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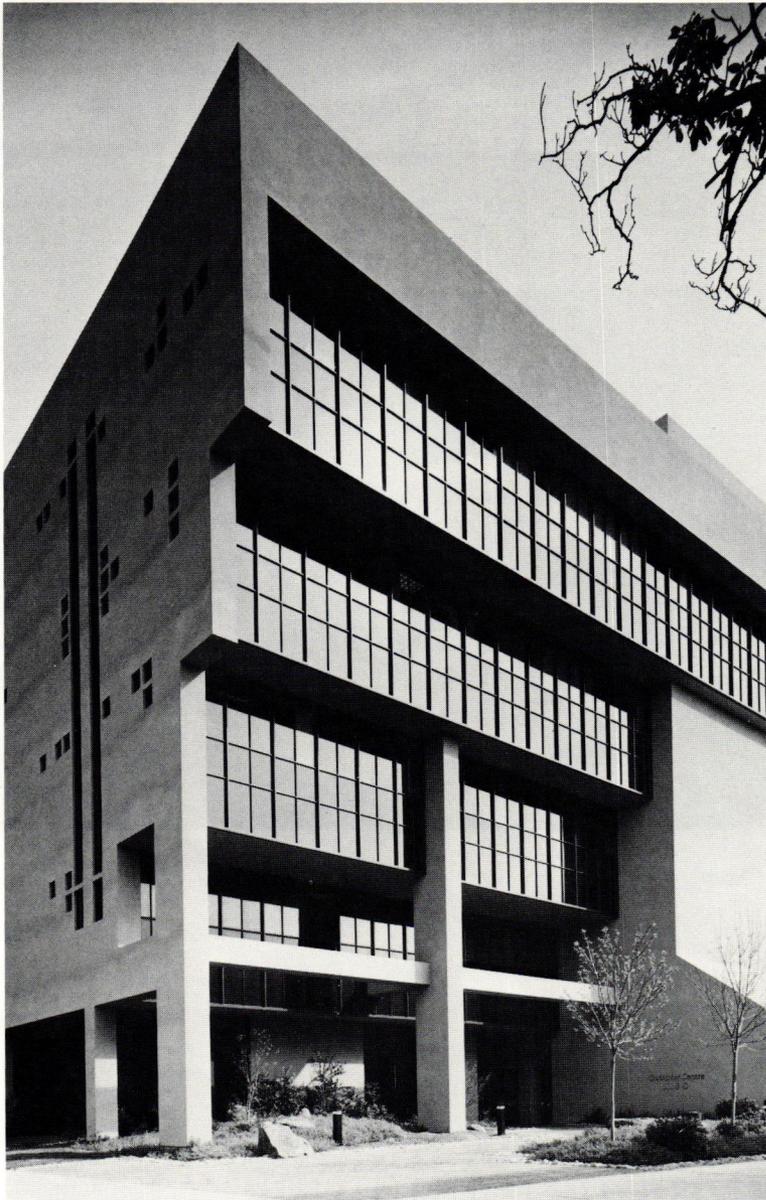
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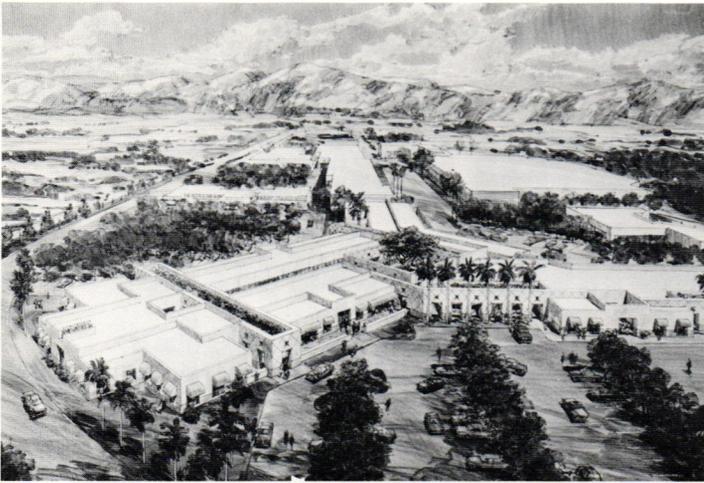
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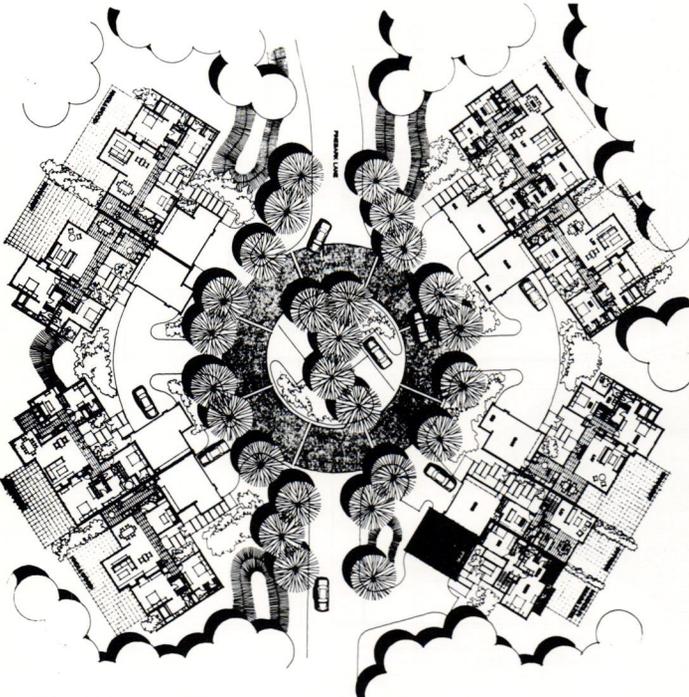
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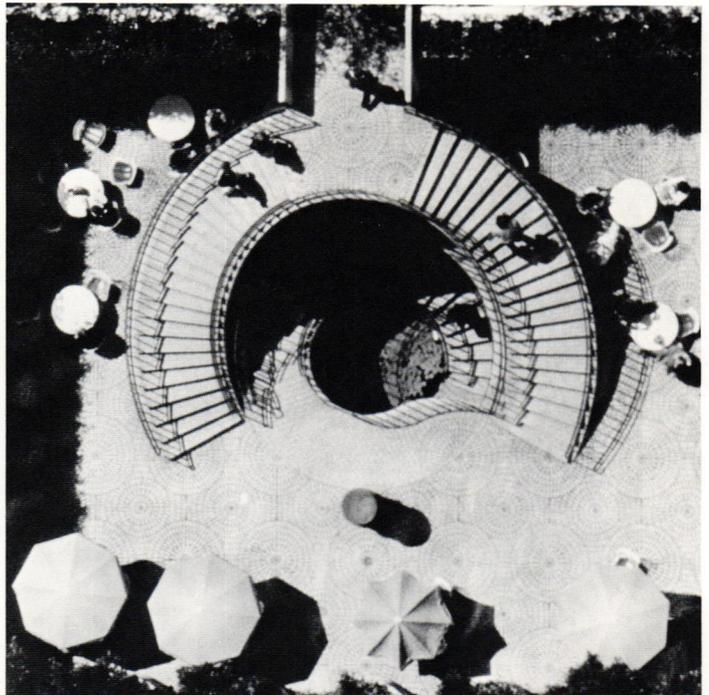
Renaissance Center II, Las Vegas. OCC/AIA Honorable Mention. Architect: Leason Pomeroy Associates.



Kelvin Center. OCC/AIA Honorable Mention. Architect: George W. Seitz, AIA.



Saddlebrook Residential Cluster, Florida. OCC/AIA Honorable Mention. Architect: Stewart Woodard & Associates.



Embarcadero Center, San Francisco. Architect: John Portman & Associates.

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- 16 Architecture in Eden, by Sally Woodbridge

COVER

Griffith Park Observatory, Los Angeles. Architect: John C. Austin and F. M. Ashley, 1935. Photographer: Jon Linton, San Diego. This photograph won Second Prize-Color in *Architecture California's* first annual photography competition (see page 28). Jury comments: This gutsy photograph has an incredible composition of forms and superb color. It's startling: the arch frame in the foreground compared with the background texture of the copper roof, and the shadows in ornamental detail. Keen observation is shown in the composition. The photograph was taken at the optimum light level.

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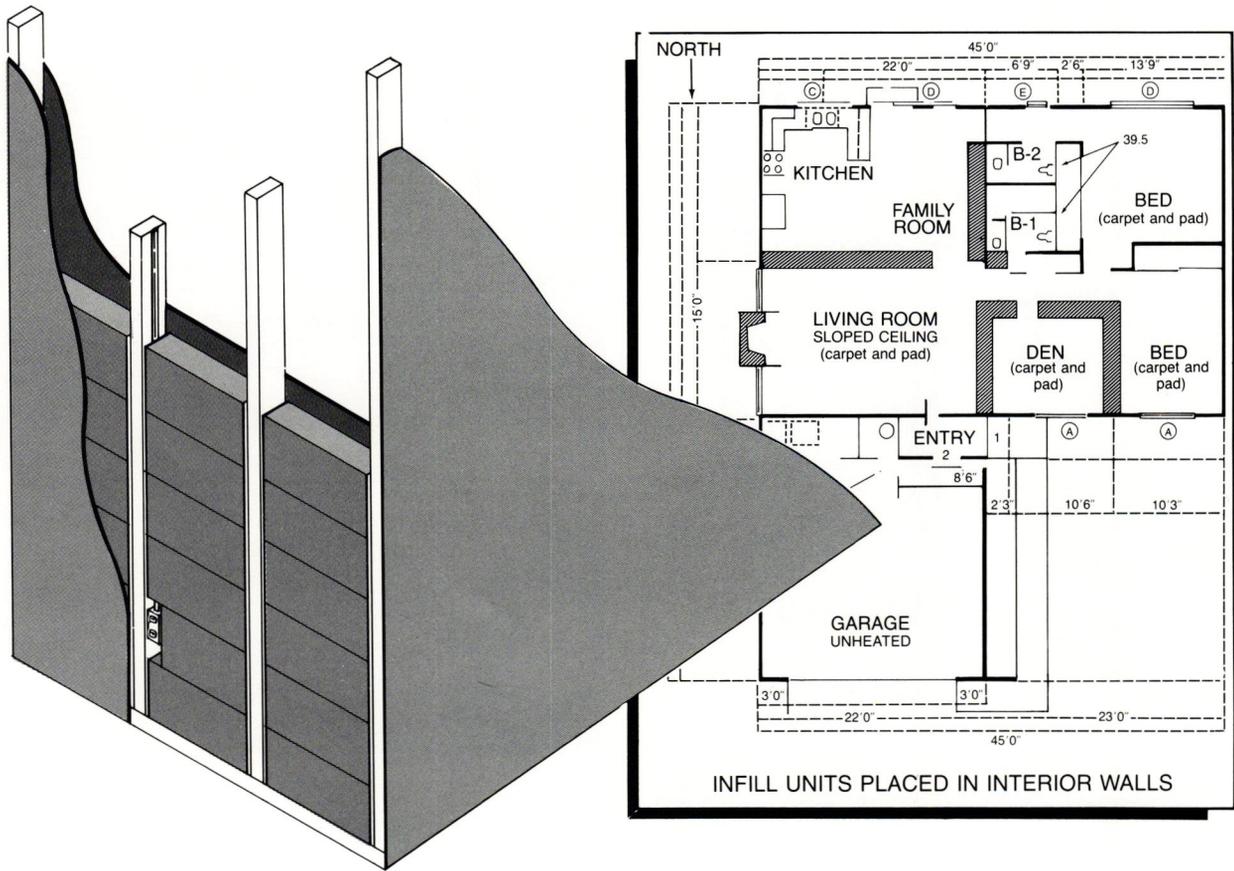
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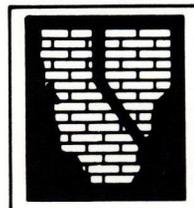


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Beyond '84

Architecture Education

If ever a profession needed future planning, it's architecture," futurist F.M. Esfandiary told those attending the 39th Annual CCAIA Convention's programs on architectural education. Esfandiary maintains that society is in a process of recontexting, and challenges architects and architectural educators to think of ways to accommodate tomorrow's social orders.

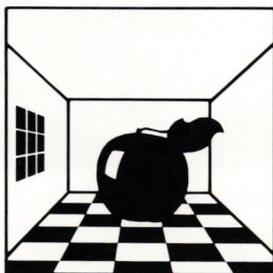
The world according to Esfandiary is moving away from industrialization and its social forms. Currently we are witnessing the decline of the nuclear family, kinship bonds, school education, assembly line production, transportation systems, one-way broadcasting systems, mechanical food growing, fossil fuels, capitalist and socialist economics, representational democracy, and centralized, industrialized cities. Esfandiary sees nationalistic societies rapidly coalescing into a sophisticated, globalized world, a process he calls "telespherization."

