
For a pastel sample package, call 1-800-233-3623 and ask for PASTELs.
November 12-14

"Decorative Metalwork in Architecture," a conference sponsored by the University of Minnesota, School of Architecture and Landscape Architecture, Continuing Education and Extension, and the Minnesota Society American Institute of Architects; at the Radisson University Hotel, Minneapolis. For information: Jan Becker, Program Associate, Department of Professional Development and Conference Services, University of Minnesota, 131 Nolte Center, 315 Pillsbury Dr. S.E., Minneapolis, Minn. 55455-0118 (612/626-6616).

November 17

Special-interest group meeting on architecture, housing, and the environment at the annual convention of the Geroetological Society of America; in Washington, D. C. For information: Victor Regnier, AIA, 2636 Hollywood Dr., Los Angeles, Calif. 90068 (213/735-6600).

November 24-29


November 25

"Design and Construction of Concrete Slabs on Grade," a continuing education and training program sponsored by the American Concrete Institute; at Fort Lauderdale, Fla. The seminar will be repeated on December 4 in Detroit. For information: ACI Education Department, P. O. Box 19150, Detroit, Mich. 48219 (613/532-2600).

First National Conference on Rehabilitating Windows in Historic Buildings, sponsored by the National Park Service and a number of state and national preservation associations; at Sheraton Boston Hotel and Towers, Prudential Center, Boston. For information: The Window Conference, P. O. Box 27080, Central Station, Washington, D. C. 20008.

December 3 through January 3

Architecture, "Drawings, an exhibit of sketches, drawings, and prints; at the Max Protetch Gallery, 37 W. 57th St., New York City.

December 13

The assignment: Redesign a seaside vacation home to complement a client’s contemporary lifestyle.

The media: WILSONART Design Group I™ decorative laminates and Decorative Tambours.


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In the kitchen (shown below), upper cabinets are completely surfaced in WILSONART Cayenne decorative laminate; complementary Sea Breeze clads the lower storage bank. And Cayenne reprises on the island rim.

The soft stone look on the breakfast table and on countertops around the sink comes from WILSONART Shadow Millstone decorative laminate. Matching Shadow Millstone Decorative Tambours panel the refrigerator, island cabinets, and the legs of the breakfast table.

The result: Happy clients, whose weekend home offers true escape from routine stresses, with no sacrifice of the amenities of their primary residence.

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A change of publisher:
Paul B. Beatty resigns,
Ted R. Meredith appointed

Paul B. Beatty, our publisher for the past six years, resigned last month to join CMP Publications, producers of newspapers and magazines in the fields of electronics, computers, communications, and travel. Paul changed for the better all the worlds he touched while here—editorial, circulation, promotion, and advertising—helping to maintain RECORD's position as the leading magazine in its field. To his further credit, he found time for the cause of architecture itself, choosing to volunteer in behalf of the next generation of architects by helping student chapters of the AIA, for which he raised money, made speeches, arranged symposia, and much more. He will be missed by all of us.

RECORD's new publisher, Ted R. Meredith, brings to us an entire working life in publishing, beginning right after college as a district sales manager for Chilton Company, and going on to become vice president and division manager at Magazines for Industry, Inc. He then joined Fairchild Publications as advertising director of HFD, a weekly trade newspaper for the home-furnishings industry, and was soon promoted to associate publisher with bottom-line responsibility for the publication. Directing both the sales and editorial departments, he increased advertising revenue significantly. Before coming to RECORD, he served as president of Dinan Communications, Inc., a company he cofounded, which publishes a bi-weekly business newspaper in the housewares market. In his six years as Dinan's entrepreneur, he achieved profitability in the company's third year—something of a feat, given the troubled history of magazine and newspaper start-ups.

RECORD will be a challenge and an opportunity for Ted, in what will be for him a new set of readers—architects and engineers—and a new set of advertisers—building-products and contract-furnishing manufacturers. Fundamental publishing principles, however, remain pretty much the same throughout the industry, whomever the readers or advertisers may be. Ted has played every major role in the business, achieving editorial quality and profitability in each position he has held. His outstanding experience assures RECORD's continuing success. We are in good hands.

Mildred F. Schmertz

Ted R. Meredith
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And discover some of today's most enduring contributions to American architecture.

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Building and landscape architects joined forces to give the new Showboat Hotel and Casino a roof that will stand out—even in the flamboyant world of Atlantic City casinos.

Landscape and site design specialists Cairone Mackin & Kaupp, of Philadelphia, worked closely with casino architects Martin Stern Associates, of Beverly Hills. They produced a nautical design that combines multicolored crushed stone graphics (such as the compass rose above) with live plantings, trellises and other traditional garden landscaping elements.

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Circle 19 on inquiry card
Mellon Bank East is planning a $200-million office building in Center City Philadelphia to consolidate its Philadelphia headquarters. The new 1,280-million-square-foot Mellon Bank Center of which Mellon will occupy 40 percent takes up an entire city block, bounded by Seventeenth, Eighteenth and Market Streets and Kennedy Boulevard. It is currently occupied by a parking garage and a Greyhound bus terminal.

Designed by Kohn Pedersen Fox Associates, the new 36-floor Mellon Bank Center will be 880 feet high and will tower over the 548-foot-high statue of William Penn atop Philadelphia City Hall. For years, by gentlemen's agreement, developers limited new buildings to the height of Penn's statue. Last year, however, the precedent was broken with the start of the Liberty Place project, which has one office building that will rise 825 feet to the top of its roof structure (945 feet to the top of a spire).

A Eugene Kohn, partner-in-charge of administration, a former Philadelphian, says the new Mellon bank project will be the highest yet (not counting the spire planned over Liberty Place).

The building will be obelisk-shaped with a tapered facade and an illuminated pyramidal crown. The structure will have a curtain wall of granite, marble and stainless steel at its base, and gray reflective glass and aluminum panels for the tower. The project will include a garden in a 2,500-square-foot skylit pavilion--the city's tallest occupied interior space. William Louie is partner-in-charge of design. Construction is set to start in March 1987, and completion is scheduled for 1989.

Renovated institute features learning and living space

The new John Hancock Institute in Boston, converted from the Chandler School for Women by architects Symmes, Maini & McKee Associates of Cambridge, offers its home-office employees and field associates a place where they can study and live in a hotel-like environment. The facility includes conference rooms, classrooms, training areas, and hotel accommodations.

January 1, 1987, is the entry deadline for the Annual Lumen Awards for lighting design, presented by the Illuminating Engineering Society. For information: Sara Scharge Lighting & Production, 245 West 107 Street, #11D, New York, N. Y. 10025 (212/865-0655).

The Architectural Bookshop in Boston, operated by the Boston Society of Architects as a service to the profession and the public, has recently initiated a special gift section. Designs of functional and frivolous items for the home and office are available. The bookshop handles mail orders through its catalog, available for $3.50 (deductible from first order). American Institute of Architects members receive a 10 percent discount. Order by phone or mail from the Architectural Bookshop, 66 Hereford St., Boston, Mass. 02115 (617/262-2727).

Peter Hugo Baldwin, a fifth-year architectural student at the University of Michigan's College of Architecture and Urban Planning, has been chosen the first recipient of the Albert Kahn Associates Fellowship, a major endowment fund established by Albert Kahn Associates, Architects and Engineers, of Detroit.

Master plan drawn up to rehabilitate historic seminary

A 20-year master plan to update New York City's 170-year-old General Theological Seminary, originally designed by Charles Coolidge Haight, has been devised by New York architect David Paul Helpvern.

Interior alterations recommended by Helpvern result in a more efficient use of existing space, thereby enabling the seminary to better utilize this crucial, limited resource. Distinct academic, administrative, and student centers were created. Some improvements to the 19 landmark buildings--located on a four-block site in Manhattan's Chelsea section--will include rehabilitation of building facades, redesign of living quarters, the enlargement and consolidation of the library, relocation of the reading room, and repainting of the outer masonry walls.
Eastern economic report: Georgia remains resilient

Since Sherman burned it to the ground in 1864, Atlanta has come a long way, bringing the whole state of Georgia along with it. Georgia is now the 11th most populous state in the union, with six million people. It's also been among the fastest-growing states in recent years in income and employment. In response to this growth, construction has boomed. From 110,000 in 1980, the number of Georgia construction workers surged to more than 145,000 in 1985, and building-trade employment continues to burgeon in 1986. In Atlanta, according to Dodge/DRI, commercial-construction starts topped 30 million square feet last year, more than double the level of 1980. That made Atlanta the fourth busiest commercial construction market in the U.S.

As with many markets, however, Atlanta is probably overbuilt and will become victim to its own past success. But Atlanta, as well as the whole state, remains economically resilient, thanks to its diversity. For example, while manufacturing employment in the U.S. as a whole has been declining, it has been increasing in Georgia despite continuing layoffs in the state's main industry—textiles. Beyond manufacturing, manufacturing Atlanta is home to several major military bases; and of course, Atlanta is a convention, financial, and service center.

Atlanta, in other words, has become the quintessential modern city. In contrast, Savannah made its reputation by going nowhere, architecturally speaking. When Sherman, torch in hand, approached Savannah, the city fathers had no burning desire to fight. They instead welcomed the general, who in turn left the city unscathed. The result: downtown Savannah today contains one of the best collections of antebellum buildings in the country, a collection that forms the core of a thriving tourism industry. For architects in Savannah, rehabbing neglected old buildings is therefore an important business. And while tax reform will reduce the credit for rehab, it will not eliminate the credit altogether, making rehabilitation one of the few tax games left in town.

Adaptive-use design for landmark New Hampshire post office

Construction is underway on the renovation of the former Manchester, N.H., post office into a space for a local law firm. Karl R. Flansburgh + Associates of Boston, responsible for the design of the complex, will oversee the project's completion.

Our objective on this project was to retain the historic character of the building while adding a totally new life to its interior and site orientation to reflect the stature of the firm in the local community."

A major design element is the reversal of the main entry from the south to the north side of the building to face Manchester's Victory Park. A new portico, clad in granite, will be complemented by site improvements facing the park. An interior atrium will be provided by raising an existing skylight to the second level. A helix spiral staircase, rising from the basement to the second floor, will be the focal point of the new atrium. The postal wall of the building's main lobby will be retained and refurbished. The 54,000-square-foot building will be nearly gutted to accommodate the new design. The project is scheduled for occupancy by the end of 1986.

Calendar

November 12
BSA Lecture Series, "Boston's Neighborhoods: What was the plan—what is the reality?" Speaker: Ed Logue, city planner and former Administrator of the Boston Redevelopment Authority.
Sponsored by the Boston Society of Architects; at the Boston Architectural Center, 320 Newbury St., Boston. For information: Boston Society of Architects, 305 Newbury St., Boston, Mass. 02115 (617/267-5175).

November 19

Atlanta preservation group receives grant to develop policy

The National Trust for Historic Preservation has granted $83,000 to the Atlanta Urban Design Commission to develop a city preservation policy. The grant must be matched dollar for dollar by local governments and organizations.

The Urban Development Corporation, which has been working with the Atlanta Preservation Center to rank all old buildings in the city in terms of their historic value, will now bring in civic and governmental officials, as well as developers, architects, other design professionals, and professional negotiators, to write a comprehensive city preservation policy and plan, to be presented to Atlanta City Council.

Under the plan, certain buildings are expected to be designated as historic landmarks protected from demolition. In terms of resolving the legal and financial aspects of the preservation plan, it is expected to take anywhere from 10 to 18 months. The plan is expected to be a fair alternative to Atlanta's current system of requiring preservationists to oppose building demolitions on a case-by-case basis. The new plan designates certain historic buildings to be saved and gives developers' rules to go by when dealing with older buildings that they may want to demolish or replace.

Architectural Record November 1986 32Ec
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Another push for prefabricated housing

"Innovations that could improve the quality and reduce the costs of American housing are being needlessly slowed by antiquated regulatory systems and inadequate research and development," according to a scathing report from the Congressional Office of Technology Assessment, which urges more factory construction. A report from the office points to other countries, especially Sweden and Japan, where prefabricated housing is both more widely accepted and more efficiently produced. While the office's latest research finds that a perhaps surprisingly high 35 percent of U.S. housing, not including mobile units, comes from this source, in Sweden the figure is 90 percent. And the edge in countries abroad is said to come from highly automated factories, heavy investments in research, and favorable regulations, while our inefficiency comes from wide fluctuations in house sales that discourage investment in capital equipment and the fact that codes and inspection are controlled by the plethora of local governments instead of being centrally focused.

What the Congressional office recommends, in addition to federal funding of research, is one of two measures: the modification of the central regulatory system that now governs the construction of mobile units to also govern prefabs, although the office acknowledges abuses and confusions in the system as it stands; or the coordination of local regulatory operations through a new uniform code and reciprocity by local governments on inspections. Models for a new code could be one already proposed by the National Association of Home Builders for conventional construction and one recently requested of Congress by U.S. appliance manufacturers. In fact, it is the recent invasion of foreign appliances, as well as other prefabricated building components, such as prehung windows, that may have prompted the committee's report. According to Henry B. Gonzalez, Housing and Community Development Subcommittee chairman, "As our nation moves into the 21st century, Congress must develop responsible housing policies that recognize the impact of technological innovation; this timely report provides a helpful focus for that effort."


International group spurs technology as a solution to worldwide design problems

The Centre Scientifique et Technique du Batiment, known internationally as the CIB and in English-speaking nations as the International Council for Building Research, has not been all that familiar to Americans. But it is likely to be more so now.

At its first meeting in the U.S., more than 150 of this nation's building-design and construction professionals recently met with 400 of their counterparts from abroad where the group has been, up to now, more active. With a secretariat in Rotterdam, this organization has led building research in Europe for 30 years.

Some 20 percent of the 516 papers presented here were written by Americans. The group highlighted its growing international composition as well as the technological aspects of building research by unveiling the first international on-line database, ICONDANDA, headquartered in Stuttgart, West Germany. Doing the honors was Richard N. Wright, CIB's current president and director of the National Bureau of Standards' Center for Building Technology in Gaithersburg, Md.

ICONDANDA is operated by the Fraunhofer Society, a private research institute funded by the West German government. It currently contains some 130,000 citations of specialized literature in architecture, construction, civil engineering, and urban planning; its organizers expect it to grow by about 35,000 additions per year.

Input is supplied by various professional groups and institutions in Belgium, France, the U.K., Hungary, West Germany, and the United Nations Center for Human Settlements in Kenya. In the U.S., it can be accessed through Pergamon Infoline, McLean, Va.

CIB operates a second database, CIBORG, headquartered in Budapest, Hungary, but at present it cannot be accessed on-line. CIBORG catalogs ongoing work while ICONDA describes completed research results. In its catalog, CIBORG lists contributions from MIT, NBS, and the U.S. Army Construction Laboratory.

The housing needs of developing nations was another major theme of this CIB congress. Ignatius D. C. Imbert, a professor at the University of the West Indies in St. Augustine, Trinidad, said in his keynote address that the growing gap between supply and demand is due both to scarcity and to improper use of financial, human, and technological resources.

Top priorities, he said, should be community participation in planning and design, the upgrading of managerial and technical skills, and

“fundamental technological change”—by which he meant a move toward labor-intensive construction and the use of local materials. "With the scarcity of capital and foreign exchange, technological self-reliance is the only option to most developing countries if they are to have any success in dealing with the critical problem of shelter."

Dutch researcher Henk Meijer said growing international input will be an important part of the future for building research. "The notion that building research has global responsibilities is relatively new," he said. "Among other things, building researchers will have to address the down side of economic growth, such as acid rain and the buildup of heat-retaining carbon dioxide, fluorocarbons, and other chemicals in the atmosphere, which some scientists believe will cause a rise in sea level. Meijer's current project involves an anticipated rise in the North Sea of about two feet in the next 50 to 50 years and ways to ameliorate the effects on low-lying Holland. "These developments are global, and there is no way back," he said. "There is no time to lose, and CIB can play a vital role in providing help." Peter Hofmann, World News, Washington, D. C.
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Construction economy outlook:
After a long period of expansion, it is time for the other side of the building cycle

Taking it from the top

By George A. Christie

There are only two ways to go from boom to bust. One is to let the cycle run its course and the other is to hardwire it sideways or down. In 1986, the construction market extended the peak of three years of expansion by taking the sideways route. In 1988, the construction cycle was turned upside down—made up for the recent slippage of commercial and industrial building, and total construction contracting—the sum of all newly started projects—added a good year to the string that began in 1983.

The trade-off between residential and nonresidential construction that stretched the past activity through 1986 can't work much longer. Nonresidential building has been declining since late in 1985, and will slip more in the year ahead. Housing will remain the strongest part of the construction market in 1987, but not strong enough to continue offsetting the weakness in the nonresidential sector. Instead of the larger gain in housing next year, a modest decline is more likely as multifamily demand softens. When that happens, the momentum of overall construction will be lost.

A longer-than-average period of expansion, it is time for a look at the other side of the building cycle. There's no news about the recurrence of a cyclical decline in construction activity. It happens about every six years, give or take a year. (The last two general downturns of the building market happened in 1980 and in 1974.) What makes the difference between one cyclical decline and another is the political and economic environment in which they happen. The downturn that is now beginning promises to be quite different from the previous one (1980-1982), principally because circumstances are anything but the same. The last time the building market came off a peak, its downturn was triggered by extraordinary credit conditions.

When the Federal Reserve declared all-out war on inflation early in the 1980s, severe monetary restraint sent interest rates soaring. Not surprisingly, housing led the construction market into decline. Retail building soon followed. And as the monetary crunch ultimately threw the overall economy into recession, industrial construction plummeted to its lowest volume in decades.

Fortunately enough, some parts of the construction market were not only unaffected by the early 1980s recession, but actually prospered during it. Two legislative events—passage of the Federal Home Loan Act and the Economic Recovery Tax Act, became the basis for a boom in office building in the midst of general economic adversity by providing the powerful incentive of accelerated depreciation. The other, the Surface Transportation Assistance Act, set up a massable boom in high way and bridge construction with its five-cent-per-gallon fuel tax. As a result, the major impact of the last cyclical decline of the construction industry impacted on two housing sectors, which shriveled under the heat of extreme monetary restraint.

And now, something different.

One feature of the coming cyclical decline of construction activity that makes it different from the last one (and most others, for that matter) is that one is developing within the nonresidential sector by a weakening of commercial and industrial construction, while housing—building housing—has increased the first to weaken—continues to flourish.

This unfamiliar experience of having to decline through the nonresidential sector is the result of the contraction of national economic policy over the past half-dozen years. As fiscal policy has become increasingly restrictive, monetary policy has become more accommodating. ERTA's supply side investment incentives have yielded to tax reform and the erosion of real estate tax shelters—not good for offices or apartments. The ballooning federal deficit has triggered a mandate for systematic deficit reduction—not good for public works. Reduced inflation has led to monetary relaxation and the lowest interest rates so far in the 1980s—which is good for one-family housing and other credit-sensitive building types.

These issues—tax reform, deficit reduction, interest rates, and one other, the trade gap—are the ones that will shape the outcome of the building cycle that is now rounding its peak. This different environment for construction is bound to produce some unusual reactions. What happens in 1987 could set a pattern for the next several years.

Nonresidential building will fall but there will be bright spots in rehab and institutions, e.g.

Nonresidential building turned the corner a year ago. It was in 1985's third quarter that contracting for new commercial, industrial, and institutional building reached its peak. That was at an annual rate of 1.45 billion square feet. In the four quarters that followed, nonresidential building slid to its current rate of 1.3 billion square feet. Under all the circumstances of tax reform, an event that will soon add another dimension to this already wobbly construction market.

The decline and fall of nonresidential building was consistent with a sputtering economy weakened by a flood of imports. As industrial output sagged and excess manufacturing capacity piled up, corporate America made the conventional response: a cutoff of capital spending. Inevitably, the construction of unneeded commercial and industrial facilities was deferred until better times. But that was only part of it. While the industrial recession was adjusting to fierce competition from the Orient, the oil patch was having a recession of its own. The extraordinary Southwestern building boom of the early 1980s left that region overbuilt and vulnerable. When the shock of collapsing oil prices came, construction went. Contracting for nonresidential construction in the West South Central region (Texas, Oklahoma, Arkansas, and Louisiana) plummeted 28 percent in 1986 while the national total retreated 7 percent.

As the nonresidential building market adjusts to its 1986 problems, it must now prepare to cope with an additional handicap in 1987: tax reform. To no one's great surprise, real estate tax shelters headed the list of reforms in the sweeping overhaul of the nation's tax system. The new legislation predicts that depreciation on commercial buildings will be extended to 31.5 years from the current 19 years. It further prohibits the use of passive investment losses to offset other income. For developers of office buildings (as well as hotels, apartments, and other income-generating properties), the new tax law means that these investments must now exist by rent alone. That is, they must earn a competitive return without the generous subsidy provided since 1981 when the Economic Recovery Tax Act offered the opportunity to create paper losses (by means of accelerated depreciation), which could be used to shelter investors' other income.

In addition, preferential tax treatment currently enjoyed by industrial-development bonds, private-waste-treatment projects, some recreational facilities, convention centers, and even low-income housing will be limited (capped) under the revised code.

Public bond issues for roads, wastewater treatment facilities, schools, hospitals, and other local projects for government construction will continue to enjoy tax-free status and the lower cost financing it implies to the borrower, but on terms that are less favorable to institutional investors.

Although there are many other aspects of tax reform that will affect developers, contractors, designers, manufacturers, and investors, none will have the immediate impact that the elimination of accelerated tax shelters will. And that impact will, of course, fall squarely on offices.

Office. Tax reform means getting by. After the subsidies offices intended to shelter workers instead of income.

To put this matter in perspective, it is well to keep in mind that tax reform will not take away much beyond the powerful but questionable incentive provided in 1981 by ERTA. Since then, the subsidy of accelerated depreciation has distorted this market by encouraging the creation of a huge inventory of empty offices. Lengthening depreciation by making it 31.5 years will not put the commercial-building market at any more of a disadvantage than before ERTA, except for the temporary problem of digesting the glut of vacant office space out of the legacy of overstimulation.

Beyond this short-term adjustment, which requires a sharp cutback of new construction for a few years, any viable project (i.e., justified on the basis of need) will be just as viable after tax reform as it was before ERTA brought an element of cost predictability to the market. Reform will not inhibit the long-term growth of commercial building, which is a matter of demographics and economies, not financial gimmickry.

What will reverting to the old math of real-estate development (accelerated depreciation being the new math) mean? To earn a return on investment with 31.5-year depreciation that is comparable to the return provided by ERTA's 19-year write-off will require a higher rent to offset the loss of the tax advantage. But rents will remain depressed until the excess supply of space is taken up. In the meantime, investors will be looking for other opportunities. The need to absorb upwards of 200 million square feet of surplus office space will severely depress new construction for several years.

