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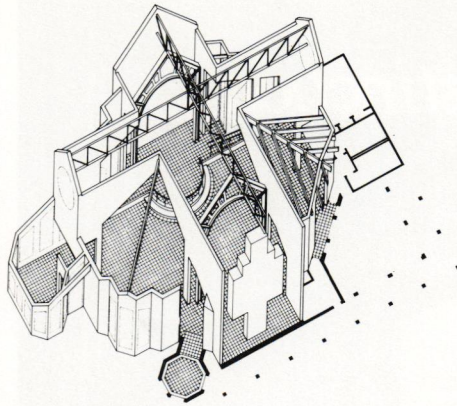


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Oregon School of Arts and Crafts, Portland, OR. Architect: John Storrs. Design and Fabrication: Ed Carpenter

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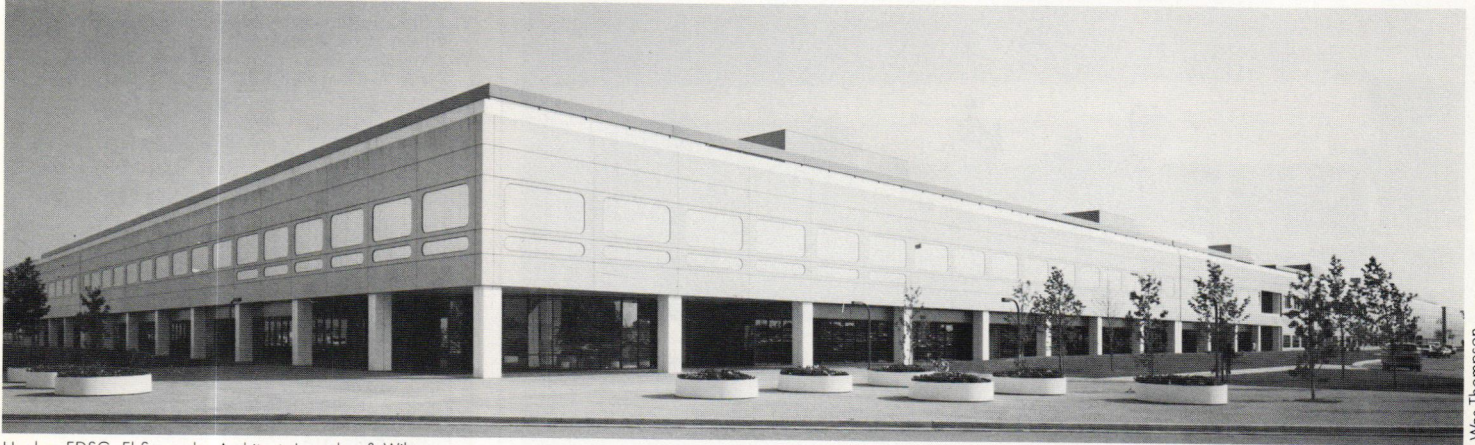


St. Matthew's Church, Pacific Palisades. Architect: Moore Ruble Yudell.



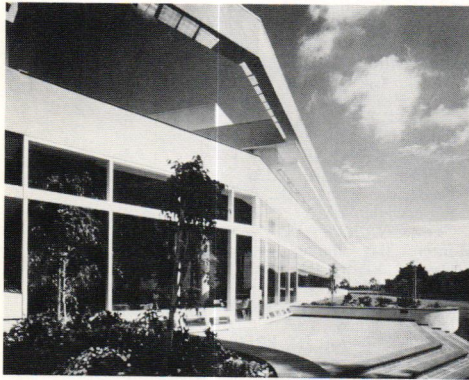
San Juan Capistrano Library. Architect: Michael Graves, FAIA.

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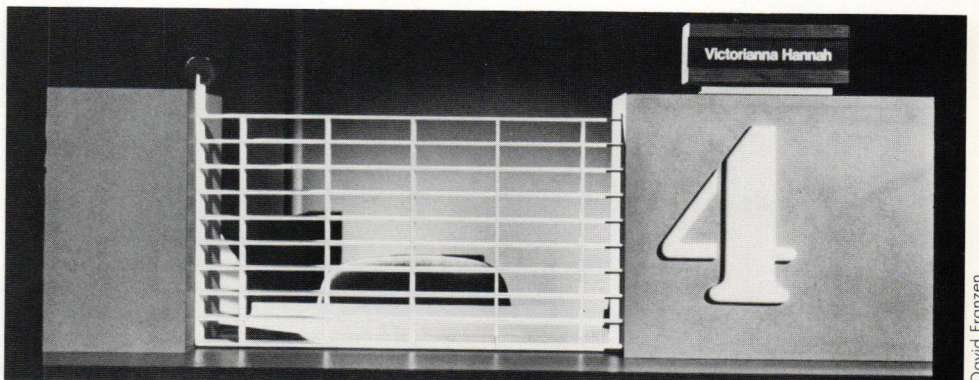
Hughes EDSG, El Segundo. Architect: Langdon & Wilson.

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Ventura Coastal Corporation Administration Building. Architect: Rasmussen & Ellinwood.

©Michael Urbanek



First Interstate Bank of Hawaii, Honolulu, Hawaii. Architect: Franklin Gray & Associates.

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- 20** Monterey Design Conference: Pacific Rim
- 46** AIA Honor Award: St. Matthew's Church

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Justice Center, Portland, Oregon. Architectural Glass: designed by Ed Carpenter, fabricated by Tim O'Neill. Architect: Zimmer, Gunsul & Frasca Architects. Photograph: Timothy Hursley.

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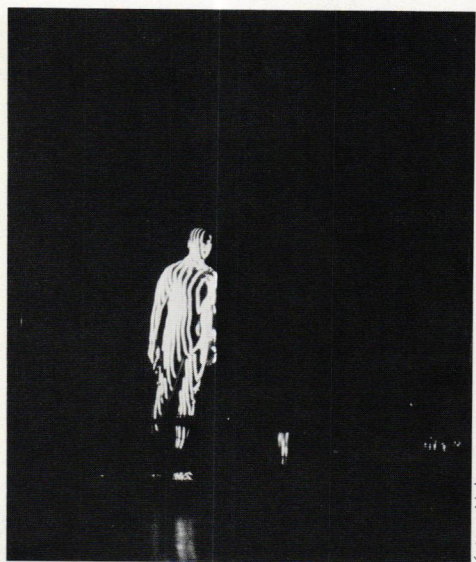
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# The Culture Club



Kotaro Nakamura

Wayne Donaldson, *AIA is a figurative study in light and motion during the multi-media dance presentation, "A Neon Symphony," staged at the Monterey Design Conference by SONO (Save Our Neon Organization) of San Diego.*

The architect as performer is sadly under-rehearsed. When eminent architects are immobilized, mid-lecture, by a recalcitrant slide projector—as they were at both West Week and the Monterey Design Conference—it becomes clear that, as a film shown at MDC warns, "A/V Kills."

Slides jam, mikes fritz and, sooner or later, the performing architect is called upon to amuse and inform without mechanical aids. Then a knowledge of the skills employed by actors can be as invaluable a tool to the performing architect as a lucid mind, a quirky humor and a reasoned idea.

The schools of architecture would do well to instruct budding professionals in the use of words to convey meaning. Literacy, after all, is a vehicle through which civilization perpetuates itself. The use of language to convey thought is a vital ability often neglected by architects in favor of the big picture. But when architects are unable to express thoughts clearly, architecture is at the mercy of the word merchants, the press.

The power of the media to shape and define architecture provoked considerable discussion at the PDC2 Design Symposium held at the Pacific Design Center during West Week this past March. Charles

Jencks suggested that the strong architectural press in the United States creates a world market for certain styles of architecture, and contributes to a global prevalence of American-derived architectural forms.

Architect Lella Vignelli questioned whether this trend might destroy meaningful regionalism. She pointed out that many architects allow media-sanctioned styles to stifle their urge to dabble in a variety of ideas. Architects attending the fifth annual Monterey Design Conference, sponsored by CCAIA to stimulate discussion of West Coast architecture, may be more sanguine about the future of regional design. But Vignelli offered good advice: "We should be sophisticated enough not to be so impressed by the media."

Still, the media has a way with words, and those words often are the ones that represent (or mis-) the ideas of architecture. Charles Jencks announced that he has identified a new "movement" in architecture, which he has labeled "free-style classicism." The architects Jencks publically questioned about the relevance of this label to their work confessed that it had no meaning to them. (One architect added that he still was trying to figure out what "post-modern" means.)

Hans Hollein dismissed such attempts to label architecture as irrelevant to the design process. "I never think about styles when I design," Hollein said. "It's not a question of style. It's a question of genius loci. I just do my work and, if Mr. Jencks decides to put it into a pigeonhole, as long as it's not detrimental or abusive, you can have any label you want."

Ideas manifest through design exert an influence on our culture. Indeed, the degree to which that influence is positive could be a measure by which design is judged "good." Asked to list the best designs throughout the ages, *Time's* design critic Wolf Von Eckardt responded, "Number one, the wheel."

Richard Meier maintained that the Neoclassic revival is culturally important precisely because of the role it plays in perpetuating civilization by "making the totality of significant human experience available again." Even the post-modernists who draw from the past to make a statement about today play a part in perpetuating culture.

Yet architecture has the power to

generate, as well as perpetuate, civilization. Von Eckardt charged that today's architects and designers fall short of that opportunity by neglecting the social aspect of design to cater to the sensation-seeking, monied market. Expressing nostalgia for the time when "design" meant design, not fashion, Von Eckardt argued that architecture and design are not art—they are *social* art. He urged architects to hone more finely their sense of responsibility to the people who inhabit their structures. His talk brought to mind Mies van der Rohe's observation that acrobatics and self-expression have a place in sex, but not in architecture.

The view of architecture as a social art was judged too narrow by Hans Hollein, who said, "Art is not a luxury, but a psychic necessity of man. This need has to be satisfied by architecture, which is an art. Architecture is a ritual phenomenon on one hand. On the other hand, it has to do with preservation of body temperature. These are the two poles between which architecture is happening."

Hollein addresses another psychic need—the need for unity—in a current project previewed at West Week. The project is a public square, located near the Berlin Wall in an area leveled by bombs during World War II. Neighboring postwar buildings by some of Europe's most eminent architects house many of the city's cultural institutions. In winning an international design competition for the public square, Hollein went beyond the competition goal of unifying the scattered buildings. His scheme proposes to reweave the urban fabric of the divided city.

The scheme organizes the public square on an axis with old Berlin's major thoroughfare, and orients the city's present cultural center on a continuum with its historic center. If negotiations now underway are successful, the main crossing point from East to West Berlin will be moved to this thoroughfare from Check Point Charlie. By transcending the Wall in his design concept, Hollein may create an atmosphere in which the Wall can be dismantled in fact. Whether or not the psychic affirmation of unity generates the reunion of the city, Hollein's effort will remain a stirring example of architecture as an act of peace.

