowing modern spaces and traditional rooms, have proved even more popular. Potential buyers are shown plans and model houses and can then have the house “customized,” with options such as additional bedrooms, bathroom finishes, and kitchens of their choice. Springland generally sells the lot and the design before building the house.

James Baker, who studied architecture at Yale, got into the development side of the business quite early, in foreign projects, and was “bitten.” “I never got it out of my system,” he says. After a ten-year partnership with architect (and former *Architectural Forum* editor) Peter Blake, and another ten years in development (including five with Llewelyn-Davies in the Middle East), he and Steers set up Springland. Russell Estates seemed to be the most promising of the properties at the time.

P/A Inquiry
Luxury Developer Housing

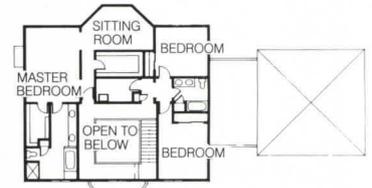
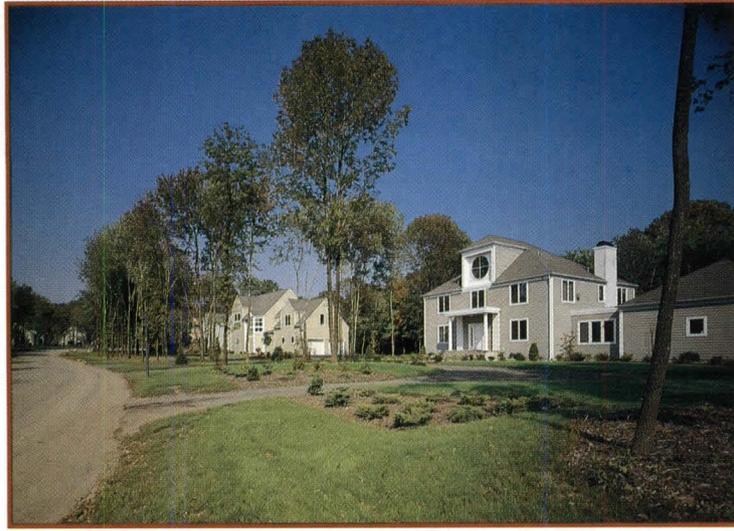
Andrews-Foulet Princeton was a project developed by Benedict Yedlin of Yedlin Development for whom New Haven architects Herbert Newman & Associates designed the houses. The project got off to a very slow start. "There was a sewer connection ban," says Yedlin, "and it took us nearly two years to get our waste water holding system approved." Like many developers, Yedlin thinks that regulations and especially the delays associated with their administration have added considerably to the cost of housing. "Delays are very costly to developers. They're unpredictable and usually occur at the front end of a project" before there is any return on the investment.

Yedlin commissioned Herbert Newman on the basis of a visit to another cluster housing development that Newman had designed in New York. One of the early developers of "contemporary" houses in Princeton, Yedlin wanted something other than the "pseudo-Colonial that's all over Princeton." He liked the flattening and abstracting of traditional elements in Newman's work.

Newman views such projects as "an opportunity to reshape the suburban house and its landscape." For example, he thinks that many suburban developments lack a clear hierarchy of public and private space or of procession into the house. At Andrews-Foulet, Newman used landscaping and architectural elements such as porches and projecting wings to create layers of public, semipublic, and private space. He also clarified the entry sequence by swinging the driveways in front of the entrances and providing parking space there. To minimize the use of the garages as the entries, he moved most of them to the sides of the houses.

What is striking about the plans of these houses, like so many of their ilk, is the size of the master bedroom suites. Most have sitting rooms and bathrooms and closets as big as bedrooms. Other features that have become common are dramatic entrance halls and large, well-appointed kitchens.

This project points up some of the pitfalls architects face when working on developer housing. "We had expected to have design control during construction," says Newman. "Changes were made, perhaps to make the houses more desirable or more buildable, but they were made without our involvement." That is by far the most common complaint heard from architects working on this type of housing.



SECOND FLOOR PLAN



FIRST FLOOR PLAN N 367/11m



SITE PLAN



FIRST FLOOR PLAN N 367/11m



SECOND FLOOR PLAN

(continued from page 102)
already finished.”

Even those people who are not under any time pressures seem to be increasingly product oriented. “People want products in their houses whose brand names they recognize,” says developer Peter Blitcher, “even if those products aren’t the best. They also want a lot of options to choose from, something they’ve become accustomed to from buying cars.” This car-buying approach seems to be a fairly recent trend, says architect Russell Baltzer. “People want to go to the site and see the finished house; they want a product and are less interested in going through the process of having a house custom-designed for them by an architect.”

Troubled Land

Another factor in the rise of speculatively built luxury housing is the difficulty finding and developing land. “There is no shortage of land,” says architect Do Chung, “only a shortage of land that we can build upon, by the time you account for such things as wetlands and historic districts.” In the Princeton area, “all of the available land,” says Peter Lockhammer, “has been accounted for by developers.” He adds that “a developer is anyone who can manage to buy land.”

Government restrictions on land not only can reduce the amount of buildable land, but can impede development. “It can take years to get a project approved,” says Benedict Yedlin. And once developers get approval, most spend “a lot of time putting in all of the services before one building permit is granted,” says Peter Blitcher. Added to these delays and up-front costs are the fees charged just to develop land. “Communities used to pay for improvements such as roads and schools out of general revenues,” observes Jay Shackford. “Now, many local governments require that builders provide such improvements or that they pay impact fees to cover the costs.” While such tactics allow communities such as Princeton to protect the very qualities that attracted people there in the first place, those tactics also can add greatly to the cost of housing and discourage almost everyone except developers who are willing to wade through the red tape and able to wait out the delays.

Tradition and Technology

While homeowners have become more product-oriented, what they look for in the product also seems to have changed. Most buyers, say several Princeton architects and developers, are more concerned with the image and equipment in a house than with architectonic issues such as spatial relationships or functional hierarchies.

This concern with image, or “curb appeal” as realtors phrase it, is rarely tied to a particular style or architectural vocabulary. Rather, it often is conveyed through an eclectic mix of schematically rendered façade elements identified by realtors as either “Colonial” or “contemporary.”

This presents problems for the more serious architects designing for luxury house developments. In Princeton, some, such as architect-developer James Baker at Russell Estates (p. 105), push the Colonial toward a less schematic, more consistent image. Others, such as architect Herbert Newman in his work for developer Benedict Yedlin (p. 106), abstract the Colonial image, pushing it toward Post-Modernism. Still others, such as architects Robert Stern and Peter Lockhammer in their designs for developer Robert Tuschak (p. 103), work in the compatible Shingle Style, which, says architect Peter Lockhammer, “is acceptable to most people, yet is much more serious as architecture than the Neo-Colonial.” For the contemporary house, the

best course seems to be that of architect-developer Russell Baltzer (page 104), pushing it toward Modernism.

On the interiors of these houses, what seems to matter most is equipment. “People look first at the kitchens and master bathroom and bedroom suites,” says Peter Blitcher. “Jacuzzis are big,” notes Newman, and “so are exercise rooms.” There are many possible motives for this interest in the houses’ technology. “Concern about health and fitness has had an effect,” says Newman. The reduction of stress also may play a part, he suggests, as “people use these large master bedroom suites as a kind of retreat.” Some developers, though, admit that interest in these features may be as much for show and resale value as they are for use. “Most Jacuzzis, I’d guess, are hardly used,” says Peter Blitcher, “but people like the romantic image and think that such things might help when it comes time to sell.”

The Architect’s Role

The advent of the developer as a primary client for luxury housing has brought various responses from residential architects. Many have tried to avoid dealing with developers, and to focus their attention on those homeowners interested in custom-designed houses. Others, such as James Baker, Peter Blitcher, and Russell Baltzer in Princeton have become developers themselves. Still others have tried to make the best of it, realizing, as architect Herbert Newman says, “that the marketplace drives the projects, and that the ground rules often change as you go, without time to reexamine your previous assumptions.”

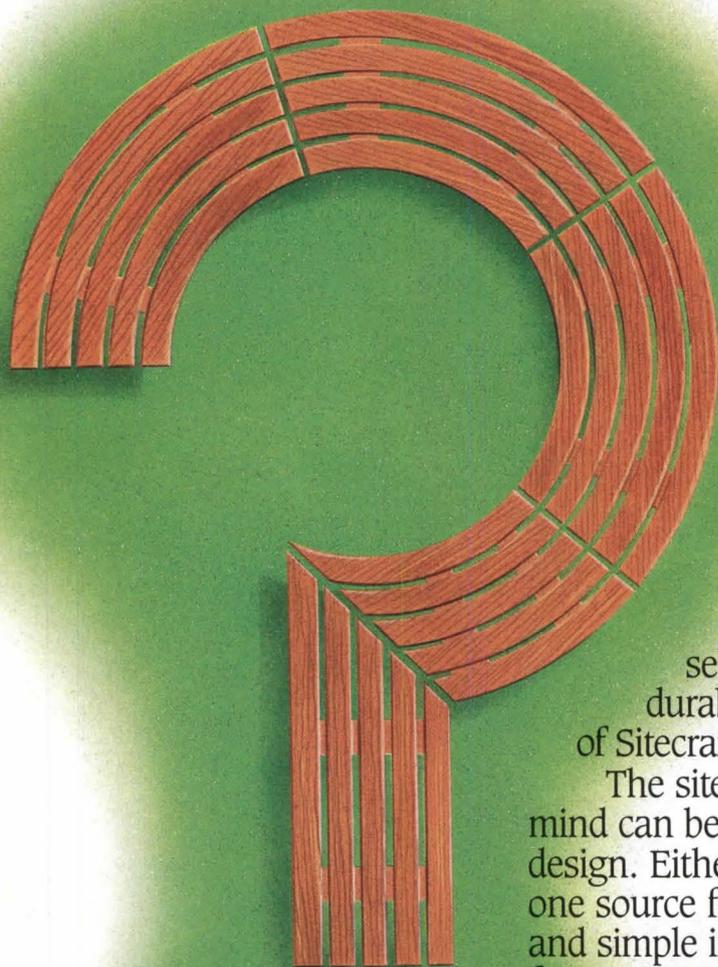
In terms of its effect, this trend can reduce architects’ visibility. The architects of even the most expensive luxury housing developments in Princeton are rarely mentioned in the marketing brochures, the main exceptions being “name” architects such as Robert Stern.

