L. A. ARCHITECT

Special Design Awards Insert

$2.00

Los Angeles Chapter, American Institute of Architects
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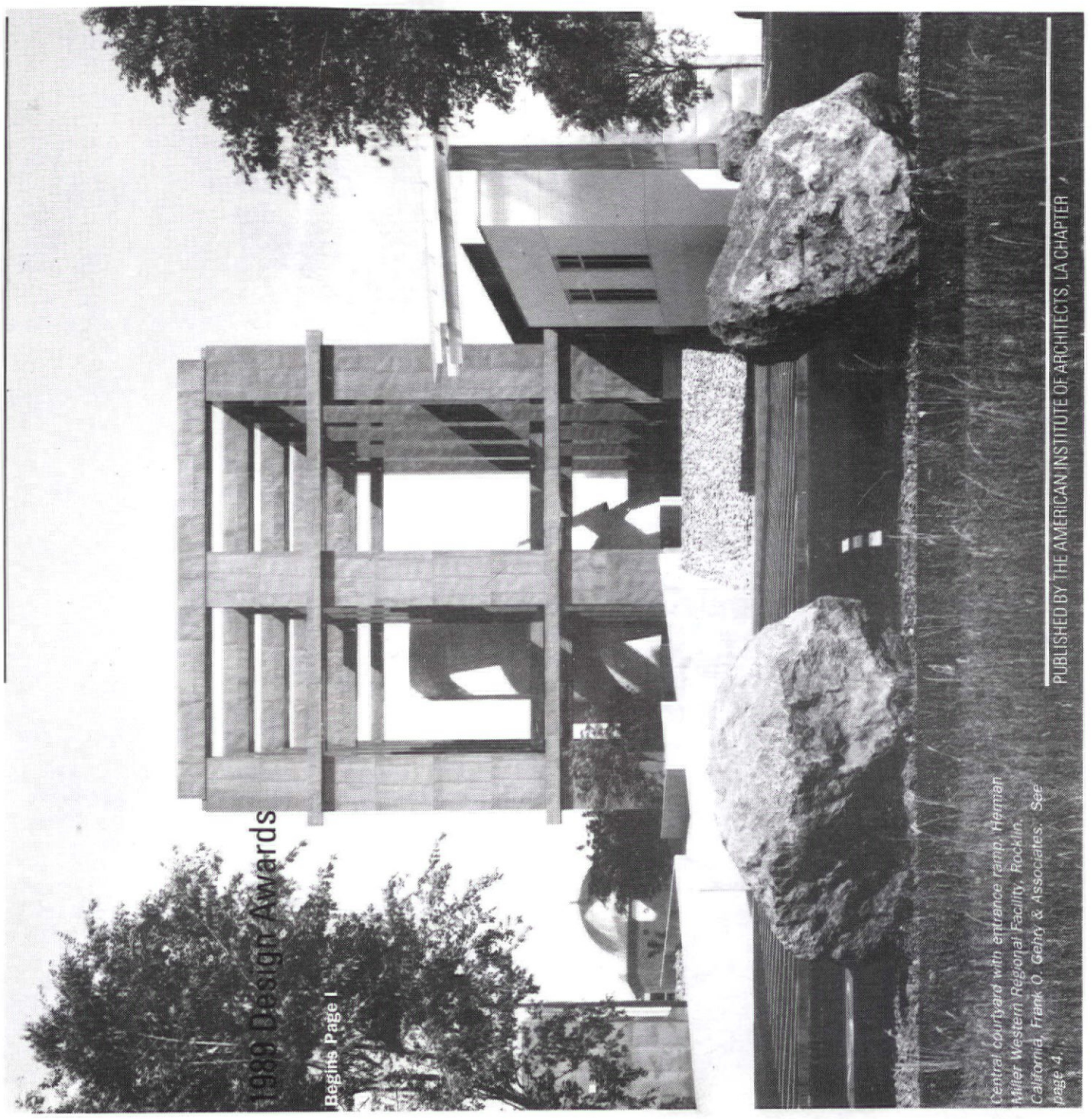

1989 Design Awards

Begins Page 1

Central courtyard with entrance ramp, Herman Miller Western Regional Facility, Rocklin, California. Frank O. Gehry & Associates. See page 4.

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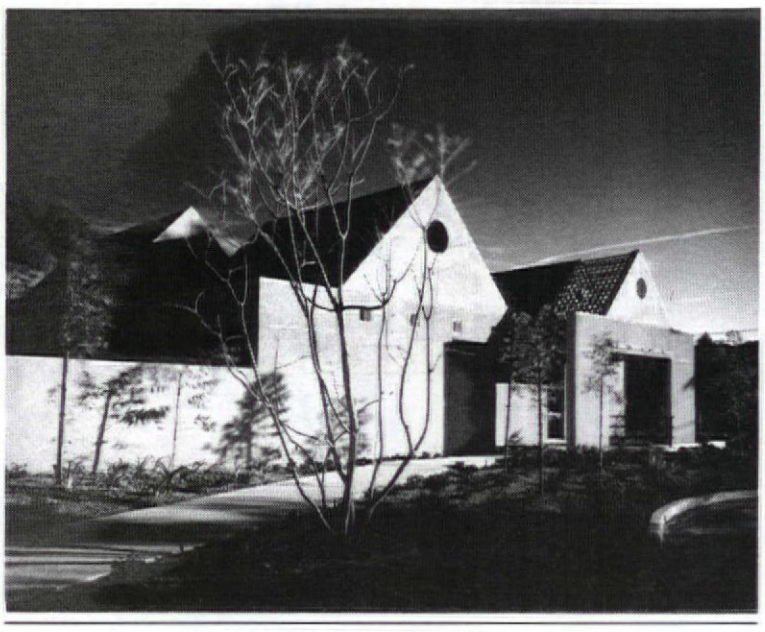


Entrance with "house-like forms."

1300 N. Sepulveda Boulevard

Owner
Leo Baeck Temple
Mechanical
John R. Kerr
Landscape Designers
Joanne Starrels & Judith Farber
Electrical Engineer
John E. Silver
Structural Engineer
Wilhelm and Barelli, Inc.
Contractor
Armo Construction, Inc.
Renderer
Leroy Miller Associates
Photographer
Glen Allison

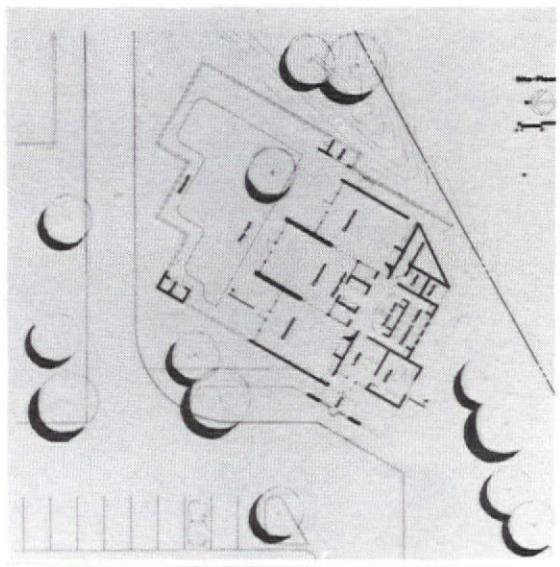
ESHERICK: The Center provides lively, light-filled spaces for children in a particularly relaxed and effortless way.
GOLDSMITH: This is an excellent building, both on the exterior and interior. Its design has a consistency, and seems appropriate for children.
KOHN: The choice of house-like forms with pitched roofs and simple wall surfaces works well to give the building a sense of calm, place, and a scale appropriate for children.

MERIT AWARD

Leroy Miller Associates

LEONARD I. BEERMAN EARLY CHILDHOOD CENTER

Owned and operated by a religious institution, the project was built to foster the influx of new young familes into an older congregation. The program called for three classrooms of 15 students each, which could be either combined or used as separate rooms, a central snack area which could involve the children in food preparation, and the provision for concealed observation of all classroom activity, in addition to a private office, reception and storage. The classrooms were designed to read visually as individual "houses." Smaller pitched forms at the entry and storage shed reinforce the imagery, while the exterior geometry is intended to be suggestive of children's blocks. Neutral and muted interior colors were used to give the children's artwork more prominence, and windows and skylights were used to provide balanced natural light in classrooms.



Site plan.

MERIT AWARD

Ted T. Tanaka, AIA

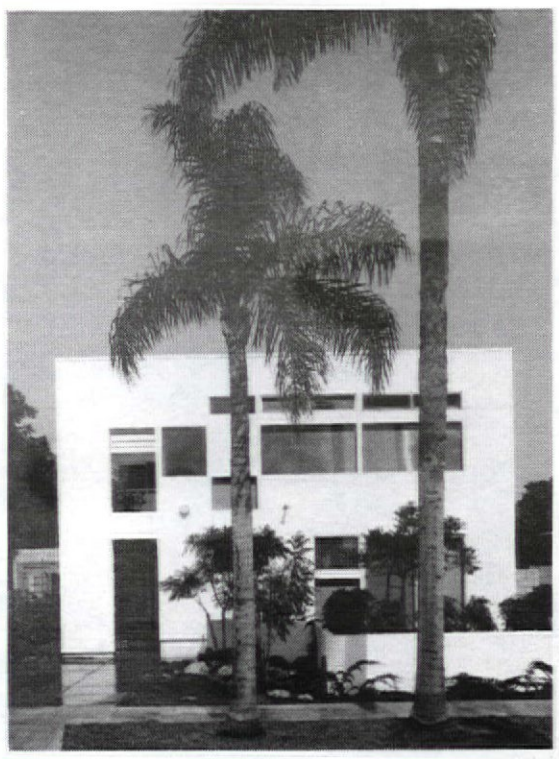
TANAKA/HO RESIDENCE

The architect approached the building as a rectalinear mass, based on a 4-foot grid system, from which the entrance court, interior courtyard and carport were sculpted. Responding to the site's location in a neighborhood in transition, with neighbors on both sides and an alley in the rear for access, the architect designed the inner courtyard to provide the main source of light and view for the primary residence. The front yard serves as a private garden for the mother-in-law unit in the front of the building. The architect chose not to use windows because of the lack of privacy and view, instead substituting a large number of skylights to provide additional interior light. The residence's open floor plan allows the orientation of all rooms and circulation to the interior courtyard.

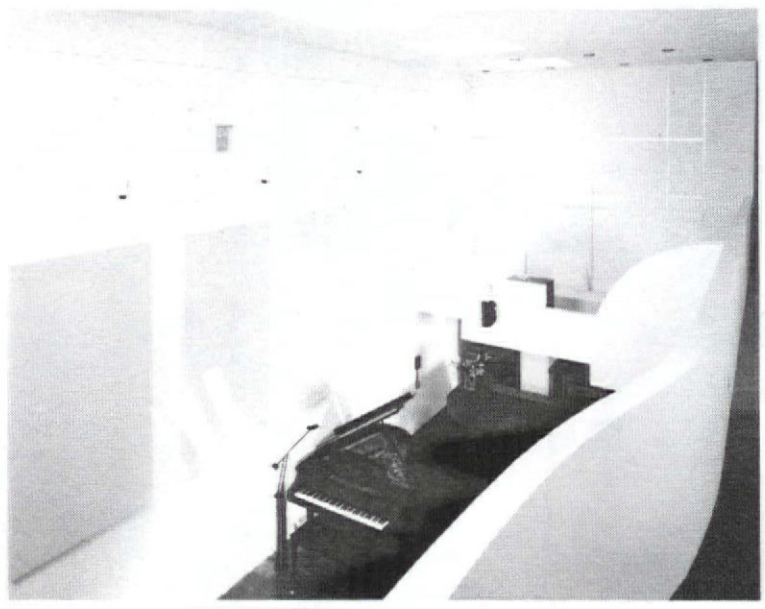
2422 Walnut Avenue, Venice

Owner
Ted T. Tanaka and Diana Ho
Landscape Architect
Doug Bungart
Structural Architect
Steve Perlof
Photographer
Tom Bonner
Grant Mudford

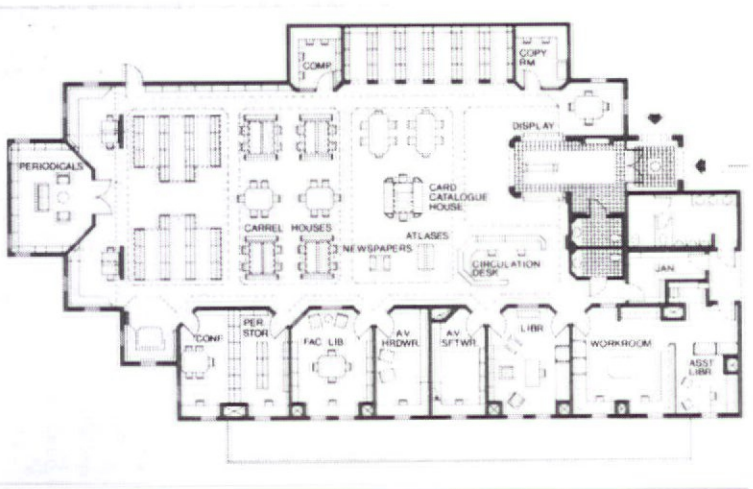
ESHERICK: The house succeeds in providing beautifully simple interior spaces and almost total privacy; it must satisfy the objective of providing an ideal background for large scale artworks and entertainment.
KOHN: The quality of light from the south facing internal court and the element of surprise and cheerfulness give this modest residence a wonderful presence.



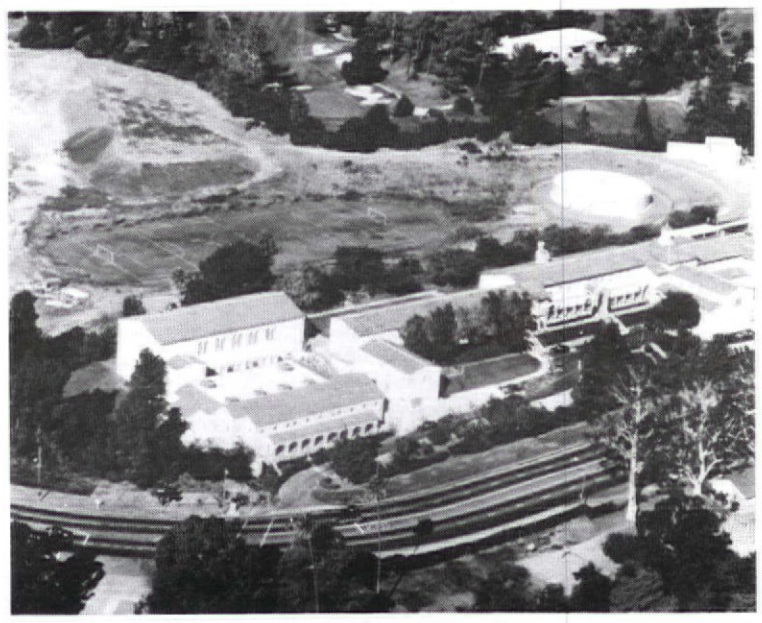
Exterior with private garden for mother-in-law unit.