—JF



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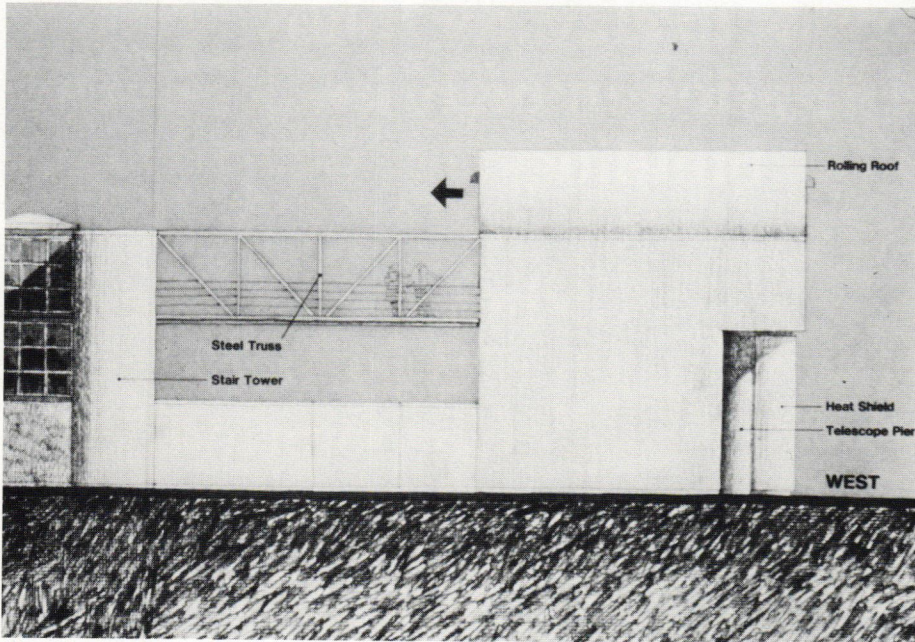
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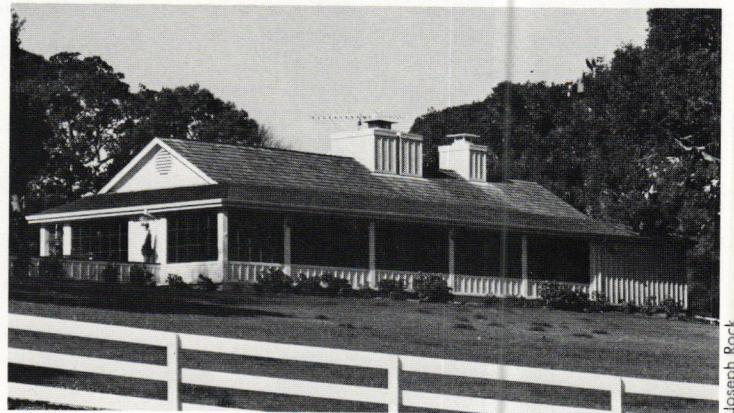




Oliver Observing Station. Architect: Hall, Goodhue, Haisley & Barker.



Marina United Methodist Church. Architect: Davis, Jacobowsky & Hawkins.



Merrill Ranch House. Architect: Richard Rhodes, AIA.

## Monterey Bay Honor Awards

Hall, Goodhue, Haisley & Barker swept the Monterey Bay Chapter, AIA Honor Awards Program, receiving the sole Honor Award given for the Oliver Observing Station, and an additional five Merit Awards for Moss Landing Marine Laboratories, Garden Court Office Park, High Meadow Outlook Townhouses, Maurine Church Coburn Memorial Chapel and Activities Center, and Pacific Terrace Condominiums. Richard Rhodes, AIA received a Merit Award for the Merrill Ranch House. Davis, Jacobowsky & Hawkins were presented with a Merit Award for Marina United Methodist Church, and two Citation Awards for The Quadrangle and Pacific Professional Building. Marvin Guillermo, AIA

received two Citation Awards for the Monterey Peninsula Museum of Art Expansion and Spanish Plaza. Citation Awards also were presented to Alden Barstad, AIA for The Bluffs, and Paul Mrozinski, AIA for the Shedlin Residence. Jurors for the Awards Program were Pat Barbour, William Patnaude, FAIA, and Jon Peter Winkelstein, FAIA.

## CCAIA Firm Award Addendum

The Firm Award presented to Marquis Associates and MBT Associates was erroneously reported as the first such Award presented by the California Council, The American Institute of Architects (*Architecture California*, March/April, 1984). In fact, the first Firm

Award was presented in 1980 to the San Francisco firm of Esherick Homsey Dodge and Davis for its outstanding contributions to the built environment and its active efforts to advance the profession of architecture.

## California Building Boom

Total construction in California is estimated to increase 64 percent over 1983 levels, to a total of \$2.2 billion in 1984, according to the F.W. Dodge Division of McGraw-Hill Information Systems Company. Nonresidential construction for 1984 is projected at \$967 million, up 79 percent over 1983; residential construction is estimated to climb 81 percent, to over \$1 billion.



## The College of Fellows

The American Institute of Architects has advanced 12 California architects to the College of Fellows for their "notable contributions to the profession." Among the architects receiving the profession's highest honor are

- William Dominic Concolino, Jr., FAIA; William Concolino and Associates; Monterey Bay Chapter;
- Audrey Emmons, FAIA; Audrey Emmons FAIA Architect; San Francisco Chapter;
- Peter M. Hasselman, FAIA; Whisler-Patri; San Francisco Chapter;
- Charles McChesney Kober, FAIA; Gale Kober Associates; Los Angeles Chapter;
- S. Richard Komatsu, FAIA; Hardison & Komatsu; East Bay Chapter;
- John K. Miller, FAIA; Roland/Miller Associates; Redwood Empire Chapter;
- Paul R. Neel, FAIA; California Central Coast Chapter;
- William E. Patnaude, FAIA; Lew & Patnaude, Inc.; San Joaquin Chapter;
- Leason Fredrick Pomeroy, III, FAIA; Leason Pomeroy Associates; Orange County Chapter;
- Craig W. Roland, FAIA; Roland/Miller Associates; Redwood Empire Chapter;
- Alan Rosen, FAIA; Welton Becket Associates; Los Angeles Chapter; and
- Will V. Shaw, FAIA; Will Shaw & Associates, Inc.; Monterey Bay Chapter.

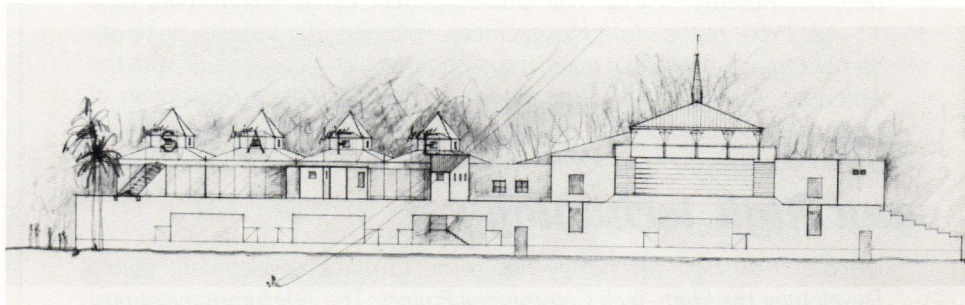
## Honor Award Correction

Reay Associates of Berkeley were the Consulting Architects for The College Preparatory School in Oakland, a recipient of a CCAIA Honor Award, which appeared in the March/April 1984 issue of *Architecture California*.

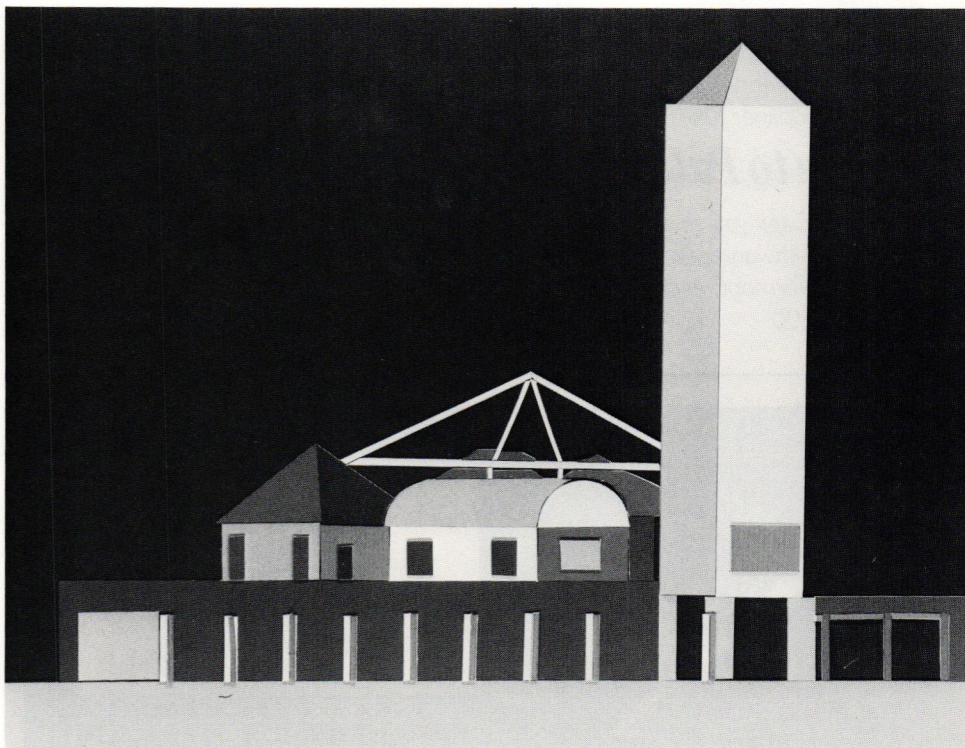
## Light of the Living Dead

A nationwide effort by astronomers to curb light pollution emanating from urban centers scored a major victory in San Diego when the City Council agreed to install low pressure sodium street lamps.

Since San Diego is near the largest telescope in the United States, the 200-inch mirror on Mount Palomar, the city's decision to replace its outdated mercury vapor lamps with high pressure sodium lamps provoked an emergency drive among astronomers to reverse the decision. High pressure sodium lamps give off a variety of wavelengths that interfere with spectroscopy, the study of a star's com-



Design: Eileen Liebman, UCLA



Design: Norma S.P. Hilario, USC

*The Pereira Prize was shared by two students from different universities in this year's annual Student Design Competition sponsored by the Los Angeles Chapter, AIA. This year's competition was to design a lifeguard headquarters building for the Los Angeles County Department of Beaches and Harbors at the Santa Monica Pier. Eileen Liebman of UCLA and Norma S.P. Hilario of USC were awarded the \$2,500 prize donated by William L. Pereira Associates. Merit awards were presented to Robert S. Donaldson, III of SCI-ARC, James O'Connor of UCLA, Scott Taylor of SCI-ARC and Marc Winnikoff of UCLA. Jurors were Jon Jerde, AIA; Scott Johnson, AIA; Charles Legreco, AIA; Barton Phelps, AIA; and Michael Rotondi. Tim Thomas, AIA was chairman of the Student Competition Committee.*

position through analysis of the light intensities in different parts of the spectrum. Low sodium lights produce only two frequencies of light which are easily filtered out.

Although a third of San Diego's lights already had been changed to high pressure sodium, the City Council voted 6-3 to install low sodium lights throughout

the city. One council member strongly objected, claiming the lights made people look like cadavers. Facing such stiff opposition, astronomers are fortunate that low sodium lights happen to be less costly for the city to operate. A similar lighting system adopted in San Jose years ago is expected to save that city \$1.8 million in operating costs this year.



## Get the latest word on research parks

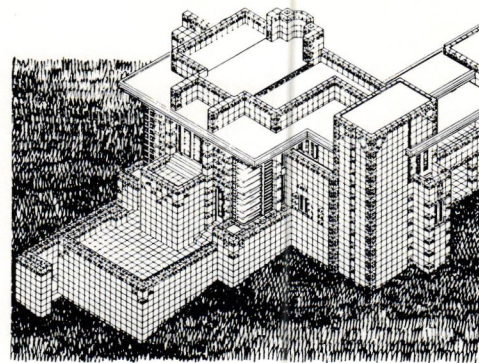
Learn about the design, marketing, financing, and management of research parks at **Research Parks: The University/Real Estate Connection**, June 11-12, 1984, at the Hyatt Richeys Hotel, Palo Alto. This seminar on development trends in research parks is sponsored by ULI in cooperation with the American Association of State Colleges and Universities' Association of University Real Estate Officers/Conference of Small Private Colleges. Registration deadline: June 7, 1984.

## and high technology.

Discover how high technology has come to office development during **Developing the High-Tech Commercial Project: The Telecommunications/Office Automation/Real Estate Connection**, June 14-15, 1984, at the Hyatt Regency in Illinois Center, Chicago. Be well-informed for the information age as you become conversant with structural requirements and complex tenant services for modern commercial developments. Registration deadline: June 12, 1984.

## Come to Palo Alto. Or join us in Chicago.

We can tell you how to register. Contact Doug Porter (research parks) or Dean Schwanke (high-tech projects) at **ULI—the Urban Land Institute**, 1090 Vermont Avenue, N.W., Washington, D.C. 20005. Phone (202) 289-8500.