During this re-entry to reality, a useful benchmark is 250 million square feet—the estimated annual volume of office building that is consistent with the mid-1980s growth of the white-collar labor force and other basic elements of the demand. The five years of building at a rate well in excess of this sustainable volume (1981-85 averaged 300 million square feet per year), new construction levels below the 250-million-square-foot level until equilibrium is re-established. The adjustment is already in progress, but it still has a long way to go. The decline from last year's 342 million square feet to an
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### 1987 National Estimates

#### Dodge Construction Potentials

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#### Residential Buildings

| Dwelling Units (thousands of units*) |                   |               |               |         |
| One Family Houses                 | 1,110            | 1,150         | +4            |         |
| Multifamily Housing                | 740              | 600           | -19           |         |
| Total Housekeeping Residential    | 1,850            | 1,750         | -5            |         |
| Floor Area (millions of square feet) |                   |               |               |         |
| One Family Houses                 | 1,759            | 1,817         | +3            |         |
| Multifamily Housing                | 707              | 576           | -19           |         |
| Nonhousekeeping Residential        | 97               | 83            | -14           |         |
| Total Residential Buildings        | 2,563            | 2,476         | -3            |         |
| Contract Value (millions of $)     |                   |               |               |         |
| One Family Houses                 | $ 83,325         | $ 89,075      | +7            |         |
| Multifamily Housing                | 29,625           | 24,950        | -16           |         |
| Nonhousekeeping Residential        | 7,000            | 6,225         | -11           |         |
| Total Residential Buildings        | $119,950         | $120,250      |               |         |

#### Nonbuilding Construction

| Contract Value (millions of $)     |                   |               |               |         |
| Transportation Construction        | $ 25,825          | $ 24,175      | -6            |         |
| Environmental Construction         | 13,400            | 13,850        | +3            |         |
| Total Public Works                 | $ 39,225          | $ 38,025      | -3            |         |
| Utilities                          | $ 2,000           | $ 2,000       |               |         |
| Total Nonbuilding Construction     | $ 41,225          | $ 40,025      | -3            |         |

#### All Construction

| Contract Value (millions of $)     |                   |               |               |         |
| Total Construction                 | $239,350          | $235,125      | -2            |         |
| Dodge Index (1977 = 100)           | 170              | 167           |               |         |

Estimated 265 million in 1986 barely reaches the benchmark. To achieve a meaningful reduction of the near 20 percent vacancy rate, new construction will fall as low as 150 million square feet. A second step in that direction, to 210 million square feet, is anticipated for 1987, with still deeper cuts to follow. If it were not for the concentration of the office surplus in the Southwest, the decline of contracting for new construction might be steeper and the adjustment process shorter. However, continued construction throughout the less overbuilt Northeast and North Central regions, at a moderately reduced rate over the next few years, will support national volume while the South gradually recovers.

- **Industrial**: The long-term decline of the industrial-construction market—from an annual volume of more than 300 million square feet in the mid-1960s to just over 30 million square feet by the end of the 1970s—accelerated in the 1980s as the widening trade gap hastened the shrinkage of the nation's manufacturing sector.

After making a good start at recovery from the recession of 1980-82, contracting for industrial construction stalled during the mid-1980s as imports displaced domestic output. In 1986, despite the improvement of the dollar against the yen and mark, the trade balance worsened, industrial production sagged, capacity utilization declined, and—not surprisingly—industrial construction slipped backwards. Contracting for new manufacturing facilities isn't likely to break out of the 140- to 150-million-square-foot range (where it has been since 1984), until industrial capacity utilization crosses the 80 percent threshold. And that won't happen until the balance of trade in manufactured goods is reversed.

Some of the conditions needed for an improvement in trade are already in place. With interest rates down and with exchange rates moving in favor of the dollar, the expansion of U. S. exports now depends on strengthening demand in sluggish European and Oriental economies. A gradual narrowing of the trade gap, beginning in 1987, should lead to stability of industrial construction at about 150 million square feet for the next several years. During this period, excess capacity will be absorbed and renewed growth will start toward the end of the decade.

- **Retail**: Of the three major categories of commercial and industrial construction, retail building offers the best opportunity for short-run support. In response to the current high rate of homebuilding, the derived demand for retail building, with its built-in lag, will remain at near-record levels while industrial and office building are temporarily depressed.

Contracting for retail building (stores/shopping centers, warehouses, garages/service stations, etc.) typically ranges from a low of 300 million square feet per year to a peak of 600 million as it follows the housing cycle. After soaring to 600 million square feet in 1985, retail building settled back to 575 million in 1986. Demand for stores and warehouses will ease further in 1987 to 550 million square feet as multifamily housing adapts to tax reform. But anything over 500 million square feet must be considered a good volume for retail building. When it happens three years in a row, it's very good.

- **Institutional**: The balance of the nonresidential building sector, which consists of schools, health-care facilities, public-administration buildings, etc., faces a period of unrealized potential. Because the underlying need for schools and hospitals is geared to demographics, demand should improve slowly over the balance of the decade when the population pyramid will be growing faster at its extremes for a while. Kids and seniors are what institutional building is mostly about.

The gradual turnaround of more than a decade of waning demographic support comes at a time when local governments will be hard-pressed to respond to it. Municipal bonds, the mainstream of funding for schools, hospitals, and other public buildings, have survived the rigors of tax reform with their traditional tax-free status largely intact. They remain a dependable financial base for most institutional construction. However, the priority of federal deficit reduction targets means an ever-tightening squeeze on grants-in-aid to states and local governments at a time when the expiration of Revenue Sharing will be leaving a $4-billion annual gap in their budgets. The upshot: greater demands on limited local funds.

The stand-off of favorable demographics and restrictive economics suggests that the volume of institutional building will not increase much in the near future. Contracting is estimated at 315 million square feet in 1987, a total not far from the 1986 volume.

- **Total nonresidential building**: Already a year past its peak and facing additional handicaps, total nonresidential building is heading for a 7 percent decline in 1987 to 1.2 billion square feet.

Commercial and industrial building, which slipped 10 percent in 1986 as economic activity lost momentum, now faces an equally
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## 1987 Regional Estimates

### Dodge Construction Potentials

#### North-east

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<th>Contract Value (millions of dollars)</th>
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#### North Central

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<td>$46,575</td>
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Large decline in 1987 when tax reform becomes effective. The need to absorb the huge surplus of recently built office space is the single biggest obstacle in the nonresidential building market, but not the only one. The perception of the trade gap will continue to depress industrial construction for the next two years at least.

Back-up support for the nonresidential building market in 1987 will be available from the types of structures that are associated with homebuilding. The sustained, high level of housing starts through 1986 and into 1987 will continue to create demand for retail facilities and other light commercial buildings as well as for several kinds of institutional construction.

Reaction to the office-building boom of the early 1980s will dominate the regional pattern of nonresidential building in 1987. All four major regions will experience a reduced volume of new construction next year, with the largest decline (10 percent) taking place in the overbuilt South. Nonresidential building in the West is forecast to recede in line with the national average of 7 percent, while the less overbuilt Northeast and North Central regions will show below-average declines of 6 percent and 3 percent in square footage started next year.

An average inflation rate of 3 percent for nonresidential building in 1987 (reflecting the changing composition of next year’s building as well as the cost of materials and labor) will bring 1987 contract value to $74.8 billion, a decline of 4 percent.

- **Rehab.** Because the inventory of existing buildings not only grows larger each year but also grows older, there is a built-in element of growth in renovation work that is lacking in new construction.

- Major alteration projects currently represent 17 percent of total nonresidential construction contract value, up from 12 percent at the last peak of nonresidential building and 7 percent at the one before that. This steady growth of alterations work offers an alternative market for building products which takes on added interest whenever new construction faces a period of cyclical decline.

Public works will continue with local funding as the federal government draws back. Even if the mandate to reduce the federal deficit to an "ideal" $144 billion this year misses that target by as much as $20 billion, something important will still have been accomplished. That's the reversal of a trend that has ballooned the annual deficit from $40 billion at the end of the 1970s to more than $200 billion seven years later.

Progressive shrinkage of the deficit in 10 years ahead, even at a rate less than the ambitious Gramm-Rudman targets, will have important consequences for construction—directly by limiting the availability of federal funds for public works programs and, indirectly, by easing pressure on the credit market. Reducing the deficit from $200 billion to the targeted $144 billion (or even a more realistic $165 billion) in a period of weak economic growth, without raising taxes, requires more than mirrors and blue smoke. Although the 1987 budget was still not finalized by October 1, it was reasonably clear that federal public works programs are slated to be trimmed next year by at least 4 percent on average. This cutback would reduce disbursements for transportation and environmental construction programs below their 1985 outlooks, with the intent of holding close to that level for several years.

Three major legislative bills currently under consideration by Congress—the Surface Transportation Assistance Act, the Omnibus Water Resources Act, and the Clean Water Act—tell something about the future of public works construction. In the spirit of the New Federalism, all three provide for the transition from federal funding to local government financing, or to increased reliance on user taxes, or both. Although states and localities have already absorbed a larger share of total public works costs over the past several years, they now face new challenges. The elimination of general revenue sharing in 1987 will cut $4 billion from local government budgets. Localized recessions in the energy-producing and agricultural regions are temporarily turning state budget surpluses into deficits. Tax-exempt municipal bonds for private construction will be curtailed by the new reform code. The road to the New Federalism has many potholes.

- **Transportation.** Following the 1982 passage of the Surface Transportation Assistance Act with its nickel-a-gallon gasoline tax, highway/bridge construction went on a growth binge. Increases averaged 15 percent annually through 1986—mostly federally funded. In those three years, the STAA tax escalated the annual total of contracting from $12.3 billion to $19.6 billion but, in 1986, budgetary restraint called a halt to that burst of growth. A modest rise of 6 percent will occur this year, to $20.7 billion. It will stem entirely from the limited resources of state governments.

Architectural Record November 1986 39
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(404) 242-8860
In-State
San Francisco (800) 843-8552
Out-of-State
(800) 247-7764
In-State

Circle 33 on inquiry card
## 1987 Regional Estimates
### Dodge Construction Potentials

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Legislation required to extend STAA beyond 1986 and provide future funding for highway, bridge, and mass-transit construction still awaits Congressional approval. This forecast assumes passage of the House bill which, though less restrictive than the Senate version, would nevertheless freeze federal funding of transportation projects for fiscal years 1987 through 1991 at a level 4 percent below 1986 outlays. The 1987 downward step in federal dollars, along with an expected outback of state funding (according to a survey of state DOTs’). points to an overall decline of 6 percent in current dollar contracting next year (a 10 percent reversal in constant-dollar value).  

*Environmental.* For the past 15 years, EPA construction grants authorized under the Clean Water Act have been the origin of funds for the construction of waste-water-treatment facilities. It is currently proposed, however, that, beginning in 1989, a program of locally administered grants be substituted for these federal grants. For the time being, construction of sewer and waste disposal facilities is dangling between the phase-out of one program and the start-up of the other.

The transition from grants to loans is to be specified in the still unsettled Clean Water Reauthorization Act. For 1987 it must be assumed that either this act or temporary stop-gap legislation will sustain EPA-grant funding at a level close to 1986 disbursements. With the recent high volume of residential building putting a strain on local waste-treatment facilities, higher local-government outlays—financed mainly by municipal bonds—will boost total contracting for sewer and waste disposal systems by 2 percent to 3 percent in 1987.

Water resources (dams, reservoirs, river and harbor development) are one part of the federal infrastructure budget capable of sustaining expansion over the balance of the decade. Proposed legislation would authorize between 170 and 230 new construction projects (valued at $15 to $30 billion), and the Administration is willing to back such water-resource development as long as local beneficiaries are willing to share in the cost, as the bill requires.  

*Total public works construction.* Without the Surface Transportation Assistance Act, public works construction in the 1980s would have been another story entirely. In its first four years (1982-86), this user-fee program has channeled an extra $23 billion into the construction of roads, bridges, and mass-transit facilities, mainly through its five-cent fuel tax. The difference STAA has made amounts to roughly two-thirds of the entire increase in all public works contracting since 1981. Putting a lid on STAA disbursements, as forthcoming legislation proposes, will soon deprive the public works market of its major source of thrust. Nor is there much prospect for growth of environmental construction. The transition from direct federal funding of waste-water-treatment facilities to reliance on loans and user fees suggests, in the short run, that less rather than more construction will be taking place.

The five-year recovery/expansion of public works construction is now flattening out, but no serious setbacks lie ahead. Following the surge of transportation-related projects, which carried total public works construction from $25 billion in 1981 to almost $50 billion in 1986, contracting is now settling into a $35- to $40-billion-a-year groove. It will stay there as long as federal funding is sustained.

One by-product of the Gramm-Rudman deficit-reduction targets will be an accelerated implementation of the New Federalism—the transfer of the responsibility for domestic programs from federal to local government. Public works construction will survive the change—mostly through increased state taxes and a wider application of user fees—but not without an extended period of adjustment when growth will be absent.

The big story on housing will be interest rates.

The difference between a large and a small decline in total construction contracting next year depends on housing. As long as the residential side of the construction market can retain most of its current vitality, homebuilding will continue to neutralize some of the inherent weakness in nonresidential construction as commercial, industrial, and public works markets ride out their special problems.

The basics—the demographic underpinning of demand for shelter, and the credit that makes demand effective—will remain supportive for a while. But not even the housing market will be completely immune to the issues of 1987. Because rental housing has been overdeveloped in recent years by the lure of tax shelters, this part of the market (like offices, not to the same extent) is due for a correction as tax reform is brought to bear. This puts the burden of sustaining of the critical residential sector squarely on single-family building. The problem: that building is already so good there’s little room...
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The demographics of the housing market change little from one year to the next. Mid-1980's rates of household formation and replacement indicate an average of 6.2 million a year—perhaps the rest of the decade—the forces that are bringing stability to interest rates are reshaping the entire construction market. Call it moderate fiscal policy.

For much of the early half of the 1980s, government economic policy could be described as "loose fiscal/tight monetary." Highly stimulative fiscal policy (the Kemp-Roth tax cut, ERTA's supply-side investment incentives, wide-open deficit spending) was accompanied by severe monetary restraint and sky-high interest rates. To the construction sector, this meant a three-year crunch for housing and a simultaneous boom for commercial buildings.

For several years ahead, Gramm-Rudman deficit targets and tax reform constitute a commitment to fiscal restraint. With inflation under control, monetary policy—through a series of cuts in the discount rate—has brought interest rates to their lowest since the 1980s began. For as long as it lasts—and that means as long as the deficit issue has a high priority—this radical turnabout of national economic policy reverses the basic thrust of the construction sector. It will be a handicap to high-rise commercial building as well as to public works construction. It will liberate the most credit-sensitive parts of the market: housing and its derivatives—stores, other light commercial building, and many kinds of institutional construction.

In 1987 housing outlook

Evaluation of the key factors affecting housing demand in 1987 leads to a forecast of 5 percent fewer housing starts next year.

Tax reform will make the biggest difference, and the inevitable decline of multifamily building is already under way. Stability of mortgage rates will be generally supportive of single-family building through 1987, although regional dynamics indicate that next year's overall gain of up to 5 percent will be confined to the Northeast and North Central regions—the latecomers to the mid-1980s housing recovery.

The prospect for slightly more single-family houses and significantly fewer apartments adds up to a 5 percent decline of total housing starts (1,750,000 vs. this year's 1,850,000).

Owing to a different mix of housing, the decline of total square footage, which is a better gauge of building products demand, will be only about 3 percent. The aggregate value of next year's residential building, assuming 3.5 to 4 percent inflation, will remain even with the 1986 total of $120 billion.

What kind of decline is this? Will 1987 bring a crash or a soft landing? In the absence of a credit crunch, the cyclical decline of the construction sector will be long and gradual rather than quick and deep. The initial decline in 1987 is likely to be a small one.

The arguments for an extended decline of construction activity that will cover most of the remainder of the decade are persuasive:

• Some construction markets face several years of limited demand. The commitment to deficit reduction implies a long stretch of budgetary restraint and a continuing scarcity of funds for public works construction. The troublesome trade gap, which is the most immediate impediment to GNP growth, will not be closed quickly. Substantial economic growth means excess manufacturing capacity, weak business capital spending, and little improvement in industrial construction in the foreseeable future. For these categories, conditions in the second half of the 1980s indicate stagnation rather than decline.

• Some construction markets will be making an overdue adjustment to excess supply. By revoking ERTA's accelerated-depreciation provision, the 1986 tax-reform act has greatly changed the mathematics of real-estate development. An extended period of sharply curtailed building is inevitable as the glut of tax-shelter offices, hotels, and apartments is absorbed. These building markets are where the deep declines will be concentrated during the next several years.

• Some building markets will provide a base of continuing support not usually available during cyclical declines. The prospect of relatively stable interest rates at close to current levels means that construction of owner-occupied housing (single family and condos) will achieve a high percentage of their demographic potential during the second half of the decade. In addition, the prospect of a shallow housing cycle implies sustained secondary support from retail building as well as some types of institutional construction. These building markets will help to limit the depth of the decline of total construction while the vulnerable markets adapt to change.

For some categories, a 1987 housing outlook is needed, and for some regional markets, the reversal of the construction cycle has already begun and will broaden and deepen over the next few years. In 1987, the trade-offs between strengths and weaknesses will not work as well as they have in 1986, when total construction contract value is rounding the peak.

A group of building types making up roughly half the total—commercial and industrial buildings, multifamily housing, and public-works construction—will decline an estimated 8 percent next year paced by a drop of nearly 20 percent for offices. The other half, consisting of single-family housing and institutional buildings, has a potential for a collective gain of as much as 6 percent, leaving 1987's total construction contract value at $235 billion, a setback of only 2 percent. Allowance for inflation indicates a 5 percent decline in the constant dollar value of the total started construction next year.


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Marketing: What's new in communications

This year's awards by The Society of Marketing Professional Services reveal the latest in materials and techniques used to reach clients

By Rolf Fuesler

Recently, a transplanted Bostonian returned after a four-year absence, only to stop in front of a building that architectural critics, neighborhood groups, and ordinary folk universally praised. He admired it for its green windows; for him, they had "a certain dramatic charm."

Like buildings, each design firm's brochure or other marketing communications material is an amalgam of elements designed to evoke a reaction. Sometimes the reaction of potential clients isn't what the design firms want.

Still, if we can imagine that 12 judges represent a microcosm of clients, their reactions to over 700 entries in the last three years of the SMPS awards program has been surprisingly consistent.

The effect that design, image, and message had on the judges leads to a number of conclusions:

- If you can't say it briefly, don't say it at all. One of the most frequent flaws of otherwise carefully designed and executed marketing material is an overabundance of copy. If our founding fathers could state in a few hundred words how this country would be run, a firm ought to be able to state what they will do in less.

- Give your audience information it can use. The most successful marketing communications are those that give the audience information on which to base a decision—whether it is immediately to contact your firm or to think about a need that might lead to that result. Two very successful special market brochures in the past two years gave potential clients a framework for decisions in office space planning. Little wonder that many clients did, in fact, commission the two firms that helped them know their needs.

- Less is a layout more. The most striking printed communications are those that use sparse arrangements of photos and graphics. In observing how judges review brochures, I've noticed that they spend more time with those that follow this rule. By trying to cover everything possible, a firm indicates it doesn't know what it wants to say or what its audience wants to see.

- Dare to be different. As one judge stated last year, "Most material formed a middle ground of competent products that, like dutiful children, were marred by predictable sameness." Substituting one architect's name for another wouldn't have made much difference. Those communications that attempted to be different or unique, whether it worked or not, received more attention.

- Be visually arresting. Often, promotions material fails because of less-than-outstanding graphics or photography, even when it is sparsely arranged. If you line up eight or nine brochures, you quickly see which photography is outstanding and which is only adequate, and how outstanding graphic design draws your interest while thinning graphic repel.

- Research your market. Spending thousands of dollars on a brochure, ad campaign, or direct-mail without research is, at best, roulette.

- Make them laugh. Often, humorous photos, headlines, or copy help draw people into promotional material—especially direct mail, advertising, and special events. Finding a humorous way to make your point sets you apart from your somber competition.

- Be consistent. Once a firm has decided on its "image," consistency in all its graphics and promotional messages is a key to having clients understand its identity.

How then, would these principles apply to this year's winners?

The judges this year were:

- Greg Fern of architects Setter, Leach & Lindstrom, Minneapolis;
- Jon Amos of architects Leechy Marquardt & Nesholm, Seattle;
- Sally Rasmussen of architects, Smallwood, Reynolds Stewart & Stewart, Atlanta; and Kirk Bost of the Hnedak Bobo Group, Architects, Memphis; Barbara Welanetz of the Harvard University Graduate School of Design, Cambridge, Mass.; Dianne Ludman of architects Stubbins Associates, Cambridge; Gordon Wright, of Building Design & Construction, Des Plaines, Ill.;
- Tom Brightman of engineering firm Walter P. Moore and Associates, Houston; Mary Findlen of engineers Edwards & Kealey, Livingston, N.J.;
- Lowell Williams of graphic designers Lowell Williams Design, Houston; and
- Stephany Hamrill of engineers Syska & Hennessy, Culver City, Calif.;

And what did these judges pick as the winning entries?

- Corporate brochures (Jury chair, Sally Rasmussen).

In the more than 50 brochures submitted, there was a trend away from flexible binders in which material can be easily kept up to date. Brochures that impressed the judges came from research leading to particularly creative concepts and contained outstanding photography, sparingly used, and terse, well aimed messages. First place: The George Hyman Construction Co., Bethesda, Md. Restrained graphics produce the desired image of a big successful firm that hasn't lost sight of details, client concerns, nor quality workmanship.

- Second place: Clark Tibbitt Harris & Li Architects, Charlotte, N.C. An aggressice positioning of the firm by the Washington, D.C. and New York City office markets is enhanced by an urbane brochure design.

- Third place: Architects Jung/White meddavson. The most flexible format among the winners allows the brochure to be sent out alone or in a special container along with various special-market pamphlets, reprints, etc.

- Special market brochures (Jury chair, Dianne Ludman).

Most entries failed to rise above the industry norm of a building to make way for new development. This arresting, unconventional concept engages the potential business client and makes him aware of the firm's involvement in the development phase of its projects.


A report on the state of the art in law firm interiors goes beyond self promotion to educate potential clients. Containing informative text, charts, and statistical diagrams based on technical research, the report establishes the firm's expertise in this special market.