Interior with skylights.



Library floor plan.



Bird's-eye view of campus with library, lower left.

MERIT AWARD

O'Leary Terasawa Partners

MARYMOUNT HIGH SCHOOL LIBRARY

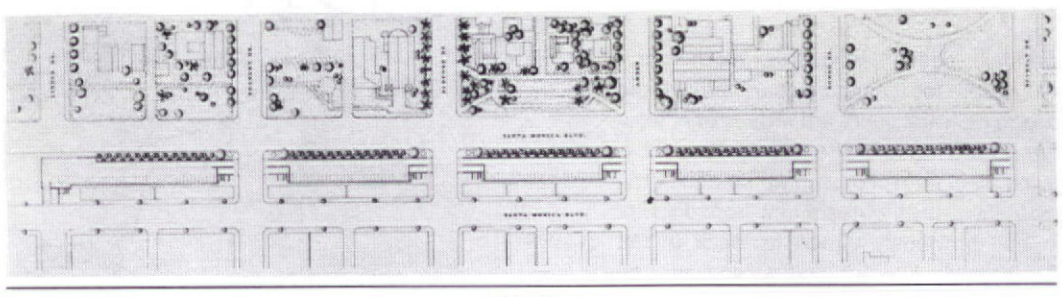
10643 Sunset Boulevard

Owner
Marymount High School
Civil and Structural Engineer
Tom Kamei/Wheeler & Gray
Mechanical
Paul S. Bennett, Inc.
Landscape Architect
Lawrence Reed Moline Ltd.
Electrical Engineer
Pacific Engineers Group
Interior Architect
Robert Herman Associates, AIA
Photographer
Tom Bonner

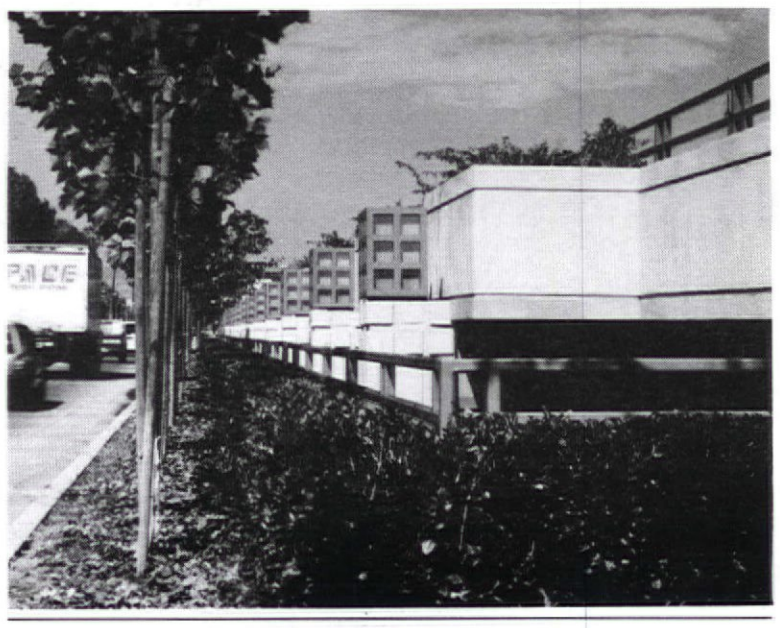
ESHERICK: The new building fits gracefully into a setting of older structures, achieving useful interior spaces in a stylistically preordained environment.

KOHN: It is a most successful and appropriate solution: a quiet, respectful building that relates to and completes the Spanish Colonial Revival campus, fitting comfortably to its sloping site.

Located at an historic Catholic girls high school, on the only remaining site for a new building, the library houses 20,000 volumes in addition to related library offices and classrooms. The architect's challenge was to fit the building into a tight and sloping site, and to make it compatible with the existing historic buildings. The library's exterior design uses traditional forms and materials to complement the existing Spanish Colonial Revival design style. The main reading area was designed as a flexible open space with "houses" that create intimate groupings for carrels, and define the card catalogues. Perimeter offices have notched corners with glazed doors and windows to create visual sight lines into the library. The corners of the library are stepped to scale the building down and to create window seat corners.



Site plan.



Landscaping detail.

View from Santa Monica Boulevard.

MERIT AWARD

Maris Peika, AIA/Gruen Associates

BEVERLY HILLS PARKING STRUCTURE

Santa Monica Boulevard between Linden and Beverly Drive, Beverly Hills

Owner
City of Beverly Hills
Civil Engineering
Paller-Roberts Engineering
Landscape Architect
Peter Walker/Martha Schwartz
Structural Architect
Culp & Tanner
Lighting
Horton-Lees Lighting
Photographer
Charlie Daniels

ESHERICK: The project is a unique and successful solution to parking, in an easily accessible, five block, linear structure. The street environment is greatly improved rather than degraded, as is too often the case with parking structures.

GOLDSMITH: These five parking structures make an excellent solution to the program. They are almost invisible except as landscape from Santa Monica Boulevard, and at the same time provide a practical and "user friendly" parking facility.

KOHN: Its very presence greatly improves this section of Santa Monica Boulevard, with a low scale streetwall of structure and landscape which works for both the pedestrian and the automobile. The modulation of the structure with its metal light shields breaks down the scale and provides enjoyment for the eye.

Located on a narrow, 55-foot strip along Santa Monica Boulevard in Beverly Hills, the five, two-level parking structures, one half level above and below grade, contain a total of 407 parking spaces. The architect used a layer of metal work and planters to create a soft edge which would serve both as a civic facade for commercial Beverly Hills and relate to the park across Santa Monica Boulevard. Vehicular traffic and pedestrian access is from the east-west streets. The lower level contains double-loaded angular parking stalls, and the upper level deck provides single load spaces along the south side to mitigate the visual impact of the view from Santa Monica Boulevard. Multi-trunked flowering theme trees and seasonal flowers were used to express a "vernacular Southern California theme."

MERIT AWARD

David Lawrence Gray & Associates

SUNSET TOWERS/ST. JAMES CLUB

8358 Sunset Boulevard, West Hollywood

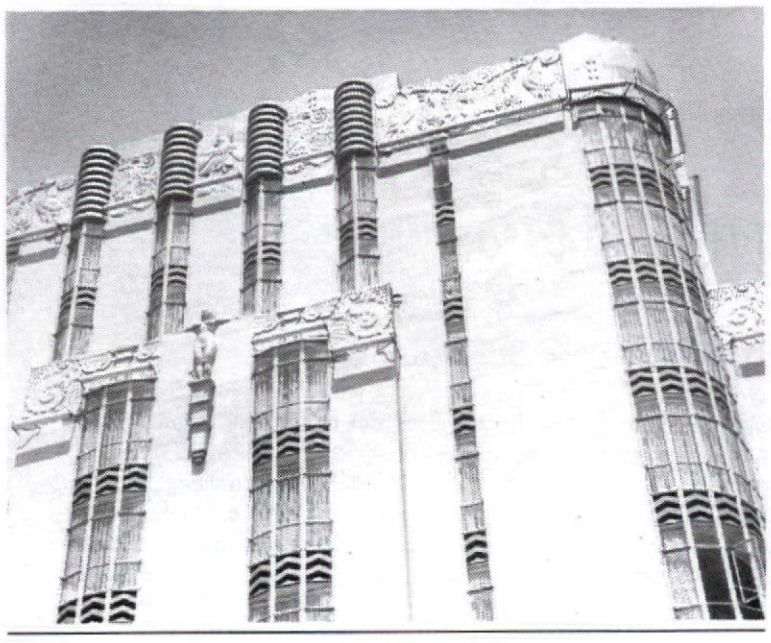
Owner
St. James's International
Civil Engineer
E.T.I.
Mechanical and Electrical
I & N Engineering
Landscape Architect
Emmet Wemple & Associates
Structural Architect
George Kobayashi
Joe Kaplan
Renderer
David L. Gray & Associates
Photographer
Marvin Rand

ESHERICK: The structural upgrading and retrofitting to current highrise code requirements has been achieved with virtually no damage to the quality of the tower. The conversion from apartments to hotel was very successfully carried out.

GOLDSMITH: I like the recycling of the apartment building into a hotel, which is a compatible use. The exterior is an excellent restoration of a fantastic art deco building. Not enough information was submitted to judge the low addition, and the jury limited the award to the tower only.

KOHN: (The jury felt) an appreciation for the effort to find an appropriate use, and to bring this art deco tower up to today's codes while faithfully restoring it, thereby preserving a part of Los Angeles' architectural history.

Opened in 1932, the Sunset Towers, an art deco reinforced concrete highrise apartment building, was home to many Hollywood stars. At the time of its restoration, however, the concrete facade and ornamentation was cracked almost beyond repair, and the tower was structurally unsound. Currently in use as a St. James Club hotel, the architect's adaptive reuse included retrofitting the building to meet highrise code requirements and earthquake ordinances, and restoration of the facade to close to its original design by Leland Bryant.



Facade detail.

Sunset Boulevard entrance.

MERIT AWARD

Dworsky Associates

SAN JOSE STATE ENGINEERING BUILDING

San Jose, CA

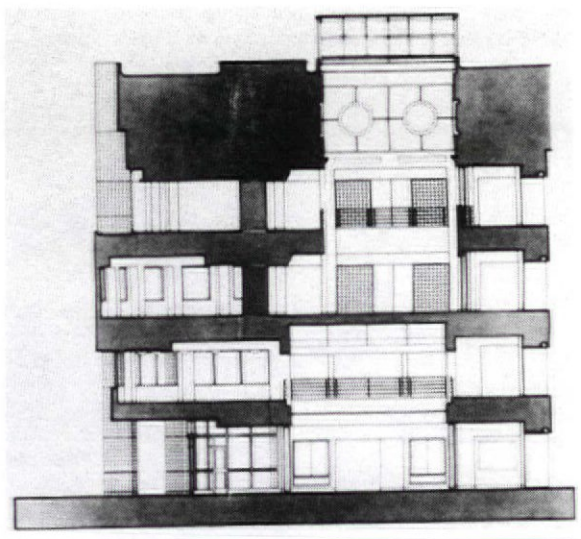
Owner
The California State University
Civil Engineer
Louis & Diederich, Inc.
Mechanical
Ayres Ezer Lau
Electrical Engineer
Cohen & Kanwar, Inc.
Structural Architect
Robert Englekirk Structural Engineers, Inc.
Renderer
Uri Hung
Photographer
Christopher Irion Photography

ESHERICK: The expansion to an existing engineering building is extremely well-fit into a tight, restricted site. The interior spaces are especially fine.

GOLDSMITH: I like the way this "L"-shaped building gave order to a part of the campus which had previously been very messy.

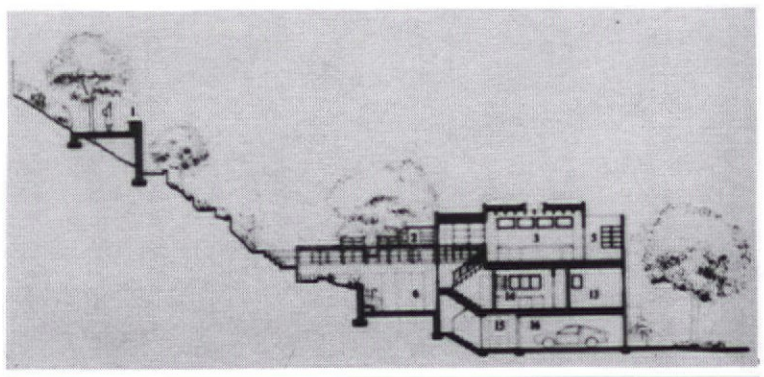
KOHN: Through renovation and expansion, this project creates a new streetwall which, as a result of its colonnade, the projection of the entry piece (a focal point), and the lecture hall, activates and energizes the space it defines. The project provides a most successful solution, well-executed, and very professional.

Built on a restricted site along a major pedestrian walkway on the north side of the campus, the 280,000 square foot structure connects with the existing engineering building to form a central courtyard with exterior work space for large projects. A large curved mass at the intersection of the two wings of the building forms the main entry. Located at the end of the plaza in front of the student union, the entry creates a new front door for the engineering facility, which had previously turned its back to the campus. The soft colors of the ceramic tile skin and glazing and the arcaded space between the entry mass and lecture room scale down the building's simple form. The architects designed a 62-modular laboratory space, a vertical service distribution system, and an easily accessible cable tray system to accommodate future building modifications and changes in technology. The entry lobby and the crossroads of the two building wings promote interaction between faculty and students.



Section at lobby.

Main entrance.



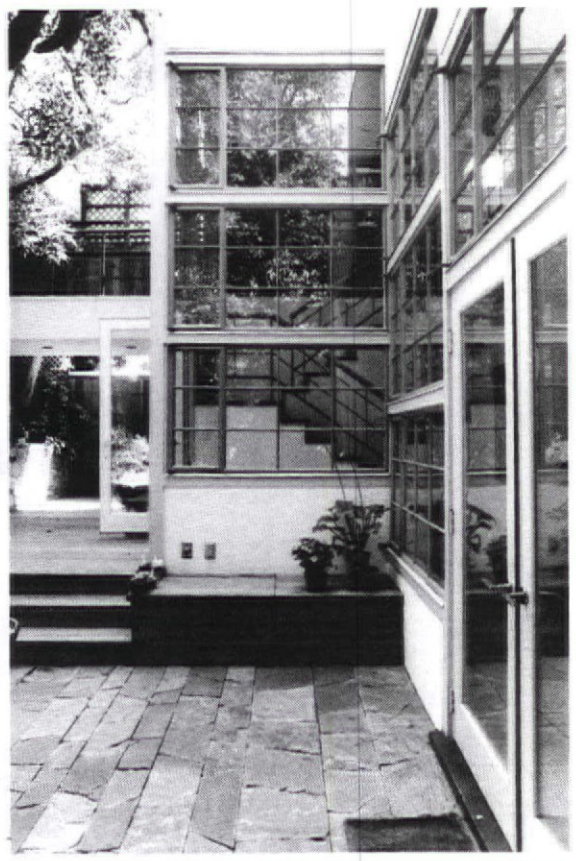
Site section.