Esfandiary calls today's approach to education "a misallocation of funds on obsolescence," adding that "the only valid diploma is updated information." He predicts that in ten years, today's school system will be regarded as excessive child abuse. Within 20 years, Esfandiary expects the architect's tools to include computer modeling; multi-track, parallel ultra-intelligence systems; implantable computers; memory transfer; touch/enter video; holographic memory systems; and infinity systems.

Architects will design completely different kinds of environments in the future, according to Esfandiary. Telecommunication will eliminate the need for office buildings, and new forms will emerge to house the workplace. Institutionalized health care will disappear as individualized monitoring systems, perhaps implanted under our skins, regulate our physiological well-being. Death will be rare, and we will cease to be "threatened by the fragility of protoplasm."

Heliports will replace carports; rather than marinate in traffic, the traveler simply will whirl away. A man's home, no longer

his castle, will become a "link-up platform" connecting him, via telecommunication, to worldwide instant communities. "Now architects design dumb buildings that just sit there and do nothing," Esfandiary said. "Tomorrow they will create intelligent buildings that talk and interact with us, that monitor and maintain our environment."



While Esfandiary conjured up visions of future societies, the architectural educators gathered at the convention in Long Beach looked at how the profession addresses the needs of our present society. Henry N. Cobb, FAIA, chairman of the Department of Architecture at Harvard University, said that architecture is "contaminated, in the positive sense of the word, by being inescapably involved with a multiplicity of social issues."

How well architectural education addresses those issues was the subject of much debate. Kenneth Schwartz, FAIA, acting dean of the School of Architecture and Environmental Design at Cal Poly, San Luis Obispo, said, "We have a social responsibility that we're not meeting as strongly as we should." Donlyn Lyndon, FAIA, professor of architecture at UC Berkeley, emphasized that, since every building encounters the public realm, context must take into account the social transactions embodied in buildings. "Buildings are citizens of the community which vote by their being," he said.

William Mitchell, head of Architecture/Urban Design at UCLA, observed, "Ultimately you get socially and culturally responsible architecture by having people

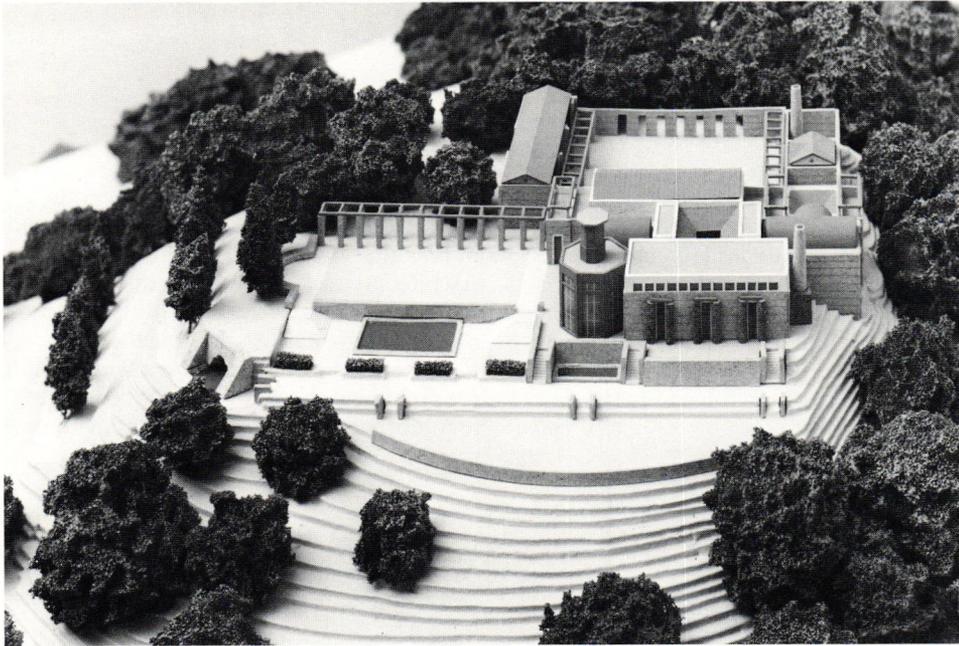
doing architecture who are educated in a broad way—who have a good grounding in how the social fabric is put together. Architecture school can't do that." But Marvin Malecha, AIA, dean of the School of Environmental Design at Cal Poly, Pomona, disagreed, stressing a wider role for architecture schools. "We're educators, not just educators teaching architecture," he said.

"We assume that architecture does more than it can do," said Joseph Esherick, FAIA, former chair of the Department of Architecture at UC Berkeley. "The important thing is to develop self-critical capacities. The purpose of the school is to teach people how to think, not how to act." Robert S. Harris, AIA, dean of the School of Architecture at USC, affirmed, "Design isn't just something you do after you know what's needed. Rather, it's the process by which you figure out what needs to be understood."

Raymond Kappe, FAIA, director of the Southern California Institute of Architecture and program chairman for CCAIA's convention, observed that students prefer to go to classes on "formal nothingness" rather than on social issues. This view was seconded by Joseph Esherick, who said, "It's clear there's a move toward vocationalism, away from a broader humanism."

Computer technology already plays a part in that move, echoing Esfandiary's predictions. How the architecture profession adjusts to technological innovation is a responsibility shared by the architecture schools. "Now we can manufacture abundant intelligence out of sand," said William Mitchell, whose work explores the potentials of computer graphics as a design medium. Mitchell sees computer literacy as a hallmark of today's students. "It's a smart investment strategy for practitioners to invest in high entry-level employees," Mitchell said. "But if, by automation, you take away traditional ways of entering the profession, there has to be a way for students to get experience. We have to face up to that."

—*jf*



BEN BLACKWELL

The architect/artist team of Michael Graves, FAIA and Edward Schmidt won the Domaine Clos Pegase Design Competition sponsored by the San Francisco Museum of Modern Art. They will enter into a contract to execute their design for the winery, sculpture garden and residence planned for a hilltop site in the Napa Valley. Jurors in the competition were Mary Livingstone Beebe, Craig Hodgetts, Henry T. Hopkins, Robert Mondavi, and Hideo Sasaki; Donald J. Stastny, AIA was professional advisor. "We find their site development plan a brilliant and powerful piece of work," the jury commented.

PERMANENT GALLERY FOR ARCHITECTURE IN L.A.

An exhibition at the California Museum of Science and Industry is evolving into the state's first permanent museum space devoted entirely to the technology of architecture and scientific approaches to architectural design.

The current exhibit, mounted for the 1984 Olympic Games, is a three part show: a display of winning entries in the Olympic Gateway Competition, sponsored by the Los Angeles Chapter/AIA; a hands-on demonstration of computer technology in architecture, contributed by A.C. Martin & Associates; and "84/84," an exhibition of work by 84 architects recognized by LA/AIA for their design contributions to the community.

"It's an impressive, extensive exhibit, very well rounded," says Vincent Carden, the Museum's director of exhibits. "Our future plans are to expand into a permanent space for interactive exhibits emphasizing the science and technology of architecture, and to use the Museum

facility for architecture-related seminars and events. We want the exhibition space to become an internationally-known architectural presence."

Although the concept is still being developed, Carden says that LA/AIA will be in charge of the form and content of future exhibitions, with guidance from the Museum staff. The Chapter currently is forming an exhibition coordinating committee, according to Martin Gelber, AIA, chapter president. Gelber says that the southern California schools of architecture and members of the local construction industry will participate on the committee.

"This is an outstanding event for public awareness," Gelber says. "Through this publicly-funded space, we can educate people to what architects do. People will come away with a greater respect for the profession of architecture. The exhibitions will be designed to heighten the public's awareness of planning, historic preservation, and what the city is. Greater public awareness ultimately will lead to a better city for us all to live in."

CALL FOR ENTRIES

California artists and designers are invited to enter the Vietnam Veterans Memorial Commission competition for a sculpture or monument to those who served in the Vietnam War. The memorial will be placed in Capitol Park next to the State Capitol. Prizes to be awarded are first place, \$10,000; second place, \$2,500; third place, \$1,500; and fourth and fifth place, \$500. Entries must be received by March 23, 1985. For more information and an entry form, contact Philip Hitchcock, Department of Veteran Affairs, 1227 "O" Street, Sacramento, CA 95814, or call (916) 445-2334.

Conwed Corporation announces two competitions for ceiling design using Conwed's products. The "Creative Ceiling Concepts" calls for entrants to design a ceiling using Conwed designer ceiling products listed in the official entry kit. "Creative Ceiling Constructions" is open to professional architects and designers only, and includes judging of actual projects completed with the same Conwed products as the "Concepts" competition. Cash prizes will be awarded in both competitions. For entry information contact Conwed, P.O. Box 64237, St. Paul, MN 55164, or call toll free (800) 328-9497.

FUNDING A FACELIFT FOR BAKERSFIELD

A grant from the National AIA to promote this year's theme of "American Architecture and its Public," helped fund three free workshops to instruct Bakersfield merchants on how to make facade improvements to their properties. Architects and associates from the Golden Empire Chapter/AIA, together with the Bakersfield Redevelopment Agency and the Downtown Business Association, asked merchants to bring plans or photographs of their storefronts to the workshops. A two-person design team sketched changes which could upgrade the buildings' appearance.

To help these suggestions get off the drawing boards, the Bakersfield Redevelopment Agency is making federal grant money available to match from 55 to 65 percent of the actual costs of improvements, depending on how many owners from a single block apply.

"The three workshops drew in about

25 businesses to talk to us, and a number of architects have been contacted to do some of the work," said Warren Pechin, AIA, president of the Golden Empire chapter.

POURED-IN-PLACE PYRAMIDS?

How the pyramids were constructed remains among the world's great mysteries. A new theory challenges the popular belief, made lurid by Hollywood epics, that thousands of slaves quarried immense limestone blocks, then hauled them into place under the relentless lash of evil overseers.

Joseph Davidovits, a polymer chemist at Barry University now suggests that the pyramids were constructed of man-made stone, cast on-site. A slurry of crushed limestone and a mineral binder were poured into wooden molds, Davidovits contends.

To prove his thesis, Davidovits analyzed rock samples from three pyramids and from two limestone quarries long associated with pyramid building. Trace minerals found in the pyramid samples were absent from the quarry samples.

Up to 13 percent of the pyramid samples contained what Davidovits calls a "geopolymeric" binder. The pyramids' casing stones appear to have a millimeter-thick surface coating of this same binder, made of sodium carbonate, a variety of phosphates, quartz and Nile silt. He postulates that the slurry sets into rock-hard blocks, the binder migrates to the surface to form a skin. Davidovits currently is studying whether this ancient technology has application in modern construction.

INFRASTRUCTURE CONFERENCE

Like London Bridge, California's infrastructure is falling down. The state's bridges, roads, waterways, sewers, dams and levees, educational and research facilities, parks, and correctional institutions are deteriorating at an unprecedented rate. How to reverse this trend in California is the subject of a conference on "Renewing California's Infrastructure," scheduled for January 31-February 1, 1985, at the State Capitol. The conference is sponsored by the University of California, Davis Extension, and cosponsored by CCAIA and the Association of California Water Agencies. The enrollment fee of \$295 must be received by January 24th. For a detailed brochure, call toll free, (800) 752-0881.

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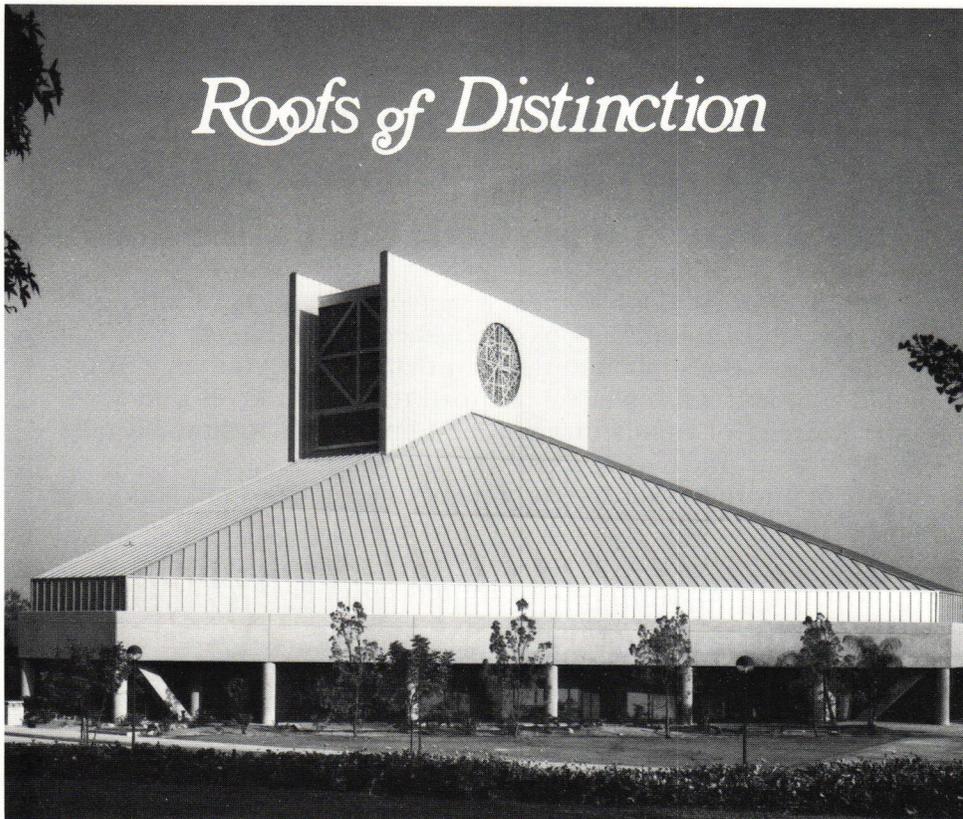
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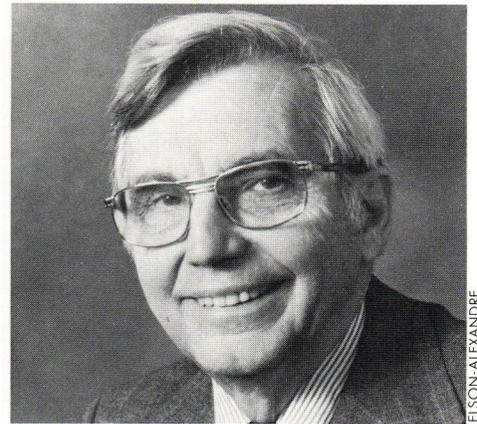
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DISTINGUISHED SERVICE CITATION

Donald L. Hardison, FAIA was presented the Distinguished Service Citation for 1984 by the California Council, The American Institute of Architects. The highest honor bestowed by CCAIA, the Citation recognizes an outstanding, life-long service to society, to the environment and to the profession.