- Third place: Cox, James & Associates, Phoenix. This brochure on commercial interiors demonstrates careful execution and spare elegance. The photos and printing are of the highest quality.

- Magazines (Jury chair, Gordon Wright).

Once again, the basic principles were borne out—including, in the honorable mentions, humor.

- First place: CH2M Hill, Denver. "Reports" is a 12- to 16-page quarterly publication with a circulation of 20,000. It has strong color photography and varied layouts of graphics and text to hold readers' interest, photo (1), page 47.

- Second place: Beers & Scudder, Inc., Huntington, N.Y.

- Special market brochures (Jury chair, Stephany Hamrill).

First place: International Design Center, New York City. Large pages (11 by 17 inches) contain lots of graphics and brief but informative text.

- Second place: Sverdrup Corp., St. Louis. Four-color augments well written text, all printed on high-quality stock.
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Third place: Matt Mobly McGowan & Griffin, Fort Smith, Ariz. (2). Format and message are executed with ample clarity, forethought, and organization.

* Corporate identity
  (Jury chair, Lowell Williams). This category had the strongest of the entries.

  First place: FORMA, Seattle. The logo of a colored sphere is used on all printed matter and symbolizes the firm's global activities and ability to serve an international clientele.

  Second place: Henry Milton Roberts Tan, Houston. A logo of four colors in a strong band symbolizes the four principals and stands out crisply on the page.

  Third place: Busas Slivers Hughes & Associates, San Diego. These embossed, styled letters form a logo that is, at once, humorous and disciplined.

  * Direct mail
    (Jury chair, Greg Fern). Effective direct mail must, above all other categories, offer something of value to the reader if it is to be read.

  First place: Earth Technology Corp., Long Beach, Calif. A limited edition of commissioned photographs in a handsome envelope portrays these consultant's sensitivity in working with the earth. The restrained execution and clearly defined objectives set this entry apart from all others in any category, resulting in its designation as "Best of Show."

  Second place: The International Design Center, New York City (3). Multiple mailings, each with a brief, to-the-point message, are given consistency through bold graphic typography and a vibrant color palette.

  * Special-event notices
    (Jury chair, Tom Brightman). Submissions varied from a firm's extensive anniversary program to a notice of an emergency move after another firm's headquarters was destroyed by a tornado.

  First place: Vickery, Moje, Drinkard, Oakland, Architects, Charlottesville, Va. Dramatic colors and graphics set apart an invitation to an open house and are well correlated with the text.

  Second place: Curtis Coz Kennedy, Philadelphia. A pop-up announces an office move in a clear and memorable way.

  Third place: Ayres Associates, Eau Claire, Wis. (4). "Traffic-stopping" graphics for a trade show party for highway officials are used on invitations, napkins, etc.

  * Advertising
    (Jury chair, Jon Amos). The caliber from designers has risen dramatically in the past three years. Firms are beginning to understand the delicate relationship between the intangible quality of their work and the power of visible graphic identity. Those ads most highly regarded by the judges had few images of architectural elements, but displayed firms' concerns for client needs.

  First place: ADD, Inc., Cambridge, Mass. A precisely aimed series promotes name recognition among developers in a new geographic region. Each ad shows spirit, action, and creativity and delivers a direct, memorable message that can be easily grasped in three to six seconds.

  * Annual reports
    (Jury chair, Scott Robertson). The entries were limited because few design firms are publicly held. However, other motivations may cause a firm to publish an annual report.

  First place: Greiner Engineering, Inc. Photos of firm officials with clients emphasize the company's ability to work well with the latter group.

  Second place: CH2M Hill, Denver. Although the firm is privately held, it finds an annual report to be a good marketing tool.

  * Communications programs
    (Jury chair, Barbara Welanetz). This category is for comprehensive coordination of all of a firm's marketing efforts.

  First place: Gensler & Associates, San Francisco. Jury members were unanimous in their selection of this highly professional performance, all done with distinctive and distinguished graphics that clearly identify the firm and straightforward text.

Mr. Fueessler is head of Fueessler Communications in Boston, which specializes in public relations, advertising, and marketing for design firms. This year concludes his chairmanship of the awards program.
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The traditional system of jury criticism as a fundamental technique in architectural education has long been a point of debate. Dr. Dinham, after considerable research, shares her provocative thinking on the subject.

by Sarah M. Dinham

"If you really want to know about our architecture program," they say, "come to our third-year jury next week. That'll show you a lot about what we do."

Well, yes. And then again, no. Juries have long provided the fuel for heated discussion among students and faculty. While some juries are models of educational stimulation, in general the widespread concern about juries yields no unanimity among educators. In these pages, after casting architectural school juries in the context of architecture's traditions of criticism, I argue for a quality of judgment that is capable of making a significant contribution to the "reflective juror," after Donald Schön's "reflective practitioner."

Criticism is "what we do" While the jury may be the educational mechanism, the underlying theme is criticism. Criticism is indeed "a lot about what we do." Rooted in the traditions of artistic judgment, the arts of criticism permeate every corner of the field. That criticism is fundamental to architectural thought is indisputable; it follows that criticism therefore must be fundamental to architectural education.

Every treatise on architectural criticism holds a message for architectural education. As one example, consider Peter Collins' Architectural Judgement, neither contemporary nor exhaustive, but influential in dissecting professional judgment for our scrutiny. Treating practitioners' criticism as rational, and contextual, Collins implies criteria useful in designing our own juries. For example, his discussion of whether architectural judgment is a challenge or a requirement, and how and whether jury criticism is rational. In discussing several contexts of critical judgment, he illustrates the methodology for finding criteria in actual cases of juries are called upon to offer. Even more pertinent to educational juries are Collins' discussions on the criteria by which juries are made and conveyed. While his construction of specific criteria for architectural judgment is inexplicably narrow—limited to building-performance research and questions about exact norms for architectural design—the larger question of architectural judgment by scientific as artistic criteria is relevant for juries. There are pedagogical arguments as well as these philosophical arguments for basing juries in sound criticism. In their juries students see their first example of critical experience, a process in which architects demonstrating the thinking that is at the core of the field. The tradition of criticism comes alive in the jury. If we want to create architects who can think architecturally, the way thinking is more than adopting, executing, and defending personal likes and dislikes, the thinking must begin in the superstructure. Students whose jurors have over the years rested their arguments in their tenaciously held but unexplained private opinions will come to believe that "thinking architecturally" is more than adopting, executing, and defending personal likes and dislikes. The thinking is unnecessary in architecture. They will conclude that their passing opinions are the only criterion by which they should judge their own work.

We must design our juries as models for the thinking we value in our students. Our juries should demonstrate criticism at its very best: reflective, artistic, analytic, and eloquent expressions by thoughtful, experienced professionals.

Criticism of the jury Juries are widely criticized—often superficially and negatively, often analytically and justly. Originating both within schools and without, by both students and by faculty and other juries, including visiting juries, criticism of the jury system deserves attention.

Careful analysis of jury practices themselves can be traced as far back as the 18th century. The collapse at the Bartlett School, and more recent writers have highlighted problems with juries as they have scrutinized design teaching. Threaded throughout the report of the Architecture Education Study, are revealing vignettes of brilliant critiques, colossal miscommunications, juries at cross purposes, student and juror vulnerability, eloquent discourses, revealing insights, and intricate interplay among critics and jurors. In that report, Argyria's chapter is among the most specific in analyzing the tension between juries' avowed intentions and the reality of their actions and rewards. For example, he uses the term "mystery/mastery" to illustrate how critical and jurors will employ mystifying language both in juries and elsewhere to display their personal mastery of architectural wisdom and skill, often to the utter confusion of students or colleagues, in who turn must make their own confusion with impenetrability intended to convey expertise. While the Architecture Education Study was not intended to criticize juries, and in fact illustrates remarkably able teaching and inspired juries, most architects confronted with the study's narratives of juries will agree that there is room for improvement.

Confirming that the jury as an educational technique leaves something to be desired, Anthony's current research finds that there is widespread discontent with the jury system in education, with only a "minimal level of learning about design" occurring at best, and at worst "the superstructure." An impulsive critical being imposed upon psychologically vulnerable students in poorly designed educational contexts. The widely touched upon theme of jurors doing jury seminars were rarely, if ever, seen. Altogether, the fine tradition of criticism escaped notice by the students, faculty, graduates, and jurors Anthony interviewed and surveyed.

In these pages some time ago, a passionate and protracted discussion about studio instruction raised several important themes that can illuminate our thinking about juries. Rapoport's (RECORD, October 1984, page 100) argument to reduce the dominance of the studio, a masterful argument for better—as well as less—studio instruction, included profound implications for juries. He argued that since there is no valid theory of design, and since there are few principles of design on which an over-all strategy of design instruction can be based, design instruction as we habitually practice it should be de-emphasized in favor of studio instruction. Although subsequent (RECORD) writers, opposed Rapoport's premises, many of Rapoport's points might also be made about juries. For example, we could heed his advice to stress ideas, theory, and knowledge, and to avoid the pretense of unclear evaluative criteria.

Hurt (Architectural Record, January 1985, page 49) cast his comments on studio teaching, and particularly teachers' assessments of their students, within the tradition of criticism. Arguing for a knowledge base on which studio criticism should rest, Hurt speaks as well to juries: 'The critic is obliged to place his students within the framework of a knowledge base available to the student. Veiling that knowledge base is anti-academic and less than honest.'

Heywood (Architectural Record, February 1985) has expressed surprise that this series has left the juries' extraneous actions: that juries are often at variance with students' interests. To this we might add the feeling that juries are too often at variance with each other. We have not made a sufficient effort to create a common base that can bring juries into agreement with each other, both in what and how they teach. We have not created a common base that can bring juries into agreement with each other, both in what and how juries evaluate students. The idea of a common base is of course not new. In the past, the work of the Massachusetts Institute of Technology, the Florida State University, and the University of Arizona, and the work of the architect and educator are examples of the creation of a common base.
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recommendations include suggestions for such an approach. In our research we have seen skilful jurors shift gracefully from individual to group focus, making clear to students and fellow jurors the purpose of the shift; we have also seen clumsy jurors focus useless educational content when the entire group was the intended audience.

Additionally, the jury might serve the faculty and advanced students as an arena for scholarly exchange, as a seminar on topics of the jurors’ special expertise. Seminar-juries are seldom advertised as such, except in rare cases. “Be sure to hear Smith-Jones tomorrow afternoon: it’ll be a terrific jury.” More often these scholarly exchanges take place as part of a jury principally serving another purpose. Often they provide faculty members an opportunity for professional dialogue; faculty who seldom work together need to hear another one’s views or want to keep up with another’s work. Indeed, these exchanges inspire and challenge faculty and student alike, providing singular opportunities for hearing new ideas revisiting established theories, and exchanging views of architectural philosophy. The Architectural Education Study did find, however, that lower- and midlevel students learned little from seminar-juries when their own work was the stimulus for the seminar.

“Learning to think”

George Anseleivicius commented at a recent NCARB meeting that in education, the schools’ real task—student learning—should be “learning to think.” Nowhere do we stimulate “learning to think” so pointedly as in the studio and the jury. Particularly considering that in the studio students on the average spend only 30 minutes or less per week directly with the critic, the jury has the potential of being a powerful teaching tool for “learning to think.”

What, exactly, are the jury’s benefits for students? Beyond the experience of public demonstration and defense of one’s work, the benefits narrow down to: providing criticism to students in their design; having their ideas questioned; helping them to design better; and exposing students to ideas beyond the realm of their individual projects and beyond their experience with critical jurors. Both benefits are, in the end, intended to influence students’ learning to think.

If, as Beckley said in these pages (ARCHITECTURAL RECORD, October 1984, page 101), the studio is where a professional architect learns to make judgments, then the jury must be where those judgments and their design consequences are addressed directly and constructively, so that students’ “learning to think” will be maximized. How can jurors ensure that maximum learning will take place?

The reflective juror

Truly master jurors will call reflective jurors, after Schon’s The Reflective Practitioner. Reflective jurors of course carefully ponder the design-criticism they offer and eloquently express their ideas. But further, they are simultaneously and continuously thinking and acting upon two other aspects of the jury: the design criticism under way, and the educational impact of the jury. Let’s take these three tasks in order.

As experienced architects these jurors are, of course, appraising the work being presented, analyzing it, and designing their critique of it. The artistry of jury criticism should not be taken lightly: it is one thing to be a brilliant designer and quite another to be, further, a brilliant design critic. The virtuoso juror not only applies design expertise to the work at hand, but expresses criticism so others—the student, the student group, the audience—will all benefit. This artistry requires experience, brilliance, and the kind of thinking students will not develop in practice. Yet beyond the mastery of skillful and eloquent design criticism, reflective jurors employ further two talents: reflection about design criticism, and reflection on education.

Reflection on design criticism occurs quite beyond the juror’s critical contributions. Beckley quoted Schon in observing that teachers seldom comment on their own reflections. In the jury, the best way to offer students examples of thinking is to demonstrate for students the thinking behind jurors’ criticism and also the nature of their reflections on their own critical thinking. Schon points out that “it would be easy for a student or observer to miss the fundamental structure of inquiry which underlies [the juror’s] virtuoso performance.” Students need to see that neither criticism nor thinking-about-criticism is casual, mere opinion, purely interpretative, will be seen—and presumably adopt into their own reflections—the discipline, criteria, wisdom of experienced criticism. The student who is explicitly taught to appraise the jury itself: its purposes, educational intentions, timing, progress. This juror not only studies the program, listens to the student’s presentation, obtains further information through questioning, listens to other jurors and considers how to supplement them, carefully designs commentary to benefit the student and other listeners. Reflective criticism is more. Reflective educational criticism means holding in mind and pondering continuously the jury’s educational process: the quality of procedure and criticism, the level of discourse and appropriateness of communication. Reflective criticism means acting upon these as well as offering architectural criticism. Reflective criticism is contextual; supping criticism to the present educational context challenges even the most experienced juror.

The competent reflective juror rises to the intellectual challenge of three simultaneous trains of thought. Extensive experience with architecture in general and design in particular means that the juror’s architectural criticism, competently and eloquently expressed, becomes second nature. The juror is freed to concentrate on the criticism process itself, to reflect on and act on the criticism as it is offered and the educational experience as it progresses.

Some will disagree

Not every juror will agree with this picture. Another view is typified by a juror quoted in the Architectural Education Study final report: “No doubt one can possibly evaluate a problem like this in such a short time... The only reason why I am here is to talk about whatever this thing triggers in my mind.” This juror is correct: that jurors are not necessarily intended for teaching, seems to expect that students can learn indirectly from the random discussion.

Students do often learn from discussion among jurors. However, they do not necessarily learn about their own design, their own designing, their own work. Because the seminar-jury discussion occurs at a level of abstraction suited more to the jurors than to the students, the language is often oblique, the nuances remote, discourse elliptical. Jurors assume students understand this oblique discourse, either because they think of designing as instinctive and therefore assume that able designers should understand the nuances of the discussion, or they assume that students follow the leap from the jurors’ words to their own work, or the jurors are thinking of their own ideas and are not thinking of what their ideas are understood. Were the circumstances of jurors different, some of these assumptions would be correct. Sadly, however, even the most motivated student cannot pursue the intellectual maze if exhausted from the charette. Even the most instinctive designer cannot make the leap if anxious for the critique to come, or puzzled by the critique just past. We want students to learn to think, but brain cells used for muddling through the jury’s obscurity are brain cells unavailable for thinking.

Making students brave

In an article on the professoriate not too long ago, Paul Strohm quoted his favorite teacher’s view that there are two philosophies of education: “scare them” and “make them brave.” He went on to point out that while it is sometimes useful to be jolted into a new way of seeing the world, in the long run bravery usually works better than fear. For a juror, instilling bravery is also much more difficult than creating fear. The causes of fear in architectural studios and juries are legion; many are unnecessary. In contrast, experienced, skilful jurors regard the jury as an exercise in the field’s highest thought process, the process of criticism. The jurors balance perceptions and instinct with rational, analytic assessment, communicated clearly and constructively. The jury’s purposes are known and agreed upon, with purposes matched to students’ level, and shifts among purposes clearly demarcated. These jurors not only offer experienced criticism but pay conscious, reflective attention to that criticism and to the jury’s educational intentions. They demonstrate for students, fellow jurors, and listeners alike a vivid picture of criticism at its finest.

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In Wyoming, a meeting of man and the mountains

Antoine Predock has won an invited competition to design the new American Heritage Center and University Art Gallery at the University of Wyoming in Laramie. Predock’s design was selected over submissions from Cambridge Seven Associates, Edward Larrabee Barnes Associates, and Gunnar Birkerts and Associates. Rather than base his proposal on any regional architectural antecedent, Predock wished his entry to reflect “the organized gatherings of Native Americans, early trappers, and Oregon Trail emigrants which provided a sense of community in a landscape that resists settlement.” Toward that end, he designed a reinforced-concrete, brick-faced “archival mountain” to house the American Heritage Center, and a concrete masonry-and-brick “clustered village” for the art gallery. These two discrete building typologies are intended to form “a consciously monumental landscape abstraction”—visible from nearby Interstate 80 and the adjoining university sports complex—and “a powerful statement of the spirit of Wyoming.” The complex will rest on a base containing work and storage areas, outdoor seating, a sculpture courtyard, and a contemplative garden.

Horton Plaza:
The saga continues

In the 15 months since its splashy debut, San Diego’s Horton Plaza (RECORD, March 1986, pages 128-135) has become something of a model for cities seeking to infuse some vitality into faded downtown retail districts. Part of the project’s allure seems to be its idiosyncratic architecture—a fanciful compendium of historicist modes and building forms, compiled by The Jerde Partnership, that are meant to echo European urban prototypes. Construction is now proceeding on phase two of the overall project—a 15-story, 452-room Omni Hotel, also designed by the Jerde office in joint venture with Py-Vavra Architects. Although the new building’s references to styles of the past are clear, the allusions are mild-mannered compared to the exuberant Horton Plaza assemblage across the street.
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Steven Izenour and Miles Ritter of Venturi, Rauch and Scott Brown have won a competition to design a lighting scheme for the Benjamin Franklin Bridge, a 60-year-old, 1,750-foot suspension span across the Delaware River linking Philadelphia and Camden, N.J. The premiated system features a computer-controlled “curtain” of light whose rippling effect will be activated by computer trains moving across the bridge.

Clark & Menelee, the only locally based firm among five finalists, has been selected the winner of a national design charrette competition for the proposed South Carolina Marine Science Museum in Charleston. The 40,000-square-foot aquarium will be built on the city’s waterfront at the foot of Calhoun Street. The other finalists were Emilio Ambasz, Michael Graves, Antoine Predock and Eschelich, Homsey, Dodge & Davis.

Stanley Saltowitz has been selected to design a new facility for the California Museum of Photography. Currently situated on the University of California’s Riverside campus, the museum will occupy renovated space in an old Kress variety store located on Riverside’s downtown mall.

The Chicago Theater, a 3,800-seat movie palace on State Street built in 1921, has been restored and has reopened as a live-performance center. Restoration architects are Daniel F. Coffey & Associates.

The Hillier Group and its head designer Alan Chimacoff have won an invited competition to design a major new facility for the College of Architecture at Arizona State University in Tempe.

The Williams College Museum of Art in Williamstown, Mass., has reopened after completing a major renovation and expansion designed by Charles Moore and Robert Harper of Centerbrook. The museum is featuring a retrospective exhibition of Moore’s work, on view through Dec. 28.

Peter Eisenman and Josef Paul Kleihues have been named Irwin S. Chanin Distinguished Professors at the Cooper Union school of architecture in New York City.

Skidmore, Owings & Merrill has been selected to renovate and restore the Allerton Building, the original structure of the Art Institute of Chicago. The Beaure-Arts building was designed by Shepley, Rutan and Coolidge in 1890 for the World’s Columbian Exposition.

Mention San Jose, the oldest secular settlement in California and the 15th most populous city in the country, and the images conjured up are less of urban dynamism than of characterless suburban sprawl. And while this city at the southern tip of San Francisco Bay has certainly seen its share of decentralized growth over the past three decades, construction is underway on the first phase of a mixed-use development—dubbed Silicon Valley Financial Center and planned by Skidmore, Owings & Merrill around a series of midblock courtyards—that local powers-that-be hope will infuse economic vitality into a center-city core long ago laid waste by a ring of shopping malls. Occupying five downtown blocks bounded by Market, San Fernando, San Carlos, and Fourth streets, the project is situated at the intersection of two major legs of Santa Clara County’s new light-rail transit system, scheduled to open next year. The first phase of the development comprises a 17-story SOM-designed office tower and 68-room hotel designed by Hellmuth, Obata & Kassabaum (top photo); a 145,000-square-foot retail center, called The Pavilion and designed by The Jorde Partnership (drawing); and a 185-unit apartment tower designed by Abraham Shapiro, Herbert Nadel & Partners.

**Competition calendar**

*The Rotch Traveling Scholarship program for 1987 will award one $14,000 stipend for eight months of foreign travel to an architect under 35 years of age. Applicants must have a degree from an accredited architecture school in Massachusetts and one year’s experience. Application requests must be made by Jan. 2, 1987, to Norman C. Fletcher, Rotch Travelling Scholarship, 46 Brattle St., Cambridge, Mass. 02138.*

*Du Pont Co. seeks entries to an awards program recognizing design excellence in completed buildings that utilize the company’s Hypalon synthetic rubber roofing. Two cash prizes of $10,000 each will be awarded in new building and renovation categories. Entry deadline is Feb. 2, 1987. Contact Bill Onderick, External Affairs Dept., Du Pont Co., Wilmington, Del. 19898 (302/774-9471).*

**Northwest passages**

The latest addition to Seattle’s burgeoning skyline is Gateway Tower, a 62-story office building that will be, at 705 feet, the second tallest structure in the Washington metropolis. Designed by Bassetti Norton Metler Rekevics, the steel-framed, granite-clad building exhibits a number of distinctive features. For one thing, its unusual plan—something of an elongated hexagon—was designed to direct views around the neighboring, 594-foot-tall Columbia Center, the city’s loftiest building. Second, the tower’s lower levels will be woven into the framework of two existing freeway ramps leading off Interstate 5. The architects placed mechanical systems on each floor (rather than on top of the building), which opened up striking panoramic views of Elliot Bay and the Cascade Mountains through a sloping, glass-enclosed roof.
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Circle 44 on inquiry card
In harmony with an urban setting:
Four projects by Keyes Condon Florance

Contextualism is old hat in Washington, D.C., where stringent zoning ordinances and an implicit respect for the city’s building heritage have combined to create the architecturally consistent metropolis we know today. A portfolio of four current projects by Keyes Condon Florance—all located in the traditional downtown business district—reveals one firm’s response to Washington’s written and unwritten codes. On a block near the convention center, the firm has designed a 12-story office building whose scale, materials, and abstracted detail are meant to harmonize with an adjacent former Masonic Temple, a Beaux-Arts structure currently being converted into the National Museum of Women in the Arts (1). Nearby, the Resources Conservation Center/Dupont Park project is a four-building complex that likewise combines renovation and new construction. One of the new structures, an office building that will serve as the headquarters for the National Wildlife Federation (2), has been designed to relate to the Edwardian and Tudor Revival apartment houses in the area. The most idiosyncratic building in the portfolio is a 10-story commercial structure (3) that is embellished with patterned brick, ornamental urn, and an octagonal corner tower topped by a loggia—elements intentionally not in context with the building’s banal postwar surroundings. Finally, for a block near the U.S. Treasury, KCP has designed an infill structure (4) that attempts to mediate between the classically restrained Washington Building to its right and the more exuberant Bond Building to its left.