The involvement of developers also seems to bring with it a reduced autonomy for architects. Some shrug that off: “You can’t see every line that you’ve drawn as sacred,” says Stern, “especially on the interior of such houses.” Other architects reveal considerable bitterness: “We’ve become hired guns,” says Peter Lockhammer. “The developers change our designs without even consulting us and fire us if we object.” Adding insult to injury are the fees architects receive for this work. “The architect is usually the lowest paid person on the job site,” observes Lockhammer. The hardest to take, says architect Do Chung, are “the real estate brokers who often get higher fees for doing much less.”

The separation of the architect from the ultimate users of the luxury housing is another result of working for developers. Lockhammer recalls seeing the new owners of a house that he had designed for a developer and realizing that “I had nothing to say to them.” Adds Robert Stern: “We usually end up guessing what people want based upon our own experience and what the marketing studies show.”

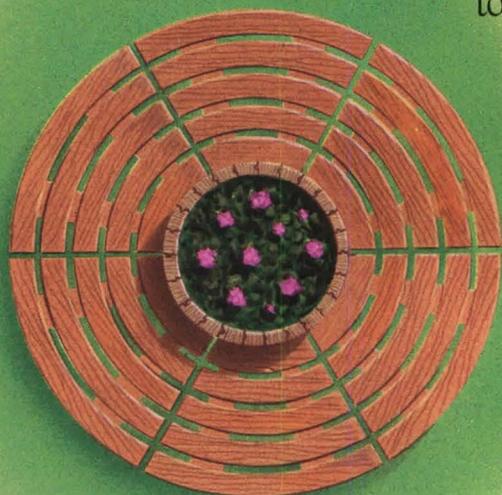
With so many pitfalls, why should architects bother with luxury housing developments? The single most important reason is the prevalence and mediocre quality of so many developments. Says architect Herbert Newman: “Civilizing these developments, making architecture out of them is uncharted water for architects. We have a lot to contribute.” *Thomas Fisher, Susan Doubilet* ■

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Who says imagination doesn't grow on trees



Circle No. 338 on Reader Service Card

Residential Products and Literature

New Products and Literature
related to the theme of this issue
continued on page 110



Designs in Progress (Desipro) door and window handles are intended to help the disabled to operate doors and windows despite hand-grip dysfunctions. They are designed in a basic shape with variations for dystonic, spastic, and ataxic hand disabilities. Valli & Colombo.

Circle 100 on reader service card



The Wood Lapeyre Stair is crafted in furniture-quality fir with oak treads. It is suitable for difficult-to-reach areas. Each alternating tread provides users with a 10-inch-deep step for secure footing. There also are steel and aluminum models. Lapeyre Stair, Inc.

Circle 101 on reader service card



The Gere Chair #336 has metal tubing legs finished in black or deep green baked enamel. The seat is molded plywood, upholstered in leather or customer's material. Arm pads upholstered in leather are optional. Images of America.

Circle 102 on reader service card

Oblo all-in-one vanity is a two-piece ensemble consisting of a base cabinet and companion wall-mounted panel. It is equipped with washbasin and faucet, accessory shelves, storage compartments, towel bars, mirror, spotlights, and built-in switch and socket. Hastings Tile & Il Bagno Collection.

Circle 103 on reader service card
(continued on page 110)

(continued from page 109)



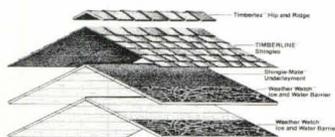
Steve Rosenthal

The Helix™ stair has a choice of treads, railings, and finishes. It is available in wood, cast iron, and cast aluminum for residential or commercial interior or exterior installations. A 12-page brochure describes and illustrates the stairs and options. Boston Design Corp.

Circle 200 on reader service card

Fancy Cuts Idea Sketchbook features pen-and-ink renderings of interior and exterior shingle applications. The nine patterns are available in eight-foot panels or individual shingles, providing many design possibilities. Shakertown Corporation.

Circle 201 on reader service card



The GAF Residential Roofing System enables the selection of a roof suited to a particular climate. The system includes Weather Watch™ ice and water barrier; Shingle Mate™ underlayment; either of two roof shingles; and Timberline™ hip and ridge shingles. GAF Building Materials Corporation.

Circle 104 on reader service card

Alcoa Building Products and the Custom Home full-color brochure features aluminum and vinyl building products in actual settings. Among the prod-

ucts offered are siding, country cedar shakes, gutters and downspouts, soffits, columns, and railings. Alcoa Building Products.

Circle 202 on reader service card

Stile (Steel Tile Roofing) simulates clay tile in a 26-gauge galvanized steel. It has a one-meter coverage width and is available up to 16 feet long. The finish is fluorocarbon paint in five earth-tone colors. Metal Sales Manufacturing Corporation.

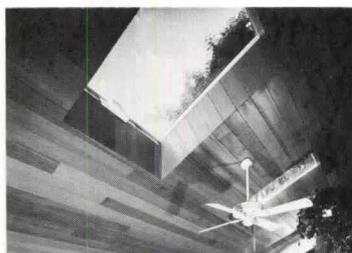
Circle 105 on reader service card

The Collection Contemporaneo consisting of six new terra cotta panel tiles is illustrated in an eight-page, four-color catalog. It has photographs, provides information on colors and dimensions, and offers suggestions for appropriate uses. Ludowici Celadon Co.

Circle 203 on reader service card

Pool and Spa Enclosures brochure includes full-color photos of installations. Details describe eave sections, rafter, ridge, and motor housing for opening roof systems. Product specifications are also included. Atria, Inc.

Circle 204 on reader service card



Residential Skywindows 12-page catalog describes residential skylights and roof windows. The catalog includes product photos, architectural drawings, specifications, and sizing charts. Wasco Products, Inc.

Circle 205 on reader service card

Skylights Brochure shows and describes fixed and venting skylights. They have double glazing with bronze or clear tempered glass. Bronze-enameled aluminum or pure copper frames are pure copper finished in bronze or copper enamel. Also described is the Easygrid™ system for multiple skylight installations. Sun-Tek Skylights.

Circle 206 on reader service card

Computer Aided Design Program gives architects a detail and specification manual on computer disc and a flexible array of functions for designing

and detailing windows and doors, working in conjunction with AutoCAD. The program includes software, user's manual, and a specially designed template. Marvin Windows.

Circle 106 on reader service card



Sunrise venting and fixed roof windows use Low-E insulated, tempered glass with softcoat glazing. The transparent coating eliminates 71 percent of UV rays. There are nine models, each with inside screens attached and hardware baseplate installed. Roto Frank of America, Inc.

Circle 107 on reader service card

Sunscreening accessories for roof windows or skylights are detailed in a full-color brochure. Products include roller blinds, venetian blinds, opaque siesta blinds, awnings, and remote controls to control sunlight and solar heat. Velux-America, Inc.

Circle 207 on reader service card



More Clear Advantages explains the thermal efficiency of argon gas in the iPLUS4 argon-gas filled windows. Other advantages include minimizing condensation, reducing energy costs, and shielding interior fabrics from UV rays. Crestline.

Circle 208 on reader service card

Window and Patio Door product catalog #872 gives all construction and installation details and size layouts for the com-

pany's entire line. Technical information on high-performance insulating glass, window replacement system, opening and detail specifications and compliances are included. Andersen Corporation.

Circle 209 on reader service card

Window and door systems, made by German craftsmen, are available in a variety of shapes, sizes, and glazes. Constructed with mahogany frames, they can be custom made to fit virtually any window opening. Tischler und Sohn.

Circle 108 on reader service card

Residential aluminum window, Total Performance Series 250, offers energy-efficient Heat Mirror 88™ high-performance glazing. Windows are available in double- or single-hung styles, in standard sizes for new construction or custom sizes for remodeling. Louisiana Pacific Corp.

Circle 109 on reader service card



The Opening Glass Wall allows for a large expanse of glass to open as either a swinging French door, with a single or double entry, or as a folding door. The unit can span from 8 to 22 feet. It is energy efficient, weather-tight, and sound insulated. NANA Enterprises.

Circle 110 on reader service card

The ProMark™ garage door of ribbed panel steel is also available as an insulated model with either vinyl or steel interior backing and a bottom weatherseal. A galvanized steel track and heavy-duty rollers ensure smooth, quiet, trouble-free operation. Overhead Door Corporation.

Circle 111 on reader service card

The Estate Door is constructed of top quality Ponderosa Pine and is available in standard sizes from 1'0" to 3'0". It is suitable for double doors between rooms, or closet openings. It can be bought already sized and beveled, ready for finishing. Maywood, Inc.

Circle 112 on reader service card

(continued on page 112)

To keep your roof from coming apart, go to pieces.

We'd like to assume something for a minute. You put a roof over your head so you can stay dry. And warm. (Or cool, for those of you in more tropical climates.)

Now, if a roof is going to do all this, it has to be put together with all the right pieces. In all the right places. By all the right people.

Introducing the Stevens Hi-Tuff Plus™ Total Roofing System.

Hi-Tuff Plus is a fully-integrated roofing system.

We started with the membrane itself. (45 mils of white, scrim-reinforced Hypalon*.)

We included the most popular insulations. (100% UL labeled.) The fasteners. (Stainless steel and ceramic coated.) And the roof-edge fascia.

(In a variety of metals and colors.)

And that's not all, folks.

Once we got all the right pieces together, we made sure only the best applicators would be allowed

to put them together. So we picked our most experienced contractors and made them authorized Hi-Tuff Plus

applicators. They, in turn, make sure your roof meets our inspector's tough standards. For at least 15 years.

We'll back it into the 21st century.

O.K., so a 15-year warranty's nothing new in the roofing business. What is new is what it covers.

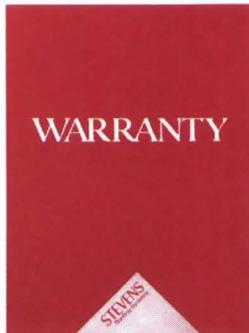
Our warranty doesn't just cover the membrane. It covers the insulation. The fasteners and plates. The adhesives. The fascia. And the workmanship. In short, every part of the system. Even against winds up to 70 m.p.h.

