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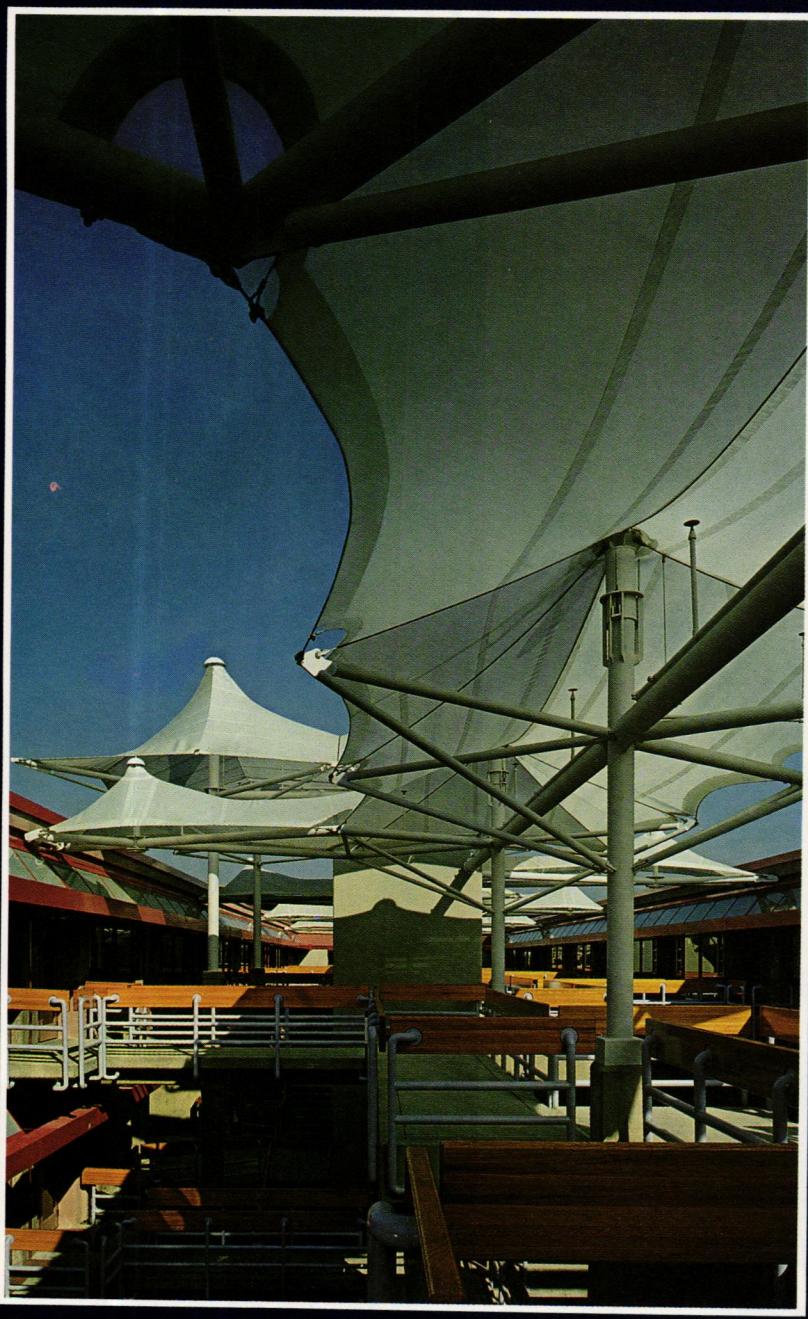
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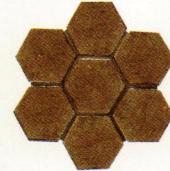
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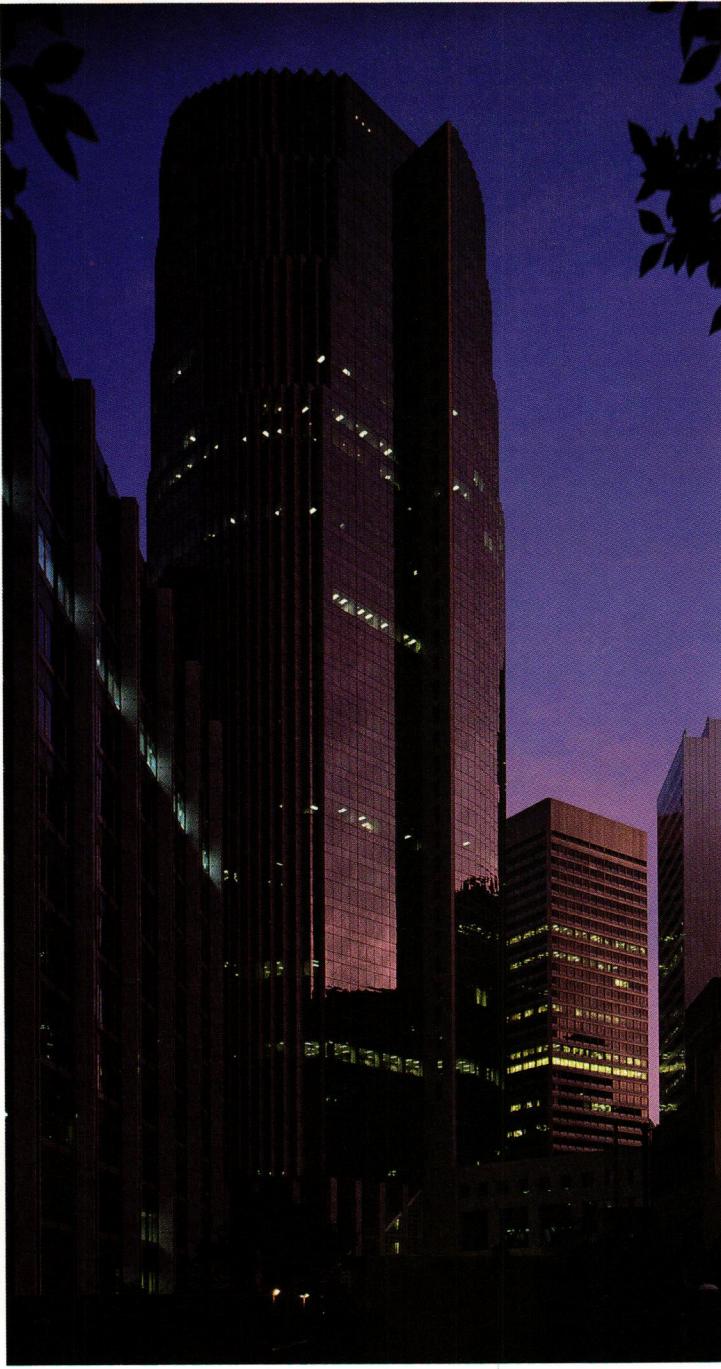
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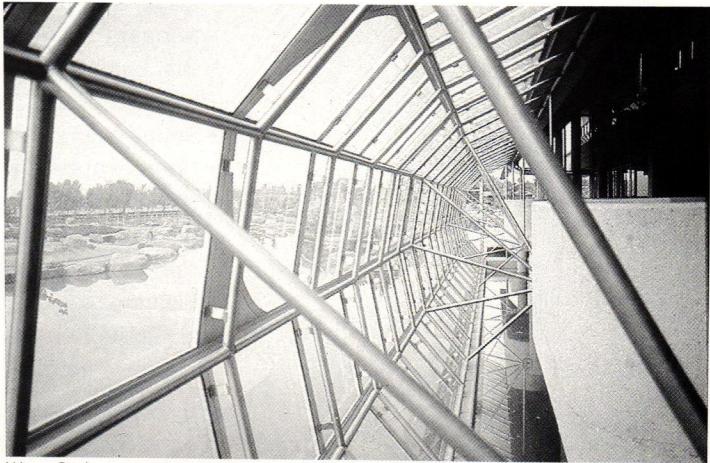
U.S. Coast Guard Station, Pt. Bonita, at the Golden Gate National Recreation Area.