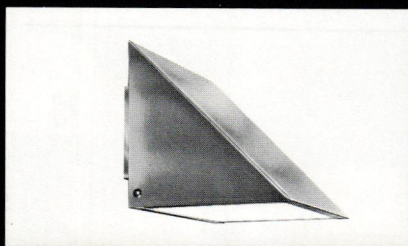
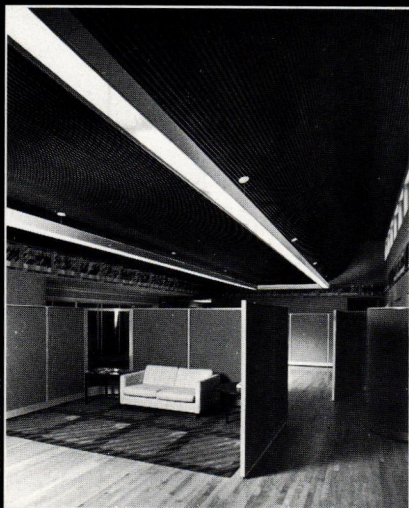
*The Freeman House, a textile-block house designed by Frank Lloyd Wright and built in 1927, has been deeded to the University of Southern California through the generosity of the original owners, Mr. and Mrs. Samuel Freeman, with the aid and cooperation of the Trust for Preservation of Cultural Heritage, a nonprofit historic preservation organization. The house is to be restored with funds donated by the Freemans, and will be maintained by the USC School of Architecture as a residence for distinguished architects visiting the School.*

## Urban Design Competition

A competition to provide an urban design plan for the City of Escondido's proposed Civic Center is being jointly sponsored by the National Endowment for the Arts and the City of Escondido. In addition to governmental functions, the Civic Center will contain the primary cultural facilities for northern San Diego County. The winner of the two stage competition will be awarded the opportunity to negotiate a contract to serve as Coordinating Architect for the \$52 million complex, and to provide architectural services for the First Phase, an \$8 million City Hall building, to begin construction in 1985. Registration deadline is June 30, 1984. Contact: William H. Liskamm, FAIA, Competition Advisor, Escondido Civic Center Urban Design Competition, City Hall, 100 Valley Boulevard, Escondido, CA 92025. Phone: (619) 741-4631.

## Renewable Energy Symposium

The Renewable Energy Technologies Symposium and International Exposition will be held at the Anaheim Convention Center in Anaheim on June 5-7, 1984. The Symposium features the latest information on the economics, marketing, and use and application of renewable energy technology. Registration fee is \$10. Contact: Technology Marketing Analysis Corporation, 680 Beach Street, Suite 428, San Francisco, CA 94109. Phone: (415) 474-3000.



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**Cal Poly: Principles or Personalities?**

The January/February, 1984 issue of *Architecture California* contained a letter concerning a crisis at the California State Polytechnic University at San Luis Obispo in the School of Architecture and Environmental Design. Since I have had a unique and long-term connection with Cal Poly, and since my loyalty and affection for the school of architecture has remained undiminished over the years since 1950, when I graduated as one of the 14 original graduates of the first class of Architectural Engineering, I wanted to provide another view of the current concerns regarding the changes recommended by the task force. The crisis, as expressed in the letter referred to above, may perhaps be rooted more in personalities than in principle.

From approximately 1951/52 to the present time, Mr. George Hasslein has steered the architectural school to national and international prominence. The first 10 years were tough. We graduates were beginning to make names for ourselves and helped George every way we could, from financial awards to the school on up to hiring Cal Poly graduates. To add more impetus to the school's growth, an Architectural Alumni Association was formed, which I headed for three years before involving myself in the International Alumni Association, which I also headed for two two-year terms. Now I am an emeritus member of its Board.

It is not surprising to report that this first group of graduates furthered, in every way possible, the philosophy and goals of the school of architecture. We subscribed whole-heartedly to the "learning by doing" creed, and became the most sought after by firms all over the state and nation—firms that were not, I can truthfully state, headed by "old boys" from Cal Poly. We flourished on the merits and sound principles instilled in us by the Cal Poly school of architecture.

George Hasslein, along with an increasingly larger staff, worked hard to get our school accredited. The school became one of the largest and best known schools of architecture in the country. When Robert Kennedy became president of the university, he followed former president Julian McPhee's philosophy and kept the school's principles intact during his tenure. He helped us to get university

status. At the time of Kennedy's retirement, he made it extremely clear that the principles, goals and objectives of the university would stay substantially in place and that the successor chosen as president would have to reflect this point of view. Kennedy received a lot of support from the International Alumni and Faculty Senate in this selection process. The man sought would have to be not only energetic, experienced and capable of leading our university, but also would have to believe in our philosophy.

President Kennedy was succeeded almost five years ago by Warren Baker, the current President of Cal Poly. President Baker is a civil engineer. Under his leadership, a mission statement was developed which reaffirms the traditional emphasis areas of agriculture, architecture, engineering and business, as well as a dedication to excellence in undergraduate professional education.

As one means of ensuring this excellence in the face of significant resource constraints, Baker, some 18 months ago, appointed a task force to make recommendations about ways the University might be improved and made more efficient. His idea was that suggestions made could be debated on the campus, modifications in the suggestions could be made as a result of this debate, and, finally, he could decide which of the suggestions to adopt.

The task force made its initial report last May. Some of its suggestions were radical and would, if implemented, have changed the character of the School of Architecture and Environmental Design. These suggestions were not acceptable to the President, and he informed the task force of this fact. He also informed George Hasslein and, last July, asked Mr. Hasslein to become a member of the task force.

The task force continued its study and recently produced a second set of suggestions which, if implemented, would *not* affect the School of Architecture and Environmental Design. These new recommendations, which completely supplant those made last May, are currently being debated on campus. Through the reiterative process described, many positive results may be achieved at the University. As one example, the school's faculty, students and administration currently are

developing a goals or mission statement which will incorporate their views on future directions.

Factions are a part of our human nature, but the greater good of the school should be uppermost at all times and should override the temptation to pull the wagons into a circle around an individual. It is my belief that George Hasslein himself would not wish to endanger the well being of his beloved department by becoming the center, or *cause célèbre*, of a potentially destructive commotion.

The commotion, as reflected by the "crisis" letter, was engendered by a small number of people who, in my opinion, do not reflect the full consensus of the many graduates who still care deeply about the welfare of the School of Architecture and Environmental Design. Great harm can be done to the school if this "crisis" commotion is allowed to stand as an unquestioned reflection of the majority.

Whatever the merits might be of the changes in the school of architecture, the main goal should continue to be a sense of unity and dedication. It was exactly this spirit of unity that developed the extraordinary strengths of the school, and to abandon unity during a period of change will reflect not only on the current scene (which, as in all human endeavors, is always in a state of growth), but will augur badly for the future.

Expressions of personal pique, as evinced by the "crisis" letter, can only serve to damage our beloved school. The wisest administrators know that no single task force, no single faction, and no single point of view can be considered as cast in bronze. By an overreaction to *any* change, the small group of "crisis" interventionists can only cause damage.

Those with whom I have discussed the changes at the school of architecture are, like me, holding a watching brief. We have confidence in Dr. Baker's philosophy and in Cal Poly. Those who insist on jumping to conclusions based on erroneous interpretations of what the task force actually set out to do, and who insist on placing Dr. Baker in a role he did not actually play, are working against Cal Poly rather than furthering its excellence.

I know the "crisis" people mean well. They, like me, love the school of architecture and will continue to in the future. Unlike me, they have chosen to line up



behind a position that, from the history of the task force and from Dr. Baker's own statements concerning his philosophy about how Cal Poly should continue to grow, can only be considered untenable. The energy, I believe, should be focused on working through the alumni associations on a university-wide basis to preserve the principles of the Cal Poly philosophy rather than to protect a personality. Cal Poly is larger than an individual, and as such can sustain changes within the structure. Growth, reflected by change, is inevitable—but not all change is to be feared.

I feel confident that, factions or no factions, the school of architecture will survive through its basic strengths. I do not think "crisis" reactions based on erroneous information and on personalities have any place at Cal Poly. Our excellence came to life as a result of dedication, hard work and devotion to principle, and it is principle that will survive. This is what matters.

—Lew Litzie, AIA

#### A Minority of One

While I appreciate my friend Lew Litzie's viewpoints, many of them square more with President Baker's opinions than they do with the facts. For example:

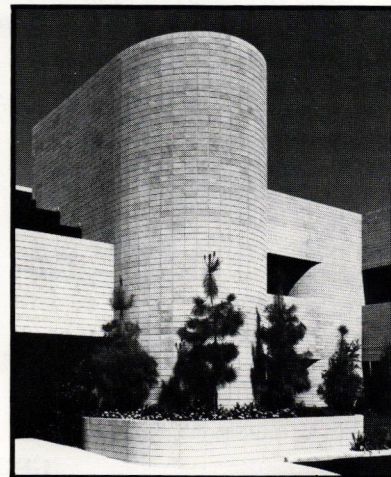
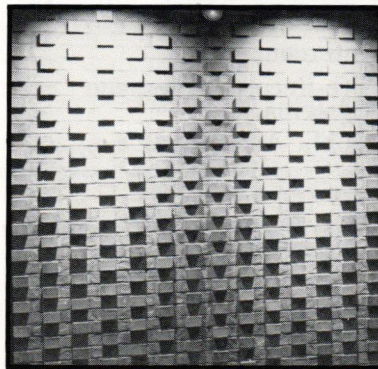
1. Lew feels we can have confidence in President Baker. I personally spent a whole day, and many other hours on the telephone, with President Baker trying to avoid the "Crisis." My steering committee did the same. We were manipulated and ignored. President Baker's actions caused a credibility gap. We do not share that confidence.

2. Lew feels President Baker did not intend to make any major changes in SAED. President Baker explained to me personally that his reason for changing Deans was to bring in his own team so that changes could occur. The *only* changes *ever* identified were those of the task force.

3. President Baker was cast in a role he didn't actually play. The task force was appointed and charged by President Baker. He, alone, is responsible for its performance, or lack thereof. The critical recommendations made by the task force were espoused by President Baker before the task force echoed them.

The role President Baker actually played was then to disavow his own task force and assume the posture of the benevolent protector of SAED. He only did that *after* the outcry from alumni and nonalumni members of the profession.

4. There exists opposition to any change. Those who really know our school marvel at how it has been kept fresh and relevant for so many years by constant, but *carefully planned* change. When the school stops changing, it will atrophy.



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When change is not *carefully planned*, the chances for success are nil. It is President Baker's lack of understanding of both our school and the university, and his haphazard lack of careful planning that we object to.

5. Lew feels the issue is personality. Personalities *are* involved in two ways.

Dean Hasslein requested a reasonable transition period to new leadership for the school. President Baker's cavalier rejection of that request, and firing of a dedicated professional who had spent over 30 years building the most successful school in the country, was indeed callous.

Principles exist in the minds of, and are implemented by, personalities. The three cornerstone principles of SAED, which are unique in academia:

- it serves and is centered in students
- it's directed toward the profession
- it's interdisciplinary in nature,

were conceived and implemented by a personality. A different personality probably would have conceived and implemented something different. New and different personalities will understandably wish to implant their own personalities on the school.

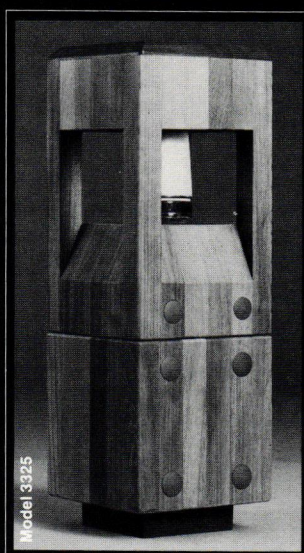
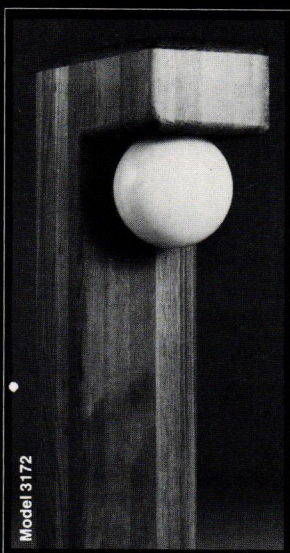
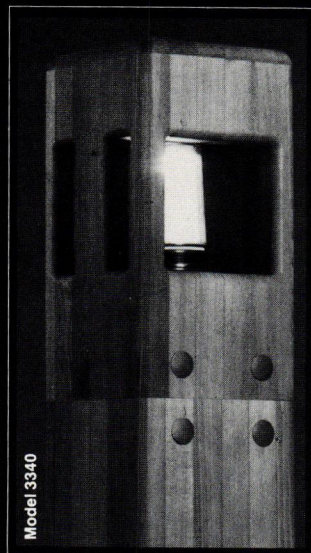
Do President Baker's actions uphold those cornerstones? Let's look at the one on students. In November, 1983, 300 students marched to protest the unilateral firing of Dean Hasslein. On February 1, 1984, 200 students marched to protest President Baker's unilateral decision on the purchase of some computer equipment. The campus newspaper has recently contained numerous articles protesting President Baker's lack of consideration and rapport with the students.