And if, within 15 years, your roof leaks, we'll fix it. Period. Paul Genest can tell you more. He can be reached at 413-584-9973.

All insulation is UL labeled.

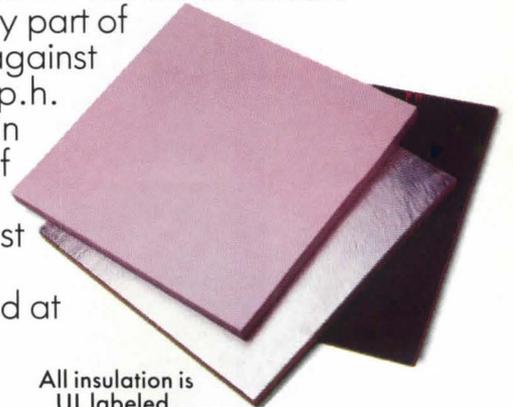


Corrosion-resistant fasteners. What goes down won't come up.



Our 15-year, 70 m.p.h. warranty covers all system components.

Our color-coordinated fascia has the edge in fighting high winds.



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*Hypalon is a registered trademark of Du Pont.

(continued from page 110)

The Gres kitchen offers cabinets in Italian walnut or semi- or high-gloss lacquer laminate with optional ceramic tile counter edges. There are various accessories, including specially designed lighting strip. IPI.

Circle 113 on reader service card

Monogram built-in appliances with contemporary styling and the latest convenience features are illustrated in color in a 20-page brochure. Products include refrigerators, cook tops, venting hoods, double ovens, microwave ovens, and dishwasher. General Electric.

Circle 210 on reader service card

Kitchen cabinets brochure offers traditional, contemporary, and modern styles. There are over 70 door styles in a choice of woods, laminates, rattans, and polyester lacquers, and more than 400 options in cabinets and accessories. SieMatic Corporation.

Circle 211 on reader service card



The fire door, a 20-minute fire-rated molded panel door, is used for entrances from the garage or carport. It complements molded panel doors used throughout the house and can accommodate both standard and special hardware. Weyerhaeuser Molded Doors.

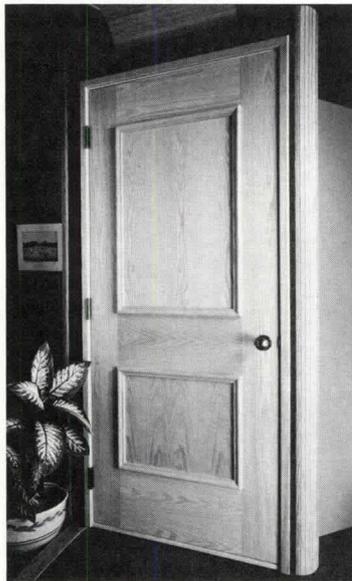
Circle 114 on reader service card

The Electro III electronically advanced refrigerator, Model ED25PSXR, includes a 10-pound capacity Ice Magic automatic ice maker and in-the-door ice and water dispenser. The electronic system provides independent temperature control for refrigerator and freezer, adaptive defrost, and built-in diagnostic system. Whirlpool Corporation.

Circle 115 on reader service card

The Fiber-Classic door is made of compression-molded fiberglass with the look and feel of oak woodgraining. Inside is a solid polyurethane insulating core that has an R-value of 11.5. Doors and sidelights are shown in an eight-page, full-color brochure. Therma-Tru.

Circle 212 on reader service card



The Styled™ Door is a wood paneled door available in a choice of wood veneers, hardware, and moldings. All components conform to fire standards set by the National Fire Protection Association, Underwriters Laboratories, and Warnock-Hersey, Int'l. Weyerhaeuser Company.

Circle 116 on reader service card

Architectural hardware catalog covers locks, exit devices, and door closers. The company also offers the Russflex computerized, customized keying system for high security. Russwin Division, Emhart Hardware Group.

Circle 213 on reader service card

Solid brass hardware for home or office use includes hinges, ornamental hasps, cabinet knobs, doorstops, utility pulls, garment hooks, and coat and hat hooks. They are shown in a 16-page, four-color catalog. Stanley Hardware, Div. of The Stanley Works.

Circle 214 on reader service card

Dishwasher Model DUS409 has 21 cycles, a three-level wash system, and wraparound insulation. Other features include a soil-separator system, a lower rack with an extension into the door to accommodate larger loads, and a power-saver switch. Caloric Corporation.

Circle 117 on reader service card

The British Aga cookstove, designed by Swedish physicist Dr. Gustaf Dalen, is made with two or four ovens. Heat is available at all times to bake, grill, roast, stew, boil, broil, steam, fry, toast, and simmer. Made of enameled cast iron and gas or coal-fired, it is self-cleaning and has vented ovens. AGA.

Circle 118 on reader service card

A 40-bottle wine cellar, Model JWCG5, stores wine at an ideal temperature with controlled humidity. It can be installed under the counter or as a free-standing unit. Seven removable chromed steel racks store wine at the proper angle. Jenn-Air.

Circle 119 on reader service card

Kitchen KF 971 has cabinet fronts of solid pine. Frames are free of knots, while knotty pine is used for center panels. Wall cupboards have lattice-style framed glass doors that open separately. White porcelain knobs are used throughout. Poggenpohl USA Corp.

Circle 120 on reader service card

Sprint Series gooseneck kitchen faucet with pullout handspray is imported from Switzerland. It has a single-hole-mount body and is made of cast brass, available in polished chrome, and white, red, and yellow epoxy colors. The handspray is gray plastic. Watercolor.

Circle 121 on reader service card



Self-rimming kitchen sink

Model 834 is made from heavy gauge steel coated with porcelain. It has a large, deep utility compartment and a shallow food-disposal basin. It is available in colors to match most kitchens. Norris Plumbing Fixtures.

Circle 122 on reader service card

Amherst Cherry kitchen cabinets have a high-luster finish on solid cherry front frames and drawer fronts, and cherry veneer center panels. Features include WhisperGlide systems on drawers and trays, self-closing hinges, and wipe-clean interior surfaces. Merillat Industries.

Circle 123 on reader service card



The Metro kitchen is finished in high-pressure laminate in white, almond, or gray, and has hand-fitted components and doweled joints for extra strength. All metal door hinges adjust for perfect alignment. Excel Wood Products Co., Inc.

Circle 124 on reader service card



Spaceaide Compact Kitchens are available 30, 39, 51, and 60 inches wide. Options include: refrigerator with automatic defrost; one-piece stainless steel countertop and backsplash; stainless steel sink; stove elements set in a raised island; and an oven with utensil drawer. Canarm Inc.

Circle 125 on reader service card

The Antica pedestal bathroom sink in china is available in white, pastels, and shaded colors. It measures 36" x 22", with a six-inch rim and flared pedestal. Porcher, Inc.

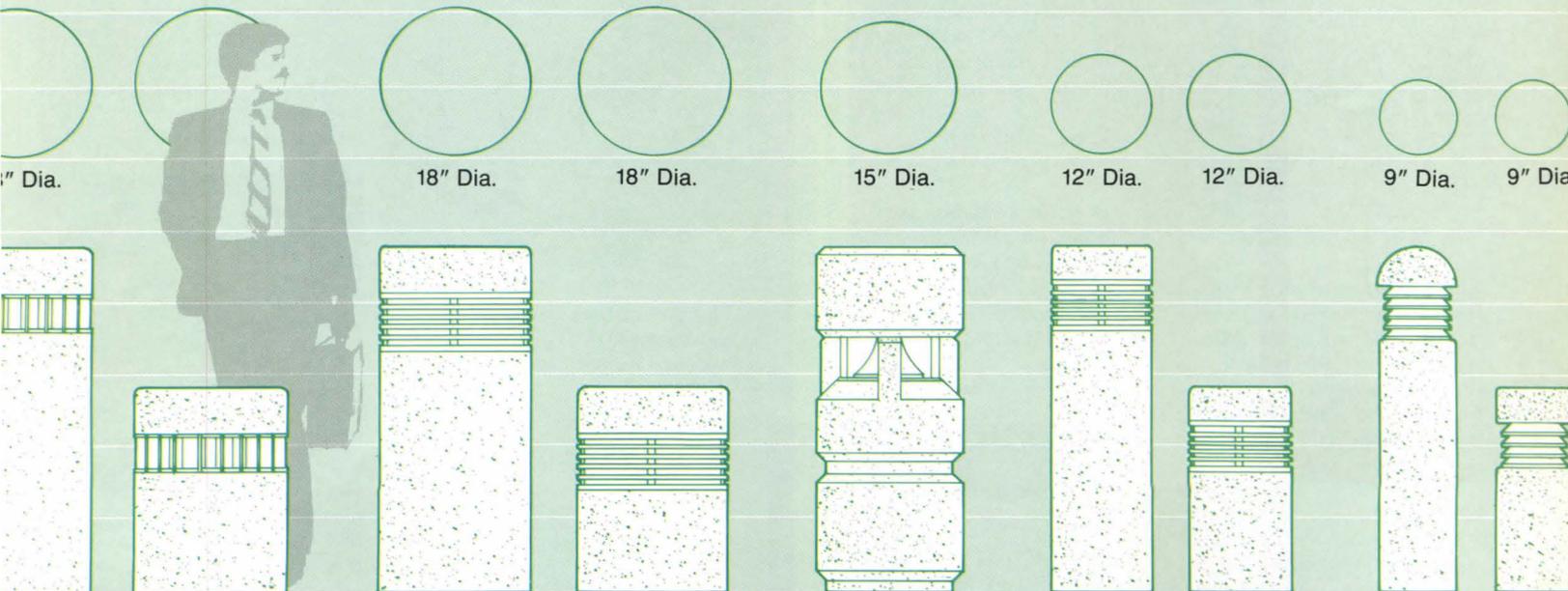
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Decora Electronic Control PLC (Powerline Carrier) components are easy to install and operate. No special wiring or other modifications are needed. They switch lights and appliances on and off and cycle household mechanical equipment, either by touch or with a user-devised program. Leviton Manufacturing Co.