Suburban splendor,
Stern style

"Homes like these have not been built in a subdivision since the 1920s," notes a modest Robert A. M. Stern. And indeed, the 33 detached dwellings that Stern is designing on a 44-acre tract called Milwin Farm in Monmouth County, N.J., do evoke a more gracious suburban past with their conical-roofed turrets and other Norman-inspired details. The price for Stern’s brand of medieval splendor: $1 million.

An unconventional conversion for
Jacksonville’s new convention center

In one of the most intriguing adaptive-use projects in recent memory, Jacksonville’s Union Terminal, a Neoclassical landmark that was designed by New York architect Kenneth Murchison in 1919 and abandoned by Amtrak in 1974, has reopened as the Prime Osborne Convention Center. The 265,000-square-foot Florida project involved the restoration of the terminal’s imposing colonnaded headhouse (which now functions as the facility’s main lobby and registration area), the renovation of a former passenger concourse into reception space, and the construction of a new wing (rear left in model photo) that houses a 78,500-square-foot exhibition hall, a 10,000-square-foot ballroom, and 22 multipurpose meeting rooms. Architects for the conversion were Reynolds, Smith and Hills.
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High above Cayuga’s waters, Modernism re-emerges

A small mixed-use building proposed by two recent Cornell graduates for a modest commercial site in Ithaca, N.Y., should dispel the notion that the lessons of the Modern masters are no longer applicable. Designed by Massachusetts native Paul Byrne and Vietnam-born Khoa Pham, the project calls for a seven-story structure consisting of two retail floors, one office floor, and four floors of duplex apartments. The building would be clad in a combination of brick and budget permitting, marble panels, and has been consciously designed to relate in scale to existing commercial structures along the street. If the building bears more than a passing resemblance to work that Alvar Aalto completed during the 1930s—especially Aalto’s Turun Sanomat Newspaper Plant in Turku—it is no accident. Both Byrne and Pham admit their affinity for the Finnish architect, and they contend that Aalto will emerge during the next few years as a major force in the continued development of what some have called “Neomodernism.” The immediate goal of the Ithaca project, according to Byrne, is an “understated, contextual building, something that will complement and reinforce the street wall.”

Guggenheim opposition goes underground

In the latest round of an ongoing struggle between New York’s Guggenheim Museum and opponents of a proposed addition to the museum, the architectural firm of Michael Kwartler & Associates has drawn up alternative plans for an underground extension that would preserve the integrity of Frank Lloyd Wright’s famous spiral. Hired by a group of area residents and civic groups opposed to the seven-story cantilevered tower proposed by Gwathmey Siegel & Associates, Kwartler presented his scheme at a recent meeting of the city’s Board of Standards and Appeals. His so-called “vault alternative” calls for expanding the museum downward into existing basement and subbasement levels. According to Kwartler, by replacing the Guggenheim’s foundation walls with columns, the museum could develop over 33,000 square feet of new space under Fifth Avenue sidewalks to house administrative offices, a gallery for the museum’s permanent collection, and art storage and conservation facilities. (The Gwathmey Siegel proposal would add about 30,000 square feet to the museum.) The Board of Standards and Appeals is expected to make a decision on the Guggenheim expansion sometime this month.

Letter from Paris: Reflections on architecture’s new age of reason

“What’s new in Paris?” The Institut Français d’Architecture (IFA) recently answered the question by canvassing 50 architects practicing in and around the capital for new work. Their responses—42 projects by 38 architects—were published in the basement gallery of the 18th-century Hôtel de Brancas, which serves as the Institute’s home. The show will travel to Rouen this winter, and possibly abroad thereafter.

A visit with gallery director Alain Thiebaut made it clear that Paris is still growing and changing in the 21st century, though with more respect for its past than has recently been the case. The exhibition ignored the inescapable: Pei’s pyramid at the Louvre and Jean Nouvel’s sleek curvilinear glass Institut du Monde Arabe reflecting the Seine across from the Île St. Louis. Rather, it concentrated on small projects tucked discreetly into the city’s complex web, buildings a visitor might miss on a casual city tour. For example, Paul Chemetov, currently building the monumental Ministry of Finance at Bercy, is represented by a swimming pool sunk beneath Les Halles—concrete used with a graceful plasticity that makes a refuge out of a cave. Thiebaut denied any attempt to be strictly representative of current building, but his “random sample” does reveal general trends. Nearly 60 percent of the projects are public initiatives, while very few are private dwellings. Moreover, design constraints vis-à-vis both program and client are greater than in the United States. The most prolific building type (40 percent of the exhibition projects) is multifamily housing, mainly middle- and lower-income. Public housing, neglected in the U.S., is important in France, attracting even the stars of the profession. Schools and offices are also well represented, while designs for interiors make up most of the rest. Interestingly, in a country where every hamlet has its church, where steeples still dominate the skyline, not a single ecclesiastical project was included among this work from 1984 to the present. Turning from the buildings to their builders, Thiebaut noted that three generations of architects are currently active in France. The eldest faced the task of rebuilding after World War II. The middle-age rationality of Modernism suited their limited budgets and desire for new beginnings, but culminated in the tall buildings and new towns that have since fallen from favor. The most eminent among them are now receiving the plums of large public commissions. At the IFA, besides Chemetov, Roland Simounet Continued
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Design news continued
is represented by his restoration of
the Hôtel Salé for the Musée
Picasso, Jean Charles Bernard by a
complex of modestly scaled and
ornamented apartment buildings in
the 14th arrondissement.

The middle generation came of
age during the social turmoil of the
1960s and the economic crisis
precipitated by the oil embargo and
rampant inflation—all of which
curtailed building and stimulated
theoretical work. Now dominant
(with nearly 80 percent of the work
in the show), they manifest a
greater interest in contextualism, in
regional and vernacular
architecture, in the problems of
social environments. Jean Nouvel
and Christian de Portzamparc (not
represented at the IFA but
currently building the Cité de la
Musique at La Villette) are
luminaries among many talents.

Styles range from a Corbusian
Modernism of geometric volumes
and industrial materials in
apartment buildings by Marina and
Christian Devillers to the brooding
lyricism of Bernard Kohn in a
factory converted into cooperatives
almost medieval in its use of wood
and stone.

The youngest group, just out of
school and with fewer opportunities
to build, has turned to interior
design and defiant theory. The
Atelier Canal (brothers Daniel and
Patrick Rubin) use contrasting
materials and colored light to create
trompe l'oeil effects in the Centre
National des Lettres.

Feurand, Puegas, and Leroy are other names
to watch: their historicist Residence
pour Personnes Agées is graceful
and charming.

The buildings represented at the
IFA have a number of points in
common, similarities reinforced by
any long walk through the city.

Unlike the desire of an older
generation to break free from the
street grid, they seek to blend into
the greater urban environment.

Reference to the past is evidenced
in cornice levels, street walls, and
materials congruent with older
structures. Individual expression
comes in interiors (as befits a more
private age), in courtyards whose
wails become skeletons open to
light, in contrasting materials used
as accents to indicate function, in
occasional angular play that
enlivens flat facades. There is an
affirmation of planar surfaces,
windows punched into substantial
wails, a loyalty to the simple
columns of Modernism, and a
general commitment to concrete
cast in the colors of old Parisian
stone.

This is not a spectacular
architecture: it knows its limits.

Perhaps a certain drama is lost,
perhaps resignation lies beneath the
playfulness. But there is reason at
work here, coherent if not always
legible on the surface, and a
theoretical commitment to
imagination exercised within the
boundaries of tradition and
function. "What's New in Paris?" is
an affirmation of what is best in old
Paris, an acknowledgement that
difference need not be stifling.

Would that the same lesson could
take root across the seal.

Thomas Matthews

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Design awards/competitions: Pershing Square International Design Competition

SITE Projects, Inc., the idiosyncratic New York firm whose work reflects a commitment to the self-styled concept of “narrative architecture,” has won a major international competition for the redesign of Pershing Square in downtown Los Angeles. The revitalization of the historic five-acre park is viewed by city fathers as a key physical and psychological component of ongoing efforts to urbanize the commercial core of what is now the country’s second most populous city. The $12.5-million project is a joint venture of the nonprofit Pershing Square Management Association and the

1. Premiered design: SITE Projects, Inc. SITE’s concept for the redesign of Pershing Square is meant to be “a visual and participatory microcosm” of the topography of the Los Angeles basin—a “metaphorical magic carpet,” in SITE’s words, that comprises a flat grid of city “streets” (illuminated at night) surrounded by undulating edges reflective of the region’s coastal mountain ranges. These peripheral bulges, clearly the design’s most memorable feature, are intended to allow pedestrian access into the square, shelter a restaurant and park administration headquarters, and, perhaps most significantly, conceal ramps leading into an existing subterranean parking garage. (The 13 1/2-foot-square module of the grid aligns with the garage columns, and transfer beams below deck distribute the weight of the cantilevered ridges.) The raised edges are also expected to provide an acoustical buffer protecting the park from the noise of adjacent city streets. Inside the square, SITE’s grids are to be used to generate “mini-environments” relating to the city’s distinctive vegetation, racial mix, and automobile and film-industry cultures. The architects’ proposal to translate L. A.’s ethnic diversity into plant materials is especially innovative: Hispanic East Los Angeles, for example, is represented by citrus and bougainvillea, Oriental midtown by gingko trees, bamboo, and ferns. A trelies-covered procession makes up the square’s central spine, connecting a glass-enclosed restaurant at one end with an outdoor performance area at the other. In premising the SITE submission, the jury indicated that it liked the proposal for its flexibility (“It can change over time without hurting the overall concept,” observed juror Angela V. Danadjieva. “The scheme is like a ‘silent movie’ that allows each person who goes into the park to make possible his own script,” added Charles Moore); for its appropriateness to Los Angeles (“The SITE proposal is about the form and context of this city,” said Galen Craz, a competition advisor. “It truly captures the character of L. A.,” noted Jon Jerde, another advisor); and for its originality (“SITE has done an incredible job of working out the contradictions that are inherently a part of this problem,” observed Craig Hodgetts. “It’s almost a miracle to come up with a new idea in the design and art fields, but I think they have done it”).

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city's Community Redevelopment Agency. In triumphing over 241 other competition entrants, SITE has obtained its most highly visible commission to date—and one of its most problematic. Unlike the firm's successful work at the recently concluded EXPO '86 in Vancouver (RECORD, July 1986, pages 128-131), the Pershing Square project involves long-range urban design and planning that must both address the social and aesthetic diversity of central Los Angeles and result in a striking new symbol for the city. SITE prevailed over its competition, said jury chairman Charles Moore, "because the design represented a new idea capable of changing the face of Los Angeles. While all the final schemes were exceptional, SITE's proposal encompasses the needs of all the people who will use the park." In addition to Moore, professional members of the 12-person jury included landscape architects Garrett Eckbo and Hideo Sasaki, urban planner Angela Danadjieva, artist Robert Graham, and designer Craig Hodgetts. Client jurors were Dollie Chapman, Frank Kuhara, Dennis Luna, David Martin, Wayne Ratkovich, and Alan Sieroty.

2. Finalist: Frank Welch & Associates
With its formal landscaping and central fountain surrounded by heroic bronze figures, this entry was perhaps the most traditional of the five final schemes—a classic plaza that some jurors felt was a fitting allusion to the city's Spanish origins. The jury also liked the proposal's system of pergolas that would mask existing parking ramps; its belvedere-like corner gatehouses; and its circle of columns that would contain 16 uplamps casting a xenon beam visible throughout Los Angeles. Still, it was probably the design's underlying conservatism that led to its ultimate undoing: one juror noted that the plan's formality would allow little change over time, while another questioned whether the existence of this park would make downtown truly memorable.

3. Finalist: Phelps/Son Architects
The architects of this scheme sought to design a hybrid urban space by combining the "green park" attributes of a London square with the "civic room" qualities of an Italian piazza. Toward that end, they divided the square into two usage zones, dubbed The Terraces and The Plaza. The first section would comprise elevated walkways meandering through a heavily planted, manmade hillsides; the second would be a public meeting area—paved in a red-and-buff sandstone replica of the 1849 survey of Los Angeles—that could accommodate crowds of up to 3,000. Although the jury admired the proposal for its lush vegetation and elaborate central fountain, some jurors felt that the scheme's heavy overlay of civic symbolism might be lost on many of the park's users.

4. Finalist: Bone/Levine Architects
"Bold and dangerous," "a favorite icon in the city," and "a very strong architectural statement" were some of the jurors' comments regarding a striking proposal to rename the park Angelina Square and redefine it with a "structural arbor"—an obvious visual reference to the city's celebrated freeway system. The upper level of the arbor, reached by five stairways and an elevator, would contain exhibits on botanical life (aquatic and desert) and would serve as a second plane of horizontal pedestrian movement. The jury was clearly intrigued, but it wondered if this were the appropriate image for downtown's oldest park. Said one juror: "L.A. may be a freeway city, but is [Pershing Square] the right place to celebrate that means of transportation?"

5. Finalist: The SWA Group
Probably the most patrician of the five final proposals, SWA's scheme is something of a compendium of architectural forms and urban activities that might be called an idealized vision of a classic downtown park. Pavilions and water columns define entrances, for example, and the central portion of the square is given over to a botanic garden—housed in two glass conservatories—that celebrates the history of horticulture in the Los Angeles basin. Obelisks, fountains, pergolas, and an amphitheater are additional adornments. "A fantasy paradise," said one juror; "the Tivoli Gardens of Los Angeles," remarked another. A third juror felt that the proposal, if executed, might be overpowering, and a fourth considered the scheme not especially unique to Los Angeles.
Ten buildings by architects headquartered in the Chicago area have been honored in the 1986 Distinguished Building Award program, sponsored by the Chicago Chapter of the American Institute of Architects. This year's award jury consisted of Charles Moore, FAIA, of the Urban Innovations Group in Los Angeles; Mack Scogin, AIA, of Parker & Scogin in Atlanta; and John Locke, AIA, of Charles Herbert and Associates in Des Moines.

1. Vacation House, Door County, Wisconsin; Hammond Beeby and Babka, Architects. Situated in a sylvan setting dominated by tall pines, birches, and rock outcroppings, a year-round lakeside retreat is meant to reflect the wooden vernacular architecture of its rural context. An irregular grouping of gables and facade openings characterizes the main entrance side of the house, in contrast to the broad symmetry of the lakefront elevation (shown). The jury observed that the dwelling has an "informal, almost chaotic organization that resolves itself on the lakeside—a pleasant building with unexpected excitement."

2. Kersten Physics Training Center, The University of Chicago, Chicago, Illinois; Holabird & Root, Architects. "A meticulously detailed, well thought-out, and complete piece of architecture" was the jury's description of this three-story academic building, the final component of a science quadrangle begun at the university during the 1960s. In contrast to the building's street-facing facade, which is clad in limestone in deference to nearby neo-Gothic structures, the courtyard elevations exhibit an exposed, glass-walled circulation spine and a classroom wing whose setbacks provide open terraces used for departmental experiments and an outdoor science gallery.

3. TRW World Headquarters, Lyndhurst, Ohio; Lohan Associates, Architects (RECORD, this issue, pages 100-103). The architects' stated goal in the design of this corporate headquarters near Cleveland was to "enhance the natural flow of the heavily wooded site and celebrate man's humanity within his technological world." Their solution incorporates four building wings that radiate from a central atrium and step down in a series of terraces that visually reduce apparent size. "The project is proof that the Modern movement is not dead and that it adapts well to the atrium form," said the jury. "It is well-detailed and takes maximum advantage of site amenities."

4. Private Residence, Sheboygan, Wisconsin; Weese Hickey Weese, Architects. The program called for a year-round house for a family of four, located amid pine-covered dunes on the western shore of Lake Michigan. In order to create subtly defined, light-filled interiors, the architects specified ridge skylights, and they made extensive use of continuous wood trim that functions as open, room-dividing screens. North-facing public areas are extensively glazed to permit views of the lake. The jury commented that the house exhibits "an appropriate regional quality, so right for Sheboygan. The project is mature and straightforward, and there is a clarity of intent."

5. Bradford Exchange, Niles, Illinois; Weese Hickey Weese, Architects. The jury characterized the interior of this bi-level office expansion project, located just outside Chicago, as "an example of expressionistic architecture." Made up of 15 different overlapping fiberglass forms, the interior ceiling is an undulating tensile structure that encompasses both grand and intimate spaces punctuated by tent poles and cable ties. A garden extending from the existing office facility is spanned by suspended bridges that allow views of dining and meeting areas. The jury praised the office space for its "intriguing" sculptural quality. It would be a wonderful place to work."
6. Juvenile Protective Association, Chicago, Illinois; Tigerman Fugman McCurry, Architects. In designing new quarters for a not-for-profit agency that provides counseling to families that abuse or neglect their children, the architects wished to downplay institutionalism and create a humane, inviting atmosphere. Toward that end, they detailed individual counseling offices like small houses with French doors and multipaned windows, and arranged them around skylit atria. A lobby gazebo serves as a children’s play area, reinforcing the village metaphor. “The project demonstrates maturity, control, refinement, and restraint,” said the jury.

7. Stanley Korshak at the Crescent, Dallas, Texas; Himmel/Bonner Architects. This three-story, 37,000-square-foot store was designed as a street of individual boutiques arrayed along the arched entrance arcade of the Crescent, a major new office/hotel/retail development in Dallas. Crystalline steel-and-glass storefronts and display cases deliberately contrast with the rusticated masonry bays of the arcade. “There is a sense of drama about this project that speaks of its retail function,” observed the jury. “It appears to have a high level of craftsmanship and detailing.”

8. State of Illinois Center, Chicago, Illinois; Murphy/Jahn Architects. “The Pantheon of Chicago” is the sobriquet that the jury bestowed on Helmut Jahn’s now-celebrated state office building in Chicago’s Loop. And, like its ancient Roman forebear, the 1.2-million-square-foot structure was designed as “a statement of the importance and dignity of state government that emphasizes an appropriate scale and urban monumentality,” according to the architect. The jurors characterized the center as “a Chicago building . . . strong, powerful, and important. It breaks new ground in a city [known] for architectural risk-taking.”

9. Santa Fe Center, Chicago, Illinois; Frye Gillan Molinaro, Architects. Designed in 1963 by Daniel Burnham, the 17-story Railway Exchange Building on Chicago’s Michigan Avenue has been renovated and restored using guidelines established by the National Trust for Historic Preservation. On the exterior, deteriorated terra-cotta was repaired, new bronze storefronts installed, and old wooden sashes replaced by proportionally correct metal windows. In their rehabilitation of the lobby, the architects consulted Burnham’s original drawings to duplicate elevator cabs and design a new skylight. “A sensitive and restrained restoration,” lauded the jury.

10. Conrad Sulzer Regional Library, Chicago, Illinois; Hammond Beeby and Babka, Architects. Located on a busy street in Chicago’s Ravenswood area, a 65,000-square-foot public library branch houses an auditorium, an audio-visual department, a children’s section, and space for 250,000 books. The architects’ goal was “to present the civic expression of classicism [while] employing Chicago’s rich tradition of rational modern technology.” “A powerful building,” said the jury. “The strong exterior has an urban, Chicago look about it . . . and a humane quality that relates to the neighborhood. There is a sense of entry and a sense of control.”
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Manville
Conference report:
Housing and semiotics in New Orleans

By Roger Kimball

For four days in September, the Clarion Hotel near the French Quarter in New Orleans played host to the second annual Inter-American Forum for Architecture. Sponsored jointly by the New Orleans chapter of the AIA and the School of Architecture at Tulane University, the conference managed to attract some 100 people from Latin America and the United States—architects mostly, but also scholars, urban housing specialists, businessmen, government officials, and students—to discuss the theme of "Housing and the City." A publicity poster informed one that the conference was intended "to stimulate, at the highest national and international levels, a professional, academic, and policy discussion of issues relating to the urban environment and—parenthetically advertised—a handful of distinguished participants—e.g., Rafael Moneo, Cesar Pelli, and Paolo Portoghesi, among others—of whom only Moneo was able to attend. In any event, the conference proceeded with the usual roster of exhibits, lectures, seminars, and roundtable discussions.

Formal lectures included a keynote presentation by Moneo, chairman of the Graduate School of Design at Harvard University, on "Urban Culture in the Americas: Turn of the New Century" and a handful of other papers and responses to papers on one or another aspect of urbanism. The real common denominator of the conference, however, was less the announced theme than each speaker's habit of presenting scores of slides in order to illustrate the problem of housing and the city—largely, it seemed, by reviewing his own architecture. The conference also featured "workshops" where two or three speakers addressed small audiences on topics as various as "Computer-Aided Design and Drafting in Architecture: A Hands-On Demonstration," "Alternative Approaches to Housing in Urban Latin Environments," and "Emergency Shelter and Transitional Housing for the Urban Homeless."

As one would expect, the presentations varied a good deal in cogency and interest. Moneo began his keynote address by suggesting that the future of our cities is already present in the form and organization of our cities today. Among other things, he contrasted European attempts at large-scale architectural preservation—most of which he seemed to feel had failed—with contemporary practices in America. Warning against the widespread habit of architectural nostalgia that is at work, for example, in the current infatuation with the Beaux-Arts tradition and other instances of Postmodernist fancy, he insisted that neither history nor tradition is genuinely salvaged by a self-conscious aping of historical forms. Moneo also showed a number of slides, including many of his new National Museum of Roman Art in Spain. Since the museum is modeled so carefully—not to say ostentatiously—on ancient Roman specifications, one was naturally led to wonder how it manages to escape the charge of self-consciously architectural revivalism, but this was a subject to which Moneo did not address himself.