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Dana Point

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Water Reclamation Center, El Segundo. Architect: Tony Lumsden, FAIA, DMJM

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## COVER

Malibu. Photographer: Baron Wolman.

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# NEIGHBORHOODS NEIGHBORHOODS NEIGHBORHOODS

a photography competition  
sponsored by *Architecture California*

**The objective** is to record the architectural elements that define a neighborhood in California, capturing a sense of both the people and their built environment.

**Submissions** are invited in two categories: color slides and black and white prints.

**Prizes** awarded in each category include a First Prize of \$100, a Second Prize of \$50, and a Third Prize of \$25. Entries awarded Honorable Mention receive no cash prize.

**Jurors** for the competition are the editorial board and staff of *Architecture California*, with architectural photographer Tim Street-Porter.

**Eligibility:** the competition is open to both amateur and professional photographers.

**Submission requirements:**

- Color Slides—duplicate slides are acceptable for judging; winners must provide original transparencies for publication. Winners' transparencies will be returned.
- Black and White Prints—unmounted, 8" x 10" prints only.
- Submission material will *not* be returned.
- Photographs previously published are not eligible for submission.
- Each submission must be labeled with the following information: subject and location of photograph; name, address and telephone number of photographer; name of architect of subject, if known.

**Entry Fee** (per submission):

\$2 for AIA members, associates and professional affiliates.

\$3 for nonmembers.

Entry fee must accompany each submission.