HONOR AWARD

Appleton, Mechur & Associates

EDWARDS STUDIO/RESIDENCE

Low-ceilinged and dark, the original 1960 tract house had little relationship to the owner's terraced garden behind. The architect closed the front of the house off from street traffic by adding front walls and a gate, and opened the private back of the house to the garden. Although there were only minor additions to the existing first floor in plan, the second floor studio addition and stair provided a greater opportunity in section. Raised ceilings and new studio windows step up from the living room to the stair and clerestory spaces, connecting the first and second floor areas and expanding diagonal views through the house to the garden. A bridge with potting counter extends the studio out to an upper garden level terrace.



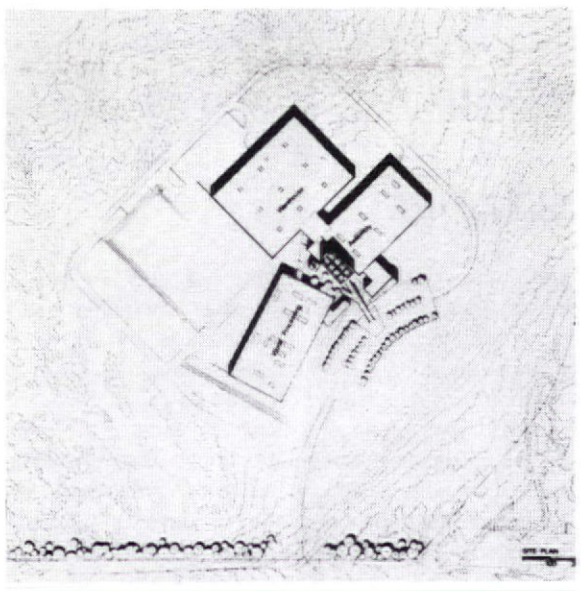
Garden facade.

Santa Monica

Owner
Dr. Betty Edwards
Civil Engineer
J.G. Little Company
Mechanical
John R. Kerr & Associates
Structural Engineer
Stephen Perlof
General Contractor
Jensen Construction
Oliver Garrett
Brian Bomeisler
Renderer
Stefanie Wagstaff
Photographer
Alex Vertikoff

ESHERICK: The architect and an equally creative owner have succeeded in transforming an old tract house into a single unified house-garden design. It is a splendid cooperative venture.

KOHN: This successful transition from the original 1960 tract house provides a sense of privacy and street wall along the street, and a sensitive, relaxed and light-filled response to the terraced gardens at the back. The house develops an intimate relationship to the landscaping of this steep, sloping site.



Site plan.

333 Sunset Boulevard, Rocklin, CA

Owner
Herman Miller, Inc.
Civil Engineer
Nolte & Associates
Mechanical
Capitol Engineering Consultants
Landscape Architect
Peter Walker/Martha Schwartz
Electrical Engineer
Koch & Chun Engineers
Structural Architect
Buehler & Buehler Associates
Associate Architect
Dreyfuss & Blackford
Consultant Architect, Audio/Visual
Tigerman McCurry
Photographer
Hedrich-Blessing

ESHERICK: The building is refreshingly unconventional and transforms a barren, endless site into an exciting experience.

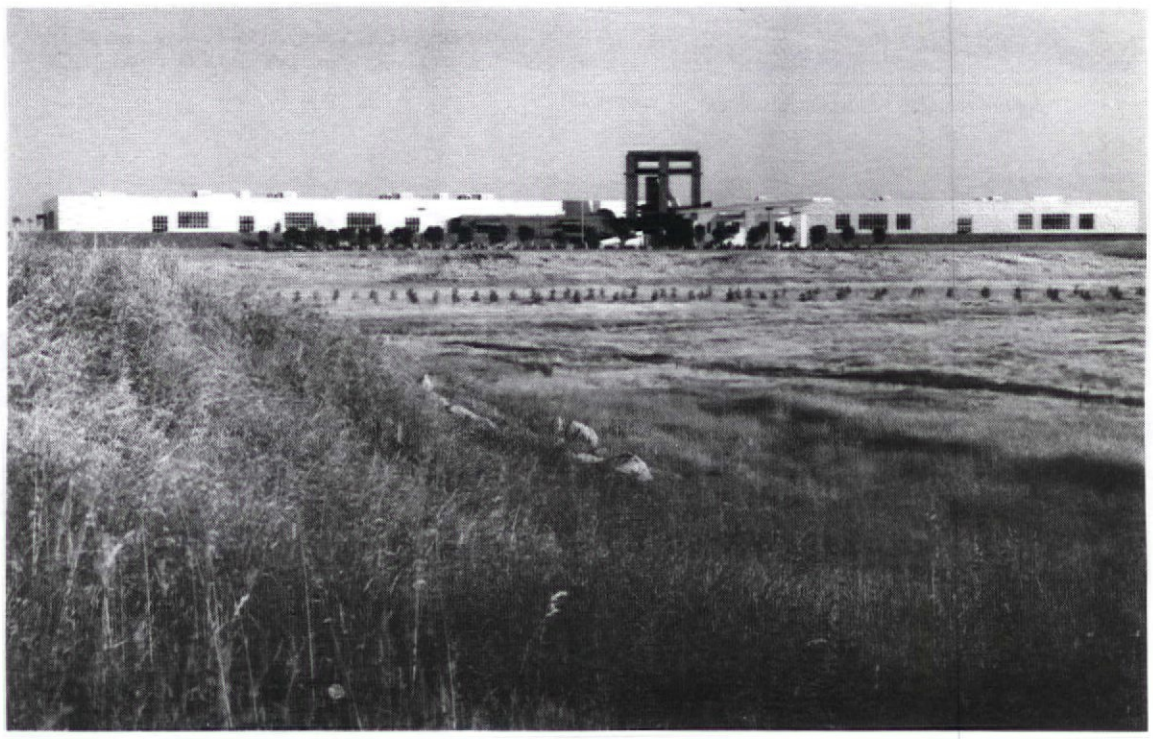
KOHN: This facility combines large rectangular areas of manufacturing around a more irregular space of varied forms. Textures and colors create a sense of tension and activity in an otherwise sea of calm. The contrast in scale and detail is most successful. The complex sits comfortably with its strong horizontality in the somewhat barren landscape, which reflects and reinforces its warm colors.

MERIT AWARD

Frank O. Gehry & Associates

HERMAN MILLER WESTERN REGIONAL FACILITY

The architect used a 100' deep, densely planted row of redwood trees to create a wall into the 56-acre site located 15 miles northeast of Sacramento. The main building development is located along the ridge of the site to create a large flat pad and take advantage of views across the rolling Sacramento Valley plain, which will be sown with wildflowers and left in a natural state. Three separate manufacturing buildings are located on the same level to facilitate material handling. To ensure that none of the buildings become too large in scale, and that they remain functionally "indeterminate" to support Herman Miller's changing needs, each building was limited to approximately 100,000 square feet. Major buildings are distributed around a courtyard and ramp, which creates an entrance to the complex. Program elements lining the courtyard, including a lunch room, kitchen, toilets, shower, audio/visual meeting room and outdoor eating areas, are developed as sculptural objects to give the entrance human scale and meaning.



Major buildings distributed around entrance courtyard.

Exterior, Seacliff Homes.

27420-27428 Pacific Coast Highway, Malibu

Owner
Seacliff Partners
Civil Engineer
Reiss, Brown & Ekmekji
Landscape Architect
Emmet Wemple & Associates
Structural Architect
Reiss, Brown & Ekmekji
Contractor
Winston Chappell
Photographer
Glen Allison

ESHERICK: The project is a model of what can be achieved by a compact row house scheme, admittedly opulent, but graceful and elegantly handled.

GOLDSMITH: This is a wonderful group of houses, from its concept to the fine architectural quality of the finished project.

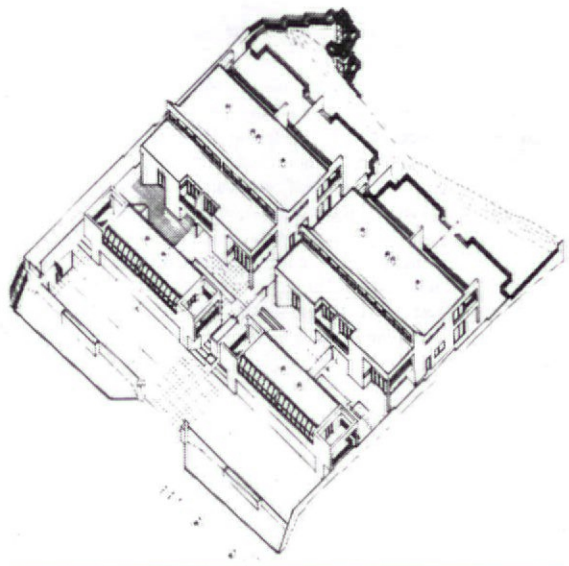
KOHN: With its simplicity of form, its sense of spaciousness, and sensitive detailing, and for maximizing the assets of the site, this project is quite refreshing and extremely well done. I would enjoy being a resident in this place.

HONOR AWARD

Stephen Kanner, AIA/Kanner Associates

SEACLIFF HOMES

Commissioned by four families to design two double-house residences on an oceanfront bluff in Malibu, the architect used a careful arrangement of functional living elements, landscaping and garden walls to maintain visual and acoustic privacy. The building envelope is constant so the complex reads as a whole, although individual entry courts and interior building finishes are customized for each home. Designed to be energy efficient, the south-facing sloped roofs contain flat plate solar collectors for domestic hot water. The north-facing clerestory windows provide natural light for the stairwells and master baths, and the operable sash provides natural ventilation and air circulation.



Axonometric.

HONOR AWARD

Moore Ruble Yudell

HUMBOLDT BIBLIOTHEK

Designed as the first phase of the Cultural Center for the Tegel Harbor master plan, the library's long hall continues the axis of the harbor along the north boundary of the site. The classical facade is broken with a glassy entrance bay, and framed by a pair of free-standing portals which lead to a central rotunda, encircled by an arcaded balcony. From the rotunda, a grand wall of books meanders along one side of the main reading room, and gives access to the open stacks and smaller reading alcoves beyond. Passing continuously above the various areas of the loft is a double-layer, vaulted ceiling lit by a clerestory window. On the north side, the light is balanced by a series of bay windows and doors that alternate with niches for books. The steel and concrete frame is exposed on the interior, and elaborated into a playful, almost baroque set of details for arches and ceiling. The library's construction, which began in 1986, coincides with the creation of a large water area adjacent to the harbor, a waterfront promenade and 350 units of housing.

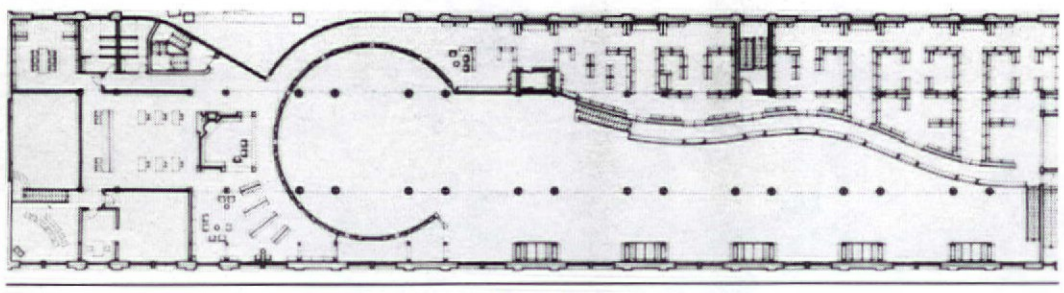
Central rotunda, Humboldt Bibliothek.

Berlin, West Germany

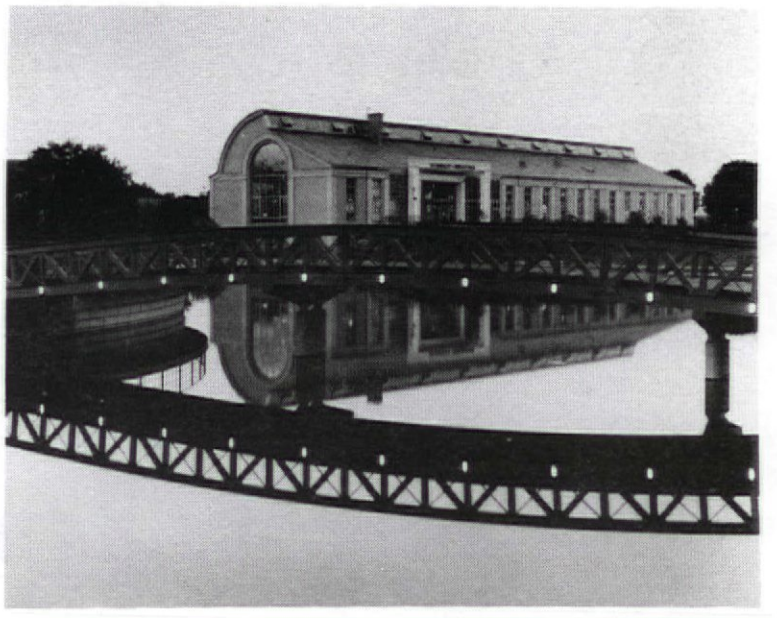
Owner
Bezirksamt Reinickendorf
Civil Engineer
Degebo
Mechanical and Electrical
Hochbauamt Reinikendorf
Landscape Architect
Muller, Knippschild, Wehberg
Structural Architect
Prof. Dipl. Ing. M. Manleitner
Photographer
Timothy Hursley-The Arkansas Office

ESHERICK: The jury was especially taken with the richly developed interior, which is elaborate and intricate in form, but simple, understated and readable as a working library.

KOHN: A daylight-filled, spacious hall with playful forms creates a most inviting interior and plays off against the more severe, classical facade of this industrial-like building. Sensitively sited to take advantage of the harbor and views of the library from across the body of water.



Floor plan.



Exterior, overlooking Tegel Harbor.