Circle 127 on Reader Service Card

(continued on page 114)

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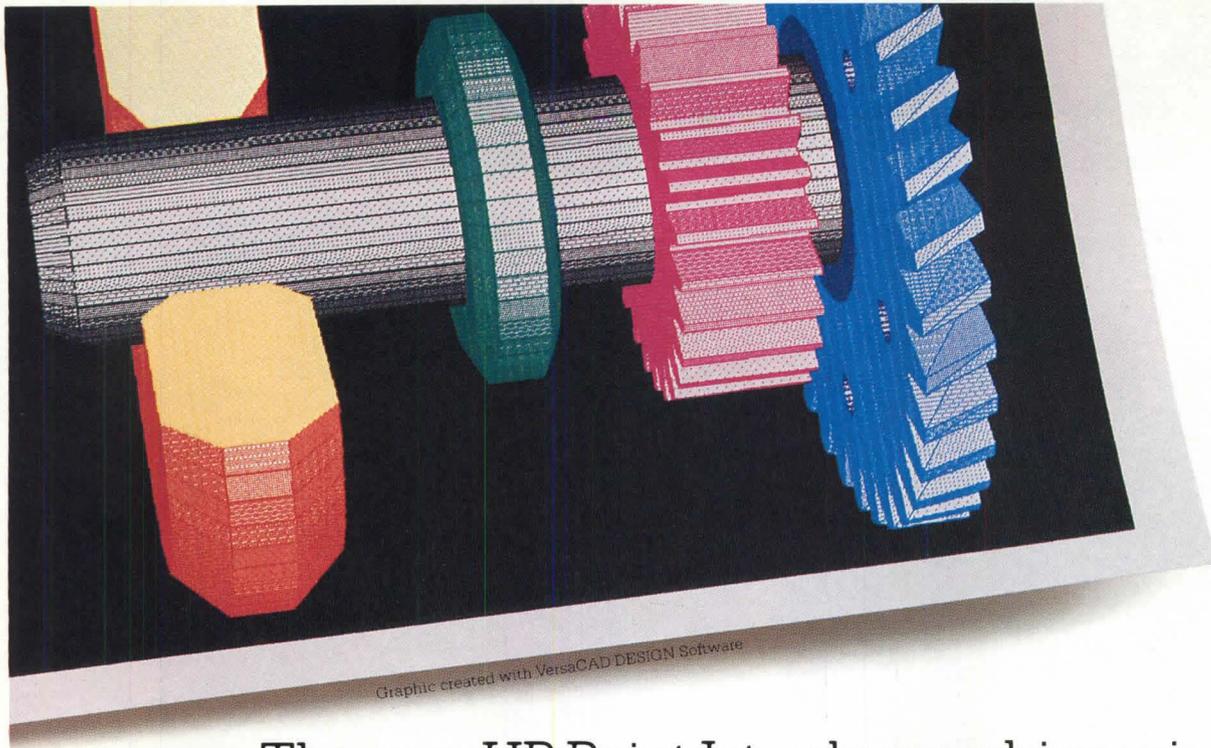
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(continued from page 112)



The Arighi armchair is made from multilayered beech with a clear lacquer finish or multilayered ash stained matte black. Cushions are filled with goose feathers and polyurethane. Poltronova International, Inc.

Circle 128 on reader service card

Laminate brochure shows solids and designs in color charts. It also lists related products, includes information on finishes for standard grades, dimensional grades, and metal laminates, and provides specifications. Formica Corporation.

Circle 215 on reader service card

Showerfold Empress II doors have folding panels that open wide to make cleaning tub and bathing children easy, yet close tightly to keep water in. Made of

shatterproof, fire-resistant opaque polyethylene with aluminum frames, the doors have a positive locking system and full-length handle. Kinkead Division, USG Industries.

Circle 129 on reader service card

Decorative laminates brochure features solid colors, line and grid patterns, woodgrains, and slates. The brochure shows colors available in each group and includes technical information. Nevamar Corporation.

Circle 216 on reader service card



The Entertainer kitchen sink is an ideal second sink. It has a seven-inch-deep basin and an optional accessory tray shaped to the sink and including strainer cup and hardwood cutting board. Two sinks can be installed side-by-side. Kohler Co.

Circle 130 on reader service card



The Quantum whirlpool spa accommodates eight people. It has two control panels centrally located, concealed beneath smoked acrylic covers; two patented Water RainbowTM spouts; and two underwater lights with colored lenses. Jacuzzi Whirlpool Bath.

Circle 131 on reader service card

Cedarline closet liners are made entirely of thin flakes of aromatic Eastern Red Cedar by a process that preserves the natural aroma. No wood fillers are used. The panels fit together without a noticeable joint line. They have excellent nail and screw holding properties. Giles & Kendall, Inc.

Circle 132 on reader service card

Low tables in 13 styles are shown in a ten-page color brochure. More than 100 top and base size options are described. Brueton Industries, Inc.

Circle 217 on reader service card



Decorative faucet series 29 combines a traditional design with a waterfall-like spout. It is available with metal or porcelain handles and escutcheons. The faucets have Epoxy-Glas protection and washerless 1/4-turn ceramic disc brass valves. Harden Industries.

Circle 133 on reader service card

Needlepoint and Wilton carpets and rugs are illustrated in color in a six-page brochure. Needlepoints are also available in custom sizes, colors, and designs. Schumacher.

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The Il Mare scalloped, shell-like pedestal lavatories are available in two sizes and can be specified with one hole and eight-inch drilling. Accessories, such as a soap shelf and toilet paper holder, come in white and bone. Laufen.

Circle 134 on reader service card

The White House Collection of hardwood flooring is available in plank, parquet, custom borders, and custom classics. There is a choice of patterns, wood species, grades, textures, scales, and finishes. Kentucky Wood Floors.

Circle 135 on reader service card

New Sand vinyl tile has a surface that looks sandblasted. It is suitable for residential use and can be

installed with edges butted or with decorative lines between tiles. The wear layer is a tough, high-polymerized plastic. Pinay Flooring Products.

Circle 136 on reader service card

Glazed floor tiles, satin-finish Scepter and skid-resistant Ultima, are manufactured with a highly vitreous white body. Their Group III and Group IV wear ratings, respectively, make them suitable for a variety of residential installations. United States Ceramic Tile Co.

Circle 137 on reader service card

Hardwood flooring of laminated construction for dimensional stability comes in parquet and plank patterns. Wood species available are red or white oak, teak, ash, and walnut. Center layer is cross-banded pine strips bonded to a pine veneer backing. Harris-Tarkett Inc.

Circle 138 on reader service card

Finnish saunas are offered in a wide range of sizes to fit any space inside or outside, from bathroom to basement, exercise area to deck or pool. They require no plumbing and virtually

no carpentry. The heaters have a large rock capacity. Finnleo.

Circle 139 on reader service card



The Paris hall chair has a flat, circular back inlaid on back and front in a diagonal checkerboard pattern. The frame is maple with a thin walnut band near the base of the tapered legs. Donghia Furniture.

Circle 140 on reader service card

Lister outdoor teak furniture, manufactured in England by Green Brothers, consists of tables, chairs, benches, settees, lounges, and planters. They are

described and illustrated in color in a 16-page brochure. British American Marketing Services.

Circle 219 on reader service card

The Stellar Lavatory Set from the Greenwich Collection is made of solid brass with chrome or gold finishes. It has a one-quarter-turn ceramic disc cartridge and Quick Prep Valve for simplified installation. Paul Associates.

Circle 141 on reader service card

Arabesque ceramic tile comes in soft gray, bone, blue, and raspberry. It is recommended for a variety of residential wall and floor applications. The tiles are highly resistant to acids, stains, and crazing. Ballack Corp.

Circle 142 on reader service card

Cast stone tiles for interior floors and walls are featured in a four-page color brochure. The Armstone[™] tiles have over 90 percent marble in a polymer binder. The brochure includes a color palette and specifications. ArmStar.

Circle 220 on reader service card

(continued on page 116)

SHAPE

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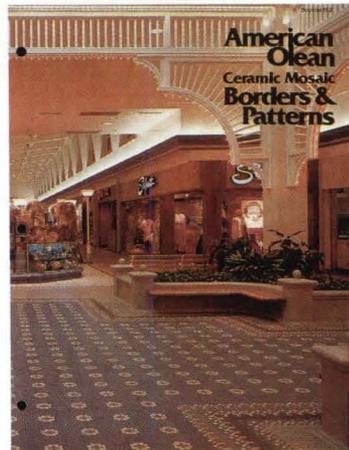
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SHAPE

Circle No. 305 on Reader Service Card

(continued from page 115)



Borders & patterns tile catalog illustrates in color several tile installations using one-inch- and two-inch-square tiles. Drawings show a variety of patterns possible. American Olean Tile.

Circle 221 on reader service card

Hardwood floors of 100 percent American Red Oak with five-ply cross-lamination are protected by the company's Diamond Vinyl™ topcoat. The planks and parquet in mix and match patterns, colors, and styles allow design freedom. Anderson Hardwood Floors.

Circle 143 on reader service card



Classic Mantelpieces have a hand-crafted appearance with the accuracy of precision machine and hand-tool construction. Currently available in three styles and in two sizes, they fit most Majestic 36- and 42-inch fireplaces. Majestic Company.

Circle 144 on reader service card

The Heritage Colors Collection II is suitable for restorations or contemporary houses. There are 60 interior and 48 exterior paint colors for walls and floors, exterior house and trim. Sherwin-Williams.

Circle 145 on reader service card

The Historical Collection of Wilton carpets is made in Wilton, England. All are woven of 100 percent pure wool or a highly durable blend of 80 percent wool and 20 percent nylon. A six-page

brochure illustrates several patterns in color. Stark Carpet.

Circle 222 on reader service card

Towel warmers, in wall-mounted and floor-mounted models, are available in yellow or white gold plate, polished brass, or chrome finishes. There are electric and hydronic units. Myson.

Circle 146 on reader service card

Building Materials

Major materials suppliers for buildings that are featured this month as they were furnished to P/A by the architects.