**Deadline** for submission is September 6, 1985. Judging will occur on September 20th. Winners will be notified confidentially before October 1st. First public announcement of the winners will be in conjunction with an exhibition at the annual conference of the California Council, The American Institute of Architects in Lake Tahoe, California, October 31–November 2, 1985. Winners will be published in the November/December issue of *Architecture California*.

**Address entries to:**

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# Pacific High

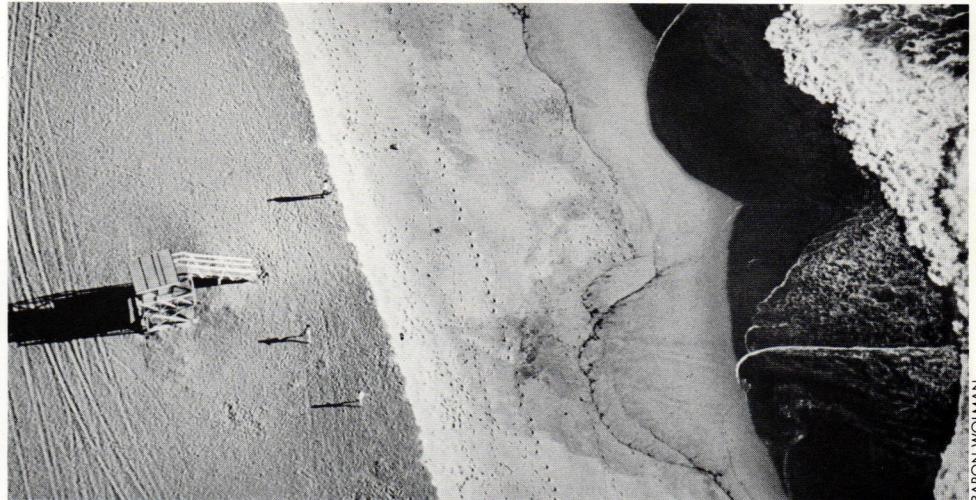
The continental United States is largely surrounded by water, but when Americans talk of The Coast, they're talking about California. Our 1200-plus miles of coastline draws over 50 million visitors a year, particularly to the urban beaches, where younger residents stake out their territory with spray-painted signs proclaiming: Locals Only. Over 85 percent of the people living in California reside within 30 miles of the ocean. Their impact upon coastal ecologies is staggering. But humans have yet to equal the effects of nature upon the coastline.

About 13 million years ago the California coast was further east, close to where the Sacramento and San Joaquin Rivers flow through the Central Valley. Upheavals in the Pliocene lifted up new mountain ranges which created three geomorphic provinces along the coast.

The California Coastal Range province runs from Oregon to the Santa Ynez River at Santa Barbara. These north-to-south trending ranges rise steeply out of the ocean, reaching heights of 6,000 feet. The typical shoreline here is sandstone cliffs, sandy pocket beaches, and coastal terraces. In the Transverse Range province, mountains extend from south to west, running from the Santa Ynez River to the Los Angeles Basin, California's only large coastal plain. The Peninsula Range stretches from the Los Angeles Basin to the tip of Baja, Mexico. Along the Transverse and Peninsular Ranges, the typical shoreline tends toward broad, sandy beaches with fewer and less precipitous bluffs.

The California coast is, literally, moving away from the rest of the country. Two of the earth's tectonic plates meet under California, their ever-shifting relationship defined by the San Andreas Fault. Los Angeles is on the Pacific Plate, west of the San Andreas Fault; San Francisco is east of the Fault, on the North American Plate. In roughly 10 million years, the tectonic shuffle will move Los Angeles due west of San Francisco.

Only one percent of the world enjoys the same climate as California. Our Mediterranean climate has wet, temperate winters and dry, warm summers. Since the overall wind (and wave) pattern is



Will Rogers State Park.

from the northwest, the coast serves as weather vane for the rest of the state. The Pacific High, a persistent high pressure system west of California over the ocean, controls most of the state's weather. In summer, the Pacific High prevents storms from reaching the coast; in winter, the system moves southerly and weakens, allowing storms to penetrate the state. Storms arrive most frequently from the Arctic north.

Rainfall varies widely along the coast, from an annual average of 110" in the north to 10" in the south. San Francisco averages 63 days of rain a year; Los Angeles, 34. Marine air keeps the average relative humidity around the coast at 65 percent. Spring and summer fog add to the humidity. When damp air blowing off the water crosses the California Current, a band of cold water just offshore, the air condenses into fog. Hot air inland pulls the fog up against the coastal mountains, leaving many tourists to shiver away their vacations at the beach.

"Welcome to California. Now go home," reads a bumpersticker popular in the Golden State. Humans began migrating to California about 10,000 years ago from Asia. Once the migration began, people just kept coming: to the gold and oil fields; to the backlot; to the cropland and the defense plants; to Silicon Valley; to The Coast.