As the founding principal of the San Francisco firm of Hardison Komatsu Ivelich and Tucker, Hardison has contributed leadership and architectural design to all areas of his practice for over 35 years. A native Californian, Hardison received an A.B. in Architecture from the University of California, Berkeley in 1938.

Hardison has served the AIA at all levels, including National Director, CCAIA President, East Bay Chapter President, and Director of the AIA Foundation. He currently serves as Vice Chancellor of the AIA's College of Fellows. Hardison was appointed to the California Housing and Community Development Commission, where he served on two committees that prepared the first state regulations implementing the Energy Conservation Act and the Factory Built Housing Act.

AWARDS FOR EXCELLENCE

Extraordinary achievements by architects and non-architects in contributing to the excellence of California's built environment are recognized each year by the California Council, The American Institute of Architects.

Educator Doreen Nelson received the Award for Excellence in Education for her efforts to advance environmental education as the founder, director and president of the Center for City Building Education Programs (see *Architecture California*, January/February, 1982).

Ester McCoy was presented the Special Award for Excellence in Media in recognition of her distinguished career as an architecture critic, historian and jour-

nalist, and in appreciation for her lifelong work in interpreting California architecture for the world.

Richard Wolf, FAIA was honored with the Special Award for Excellence in Government for elevating the level of architectural design in government through his leadership in the Western Division of the Naval Facilities Engineering Command.

The Olympic Design Team of Deborah Sussman, Paul Prejza, Jon Jerde, AIA and David Meckel, AIA received the Special Award for Excellence in Allied Arts in recognition of their collaborative effort in creating a unified graphic and environmental design for the 1984 Summer Olympics in Los Angeles (see *Architecture California*, July/August, 1984).

E. Nader Khalili, AIA was presented the Special Award for Excellence in Technology for his innovative method of firing and glazing adobe, which can be used worldwide to provide economical, safe and aesthetically pleasing housing.

L.A. MEMORIAL COLISEUM GETS LANDMARK STATUS

The Los Angeles Memorial Coliseum, the only stadium in the world to host two summer Olympiads, was designated a National Historical Landmark by the U.S. Department of the Interior.

The designation was sought by Raymond Girvagian, FAIA, the State Preservation Coordinator for The American Institute of Architects, as part of the 50th anniversary of the Historic American Building Survey, an idea conceived by the AIA in 1933. The University of Southern California School of Architecture and the AIA's National Committee of Historical Resources also endorsed the designation.

The stadium commissioners agreed to the landmark status, with the provision that tentative plans for 178 luxury boxes and a new press box to be built around the stadium's rim would be allowed to proceed. The Coliseum was built in 1923 from plans drawn by architects John and Donald Parkinson.

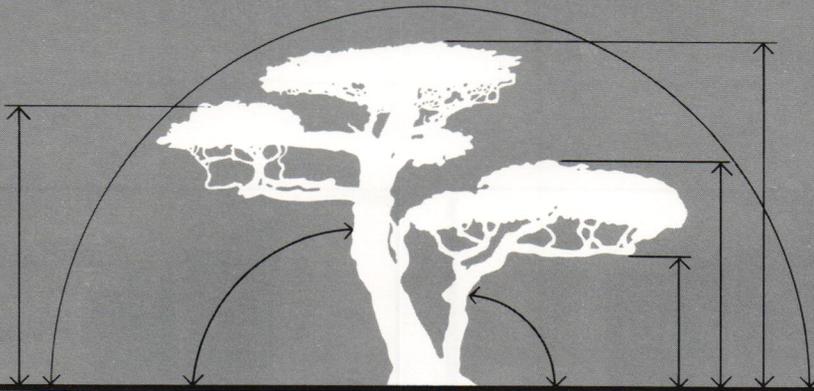
SPACE AGE MATERIALS

An advance look at new reinforced plastics technology for the construction industry predicts growing use of composites for structural building components. Reports on new design and engineering research will be presented in special sessions at the 40th Annual Conference of the SPI Reinforced Plastics/Composites Institute, January 28-February 1, 1985, at the Atlanta Hilton, Atlanta, GA. For further information, contact the Society of the Plastics Industry, 355 Lexington Avenue, New York, NY 10017. Phone: (212) 573-9400.

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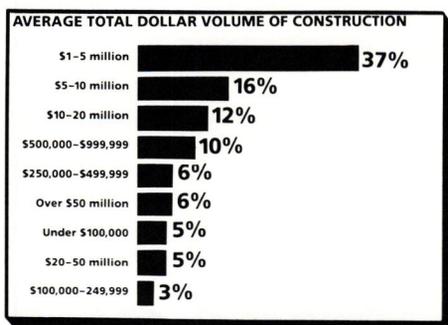
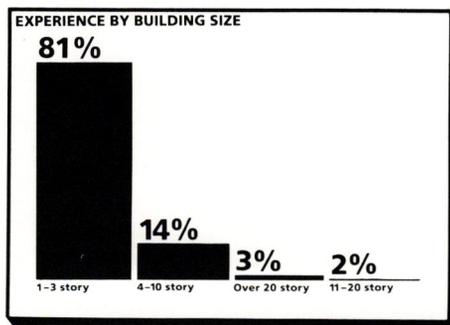
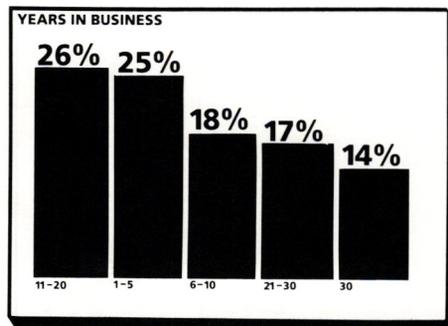
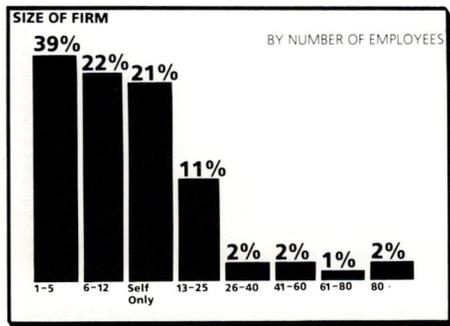
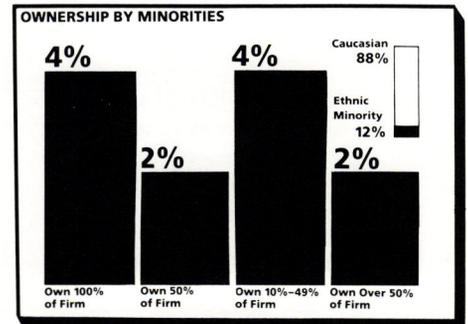
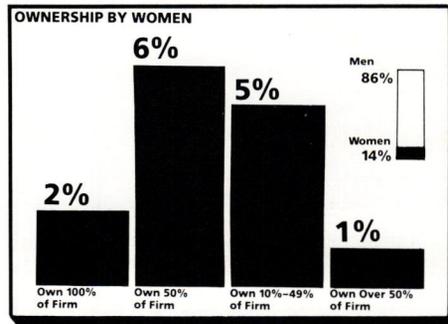
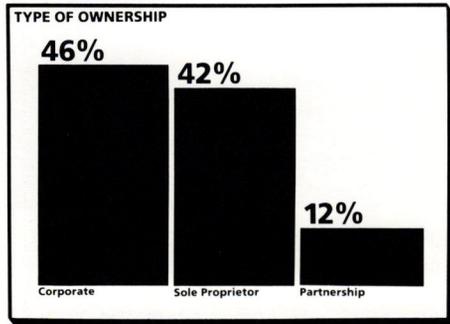
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INDUSTRY SURVEY:

CCAIA'S Firm Profile

The profile of California firms is drawn from a survey mailed by the California Council, The American Institute of Architects to its member firms in the spring of 1984. A total of 2,000 surveys were mailed; 660 firms, or 33%, responded. This survey provides the first data of this nature ever compiled.

Data not adjusted for non-response bias.



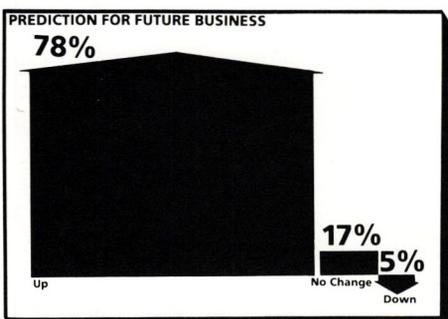
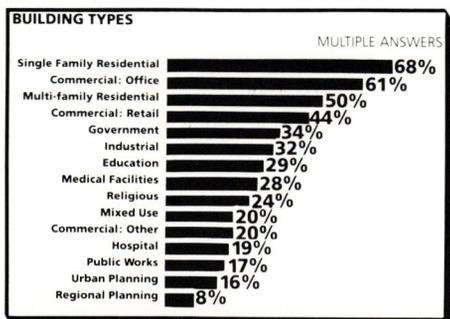
It comes as no surprise that white males dominate the ownership of architectural practices, but women and minorities are participating in ownership. Women were reported in ownership positions at 14% of the responding firms; members of ethnic minorities at 12%.

Small and medium size firms predominate over Lone Rangers and corporate giants. The majority (72%) of responding firms report a staff of 25 employees or less.

Almost half (43%) of the responding firms are in the first decade of business. A quarter of the firms (26%) are comfortably launched into their second decade, and a remarkable 31% have over 20 years in practice.

California architects practice throughout the state, across the nation, and around the world. A total of 53% of the responding firms report an average total dollar volume of construction ranging from \$1 million to \$10 million. Average total fees charged in the last 12 months were 10% of the total dollar volume reported.

Most firms are optimistic about the future. While 17% predicted no change in their total dollar volume of construction for the next 12 months, and 5% expected to lose business, a healthy 78% anticipated substantial growth.