Dean Hasslein built the SAED on a shoestring, with no emphasis on fund raising, and taught students in the classroom for his entire tenure as Dean. President Baker's emphasis is on fund raising. He wants his Deans out on the street raising money. So much for the cornerstone of being centered in students!

6. Lew feels a "small minority" are causing commotion. Please consider the 400 letters from alumni and nonalumni alike on the reorganization. The clarity and consistency of the message, and the number of letters, is hardly a "small minority." How many similar topics could prompt such a loyal outpouring from so many?

In January, 1984, a "report card" on President Baker's performance was prepared by a faculty organization, the UPC. He rated a 1.51 GPA on eight items rated. If he were a student, President Baker would be on academic probation and subject to dismissal. The "Presidential Report Card" included these comments (the entire document is *not* quoted, but has been provided to the editor):

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"In no way does UPC claim that the ratings above are a valid sampling of faculty and support staff opinion, but it is the best data that we have available.

"Most of the comments on President Baker's performance were mildly to severely critical and fell into four categories. One of the common criticisms was that he appears to be unable to make timely decisions and often does not consult with appropriate groups. Another common criticism was related to personnel practices and decisions. The comments in this area indicated that people feel that facts are ignored or manipulated and decisions are not always based on the available information.

"The third common criticism was that he is not upholding the principles upon which Cal Poly was founded and several people expressed doubt that he understands the history and mission of the university. The other category of criticism was with respect to the apparent lack of activity in lobbying for funds for salaries, equipment and supplies. Several people commented that President Baker is seldom visible and appears to be more interested in his own career than in the welfare of the university.

"It is interesting to speculate what effect the recent decision to not accept the Apple Computer offer would have had on the above ratings.

"The survey forms will be forwarded to the state UPC office for comparison with results from other campuses."

The consistency of the message is clear. Most important, President Baker's actions clearly reveal that he does *not*, as Lew thinks he does, hold the principles, goals and objectives of the university which we want held. A "small minority" is causing a potentially destructive crisis at our school. That "small minority" is, unfortunately, President Warren J. Baker.

Thank you for the opportunity to respond to Lew's letter.

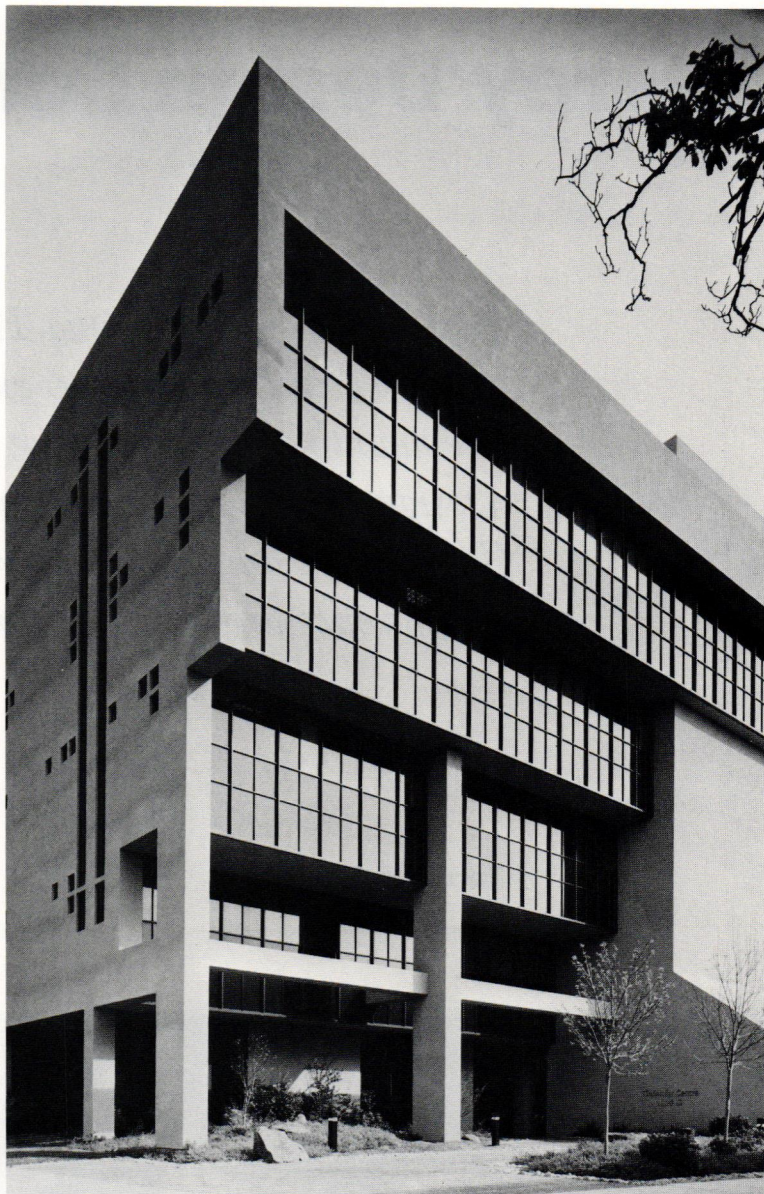
—William R. Richardson, AIA  
President  
School of Architecture and  
Environmental Design  
Alumni Association

### Happy Landings

Upon rereading "Architecture in Flight: LAX and SFO," in the March/April issue, I realized that the impression had been given that an aircraft would be denied landing if all terminal gates at an airport were occupied, and that no air traffic control procedure exists to deal with this situation. This, of course, is not the case.

Thank you for the opportunity to clarify this point.

—Donald M. Shaw, AIA



1983 Gold Nugget Award Winners  
Christofer Centre—Sacramento  
Architect: Alan Oshima  
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Photo: Ed Asmus

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# Monterey Design Conference

*Architects from California, Hawaii, Oregon and Washington gathered in Monterey to exchange design secrets and preview their current work at the fifth annual Monterey Design Conference, sponsored by the California Council, The American Institute of Architects. Highlights from the Conference are presented on the following pages.*

## **Turro Residence**

Cardiff-by-the-Sea  
Austin-Hansen, Inc.



Great work is rarely produced in a vacuum. In architecture, great work is done in cooperation with many individuals. The quality of interaction in the architect/client partnership breathes vital energy into the creative process. Our inspiration comes from the secret wishes and lost images of childhood. As a child, I dreamed of a treehouse, nestled in a eucalyptus, overlooking the ocean. Today, I still feel happy in a high place surrounded by trees. In designing a project, it is necessary to take the time to look into the forgotten images in the client's imagination.

Initially, the client is consumed with the practicalities of a house: the number of rooms, the colors, the cost. He is afraid of ending up with a building he doesn't like. I try to draw images about a variety of environments from the client. Then, together, we excavate our preconceived ideas and unearth the creative elements which will result in a personally meaningful home, a home filled with the client's own dreams, imagination and history.





©Sandra Williams

The Turro residence represents a carefully developed set of choreographed elements that respond to a client with quite a defined personality and background. Mr. Turro is a transplanted New Yorker whose memory is filled with strong images of growing up in New York City. For him, tall and skinny is more significant than long and low. Buildings always have stairs. Walls are decorated by windows that are not always the same size and shape. Small rooms with clearly-defined functions are comfortable and familiar. The final and strongest image for Mr. Turro is his desire to live in a castle overlooking the ocean. Today he is living out that dream.

The Turro residence is a clear example of the implementation of the client's dream and imagination through the inspiration of his architect. The key is to make the client believe that his dreams are achievable, and then to have him become a partner in the design and building processes.

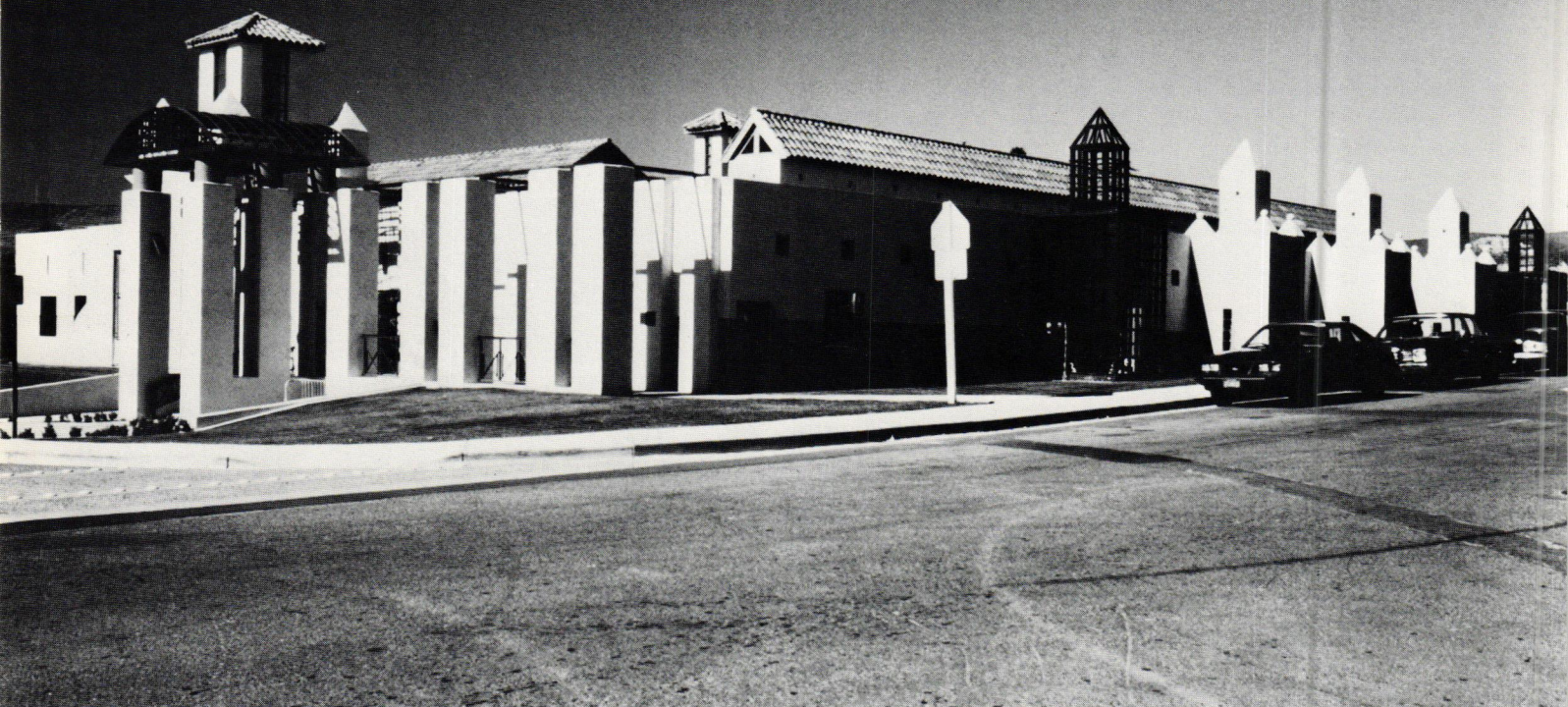
—Mark Fehlman, AIA





## San Juan Capistrano Library

San Juan Capistrano  
Michael Graves, Architect



© Bruce A. Iverson

San Juan Capistrano is a small, quiet town located in southern Orange County. The philosophical and aesthetic roots of the community are centered around a sequence of ruins known as the Mission San Juan Capistrano. In the early 1970s, civic leaders set in action regulations and policies to preserve the natural environment and elevate the better qualities of the man-made surroundings. Architectural design guidelines for San Juan Capistrano, put into effect in the late 1970s, established an architectural direction for the community, which the Architectural Review Board commonly calls "Spanish Colonial."

By 1980, it was determined that the storefront library operated by the County of Orange would have to expand into larger facilities. The County, recognizing the community's inherent qualities, and the City, desirous of maintaining a high standard of architectural design, developed a competition to select an architect for the new library. In typical governmental fashion, a committee was formed to judge the competition (which did not follow AIA guidelines). The Library Architectural Committee was composed of three members representing County interests and three members representing City interests. The members were politicians and staff members with no particular architectural training. In light of the jury composition, and its interpretation of the architectural design guidelines, the outcome of the competition certainly caused interest.