HONOR AWARD

Steven Ehrlich, AIA

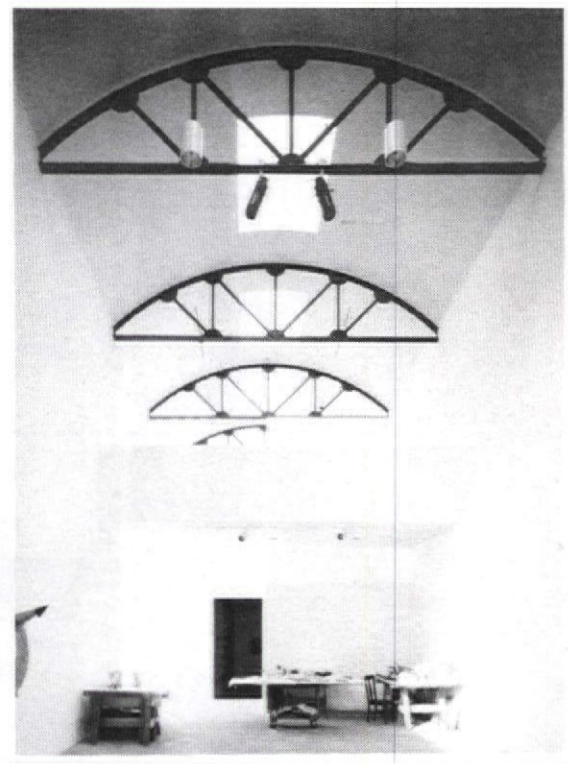
OKULICK STUDIO

Hampton Avenue, Venice

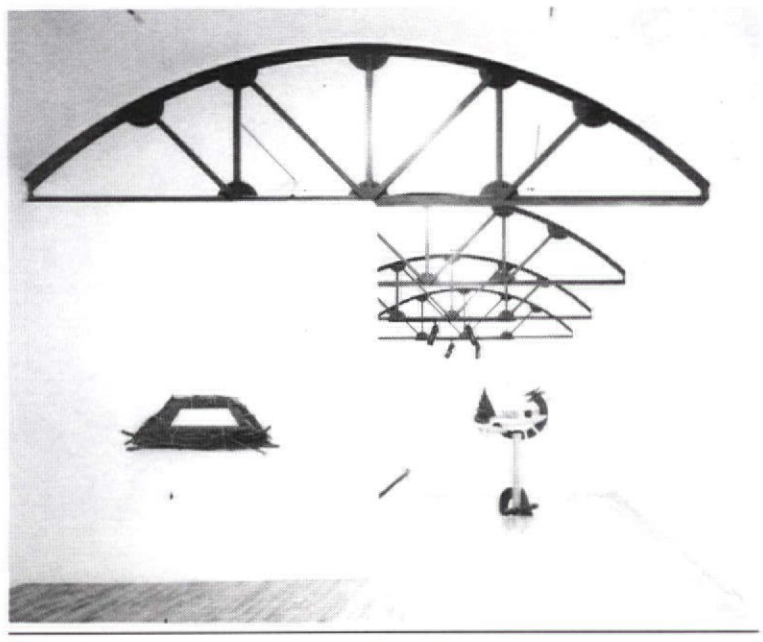
Owner
John and Marlene Okulick
Structural Architect
Gary Karinen
Photographer
Grey Crawford

ESHERICK: The interior spaces are beautifully simple and have a bright refreshing starkness. One only hopes that the insistence of the little bow-string trusses doesn't get in the way of the artwork.
GOLDSMITH: An exceptionally fine building with very good, straightforward facades and a wonderful interior.
KOHN: The renovation and addition have captured the essence of its users: vertical space, natural translucent light and large wall surfaces to feature objects of art.

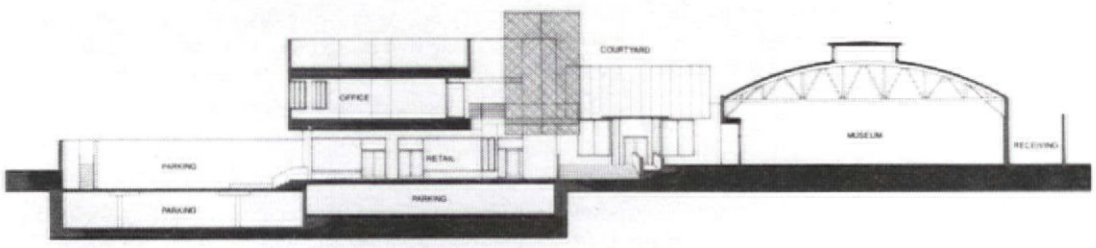
To provide artist John Okulick with large walls, ambiant light, and enough space to expand his art, the architect designed a 2500 square foot addition to the artist's original studio, a 1000 square foot converted gas station. The new addition engulfs the old, providing extra work space, a composing room and a gallery. The architects attempted to create the illusion of being in a 'white out,' "moving through a snowstorm and having John's sculpture emerge before one's eyes." Spanned by a bow string truss, 28-foot-high white walls create a space filled with translucent light from skylights and strategically placed north-facing windows.



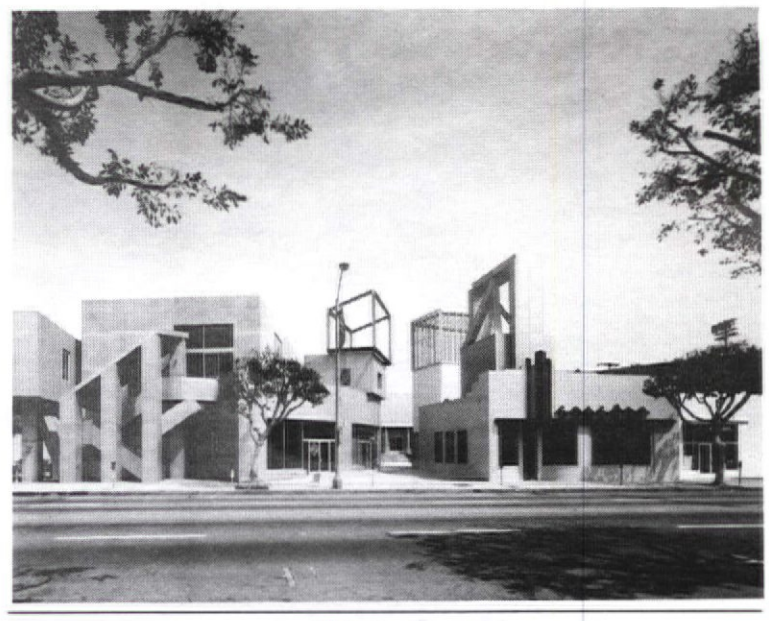
Interior, Okulick Studio.



Gallery space.



Section, Edgemar Development.



Main Street entrance.

HONOR AWARD

Frank O. Gehry & Associates

EDGEMAR DEVELOPMENT

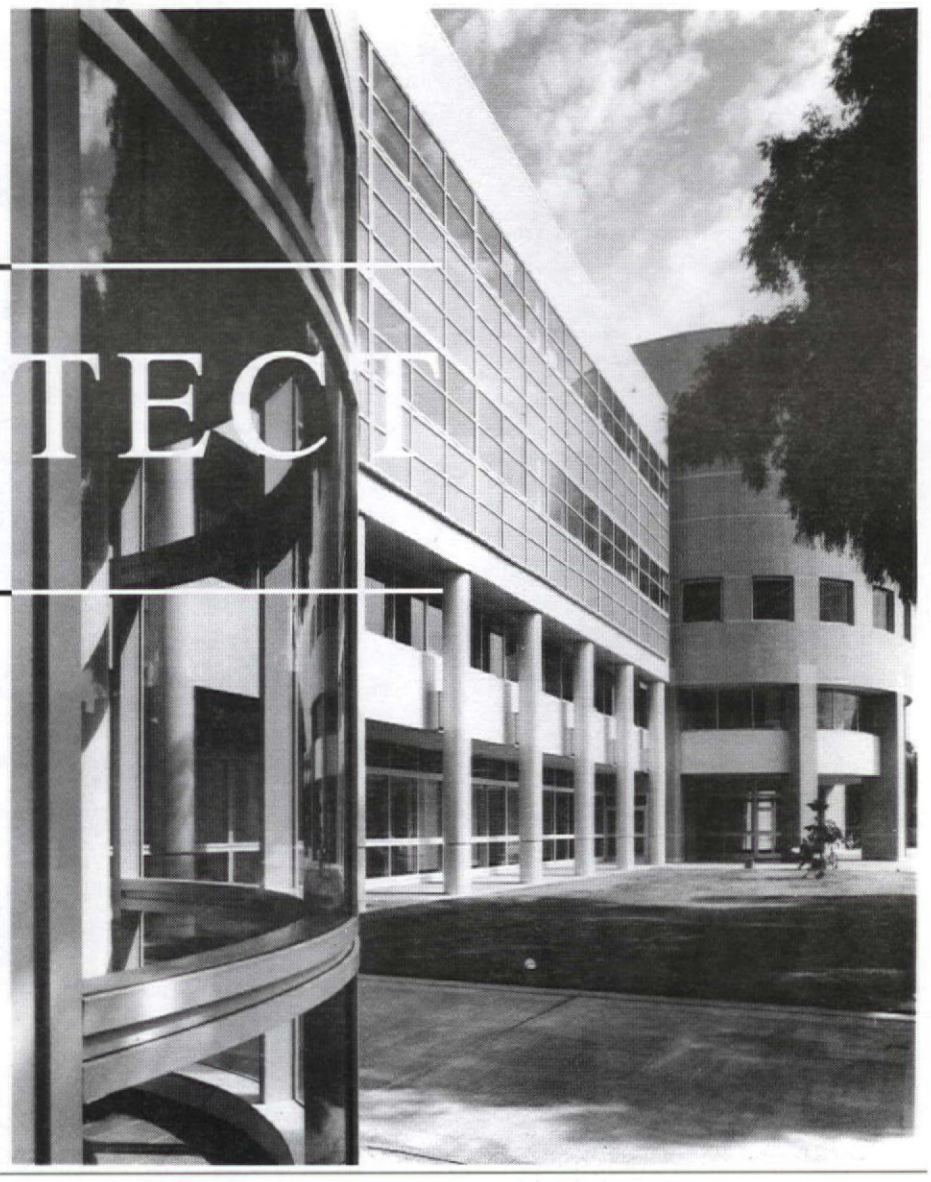
2425 Main Street, Santa Monica

Owner
Sher Development
Mechanical
Russell & Company
Landscape Architect
Emmet Wemple & Associates
Electrical Engineer
Summit Electric
Structural Engineer
Kurily & Szymanski
Photographer
Tom Bonner

ESHERICK: The project is refreshing in its programmatic conception of joining a small art museum with a two-level commercial development. It is equally refreshing as a building group in its freedom from the standard treatment of street commercial development.
GOLDSMITH: I liked this project very much, especially the mixture of simple buildings with sculptural elements.
KOHN: The variety of forms, their texture and colors, the play of light and shadow, and the resultant spaces draw you into the project. The breakdown of scale works with the immediate context.

Occupying the site of a former dairy, the project combines an art museum and commercial development on two levels, with both on-grade and subterranean parking. The architect's major concern was to maintain the small scale character of the surrounding shops and restaurants by lining the 250-foot-wide street frontage with five small, visually separate structures. Historical continuity was maintained by retaining some of the old dairy buildigns, newly clad but not formally altered, as the visual centerpiece of the project seen from the street. Along Main Street, a wall fragment of the former dairy, previously plaster, is now sheathed in copper and green glazed tile. An openwork tower stands above the wall, beside a curved shape surfaced in natural grey stucco, containing shops and an office block. Two other towers, a greenhouse structure and the elevator draped with chain link mesh, lead the eye back into the courtyard, which contains the art museum and a restaurant housed in two renovated dairy structures.

L.A. ARCHITECT



San Jose State Engineering Building, Dworsky Associates.

1989 Design Awards

The Los Angeles Chapter of the American Institute of Architects honored eleven architects and twelve projects in the 1989 Design Awards Program. The jury included Eugene Kohn of Kohn Pederson and Fox, New York; Joseph Esherick of Esherick Homsey Dodge and Davis, San Francisco; and Myron Goldsmith, retired from Skidmore, Owings and Merrill, Chicago, replacing Walter Netsch, who was unable to participate.

The judging took place on September 9, 1989 at the Chapter Office. Twelve winners were selected from a total of 135 submissions out of 154 registrations, slightly more than last year's totals despite an increase in the registration fee. In an effort to recognize outstanding work without creating a competitive atmosphere, the jury chose not to necessarily give an award in each category of submission, nor to limit the number of awards in any category.

The projects were presented in slide format with project descriptions read aloud, a format the jury preferred to the usual presentation books or boards. Kohn commented that the slides "allow more spontaneous response from the jury and more interaction." After an initial viewing of three hours, the jury selected 45 projects to be reviewed in more depth. The 12 projects finally selected were divided between five awards of honor and the seven awards of merit, for projects which the jury felt were not quite honor awards but still deserved recognition. All jury selections were unanimous.

Interior, Seacliff Homes, Stephen Kanner, AIA, Kanner Associates.

Perhaps representing the character of this year's jury, awards went to projects which weren't necessarily avant garde, but which the jury felt were well executed, beyond stylistic concerns. Issues such as solar orientation, response to climate and social concerns were given more attention than exhibited by other recent juries. Responding to the Los Angeles climate, Esherick commented, "Although I wouldn't jump up and down over the enormous beauty of a lot of exterior environments we saw, they were handled in a very positive, friendly way. The ability to deal with the outside is an admirable Los Angeles quality."

Continuing a trend, fewer awards were given to residential projects than in previous years, and the jury was disappointed by the few quality residential projects they saw. The three residential projects which did receive awards were firmly in "the great tradition of Neutra and Schindler" which Esherick was looking for, but he commented on the decline in the quality of the single-family residence. "The house seems to be declining all over the country. You don't get the feeling people are independent about their houses anymore. They've got to be part of some stream or vain."

While the jury recognized a number of commercial, institutional, and remodeling projects, reflecting the maturing of Los Angeles architecture, they were still disappointed with the large projects they saw. Kohn found the commercial architecture "most disappointing," speculating that Los Angeles architects are "not comfortable with a more indigenous architecture. It looks like buildings are still being transplanted from other places. Tall buildings (in Los Angeles) still tend to be objects." However, possibly in reference to Frank Gehry's Herman Miller Western Regional Facility, he also noted that "small-scale projects which open new areas are now being translated to major scale projects, an attitude still in evolution."

Once again, the jury had advice to those who hope to win future awards. Esherick noted that "the quality of the submission explanations overall wasn't very good." The jury didn't respond well to shots of working drawing floor plans or uninteresting details. Kohn recommended that potential entrants "treat the jury like your client. There needs to be a certain logic as to how the slides are set in the carousel. People may have lost out because we didn't understand (their projects)."

It became evident from this year's jury that the Design Awards Committee will need to find a different way to deal with planning and urban design submissions in the future. No awards were given in this category because the jury found it impossible to evaluate complex planning issues in a 15-slide format. Kohn went so far as to recommend the exclusion of planning from the awards. "(Planning) requires a lot more information dealing with issues of traffic and scale. I don't think you can do it justice." Esherick observed, "What we're seeing in 15 slides is probably a 150-page report with back-up data and diagrams. I don't think you can make the judgment without reading the report." While a separate planning jury is probably not feasible, the Committee will consider alternatives such as sending planning reports to the jury in advance, or having a special planning session in the evening before the architectural judging.