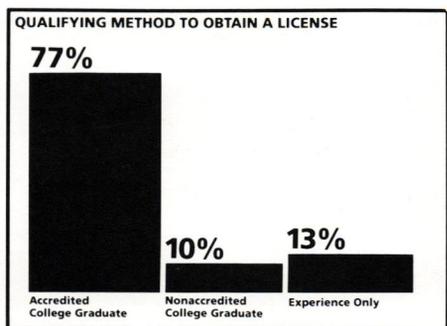
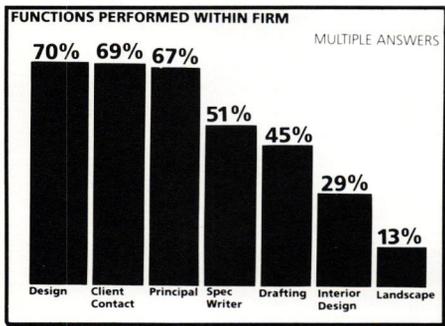
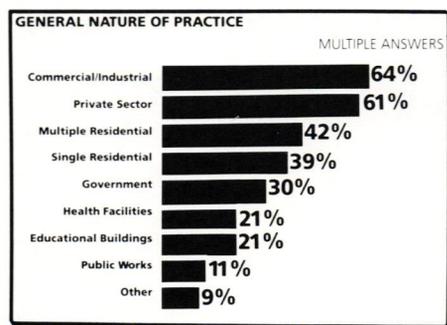
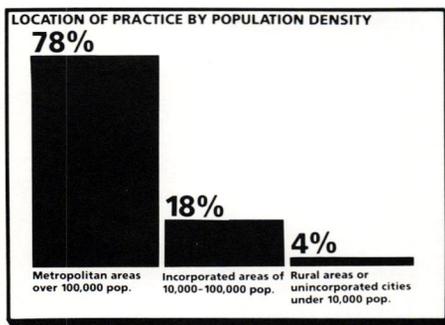
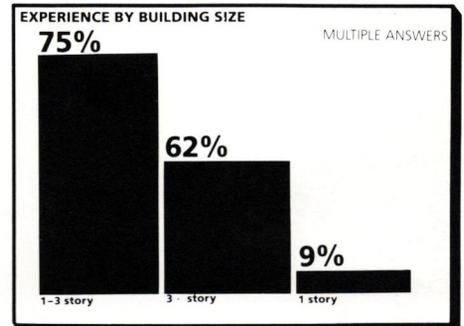
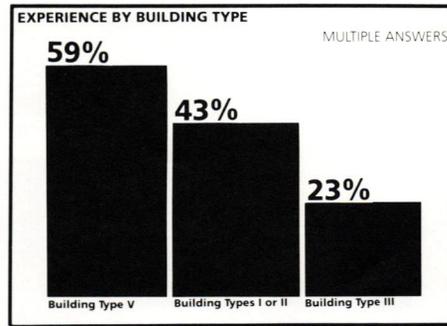
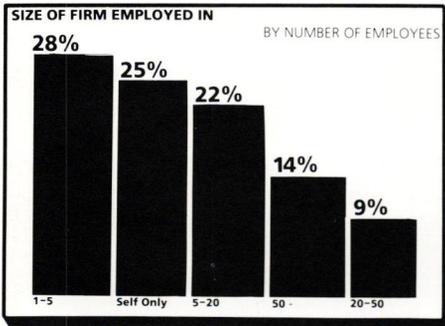
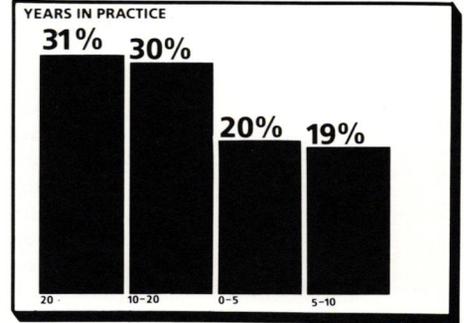
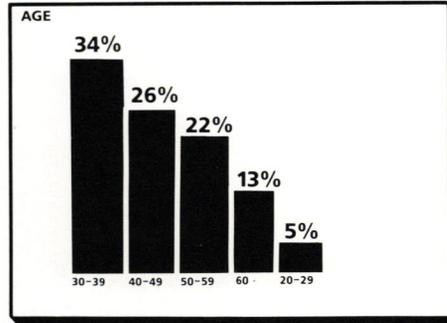
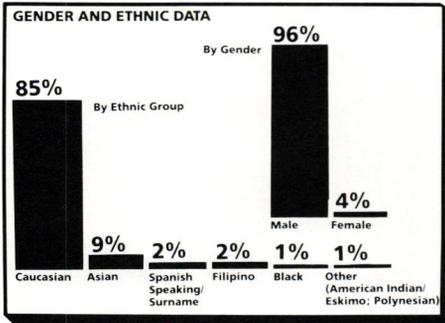


INDUSTRY SURVEY:

CBAE'S Architect Profile

The profile of California architects is drawn from a survey mailed by the California Board of Architectural Examiners to all architects in California with the notice to renew their licenses for 1984. A total of 12,000 surveys were mailed; 6,685 architects responded, or 56%. This survey provides the first data of this nature ever compiled.

Data not adjusted for non-response bias.



The typical architect in California is a white male, aged from 30 to 50 years. Only 4% of the architects responding to the survey are women; 15% are members of an ethnic minority. People of Asian heritage far outnumber any other ethnic minority group.

The most prevalent qualifying method used to obtain a license to practice architecture was graduation from an accredited college (77%). A substantial 13% qualified through experience only. Sixty-two percent of the respondents said they belong to an architect-related professional organization.

Responding architects are fairly evenly distributed among firms ranging in size from 1-5 employees (28%), sole proprietors (25%), and firms of 5-20 employees (22%). The bulk of the respondents (78%) practice in metropolitan areas with a population of over 100,000. Only 4% practice in rural areas or unincorporated cities with populations under 10,000.

Most architects gave multiple answers in describing the general nature of their practice. Commercial/industrial (64%) and private sector (61%) led the list. Multiple residential (42%) slightly exceeded single residential (39%).

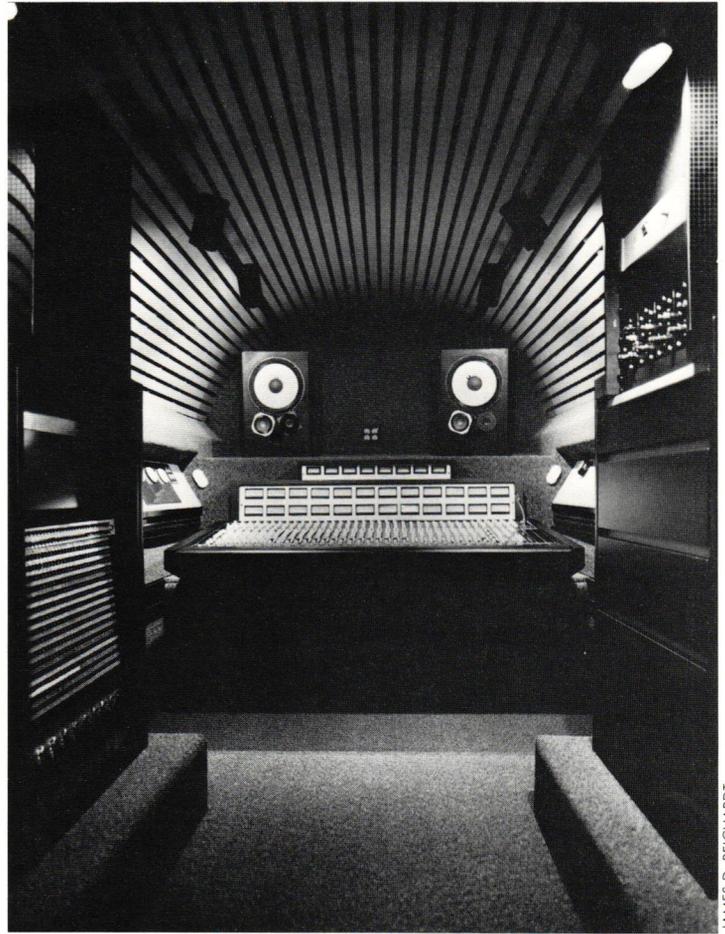
Architects wear many hats within their firms. While 67% of the respondents list themselves as firm principals, 70% say they do design, and 69% do client contact.

Chapter Awards

REDWOOD EMPIRE'S CELEBRATED ARCHITECTURE

Ten years of design excellence were celebrated in the Redwood Empire Chapter/AIA's first design competition. Honor Awards were presented to Dan L. Peterson, AIA (Master Planning) for the McDonald Mansion; Michael Singer (Craftsmanship), for the Phillips House; Reiner Keller, AIA (Historic Restoration) for the Buena Vista Winery, Press House; Sohl & Palmer, Architects/AIA (New/Commercial) for 480 Tesconi Circle; Obie G. Bowman, AIA (Remodel/Residential) for Bowman Residence; Michael Rubenstein, AIA (Conversion/Commercial) for Record Plant Truck 4; and Dirck Bass (New/Residential) for Mays Canyon Residence. Jurors for the design competition were William Turnbull, Jr., FAIA, Henry Klein, FAIA and Andrew Batey.

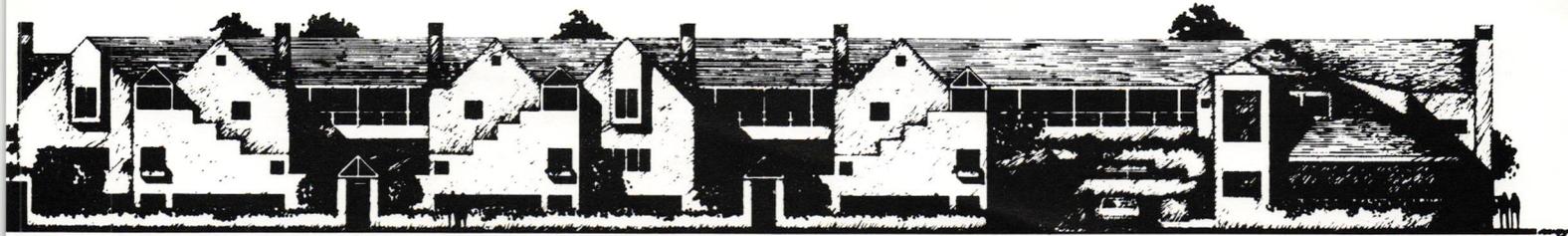
Phillips House, RE/AIA Honor Award.
Craftsman: Michael Singer.



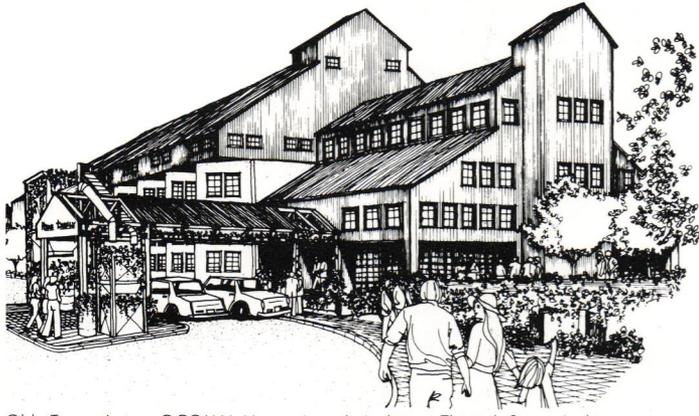
Record Plant Truck 4, RE/AIA Honor Award. Architect: Michael Rubenstein, AIA.

JAMES D. REICHARDT





Island Inn, OCC/AIA Honor Award. Architect: Bissell Architects.



Olde Towne Irvine, OCC/AIA Honor Award. Architect: Thirtieth Street Architects.

SKETCHES OF ORANGE COUNTY

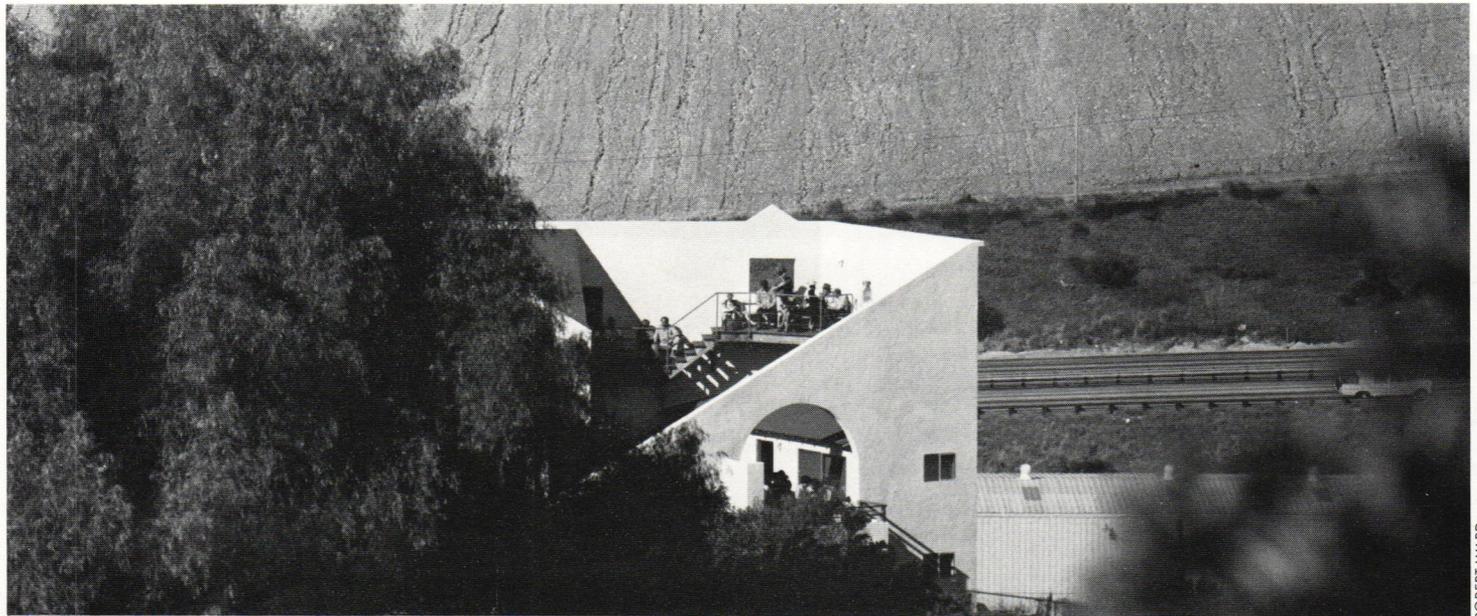
On-the-boards projects were the subject of this year's awards program, sponsored by the Orange County Chapter/AIA. Honor Awards went to Bissell Architects for Island Inn, a recreational project; and to Thirtieth Street Architects for Olde Towne Irvine, a commercial restoration.