The competition was announced nationally, and 40 architectural firms submitted qualifications. The jury interviewed five groups and commissioned three architectural offices to produce schemes. The three—Moore, Ruble, and Yudell; Robert A.M. Stern Architects; and Michael Graves, Architect—were little known to the jury, however well known to the architectural community.

When the Library Architectural Review Committee was discussing the selection of architects at the beginning of this process, one committee member said she wanted poetry. In the scheme submitted by Michael Graves, I believe she got that quality. This same jury member said that she was terrified when she saw the Graves' scheme. This fear came about because she did not realize the power of architecture to evoke emotion.

Michael Graves addressed the aesthetic as well as the philosophical roots of San Juan Capistrano, and successfully transmitted his Mediterranean-rooted concepts to that culture's climatic cousin, southern California. The basis for the Spanish vernacular is the classical architectural vocabulary. This stripped-down classicism is seen in the Mission San Juan Capistrano. The plan, building structure and evaluation designed by Graves are simple abstractions rooted in classical architecture. Graves' design is organized around a courtyard: the south and east wings are for library purposes, the north is an auditorium, and the west side has a sequence of outdoor reading rooms. This organization, the resultant spaces, the color, and scale create a complement to the 10 story reconstructed Great Stone Church adjacent to the library site. While the other two competition designs cosmetically were compatible to the town, the scheme by Michael Graves went beyond compatibility, to address the original philosophical and aesthetic origins of the town. This is why Graves was chosen to carry out his design for the library, despite much controversy.

A good deal of that controversy centered upon the architectural design guidelines for the community which, incidentally, were developed by Moore, Ruble, and Yudell. In some minds, these guidelines decree a vocabulary of Spanish Colonial elements.





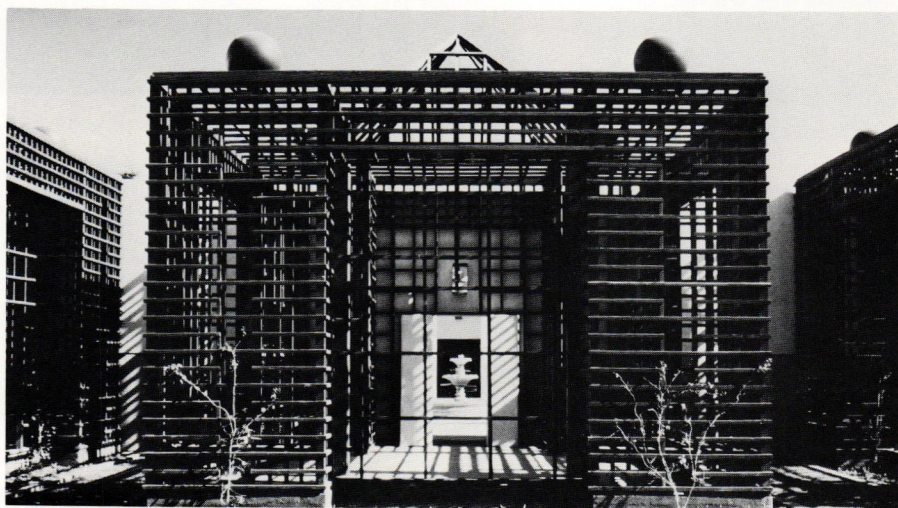
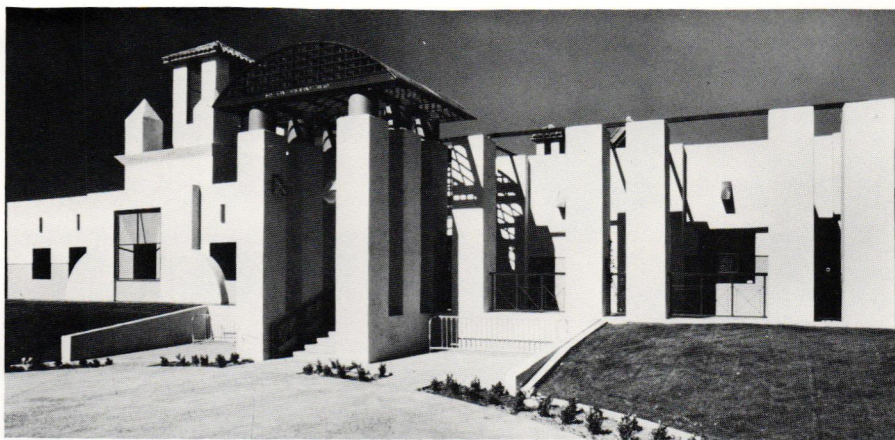
The submissions of Moore, Ruble, and Yudell and Robert A.M. Stern followed that direction. Graves followed that direction too, but he chose to interpret rather than revive vernacular elements. This approach can be explained by understanding the Serra Chapel, which is the heart of the Mission San Juan Capistrano. This 18th century building has a 17th century altar piece with pagan stenciling, thick walls, and faux marble. Graves uses the Chapel's vocabulary of shifts in time and styles as references, transforming these elements in the library.

Selection of the Graves' competition entry initially generated a public outcry because the other submissions were easier for the public to understand and more closely followed the City's architectural guidelines. Some community groups had difficulty in accepting the abstraction of architectural elements in Graves' scheme, although they responded positively to the plan. The City visited community groups and participated in allaying fears about the building.

As built, the library has received much community support. Patronage has increased 80 percent. For the first time, the library is a center of cultural events, successfully drawing a wide range of community support for and use of the building. Community groups have raised nearly \$60,000 for cultural events at the library.

The San Juan Capistrano Regional Library contains the magical qualities promised in the competition drawings. Whether Graves' transformation will have an effect on the way the City interprets its architectural guidelines remains to be seen.

—Michael Porter  
Assistant City Planner





# Poi-Pourri: Architecture in Hawaii



Farrell Residence, Honolulu, Hawaii. Architect: Architects Hawaii.



Poole Residence, Honolulu, Hawaii. Architect: John Hara Associates, Inc., Architects.

opposite: Grosvenor Center, Honolulu, Hawaii. Architect: Architects Hawaii.



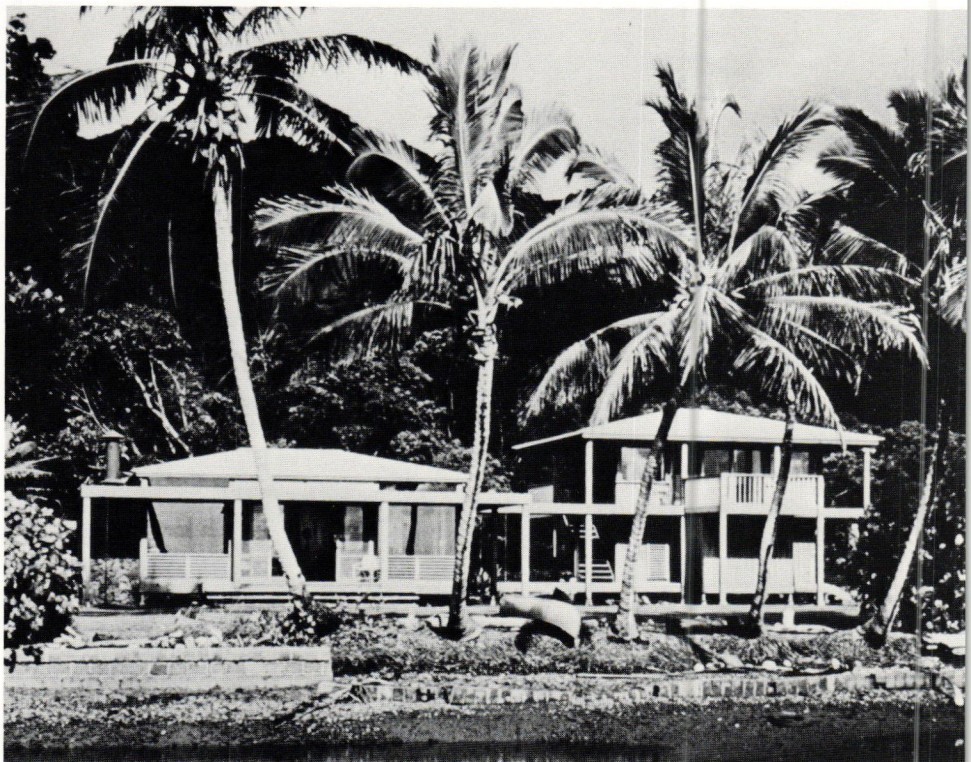
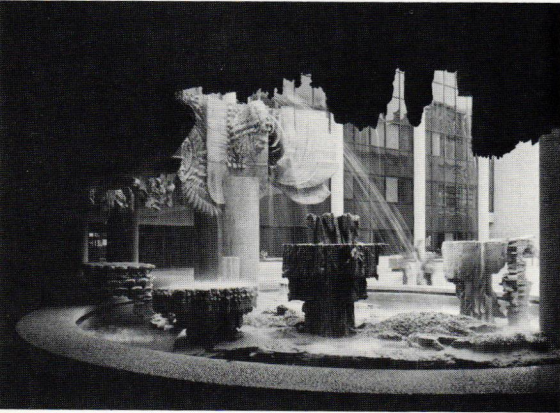






Prince Kuhio Federal Building, Honolulu, Hawaii. Architect: Architects Hawaii.

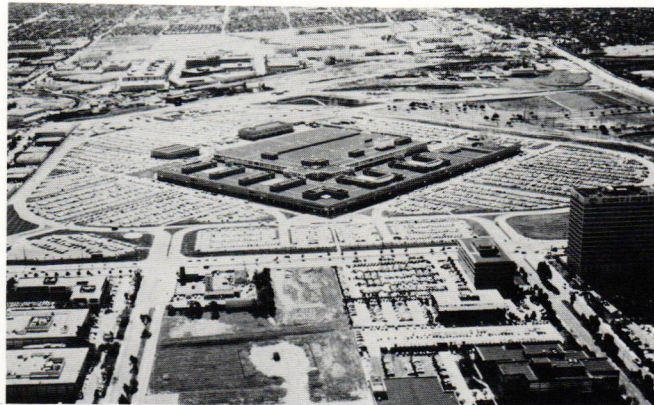
©Wayne Thom Associates



Kurt Johnson Residence, Kaneohe, Oahu. Architect: Johnson Reese Luersen Lourey Architects, Inc.



**Hughes EDSG**  
El Segundo  
Langdon & Wilson, Architects



Hughes Electro-Optical Data Systems Group (EDSG) is a 2,341,000 square foot facility for the development and manufacture of highly complex electro-optical systems and equipment for space, strategic missile equipment, laser systems, fire control systems (airborne surface applications), and air space computers, processors and software systems. The design requirements for this exceptional project were many. The owner's criteria for the facility were extensive and extremely complex due to the scientific nature and variety of operations performed within its confines, and to the need for structures capable of alteration.

The spaces vary from the large bay areas with immense hydraulic lifts for manufacturing, to the specific and complicated areas for laboratories, environmental testing chambers, laser instrumentation, clean rooms, *etc.* The project's seven two-story buildings also include extensive facilities for research and development, engineering, general and administrative offices, employees' services, large scale food preparation, and dining for 900 persons at one seating. A below grade level and tunnel system connects the buildings and provides egress and ingress for services and delivery by means of elevators up to each area. The entire facility is designed to meet maximum Department of Defense security standards.

The new facility brought together for the first time 9,500 employees in the five divisions that comprise EDSG. The divisions previously located on different sites in old post-war metal structures were united on a 151 acre site in El Segundo. Programming the facility was a monumental effort that included a complete analysis of present facilities and projection of future growth.

Our office learned three simple lessons designing such a large project. Briefly, they are

1. Designing a very large building is conceptually no different from designing a smaller one.
2. Once the concept is developed, make no exceptions, no matter how tempted you are.
3. Design at a small scale. At 1"=100' nothing is complex.

Conceptually, the facility is a giant machine for the manufacture of a highly technical product. The form is the result of the integration of vehicular, pedestrian, structural and mechanical systems. Because of the great size of the facility, the design of the interior and

courtyard spaces were of great importance in establishing a sense of scale. Positive interaction among the different divisions is encouraged by centralized circulation, employee lounges and a central plaza/cafeteria. The careful use of color, texture and material promotes a comfortable environment and a positive interaction between people and the building.