Winton Guest House, Wayzata, Minn. (p. 60). Architect: Frank O. Gehry & Associates, Venice, Calif. Plywood: Finland Plywood. Reglets: Vincent Metals. Stone: Vetter Stone. Brick: Minnesota Brick. Windows: Duratherm. Hardware: Simpson, Helti, Schlage. Plumbing fixtures: American Standard.

Residence, Greenwich, Conn. (p. 68). Designer: Jed Johnson-Alan Wanzenberg & Associates, Inc./Alan Wanzenberg Architect, P.C., New York. Plaster and gypsum board: USG. Oak flooring: Coughlin Flooring. Hardware: Baldwin Brass. Plumbing fixtures: American Standard, Kohler. Bathroom fittings: P.E. Guerin. Security system: Westec.

Apartment, Chicago (p. 74). Architects: Krueck & Olsen, Chicago. Custom cabinetwork with metallic paint and high-gloss polyester finish: Final Finish. Onyx, marble, and granite countertops: D&D Natural Stone Works. Concealed incandescent lighting in soffits: Wiremold. Recessed incandescent downlights and wallwashers: Lightolier, Halo. Concealed fluorescent lighting in vertical troughs and terrazzo platforms: Duro-test. Task lamps: Cedric Hartman. Roll-down sun shades: Mecho Shades. Metallic and sueded upholstery leathers: Edelman, Spinneybeck. Plastic laminate and steel clad kitchen cabinets with granite countertops: Caseworks, Ltd.

Arroyo House, Los Angeles (p. 82). Architect: Barton Phelps, Architect. Foundations: Skyline Concrete; General Portland. Wood structure: Topanga Lumber; Laminated Timber Services. Exterior wall surfacing: California Stucco; Georgia/Pacific Co. Interior wall surfacing: U.S. Gypsum; Busey-Gilbert Tiles.

(continued on page 118)



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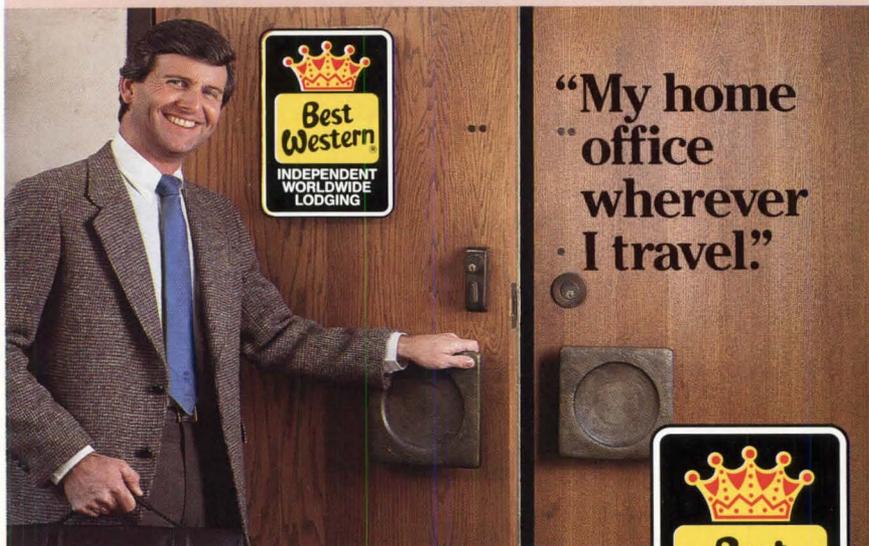
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Building Materials (cont. from p. 116)
Windows & doors: Valley Oaks Sash & Door; Westlake Village. Skylights: Dur-Red. Exterior paving: American Olean. Interior floors: Lon-Flor; Orbahn Lumber. Roofing: Johns-Manville. Waterproofing: Merko Decks. Insulation: Owens-Corning. Paint: Dunn-Edwards. Hardware: Schlage. Kitchen, laundry equipment: Subzero; Kitchen-Aid; American Food; Riccar; Vent-a-Hood; Maytag. Lighting: Hubbell Lighting; Wiremold; Ron Rezak; Halo. Plumbing fixtures and fittings: American Standard; Corian; Chicago "Heritage"; Speakman. Tables: McKelvey Enterprises. Upholstery materials: Yves Connet.

Edmondson House, Forrest City, Ark. (p. 88). Architects: Fay Jones and Maurice Jennings Architects, Fayetteville, Ark. Roofing: Ludowici-Celadon. Waterproofing: Thoro Systems. Insulation: Owens-Corning. Gypsum board: U.S. Gypsum. Exterior and interior stain: Olympic. Interior paint: Pratt & Lambert. Hinges: Stanley. Locksets: Schlage. Kitchen appliances: Thermador, Sub-Zero, Kitchen-Aid. Interior lighting: Litelab, Miniature Lighting Products. Electrical distribution: Square D. Plumbing fixtures, fittings: Kohler. Heating system: General Electric. Audio-visual equipment: Bang & Olufsen, Klipsch & Associates, Sanyo.

Ackerberg House, Malibu, Calif. (p. 94). Architects: Richard Meier & Partners, New York and Los Angeles. Structural steel: International Steel. Stucco and plaster: Parvano/Citro. Glass block: Pittsburgh Corning. Exterior ceramic tile: Marazzi. Interior ceramic tile: Quamagra. Windows: Hope Window Company. Skylights: Metcoe Specialty Company. Wood entry and interior doors: Aaron Carlson Company. Metal and glass overhead doors: Southern California Overhead Door Company. Granite paving: Walker & Zanger. Rubber roofing: Eberhardt Roofing Company. Paint: Dunn Edwards. Hardware: Lawrence, Schlage, Rixson. Range: Wolf. Refrigeration: Traulsen. Washer/dryer: Maytag. Telephone system: Inter-Tel. Security: Westec. Stainless steel elevator cab: Coast Manufacturing. Lighting: Edison-Price. Plumbing fixtures: Kohler. Brass: Speakman. HVAC system: Carrier. Controls: Honeywell. Sunshades: Sol-R-Veil.

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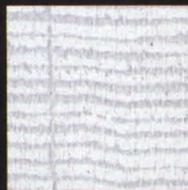