According to the architect Norberto F. Nardi, co-director of the forum, one main purpose of the conference was to encourage communication among architects and city planners from either side of the Rio Grande. And because the problem of urban housing is—and will continue to be—so pressing, especially in developing countries, the Inter-American Forum had singled out the theme of housing and the city for special attention at this and the next few annual conferences. With respect to the former goal, I'm afraid that there appeared to be fairly minimal dialogue among the participants, most of whom, in truth, seemed interested mainly in advertising their own works. The conference also suffered from its share of quasiacademic obscurantism. There was plenty of wearisome talk of architecture as a "text," of course, and one speaker even ventured to compare the city to an art museum and liken the facades of buildings to "pictures hung in a gallery." The most extreme—and most depressing-example of this esthetized approach to architecture was afforded by the Argentinean critic Jorge Glusberg, who delivered himself of an opaque semiotic disquisition on "The City as an Historical Document."

Other more sober presentations included talks by the Chilean architect Emilio Duhart on "The Challenge of Urban Housing: Insights from Latin America," and Frances Conway, an assistant director at the Agency for International Development, on "Public & Private Housing in Latin America." Both men began with a familiar but nonetheless chilling recitation of statistics about the situation of the world's rapidly expanding—and increasingly poverty stricken—urban population. Questioning the ability of "conventional methods" to accommodate this exploding urban growth Duhart called for a "new policy for the modern polis" that would rely on a combination of centrally planned "social architecture" and the widespread use of indigenous materials and construction methods. In what was one of the conference's most thoughtful and penetrating presentations, Conway reviewed efforts made by the Agency for International Development to help provide housing for the urban poor. His presentation did not by any means paint a rosy picture, though he did note that the agency's shift during the past decade from providing completed housing toward a strategy of furnishing "basic needs"—often simply a small plot of land, water lines, and rudimentary sanitary facilities—had enjoyed considerable success in sparking private initiative and local economic development.

In the end, the real virtue of the conference was in dramatizing once again the problem of urban housing for the poor. In essence, of course, this is more a social than a strictly architectural problem. But at the second annual Inter-American Forum for Architecture, this distinction was hardly recognized, which no doubt goes a long way in accounting for its general lack of architectural interest.

Roger Kimball is a regular contributor to RECORD, The New Criterion, and other publications.

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United
De Stijl distilled: A new look at the work of J. J. P. Oud

By Tracy Metz

The Dutch architect J. J. P. Oud (1890-1963) was an enigmatic figure, a man to follow no one’s advice but his own. Never one to shun conflicts, he was one of the originators of the De Stijl movement, yet also one of the first to distance himself from its suffocating dogmatism. During his lifetime he received general acclaim as one of Holland’s great innovators—particularly in housing—and he was offered the position of Meinter at the Bauhaus and professor at Harvard. Yet he resisted what he felt to be a lack of recognition on the part of his most important employer, the city of Rotterdam. Almost 25 years after his death, however, reconstruction and renovation projects in both Holland and Germany are reaffirming Oud as one of the driving forces in European architecture during the 1920s and ’30s.

Although Oud had intended to become a painter, he chose architecture at his father’s urging. It is no surprise, then, that after meeting painter Theo van Doesburg in 1916, he joined the De Stijl movement at its inception in 1917. It is no coincidence that De Stijl was founded during one of the most chaotic periods in modern European history. The group’s artists and architects wanted to create an overall plan, a blueprint that would supplant the randomness of the individual and supply a set of universal laws based on the principle of harmony through abstraction. The visual vocabulary was one of straight lines and right angles, the three primary colors, and the neutral shades of white, black, and gray. The Oud building where the influence of De Stijl is most apparent is perhaps the Café De Uitie (1925) in Rotterdam. It has often been compared to Mondrian’s Tableau I, and even though the painter and the architect only met once, the similarity in colors and arrangement of planes is striking.

Oud had been called in to assist a café-owner who had submitted three different designs for his new building, all of which were rejected by the city. Though Oud’s decidedly Modernist proposal raised many an eyebrow, it was ultimately accepted and built. The city had intended to allow the café a life-span of just 10 years, but the building stood until 1940, when it was destroyed during a German air attack. Rotterdam city planner Hans van Zwienen remembered the building from his childhood, and in 1975 he suggested that it be reconstructed. An exact replica of the café, built at a cost of $60,000, opened in September of this year. The ground floor again houses a café and restaurant; the office spaces above, suitably enough, are for the city-sponsored Rotterdam Art Foundation. The Foundation has in turn written a film telling the building’s story. “It was difficult to find a site for the reconstruction,” says van Zwienen.

The spot where it stood before the war is now occupied by a department store. Thanks to an article in the local paper, a real estate developer was found who was willing to invest in the project. Only one significant change in the layout has been made—the addition of a small auditorium in back. And happy irony: at the insistence of the Rotterdam Art Foundation, the interior will look more like what Oud had in mind than it ever did in the original café.

Oud agreed with his De Stijl colleagues that Dutch architecture and painting after World War I were moving toward the universal and the monumental. But, at the same time he saw that architecture, more than painting, was tied to practical considerations. A hint of his future work can be found in a contribution to the first issue of the magazine De Stijl—an article entitled “The Monumental Townscape”—where he wrote that “the modern streetscape will be dominated by building blocks in which the houses will be placed in a rhythmic arrangement of planes and masses. . . . Building in blocks or large groupings will take the place of the individual house.”

In 1918 Oud accepted a post as architect for Rotterdam’s Municipal Housing Service, not so much out of enthusiasm but rather because it was the only way to stay out of the army. His irritation at the specific demands incumbent on housing projects soon gave way to a sense of the challenge they posed. “For the development of an architectural style, a good (in the sense of purely technological and practical) house is more important than a beautiful house,” he wrote that same year. Oud, like Rietveld, sought the solution to modern architectural problems in rationalization and standardization. Mass production would give a sense of measure and proportion to the city image, he felt: “I await a style-defining crystallization of form through the standardization of building elements.” That same year he wrote an article in De Stijl entitled “Art and Machine,” stating that “for the modern artist the future line of development must lead inevitably to the machine, although at first the tendency will be to regard this as heresy. Not only because the machine can give more determinate plastic expression than the hand, but also from the social point of view, from the economic standpoint, the machine is the best means of manufacturing products which will be of more benefit to the community than the art products of the present time, which really only reach the wealthy individual.”

These views, as well as his work in Rotterdam, accelerated his estrangement from the De Stijl painters; there was too little sympathy for his striving to reconcile creativity with necessity. In 1921 Oud left the group.

“White Village”

In 1922 Oud designed his third project for Rotterdam, a triangular tract called the “Witte Dorp” (White Village). To his relief Oud was for the first time able to get away from the traditional Dutch building material, brick. The colors, again, are Mondrian’s: white plaster walls, blue doors, red roofs.

For years now the White Village has been the subject of a fight between preservationists and the otherwise well-intentioned urban renewal department. The village was originally built as temporary housing for “antifamily” homes and was not meant to stand for more than 25 years. For that reason the project—S43 dwellings, eight shops, and a small firehouse—was built on concrete slabs instead of poles pounded deep into the swampy soil that is used for permanent structures. And that is the heart of the problem: now, 63 years later, the houses are lurching sideways, cracking, and leaking.

In 1977 the city of Rotterdam pumped 7.5 million guilders ($1.8 million) into partial restoration, but the deterioration has continued. The city had one last chance to declare
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Observations continued.

Oud's contribution to the Weissenhof housing development in Stuttgart, West Germany, is a five-unit, poured-concrete block of terrace housing. Built in 1927, the structure was recently restored as part of an overall rehabilitation undertaken by the city.

The idea for the project originated with the Deutsche Werkbund, a group founded in 1907 to improve the position of German goods in the international market by introducing a higher standard of design. Like De Stijl, there were profound differences of opinion among the Werkbund's members, but through frequent exhibitions and publications the group fostered a common sense of purpose. The architects in particular felt they were working together to improve the nation's industrial culture. Because of the Werkbund's prestige, the Stuttgart city council incorporated the Weissenhof into its regular building program and provided the land.

Oud's contribution was a compact row of five one-family houses. Stuttgart is now renovating the entire complex—including an apartment block by Mies van der Rohe—and the restoration of Oud's building was finished just over a year ago. The previous inhabitants have returned to four of the five houses; the fifth house has been given to Sibylle Heeg, an architect at the University of Stuttgart. She is to put it simply, thrilled and was more than happy recently to give a guided tour. "Oud was really ingenious," she notes, pulling open a cupboard. "You see how thick the walls are inside? The heating was hidden away inside here in the wall so that the hot air would circulate throughout the house. In every possible spot he used the space between the walls to build cupboards and closets, a system well-known in America but unusual here. There is space for utilities on the north side; that is why there are no windows on the ground floor. Above the utilities on the second floor, there is a small room that my son uses as a playroom."

Oud, it appears, was remarkably adept at finding places to let in daylight. The house has double skylights—including one in the bathroom—that can be easily opened with pulleys. In all three doors on the second floor there are little eyeholes of glass surrounded by a chrome disc, a seemingly maritime motif. "Ostensibly to let in more light," says Sibylle, "but personally, I think that was just legitimizing for a design element he liked." The only change to the interior was breaking out part of the wall between the kitchen and the living room. For the rest Sibylle has tried to keep to the spirit of the architect, and she consulted the Landmarks Commission regarding the original colors of the woodwork. Moreover, the English company that had manufactured the original window frames still exists and was commissioned to make new ones just a few inches longer to accommodate the extra thickness of the added insulation.

In the Weissenhof Siedlung Modern architecture "went public" for the first time. In his opening-day speech, the organizer of the Werkbund called the project "part of the great struggle for a new way of life." There was criticism, of course—it was labeled "Stuttgart's Folly" and "a suburb of Jerusalem"—but for several months after completion 20,000 people a day visited it. This had a two-sided effect: on one hand it promised wider der Rohe's idea; on the other, it accelerated the process of polarization in Germany between the National Socialists and left-wing architects. It is not surprising, then, that in 1938 Hitler condemned the project as Enartete Kunst (degenerate art) and slated it for demolition, to be replaced by new headquarters for the Wehrmacht General Command. Although these plans never materialized, some of the Weissenhof buildings were used to accommodate anti-aircraft troops, and Mies's complex was turned into a children's hospital.

After Oud suffered breakdowns in 1927 and 1932, he was dismissed by the city of Rotterdam. Following the war he was disillusioned when he received the commission to help rebuild the shattered city. He was posthumously honored, however, by two building projects—a convention center in Zandvoort and a theater executed by his son Hans, a civil engineer who recently completed a Ph.D. thesis on his father. And, for the demolition of the White Village, there is some compensation—and belated recognition—in the resurrection of Café De Unie and the renovation of the Kiefoehc and the Weissenhof Siedlung.
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Reviewed by Michael Sorkin

When Kim Shkapiich returned from Japan where she’d been supervising the production of John Hejduk’s book *Mask of Medusa*, she was naturally full of stories. She seemed particularly struck by the wizened gent whom directed the printing of the book, a man officially designated a “Living National Treasure.” Our system of honorifics somehow doesn’t embrace this kind of reverent national sentimentality, but if it did, Hejduk would top my list for enshrinement.

Hejduk is an architect about whom it’s only possible to write an homage or a diatribe. His work is situated with such precision and produced with such commitment that its ambiguities can only be seen philosophically, as didact’s gaps, designed to query and to lead. Seeing his beautiful oeuvre of over 30 years assembled in *Mask of Medusa*, one cannot resist its power of instruction. It exposes its issues in the best way, not through harangue or seduction, but by example. More than any other architect producing today, Hejduk is engaged in exemplary research. He teaches by inviting witnesses.

For the past 10 years, Hejduk has been the dean of the school of architecture at Cooper Union and has fashioned the place into what is easily the most singular and visionary architectural school in the world. At a time when most schools are heavily invested in the evasions of pluralism or in selling out to the spurious practicalities of “development,” Cooper remains dedicated to architecture’s prosody. It’s all Hejduk’s doing. The school doesn’t exactly institutionalize his sensibility as much as it depends on it for inspiration and protection. Hejduk—the eternal investigator, the “paper” architect—is a larger-than-life version of what a student should be, in every way attenuated. He’s literally large, a gigantic six-foot eight, and filled with the congenital muckishness of the romantic, framing delicate metaphors in his almost impossible Bronx accent.

Hejduk began his own architectural studies at Cooper, went on to Harvard in the early 1960s, had a Fulbright in Rome, worked in various offices—a broad, if not immediately exceptional, route. His early work is that of a man through much of its time, the sort of organized Modernism that sought to enrich pared forms with a more feud sense of shape and material, modestly sensitizing received models with fieldstone and curves. In 1964, however, he was offered a job at the University of Texas, where Harwell Hamilton Harris had just been installed as dean. Hired with Hejduk were Colin Rowe (a theorist of great influence in American architectural education) and the painter Robert Slutzky, educated under Albers and devoted to the investigation of De Stijl rigor. The three appointed themselves “The Texas Rangers.”

The time in Austin proved incredibly fertile for Hejduk. He immediately set himself a project which was clearly informed by what must have been a most happy symbiosis among the Rangers. It was to be a suite of 10 houses, each an investigation of the nine-square plan of the canonical Palladian villa (the subject of Rowe’s later essay “The Mathematics of the Ideal Villa”). As a compositional discipline, the Mondrianesque paradigm—the enrichment of an abstract minimum—was paramount. As a more strictly architectural investigation, the Miesian mode, with its fascination for the details of pure intersection and its distilled strategy of elements, suffused.

Hejduk completed seven of these Texas studies, and they are a remarkable corpus, austerely drawn with the hardest leads, toying persistently with the edge of the envelope beyond which architectural abstraction becomes mere composition. Unbuilt, perhaps unbuildable, the drawings nevertheless motivate production, presaging the derived investigations of influenced architects like Peter Eisenman and establishing the parameters of the nine-square problem, one of the classics of architectural pedagogy. They also lead directly to Hejduk’s next series of studies.

In *Mask of Medusa* the Texas Houses are presented in plan, elevation, and axonometric, the preferred Modernist mode of representing three dimensions. Axonometric projection is privileged for its “objectivity,” for the fact that, unlike perspective, its every dimension is true to scale, yielding a favored flat, anti-illusionistic space. In making his projections of the Texas Houses, Hejduk used generating angles of 30 and 60 degrees. What this yielded on the page were (given the square basis for the underlying plans) a series of shapes that approached the diamond, unbalanced in a kind of latent aspiration to a 45-degree relationship to plan. I impute this latency not simply because of what came next in Hejduk, the Diamond House series, but also because of historical precedent in the work of Mondrian and van Doesburg.

In 1964, the subsequent Diamond projects represent a striking development. The act of rotating the plan to yield the diamond, while still indebted to cubist forms, proved to be a tremendously stimulating move. First, it generated a system in which the third dimension seems intrinsic rather than derived, in which space is subsumed by plan rather than simply its by-product. Its visible rotatedness also implies the fourth dimension in its irruption of the stasis of the square. The diamond thus becomes more strictly architectural even as it becomes more purified in its abstraction. And, as Hejduk himself has noted, the diamond is also a kind of ideogram for perspective, diagramming station point, cone of vision, vanishing point, and—augh its hypothenuse—picture plane.

The discovery of this hypothenuse marks a crucial divide in the evolution of Hejduk’s work. For Hejduk, the hypothenuse became architecturalized as a wall, the moment of “entry-exit,” a plane of transformation as well as designation. This retrieval of the wall marks the point at which Hejduk’s architecture becomes truly temporal and spatial, resulting in a number of consequences. Most immediately, the library plans, the Diamond subsequent work from the hammering frame of the Texas and Diamond series, that circumscribing residue of circumscription. Thus untrammeled, the work became newly free, and Hejduk’s forms emerged as autonomous objects, rather than operations within a system. A series of projects in the late ‘60s and early ‘70s
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celebrates this literal pulling apart of elements, the freeing of shapes from rationalist constraint. An increased use of models is another pleasure of this conquest of air. But, most dramatic of all, was Hejduk's invention of a "house, the creation of what to me are his first really great works. The wall is architecture's most intrinsic datum. By discovering the wall through the long compositional research of the Texas and Diamond projects, Hejduk was able to use it in a new way. His enormously influential 1973 sketch for the Bye House, designed for a site in Ridgefield, Conn., is seminal. Floating in front of a wall, compounding both backdrop and frame are three sinusoidal room elements, foregrounded like scenographic clouds in a theatrical sky. Behind the wall is an apparatus of support comprising stair, plumbing, another chamber, and a long perpendicular hallway which elongates the composition and adds ritual duration to the physical movement among the elements.

The wall projects represent both a turning point and a point of great maturity in Hejduk's research. They stand at the peak of a trajectory of investigation that, for all its originality, was centrally engaged with issues at the formal core of "classical" Modernism. As the Texas Houses were in many ways enlargements of preoccupations that had stirred Mies and Mondrian, so the wall projects were partially the product of an awakened interest in Le Corbusier—in his plasticity, color, sense of space and motion, and his certain way of deploying multiplicity. This interest in Corb coincided with a larger absorption in things French: a fascination with Parisian surrealism, a new attention to the novel, to Flaubert and Stendhal, to Robie-Grillet, to an idea of risk and the fascinating tenuousness of narrative.

Hejduk sometimes describes the subsequent transformation of his work as a movement from an architecture of optimism to one of pessimism, a description that both occludes and reveals. Certainly, he has exceeded the minute certainties of geometric investigation and become absorbed in the resonance of dissonance. His recent work has also left behind the centering certitudes of the new architectural program. This "pessimism" is one which no longer finds sufficiency in "the house" as a research armature and which is no longer able to treat any aspect of architecture as, in effect, a given. Much of the more recent work has been produced under the rubric of "Masque." The intent, it seems, behind this invention is to extend the lyricism of his architectonic concerns to the structures of life. The Masque abets architectural narrative-making by allowing a retrieval of the mimetic. Hejduk is interested in the line between masque and mask, in architecture as both the guise and the concealment of social life. The creation of these architectural dramas entails much risk. The poet's search for penetrating realignments of the familiar can
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When that inevitable slowdown does occur, it will probably only ramify the tendency for clients to insist that whatever office structures are built have a strong, marketable "identity" or "image." That trend, however sensible in its long-ago origin, sometimes recently has crested in some excessive, nonsensible eccentricities—caricatures of regionalism, symbolism, whatever style you can name, or just overwhelming glitz.

Perhaps, for the sake of those future office buildings—in whatever quantity—we should add another simple word, "appeal," to the short list of marketable aims—an assured individuality doesn't have to have exhausting pyrotechnics!

This study includes four low-rise projects that, among them, use a lot of the usual devices—but with just that iota of restraint necessary for a longer-lasting, and real, appeal.

One, in Las Vegas, is a center for small rental offices that rediscover the time-honored allure of a desert oasis. Another, offices for a law firm in Columbus, Ohio, offers civic hospitality with a fairly sprightly, and eye-catching, variant of traditional legal dignity. Regionalism gets a slightly Postmodernist transfusion in a rural Pennsylvania insurance company headquarters. And a high-technology corporation abets its desired image with a very crisp modern, but also very humanistic and sympathetic, building in a wooded expanse outside Cleveland.

Each of these buildings is obviously trying to "sell something" for the owner, even if it is only friendliness or an eye-appealing projection of self-esteem. But each goes beyond mere "packaging," and tries—through well-considered planning and design—to provide some really genuine, and lasting, answers to that problem. *Herbert L. Smith, Jr.*
Vistas for Vegas

A somewhat daunting challenge faced the architects of this village-like center for small rental offices: to create enough appeal to lure pedestrian traffic in the intense desert climate of Las Vegas. The problem was not so much to design for a forceful, overall impact, but to provide an appropriate atmosphere and identity for each of the tenants, and to beguile their visitors and clients to seek them out.

With possibly a few hints from the Alhambra and Luis Barragán, a meandering oasis was created, with unexpected pockets of shaded arcades and courts, replete with pools, fountains, plants, patterns, and colors. As William Bigelow, partner-in-charge for architects Leason Pomroy Felderman Associates, comments, “All elements of the architecture are not apparent until one begins to explore. We wanted to create a sense of mystery and surprise for visitors. People don’t expect to go around the corner and suddenly find themselves in a turquoise courtyard filled with water and an island of pine trees.” And, he adds, “The tenant spaces here are quite simple and flexible. This is an architecture where the spaces between are more important. The courtyards and gardens are visual and contemplative; the arcades, which provide access to lease space, are linear and active.” As directional guides, areas for pedestrian circulation are in shades of blue in the otherwise rose-toned, stuccoed building.

This latest addition to the 35-acre Renaissance Center backs up to the earlier Phase I buildings for commercial retail and larger corporate tenants. This second phase is designed as a multitenant structure easily subdivided into air-conditioned spaces as small as 800 square feet—with the average about 1,500 square feet. The entire angled building contains 76,284 square feet.

A final phase of additions to the office park, which will be complementary to this Phase II and flank it on either side, is now in production by the architects. All the buildings are separated by drives and planted “auto courts” for parking. The entire project is located in a primarily residential area of Las Vegas, and is all one story in height to keep in scale with the neighborhood.

Buildings with such a simple but sophisticated appeal as this are refreshing to those of us whose mental image of Las Vegas is that of the bright lights of the casinos. But it seems to work. There is a major and growing daytime business community. Michael Saltman, managing general partner of the Vista Group—owners and developers of the project—says that, “The design of the project was atypical for Las Vegas. It took time to be accepted—the look was not familiar. But once we were able to draw in tenants to have a look and experience the atmosphere, the leasing program took off.”
A lot of surprises and lush vistas greet the visitor in this new rental center for small offices. From the auto court (bottom), entrance loggias lead the eye into arcades (top left). These, in turn, open into courts—such as the “Walk of the Lilies” (center left), and the clustered pools of the “Court of Pines” (below). The sketch shows the extent of the walks and courts, which help give identity for the tenants.
The interplay of simple forms, patterns, and soft colors give a constantly changing montage as one progresses through the arcades and courts of the office center—as these photos clearly show. Many of the walks are topped with a chain-link and steel frame system (directly below) which will support wisteria vines and form a luxuriant, shady ceiling. The arcades are oriented to shield the buildings from the intense western sun. All the phases of the development—retail and offices—are expected to work well together through complementary user needs. And the potential market seems to be increasing, with a lot of nationally known corporations recently establishing new, major operations in the city. As a sensitive effort to create an appealing desert architecture, it deserves every hope for success.
Renaissance Center
Office Park, Phase II
Las Vegas, Nevada

Owner:
The Vista Group

Architects:
Leson Pomeroy Felderman
Associates—William H. Bigelow III,
partner-in-charge; William H.
Bigelow III, Richard Clark IV, Helen
Bowling, design team; Philip L.
Kroeze, project architect; James T.