We had no preconceptions as to what a laser research facility should look like because no one had built one of this complexity and size before. The nature of their work made the Hughes people very demanding clients. Any architectural form that was not absolutely necessary was questioned. Consequently, the machine-like aesthetic is a direct result of the program. We allowed the building to look like what it is, a giant machine composed of many different but interrelated parts. The design strategy was to concentrate on expressing the infrastructure, structural frame, movement systems, escalator atriums, and to be less concerned about the building form.

Due to the high security nature of the facility, the exterior is clad in a continuous wall of silver metal with openings only at secured points of entry. From the outside, the wall allows only glimpses of the interior forms. Once beyond the plane of the wall, the true nature of the complex becomes clear, and the different functions are expressed in form and color.

In a project this large, the real organizing elements became the circulation systems. The entire facility is structured around the movement and interrelationship of people and machines. Four great skylit escalator atriums provide the majority of vertical movement.

To handle such a large job, we created a separate office. Several key people from our Newport Beach office formed the nucleus of what eventually became the 35 person EDSG team. We produced over 1,600 sheets of drawings for a building with a construction cost of \$306 million. During the four-year design process, we discovered that a project goes through five stages:

1. Excitement and euphoria,
2. Disappointment and depression,
3. The search for the guilty,
4. The prosecution of the innocent, and
5. Glory for the uninvolved.

—Donald R. Lee, AIA

**Project:**

*Hughes EDSG  
El Segundo*

**Architect:**

*Langdon & Wilson, Architects.*

*Partner in charge: Ernest J.*

*Wilson, Jr., AIA; Director of*

*Design: Donald R. Lee, AIA;*

*Project Designers: Greg Simonoff,*

*AIA, Wayne Hawkins, David*

*Hughes, Eric Lindblom, and Sarah*

*Robbins.*

**Client:**

*Hughes Aircraft Company*

**Builder:**

*C.L. Peck*

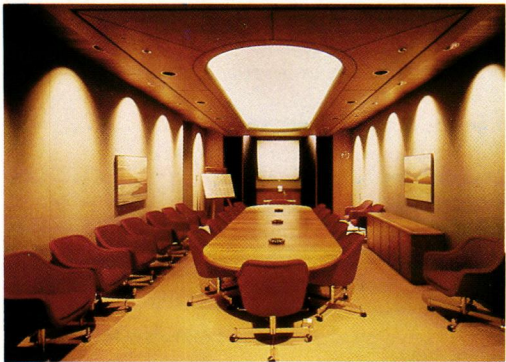
**Landscape Architect:**

*Emmet L. Wemple & Associates*

**Land Planner:**

*Jack Camp, Langdon & Wilson,  
Architects*









Wes Thompson





## World Savings and Loan

Thousand Oaks  
Steven D. Ehrlich, Architect AIA



### **Project:**

*World Savings and Loan  
Thousand Oaks*

### **Client:**

*World Savings and Loan*

### **Architect:**

*Steven D. Ehrlich, AIA. Project  
Architect: Gloria A. Cohen, AIA*

### **Electrical Engineer:**

*Saul Golden & Associates*

### **Mechanical Engineer:**

*Edward Saltzberg & Associates,  
Inc.*

### **Structural Engineer:**

*James Murashige & Associates*

### **General Contractor:**

*Allied-Interstate Development  
Corp.*

The project's attitude is to create an oasis of tranquility within the context of a busy and visually chaotic open air shopping mall. The program called for a savings and loan with a lobby, lounge, executive desks, teller line, vault, restrooms, lunchroom and storage, and an automatic teller within an existing 3,000 square foot space. The project has three exterior sides, all with high foot traffic. The existing three walls exposed to the pedestrian streets are glazed for maximum visibility into the savings and loan.

Four wide flange columns located within the space led to developing a sequence of truncated "vaults" supported on a series of existing and new columns. The central vault penetrates through the roof and is naturally skylit. The two smaller vaults have simulated skylights whose mechanisms remain below the steel beams. The sequence of these spaces reduces an otherwise long and narrow space. The use of color bands, column capitals, and light sconces humanizes the overall scale of the project.

—Steven D. Ehrlich, AIA



## The Art of Architectural Glass

Ed Carpenter is an architectural glass designer whose "glass paintings" synthesize the art forms of architecture and stained glass. "I have an architectural outlook and background, so my first questions usually have to do with the building rather than with the glass," says the Portland artist. "I try to make the window look as if it was hatched from the same egg as the building."

Working in his stepfather's architectural office developed Ed's architectural outlook. His study of stained glass design was aided by a grant from the Graham Foundation for Advanced Study in the Fine Arts, which enabled Ed to become the first American to apprentice with the renowned stained glass designer Ludwig Schaffrath at his studio in Alsdorf, Germany.

The architecture of the building dictates the tone and style of the pieces Carpenter designs. The creative process begins when Ed meets with the client and the architect to outline the project's program and explore specific problems that can be solved by the inclusion of architectural glass. Sometimes sites for architectural glass are predetermined and the artwork becomes an integral part of the design as it was in the entry lobby window for the Justice Center in Portland, Oregon. "Architects Zimmer, Gunsul & Frasca deserve great credit for providing real sites where the building pauses to ask for detail," Ed says. In other cases, sites for the artwork emerge as the design process develops. "Rarely can good sites be imagined fully at the outset," Carpenter says. "The process of developing the concept of such sites frequently is the most rewarding for me."

After discussing location and materials with the client and architect, Ed draws a sketch or "cartoon" of his initial design concept. Often he makes sample panels to demonstrate to the client and architect how the light qualities of the proposed window will vary as the light is refracted and transmitted. When the design is finalized, Ed draws a full-scale "map" of the window, complete with color notations, to guide master glass craftsman Tim O'Neill in cutting the glass and fabricating the window. "The crafting I am able to take for granted because Tim O'Neill is so meticulous," Ed says. "We adjust our relationship according to the needs of each project. It is like the relationship between a composer and a conductor—there is room for interpretation on both ends. Tim is an integral part of the process." Once the separate pieces of glass in the design are leaded together, the window is waterproofed, polished, and reinforced with brass flat bars to strengthen it against wind pressure. Finally, the window is installed in panel sections.

Architectural glass can transform a wall into a transparent communication between the inside and the outside of a building. Carpenter's window for the Justice Center not only serves as a focal point for the entrance and enlivens the lobby with its play of color and shadows upon the interior wall, it also provides a medium through which the outside view can be interpreted and commented upon.

"The window is seen from both inside and out during night and day, and must play different roles in

different lights in each of these situations," Carpenter says. "Finding types of glass which would provide the right degree of transparency or reflectivity throughout the day was a major problem." Handblown glass from Germany and France ultimately was used, augmented with glass especially blown by craftsmen in Seattle.

Architectural glass offers a symbolic, as well as functional, element. "The forms in the window are intended to be appropriate on both architectural and symbolic levels," Carpenter says. "They do refer directly to forms used by the architects in the design of other parts of the building. But the forms also are intentionally solid, classical, formal and overlapping, to symbolize the openness and clarity which we would like to believe are integral parts of our court system."

Dead space in an architectural design can be revived through thoughtful use of architectural glass, as Carpenter demonstrated at the Performing Arts Center in Eugene, Oregon. "Several sites for stained glass had been established by an art jury," Carpenter recalls. "But in studying architects Hardy, Holtzman & Pfeiffer's plans for the building, I noticed a site and a problem which the jury had overlooked. I saw that the bridge connecting the Center with its parking garage would function physically as the main entrance for all those arriving by automobile, but, architecturally, it had been treated as the back door. Its scale was cramped and its materials rough. My challenge was to help provide a sense of arrival and ceremony, and to help in the transition from an extremely informal environment to a much more formal one. Glass was the ideal material because of its durability and transparency. As the light changes throughout the day there is a glowing lantern between the two structures."

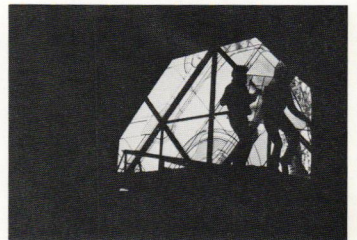
Carpenter based his design for the bridge on the geometry of the surrounding architecture. Forms were suggested by the adjacent glass block elevator shafts, the lobby, and the roof structure. A changing pattern of reflections and transparencies was created by the use of glass lenses, industrial pattern glass, and coated reflective glass which was sandblasted and etched.

The intended use of a space is a strong determinant in the design of a stained glass window. "It's frequently possible to get away with a bold or colorful design in a transitional space, like an entrance of a hallway," Ed says. "But in rooms where we work, study or converse, much more restraint is usually necessary." In designing a window for the lounge and reading room of the Community Center for senior citizens in Carson, California, Carpenter used glass to create a quiet space with a contemplative spirit.