Interestingly, of the 12 projects which received honors, at least five had been submitted last year without receiving an award. This situation brings up at least two points. First, persistence pays off, and second, winners and losers alike should bear in mind that these design awards, while justifiably coveted, largely represent the opinions of three individuals on a particular day.

Larry Schlossberg, AIA
Mr. Schlossberg, an architect at Gruen Associates, was Co-Chair of the 1989 Design Awards Committee.

Los Angeles Chapter, American Institute of Architects
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Los Angeles, CA 90010

Special Design Awards Insert
$2.00

L. A. ARCHITECT

1989 Design Awards
Begins Page 1

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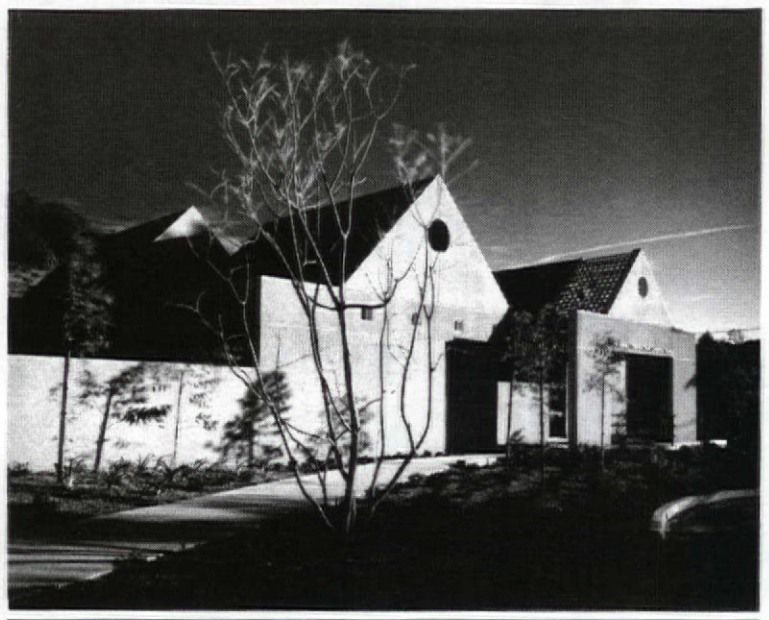
Central courtyard with entrance ramp, Herman Miller Western Regional Facility, Rocklin, California. Frank O. Gehry & Associates. *See page 4.*



Entrance with "house-like forms."

1300 N. Sepulveda Boulevard

Owner
Leo Baeck Temple
Mechanical
John R. Kerr
Landscape Designers
Joanne Starrels & Judith Farber
Electrical Engineer
John E. Silver
Structural Engineer
Wilhelm and Barelli, Inc.
Contractor
Armo Construction, Inc.
Renderer
Leroy Miller Associates
Photographer
Glen Allison

ESHERICK: The Center provides lively, light-filled spaces for children in a particularly relaxed and effortless way.

GOLDSMITH: This is an excellent building, both on the exterior and interior. Its design has a consistency, and seems appropriate for children.

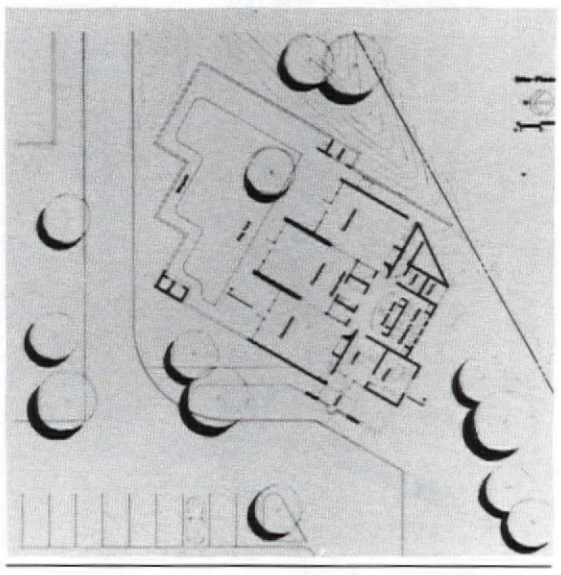
KOHN: The choice of house-like forms with pitched roofs and simple wall surfaces works well to give the building a sense of calm, place, and a scale appropriate for children.

MERIT AWARD

Leroy Miller Associates

LEONARD I. BEERMAN EARLY CHILDHOOD CENTER

Owned and operated by a religious institution, the project was built to foster the influx of new young familes into an older congregation. The program called for three classrooms of 15 students each, which could be either combined or used as separate rooms, a central snack area which could involve the children in food preparation, and the provision for concealed observation of all classroom activity, in addition to a private office, reception and storage. The classrooms were designed to read visually as individual "houses." Smaller pitched forms at the entry and storage shed reinforce the imagery, while the exterior geometry is intended to be suggestive of children's blocks. Neutral and muted interior colors were used to give the children's artwork more prominence, and windows and skylights were used to provide balanced natural light in classrooms.



Site plan.

MERIT AWARD

Ted T. Tanaka, AIA

TANAKA/HO RESIDENCE

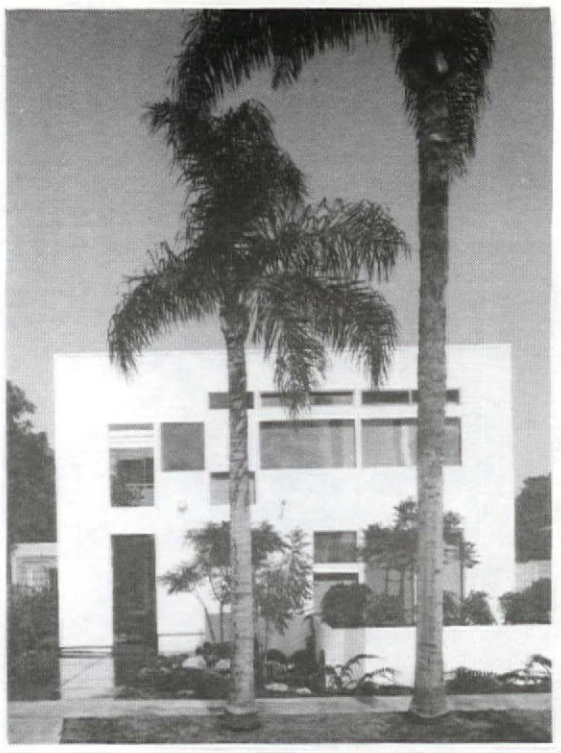
The architect approached the building as a rectalinear mass, based on a 4-foot grid system, from which the entrance court, interior courtyard and carport were sculpted. Responding to the site's location in a neighborhood in transition, with neighbors on both sides and an alley in the rear for access, the architect designed the inner courtyard to provide the main source of light and view for the primary residence. The front yard serves as a private garden for the mother-in-law unit in the front of the building. The architect chose not to use windows because of the lack of privacy and view, instead substituting a large number of skylights to provide additional interior light. The residence's open floor plan allows the orientation of all rooms and circulation to the interior courtyard.

2422 Walnut Avenue, Venice

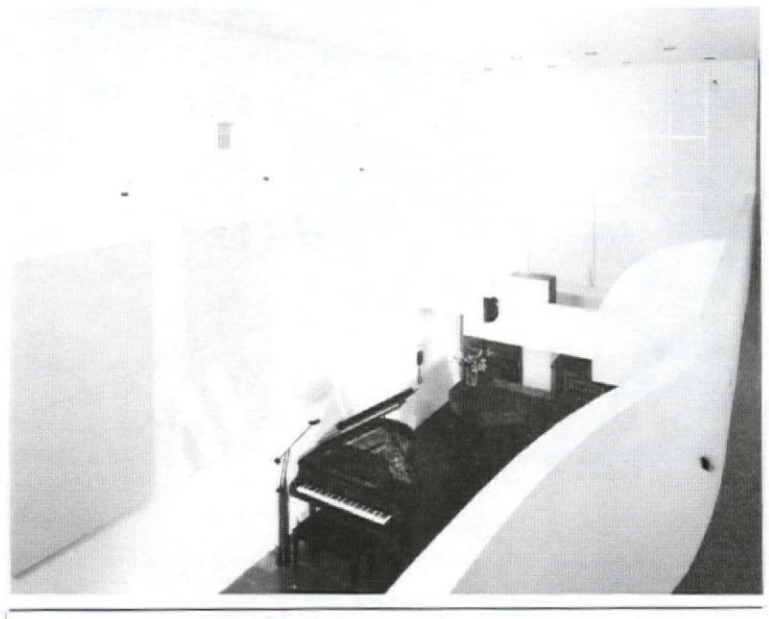
Owner
Ted T. Tanaka and Diana Ho
Landscape Architect
Doug Bungart
Structural Architect
Steve Perlof
Photographer
Tom Bonner
Grant Mudford

ESHERICK: The house succeeds in providing beautifully simple interior spaces and almost total privacy; it must satisfy the objective of providing an ideal background for large scale artworks and entertainment.

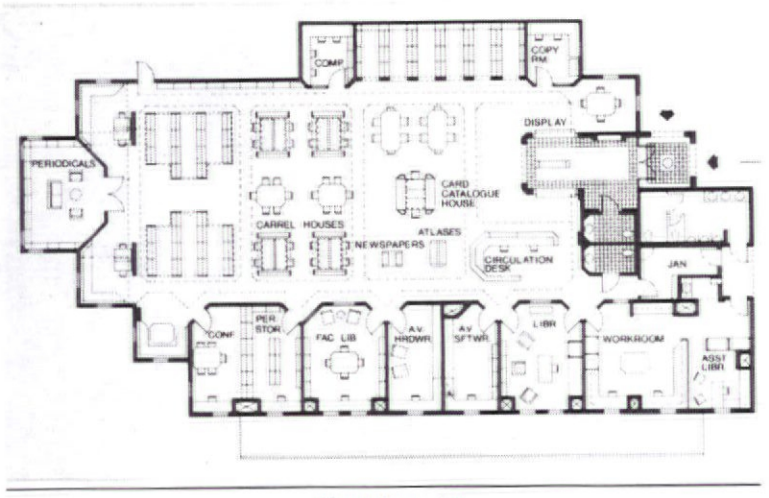
KOHN: The quality of light from the south facing internal court and the element of surprise and cheerfulness give this modest residence a wonderful presence.



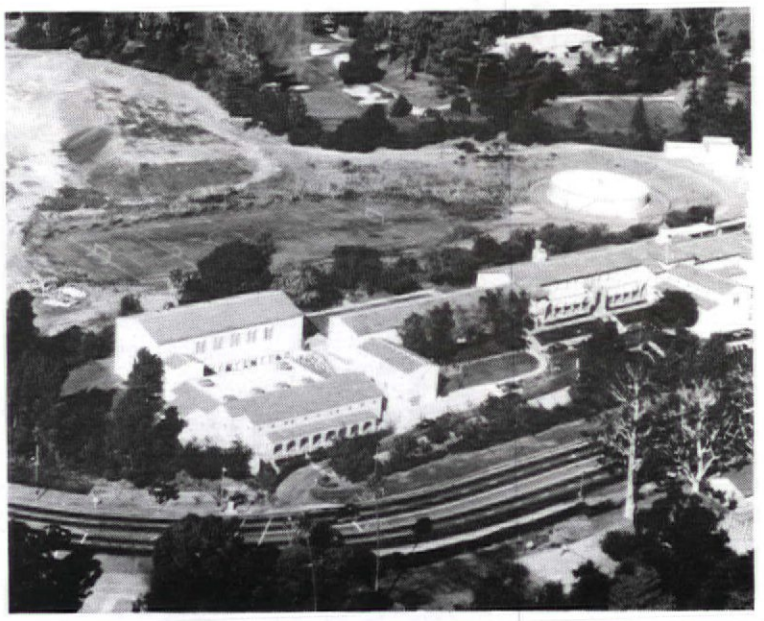
Exterior with private garden for mother-in-law unit.



Interior with skylights.



Library floor plan.



Bird's-eye view of campus with library, lower left.

MERIT AWARD

O'Leary Terasawa Partners

MARYMOUNT HIGH SCHOOL LIBRARY

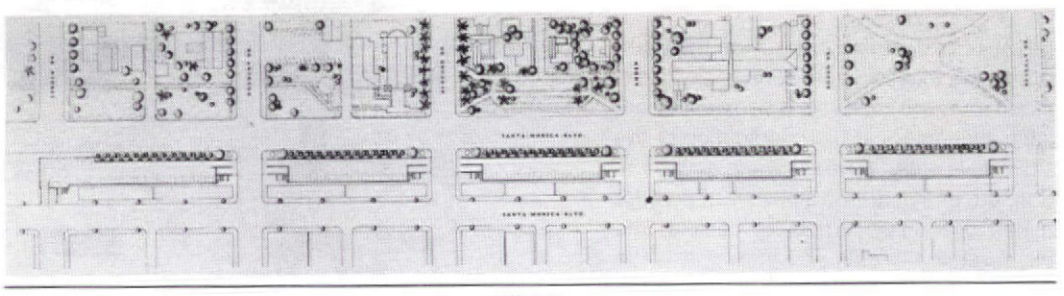
10643 Sunset Boulevard

Owner
Marymount High School
Civil and Structural Engineer
Tom Kamei/Wheeler & Gray
Mechanical
Paul S. Bennett, Inc.
Landscape Architect
Lawrence Reed Moline Ltd.
Electrical Engineer
Pacific Engineers Group
Interior Architect
Robert Herman Associates, AIA
Photographer
Tom Bonner

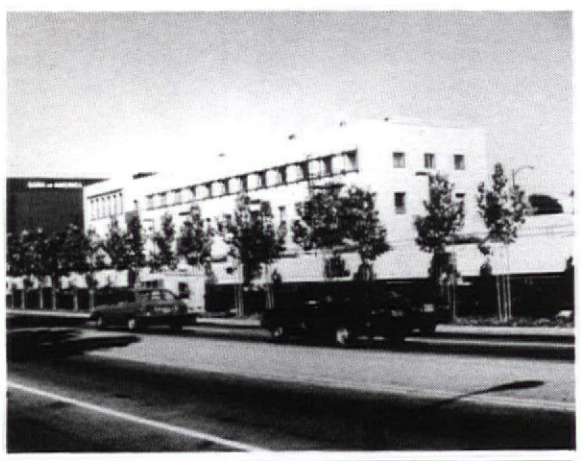
ESHERICK: The new building fits gracefully into a setting of older structures, achieving useful interior spaces in a stylistically preordained environment.