Wivick, project manager; Craig M.
Sheinman, job captain

Engineers:
R.L. Foley & Associates (structural);
Tsukiyama & Kaino (mechanical);
R.E. Wall & Associates (electrical)

Landscape architect:
POD

General contractor:
Grove Construction
Tradition transformed

A big infusion of Warren Platner's special flair has created an unusual combination of sprightly dignity and traditional quality (from occasionally surprising means) for these new headquarters for Porter, Wright, Morris & Arthur—one of the nation's larger law firms.

The basic program requirements included some challenging ones of functional efficiency and economy: 530 people (330 with private, preferably windowed, offices) were to be comfortably fitted into six floors (totaling 150,000 square feet) of a new speculative office building. There were to be no general office spaces. According to Platner, this is half again as many people for the area as is usual in law firms.

Typically, the lawyers also needed lots of storage and file space; conveniently placed, semiprivate secretarial stations; a legal reference library; inviting reception and waiting areas; and lots of conference rooms of varying sizes. And, of course, computer terminals.

However, in addition to all these a day needs, the lawyers especially wanted facilities that would enhance their community position as hosts and leaders. This entailed not just a design "image," but appropriate spaces that could be made available to clients and civic "movers and shakers" for receptions, public events, fund-raising, and the like.

To solve these ambitious space problems, Platner enclosed an existing light well, which extended into the firm's six floors, to create a rather schmatzy garden courtyard. This not only added room for crowds, but gave a unified identity for the firm's spaces. The court was flanked by overlooking stacks of dual-purpose conference/dining rooms and reception/waiting areas (drawings and photos overleaf). Any or all of these spaces may be used in combination for entertaining. Projections for balconies and plant-bays create undulating "shelves of gardens" as focal points for all six floors of the offices. And festive lighting extends use of the areas for evening functions.

On the efficiency side, Platner's "first task was to design the corridors," which were of necessity very long, due to so many private offices. He decided to make double duty of all that space, and use the halls as "corridor file rooms with aisles." Lateral files and cabinets are inset into the walls, and lighted by elegant, functional fixtures.

For economy, the interiors are "basically a plasterboard job," layered to form subtle panels. For a bit of traditional luxury, travertine is used sparingly in public areas for borders and corners, and mural-like panels of wood or fabric are used in conference rooms. Carpets are set into polished wood borders to give the appearance of area rugs. This touch of the sumptuous and, maybe, just a hint of gilt-glitz, is restrained enough to succeed very well, indeed.
The evocation of a "traditional" ambience for the lawyers is done with insouciance and wit. Always an individualist in his design approach, Platner concerns himself with both the grand effects and the smallest details—and especially with design congruities that will create a little stir. All the furniture used here is modern, and of Platner's own design—some of it very well known, such as his elegant, spare, wire tables and chairs. Platner has—with some bravura—upholstered all seating with varicolored, floral tapestry, set it on busily patterned carpets he designed, and backed it (in the conference rooms) with panels of floral linen or richly grained, inlaid wood. This onrush of pattern is added to by the shadows and configurations of the plasterboard panels and coffered ceilings. These perhaps surprising combinations
could easily have become stridently off-beat—but here, give an aura of quiet assurance. A typical conference/dining room (below left) shows clearly how a custom-crafted, inlaid table and wall panel, and end-walls of fabric (see details overleaf) give a fresh echo of yesteryear. The Platner-designed carpet is used small-scale in conference rooms and halls, larger in reception areas (below right). For the rather spectacularly framed “arts program,” Platner evolved a collection of historic legal documents (researched and found by his office), which—partly because of their basic interest, and partly because of their framing and positioning, are singularly arresting. The end effect of all this attention to detail is one of a comfortable club with much to intrigue the mind and the eye.
Platner has created focal points throughout, whether at corridor ends, or through the glass-walled library (above left). The length of the file room/corridors (above) is broken by arches and by widening at entrances to the secretarial spaces (opposite left) and the lawyers' offices (opposite right). Details are important, as can be seen in the photos below of a conference/dining room. At left can be seen the effect of the multiple patterns of carpet, upholstery, wire furniture, inlaid tables, and fabric panels (which open to reveal tackboards). A special wall panel and light fixture in a similar room are shown below. The legal documents shown opposite below are a 19th-century plasterer's apprentice contract, whimsically framed in rough plaster, and a Henry VIII contract giving a confiscated monastery to a friend.
Porter, Wright, Morris & Arthur
Headquarters, Columbus, Ohio
Owner:
Porter, Wright, Morris & Arthur
Architects:
Warren Platner Associates—
associates of Warren Platner on this
project: Carl Gottschalk,
Mark Morganridge, Robert Brauer,
Lee Ahlstrom, David Parisi, Kathy
Pope, Linda Muirhead, Jim Wiebe,
Eileen Shields

Consulting engineers:
I. A. Naman & Associates, Inc.
(mechanical/electrical/plumbing);
Skidmore, Owings & Merrill
(structural); Jules Fisher & Paul
Marantz, Inc. (atrium lighting
consultants)
Construction manager:
Gerald D. Hines Interests
General contractor:
Dugan & Meyers/Novberg,
a joint venture
Regional recalls

In the search for a design image that is friendly with its surroundings, recalls of regional motifs have, of course, long been a recurrent favorite. But it is a technique that can occasionally perpetrate some dubious extremes—from overly quaint sentimentalism on the one hand, to abstruse, far-fetched abstractions on the other. In this new headquarters for PHICO, an insurance company in the health-care field, regionalism succeeds in a strong, fresh way.

Located in largely rural Pennsylvania Dutch country, the building makes forthright use of local forms, materials, and patterns. Recognizable allusions are made to barns, big country houses—even to steel mills and antique quilts. But it is done with a reasoned, innovative eye. It is treated as a “straightforward object, set squarely in the wildflower meadows without apology,” comments Philip Escoff, project designer for Keyes Condon Florance. “Barns don’t need to blend in—they can sit out there and not be an intrusion.”

The structure is steel frame, with 10-foot ceilings, raised floors for conduits, and 30- by 55-foot bays, which give big, column-free areas for flexibility and future change. The exterior has a granite base, and is surfaced with patterned courses of unusual-sized glazed brick—8-by-8 and 2-by-8. An occasional sprinkling of bright red bricks sparks the otherwise monochromatic pattern. The roof is copper, which will eventually turn green. The scheme is almost, but not quite, symmetrical: the upper floor is inset on one side, flush on the other; fenestration is slightly, but calculatedly, off-balance.

Primarily planned for general office use, the headquarters is fairly “full service,” and also includes a number of multipurpose conference rooms (with rear-projection facilities), a cafeteria, a health and fitness center, a library, a computer center, and a basement television studio to make educational tapes for clients. A soon-to-be-built wing will provide a big lecture hall and guest quarters. Loading docks are underground, and approached by an exterior ramp. Entrances for the flanking parking areas are via glass-enclosed links to the wings at back.

Several energy-saving factors were designed into the building. The main facades are oriented north-south, with south windows recessed for shading, and fitted with “light shelves” to reflect natural light into the building. East and west walls have limited glazing. Photo-sensitive cells adjust artificial lighting. The three atriums were designed to add natural light to the center of the building, while reducing the exposed perimeter.

All in all, the building is a suitably functional and very interesting one, which demonstrates that, perhaps, the answer to regionalism is not to be timid about it—and to use a lot of imaginative care.
Internal, natural lighting was a major concern for the architects, who created three tall, bright atriums, and used a fair amount of glass block. The west atrium (below left, and section) uses a skylight and bounced light from clerestories to reach a planted garden and the offices at basement level. As can be seen in the photo, that lower level had to be wire-glazed because of fire laws. The east atrium (directly below) has its planting on balconies, and is used as a lounge. It also features a collection of Pennsylvania Dutch quilts. The regional quilt patterns are used as design motifs for the inlaid marble floors in the entrance areas (opposite, top left). The completion of the auditorium wing in the near future (shaded in plan below), will help enclose the garden off the cafeteria, and provide good weather outdoor dining spaces.
Colden Florence, partner-in-charge; Philip A. Escoff, project designer; Steven Kleinroek, Amy Semmes, William Spack, project team

Engineers:
Skapa & Hennessy, Inc. (mechanical/electrical); MMP International, Inc. (structural)

Consultants:
Kenneth Parker Associates (interiors); H. Edward Block & Associates (civil & site landscape);

Oekme & Van Sweden (associate landscape architects); Hygen Associates (kitchen); George Sexton Associates (lighting); Hubert Wilke (audio-visual); Cerami Associates (acoustics); Olivier Strebelle (sculptor)

General contractor:
Gilbane Building Company
Almost as precisely and knowingly detailed as the high-technology concerns of its owners, this crisp, rhythmic, suburban headquarters gains its strongest identity and appeal from its major concerns for the environment—with great sympathy both for the site and for the personnel inside.

These new facilities for TRW, Inc.—an international company involved in such areas as aerospace, computer technology, and energy—are located in a rolling, beautifully wooded 134-acre tract in a suburb of Cleveland. It is a sizeable building: 450,000 square feet to accommodate 700 employees, plus 300,000 square feet for two levels of underground parking. It is sited on a central plateau, and approached by curving drives through woods, small valleys, and meadows. Roads are set somewhat below the surrounding grades to reduce their own visual impact on the terrain.

The building itself is also kept low in profile, with four slightly offset, terraced wings radiating from an atrium, to reduce apparent size. Materials mix machine precision with quiet, receding forest colors, which are used also to articulate function. Set on a base and substructure of Ohio sandstone, the building is framed in steel clad in a dark anodized aluminum. Nonstructural elements, such as window frames and sun screens, are expressed in lighter-colored anodized aluminum. Glass exterior walls are recessed six feet behind the structure for shade. Vertical circulation elements—fire stairs projecting outside, and elevator cores within—are surfaced in green marble. Entrance plaza and atrium pavers are brown granite. The atrium is the grand focus of the interiors (overleaf). Not only does it serve as the major circulation hub for the building—from the below-grade parking to the fourth floor—but its balconied levels provide sumptuous reception, lounge, and dining areas for visitors and the entire office staff alike.

For maximum flexibility and future ease-of-change, working areas in the wings are largely open-plan around four service cores, and have raised floors for easily accessible cables and conduits. The interior designers devised a demountable system of custom partitions, which provide low-walled workstations at the perimeters, and glass-fronted enclosed offices near the cores, so all may share the views of the surrounding parklands. Sun screens outside the glass walls, and adjustable, see-through blinds within, shade the glass for clear visibility.

All-in-all, it is an extremely considerate building—for people and for nature—and will undoubtedly provide all-season pleasure and efficiency for a long time to come.
The aluminum-clad steel structure also provides the main visual interest for the big, glass-roofed atrium. Balconies at the different levels vary a bit in shape and size, forming an interplay of projections and insets. Lounges and dining spaces are replete with plants, art exhibition areas, and a waterfall that cascades down to the parking levels.

TRW World Headquarters
Lyndhurst, Ohio
Owner: TRW, Inc.
Architects: Lohan Associates—Dirk Lohan, principal-in-charge; Mel Wilson, project architect; Joseph Caprile, Jerome Jones, project managers; John Arnold, Joseph Doliner, Geoff Hamburg, Leonard Kovaci, Jeanne Marker, Stephen Yao, project team
Engineers: KKBNA (structural); Environmental Systems Design (mechanical/electrical); Berins Consultants, Inc. (civil)
Interior designer: Interspace Incorporated
Architectural adviser: Herbert H. Sutroburne
Landscape architect: Sasaki Associates

Consultants:
Howard Branston Lighting Design (lighting); Robert A. Hansen Associates (acoustical); The Wilke Organization (audio-visual); Ronald J. Goodrich & Associates (behavioral psychologist); Project for Public Spaces Inc. (atrium); Rolf Jansen & Associates (fire safety); Paul Alan Magil & Associates (security); Heery Energy Consultants (energy); Cini Gissom Associates (food service); Art Options, Inc. (art)
Lloyd's
London, England
Richard Rogers Partnership,
Architects
Lloyd’s of London
It has been almost a decade since the completion of the Centre Pompidou, but the Parisian “cultural fun palace” continues to haunt Richard Rogers as his best-known building. Though the architect has moved on to design industrial commissions and urban projects without his former partner and Pompidou co-designer, Renzo Piano, the other Rogers-designed building that has received much attention in this country—primarily because it was constructed in Princeton, New Jersey—is the PA Technology Laboratory and Corporate Facility, a modest American version of his innovative Inmos factory in South Wales. The main reason for Rogers’s low profile in the U. S. is that many of his important recent projects, such as the Coin Street redevelopment on London’s South Bank, have addressed localized planning issues, or have remained unbuilt. However, the completion of Lloyd’s of London will no doubt catapult the 58-year-old, RIBA Gold Medal winner back into the architectural limelight. The new headquarters not only houses one of Britain’s most internationally prestigious and venerable institutions, but marks a significant new design direction for Rogers. A mere glance at the dizzying network of gleaming ductwork and service towers that crowds its glass and concrete exterior is enough to convey the message that Lloyd’s stands as a far cry from the simple, well-serviced sheds of Rogers’s past. Making the colorful, steel-braced rectangle of Pompidou look almost spartan by comparison, Lloyd’s virtuoso display of structure and services is remarkable testimony to the potential richness and variation of late Modernism.

Like Norman Foster’s Hong Kong Bank, to which Lloyd’s will be inevitably compared, Rogers’s latest effort raises the science of building to a heroic art. It is an architecture to be envisied by architects, inviting professional scrutiny and awe as to how each exposed, custom-designed detail was intensively developed and exquisitely crafted. As reflected by each of their new urban towers, both Rogers and Foster share a common belief in an uncompromised rationalism of prefabricated components and exoskeletal structure that is often achieved in close collaboration with the same engineers. Though the former partners’ work has grown more closely allied in recent years since Foster moved away from the minimalism of the thin-skinned Willis Faber and Dumas building toward a more “honest” expression of structure, Lloyd’s and Hong Kong serve as reminders that the two practitioners still approach their shared obsession for technology from different perspectives. While Foster concentrates on single-mindedly devising the perfect object with Miesian elegance and restraint, Rogers assumes a more ad hoc approach to a changeable kit of parts that gives his buildings a less finished look. “Norman has the wonderful magic of making everything look absolutely completed and wrapped,” states Rogers, who characterizes his own creative process as “a more open-ended proposition between transformation and permanence.”

It is the adaptable nature of his work that won Rogers the chance to design Lloyd’s, a commission that began in 1977 as a limited competition among six architectural firms (including, most notably, I.M. Pei and Partners and Foster Associates). Rather than proposing a finely tuned solution for the expansion of Lloyd’s from its 1968 headquarters to an underwriting marketplace three times the size, the architect presented four alternative schemes. Each analyzed the insurance company’s potential for growth on a small, awkwardly shaped site seemingly carved out from the City of London’s cheek-by-jowl assortment of stone buildings. To maintain an uninterrupted area for “The Room,” the open floor where Lloyd’s underwriters lease work space, Rogers’s winning design establishes a rectangular clear span at the center of the site and relocates the services to six external towers inserted into the leftover corners. It is a deceptively simple plan that focuses inward to a daylight atrium—one that belies the complexity of the building’s setbacks and busy elevations, and that owes an obvious debt to the “servant-served” philosophy of Louis Kahn. Rogers readily admits this influence, noting that a visit to Kahn’s 1953 New Art Gallery at Yale inspired him to design in concrete, resulting in Lloyd’s crisply detailed, column-supported beam grid. He also pays homage to Lloyd’s to another long-admired Modern master, Pierre Chareau, whose Maison de Verre is recalled in the new building’s prismatic, translucent glass skin.

While Rogers hardly can be accused of overt historicism, his established practice of structural and mechanical exposure has assumed a more boldly scenographic quality in recent years. Lloyd’s corkscrew-like staircase towers and Paxton-inspired, barrel-vaulted atrium are elements echoed in the architect’s urban projects designed in the early 1980s, such as the proposals for Coin Street, the Whittington Avenue office complex for a site adjacent to Lloyd’s, and the National Gallery extension. Rogers rationalizes this new elaboration at Lloyd’s as a contextual attempt to capture the dynamic quality of the City’s medieval layout of narrow, winding streets, and it does succeed in breaking down the scale of the building. More exuberantly decorative than the cool, streamlined abstractions of his previous work, it imparts the Gothic image of a cathedral still under construction. The “turrets” of the stainless steel-clad staircases, the “buttedress” overhangs of the mechanical rooms, the ornate filigree of ductwork, the “flying” bright blue service cranes, and the vaulted “nave” of the atrium create constantly shifting compositions of silvery forms, rather than discreet elevations, that make the profile of Foster’s Hong Kong Bank appear absolutely self-contained. Contrary to criticism of Rogers’s design before completion, the 14-story structure does not dominate its immediate surroundings—it is unfortunately overshadowed by the dark presence of the expressionless Nat West, P&O, and Commercial Union towers to the north (preceding spread)—but stands as a welcome addition to the City’s skyline of Wren steeples and Modern slabs, especially when viewed from across the Thames.

As at Pompidou, Rogers has attempted to enliven the ground floor of Lloyd’s with public activities, such as a bookshop, an information center, and a café as an extension of the adjacent shopping arcade of the Victorian Leadenhall Market. Access to these spaces, however, is made a half level below grade from a gloomy perimeter walkway distinctly separate from established circulation patterns of the street. Other shortcomings of Lloyd’s are evident inside the building. Due to the slender proportions of the 240-foot-high atrium, the effectiveness of natural illumination from its skylight is diminished, except on the sunniest of days. Though sophisticated luminaires inserted into the ceiling coffers compensate for this loss, they have been fitted with cool fluorescents surrounded by black shields, a combination that distorts color and makes the ceiling appear lower on the office floors. On the two administrative levels, a last-minute decision by Lloyd’s management to commission a French interior designer has resulted in the oddly surreal mix of traditional décor inserted into Rogers’s techy kit of parts, including an authentic Robert Adam room preserved in a rusticated, fibrous plaster box that floats in the middle of the 11th floor. Despite this incongruity, Rogers should take satisfaction in the fact that, while most contemporary offices pay lip service to “flexibility” by providing a few movable partitions, Lloyd’s achieves it through a raised floor system that incorporates a spacious plenum for air distribution, electrical outlets, and computer cabling.

Predictably, Rogers’s new building has been met with the same skepticism that greeted Pompidou. Opponents of the architect’s work who continue to dismiss his mechanistic preoccupations as expensive styling devoid of innovation, however, will have missed the point. For the strength of Lloyd’s lies not in “high” technology, but in a rigorous adaptation of current engineering and building methods, applied with unsparing logic and control. As Rogers succinctly notes, “There is no low or high technology, just appropriate technology.”

Deborah K. Dietsch
Since its beginnings in a 17th-century coffeehouse, Lloyd's of London has continued to outgrow a succession of buildings in the capital's financial district known as "The City." In more recent times, the insurance company's headquarters have included a 1958 neoclassical building, demolished—except for the gratuitous preservation of its portico (right of top elevation)—to make way for the Rogers design, and a 1958 stone structure, located across the street from the new building (right of facing page). To facilitate future expansion, Rogers devised a parti that achieves a high ratio of floor area to site (8:1) by placing the structure and services outside a doughnut-shaped plan. A skylit atrium provides an uninterrupted rectangle of usable space on the first floor for "The Room," the underwriters' traditional marketplace (middle plan). Overlooking this common space are 12 gallery floors that can be used by Lloyd's as extensions of The Room or leased as tenanted offices, according to changing market demands (top plan). Escalators in the atrium provide a secondary means of circulation to the stair towers, linking the ground floor entrance (bottom plan) to The Room and to four galleries now occupied by underwriters. In stark contrast to the simplicity of its plans, the building's glass-enclosed volume is chiseled into a series of irregular setbacks, stepped down toward the south (azimuthometric). The composure depicted in the drawings of the Leadenhall Street (top) and Lime Street (bottom) elevations is never actually experienced from the narrow, curved streets surrounding Lloyd's. More true to life is the fragmented view of the building's stainless-steel-clad service towers from the east (facing page).
Much of the rococo exuberance of Lloyd's emanates from the six satellite towers that service the main building. Clad in gleaming stainless steel, each structurally independent tower is assembled from a staircase, a bank of four glass-enclosed elevators, a bathroom module, plumbing, and hvac ducts (plan), and is crowned by a bulky, three-story mechanical-equipment room (facing page). In typical Rogers kit-of-parts fashion, the concrete structural frames and slabs, the cladding, and the interior components of the service towers were precast and prefabricated off site. The stacked bathroom modules (left of top photo) were custom-built and fully outfitted in Bristol (including their marble basins), lifted into place on site, and connected to the plumbing stacks—a process of assembly that recalls the 1960s “plug-in” cities of Archigram. To facilitate cleaning, repair, and replacement of the exposed service components, bright yellow cradles (top left) are lowered down the sides of the building from bright blue, permanent maintenance cranes located at the top of the towers (facing page). The decorative rationalism of the service satellites is extended to the main building's exterior panels of “pimpled” translucent glass, perforated, anodized aluminum fins and mullions, and silvery ductwork (bottom left). The “strapwork” banding the exposed, reinforced concrete column is a precast yoke that, with a precast bracket, supports the beam grid construction of the floors. Over the exposed edge of the floors, “fish-tail” exhaust ducts are arranged to evoke a classical order, like high-tech triglyphs in a concrete frieze (bottom left). “The legibility of the parts gives the building texture, scale, and shadow,” explains Rogers.
The dramatic focus of Lloyd's is a 240-foot-high atrium, crowned by a glazed barrel vault that looks as though it was designed in the late 19th century (right). Under its steel trussed skylight beats the heart of "The Room," Lloyd's bustling marketplace of more than 2,000 underwriters who trade from computerized workstations called "boxes." Rogers has deferred to the traditions of Lloyd's by enshrining its ornately carved caller's rostrum, crowned by bell, canopy, and clock, as the focus of the atrium's marble floor (photo facing page). The black circles on the floor distribute air upwards from the raised floor plenum. Around the atrium's perimeter, the plenum of each level is exposed to reveal the hvac and sprinkler systems. The underside of the concrete floor construction, supported by eight bracketed columns, also is exposed to form a sharp-edged, gridded ceiling pattern of raw concrete that is infilled by aluminum-shielded luminaires.