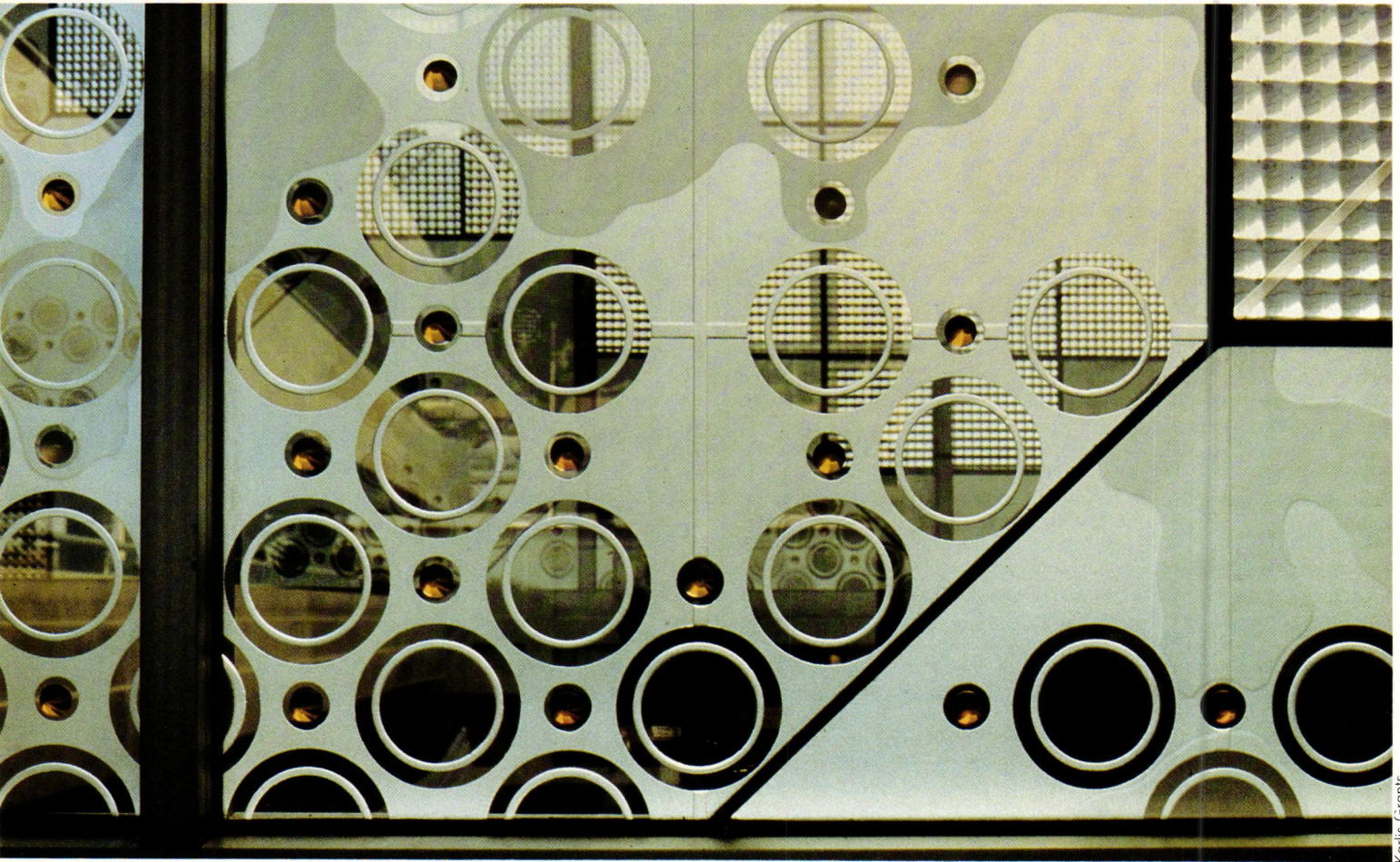
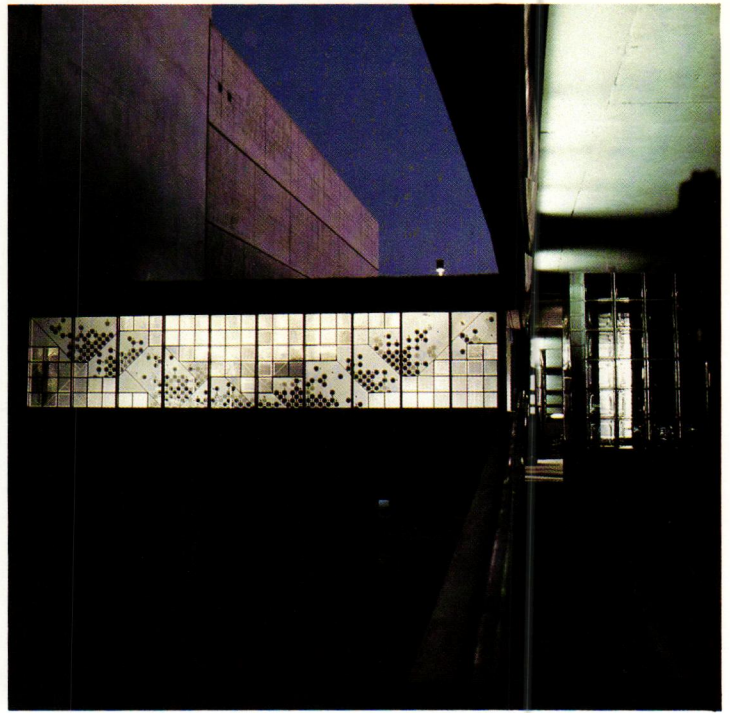
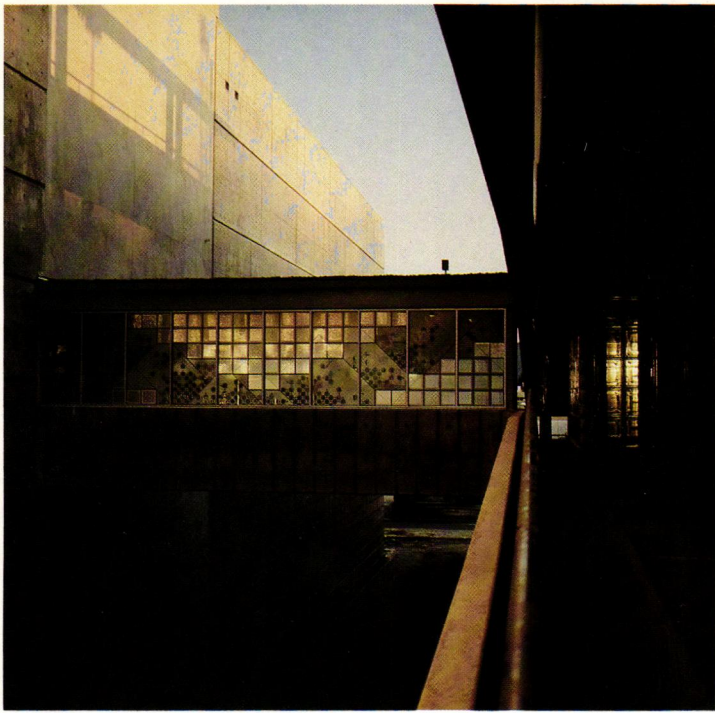
On this project, Carpenter worked closely with both the landscape architect—Yosh Kuromiya—and the architects—Frank Sata, AIA, Robert E. Alexander, FAIA-E and KDG Architects—to integrate the interior and exterior spaces. "The glass was specifically designed to interact with the landscaping in the courtyard so that the movement of the trees would activate the texture in the handblown glass," Carpenter says. "The shadows of the leaves would complement the patterns of my design." The window



Tim O'Neill, Troutdale, Oregon.







Performing Arts Center, Eugene, OR. Architect: Hardy, Holzman, & Pfeiffer. Two 5' x 24' windows. Design: Ed Carpenter.  
Fabrication: Tim O'Neill.

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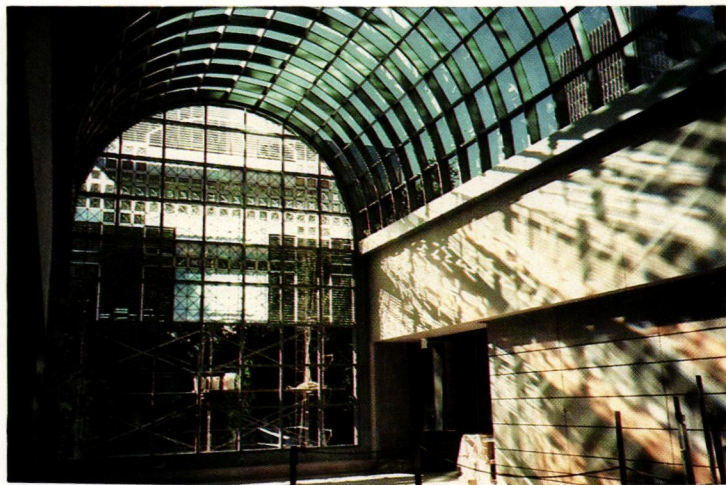


Community Center, Carson, CA. Architect: Robert E. Alexander, FAIA-E, Frank Sata, AIA, and KDG Architects.  
Design: Ed Carpenter. Fabrication: Tim O'Neill.

Ed Carpenter



Justice Center, Portland, OR. Architect: Zimmer, Gunsul & Frasca. 24' x 30' window.  
Design: Ed Carpenter. Fabrication: Tim O'Neill.



Timothy Hursley

simultaneously responded to the architectural design, incorporating forms that related to the stepped areas in the adjoining parts of the building.

The glass paintings of Ed Carpenter derive from a commitment to achieve a total unification of architecture and glass which places artistic self-realization in the background. Perhaps this is why Carpenter is recognized within the international community of stained glass artists as a pioneer in initiating an architecturally-oriented, American style of glass painting.

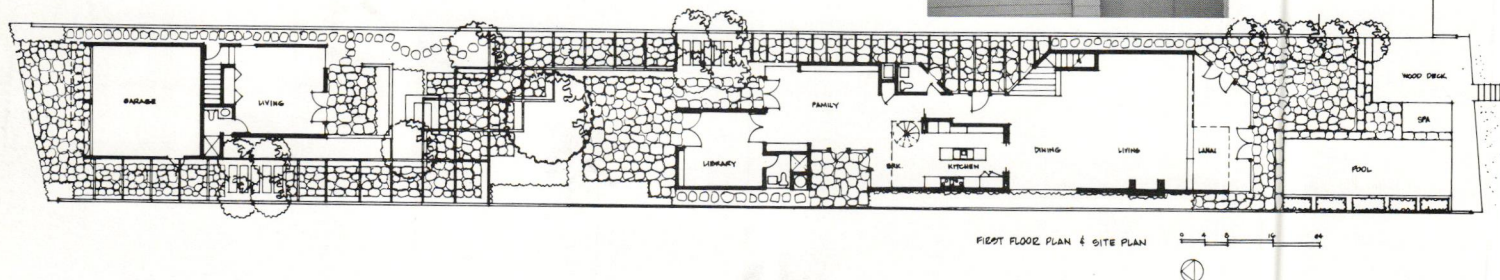
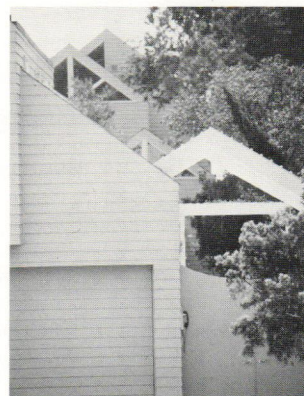
—Terry Curtiss

*Terry Curtiss is a freelance writer in architecture and design.*



## Design Process of the Architect/ Developer

Ron Goldman, AIA



Spec House, Malibu

My architecture is one of garden walls and human scale. A continuity of materials and forms is used indoors and out to dissolve boundaries and expand space—extending a garden environment throughout the building. Outdoor windows open onto interior spaces. Skylights, defining circulation and articulating building functions, provide the playfulness of sunlight and shadow while retaining privacy. In celebrating the warmth and sunlight of the temperate climate in which I practice, my architecture is a conscious reaction to the “facade-omy” of indigenous Hollywood stageset architecture.

My design process begins with a thorough understanding of the client's program: clarifying, challenging, defining and redefining that program, and then using this understanding to both articulate the building's form and create a spatial experience that enhances the building's function. Once the program is thoroughly understood, the design becomes a simple statement of that understanding. This statement of concept becomes a framework upon which all design decisions are based.

The next step in the design process deals with space—both the definition and non-definition of space. I work hard to define these spaces in a logical and functional sequence, and then proceed to dissolve these boundaries into a continuous experience. At this point, scale models become an important tool in studying the design and communicating these ideas to the client. The models are never considered complete—they are continuously shaped and reshaped.

Since I feel that one's experience of a building should start at the front property line and not at the front door, I work with the entire site. Exterior design provides an important transition from the public street to the private environment. The sequence of spaces should not terminate within the building; they should continue out the back door to embrace the entire site. Outdoor space, sky, and nature—and forms which enclose and frame them—become an

integral part of the design both indoors and out.

The circulation system usually becomes the framework to experience the design concept and resulting sequence of spaces instead of merely providing a way to pass through spaces. Circulation is used to separate and define spaces. This often is reinforced using trellis outdoors, and skylights or clerestory windows indoors, to help articulate the forms.

By dissolving boundaries and connecting space vertically, as well as horizontally, the playfulness of natural light from high and low windows and skylights becomes an integral part of the design—maintaining privacy in an open and expansive environment while saving energy. Artificial light defines the sculptural quality of the forms.

The architect, acting as his own client, can use his projects to experiment with and extend his design process. Since I always have worked with the premise of creating the best design possible within the construction budget—whether for clients or my own development projects—the combining of architecture with development has not altered my design process. But there are lessons to be learned for an architect who acts as his own developer.

However important good design is in selling a product, design by itself does not guarantee a successful project. Many other facts—supply and demand, location, timing, financing—are just as important, and most often not within the architect's control. The architect, acting as his own developer, tends to fall in love with every project. While the developer can stand back, look objectively and choose to walk away, the architect/developer labors to make everything right. It is important for the architect, when acting as his own client, to have the temperament to take risks, to accept the uncertainty of regular paychecks and a schedule of long hours, and to persevere in maintaining an often fragile balance between aesthetics and economics.

—Ron Goldman, AIA









Silver Lake Center, Deer Valley Resort

Peter Aaron/ESTO





## Deer Valley Resort

Park City, Utah

Esherick Homsey Dodge and Davis Architects  
and Planners

The first phase of the built work at Deer Valley Resort consists of two buildings, Snow Park Center and Silver Lake Center. Both were intended to be the central, keynote buildings establishing the new resort's architectural character and style. To this end, the clients, the architect, and the contractor lavished great attention on the design and fabrication of these buildings.

Foremost among the design influences was the clients' image of their resort. They wanted their facilities to offer a special hospitality, to be warm and inviting. They wanted to avoid contemporary buildings that seemed cold and ungracious. The clients often talked about Mount Hood's Timberline Lodge and the small French village of Pérouguès in this context. The scale of these buildings was to be grand from afar, but intimate up close. Since these centers were primarily to welcome and feed skiers, the clients wanted large areas of stone, wood and glass to create warm areas around fireplaces and to open to the magnificent mountain views. The clients insisted on dining rooms rather than cafeterias for the food service areas.

Snow was the second major design influence. The clients liked the image of snow-covered buildings. We developed a cold roof system in which snow is retained on the roof all season by log snow fences. A ventilated air space was provided between upper and lower roof membranes. At the building eaves, this roof ventilation was insulated from sun-warmed air rising up the building's walls during the day. Gables emerged at the periphery of both buildings to invite people inside and to protect them from falling snow.