KOHN: It is a most successful and appropriate solution: a quiet, respectful building that relates to and completes the Spanish Colonial Revival campus, fitting comfortably to its sloping site.

Located at an historic Catholic girls high school, on the only remaining site for a new building, the library houses 20,000 volumes in addition to related library offices and classrooms. The architect's challenge was to fit the building into a tight and sloping site, and to make it compatible with the existing historic buildings. The library's exterior design uses traditional forms and materials to complement the existing Spanish Colonial Revival design style. The main reading area was designed as a flexible open space with "houses" that create intimate groupings for carrels, and define the card catalogues. Perimeter offices have notched corners with glazed doors and windows to create visual sight lines into the library. The corners of the library are stepped to scale the building down and to create window seat corners.



Site plan.



View from Santa Monica Boulevard.

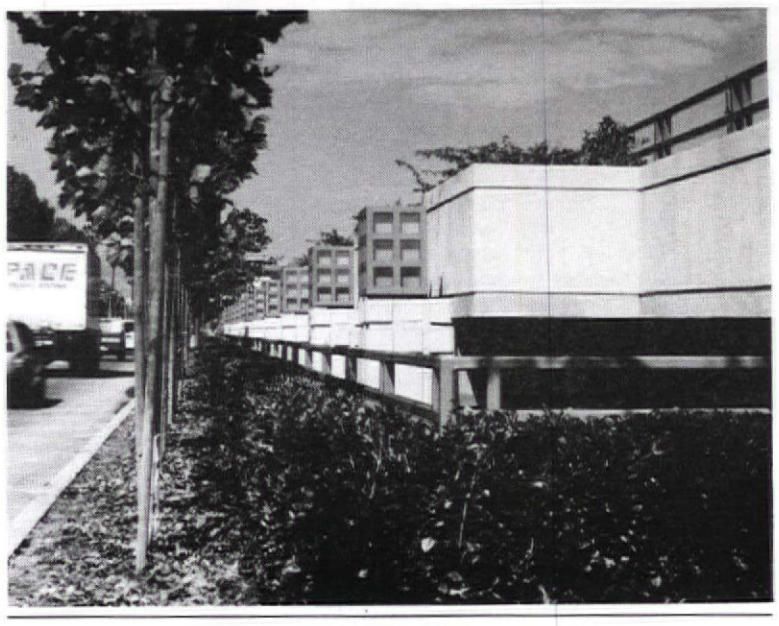
Santa Monica Boulevard between Linden and Beverly Drive, Beverly Hills

Owner
City of Beverly Hills
Civil Engineering
Paller-Roberts Engineering
Landscape Architect
Peter Walker/Martha Schwartz
Structural Architect
Culp & Tanner
Lighting
Horton-Lees Lighting
Photographer
Charlie Daniels

ESHERICK: The project is a unique and successful solution to parking, in an easily accessible, five block, linear structure. The street environment is greatly improved rather than degraded, as is too often the case with parking structures.

GOLDSMITH: These five parking structures make an excellent solution to the program. They are almost invisible except as landscape from Santa Monica Boulevard, and at the same time provide a practical and "user friendly" parking facility.

KOHN: Its very presence greatly improves this section of Santa Monica Boulevard, with a low scale streetwall of structure and landscape which works for both the pedestrian and the automobile. The modulation of the structure with its metal light shields breaks down the scale and provides enjoyment for the eye.



Landscaping detail.

MERIT AWARD

Maris Peika, AIA/Gruen Associates

BEVERLY HILLS PARKING STRUCTURE

Located on a narrow, 55-foot strip along Santa Monica Boulevard in Beverly Hills, the five, two-level parking structures, one half level above and below grade, contain a total of 407 parking spaces. The architect used a layer of metal work and planters to create a soft edge which would serve both as a civic facade for commercial Beverly Hills and relate to the park across Santa Monica Boulevard. Vehicular traffic and pedestrian access is from the east-west streets. The lower level contains double-loaded angular parking stalls, and the upper level deck provides single load spaces along the south side to mitigate the visual impact of the view from Santa Monica Boulevard. Multi-trunked flowering theme trees and seasonal flowers were used to express a "vernacular Southern California theme."

MERIT AWARD

David Lawrence Gray & Associates

SUNSET TOWERS/ST. JAMES CLUB

8358 Sunset Boulevard, West Hollywood

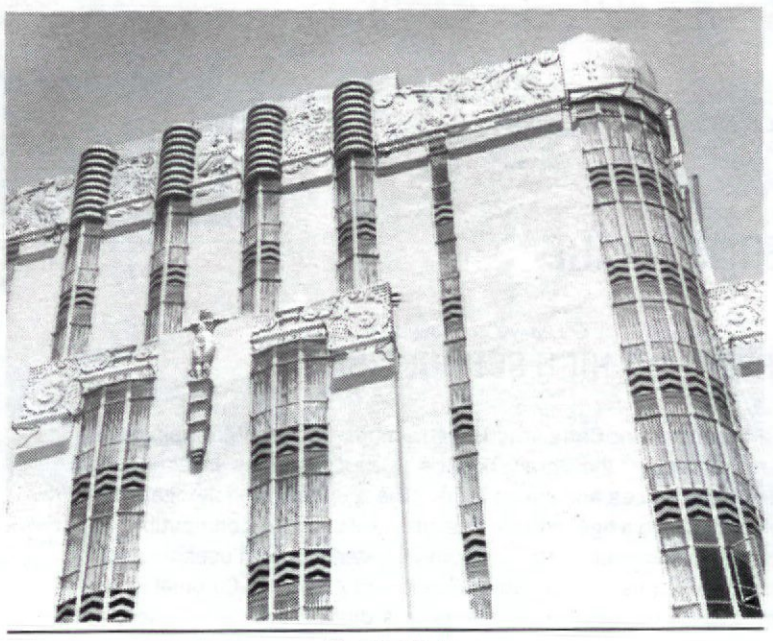
Owner
St. James's International
Civil Engineer
E.T.I.
Mechanical and Electrical
I & N Engineering
Landscape Architect
Emmet Wemple & Associates
Structural Architect
George Kobayashi
Joe Kaplan
Renderer
David L. Gray & Associates
Photographer
Marvin Rand

ESHERICK: The structural upgrading and retrofitting to current highrise code requirements has been achieved with virtually no damage to the quality of the tower. The conversion from apartments to hotel was very successfully carried out.

GOLDSMITH: I like the recycling of the apartment building into a hotel, which is a compatible use. The exterior is an excellent restoration of a fantastic art deco building. Not enough information was submitted to judge the low addition, and the jury limited the award to the tower only.

KOHN: (The jury felt) an appreciation for the effort to find an appropriate use, and to bring this art deco tower up to today's codes while faithfully restoring it, thereby preserving a part of Los Angeles' architectural history.

Opened in 1932, the Sunset Towers, an art deco reinforced concrete highrise apartment building, was home to many Hollywood stars. At the time of its restoration, however, the concrete facade and ornamentation was cracked almost beyond repair, and the tower was structurally unsound. Currently in use as a St. James Club hotel, the architect's adaptive reuse included retrofitting the building to meet highrise code requirements and earthquake ordinances, and restoration of the facade to close to its original design by Leland Bryant.



Facade detail.

Sunset Boulevard entrance.

MERIT AWARD

Dworsky Associates

SAN JOSE STATE ENGINEERING BUILDING

San Jose, CA

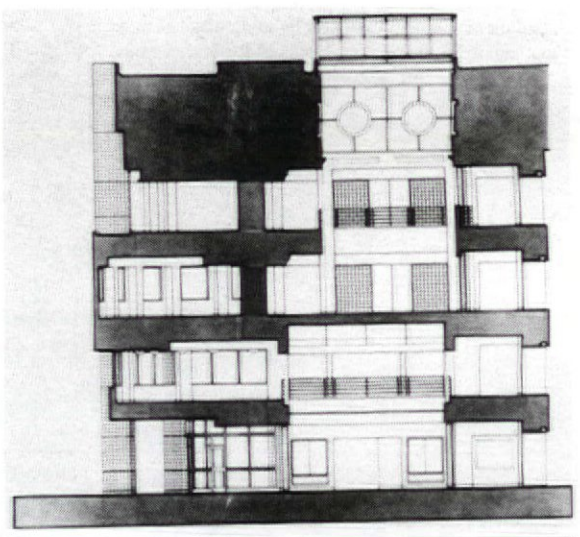
Owner
The California State University
Civil Engineer
Louis & Diederich, Inc.
Mechanical
Ayres Ezer Lau
Electrical Engineer
Cohen & Kanwar, Inc.
Structural Architect
Robert Englekirk Structural Engineers, Inc.
Renderer
Uri Hung
Photographer
Christopher Irion Photography

ESHERICK: The expansion to an existing engineering building is extremely well-fit into a tight, restricted site. The interior spaces are especially fine.

GOLDSMITH: I like the way this "L"-shaped building gave order to a part of the campus which had previously been very messy.

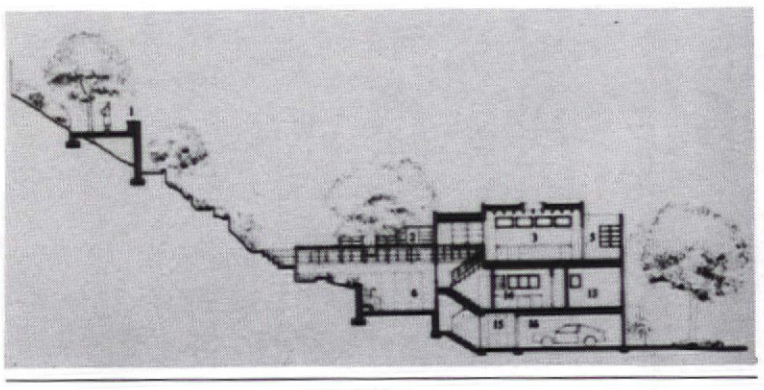
KOHN: Through renovation and expansion, this project creates a new streetwall which, as a result of its colonnade, the projection of the entry piece (a focal point), and the lecture hall, activates and energizes the space it defines. The project provides a most successful solution, well-executed, and very professional.

Built on a restricted site along a major pedestrian walkway on the north side of the campus, the 280,000 square foot structure connects with the existing engineering building to form a central courtyard with exterior work space for large projects. A large curved mass at the intersection of the two wings of the building forms the main entry. Located at the end of the plaza in front of the student union, the entry creates a new front door for the engineering facility, which had previously turned its back to the campus. The soft colors of the ceramic tile skin and glazing and the arcaded space between the entry mass and lecture room scale down the building's simple form. The architects designed a 62-modular laboratory space, a vertical service distribution system, and an easily accessible cable tray system to accommodate future building modifications and changes in technology. The entry lobby and the crossroads of the two building wings promote interaction between faculty and students.

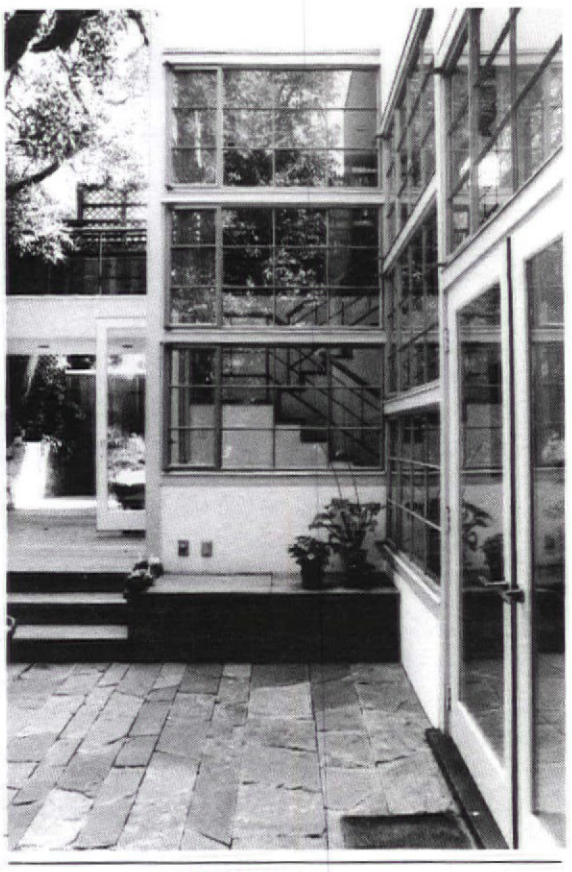


Section at lobby.

Main entrance.



Site section.



Garden facade.

HONOR AWARD

Appleton, Mechur & Associates

EDWARDS STUDIO/RESIDENCE

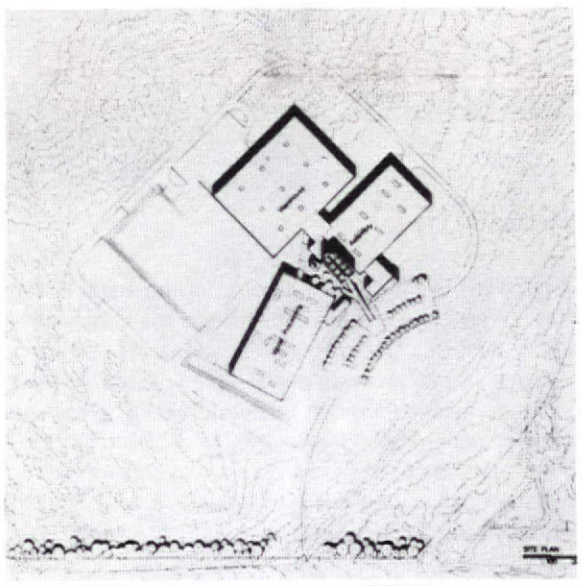
Low-ceilinged and dark, the original 1960 tract house had little relationship to the owner's terraced garden behind. The architect closed the front of the house off from street traffic by adding front walls and a gate, and opened the private back of the house to the garden. Although there were only minor additions to the existing first floor in plan, the second floor studio addition and stair provided a greater opportunity in section. Raised ceilings and new studio windows step up from the living room to the stair and clerestory spaces, connecting the first and second floor areas and expanding diagonal views through the house to the garden. A bridge with potting counter extends the studio out to an upper garden level terrace.

Santa Monica

Owner
Dr. Betty Edwards
Civil Engineer
J.G. Little Company
Mechanical
John R. Kerr & Associates
Structural Engineer
Stephen Perlof
General Contractor
Jensen Construction
Oliver Garrett
Brian Bomeisler
Renderer
Stefanie Wagstaff
Photographer
Alex Vertikoff

ESHERICK: The architect and an equally creative owner have succeeded in transforming an old tract house into a single unified house-garden design. It is a splendid cooperative venture.