Since the building opened, three gallery levels have been taken over by Lloyd's underwriting syndicates, proving that Rogers's design accommodates future expansion in the way that he intended. Escalators, supported by steel trusses between the columns, link The Room to these galleries (section), and the kineticism of their exposed machinery, boldly outlined in yellow, heightens a sense of movement throughout the building (facing page). At the south end of the atrium, a seven-story-high cathedral window, framed by a three-story concrete crossbrace, suffuses daylight into the interiors (right). While the lower galleries remain open to the atrium, the upper office floors are sheathed in aluminum fin-braced glass to meet fire codes.
Tradition and technology sit side by side at Lloyd’s, as depicted in the juxtaposed view of the caller’s rostrum and the “magic mushroom” information towers that supply underwriters with telephones, granite serving tablets, and color monitors (top right). Though Rogers doesn’t believe in a distinction between interiors and architecture, he enlisted Eva Jiricna of Jiricna Kerr Associates to supervise his team’s custom design of Lloyd’s lighting, furniture, finishes, dining rooms, and executive suites. Best known for her minimalist shop interiors, Jiricna first applied her rigorous skills to devising a prototype for the underwriters’ “boxes.” Veneered in teak, the demountable workstations are anchored by a steel superstructure that holds shelving for books and computers, conventional underdesk storage units, lift-up seats and tops, and upholstered benches (bottom right and facing page). Each box is supplied with its own electrical and computer outlets, and an individually controlled air-conditioning supply that rises from the floor through a vent on the desk top. A sophisticated ceiling luminaire, housing fluorescent lighting and sprinkler heads, channels the exhaust air to a “fishtail” duct on the exterior which blows it down through a cavity between the triple glazing of the exterior wall (facing page). The glass panels of the skin were rolled to produce tiny prisms that create a shimmering wall of light (bottom right). Inside the service towers, the staircases are assembled from prefabricated, anodized aluminum panels, raised flooring, and aluminum extrusions incorporating a tread and a riser in one unit (axonometric).
Rogers's mania for crafted technology has been extended to every detail of Lloyd's, as evidenced by the ceiling luminaires (top right), stainless-steel railings around the entrance ramp (bottom right) and atrium galleries (top right, facing page), dining room waiters' station (top left, facing page), underwriters' work station, signage (bottom left, facing page), and bathroom towel stands (bottom right, facing page).

Lloyd's
London, England

Architects:
Richard Rogers Partnership Ltd.—Richard Rogers, John Young, Marco Goldarchied, Mike Davies (director); Richard Marzec (project administrator); Laurie Abbott, Ian Davidson, Malcolm Last, John McLellan, Michael McGarry, Henrietta Salvesen, Kiyo Sawaoaka, Richard Soundy (analyst); Jamie Troughton, Chris Wilkinson with Marcus Lee, David Mark, Peter McMunn (substructure); Richard Soundy with Colin MacKenzie, Maureen Difley (superstructure); Stephen Le Roth with Graham Fairley, Jean Harbour, Elizabeth Post, Nils van Oosten (cladding); Frank Peacock with Amarjit Kalsi, Peter St John, Clare Strasser (service towers); Graham Anthony with Robert Barnes, Kieran Breen, Graham Stirk, Peter Thomas, Andrew Weston (services); Michael Elkan with Joseph Wilson (plant room); Stig Larsen (mechanical systems)

Interior designers:
Richard Rogers Partnership Ltd., in association with Jiri Vračkánek Kerr Associates—Eva Jirič ina with Kathie Kerr, Mark Guard, Philip Gumuchdjian, Roger Huntley, Andrew Jones, Andrew Morris, Robert Preble, Stephen Tsang, Yasu Yoda, Jacques Grange

Engineers:
One Arup & Partners—Jack Zanz, Peter Rice, Tom Barker with David Atting, Peter Bolingbroke, John Burrows, Glen Colvin, Richard Cowell, Brian Duck, Paul Duizend, Martin Hall, Martin Harrold, Rob Kinch, Margaret Law; John McGregor, Duncan Michael, Turlogh O'Brien, Peter Platt-Higgins, Geoff Powell, John Roberts, Harry Saradjan, Andrew Sedgwick, John Thornton, Paul Wellman

Management contractor:
Bonvis Construction Ltd.

Consultants:
Monk Dunstone Associates (quantity surveyors); Ansley Hood & Co. (rights of light); Montagu Evans & Son (planning consultants); Sandy Brown Associates (acoustics); GWP Associates (catering); Theatre Development Ltd. (audio visual); Friedrich Wagner, Lichttechnische Planung (lighting); Pentagram Design Ltd. (signage)
Racing ahead

By Colin Amery

Every summer, on one of the most beautiful stretches of the River Thames, the old town of Henley is the scene of the great British celebration of rowing. Until this year, the world-class event, known as the Henley Royal Regatta, had been organized from offices in a nondescript riverside building. Now housed in a handsome headquarters over a boathouse that recalls American precedents along the Charles and Schuylkill rivers, the regatta organization took a bold step by commissioning Terry Farrell to design this small but prestigious building. Since turning away from the high-tech style of his former partner, Nicholas Grimshaw, Farrell has become Britain’s leading proponent of Postmodernism. But, unlike Michael Graves, he does not paint, nor does he employ the subtlety of the Gravesian palette. Farrell’s brand of new classicism is reminiscent of American architecture of the 1920s, and it is hard for him to shake off a certain Hollywood insubstantiality. The new headquarters for the Henley Regatta clearly illustrates the strengths and weaknesses of this style.

As somewhat of an esprit, the structure stands by the town’s 18th-century stone bridge like a new temple, strangely proportioned, but ingeniously planned. The great interest of this building lies in its invention of a lightweight classical language. There is nothing earth-shaking here, but a playful and colorful translation of old elements into modern materials and forms. The most impressive of these elements is a high, battered-brick plinth. Carefully detailed, it stands exactly at the height of the bridge, and reflects the spirit of the town’s beautifully cut, carved, and rubbed 18th-century brickwork. The building would have been more sympathetic if it had been built entirely of brick with real stone trimmings. Instead, the use of stucco, wood, and a great deal of colorful paint makes it appear too flimsy. The main floor, which sits on the great plinth and is entered at bridge level, however, is elegantly planned. A generous hall occupies its center, from which a low passage leads to the double-height main committee room—a great coup de théâtre because the room seems to defy the small scale of the whole building. As seen from the facade (isometric and opposite page), Farrell has turned the inside of the great pediment and its supporting roof into one grand room. It is the space that in any 18th-century country house simply would have filled the triangular pediment itself and not the floor below. What is particularly ingenious is the merging of a Venetian window with a classical pediment, an idea which must be a Postmodern first. Although well within the canon of classical experiment, it is not, I suspect, as adventurous as James Gibbs adding a spire to his columned temple of St. Martin-in-the-Fields. Throughout the main floor and within the regatta secretary’s two-bedroom apartment on the top floor, Farrell has utilized the space in an appropriately nautical manner. Like a well-designed ship, each corner is filled with crafted joinery—shelves, cupboards, and galleries.

Is the Henley boathouse a cynosure of Farrell’s development? At the very least, it is a promising omen. The architect has always been admired in England for his planning skill. In London’s Covent Garden and on the site for the proposed (now never to be built) Mies van der Rohe office tower, Farrell has demonstrated alternatives for the reuse of older buildings and for the adaptation of urban space. It is this gift that has given him the opportunity to redesign three whole areas of the capital. London’s South Bank arts center, a typical example of concrete brutalism of the 1960s, is to receive the Farrell treatment with the removal of high-level walkways and the insertion of new classical elements. On the other side of the Thames, he is scheduled to build over Charing Cross station and to do what he is best at—create new spaces where no one thought possible. Likewise in the City of London—its financial center—he is replacing 1960s office blocks with his own blend of urban classicism. If Henley is a taste of his skills, then London undoubtedly will become a much more elegant and colorful place.

Colin Amery is the architectural critic for the Financial Times.
Terry Farrell has designed the Henley Regatta headquarters, including a boathouse and a top-floor apartment (isometric drawing), to acknowledge the civic role that the annual rowing championship plays in the life of the town. Built upon a brick plinth in scale with the adjacent historic stone bridge over the River Thames (bottom), the building echoes the vocabulary and proportions of Henley’s 18th-century brick architecture. Its pedimented riverfront façade is focused on the balconied Venetian window of the main committee room above the wet dock entrance to the boathouse (below). The prominence and historical importance of the regatta headquarters’ riverfront site necessitated the consultation of 27 different planning and conservation authorities.
Elevation and section drawings (below and facing page) reveal the ingenious way Terry Farrell has organized the regatta headquarters to house discrete functions on each floor and utilize every inch of the 12,000-square-foot structure. The boathouse below the building's brick plinth contains a wet dock and spacious storage area for river markers and booms (bottom of sections). On the terrace level, the regatta club's reception area, offices, and committee room are designed with a pleasing variety of ceiling heights (middle of sections). The apartment for the club's secretary is nestled below the eaves, and entered from the rear of the building (elevation below) or from the committee room's library mezzanine (right of section facing page). Its entrance staircase and bedrooms are lit by a Palladian...
window located within the oversized pediment formed by the angle of the roof and guttae-studded moldings above the ground floor (facing page). Close-up views of the rear elevation (bottom and facing page) show how Farrell has rendered his classical language in stucco and wood trim above the structure's brick plinth. The north elevation containing the public entrance reflects a more picturesque approach, with dormer windows positioned within the roof, to illuminate the secretary's apartment (below). The longitudinal section (below) indicates the building's orientation toward the River Thames, with a balcony projecting from the double-height committee room. The brightly colored paint scheme of the exterior (bottom) was chosen to reflect the festive spirit of the regatta's annual parade of blazers, badges, and ties.
Farrell's reputation for skillful planning is apparent at Henley in the way in which he vertically telescopes each floor, from the ample storage area under the building's brick plinth to the narrow layout of the secretary's apartment under the roof (plans). This spatial ingenuity is underscored by shiplike joinery and cabinets that fill every nook and cranny of the interiors, such as the shelving that surrounds the entrances to the regatta secretary's apartment (right and facing page). To emphasize the views of the river and to bring daylight into the compact rooms of the building, the architect has positioned windows wherever possible: the overscaled, steel-mullioned Venetian window of the committee meeting room (left) and skylight over the secretary's living room (right) are but two examples.
Engineers:
Peter Brett Associates (structural);
Building Energy Partnership
(mechanical)
Consultant:
Michael Edward (quantity surveyor)
General contractor:
J. M. Jones and Sons Ltd.

1. Wet dock
2. Boathouse equipment storage
3. Excavated stone arch to 11th
   century bridge
4. Main entrance
5. Reception
6. Committee room
7. Offices
8. Crew room
9. Storage
10. Library mezzanine
11. Study
12. Living room
13. Kitchen/dining
14. Bedroom
As art objects in their own right, some modern museums almost steal the show from the collections they house. No architectural star turn exemplifies this phenomenon more brilliantly than Richard Meier's High Museum in Atlanta (RECORD, January 1984). Regardless of whether one judges it successful as a place in which to view art, the High is a tough act to follow. Such, at least, is the predictably skeptical response to news that another architect, the Atlanta firm of Parker and Scogin, has designed satellite galleries for Meier's great white mother ship, and installed them in the base of Skidmore, Owings & Merrill's Georgia-Pacific Center, a pink granite office tower. There is no mystery to the rationale for establishing this cultural outpost, whose existence relies on the collaboration of corporate, public, and institutional sponsors: the main museum is nearly two miles north on Peachtree Street, beyond the pale of Atlanta's traditional business center, and the downtown "branch" represents a brave incursion of art into a district till now devoted wholly to commerce. Appropriately, the new galleries (which are intended for loan exhibitions and selections from the High's own holdings) occupy space originally set aside for a public exhibit of Georgia-Pacific's industrial wood processes (colored area in plan).

A tall, narrow, greenhouse-like shed, directly exposed to the southern sun and linked to the front lobby by the foyer of a glass-walled auditorium, the extant shell was a singularly inhospitable place for displaying or conserving art. With hindsight, it might seem inevitable that the need to install adequate hanging surfaces, protection against natural light, an independent climate-control system, and security barriers would require the museum to take the form of a building within a building. That these practical demands should inspire a coherent architectural composition was, on the other hand, by no means self-evident; but Parker and Scogin's scheme plays up the ambiguous autonomy of the galleries within a larger surround as an organizing esthetic idea. Happily, one can overlook the trivial games with nesting-box or Russian doll motifs this strategy might have prompted and admire instead a structure whose beauty is both intrinsic and substantial—an "interior" architecture seemingly more solid than many freestanding buildings. This effect of palpable substance does not depend on literal-minded use of materials and ornament—faux or genuine—conventionally associated with exterior construction. On the contrary, Parker and Scogin clad the outer surfaces of the galleries in exotic wood veneer, announcing frankly that, in physical reality, the museum is as much an indoor artifact as any fine piece of furniture.

The abstract configuration of walls, volumes, and passageways within the existing transparent envelope is nonetheless emphatically architectural, with a "facade" that separates the museum from the Georgia-Pacific Center lobby and auditorium, a portal that gives onto a clearly articulated processional route, and a sequence of rooms defined as worthy destinations. How to insert display spaces flexible enough to accommodate a changing array of art works in various sizes and diverse media was a multidimensional puzzle; bringing people to them was another challenge. Fortunately, as it turned out, strict limits on manageable program area set by museum administrators left ample room for circulation. Beginning with the orientation of the museum entrance to a cross-axis through the Georgia-Pacific auditorium, a series of intersecting enfilades directs the visitor beyond existing concrete columns and down switchback ramps into galleries on two lower levels. The resulting parti is inherently symmetrical and orderly in spite of sudden turns, dramatic vistas up and down an open core, and unexpected views of city streets that confound too easy an understanding of the museum as a simple, self-contained geometric figure—too easy, that is, if one conceives such a building as a metaphoric invitation to discovery. If this emblematic role is subtler here than at Meier's High, it is no less effective in conveying its message: art can command attention with sheer virtuosity, but it is sometimes more compelling when it beckons quietly.
Because the new High was built on the south side of the Georgia-Pacific Center, where the tower's base steps down from the main entrance on Peachtree Street to the west, lobby access conducts visitors to the uppermost of the museum's three tiers (plans overleaf). Fully glazed windows in the museum entry "façade," a necessary barrier for security and climate control (top right, this page), overlook the roof and interior of a barrel-vaulted gallery as well as the ramps that lead to lower levels. A landing and balconies beyond the threshold offer more dramatic views indoors and through the glass shed to downtown Atlanta (opening page, opposite, and this page, middle right and below). Sightlines not only help to connect different strata within a compact vertical layout, but also reinforce the museum's presence in the downtown business center.

Color, texture, and geometry articulate and enrich the otherwise undecorated building-within-a-building. Parker and Scogin coordinated its scheme to preexisting structural columns, but painted them white to stand apart from the museum's paneled "exterior" walls and loggia-like central circulation spine. These architectural elements are veneered in African anigre, a wood remarkable for the fineness of its grain and golden-tawny hue, qualities that subtly contrast with the bolder markings and deeper tones of mahogany and teak woodwork in the Georgia-Pacific lobby. Anigre's close grain also minimized the complications of matching pattern and color in three dimensions—around window frames, soffits, even the convex top of the barrel vault. Parker and Scogin personally selected some 80,000 square feet of fitches, of which approximately 30,000 square feet found their way into book- and slip-matched surfaces. Woodwork was assembled in traditional fashion, with panels indented to overlap recessed splines, from which they hang on metal clips. Painted and welded steel railings differentiate ramps outside the central spine from the axial passageway with its wooden parapets. Floors are hand-chiseled slate.
Provided with its own art-handling area, offices, bookstore, and some 4,200 square feet of gallery space, as well as access to restaurant and conference facilities in the Georgia-Pacific Center, the High's downtown satellite enjoys nearly all of the perquisites of many independent museums. The two grandest galleries stacked under the glass-shed roof combine with more intimate rooms carved out of the base of the tower, and a complement of niches and multistory open wells, to create an adaptable exhibition environment. Individual spaces can be closed to the public while displays are installed or dismantled without interrupting circulation through the rest of the museum. The contrast of wood paneling outside the galleries with gypsum-board walls inside (specified to meet curatorial standards set at the parent High) intensifies the particularity of each room.

Following generally accepted conservation guidelines, direct exposure to sunlight was avoided wherever art might be shown. Indirect illumination, however, safely infuses a daylit ambience. Translucent panes overhead in the main upper gallery (these pages) can be dimmed with fabric filters or opaque shutters inserted above the coffers. Floor-mounted glass blocks transmit light to (or from) the gallery downstairs.

1. Entry
2. Ramp
3. Gallery
4. Shop
5. Offices
6. Art handling
7. Shipping/receiving
The play of daylight admitted through the glass shed animates a constantly changing show of chromatic and plastic effects. Such ephemeral beauty is thematically appropriate to a museum amid the corporate world, where brief moments for connoisseurship may have to be seized from a crowded agenda. The busy urban milieu also encourages experimental ventures, for which the new High affords a congenial setting: the possibility for installing large sculpture or environmental constructions in the full-height areas alongside the ramps remains to be investigated, as does the potential for the vaulted gallery. As a background to art in other media, the museum is suitably deferential without sacrificing its own aesthetic integrity. Precise geometry, definite juxtapositions of materials, and clear spatial intervals accentuate the discrete tectonic identity of every element in Parker and Scogin’s composition. Narrow slits between the towerlike elevator housing and the open framework of the central ramp, for example, separate different esthetic and functional entities (top left and opposite). Vertical extension of the wood-paneled “facade” downward among the painted walls of lower-level galleries demarcates the theoretical boundary of the building-within-a-greenhouse, beyond which the museum has annexed basement space inside the office building proper (bottom left). The museum’s steel-frame structure rises above the mechanical room for the entire Georgia-Pacific Center, a location that precluded laying new foundations. New beams below the slab carry columns for the galleries and central ramp framework, from which the outer ramp is cantilevered. Because the High requires its own museum-standard hvac, fire-control, and security systems, it actually operates as a self-sufficient environment.

The High Museum at Georgia-Pacific Center
Atlanta, Georgia
Owner:
GA-MET, a Joint Venture of Georgia-Pacific Corporation and The Metropolitan Life Insurance Company
Architects:
Parker and Scogin Architects, Inc.—Mack Scogin with Merrill Elam, Lloyd Bray, Dick Spangler, Gil Rompy, Isabelle Milet, George Johnston, John Lauer, design; W. Ennis Parker, project director
Engineers:
Broader & Guzmanon and Associates, Inc. (structural); Jones, Nall and Davis (mechanical/electrical)
Woodwork:
Woodwork Corporation of America
Consultants:
Ramon Luminance Design (lighting); Coating Services Group
General contractor:
The Winter Construction Company
Spanning the Grand Canal

By Tom F. Peters

For the Third International Exhibition of Architecture, a part of the 1985 Biennale of Venice, an international competition was announced for the design of ten projects to be sited in Venice and the Venetian hinterland. One of the sites—a 190-ft stretch over the Grand Canal separating the Campo della Carita in front of the Academy of Fine Arts from the Campo San Vidal in front of the church of that name—entailed the replacement of the decrepit Academy Bridge. One hundred thirty-five proposals from 23 countries were submitted for a new and more appropriate structure. Four of those projects are illustrated on the following pages, and discussed below by Tom F. Peters, associate professor in the school of architecture at Cornell University. Though not an encapsulation of the submitted designs, this select representation demonstrates poetic solutions that regard the bridge as both a prominent element to be woven within a rich, multilayered urban landscape and as a discrete object of rational study within the realm of engineering-as-art. Though the competition has been judged, none of the projects are being considered for execution. What presumably will happen is that the old bridge will be restored, a safe, albeit timid, measure.

One of the wonderful things about bridges is that they are quintessentially structural objects, and there are only a few basic structural types from which to choose. Any variation must be subtly conceived so as to complement or interpret the structural necessity. A concern for context provides a motive for variation, and the problems posed by a new bridge for a prominent Venetian site entail significant contextual concerns. Apart from urban form and historical precedence, a contextual aspect that distinguishes all Venetian bridges from others is the visibility of their two primary aspects: axial and frontal. The canal is as important a thoroughfare as the footpath. Although almost all bridges, both modern and ancient, are indeed designed in profile, comparatively few are true portals for the traffic they carry. This dual role, then, is an attraction in Venetian design.

Most proposals in the competition, viewing the contextual problems as more important than the structural, succumbed to the temptation to decorate a simple structure rather than to interpret it, which is a more difficult task. Of those projects favoring structure, there were several designers who used it as a logical basis for form. Simply supported beams, fixed arches, and two- or three-hinged arches take traffic clearance and almost certain subsoil instability into account. All these make sense structurally. Others, such as cable-stayed structures, particularly the one-sided ones, also make economic sense for such a short span. On the other hand, large trusses and suspension bridges are vastly over-instrumented for such a short span and light pedestrian load. They contradict the apparent logic of the structural choice without making an architectural quality of that conflict, quite apart from the fact that the formal qualities of Venice lie in small-scale design rather than in megastructure.

The projects illustrated were among the proposals that attempted to integrate structure, function, and form. Curiously enough, many of the most refined and simplest solutions were designed at schools of architecture. One proposal from Syracuse University’s Florence Program, done under the guidance of Joel Bostick, was among the most elegant in the competition. Designed by Hans Brower and Michael Castro, the bridge is symmetrical and conceived as a construction in glass (page 137). There were several projects that envisioned the structural use of Venetian glass, but no others, to my knowledge, attempted to document in detail how the material was to be used. The structural use of glass in loadbearing situations is, of course, problematical, but many advances have been made in that field over the past decades, and this project may be understood as a contribution to the technical discussion.

The design submitted by Manuel Schupp, a student from Stuttgart working in Fabio Reinhart’s studio at the ETH in Zurich, is just as simple as the Syracuse projects and also proposes detailed structural solutions of exceptionally high formal quality. Schupp’s proposal is a trussed, three-hinged arch in steel with Maillart-like sublety of cross-sectional development, profile, and proportions (pages 134-135). A second project issuing from the same studio, that of Knut M. Longva from Aleksund in Norway, demonstrates conclusively that structurally based projects need not be formally predetermined. Longva suspends his polygonal stair and platform from a two-hinged plate arch at the transition points between them (facing page). In this manner, he zones the bridge using the structure in a very simple and straightforward manner. It is a pity that Longva did not incline his arches more laterally to meet at the crown. This would have provided added lateral stability. It would also have formed the cross-section into a pointed arch, purely structural in form, and yet evocative of Venetian gothic decoration in a far more profound fashion than through the use of pastiche so widespread in the majority of the proposals. Longva’s viewing platform would then have projected balcony-like laterally beyond the structure, strengthening its functional purpose and enhancing the frontal portal effect by shadowing it. This heredity makes the Longva project the most fascinating in this group.