Herds of humans have an unfortunate effect on natural ecologies. Of the 10

species of birds and mammals listed as endangered in California, eight are either directly dependent upon or associated with wetland habitats, most of which have been paved over for residential development. Sandy beaches are receding into rocky shores as the damming of inland streams and the construction of piers and breakwaters disrupts the flow of sediment along the coast. Structures perched on coastal bluffs often contribute to their own downfall (see *Coastal Design*, by Pilkey, Pilkey, Pilkey and Neal, Van Nostrand Reinhold, 1983). The disintegration of Portuguese Bend, Big Rock and the Pacific Coast Highway at Devil's Slide are legendary.

Efforts to preserve the coast and control development there began in earnest in 1972, when Proposition 20, the Coastal Initiative, was approved by California voters over the strong objections of the real estate and development industries. The initiative established the California Coastal Commission to conserve public access to the coast, 58 percent of which is privately owned. The Coastal Commission assumed permit authority for coastal property until local governments developed an acceptable local coastal plan (LCP). Most coastal towns now have an approved LCP.

This issue of *Architecture California* takes an elevated look at the coastal planning issues faced by 10 coast towns.

-JF



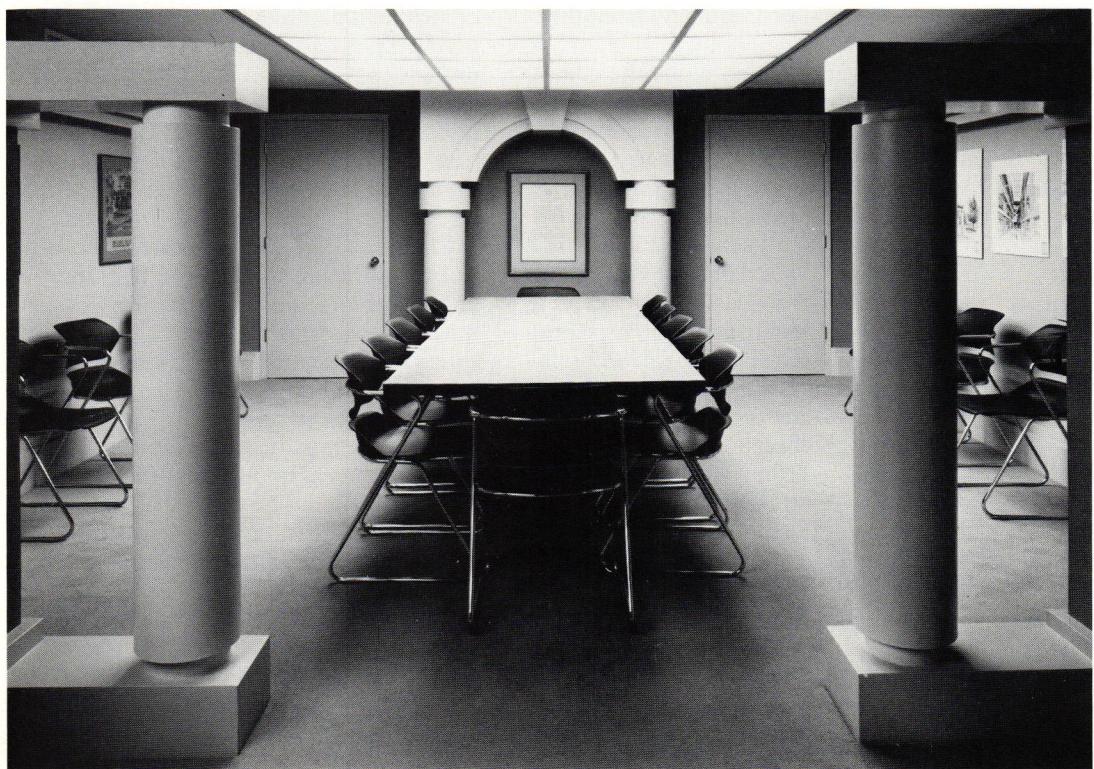
Central Park Recreation Building, San Mateo. Architect: Leonard Michaels Associates. Jury Comments: "The use of different roof forms and trellises breaks the mass

of this rather large building into clear, well-organized forms. This project has been in existence for 20 years and has weathered well. The design of the building will allow it

to weather another 20 years. The building is comfortable and peaceful, conveying a sense of harmony with its surroundings."

#### SAN MATEO

Five awards for Architectural Design Excellence were presented to three local architectural firms by the San Mateo County Chapter/AIA. The chapter's first awards program recognized both the firm and the architect responsible for each project. Group 4/Architecture, Research & Planning, James P. Dierkes, AIA received two awards for the Penngrove Post Office in Penngrove and the Pellascini Building in Sebastopol. Leonard Michaels Associates, Leonard Michaels, AIA was recognized for the 20-year-old Central Park Recreation Building in San Mateo. Two awards were presented to Panko/Sinclair Associates for the remodel of the Twin Oaks Office Plaza in San Mateo (Niles Tanakatubo, AIA) and for alterations to the San Mateo City Hall (Robert Sauvageau, AIA). Jurors were Audrey Emmons, FAIA and Steven Fee, AIA.