Awards of Merit were given to Architects Orange, for East Highlands Ranch; Danielson Design Group for the Masser Residence; Kermit Dorius & Associates for the "Waterford Collection;" IBI Group for South Beach Properties in San

Francisco; David Klages Associates for Stouffer Desert Resort in Arizona; and Carl McLarand Associates for Wilshire Court in Los Angeles.

Honorable Mentions were presented to Dougherty & Dougherty for the Karlstad Residence; Leason Pomeroy Associates for Renaissance Center, Phase II in Las Vegas; George W. Seitz, AIA for the Kelvin Center; and Stewart Woodard & Associates for the Saddlebrook Residential project in Florida.

Jurors for the program were Allan Temko (Chair); Homer Delawie, FAIA; George Hasslein, FAIA; and Donn Logan, FAIA.



House for a Musician, SD/AIA Honor Award. Architect: Rob Wellington Quigley, AIA.

SAN DIEGO: THE WORLD'S ITS STAGE

The diversity of architecture in San Diego was underlined by the projects recognized in the San Diego Chapter/AIA's Honor Awards program. While some award winners were characterized as "controlled" and "thoughtful," the jurors deemed several projects "stagy." "The risk-taking and the spirited planning evident in these designs is San Diego's foremost measure of vitality," the jury said.

Rob Wellington Quigley, AIA set a record, walking off with three Honor Awards for House for a Musician, Oxley Residence, and The Pacific Wine Bar and Bistro. Honor Awards were presented to PAPA

(Pacific Associates Planners & Architects) for a house called Soldiers in Argyles; Grondona/Architects, AIA for Saska's Star of the Sidewalk, Phase I; Klock Allen Architecture Planning, AIA for Wave Crest Condominiums; Donald J. Reeves & Associates, AIA for the Louis Bank of Commerce Building; and R. Gary Allen Design Architects, AIA for the Cashman Field Sports, Cultural and Convention Complex, Las Vegas.

Merit Awards were given to Naegle Associates, Inc., AIA for Pardee Center, South Court; Ralph Bradshaw/Richard Bundy & Associates, AIA for La Mesa Community Center; and Coup & Smith Architects, AIA for Westmorland Senior Housing. PAPA received two Cita-

tions for the Tsao Residence in Singapore and Tanah Abang in Jakarta, Indonesia. Grondona/Architects, AIA accepted a Citation for the 21st Century Castle.

Jurors for the program were Robert A.M. Stern, FAIA; Michael Rotondi, AIA; B. Mack Scogin, Jr., AIA; and William Turnbull, Jr., FAIA.



Wave Crest Condominiums, SD/AIA Honor Award. Architect: Klock Allen Architecture.

ROBERT WARD

SANDRA WILLIAMS

Architecture in Eden



BY SALLY WOODBRIDGE

Regionalism is a quality increasingly difficult to find or even define in these times of contagious trends. What seems to be most representative of California is not a style, but a story line, for which the factual basis is climate.

According to geographers, the Mediterranean climate, characterized by a generally benign temperature range, and a wet and a dry season—as opposed to heat turning to cold, and vice versa—exists only in the lower latitudes on the western coasts of continents. Thus the Mediterranean region (which gave its name to the climate type, presumably because of its cultural pre-eminence in the West), part of the African coast, a small coastal portion of the Indian subcontinent, Chile, and California are the only areas which enjoy this Edenic predictability.

Though the coastal zone is by no means most of the state, it is the area of origin of the central myth which equates California with both the Mediterranean and the Garden of Eden. It is also the area of densest population, which has increasingly displaced Eden. In the early days of land grabbing, hyperbole often focused on climate, as in the ads for one real estate tract in southern California which announced the sale of lots for \$50, “but we’re giving the air away free.” Alas, good air is no longer free, and many other things, too dreary to mention, have dimmed Eden’s image. Yet, efforts are being made to resume the fabled good life in the Garden.

Whether or not the native Indians relished the specialness of their environment will never be known to us. Nor did the Hispanic colonials leave testimonials. But the Yankees and other foreigners did take notice, even to the point of commodifying the climate during the railroad and associated land booms.

From the beginning, those drawn here by the desire to inhabit the Garden of Eden have wanted a private piece of it. So the house has embodied the California lifestyle, while the public and semi-public worlds have been consigned to the post-paradise world. For much as we treasure California’s houses, large and small, it is in the other arenas that we have the most to lose if we do not keep the myth alive. This article is not a chronicle of buildings, for they are only part of the story. Rather it is a travelogue-in-time of places that reach out to the myth.

Any list of greats in the California story would, I think, include the following: the Mission Inn in Riverside; San Francisco’s 1915 Panama-Pacific Exposition, particularly its surviving monument, Bernard Maybeck’s Palace of Fine Arts; the 1915 Panama Exposition in San Diego’s Balboa Park, designed under the direction of Bertram G. Goodhue; and the Pasadena City Hall. Some public places, once private realms, also seem particularly mythical; namely Lucky Baldwin’s 19th century Rancho Santa Anita in Arcadia, now the Los Angeles County Arboretum; William Randolph Hearst’s La Cuesta Encantada at San Simeon (1919–ca. 1935); and Barnsdall Park, Frank Lloyd Wright’s house for Aline Barnsdall (1917–1920), now a museum complex under the Los Angeles Cultural Affairs Department. The list of old favorites closes more or less with the 1920s, the end of the palmy days. These are hard acts to follow but, though different in kind and lacking the generous veils of time, the contemporary projects discussed here addressed harder issues, less

Hollyhock House, Los Angeles. Architect: Frank Lloyd Wright. Hollyhock House is operated by the Cultural Affairs Department of the City of Los Angeles.

CARLOS VON FRANKENBERG



Mission Inn, St. Francis Atrio, Riverside. Part of the Rotunda International addition, ca. 1929–30. Architect: G. Stanley Wilson. Brick room at top left is part of "Writers' Row," designed by A.B. Benton, ca. 1920.

COURTESY OF MISSION INN ARCHIVES.



Balboa Park Exposition, architect's conception, 1915.

SAN DIEGO HISTORICAL SOCIETY—TICOR COLLECTION



Pasadena City Hall, Pasadena. Architect: Bakewell and Brown.

COURTESY OF PASADENA HISTORICAL SOCIETY

susceptible to fantasy, more obdurately tied to the demand to fit larger and larger components into an overcrowded Eden. But first the good old days.

The grandiloquence of the Mission Inn in Riverside, built over a 35 year period beginning in 1902, is as expressive of its owner, Frank Miller, as it is of California during the time of its building. Architects A.B. Benton, Myron E. Hunt, Elmer Gray, G. Stanley Underwood, and others came and went assisting their client's mania for building. Designed largely in the Mission Revival style with inspired Moorish elements, the Inn, like Topsy, just grew, piling level upon level, incorporating courts, terraces, and pergolas with portions of building in between. It is as believable in candid board-formed concrete as it would have been in stone or adobe; for in California no one has ever worried very much about substituting practical materials—concrete, wood, and stucco—for more time-honored ones. Though once inside the compound, the sequence of open spaces is what seems to matter most, from the outside the block-size assemblage, which addresses the surrounding areas with four distinct sides, has a commanding civic presence. So enamoured was Riverside of the state's legendary colonial past, that the whole town adopted the imagery which, urban redevelopment notwithstanding, still sets the tone.

Expositions are perforce arenas of fantasy, rarely committed to serve beyond a stated period. However, in the case of two of the state's major expositions, the Panama-California Exposition in San Diego's Balboa Park, and the Panama-Pacific World Exposition in San Francisco, both held in 1915, the Edenic environments conjured for the occasion summed up the state's mythical conceit so well that what remains—in San Diego the whole exposition park expanded several times, in San Francisco only a fragment—is still unsurpassed in the annals of man-made paradises.

The confections of Balboa Park, by Bertram G. Goodhue, Carleton M. Winslow, William T. Johnson, and others are complemented by the landscape. Neither, of course, is of native origin. Through the efforts of Kate Sessions, who had a 36 acre nursery in a corner of the park, and the city nurseries, the millions of plants which transformed the landscape were in place for the fair. The Casa del Rey Moro with its fountains, pools, walks, terraces, pergolas, and gardens was a faithful reproduction of a Mediterranean prototype. Yet, by now it seems no more authentic than the chewing-gum Churrigueresque or the other made-up Mediterranean modes, so well have time and nature amalgamated buildings and grounds.

Maybeck's Palace of Fine Arts, saved by popular demand from demolition when the San Francisco expo closed, evoked the timeless wonders of Classical antiquity instead of those of Old Spain. For those who journeyed to see both fairs, the simultaneity of the two historical evocations must have both homogenized the past and given it a useful immediacy. California made up for not being very old by being a place where time was easily telescoped. If Maybeck had had his way, the Palace of Fine Arts would have been even more evocative of ancient ruins gradually returning to nature, for those famous ladies brooding into empty tombs would have had their noses buried in flowering vines. Alas, funds were lacking for this poignant touch.

Eden seems to have been easier to implement in southern California. The concept of pumping up a large bubble of space under a Classical dome, which would hold nothing but the power of suggestion, was acceptable for a fair building in San Francisco, but too unserious for the city hall. Not so in Pasadena where the architects of the former building, Bakewell and

Brown, created the most scenographic city hall imaginable. In place of the grand foyer with grandiose stairway to the chambers of government typical of most city halls, Pasadena's rotunda is hollow and pavilion-like, permitting views into the garden beyond. Offices there are, though somewhat hard to find. On the other hand, roof terraces and loggias are easily accessible.

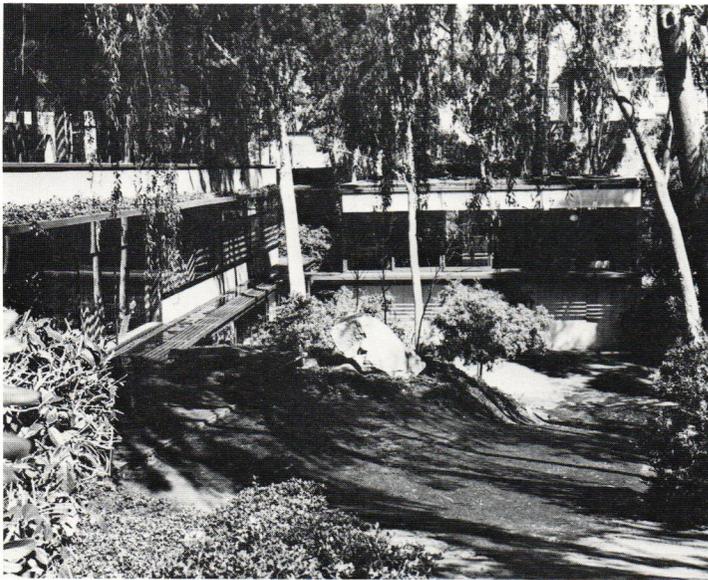
Three formerly private realms—Rancho Santa Anita, La Cuesta Encantada and Barnsdall Park—have in common the zeal of their owners for creating their own paradises. Coincidentally, mining furnished the necessary fortunes for all three enterprises. Both Lucky Baldwin and William Randolph Hearst had a passion for horticulture, though in Hearst it was equaled by a passion for building. Baldwin, assisted by the talents of A.A. Bennett, was content to erect one wondrous folly, the so-called guest cottage, on his vast acreage. Hearst, complemented by Julia Morgan, built a veritable hilltop oasis high above the Pacific coastline. Baldwin's botanical achievements have sufficed to make the town of Arcadia live up to its name even though some of his plantations have vanished. Hearst's personally sponsored landscape also has been diminished, but what is left is still stupefying in its scope.

Alas, Olive Hill, the original Barnsdall estate also has had

pieces lopped off. Still, the hilltop is sufficiently secluded, and Frank Lloyd Wright's monumental manor house commands a picturesque view. The house itself hints at Mayan ruins though Wright, of course, disclaimed all influences. Yet, from the exterior it seems likely that a many-splendored domain remains sunken below the restored upper walls and mausoleum-like central block. Inside, it is a hollow stage-set intended for theatricals and infused with Wright's genius for spatial drama.