Perhaps the most complex design of all is that of Claudio Sgarbi, Antonello Bellucci, and Mauro Cuoghi, who proposed a two-level bridge as a beam over an arch (page 136). The architectural and planning implications of this idea for both sides of the bridge are well worth examining, and one can imagine the San Vidal as well as the Carita side of the canal evolving a spatially and functionally intricate split-level character based on the bridge. The split-level was designed to incorporate the existing situation of both sides of the canal, heightening the relationship between bank and bridge, and creating a new spatial and functional relationship between both banks. The bridge thus became an elevated part of the campi, intended both for viewing the canal and, even more importantly, visually connecting the two spaces. It also became part of the access to and functional organization of the adjacent buildings. However, the bridge itself ignores the structure implied by its form. The designers’ strength lies in their understanding of the bridge as a projection of the surrounding conditions out over the water meeting in the middle, but they did not succeed in completing their design process and treating the bridge as an object. An integrated, structurally monolithic deck-stiffened arch of reinforced concrete such as Maillart’s Klosters Bridge in Switzerland of 1930, or the more recently celebrated 1982 Ganter Bridge by Christian Menn, also in Switzerland, would have been far more appropriate to this bridge than the additive stone-supporting-steel-supporting-timber of the proposal. Such a monolithic structure would integrate the two levels structurally and formally in the piazza at mid-span.

Longva’s proposal, and that of Sgarbi, Bellucci, and Cuoghi, are the best of the group, being the most pregnant with formal, structural and functional possibilities. The first bridge exemplifies the structural tradition in bridge design, transforming the abstract structural model into architectural expression, infusing both form and structure with new meaning. This approach celebrates the bridge as an object in its own right. The latter project goes even further due to its urbanistic connotations. Although it originated as an extrusion of the two public spaces, it transforms them, imparting a two-level function with the surrounding buildings that may well have been implicit before. But now, through the two-level bridge—in itself a synthesis of arch and beam—the two-level campo becomes explicit and transcends the tradition of Venetian spatial organization in a synthesis of what was Venice and our 20th-century design concerns. These projects thus exemplify the two essential aspects of bridge design in an urban context that formed the crux of the problem to be solved by the competition.
Two-hinged, double plate arch

Norwegian Knut M. Longva's conception for a new Academy Bridge entailed a two-hinged, double plate arch of steel with suspended stair and deck. His formal manipulation of the structural system demonstrates very clearly that the form of the bridge is not predetermined by the structural system chosen. The intrados of the arch dips to meet and suspend the deck where the platform meets the stair, thus zoning the bridge spatially, using the structure in a very simple and straightforward manner.
The proposal by West German
Manuel P. Schupp envisions a three-
hinged trussed arch in steel that uses
the stair and deck as the top cord.
The detailed structural solution
Schupp proposed is of exceptionally
high formal quality, with Maillart-
like subtlety of cross-sectional
development, profile, and
proportions. Both two- and three-
hinged arches are appropriate for
bridge structures on unstable
foundations, such as those
encountered in Venice, since they
can adapt their geometry to changes
in position of the abutments
without introducing additional
bending moments.
Two-level bridge

This proposal by Italians Claudio Sparbi, Antonello Bellucci, and Mauro Cugusi is a composite beam bridge of steel and wood, superimposed on a stone arch, but its chief fascination lies in the urban connotation rather than in the formal interpretation of structure. Both the arch and the beam are designed as pedestrian paths, which greatly aid the formal experience of the bridge by the user. The two levels correspond to a spatial and functional interpretation of the campi on both sides of the canal, uniting the two levels at the viewing platform at mid-stream. The platform is not only intended for viewing the canal, but also as the synthesis and amalgam of the two opposing banks.
Glass bridge

Hans Brouwer is a student at the University of Southern California, Los Angeles, and Michael Castro a student at Syracuse University. Their project evolved in the studio of professor Joel Bostick in the Syracuse University’s Florence Program. The main interest of this proposal lies in the interpretation of the structural use of glass. The fixed, post-tensioned arch of prefabricated glass blocks with glass parapet (axonometric details below) proposes formally intelligent and structurally very simple details.
Wire raceway system
The manufacturer’s recessed, triple service afterset insert is featured in a 4-page color brochure. The literature compares traditional preset wiring inserts with afterset inserts in terms of six major design criteria. Cost requirements and recessed activation alternatives are also described. Walker, Parkersburg, W. Va. Circle 400 on reader service card

Asbestos abatement
An 8-page color brochure outlines the company’s capabilities as asbestos-abatement specialists. Services include building inspection and evaluation, as well as total removal and replacement of asbestos-contaminated material. Secondary options are also described. W. T. Stephens Contracting, Inc., Houston. Circle 401 on reader service card

Sports surfaces
The results of a three-year study comparing installation, maintenance, and life cycles of northern maple and synthetic sports surfaces are available in a file of case studies. Specification information for new or replacement sports surfaces is also included. Maple Flooring Manufacturers Assoc., Northbrook, Ill. Circle 402 on reader service card

Coating system
The manufacturer’s Duragard corrosion-resistant coating system, based on a modified urethane primer and said to offer 100 percent formability, is featured in a 4-page brochure. Included in the literature is a specification sheet outlining product features and technical data. E. G. Smith Construction Products, Inc., Pittsburgh. Circle 403 on reader service card

Workstations
An 8-page color brochure, including a template designed for planning configurations of workstations, is available for the manufacturer’s line of office furniture and accessories. The template is a plastic planning and drawing guide that works on a scale of 1/4-in. to 1 ft. Samsonite Furniture Co., Murfreesboro, Tenn. Circle 404 on reader service card

Flexible duct materials
A 12-page brochure presents several applications where flexible duct material was used to solve rigid problems. The booklet suggests new uses of flexible duct for directing, distributing, or transferring matter, including self-threading funnels and heat dispersion. The Wiremold Co., West Hartford, Conn. Circle 405 on reader service card

Moisture-control products
The manufacturer’s line of moisture-control building products, including decorative waterproof coatings, between-slab-and-foundation waterproofing, water repellents, mastics, damproofing, PVC sheet waterproofing, and metallic waterproofing, is featured in a 4-page brochure. Rexnord Chemical Products, Minneapolis. Circle 406 on reader service card

Office productivity
An 8-page brochure describes the role of people in the computer workplace and the effects of the office environment on worker productivity. The report details time utilization, workstation design, furniture payback period, and return-on-capital-investment. Human Factor Technologies, Inc. Londonderry, N. H. Circle 407 on reader service card

Display lighting
The manufacturer’s line of display lighting fixtures is featured in a 10-page color brochure. Product descriptions, power requirements, lamp life, and examples of applications are included in the literature. Tech Lighting, Inc., Redford, Mich. Circle 408 on reader service card

Loading-dock equipment
A 16-page color brochure reviews the manufacturer’s line of universal loading docks and dock adjustment equipment. The literature contains product descriptions with dimensional information, as well as architectural specifications and schematics. Advance Lifts, Inc., St. Charles, Ill. Circle 409 on reader service card

Doors
A 24-page color catalog features the manufacturer’s line of doors, including patio, terrace, clad terrace, and French doors. Detailing and sizing information is included, along with dimensional diagrams and cross-sectional drawings. Installation and ordering data is also contained. Marvin Windows, Minneapolis. Circle 410 on reader service card

Bent glass
An 8-page color brochure contains 19 photographs of applications using curved architectural glass, as well as brief product descriptions. A slip sheet is also included, which details the types of bends that are available, along with instructions on how to accurately order the glass. Standard Bent Glass Co., Butler, Pa. Circle 411 on reader service card
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Cedar shingles
A line of panelized cedar-shingle siding and decorative cedar shingles is featured in an 8-page binder entitled Architect Design Portfolio. The portfolio features several applications ranging from light commercial to multifamily projects to single-family residences. Shakertown Corp., Winlock, Wash. Circle 413 on reader service card

Security systems
A 4-page brochure features the manufacturer's line of residential security systems. The literature contains detailed product descriptions, including dimensional information and diagrams. Additional information on optional fire circuits, intruder detectors, and other accessories is also included. NuTone, Inc., Cincinnati. Circle 414 on reader service card

Structural adhesives
Included in the manufacturer's information kit is technical data on Versilok acrylic, Floor epoxy, Tyrite urethane, and Chemlok cyanoacrylate adhesives. The adhesives are said to bond similar and dissimilar load-bearing materials and withstand salt spray, acid, and alkali immersions. Lord Corp., Erie, Pa. Circle 419 on reader service card

Premises' wiring products
An 84-page catalog features more than 2,000 products for networking and premises' wiring of voice and data, along with related power distribution and grounding devices. The catalog reviews coaxial cable, interconnection products, and multiconductor copper systems. Support products are also reviewed. AMP, Inc., Harrisburg, Pa. Circle 429 on reader service card

Lateral files
The manufacturer's Spectra-One lateral files, featuring an integral drawer-front design, is highlighted in an 8-page color brochure. The literature contains a color selection chart and photographs of the files surrounded by fabric swatches. Allsteel, Inc., Aurora, Ill. Circle 415 on reader service card

Aluminum building products
A line of aluminum building products is featured in a 10-page color brochure. The literature includes detailed product descriptions, diagrams, specifications, and ordering information. Products reviewed include alloy nails, rain-carrying systems, and roll flashing. Nichols-Homeshield, Aurora, Ill. Circle 421 on reader service card

Thermoplastics

Floor underlayment
An 8-page color brochure describes the manufacturer's floor underlayment products designed for multifamily, commercial, renovation, and single-family home markets. The brochure includes information on fire- and sound-control ratings, as well as product specifications. Gyp-Crete Corp., Hamel, Minn. Circle 422 on reader service card

Industrial railing
A 4-page brochure highlights the manufacturer's custom architectural metals for stairs, railings, window frames, and sidewalk doors. The brochure contains a product presentation, including more-detailed descriptions of stairs, ladders, and railings. Potts Manufacturing, Div. of Flight Systems, Mechanicsburg, Pa. Circle 417 on reader service card

Wallcoverings
An 8-page fold-out brochure describes the manufacturer's design philosophy for its collection of handcrafted wallcoverings. The brochure provides a brief description of the materials used in the designs, along with examples of possible applications. Art People, New York City. Circle 423 on reader service card
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For more information call 1-800-448-3400 Ext. 664 or use reader service number below. Circle 58 on inquiry card.
New products: Designer’s Saturday

This year’s Designer's Saturday, which took place in early October, had all the hoopla of its 18 predecessors—and then some. Coinciding with the grand opening of the International Design Center (RECORD, June 1988, page 144-153), New York became the site of a design extravaganza. With much of the action taking place at the Long Island City address of the IDCNY, many of the 57 Designer's Saturday members had temporary, if not permanent, showrooms set up there. Among the receptions, parties, previews, and seminars, a variety of new products were introduced, some of which are featured on these pages. E. G.

1. Chair
This as-yet-unnamed chair, designed by Paolo Favaretto, features a cantilevered frame created to enhance not only visual appeal, but comfort as well. The back and "floating" seat are molded structural urethane and may be specified in Kintone or black. The frame is available in 24 Kinkote colors or chrome. According to the manufacturer, the affordability of this chair helps to extend its use beyond offices and institutions into recreational and hospitality environments. Kinetics, Rexdale, Ontario.
Circle 300 on reader service card

2. Chair
The Villa Ast chair is the latest addition to the manufacturer's ongoing "Re-Creation: Josef Hoffmann" collection that began in 1976. Designed by Hoffmann in Vienna for the Ast Villa in 1911, the Villa Ast chair features an ebonized or mahogany stained beech frame and an upholstered foam-padded seat. International Contract Furnishings, Inc., New York City.
Circle 301 on reader service card

3. Office system
The Morrison System, designed by Andrew Morrison, features a range of components based on a 6-in. module that can be used to create open office plans or freestanding furniture. Freestanding vertical panels made of hardboard septum, steel ribs, and fiberglass are available in four heights. The system also features overhead storage cabinets, shelves, and worksurfaces that are cantilevered from the panels by brackets which fit into a recessed connector track. Knoll International, Inc., New York City.
Circle 302 on reader service card

4. Spotlight
Designed by Ernesto Gismondi, the Giro table spotlight is made of die-cast aluminum, has a grey lacquer finish, and houses an Osram 150w HQI metal halide lamp. The head diffuser rotates 180 deg and comes with a shatterguard. Giro may be used for a variety of applications, including display windows, industrial interiors, and recreational facilities. It is also available as a wall spotlight. Artemide, Inc., New York City.
Circle 303 on reader service card

5. Office system
The Com Office System, an IBD Gold Award winner, features acoustical panels, a full-wire management system, overhead storage shelves, and hang-on storage cabinets said to improve paper-management capabilities. Work surfaces may be panel-suspended, affording additional storage under the work surface and greater design versatility. Krueger, Inc., Green Bay, Wis.
Circle 304 on reader service card

6. Casegoods
The Edgewood line of casegoods, designed by Robert Taylor Whalen, features mitred tops and several options such as integral pulls, and coordinated hardware. The line is available in a variety of finishes, including cherry, sapeli, walnut, and white oak. Trim colors may be specified in chrome, bronze, or black. Stow & Davis, Grand Rapids, Mich.
Circle 305 on reader service card

7. Lounge seating
Colorado, a seating system designed by Michael McCoy, includes four seating and two table units that may be arranged in lines, circles, or serpentine, with seating on either one side or two. Colorado is supported by a fully upholstered column with tubular metal armrests that may be used as intermediate or terminal support. The seat and back are also upholstered and are joined by a plastic profile. Krueger International, New York City.
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Workstation accessories
Designed for both partitions and permanent walls, the manufacturer’s Walmaster Systems line of interchangeable components attaches to a universal bar, thereby allowing for change or additions. The system can be used to hang files, printouts, binders, and magazines. Abbot Supply, Farmingdale, N.J.
Circle 307 on reader service card

Mobile files
The Mobile Pedestal Series of 24-in. high files features five dual-wheeled casters designed to give additional stability when the bottom file drawer is open. Three standard drawer sizes can be ordered in a variety of configurations. Cole Business Furniture, York, Pa.
Circle 310 on reader service card

Chair
The manufacturer’s CH-22-SV club dining/pull-up bucket chair, designed by Nico Zographos, is fully covered in leather. The chair measures 24 by 24 by 32 in., and was introduced at Designer’s Saturday. Zographos Designs Ltd., New York City.
Circle 311 on reader service card

Laminated architectural glass
The manufacturer’s process for encapsulating fabric within laminated architectural glass is said to provide superior soundproofing, shatter resistance, and security. To maintain clarity, Butacite polyvinyl butyral resin eaching is used as the glass innerlayer. Du Pont Co., Wilmington, Del.
Circle 308 on reader service card

Lighting system
The manufacturer’s PL-50 lighting system consists of a group of components which are combined to form chandeliers, ceiling fixtures, and wall brackets. The main components of the system include a 13-watt twin-tube fluorescent lamp, an octagonal aluminum extrusion, and an acrylic snap-on diffuser. American Lightsystem & Luminaire, Newburgh, N.Y.
Circle 309 on reader service card

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Chair
Designed by Dragomir Ivicivic, the manufacturer's Proper chair features a lightweight construction said to provide comfort and convenience in stacking. The arms and legs of this occasional chair are made of oval steel tubing. Screws and fasteners are not visible from any angle. Herman Miller, Inc., Zeeland, Mich.
Circle 320 on reader service card

Seating
The Barto chair was designed by Richard Schultz and features a fully upholstered back. The upholstery is applied over an accordion-pleated plastic fan back which, in turn, is stretched over a U-shaped steel frame with elastic webbing suspension. The chair is available in three versions. Domore, Elkhart, Ind.
Circle 321 on reader service card

Seating
The manufacturer's delos series of office, conference, and lounge seating includes armchairs with cantilevered or four-legged bases, a tilt-swivel manager’s chair, and lounges available with a standard 18-in. seat. The series may be specified in leather upholstery or a selection of fabrics, and is set off by polished chrome or epoxy-coated frames. Fixtures Furniture, Kansas City, Mo.
Circle 322 on reader service card

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Manufacturer sources

For your convenience in locating building materials and other products shown in this month's feature articles, RECORD has asked the architects to identify the products specified.

Pages 86-89
Renaissance Center Office Park, Phase II
Leson Pomeroy Felderman Associates

Pages 90-95
Porter, Wright, Morris & Arthur
Headquarters
Warren Platter Associates Architects


Pages 96-99
PHICO Insurance Co. Metcalf/KCF Joint Venture Architects


Pages 98-99—Lighting: Lightolier; Edison Price; Ellipstop.

Pages 100-103
TBW World Headquarters
Lohan Associates


Pages 124-121
High Museum, Atlanta, Georgia
Parker Sougin Architects


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Architectural Record November 1986 155
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Riverfront Apartments used 1,220 tons of Vulcraft steel joists and 650,000 sq. ft. of Vulcraft steel deck to create these 29-story twin towers.
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Take a good look at this window that opens two ways. Then, for more information, or the name of your nearest Marvin distributor, call toll-free 1-800-328-0268 (in Minnesota 1-612-854-1464). Or write Marvin Magnum Windows, 8043 24th Avenue South, Minneapolis, Minnesota 55420.

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bronze, solar gray, solar cool, Low E, or Low-E with Argon. And sizes. Tilt-Turns are available from 17” x 23” on up. Just as important is the option these windows give you.

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For the first time ever, a foam plastic insulation is guaranteed to retain its "R" value for 20 years. Our 8.3 "aged" "R" value per inch is the best in the industry.

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If the "R" value of Koppers Rx Insulation fails to meet our published specifications—anytime within 20 years of installation—Koppers will pay the resulting difference in heating and cooling costs. See warranty for conditions and details.

Are you getting the long-term "R" value you specified?
The standards of the Roof Insulation Committee of the Thermal Insulation Manufacturers Association (RIC/TIMA) require an evaluation period of 6 months for determination of "aged" "R" values of foam plastic insulations. The Midwest Roofing Contractors Association has sponsored recent studies which conclude that "the RIC/TIMA 6-month room temperature 'aged' 'R' value claims...are not realistic to use as the basis for the design of 10 to 20-year roof life." (See RSI Magazine article, July, 1986, p. 38).
To the Next Century

Koppers Rx goes much further than the standard 6-month "aged" "R" value rating, guaranteeing its high in-service "R" value into the 21st century!

More Rx advantages

Applying Koppers Rx will provide you with much more than superior, long-lasting energy efficiency. For instance:

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Insulation is non-corrosive.

Insulation is dimensionally stable and exceeds industry standards.

Value-added "R" value

Koppers stands behind the best insulation value with the best guarantee in the industry. Rx Insulation is a truly "value-added" material. It adds value in terms of most "R" per inch and long-term energy savings... so why settle for less.

To learn more about Koppers unprecedented 20-year guarantee, call 800-558-2706 or write:

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KOPPERS

Rx The 21st Century Insulation

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For more information, write: Capaul Corporation, 1300 Division Street, Plainfield, IL 60544. Or call toll free number: 1-800-421-8368 [In Illinois, (815) 436-8503].

Circle 80 on inquiry card

Capaul
Architectural Acoustics.
There's little evidence this courthouse has been renovated. And custom Pella Windows are sworn to secrecy.

A passion for authenticity in restoration and renovation sometimes goes unnoticed. And nothing could make the architects of this municipal building renovation happier. They gleefully recall a local resident's comment: "I looked at the building and I don't see that you did anything. Why did you pay you to do nothing?"

Nothing, indeed. The historic 1914 Municipal Building in Sewickley, Pennsylvania, has been restored inside and out. Council chambers have been renovated, administrative offices expanded, a conference room added along with an elevator tower and a wing for fire department apparatus. The intent was to restore the existing building and have all additions match the original in kind, in both materials and design. It shows, or doesn't show, in everything from the original brass hardware to the red common brick of the new additions to the custom Pella Windows.

Custom Pella sizes and colors.

Custom Pella Windows were a vital part of the project. No other wood window manufacturer could provide the custom sizes and custom clad color the project required, with the quality the architects demanded.

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The Pella Clad subframe system neatly covers the exterior of the old wood frame and allows for installation from indoors. Since no scaffolding or cranes were needed, the Sewickley Council of Garden Clubs could do the landscaping unimpeded.

Lower heating and cooling costs.

Some things, like the charming hose-drying tower, are used today as they were in horse-and-firewagon days, but many things needed a drastic update. The building's energy efficiency, for instance. Pella's Double Glazing Panel System was specified for all Pella Windows, giving nearly an inch of insulating air between panes. The perfect space for the removable wood muntins, safe from dust and damage.

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Letters continued from page 4 feet to the main exhibit floor.

The issue of transportation has often been misunderstood and misstated, and your article reiterated old assumptions without presenting the actual facts. First and foremost, it must be understood that the Jacob K. Javits Convention Center is located in Manhattan, where dependency on private automobiles for visitors, common in other American cities, is not the norm. Even if one were to ignore the Environmental Impact Report for the project, which indicated that a public parking garage here could not pass federal clean air regulations, it is good practical sense in Manhattan to make use of one of the most highly developed public transportation systems in the country. The project is currently served by two (not one) crosstown bus lines, the 8th Avenue subway (a few blocks away), taxis, and convention-oriented shuttle buses from the major hotels. Since the majority of the Center’s bookers are for trade shows rather than public shows, most visitors travel to the Center in shuttle buses or taxis from their hotels. After six months of actual operation, the traffic problems predicted by many people have simply not developed.

Lastly, I find the closing statement of your article vexing and inappropriate. It appears to be a quote by me (one that I did not and indeed would not make) that trivializes an extremely serious problem—namely, the crisis of credibility that ambitious public architecture finds itself in today. I would have applauded a serious discussion of this issue, including the political, financial, legal, construction, and bureaucratic constraints on significant architectural initiatives in the public realm.

Inasmuch as ARCHITECTURAL RECORD is a critical publication, the conclusion of whether the building succeeds or not as architecture is certainly yours to make, but accuracy and care should inform the facts by which such a conclusion is illuminated. James Ingo Freed I. M. Pei & Partners New York City

As confirmed by Allen Y. Lew, Executive Vice President/Chief Operating Officer of the Jacob K. Javits Convention Center Operating Corporation, the cost overrun due to delays in construction totaled $89 million. This figure reflects the replacement of the nodes, the space-frame structure (including labor), in addition to administrative costs, legal fees, and insurance costs of the total project. $8.6 million represents the actual cost of the Japanese-manufactured nodes and replacement of previously existing components.—Ed.

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