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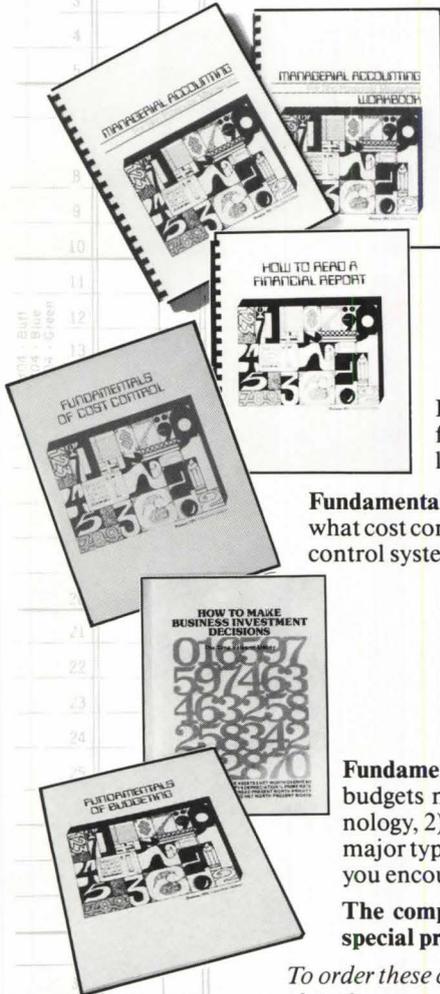
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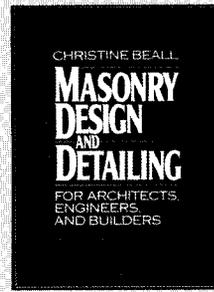
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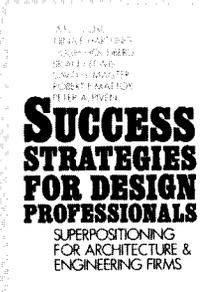
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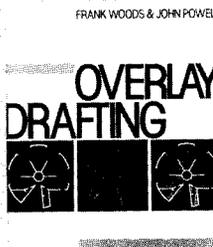
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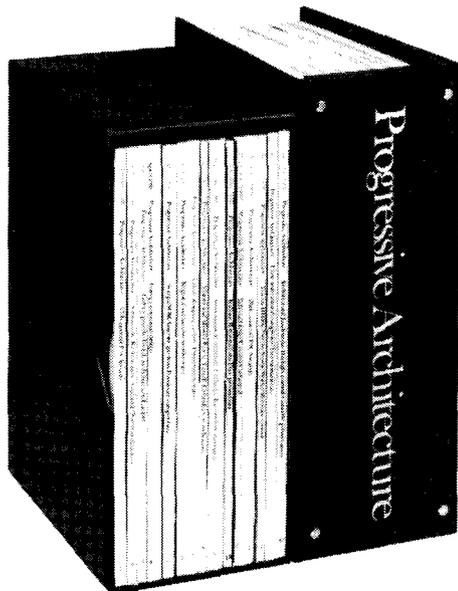
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- Jon Alexander Dick:** *St. Cecilia Mission Chapel, Imlay, NV* (Jan., pp. 106–107).
- Arthur Drexler:** *Obituary* (Mar., p. 36).
- Andres Duany and Elizabeth Plater-Zyberk:** *A New Town for Friday Mountain* (Oct., pp. 33–34).
- Duncan-Wisniewski Architecture:** *Millyard condominiums, Winooski, VT* (June, p. 74).
- Dusapin & Leclercq:** *Studio Housing for the Ministère des Finances, Paris* (July, pp. 84–85).
- Eckstut & The Ehrenkrantz Group:** *Woolworth Building Restoration, New York* (Mar., p. 119).
- John Eifler:** *Jacobs House I, Madison, WI* (Nov., pp. 124–127).
- Eisenman/Robertson Architects:** *University Art Museum* (with Hugh Gibbs and Donald Gibbs Architects) *California State University, Long Beach, CA* (Jan., pp. 115–117); *Social Housing, West Berlin* (Mar., pp. 82–87); *Travelers Financial Center, Hempstead, NY* (Mar., pp. 88–89); *several artifacts* (Mar., pp. 90–91).
- Eskev Vogt Salvato & Filson:** *Charleston Charrette for an Aquarium, Charleston* (Mar., pp. 33–35); *Mission Hill Artists Housing, Boston* (Aug., p. 28).
- Steven Fong:** *Residence, 30 Juniper Avenue, Toronto, Ontario* (Jan., pp. 94–95).
- Andrew Friedman:** (June, p. 85).
- FTL Associates:** *P/A Profile* (Sept., pp. 144–145).
- Hiromi Fujii:** *Second Gymnasium, Shibaura, Japan* (Oct., pp. 100–101).
- Henri Gaudin:** *Housing, Evry* (July, pp. 91–93).
- Frank Gehry Associates:** *Winton Guest House, Wayzata, MN* (Dec., pp. 60–67).
- Hugh Gibbs and Donald Gibbs Architects:** *University Art Museum* (with Eisenman/Robertson Architects) *California State University, Long Beach, CA* (Jan., pp. 115–117).
- Michael Graves:** *Revised Whitney Unveiled* (Apr., pp. 27–29); *Humana Building, Louisville, KY* (Oct., pp. 108–109).
- Allan Greenberg:** *P/A Profile* (Sept., pp. 110–117).
- Craig Wakefield Grund:** (June, p. 75).
- Gwathmey Siegel & Associates:** *Wick Alumni Center, University of Nebraska, Lincoln, NE* (Feb., pp. 66–71); *Sycamore Place Elderly Housing, Columbus, IN* (Feb., p. 73); *Pence Place Family Housing, Columbus, IN* (Feb., pp. 74–75); *Guggenheim Revision* (Mar., pp. 40–43).
- Besim S. Hakim:** *Arab Islamic Cities: Building and Planning Principles* (Jan., p. 130).
- Hanno Weber:** *Chicago Firm Wins Virginia's Contest* (Sept., pp. 35–37).
- Hardy Holzman Pfeiffer Associates:** *Best Products Corporate Headquarters, Phase Two, Richmond, VA* (Mar., pp. 108–113).
- Itsuko Hasegawa:** *Bizan Hall, Shizuoka, Japan* (Oct., pp. 98–99).
- Tom Hatch Architects:** *Blackshear Homestead, Austin, TX* (June, p. 75).
- Kem Hinton:** (June, pp. 86–88).
- Henry-Russell Hitchcock:** *Obituary* (Apr., pp. 27–31).
- Holden Architects:** *Our Lady of Lourdes School, Washington, MO, and St. Joseph's Croatian Hall, St. Louis* (June, p. 71).
- Steven Holl, Architects:** *Hybrid Building, Seaside, FL* (Jan., pp. 108–109).
- Holt & Hinshaw with Pfau and Jones:** *Right Away Redy Mix, Oakland, CA* (Jan., pp. 101–103).
- Keith Hone & Associates:** *House in Oldwick, NJ* (June, p. 81).
- Carlos Jimenez:** *Jimenez Studio, Houston, and Houston Fine Arts Press, Houston* (June, pp. 92–93).
- Johnson and Burgee:** *Johnson and Burgee Build in Atlanta* (Dec., pp. 23–26).
- Jed Johnson/Alan Wanzenberg & Associates:** *Conyers Farm, Greenwich, CT* (June, pp. 76–78); *House addition, Greenwich, CT* (Dec., pp. 68–73).
- Fay Jones and Maurice Jennings:** *Crosby Arboretum Interpretive Center, Picayune, MS* (May, pp. 104–109); *Edmondson House, Forrest City, AR* (Dec., pp. 88–93).
- Jones & Kirkland:** *Mississauga City Hall, Mississauga, Ontario* (Aug., pp. 69–79).
- Jung/Brannen:** *Designing Electronically* (Apr., pp. 113–123).
- Michael Kalil:** *P/A Profile* (Sept., pp. 136–143).
- Karmi Associates:** *Supreme Court, Jerusalem* (Sept., pp. 45–48).
- Kerns Group Architects:** *Montessori Country School, Darnestown, MD* (June, p. 70).
- King-Miranda:** *P/A Profile* (Sept., pp. 118–127).
- Kiss + Partners:** *Photovoltaic Manufacturing Facility, Port Jervis, NY* (June, p. 80).
- Koetter & Kim:** *Codex Corporation headquarters, Prowse Farm, MA* (Feb., pp. 23–28).
- Kohn Pedersen Fox Associates:** *Station Center, White Plains, NY* (Jan., pp. 98–100); *Hyatt Regency Hotel, Greenwich, CT* (Mar., p. 118).
- Koning Eizenberg Architects:** *OP 1215th Street and 1216th Street housing, Santa Monica, CA* (Jan., pp. 84–87).
- Rem Koolhaas and OMA:** *The Hague City Hall Competition* (Apr., pp. 27–28).
- Krueck & Olsen:** *Chicago Apartment, Chicago* (Dec., pp. 74–81).
- Kisho Kurokawa:** *Five New Japanese Projects* (Apr., p. 42).
- Jose Antonio Martinez Lapeña and Elias Torres:** *P/A Profile* (Feb., pp. 57–65).
- Henning Larsen:** *Ministry of Foreign Affairs, Riyadh, Saudi Arabia* (May, pp. 112–114).
- Le Corbusier** (see Exhibitions)
- Ralph Lerner:** *Lerner Wins Gandhi Center* (Mar., p. 36).
- Martorell Bohigas Mackay:** *Barcelona's Olympic Village* (Mar., pp. 45–46); *P/A Profile* (Aug., pp. 88–97).
- Fumihiko Maki:** *Five New Japanese Projects* (Apr., p. 41).
- McDonough Noori Rainey & Associates:** *The Casual Quilted Giraffe, New York* (Mar., pp. 104–107).
- Richard Meier:** *Plans for Getty Center Unveiled* (July, pp. 25–28); *Malibu Residence, Malibu, CA* (Dec., pp. 94–101).
- Walter B. Melvin Architects:** *Beach House, Bridgehampton, NY* (June, p. 85).
- Murray Milne:** *Solar 5: A Micro-Computer Design Tool* (Jan., p. 133).
- Mitchell/Giurgola & Thorp Architects:** *Parliament House, Canberra, Australia* (Aug., pp. 80–85).
- Mockbee-Coker-Howorth Architects:** *Breaking the Chain of Poverty; three houses for needy families, Madison County, MS* (Jan., pp. 88–91).
- Charles Moore:** *Kresge College* (with William Turnbull), *Santa Cruz, CA* (Feb., pp. 76–79); *P/A Profile* (Oct., pp. 71–87).
- Morphosis:** *Kate Mantilini Restaurant, Beverly Hills, CA* (Jan., pp. 96–97, Oct., pp. 88–93); *A prototype hamburger stand* (Jan., pp. 110–111); *Comprehensive Cancer Center, Los Angeles* (Jan., pp. 112–114).
- Studio MORSA:** *P/A Profile* (Sept., pp. 100–109).
- Murphy/Jahn:** *The United Terminal at O'Hare* (with J. Epstein and Sons), *Chicago* (Mar., p. 101, Nov., pp. 95–105); *State of Illinois Center litigation* (July, pp. 25–30); *State of Illinois Center Update* (Nov., pp. 27–28).
- Barton Myers Associates:** *Myers Wins Art Gallery, Toronto* (Mar., pp. 33–35).
- National Capital Commission, Design Division:** *The Ceremonial Routes, Ottawa/Hull, Canada* (Jan., pp. 126–127).
- Glenn Allan Neighbors** (June, p. 70).
- Jean Nouvel:** *Institut du Monde Arabe, Paris* (July, pp. 72–79).
- Manolo Nuñez-Yanowsky:** *Les Arenes de Picasso, Marne-la-Vallée, France* (Mar., p. 119).
- OHO Joint Venture:** *Diplomatic Club, Riyadh, Saudi Arabia* (May, pp. 110–111).
- Office of Rural Architecture:** *Cross House, Outlook Farm, New Paltz, NY* (June, p. 90).
- Neil A. Payton:** *Shap Residence, Glenwood, MD* (June, p. 91).
- J.N. Pease Associates:** *Duke Power Computer Center, Charlotte, NC* (Mar., p. 117).
- I.M. Pei & Partners:** *Holocaust Memorial Unveiled* (July, pp. 25–27).
- Cesar Pelli & Associates:** *Pacific Design Center expansion, Los Angeles* (Jan., pp. 92–93).
- Pfau Jones with Holt & Hinshaw:** *Right Away Redy Mix, Oakland, CA* (Jan., pp. 101–103).
- Barton Phelps:** *Phelps Residence, Los Angeles, CA* (Dec., pp. 82–87).
- Piano & Fitzgerald:** *The Menil Collection, Houston, TX* (May, pp. 89–97).
- James Stewart Polshek & Partners:** *Carnegie Hall restoration* (with W.B. Tuthill), *New York* (Feb., pp. 23–24); *Riverside Convention Center, Rochester, N.Y.* (Feb., pp. 80–85).
- Christian de Portzamparc:** *Café Beaubourg, Paris* (July, pp. 88–90).
- Antoine Predock:** *Las Vegas Library and Discovery museum, Las Vegas, NV* (July, p. 35).
- William Rawn Associates:** *Cultural Center District, Rochester, NY* (Jan., pp. 128–129); *Andrew Square, Boston, MA* (Feb., p. 89).
- Bonnie Roche:** *Apartment renovation, New York* (June, p. 79).
- David Rockwood & Associates:** *Rockwood Residence, Portland, OR* (Mar., p. 117, June, pp. 68–69).
- Rosenblum/Harb Architects:** *BASCO Showroom, New York* (Aug., pp. 98–101).
- Aldo Rossi:** *University of Miami School of Architecture* (June, pp. 25–30).
- Richard Rush, editor:** *The Buildings Integration Handbook* (Jan., p. 132).
- Adele Naude Santos Architects:** *Hawaii Loa College Competition* (Mar., pp. 51–52).
- Shepley Bulfinch Richardson & Abbott:** *Two New Museums for the Mall* (Nov., pp. 25–27).
- Gary Walter Seibien:** *Predicting the Accoustical Qualities of Buildings* (Jan., p. 135).
- Deborah Anne Simmons:** *Design that Cares* (Jan., p. 131).
- Skidmore, Owings, & Merrill:** *Providence Station, Providence, RI* (Mar., pp. 92–95); *388 Market Street, San Francisco* (Apr., pp. 108–112); *National Commercial Bank, Jeddah, Saudi Arabia* (Oct., pp. 106–107).
- Robert A.M. Stern Architects:** *Grand Harbor Development, Vero Beach, FL* (July, pp. 42–46).
- James Stirling, Michael Wilford & Associates:** *Stirling Wins Lugano Contest* (Mar., pp. 33–35); *Clare Wing, Tate Gallery, London* (May, pp. 43–44).
- TAC/The Architects Collaborative:** *Near West Campus Redevelopment Project, Stanford University, Stanford, CA* (Jan., pp. 124–125).
- Shin Takamatsu:** *Pharoah and Ark Dental Clinics, Kyoto, Japan* (Oct., pp. 96–97).
- Minoru Takeyama:** *Sweet Factory, Nara, Japan* (Oct., pp. 102–103).
- Kenzo Tange:** *1987 Pritzker Prize* (May, pp. 29–31).
- Tilton & Lewis Associates, Inc.:** *Meyer May House, Grand Rapids, MI* (Nov., pp. 112–117).
- Tippetts-Abbetts-McCarthy-Stratton:** *The Tehran Airport, Iran* (Mar., p. 99).
- Elias Torres and Jose Antonio Martinez Lapeña:** *P/A Profile* (Feb., pp. 57–65).
- Bernard Tschumi:** *Parc de la Villette, Paris* (July, pp. 94–97).
- Tuck-Hinton-Everton:** *Riverfront Apartments, Nashville, TN* (June, pp. 86–88).
- William Turnbull:** *Kresge College* (with Charles Moore), *Santa Cruz, CA* (Feb., pp. 76–79).
- UKZ:** *Knee Residence, North Caldwell, NJ* (Apr., pp. 102–107).
- University of Wisconsin at Milwaukee, School of Architecture:** *Great Lake Terrace, Milwaukee* (Jan., pp. 119–121).
- Venturi, Rauch & Scott Brown:** *Seattle Art Museum* (July, p. 37); *Sainsbury Wing, National Gallery, London* (June, pp. 43–46).
- Rafael Viñoly Architects:** *Snug Harbor Music Hall* (Aug., pp. 25–27).
- WZMH Group:** *Urban Success at Marketplace Center* (Mar., pp. 36–38).
- Alan Wanzenberg:** (June, pp. 76–78); *House addition, Greenwich, CT* (Dec., pp. 68–73).
- Steven Winter Associates:** *Infill Housing, Ashing Parkway, NJ* (Feb., p. 90).
- Michael Wisniewski:** (June, p. 74).
- Frank Lloyd Wright:** *The Meyer May House, Grand Rapids, MI* (Nov., pp. 112–117); *The Selling of Wright* (Nov., pp. 118–123); *Jacobs House I, Madison, WI* (Nov., pp. 124–127); *P/A Technics: Restoring Wright* (Nov., pp. 128–133).