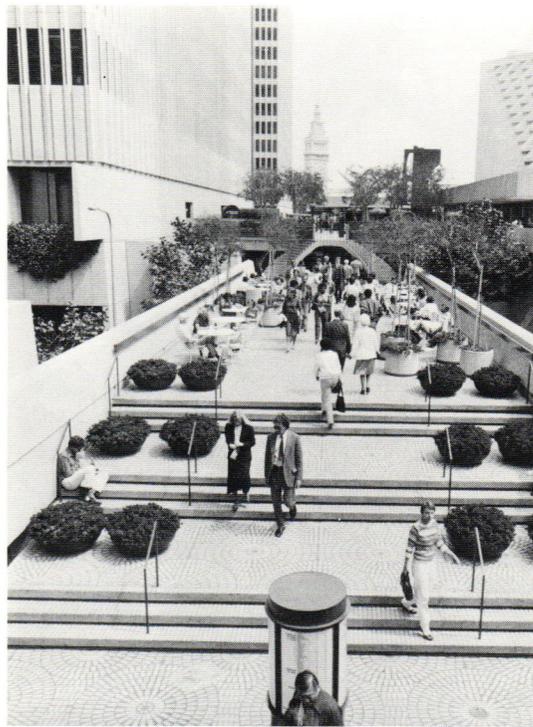
The last fifty years have also produced contributors to Edenic California, despite a lot of detractors. Some that deserve to be noticed are the Bel Air Hotel, the Crown Zellerbach building and the Embarcadero Center in San Francisco, the Oakland Museum, the State Office Buildings, Santa Monica Place, and the new Beverly Hills Civic Center.

For our first example from modern times, we return to the quasi-public world of the hotel. Surely, the most perfect example of the hotel-as-garden is the Bel Air, designed by Burton Scott and begun in 1945. As Charles Moore noted in his recent, perspicacious guide, *The City Observed: Los Angeles*, there is "not a noble gesture in the whole place." Materials are not luxurious; nor are there any grand, spatial surprises. The Bel Air echoes no style except perhaps Beverly Hills French and expresses no



Design Center, San Diego. Architect: Lloyd Ruocco.

JOHN OLDENKAMP



Embarcadero Center, San Francisco. Architect: John Portman & Associates.



The Oakland Museum, Oakland. Architect: Kevin Roche, John Dinkeloo and Associates.

individual's eccentricities. Even so it hews to the myth perfectly in its fusion of the built and the planted.

The post-World War II period is not noted for evocations of the past. Now that the present is so frightening, this anti-past attitude no longer serves. But at the time the horizon seemed cloudless, infinitely expandable—like the suburbs. Megalithic office blocks were not around to trouble the skylines; in fact, people were fussing over the lack of office towers. One office building which serves our story admirably was built in 1950 in San Diego and designed by Lloyd Ruocco. Perhaps the design aspired to Miesian purity, but it also reached out to its site on a ravine, and to the climate, in feathery brise-soleils and encircling decks. The advantage of a still natural site places this building in a suburban category; it was not a useful prototype for the center city.

Later attempts to reintroduce nature into the urban scene were involved with restructuring patches of ground. In this respect, one of the first examples of the office-tower-in-a-garden was the Crown Zellerbach Building in San Francisco, 1959, designed by Hertzka & Knowles with Skidmore, Owings & Merrill. Setting the plaza below grade with bridges to the street, and turning the branch bank into a glazed pavilion with a playful roof, furthered the image even though the building's inhabitants

were encapsulated. But from this point on, towers became more and more remote, and plazas belonged to the street, not to the building.

The concept of pedestrian streets integrated with office towers has created a western Rockefeller Center in San Francisco's Embarcadero Center, designed by John C. Portman and built from 1967–81. Though removed from the ground plane, a questionable concept for smaller parcels, this skyway city really succeeds in providing a year-round urban office park which, because of its location, flows into the large public plaza named for Redevelopment Director Justin Herman. If the Embarcadero freeway ever comes down and the Ferry Building project is completed, this waterfront area will be a true urban Eden.

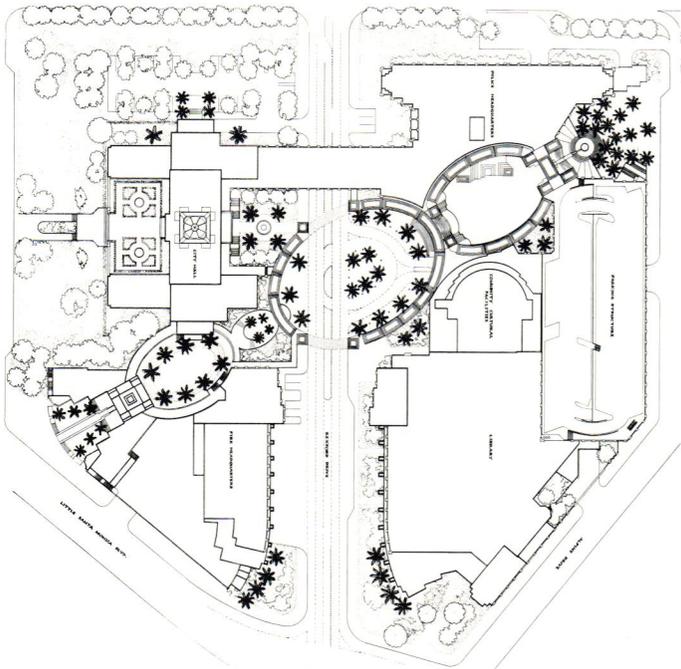
Surely one of the most perfectly realized fusions of building and landscape is the 1969 Oakland Museum by Kevin Roche-John Dinkeloo and Associates, with Dan Kiley, landscape architect. Much of the enchantment of this block of "hanging gardens" lies in its park-like composition where building levels rise and drop as in a natural landscape. The entrances, through a vine-covered passage or down a terraced stairway from the upper street level, offer visitors pleasant choices, rather than a feeling of being directed or controlled. An open, plaza-like space banked with planted terraces screens from view the traffic rush-



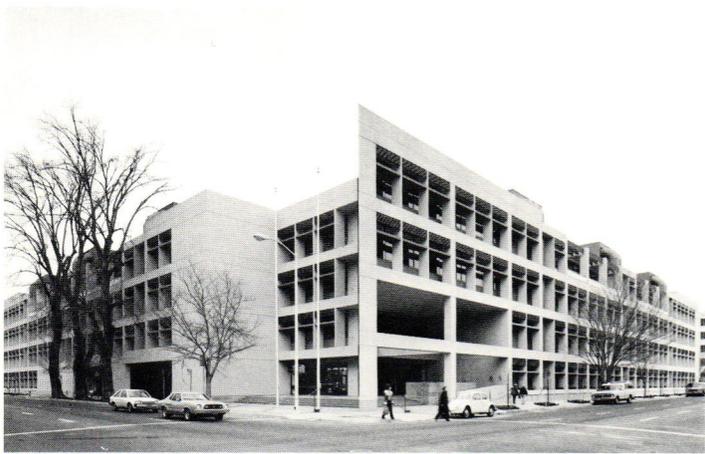
State Office Building: Bateson Building, Sacramento.
Architect: Sim van der Ryn, AIA and Peter Calthorpe, AIA.



State Office Building: Alquist Building, San Jose. Architect: ELS Design Group.



Beverly Hills Civic Center Expansion, Beverly Hills
 Architect: Charles Moore, FAIA/Urban Innovations Group.



State Office Building: Water Resources Board, Sacramento. Architect: MBT Associates.

ROB SUPER



Santa Monica Place, Santa Monica. Architect: Frank O. Gehry & Associates.

TIM STREET-PORTER

ing by, and gives the illusion that this is an extension of the lake shore. Within, the galleries also are sensibly protected from too much daylight.

Suburban office buildings fared no better than the urban tower in terms of merging with their settings, natural or man-made. It began to seem as though Californians had banished paradise to the private realm where, indeed, things were carried on with sybaritic abandon. The counter-culture revolution of the mid-60s did, however, seed the ground with ideas which, though they required more than a decade to germinate, have produced a stand of buildings that, by consciously responding to the environment, are humane workplaces.

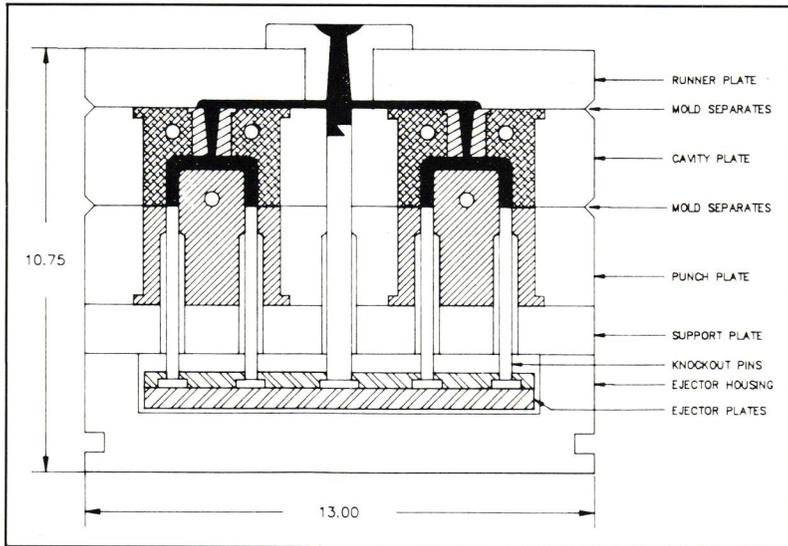
By now the story of the State Office Building Program, developed by Sim van der Ryn, AIA during his tenure as State Architect under Governor Jerry Brown is well known. Though none of the eight completed buildings employ historical allusion in their design, they do have the array of traditional elements—courtyards, terraces, and balconies—combined with energy-conserving strategies for day-lighting and solar tempering. This combination of high- and low-tech is arguably more appropriate for our time when efficiency, not romance, is the public goal. But one wonders all the same if the Mission Inn would not meet most of the State Office Building Program's low-tech requirements. Fantasy aside, the court of the Bateson Building sports its energy strategies in festive ways.

Shopping centers have become as hermetically sealed as office buildings in recent years. The fear that shoppers will be distracted from their purpose and wander off outside with the contents of their wallets intact, has produced prison-like compounds, even lacking barred windows. Inside, there are gestures, often quite grand, toward creating a paradisiacal environment, but there are few examples of integrating this setting with the out-of-doors. One notable exception to the general rule is Santa Monica Place, 1980, designed by Frank O. Gehry, FAIA & Associates. Owing to the intervention of the Coastal Commission, within whose purview the site fell, Gehry was able to override the objections of the clients and create a series of ocean-side terraces for the complex. These terraces are among the few places in downtown Santa Monica where people can get up high enough to sense that the ocean is only a few blocks away.

The project most likely to perpetuate the myth in our times is the new Beverly Hills Civic Center by Charles Moore, FAIA/ UIG. As Moore described the present Beverly Hills Civic Center in *The City Observed: Los Angeles*, it is "a bunch of buildings that seem to face away from the center and have almost nothing to do with each other, though they are all built near a wonderful city hall." The City Hall, a Neo-Hispanic creation of 1931 by Gage and Koerner, shifts, as Moore puts it, from "Spartan restraint" in its functional parts to "Hispanic heavy breathing" as it reaches the tower capped by a colorful tiled dome. The brilliant competition-winning design for the reorganization of the complex both reverses Moore's criticism of the present situation by interrelating the largely new buildings and wedding them to the city hall centerpiece, and adds a splendid elliptical concourse with water elements for public celebration. This contemporary Alhambra is an appropriate image for one of the state's most opulent and exclusive municipalities. More important, it implies that possibilities for realizing Eden still arise when we are fully conscious of all we stand to gain by not consigning paradise to dreamland.

Sally Woodbridge is an architecture historian and freelance writer located in Berkeley. She is west coast corresponding editor for Progressive Architecture. Her recent book, San Francisco, The Guide, was published in cooperation with AIA/San Francisco.

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*John Sanders, cartographer
Tucson, AZ*

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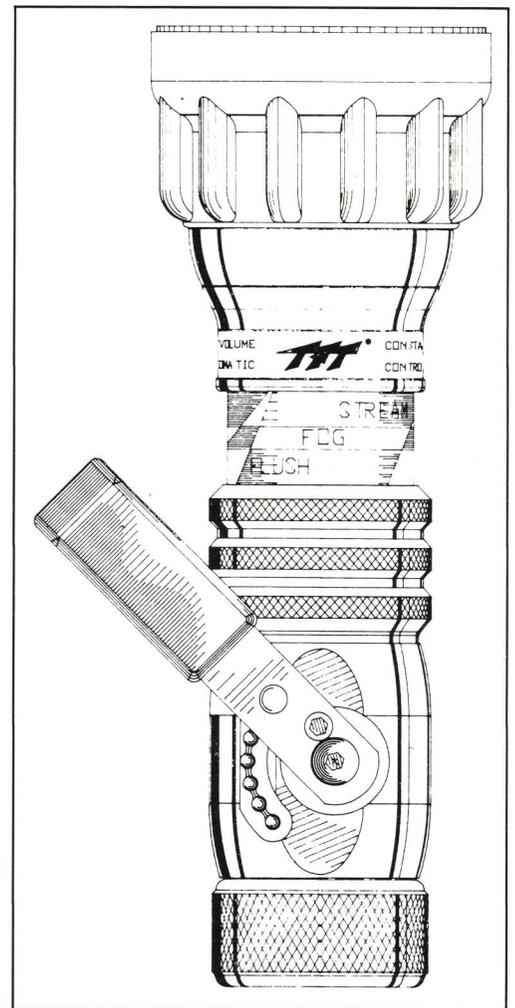
*Marshall Martin, engineer
Los Angeles, CA*

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Packaging Architects

BY WAYNE ATTOE

Twenty years ago, formal public relations (PR) efforts on behalf of architects would have been inconceivable. To the extent that PR did exist, it was not discussed openly. Having a "marketing program" was evidence that your design work wasn't good enough to generate new clients. In the good old days, the only acceptable PR and marketing efforts were the informal sort that took place at cocktail parties, on the 14th tee and at service club luncheons. Rub elbows. Press flesh.