KOHN: This successful transition from the original 1960 tract house provides a sense of privacy and street wall along the street, and a sensitive, relaxed and light-filled response to the terraced gardens at the back. The house develops an intimate relationship to the landscaping of this steep, sloping site.



Site plan.

333 Sunset Boulevard, Rocklin, CA

Owner
Herman Miller, Inc.
Civil Engineer
Nolte & Associates
Mechanical
Capitol Engineering Consultants
Landscape Architect
Peter Walker/Martha Schwartz
Electrical Engineer
Koch & Chun Engineers
Structural Architect
Buehler & Buehler Associates
Associate Architect
Dreyfuss & Blackford
Consultant Architect, Audio/Visual
Tigerman McCurry
Photographer
Hedrich-Blessing

ESHERICK: The building is refreshingly unconventional and transforms a barren, endless site into an exciting experience.

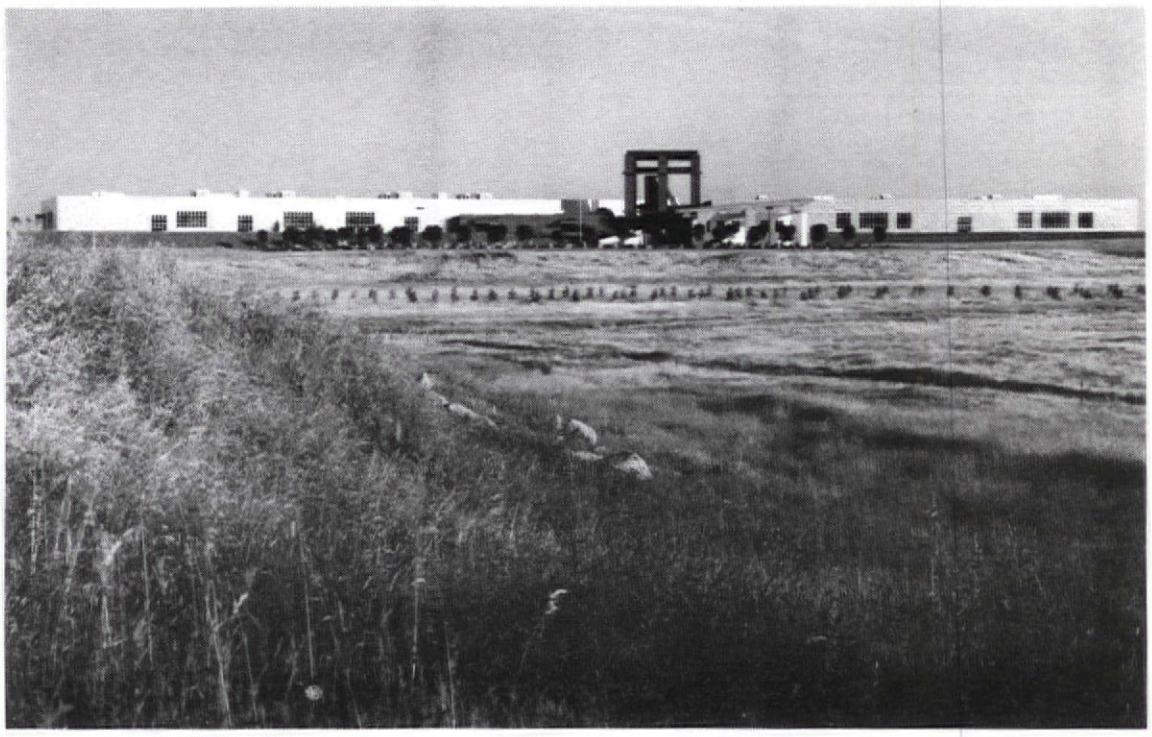
KOHN: This facility combines large rectangular areas of manufacturing around a more irregular space of varied forms. Textures and colors create a sense of tension and activity in an otherwise sea of calm. The contrast in scale and detail is most successful. The complex sits comfortably with its strong horizontality in the somewhat barren landscape, which reflects and reinforces its warm colors.

MERIT AWARD

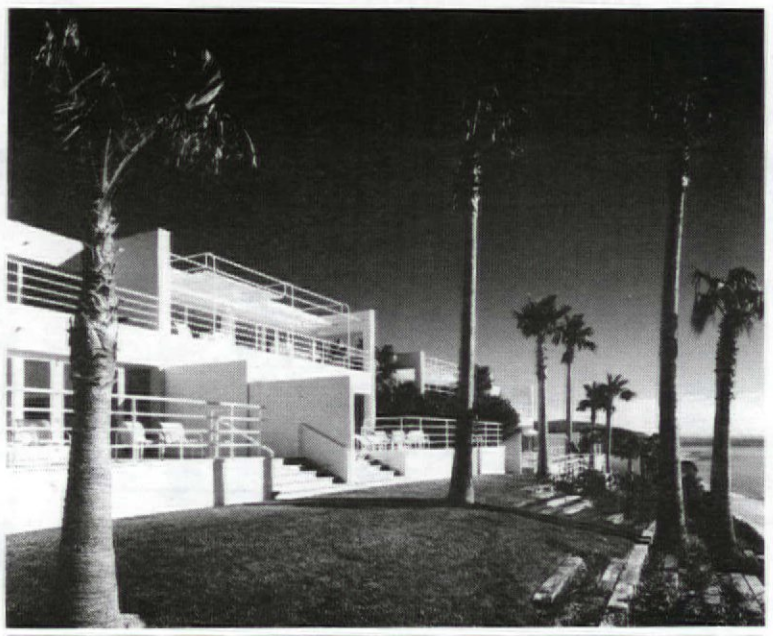
Frank O. Gehry & Associates

HERMAN MILLER WESTERN REGIONAL FACILITY

The architect used a 100' deep, densely planted row of redwood trees to create a wall into the 56-acre site located 15 miles northeast of Sacramento. The main building development is located along the ridge of the site to create a large flat pad and take advantage of views across the rolling Sacramento Valley plain, which will be sown with wildflowers and left in a natural state. Three separate manufacturing buildings are located on the same level to facilitate material handling. To ensure that none of the buildings become too large in scale, and that they remain functionally "indeterminate" to support Herman Miller's changing needs, each building was limited to approximately 100,000 square feet. Major buildings are distributed around a courtyard and ramp, which creates an entrance to the complex. Program elements lining the courtyard, including a lunch room, kitchen, toilets, shower, audio/visual meeting room and outdoor eating areas, are developed as sculptural objects to give the entrance human scale and meaning.



Major buildings distributed around entrance courtyard.



Exterior, Seacliff Homes.

27420-27428 Pacific Coast Highway, Malibu

Owner
Seacliff Partners
Civil Engineer
Reiss, Brown & Ekmekji
Landscape Architect
Emmet Wemple & Associates
Structural Architect
Reiss, Brown & Ekmekji
Contractor
Winston Chappell
Photographer
Glen Allison

ESHERICK: The project is a model of what can be achieved by a compact row house scheme, admittedly opulent, but graceful and elegantly handled.

GOLDSMITH: This is a wonderful group of houses, from its concept to the fine architectural quality of the finished project.

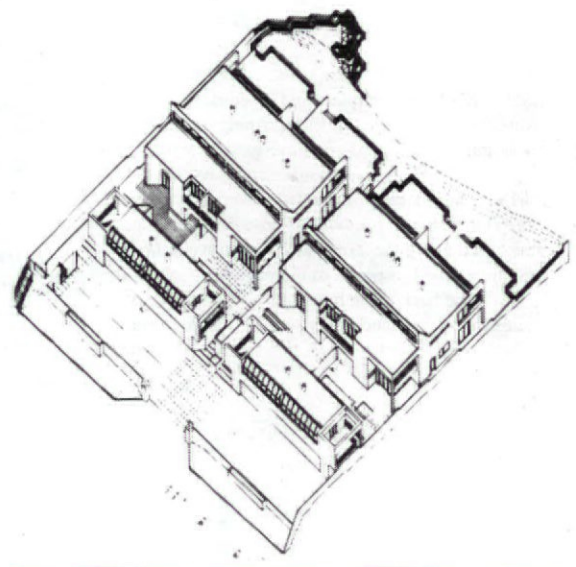
KOHN: With its simplicity of form, its sense of spaciousness, and sensitive detailing, and for maximizing the assets of the site, this project is quite refreshing and extremely well done. I would enjoy being a resident in this place.

HONOR AWARD

Stephen Kanner, AIA/Kanner Associates

SEACLIFF HOMES

Commissioned by four families to design two double-house residences on an oceanfront bluff in Malibu, the architect used a careful arrangement of functional living elements, landscaping and garden walls to maintain visual and acoustic privacy. The building envelope is constant so the complex reads as a whole, although individual entry courts and interior building finishes are customized for each home. Designed to be energy efficient, the south-facing sloped roofs contain flat plate solar collectors for domestic hot water. The north-facing clerestory windows provide natural light for the stairwells and master baths, and the operable sash provides natural ventilation and air circulation.



Axonometric.

Central rotunda, Humboldt Bibliothek.

Berlin, West Germany

Owner
Bezirksamt Reinickendorf
Civil Engineer
Degebo
Mechanical and Electrical
Hochbauamt Reinikendorf
Landscape Architect
Muller, Knippschild, Wehberg
Structural Architect
Prof. Dipl. Ing. M. Manleitner
Photographer
Timothy Hursley-The Arkansas Office

ESHERICK: The jury was especially taken with the richly developed interior, which is elaborate and intricate in form, but simple, understated and readable as a working library.

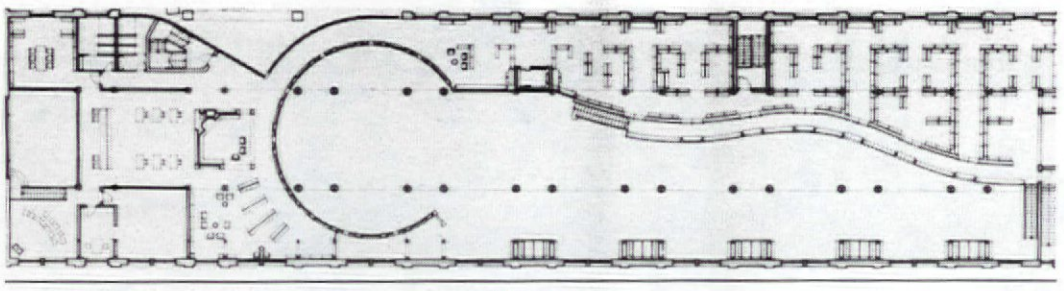
KOHN: A daylight-filled, spacious hall with playful forms creates a most inviting interior and plays off against the more severe, classical facade of this industrial-like building. Sensitively sited to take advantage of the harbor and views of the library from across the body of water.

HONOR AWARD

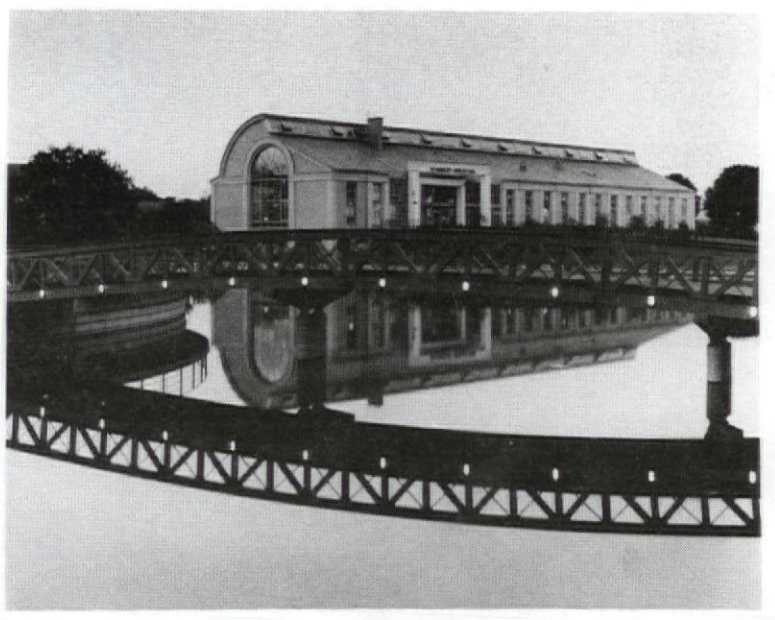
Moore Ruble Yudell

HUMBOLDT BIBLIOTHEK

Designed as the first phase of the Cultural Center for the Tegel Harbor master plan, the library's long hall continues the axis of the harbor along the north boundary of the site. The classical facade is broken with a glassy entrance bay, and framed by a pair of free-standing portals which lead to a central rotunda, encircled by an arcaded balcony. From the rotunda, a grand wall of books meanders along one side of the main reading room, and gives access to the open stacks and smaller reading alcoves beyond. Passing continuously above the various areas of the loft is a double-layer, vaulted ceiling lit by a clerestory window. On the north side, the light is balanced by a series of bay windows and doors that alternate with niches for books. The steel and concrete frame is exposed on the interior, and elaborated into a playful, almost baroque set of details for arches and ceiling. The library's construction, which began in 1986, coincides with the creation of a large water area adjacent to the harbor, a waterfront promenade and 350 units of housing.



Floor plan.



Exterior, overlooking Tegel Harbor.