#### SAN JOAQUIN

Members of the San Joaquin Chapter/AIA volunteered their time and talent to design and construct a new chapter office in the previously-unimproved mezzanine of the 1912 Fresno Motors building. The main design problem was how to divide the area into reception area, work area, board room and library, while visually enlarging the small, 500 square foot loft space. The spatial illusion was created using hand-crafted light panels for the low, rough form, poured concrete ceiling; moveable fabric panel dividers; and soft colors. Enriching features are the 12" baseboards, crafted sheet metal columns and the canopy for the chapter's charter. Clay Wardle, AIA organized the volunteer effort.

HANNA BARSAM  
San Joaquin Chapter/AIA

## SAN FRANCISCO

Eight Bay Area projects received Honor Awards in the 1985 Honor Awards Competition sponsored by AIA/San Francisco Chapter. Recipients of the prestigious award include: MBT Associates for the Chevron Research Company Corporate Headquarters and Laboratory in Richmond; Robert Herman Associates for HUD-subsidized Holladay Avenue Housing in San Francisco; Marquis Associates with Young & Associates for reviving the Rosa Parks Senior Housing in San Francisco; LDA Architects, Gerald Lee, AIA with Marvin Buchanan, AIA for Mei Lun Yuen Chinatown Housing, Community Facilities and Parking in San Francisco; Amick Harrison Architects & Planners for the Cooper Residence in Mill Valley; Bull Volkmann Stockwell for the Harmon Residence in Kentfield; Pike/Gentry Associates for the Hogue Residence in Stinson Beach; and the San Francisco Bureau of Architecture for the Main Entrance Ramps to the San Francisco Public Library. Jurors were E. Fay Jones, FAIA; John F. Hartray, Jr., FAIA; and Gerald P. Allen.

**Mei Lun Yuen Chinatown Housing, Community Facilities & Parking, San Francisco. Architect: LDA Architects, Gerald Lee, AIA with Marvin Buchanan, AIA. Jury Comments: "The provision of good public housing is as important a social goal as it is a difficult architectural one, often succeeding in accommodating social objectives at the expense of architectural merit. In this project, not only are firmness and commodity achieved, but delight as well, in the provision of good public spaces of differing character, and a variety of dwelling types."**



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*California Vietnam Veterans Memorial. Designers: Michael Larson and Thomas Chytrowski.*

#### VIETNAM REMEMBERED

"The memorial to the California Vietnam veterans, to the dead, is literal, and, unlike its abstract national counterpart, preserves in images and textures something of what the war felt like," said Michael Larson and Thomas Chytrowski, winners of the California Vietnam Veterans Memorial Competition.

Both Larson and Chytrowski hold Master of Architecture degrees from Harvard University, and are employed at and in association with Heller & Leake Architects in San Francisco. Larson is a lecturer in the Department of Architecture at the University of California, Berkeley.

The memorial will be erected in Capitol Park in Sacramento, at the junction of the two major axes of the Capitol Mall. Construction will be funded entirely by contributions. Send tax-deductible donations, payable to CVVMF, to The California Vietnam Veterans Memorial Fund, P.O. Box 1559, Sacramento, CA 95807.

#### MISSION SAN JOSE RESURRECTED

Almost 200 years after it was founded by Franciscan padres, Mission San Jose in Fremont has been completely reconstructed through a \$4 million project financed by private donations and by the Roman Catholic Diocese of Oakland. Fourteenth of the original 21 California missions, Mission San Jose was designed by Padre Felipe Arroyo de la Cuesta.

Because the first Mission chapel was totally demolished in an 1868 earthquake, restoration architect Gil Sanchez, AIA worked from archaeological findings, historical research and studies of the existing wing of the Mission to replicate the old chapel as it appeared in 1835, the Mission's heyday. Sanchez spent eight years completing the project.

The new chapel is built directly over the original stone foundations, which were uncovered during the archaeological excavations. Sanchez specified the same type of building material used in 1809, when the chapel was built by Ohlone Indians. About 120,000 adobe blocks form the three- to nine-foot thick walls of the 40' x 157' chapel. These adobe blocks, specially manufactured by the Hans Sumpf Co. of Madera, measure an archaic 3½" x 11" x 22", the same dimensions as



*Mission San Jose. Restoration Architect: Gil Sanchez, AIA.*

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the original blocks. The adobe blocks intentionally were set out of alignment, giving the walls the same wavy appearance as the original. Richard Menn, curator of the Carmel Mission, was responsible for the interior painting, artwork and altar.