Today all of this has changed. Public relations is needed because people do not understand what architects actually do. Marketing is unavoidable in the face of increasing competition for a limited number of commissions. For architects who idealize their calling as a "helping" profession, this vision of their life's work cannot but present dilemmas.

DILEMMA #1: ARE PUBLIC RELATIONS EFFORTS REALLY NECESSARY?

Regarding public relations, architect/urban designer Rai Okamoto, FAIA answers frankly: Yes. In his years as San Francisco Planning Director, he saw enough instances of misunderstanding and suspicion to warn architects that the "mystique" that surrounds them and their work is not so much intriguing to agency staff, commissioners and the public, as it is detrimental. Many laymen see architects as capricious egotists—unfathomable, and deaf to real needs and real circumstances.

Mystery surrounds the other kind of architect, too. Laymen see hard-nosed, technician/architects as insensitive to human issues, as cogs in the investment/development machine.

Helping alienate the architect from client and public, according to Okamoto, are professional jargon, incomprehensible models, and hieroglyphic drawings. Archi-

tects claim that their plans include what is asked for, but what gets built often surprises clients.

A generous interpretation of this confusion is that buildings are too complex for laymen and commissioners and agency staff to comprehend. A less generous view is that architects don't talk straight.

Public relations specialists advise architects to make a greater effort to communicate with the public and with clients. This seems true especially as more projects come under public scrutiny, and in the face of increasing public cynicism about the true commitments and interests of practitioners in this and other professions.

DILEMMA #2: IS MARKETING REALLY NECESSARY?

Public relations deals with improving broad perceptions of the architectural profession. Marketing is about securing work. The motto "Good work is your best advertisement" is still true. But it's not *sufficient* advertisement. Two developments in the building industry are responsible for the change.

One, as buildings become more complicated, and as fast-changing technology requires constantly updated methods, specialization characterizes more of the architect's work. Architects once prided themselves on having a design process that could solve almost any problem (Architect as Renaissance Man). Now it is not process so much as up-to-date knowledge and real experience that matter.

Renaissance Man is out. Specialist Man is in. Marketing is needed to advertise your expertise and your track record. It tells clients specifically what you are good at.

Second, marketing is needed in the face of competition from professionals who are infringing on architects' traditional

territory. According to Margaret Spaulding, a marketing specialist with Management Design in San Francisco, this is justification enough for careful yet aggressive marketing.

An architect used to have responsibility for all phases of a building project—foundation, form, furniture and fuchsias. Now it is more common for a client to hire a collection of professionals to handle the array of design tasks. Engineers, design-build firms, space-planners, construction managers, decorators, landscape architects and urban designers all jostle for a piece of the construction pie. Aggressive marketing seems absolutely necessary if architects are to avoid extinction in this modern, piecemeal approach to building.

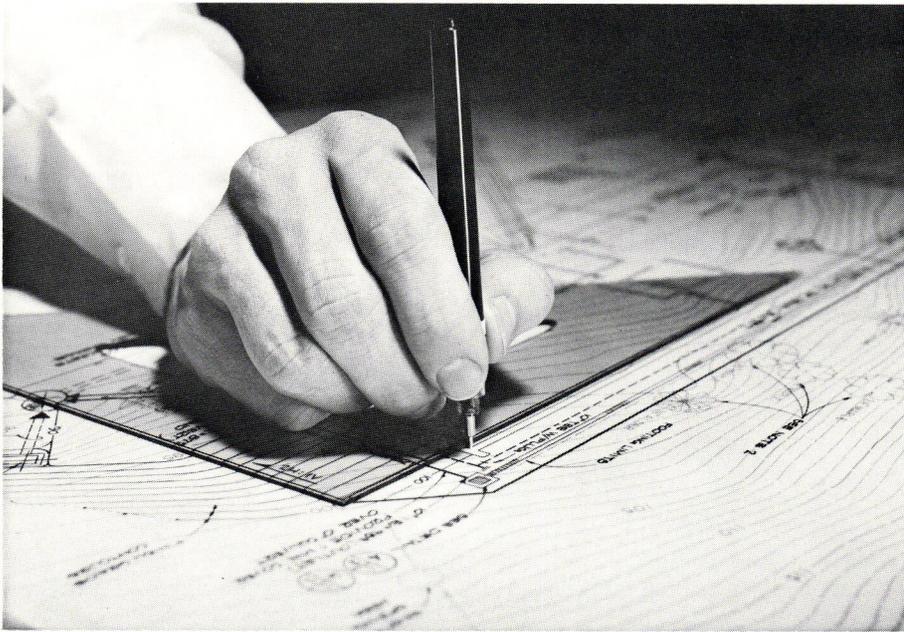
A third consideration that makes marketing essential: Right or wrong, other architects are out there marketing their services. Piero Patri, AIA testifies from the experience of Whisler/Patri Architects that "unless we market aggressively, clients will think we aren't interested in the job."

DILEMMA #3: BUT PROMOTIONS ARE LIES—IS THAT ANY WAY FOR PROFESSIONALS TO ACT?

Certainly much advertising is hype, and the percentage of product costs devoted to their selling often is unconscionable. But marketing consultants advise architects to forget about those images of advertising and go back to the basic one: Marketing your services means telling people who might be interested that you exist, and that you can help them. Marketing for professionals is not fabrication, but information.

DILEMMA #4: WHAT SHOULD MY PACKAGE SAY?

Marketing people insist that the most important message architects should send



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is: "We respond to you, the client." (For good measure, you might also suggest that the client is always right.) Only a small number of architects are hired to be themselves. Most clients want not monuments to architects, but effective buildings. And if anyone is to be aggrandized in the process, the client usually prefers to be the one.

In packaging himself (or herself) for the marketplace, the architect must indicate two things: That he or she understands the client's need, and that he or she knows what he or she is doing.

To communicate this information, most architects produce a brochure exhibiting work accomplished. The photography is excellent. Buildings sparkle. Statements of the firm's "design philosophy" have the right words. Lists of satisfied clients lend credibility.

Unfortunately, many firm brochures seem virtually interchangeable, so steps must be taken to individualize. While each architect wants to demonstrate that he or she is as good as any other architect, he or she also wants to be distinguishable from the field. To help focus the identity, graphic designers can be called in to give the firm brochure a distinctive look. Professional writers can help focus text on how design challenges were met and problems solved.

DILEMMA #5: BUT IS THE CONSUMER AWARE?

Suppose the product is good, the packaging honest, and the marketing correctly targeted. Buyers still can choose glitter, catchy slogans and empty claims. "Before we can market our services honestly," architects ask, "don't we have to educate the buying public?"

Conventional wisdom supports the sentiment that bad buildings are not the product of bad architects, but bad clients. Where you have great architecture you usually have knowledgeable, sophisticated patrons.

The obvious conclusion is that when clients lack architectural sensitivity it is incumbent upon the designer to make client education—subtle, not condescending—a part of the design process. Successful firms know this. In short, an unsophisticated buyer is no reason to avoid high caliber marketing. In such cases, marketing also must be informative.

DILEMMA #6: CAN I AFFORD IT?

Architects are advised to become visible not through buying publicity, but by volunteering for work with community action groups, by joining committees, by participating in the political process. The

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investment need be only time.

Another approach, having your work or ideas published, requires little investment outside of your time. Focusing on what you do well, and on how clients benefit, is the key to publishable stories.

How to place articles is no mystery, but getting editors' attention often requires tenacity. The routine: Submit a story outline and fact sheet with photographs, and follow up with a telephone call. The toughest job in getting work in print is identifying appropriate publications. M. Guy Esberg, public relations specialist for Peerless Electric, cautions that you aim for publications which potential clients read, not necessarily the architectural press.

Finally, a carefully targeted audience can be reached at modest cost with a well-conceived direct mail piece. Actual costs will depend on the size of the printing and graphic design. But marketing specialists insist that costliness is not as important as good conception. According to Darlene Weidert, director of corporate communications for Gensler & Associates, the key to direct mail is conveying your ability to help clients in a specific way.

While architects usually have a good eye for graphic layout, graphic designers have special knowledge about how direct mail pieces are perceived and read. Securing this kind of expertise is a good investment. Which is to say, marketing materials are more than a visual matter—they are strategic as well.

DILEMMA #7: IS PHILIP JOHNSON RIGHT?

It is fashionably naughty these days to quote Philip Johnson—America's foremost naughty architect—and say that architects are prostitutes who sell their services to satisfy clients' real and fantasied needs. No doubt some are. They don't need packaging or marketing or PR. They are *causes célèbre*, their own best advertising.

But for most architects, relationships with clients and prospective clients are more complex and sensitive and require a thoughtfully conceived marketing approach—not, in most cases, a strategy of glitter and exaggerated claims, nor of raw "servicing." Rather, sound marketing begins with an understanding of what the architectural firm can do well, and imagination in identifying who could benefit from that skill and experience. Then getting that message out is a surprisingly straightforward process.

Wayne Attoe is a writing/publishing consultant with Attoe Associates in Berkeley. His recent book Skylines, (John Wiley & Sons) examines controversies over the silhouettes of cities around the world.

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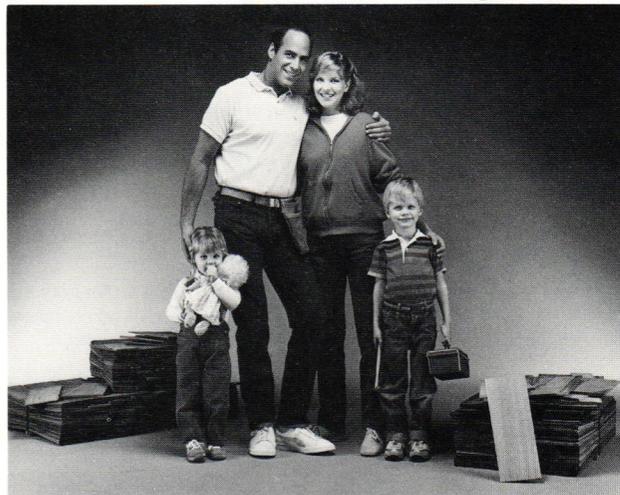
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ACADEMIC ATMOSPHERE DESTROYED

I would like to take this opportunity to address the topic put forth in a letter by Lew Litzie, AIA that you published in the May/June edition of *Architecture California*. The letter concerned Mr. Litzie's interpretation of the recent "crisis" that occurred for the School of Architecture and Environmental Design at California Polytechnic State University, San Luis Obispo. I address this letter with some insight as a member of the recently graduated class of 1984. I also had the great privilege to serve this past year as president of the school's student council as well as having held an administrative internship position to the school for that year. It was unfortunate that throughout all this involvement I never had the pleasure of meeting Mr. Litzie. Perhaps I can fill in some of the scenario from a different viewpoint.

I am painfully aware of what occurred in my school within the past year. However, I do not share the interpretation that my fellow alumnus, Mr. Litzie, portrays in his recent letter. The ordeal that we all had to sustain, commencing last December, was an embarrassment to the university and to all sense of basic management decency. Mr. Litzie seems to echo an attitude very much the same as President Warren Baker's: change, for whatever reason, is tolerable; and the consequences as they pertain to the many are not as important as those to the few. Yet, having only recently completed my education (at one of the finest learning institutions in the United States), I can honestly say that even I know better than that! The turmoil that President Baker rocked my school with, on that day in December, literally destroyed the academic atmosphere that should prevail on such a campus. Like many of my fellow students, and because of my duties and responsibilities to the school and my peers, this upheaval did not so much as allow me to crack a book during the last two weeks of that fall quarter. This thanks to President Baker's uncanny sense of timing and insensitivity to the academic environment.

Let's step back in time just a bit to finals week, spring quarter, 1983. President Baker's Task Force (whimsically called a task FARCE by many) on Reorganization released their recommendations just two days prior to finals and then called for reaction. They received it, by means of faculty, staff and student outcry and press

coverage galore! His wonderful sense of timing and management allowed this committee to release one of the most preposterous sets of recommendations ever seen by a university population.

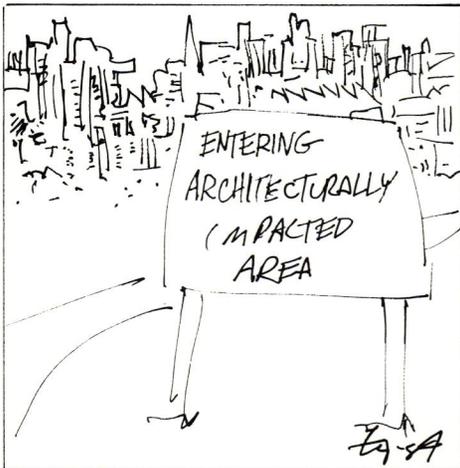
Tearing the campus apart at the seams appears to be a management strategy that someone neglected to teach me in my business courses. I simply cannot understand the benefits or goals of such a strategy.