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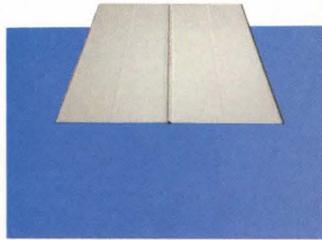
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P/A Awards Issue

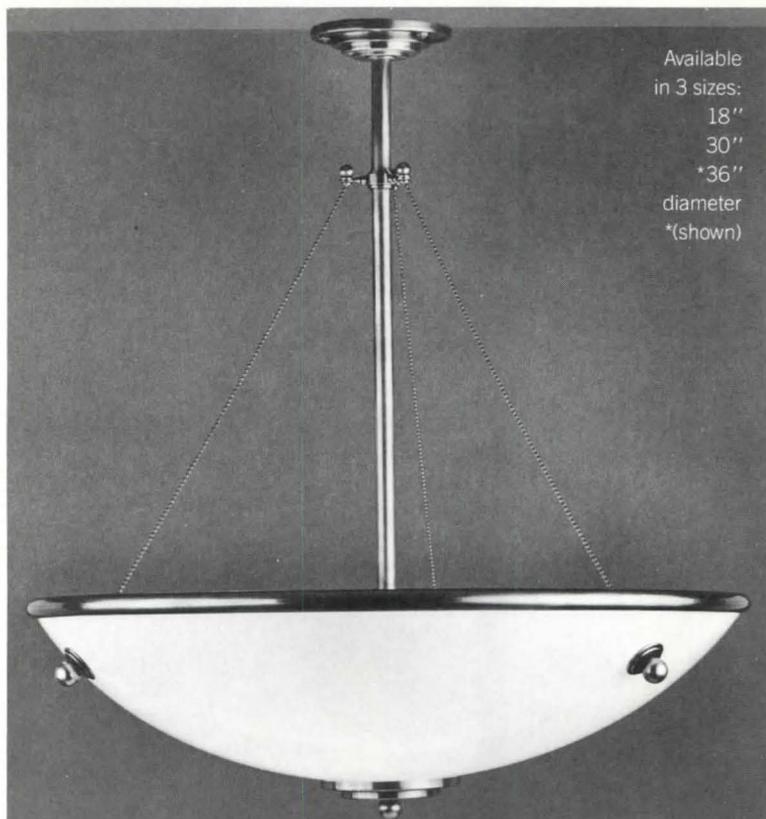
A diversity of projects characterized the selection made by this year's P/A Awards jurors. Winners in the Architectural Design category included a cultural center, an architecture school, a radio station, a dental clinic, an office tower, a warehouse, and two museums. The premiated projects in the category of Urban Design and Planning ranged from new town and downtown plans to urban design guidelines, while those in the Research category ranged from a study of museum sites to a study of the architectural profession. All of these projects will be illustrated and described and the reasons for their selection explained in the issue.

Also in January

A foldout will retrace, in the form of a timeline, the 35-year history of the P/A Awards program.

P/A in February

The February issue will feature two previous P/A award winners, now complete, as well as built projects by Michael Graves, Cesar Pelli, and Piero Sartogo. A P/A Reader Poll on ethics and a P/A Technics articles on the uses of wood will also be in the issue.



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RICE UNIVERSITY School of Architecture invites applications for position of Dean. Applicants should have had experience in the teaching of design and in the practice of architecture. Architecture at Rice has been regarded and taught as one of the Humanities with a strong emphasis on design. Candidates should be able to present evidence of academic qualifications and scholarly work commensurate with the job. Active participation in teaching as well as administration is expected of the Dean. Consideration of applications will begin immediately and continue until position is filled. However, the University wishes to install the new Dean by July 1, 1988. Rice University is an Equal Opportunity/Affirmative Action employer. Applications from women and minorities are encouraged. Letters of interest (including curriculum vitae) or nominations should be forwarded by December 15th to:
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(continued on page 136)

(continued from page 135)