Roof tiles were made, also by Hans Sumpf, to the original tile dimensions, and individually hand-molded on a frame made from a mold of an original Mission tile. Floor tiles also were made to match the historic size (11½" × 11½" × 2"), texture, and color.

Another touch of authenticity is seen beneath the roof overhang. About 14,000 hazelwood staffs were lashed together with strips of rawhide and attached to the underside, a process called thatching. A mud wash then was painted behind the wood staffs to simulate the 19th century practice of lining roofs with thick mud.

Sanchez strove for authenticity in even the smallest detail. Modern screw heads used to construct the chapel were covered with wood plugs, and all electrical outlets hidden behind wood shams. Hardware on each redwood door was forged by blacksmiths, mimicking every groove of the original Mission hardware. Blacksmiths even made some of the nails used in construction.

The replicated Mission was rededicated in June, on the same day that Father Fermin Lasuen dedicated and founded the Mission in 1797. Daily masses, weddings, and baptisms will be celebrated in the resurrected Mission.

—Carmen Spradley



Harry Hallenbeck, FAIA

#### **HALLENBECK ELECTED AIA TREASURER**

Harry Hallenbeck, FAIA was elected treasurer of The American Institute of Architects at the national convention



Holland, East & Duvivier, Architects

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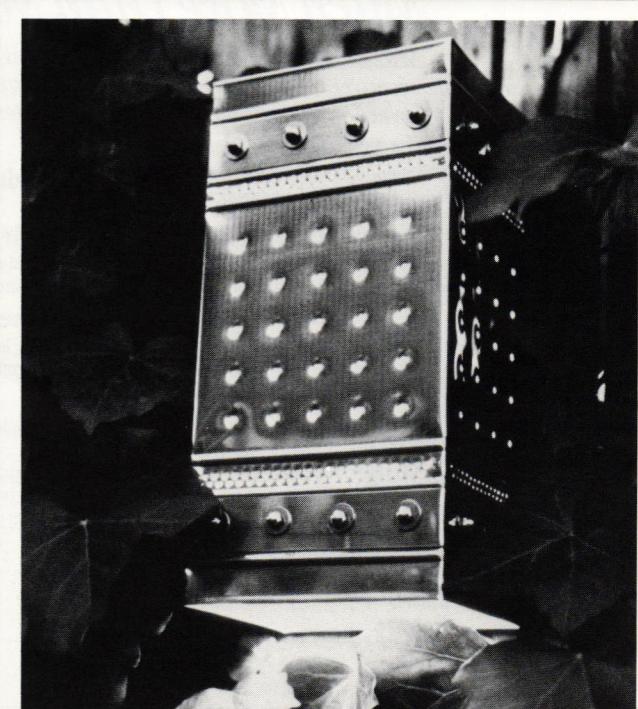
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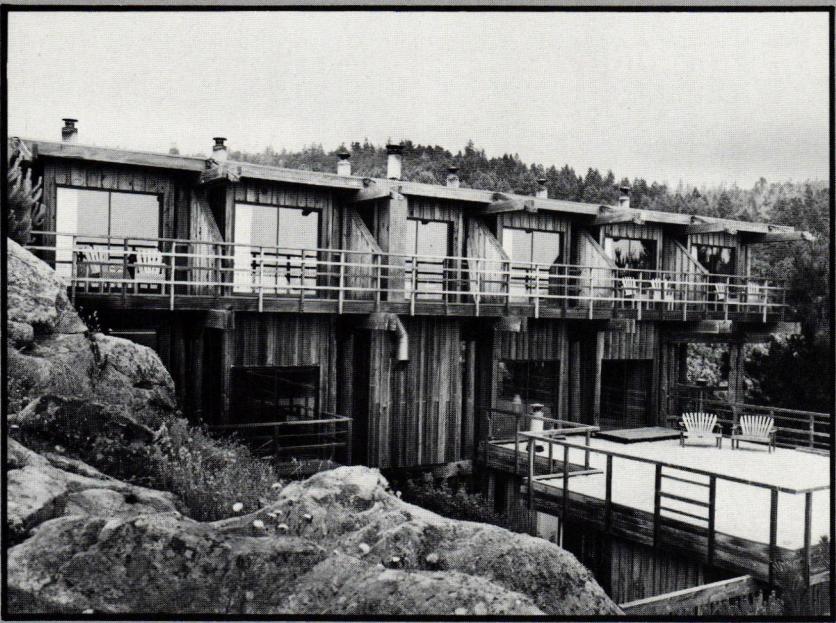
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held last month in San Francisco. "Valued service to the membership can be accomplished only through high quality, cost effective programs," Hallenbeck said. "As treasurer, I'll work to ensure that the Institute is cost effective."

Hallenbeck is president of Hallenbeck Chamorro & Associates, which has offices in San Diego and Alameda. Prior to becoming AIA Regional Director, Hallenbeck served as president of the East Bay/AIA chapter and of the CCAIA.