Keeping snow off the south-facing outdoor dining and lounge terraces became a major determinant of the large south-facing gable form of Snow Park Center and of the tall, red stucco shed wall at Silver Lake Center. Since snow at these buildings effectively raises the ground level during the winter, the buildings' entries were elevated carefully to be even with the raised snow levels. The entries are accessed by several wide steps or bermed earth during the summer. Tracking snow and dirt into the building is minimized by wood covered exterior arcades through which people pass before going over grates at the doors. Both buildings are clad in local sandstone at their bases to protect the exterior wood walls from winter staining.

Both buildings use a structural system of heavy timbers, joined by steel connectors to give a rugged appearance that is further underscored by the use of Douglas fir logs for the main building columns. The buildings' shear walls are of reinforced concrete. Park City is as susceptible to earthquakes as San Francisco, and both buildings are designed to withstand high Richter tremors under heavy snow load conditions.

The sites were a third design influence. Sun and views of the major runs and adjacent ski marshalling areas are to the south of both buildings; service entrances for trucks are from the north. At Snow Park Center, an 800 car parking lot was constructed to the north. The open air tunnel from that lot, running under the main vehicular drop-off road, became a major design element coming up into the building. The building is twisted on site so that its north-south axis is not on axis with the asphalt sea of cars, but with the hills beyond. Silver Lake Center had to connect with, as well as provide a major focal point for, a future pedestrian-oriented commercial and residential village to its north. Thus, the north-west portion of Silver Lake Center has a large chimney and a second story tower to announce the building and its entrance to the village.

A fourth design influence was the accelerated construction schedule. Design of the small Silver Lake Center began in early spring 1980; design work on the larger Snow Park Center was begun in late July, 1980. Foundation work for both buildings began in fall 1980, and occupancy took place in December, 1981. These schedules meant that the detailing and heavy timber structural modules for both buildings would be the same. These schedules also meant that mechanical and electrical coordination and details of interior design were worked out on site, which helped produce a deceptively informal set of interior spaces.

Finally, a major design influence on these buildings was the office's basic reverence for vernacular building forms, rather than vernacular styles. The partners appreciate the forms that buildings take as they evolve over many generations. They speak of design as a process of continual revision and evolution. Their buildings have strong character and convey a depth of human concern not often found in architecture.

—Glenn Lym, AIA



Snow Park Center, Deer Valley Resort

Peter Aaron/ESTO

### Project:

Snow Park Center and Silver Lake Center  
Deer Valley Resort, Park City, Utah

### Client:

Royal Street Corporation, Mr.  
Edgar B. Stern, Jr. and Mr. James  
A. Nassikas

### Architect:

Esherick Homsey Dodge and  
Davis Architects and Planners;  
George Homsey, FAIA, Partner-in-  
Charge; Joseph Esherick, FAIA,  
Consulting Partner; David  
Burness, AIA, Project Manager;  
with Charles Davis, AIA; Howard  
Davis; Herb Hughes; George  
Kinnell; Glenn Lym, AIA; David  
Maglaty, AIA; Wendy Peck;  
Robert Pfauth; Art Ramirez, AIA;  
and Ken Sanders.

### General Contractor:

Cannon Construction, Ranch  
Kimball

### Structural Engineer:

GFDS Engineers, Ed Diekman

### Civil Engineer:

J.J. Johnson & Associates

### Mechanical Engineer:

Frederick H. Kobloss

### Electrical Engineer:

The Engineering Enterprise

### Landscape:

CHNMB Associates

### Acoustical:

Charles M. Salter Associates, Inc.

### Interiors:

Andrew Delfino

### Food Service:

Laschober & Sovich







# AIA Honor Award / St. Matthew's Church

**Architect's Statement:** In 1979 the Vestry of St. Matthew's challenged us to involve the parish fully in the planning and design of a new church, the schematic design of which would have to be approved by two-thirds of the parish. The program included a nave that would seat approximately 350; a narthex and/or entry court; a baptistry; a chapel; a choir; a sacristy and clergy vesting rooms; choir practice rooms; a bride's room and library; and a master plan for parking, circulation, gardens, etc. Custom lighting and all interior furniture and fixtures were to be designed by the architect.

In a series of four monthly workshops, we invited the members of the congregation to collaborate with us and our consultants in determining the site size, facilities, and layout of the building, and to establish a budget. More than 200 parishioners participated.

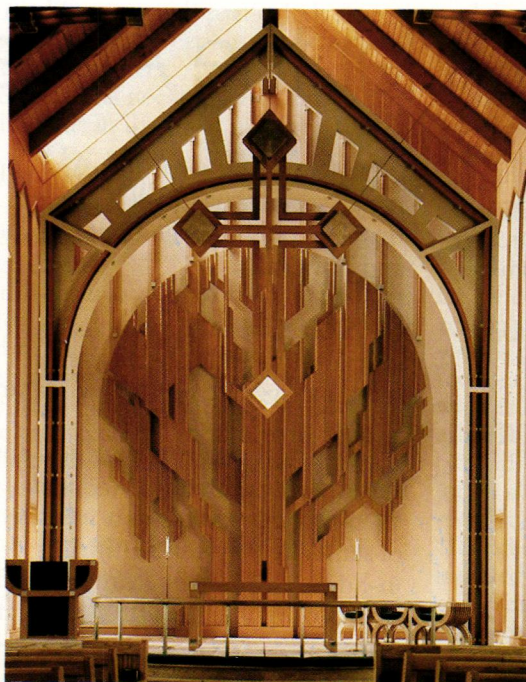
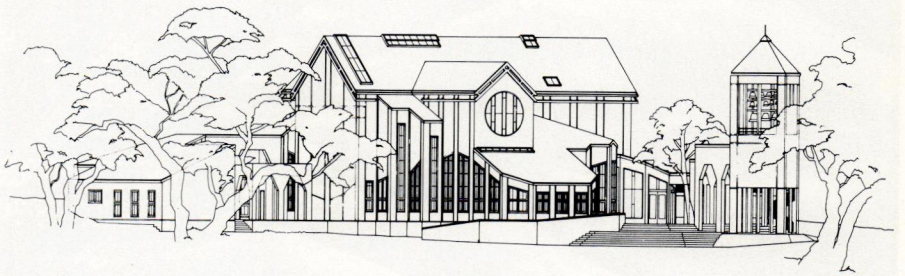
The workshops evolved as a forum in which diverging views were synthesized. Many parishioners wanted, for acoustic and liturgical reasons, a lofty volumed symmetrical church with a minimum of glass and wood. An equally vocal group spoke for a more informal, rustic building with intimate seating, views of the old prayer garden, extensive use of wood, and a close relationship with the southern California countryside.

The building evolved in response to these issues as workshop participants agreed on the various options. The traditionally configured nave and transept intersect a large hipped roof reminiscent of more rustic California architecture. The hipped roof is carved away in deference to favorite trees, creating courtyards. To accommodate the desire for wood without sacrificing acoustics, a system of wall battens and wainscoting was developed.

Passing under low and informal porches, one enters through a glassy narthex to a lofty formal nave. Here, liturgical processions are framed by arches of ornamented steel, which, in turn, carry the major structural supports: a crossing of two steel trusses. The formal seating of more than 350 congregants is made intimate by a curved plan, which allows everyone to be within seven rows of the altar. The exterior of the building is stucco, with expansion joints composed to harmonize with, but not mimic, the 1920s half-timbered stucco of nearby Founder's Hall.

**Jury Comment:** St. Matthew's Church is an excellent example of how modern religious architecture can remain within the context of a proud historic tradition and blend harmoniously with its site. The imaginative use of stucco, exposed timbers, roof tiles and other decorative elements, both inside and out, links this very contemporary church to the rich tradition of California architecture. The creation of courtyards to preserve trees and the placement of windows to facilitate views of the natural surroundings effectively unify the structure with its benign setting.

While the nave is lofty and appropriately awe-inspiring, the architects have managed to give it a sense of intimacy by arranging the pews in a broad semicircle around the altar. The use of natural light is particularly beautiful and at the same time practical, and the high roof and ventilating skylights allow natural cooling, making St. Matthew's energy efficient.



## 1984 AIA HONOR AWARD

### Project:

*St. Matthew's Church  
Pacific Palisades*

### Architect

*Moore Ruble Yudell*

### Owner:

*Parish of St. Matthew*

### Structural Engineer:

*Kurily & Szymanski*

### Mechanical Engineer:

*Sullivan and Associates*

### Electrical Engineer:

*Amelect Inc.*

### Landscape Architect:

*Campbell and Campbell*

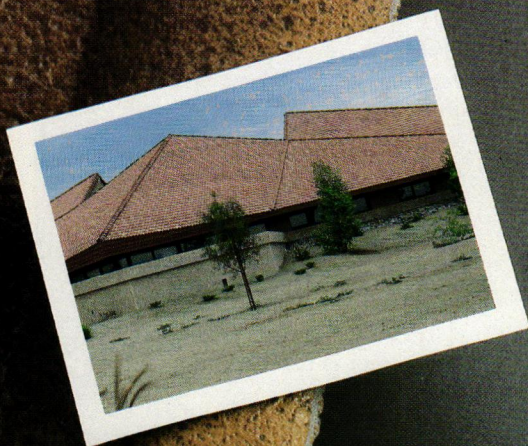
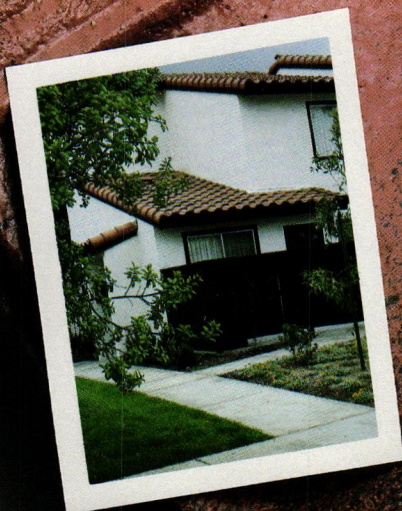
### General Contractor:

*Meskell and Sons*

### Photographer:

*Timothy Hursley  
The Arkansas Office*





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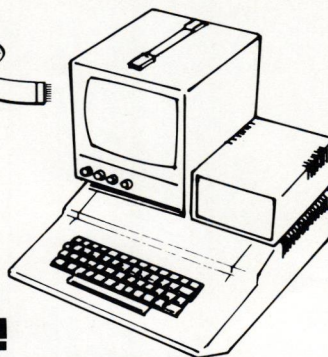
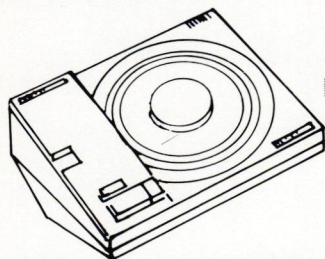
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titled to recover its full and actual attorney fees, expenses, and costs, as incurred."

### Expedited Arbitration

The B141 provides for arbitration of disputes before the American Arbitration Association, according to its rules and procedures. This is favorable to the architect. Currently, the court systems are clogged. In Los Angeles, for example, it can take up to five years to get to trial. In regular arbitration, your matter can be heard usually within six months. If "expedited" arbitration is agreed to in the Architect-Owner Agreement, then this process can be shortened even more. Under some circumstances, the matter can be arbitrated within 48 hours. This provision is as follows:

"In the event of any disputes arising under or in any way relating to this Contract or its performance, all such disputes, including issues of arbitrability, shall, without the necessity of prior court order, be submitted to binding *expedited* arbitration before the American Arbitration Association at its (Los Angeles/San Francisco/San Diego) Regional Office and in accordance with its Construction Industry Arbitration rules. Neither party shall be restricted from seeking or obtaining provisional remedies from a court of law either prior to or pending arbitration, and such court action shall not constitute a waiver of the right to arbitrate."

### Limitation of Liability

The architect may also want to add a provision which, in the event of the architect's error, limits the liability of the architect to the amount of fees actually paid by the owner. This provision is as follows:

"In the event of any errors, omissions and/or any other liability being determined against the architect, the maximum damages recoverable against the architect shall be limited to the actual amount paid to the architect by the owner."

These provisions, along with the modification and/or deletion of provisions of the B141, should be done only after consultation with the architect's own attorney.

*Attorney Cyril Chern, AIA is a partner in the Sherman Oaks law office of Chern and Culver.*



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