The upheaval created on the campus was, in my opinion, the direct result of a campus administration that simply forgot that 15,000 plus students exist there and greatly depend on what happens there. Tumultuous background does not a good professional make!

Mr. Litzie also suggests that the recent efforts by a large number of our most faithful alumni was "to abandon unity." Frankly, that couldn't be further from the truth. Those efforts are, to a very large degree, responsible for the school's survival unscathed. This, in addition to the efforts of some very dedicated faculty and administrators and their tireless efforts, has salvaged and placed a very watchful eye on the school to insure against any further needless tampering.

Now, because of the changes made by a callous administration in the school's leadership structure, the school will not and cannot remain the same and it now becomes a matter of to what degree the change is. Will the principles set forth by its founder, George J. Hasslein, survive? I am confident that with a watchful eye and a guiding hand all those who care deeply for the school and our allied professions will see to it that further meddling with Dean Hasslein's principles will not be allowed.

*Thomas G. Kimbrell
Class of 1984*



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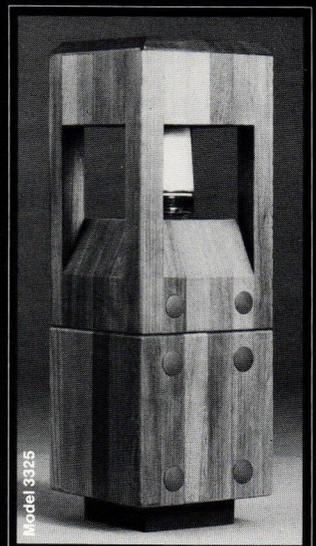
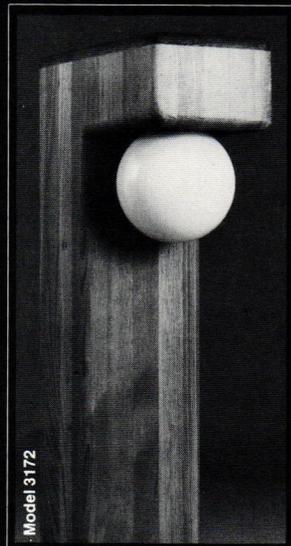
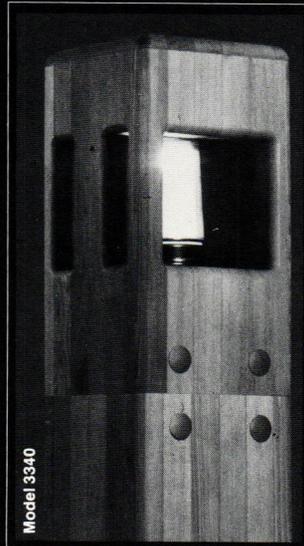
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Forms, Shapes and Structures

A Photography Competition

Our first annual photography competition was started to encourage architects and the observant public to comment through photography on the forms, shapes and structures found in California.

This year's entrants chose to focus mainly on the interplay of the built and natural environments, and to comment on California's urban and rural character. Residential and commercial structures were favored over industrial subjects.

Despite a modest number of entries, a total of 88, four prizes and three honorable mentions were awarded in the color category. (The second prize winner appears on our cover, with jury comments on page 5.)

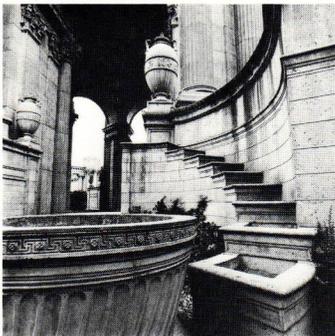
"The color slides are above average for a competition of this kind," said Julius Shulman, who served as juror with *Architecture California's* Editorial Board.

In contrast to the color submissions, entries in the demanding category of black and white photography did not demonstrate the same level of sensitivity, skill or interpretive use of the medium. No prizes were given in the black and white category, although the jury recognized three photographs with honorable mentions.

"We all need to learn to see, to differentiate between looking and seeing," Shulman said. "We must be more careful about not reading into the looking process what we think we see."

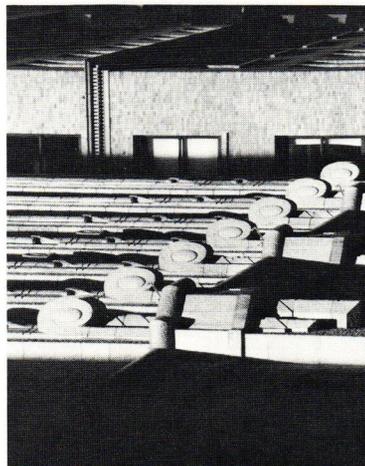
Honorable Mention— Black and White

CAPITOL BANK OF COMMERCE,
SACRAMENTO
ARCHITECT: DANIEL, MANN,
JOHNSON & MENDENHALL
PHOTOGRAPHER: CATHERINE PAIZ



Honorable Mention— Black and White

PALACE OF FINE ARTS,
SAN FRANCISCO
ARCHITECT: BERNARD MAYBECK
PHOTOGRAPHER: ALAN HILL,
SAN FRANCISCO



Honorable Mention— Black and White

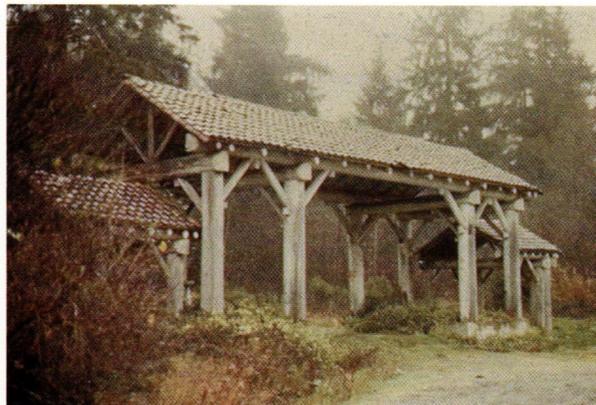
SHELL BUILDING, SAN FRANCISCO
ARCHITECT: GEORGE KELHAM
PHOTOGRAPHER: ROBERT S. ANTOYAN



First Prize—Color

WIND GENERATORS,
INTERSTATE ROUTE 580
PHOTOGRAPHER:
DEBORAH STORCH, MARINA

Jury Comments: This photograph captures motion. You can see the wind in the sky. The windmills evoke flocking birds. The photograph is cropped perfectly. The scale is appropriate and leads to a comparison of the natural with the high-tech, highly efficient devices. The structures use a minimum of materials to achieve a maximum of function.



Third Prize—Color

ABANDONED GATEWAY,
HIGHWAY 101, KLAMATH
PHOTOGRAPHER:
PATRICIA KARAPINAR, SACRAMENTO

Jury Comments: The fog lends a painterly quality and an atmosphere captured by the sylvan photograph. The exposed form, delicately achieved with rustic materials, has a timeless spirituality. The piece of architecture is a shrine. The photograph has an Eastern sensibility.



Third Prize—Color

OIL DRUMS AND TREE,
OAKLAND
PHOTOGRAPHER:
MARTIN HAMMER, OAKLAND

Jury Comments: A festive look is given to a toxic image. The tree becomes a natural filter and superimposes a random pattern over the round forms, whose stacking pattern reflects organic orders found in nature.

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Architecture California

On the Boards for 1985

Women Architects

January/February

Looks at the role women play in the architectural profession in California, and showcases significant work.

The Public Client

March/April

Explores the public agency as client through a profile of public buildings including libraries, courthouses, schools and prisons.

The Origins of Inspiration

May/June

Highlights the sources of design inspiration identified by architects at the Monterey Design Conference, February 23 - 24, 1985.

The Coast

July/August

Considers the impact of coastal development and the unique architectural styles generated by the coastal environment.

Cultural Influences in Design

September/October

Re-evaluates the diverse cultural influences of California's melting pot society on indigenous architecture. This issue celebrates the 40th Annual Convention of the California Council, The American Institute of Architects.

Architects' Studios

November/December

Presents a rare look into the design environments of California's architects, and the elements involved in designing creative work spaces.

To submit projects for these issues, contact Architecture California, 1414 K Street, Suite 320, Sacramento, CA 95814, or phone (916) 448-9082.

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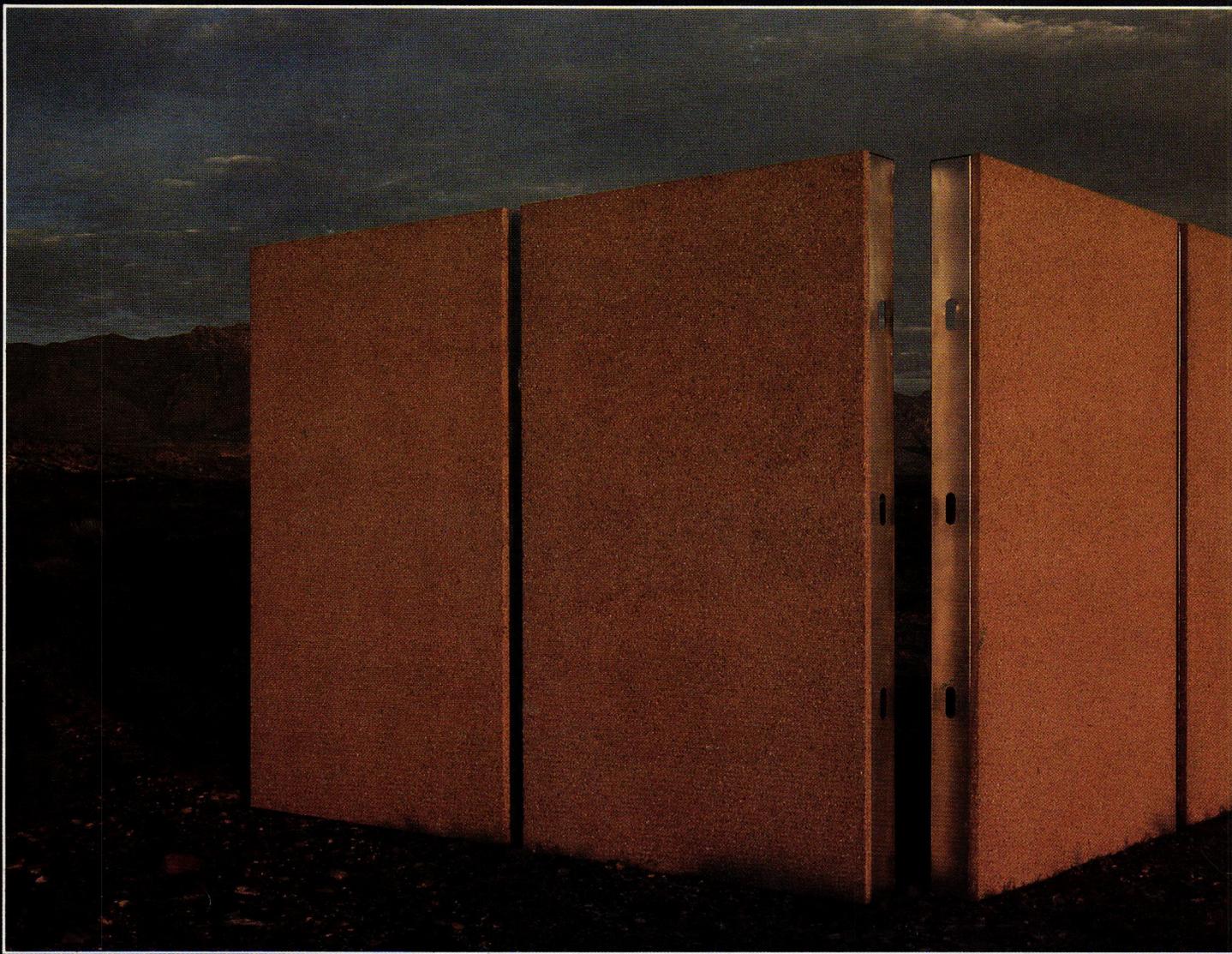
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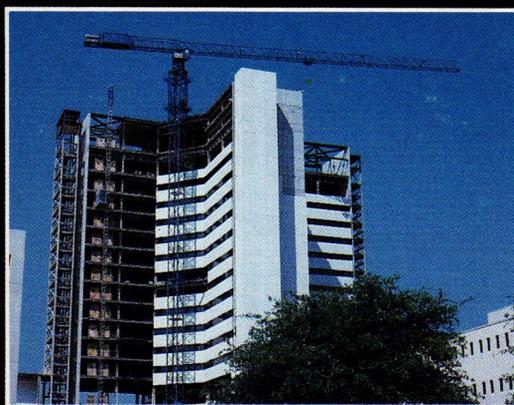
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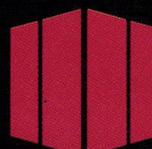


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