Convention delegates also approved Resolution D-1 on Professional Liability, sponsored by CCAIA and the Missouri Council of Architects. The Resolution calls upon the AIA Board of Directors to develop and implement programs to increase awareness of the liability issues facing the profession, and urges the Board to undertake a significant effort to strengthen existing programs, and evaluate and develop new alternatives, to reduce the frequency and magnitude of professional liability claims against architects.

## PEREIRA PRIZE '85

A highrise office building that incorporates the symbolism of a lighthouse and a palm tree won the Student Design Competition/Pereira Prize '85, sponsored by the Los Angeles Chapter/AIA. Sung Woo Kang of Cal Poly Pomona Graduate School won the \$1,500 first prize for his design of the tallest proposed office building in Los Angeles for Maquire/Thomas Partners.

"I didn't expect the quality of the results, and I was particularly impressed by the work of the Pomona students," said Daniel Chudnovsky, AIA, chair of LA/AIA's education committee. Second prize went to Bill Mochidome of UCLA, and honorable mentions to Paul Bonaccorsi and Steven Dagermond, both of Cal Poly Pomona; Robert York Crockett and Lalida Pinsuvana, both of USC; and Antonio Pares of SCI-ARC.

Jurors were Daniel Chudnovsky, AIA; William Fain, AIA; Harold Fredenburgh, AIA; Jamie McCormick; and Donald Spivack, AICP.

## CALL FOR ENTRIES

The Prestressed Concrete Institute has issued a call for entries to its annual awards program recognizing excellence in design using precast concrete. Buildings and bridges completed since 1981, or substantially completed by the August 1, 1985 entry deadline, are eligible. Contact: PCI, 201 North Wells St., Chicago, IL 60606. Phone (312) 346-4071.



#### BURGERS FOR POSTERITY?

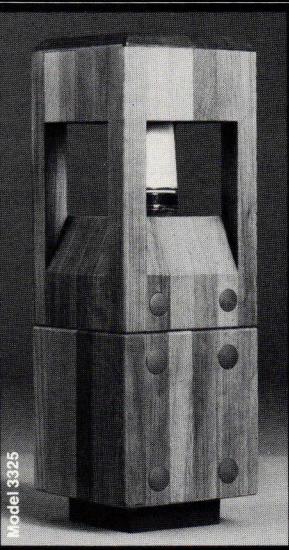
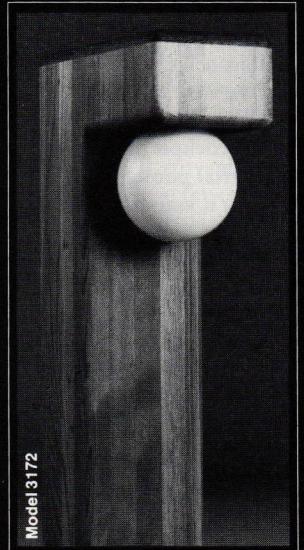
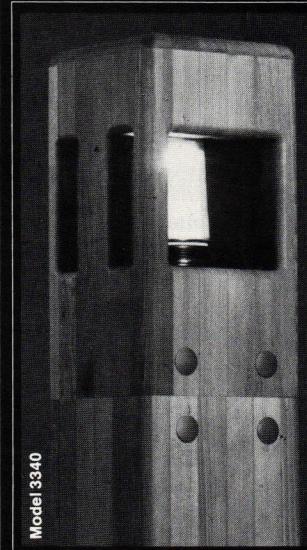
Last year the National Register of Historic Places made an exception to its rules to qualify the oldest existing McDonald's drive-in restaurant, located in Downey, for landmark status. But bulldozers still may claim the grand-daddy of all golden arches, designed by California architect Stanley C. Meston, and constructed in 1953.

"Fewer than 20 original McDonald's are still left, and these are gradually being torn down," said Alan Hess, the San Anselmo architect who, along with the Downey Historical Society, spearheaded the effort to register the structure. "We're losing a valuable part of our history," Hess said. "McDonald's is a product of California architecture that has spread around the world. The drive-in could not have evolved anywhere else but here."

The Downey McDonald's still may fall to bulldozers if the current owners do not consent to placing the stand on the National Register. All the original McDonald's franchises except that in Downey were purchased from the McDonald brothers by Ray Kroc in 1960, when he founded the McDonald's Corporation. The Downey franchise is owned by Roger Williams and Burdette Landon, who want to see the stand placed on the National Register. But Williams and Landon do not own the building or the land, and their lease to operate the franchise expires in four years. Pep Boys Properties, which purchased the property two years ago, is unwilling to have the structure placed on the National Register since the landmark status could complicate future development plans.