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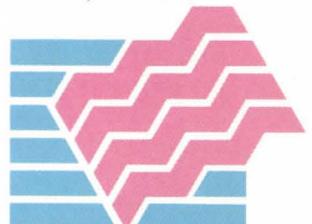
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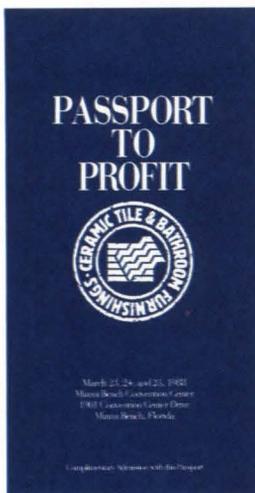
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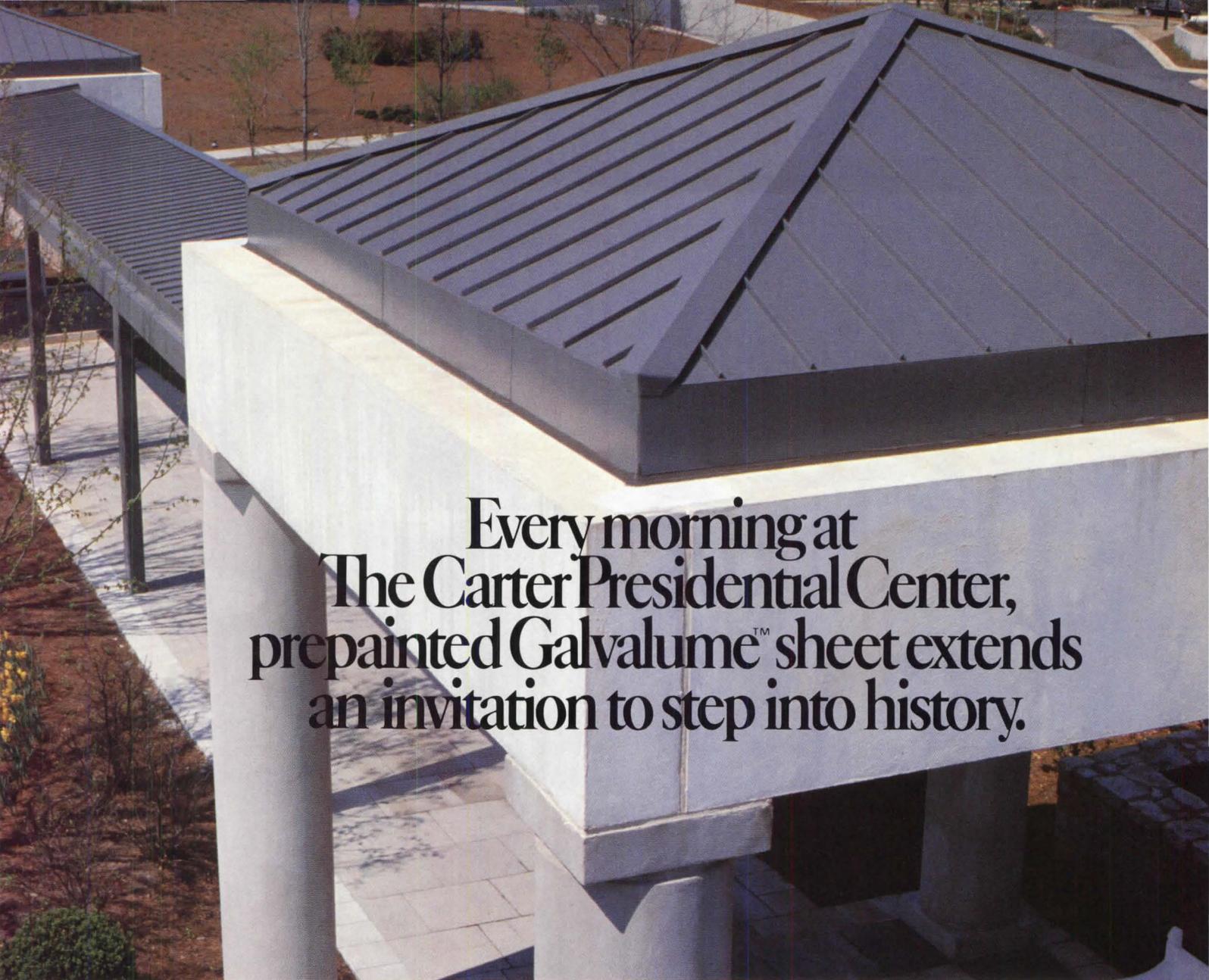
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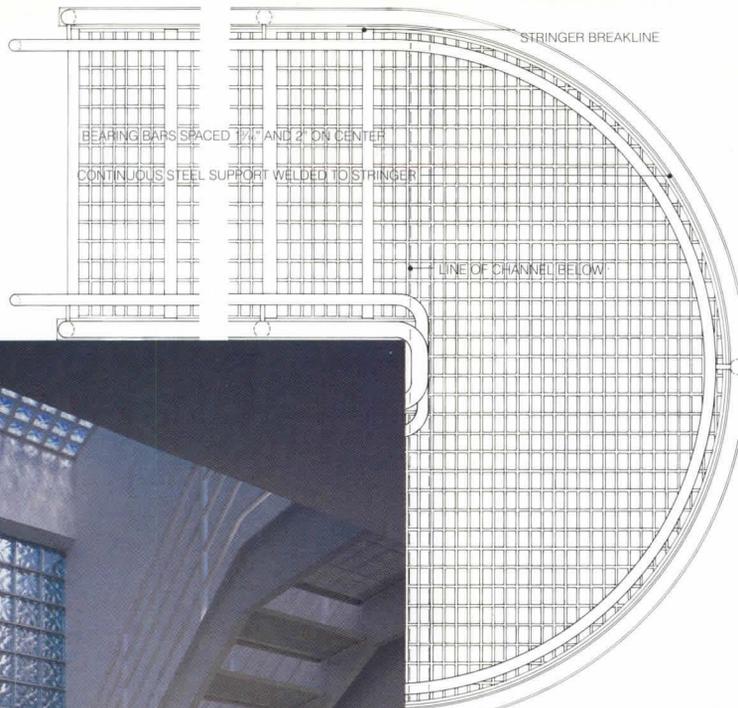
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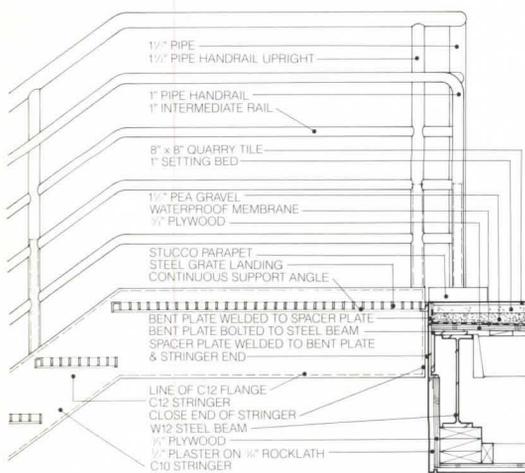
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Ackerberg house stair, Malibu, California.

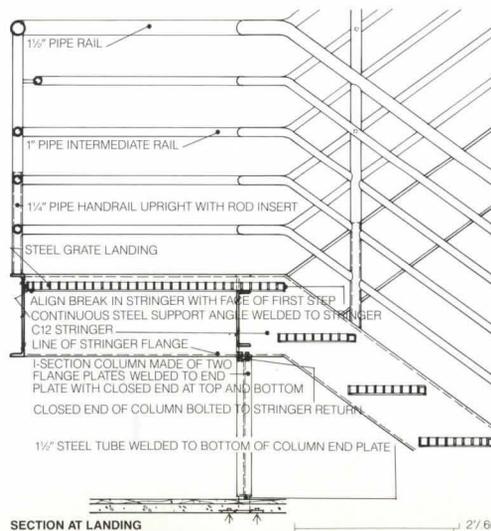
Interior Stair Ackerberg house Malibu, California

In the work of Richard Meier & Partners, known for their elegant detailing inspired by the International Style, the bullnose, pipe-rail stair has become an icon. The bullnose stair in the Ackerberg house (p. 94) occupies a two-story entry space (left). Framed by steel channel stringers, the stair has open risers and metal grate treads to minimize its mass and its blockage of daylight. The stair's white color and pipe rail, with its horizontal balusters, further reduce its apparent size. One of the ironies of good detailing, especially when aiming at a minimal effect, is that, once accomplished, it can look obvious and almost easy. Such is the initial impression of this stair. But upon careful study, the stair reveals painstaking effort by a sure hand—just what one would expect from one of the consummate Modernist firms of our time.

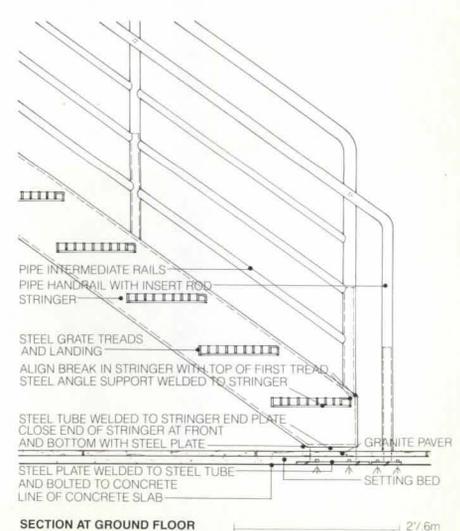
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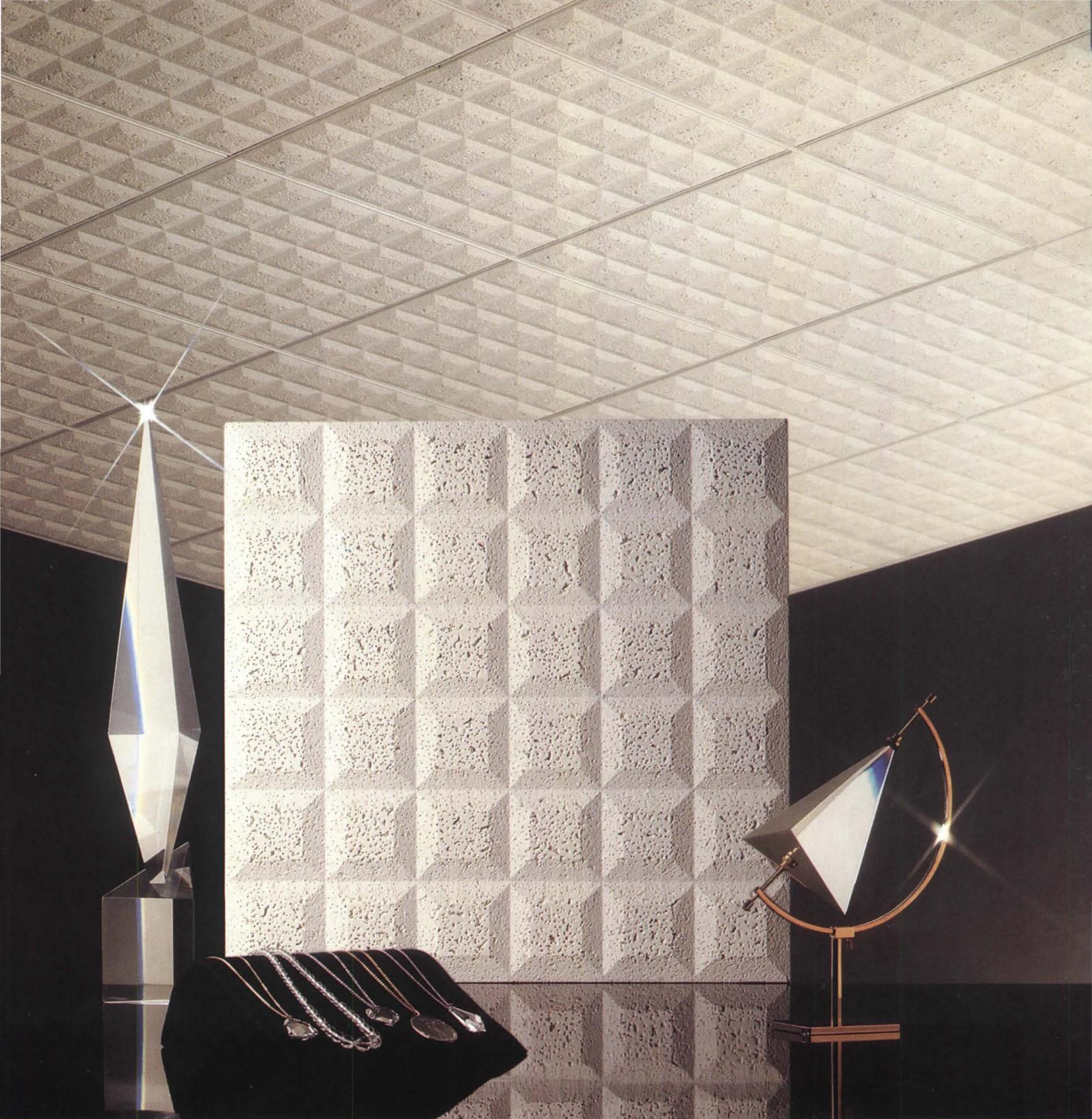
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