HONOR AWARD

Steven Ehrlich, AIA

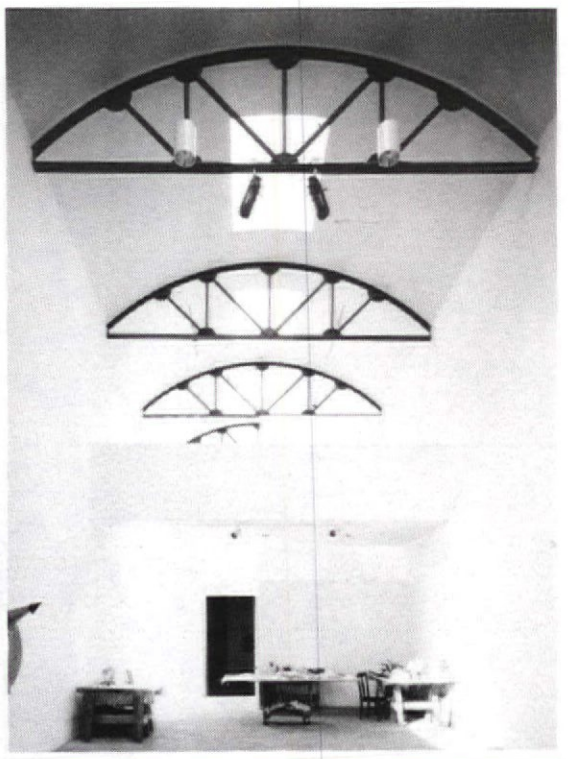
OKULICK STUDIO

Hampton Avenue, Venice

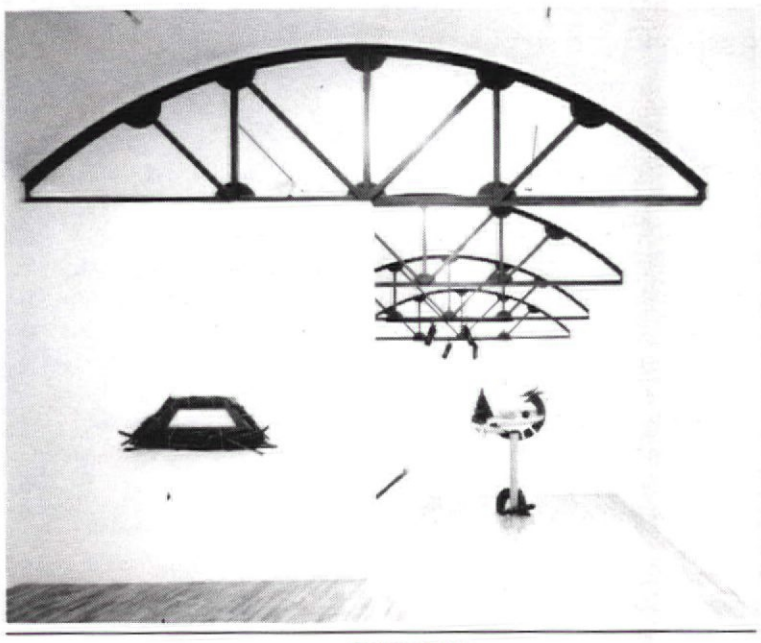
Owner
John and Marlene Okulick
Structural Architect
Gary Karinen
Photographer
Grey Crawford

ESHERICK: The interior spaces are beautifully simple and have a bright refreshing starkness. One only hopes that the insistence of the little bow-string trusses doesn't get in the way of the artwork.
GOLDSMITH: An exceptionally fine building with very good, straightforward facades and a wonderful interior.
KOHN: The renovation and addition have captured the essence of its users: vertical space, natural translucent light and large wall surfaces to feature objects of art.

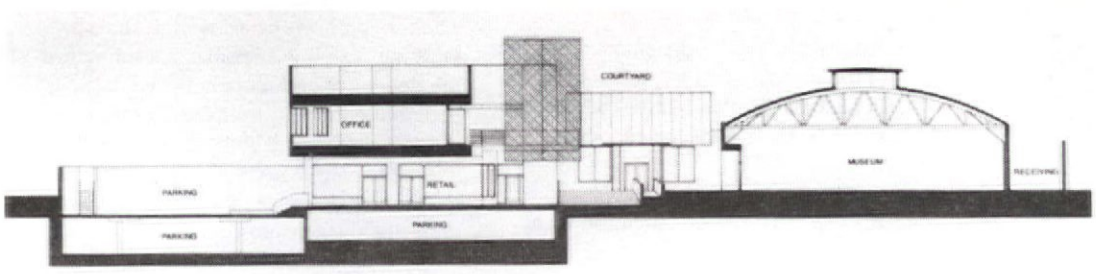
To provide artist John Okulick with large walls, ambiant light, and enough space to expand his art, the architect designed a 2500 square foot addition to the artist's original studio, a 1000 square foot converted gas station. The new addition engulfs the old, providing extra work space, a composing room and a gallery. The architects attempted to create the illusion of being in a 'white out,' "moving through a snowstorm and having John's sculpture emerge before one's eyes." Spanned by a bow string truss, 28-foot-high white walls create a space filled with translucent light from skylights and strategically placed north-facing windows.



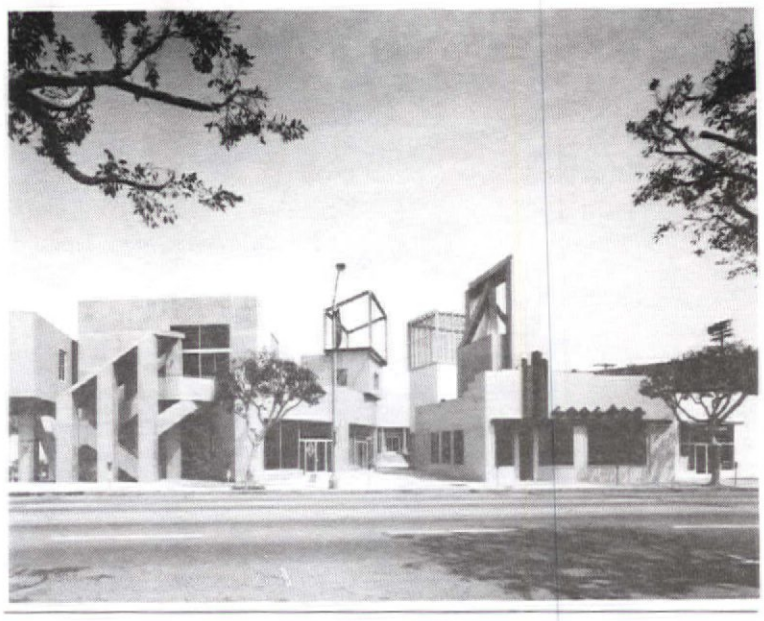
Interior, Okulick Studio.



Gallery space.



Section, Edgemar Development.



Main Street entrance.

HONOR AWARD

Frank O. Gehry & Associates

EDGEMAR DEVELOPMENT

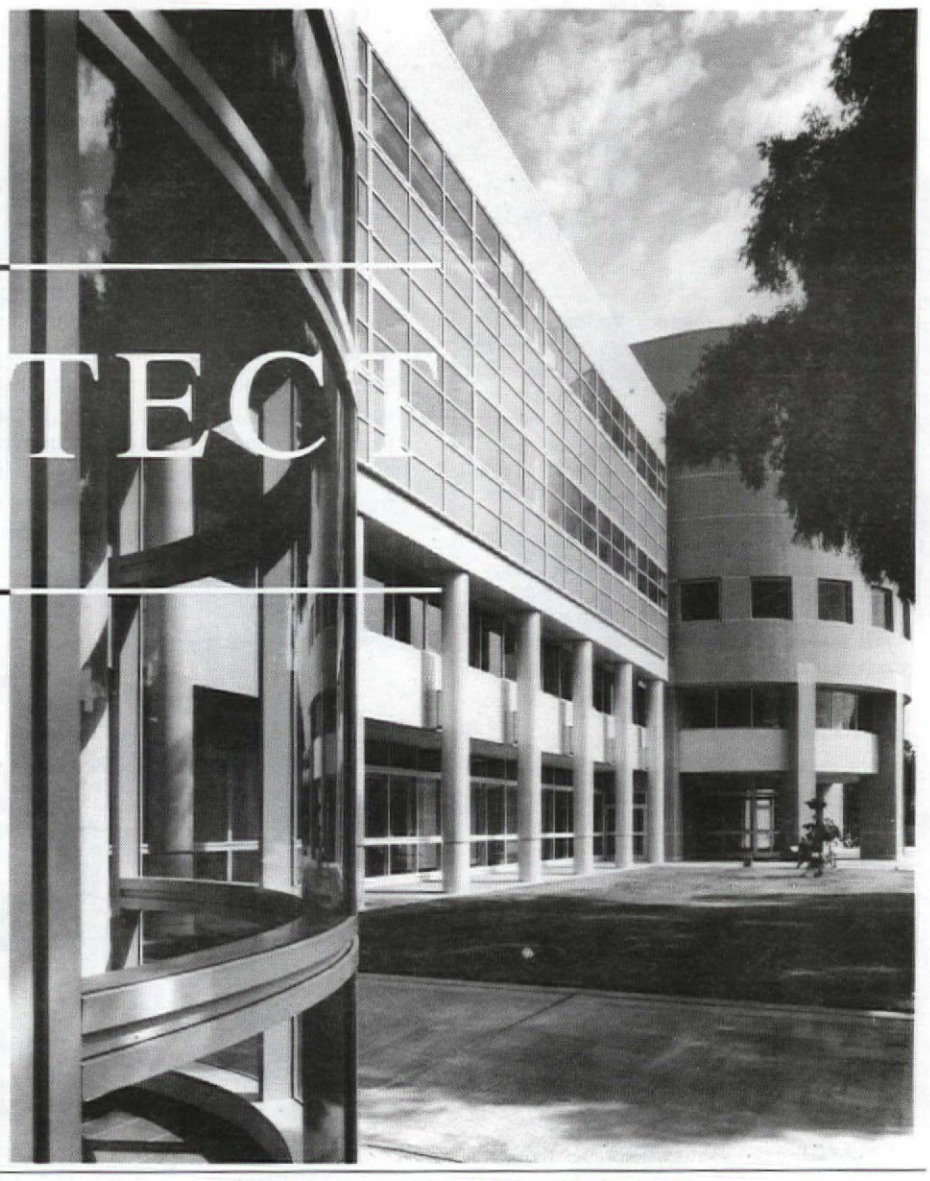
2425 Main Street, Santa Monica

Owner
Sher Development
Mechanical
Russell & Company
Landscape Architect
Emmet Wemple & Associates
Electrical Engineer
Summit Electric
Structural Engineer
Kurily & Szymanski
Photographer
Tom Bonner

ESHERICK: The project is refreshing in its programmatic conception of joining a small art museum with a two-level commercial development. It is equally refreshing as a building group in its freedom from the standard treatment of street commercial development.
GOLDSMITH: I liked this project very much, especially the mixture of simple buildings with sculptural elements.
KOHN: The variety of forms, their texture and colors, the play of light and shadow, and the resultant spaces draw you into the project. The breakdown of scale works with the immediate context.

Occupying the site of a former dairy, the project combines an art museum and commercial development on two levels, with both on-grade and subterranean parking. The architect's major concern was to maintain the small scale character of the surrounding shops and restaurants by lining the 250-foot-wide street frontage with five small, visually separate structures. Historical continuity was maintained by retaining some of the old dairy buildigns, newly clad but not formally altered, as the visual centerpiece of the project seen from the street. Along Main Street, a wall fragment of the former dairy, previously plaster, is now sheathed in copper and green glazed tile. An openwork tower stands above the wall, beside a curved shape surfaced in natural grey stucco, containing shops and an office block. Two other towers, a greenhouse structure and the elevator draped with chain link mesh, lead the eye back into the courtyard, which contains the art museum and a restaurant housed in two renovated dairy structures.

L.A. ARCHITECT



San Jose State Engineering Building, Dworsky Associates.

1989 Design Awards

The Los Angeles Chapter of the American Institute of Architects honored eleven architects and twelve projects in the 1989 Design Awards Program. The jury included Eugene Kohn of Kohn Pederson and Fox, New York; Joseph Esherick of Esherick Homsey Dodge and Davis, San Francisco; and Myron Goldsmith, retired from Skidmore, Owings and Merrill, Chicago, replacing Walter Netsch, who was unable to participate.

The judging took place on September 9, 1989 at the Chapter Office. Twelve winners were selected from a total of 135 submissions out of 154 registrations, slightly more than last year's totals despite an increase in the registration fee. In an effort to recognize outstanding work without creating a competitive atmosphere, the jury chose not to necessarily give an award in each category of submission, nor to limit the number of awards in any category.

The projects were presented in slide format with project descriptions read aloud, a format the jury preferred to the usual presentation books or boards. Kohn commented that the slides "allow more spontaneous response from the jury and more interaction." After an initial viewing of three hours, the jury selected 45 projects to be reviewed in more depth. The 12 projects finally selected were divided between five awards of honor and the seven awards of merit, for projects which the jury felt were not quite honor awards but still deserved recognition. All jury selections were unanimous.

Interior, Seacliff Homes, Stephen Kanner, AIA, Kanner Associates.

Perhaps representing the character of this year's jury, awards went to projects which weren't necessarily avant garde, but which the jury felt were well executed, beyond stylistic concerns. Issues such as solar orientation, response to climate and social concerns were given more attention than exhibited by other recent juries. Responding to the Los Angeles climate, Esherick commented, "Although I wouldn't jump up and down over the enormous beauty of a lot of exterior environments we saw, they were handled in a very positive, friendly way. The ability to deal with the outside is an admirable Los Angeles quality."

Continuing a trend, fewer awards were given to residential projects than in previous years, and the jury was disappointed by the few quality residential projects they saw. The three residential projects which did receive awards were firmly in "the great tradition of Neutra and Schindler" which Esherick was looking for, but he commented on the decline in the quality of the single-family residence. "The house seems to be declining all over the country. You don't get the feeling people are independent about their houses anymore. They've got to be part of some stream or vain."

While the jury recognized a number of commercial, institutional, and remodeling projects, reflecting the maturing of Los Angeles architecture, they were still disappointed with the large projects they saw. Kohn found the commercial architecture "most disappointing," speculating that Los Angeles architects are "not comfortable with a more indigenous architecture. It looks like buildings are still being transplanted from other places. Tall buildings (in Los Angeles) still tend to be objects." However, possibly in reference to Frank Gehry's Herman Miller Western Regional Facility, he also noted that "small-scale projects which open new areas are now being translated to major scale projects, an attitude still in evolution."

Once again, the jury had advice to those who hope to win future awards. Esherick noted that "the quality of the submission explanations overall wasn't very good." The jury didn't respond well to shots of working drawing floor plans or uninteresting details. Kohn recommended that potential entrants "treat the jury like your client. There needs to be a certain logic as to how the slides are set in the carousel. People may have lost out because we didn't understand (their projects)."

It became evident from this year's jury that the Design Awards Committee will need to find a different way to deal with planning and urban design submissions in the future. No awards were given in this category because the jury found it impossible to evaluate complex planning issues in a 15-slide format. Kohn went so far as to recommend the exclusion of planning from the awards. "(Planning) requires a lot more information dealing with issues of traffic and scale. I don't think you can do it justice." Esherick observed, "What we're seeing in 15 slides is probably a 150-page report with back-up data and diagrams. I don't think you can make the judgment without reading the report." While a separate planning jury is probably not feasible, the Committee will consider alternatives such as sending planning reports to the jury in advance, or having a special planning session in the evening before the architectural judging.

Interestingly, of the 12 projects which received honors, at least five had been submitted last year without receiving an award. This situation brings up at least two points. First, persistence pays off, and second, winners and losers alike should bear in mind that these design awards, while justifiably coveted, largely represent the opinions of three individuals on a particular day.

Larry Schlossberg, AIA
Mr. Schlossberg, an architect at Gruen Associates, was Co-Chair of the 1989 Design Awards Committee.