Hess is negotiating with Pep Boys to allow the Downey McDonald's to find its place in history. He asks architects to write Pep Boys urging the company to preserve a landmark of 1950s car-oriented, mass-market architecture by allowing the drive-in to be placed on the National Register. Address letters to Donald Denbo, Secretary and General Council, Pep Boys Properties Inc., 1124 West Washington Boulevard, Los Angeles, CA 90015.

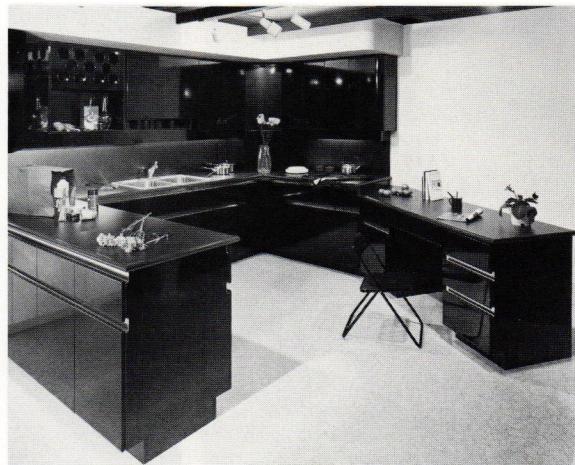
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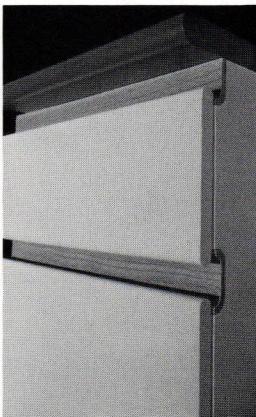
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## SANTA CRUZ

Fred Swanton intended to rival Coney Island when he commissioned architect William Weeks to build the Coconut Grove Ballroom and the Santa Cruz Beach Boardwalk in 1907. The Plunge, a heated saltwater swimming pool, and the pleasure pier are gone today, but two of the amusement park's original rides remain. The carousel handcarved by Charles Loof has been designated a historic landmark by the City of Santa Cruz, as has the Coconut Grove, home to the kings of swing during the Big Band era. The Giant Dipper, constructed in 1924, enjoys equal renown as one of world's top 10 roller coasters. Even the beach adjacent to the Boardwalk has a place in cultural history as the spot where the legendary Duke Kahanamoku introduced surfing to California. In 1981, William Bagnall, AIA undertook a \$10 million renovation and conversion of the Coconut Grove into a multi-use convention and banquet facility on behalf of its owners, the Santa Cruz Seaside Company. Over 1.5 million visitors a year flock to the Santa Cruz Boardwalk. With the closing of The Pike, Whitney's Playland and Pacific Ocean Park, Santa Cruz has become the home of California's last boardwalk.



## NEWPORT BEACH

Californians who find their amusements on the ocean rather than at its edge have made Newport Beach the largest yacht harbor in the world. Over 10,000 pleasure craft anchor in a bay originally carved by the Santa Ana River. When a storm diverted the river mouth in the 1920s, the harbor was dredged, and Balboa and Lido Islands were formed. Newport began its history at the end of the line, as a terminus for the Pacific Electric Railroad. Vacationers from Los Angeles and points inland spent their summers

in tent cities along the isolated shore. For the past decade, that shore has been saturated with buildings. Coastal development is now limited to remodeling existing dwellings within the three story height limit imposed on the old village area. "Anywhere else, our houses would be considered slums," says George Bissell, FAIA. "In Newport Beach, substandard houses on \$100,000 lots are considered 'quaint'." Development has come to a standstill for another reason: gridlock. Traffic congestion was identified as Newport's major urban problem by the R/UDAT

team that visited the area (see *Architecture California*, January/February, 1984). The San Joaquin Hills transportation corridor, located between the Pacific Coast Highway and the San Diego Freeway, is proposed to relieve pressure on Newport's surface streets. But even if the corridor is constructed, the essential character of Newport Beach is likely to remain the same. "Newport Beach hasn't changed much in the last 25 years," Bissell says. "Except that Goat Hill changed its name to Newport Heights."



## MALIBU

Affluent glitterati flock to Malibu and property prices have skyrocketed accordingly. But price alone has failed to hamper growth. The headlong rush to buildout was stalled in the early 1970s by the California Coastal Commission. "If there had been no Coastal Commission, we'd have been developed out like Newport Beach," observes Michael Barsocchini, AIA. In the face of relentless development pressure, Los Angeles County has procrastinated for over a decade in formulating a local coastal plan for Malibu. The Malibu area has three distinct regions, with dif-

ferent planning concerns. In the Santa Monica mountains, the main issues are ecological: preservation of a unique chaparral habitat, reducing the damage done by visitors to the surrounding national recreation area, and protecting canyons from channelization and overgrading. The coastal hills face density problems. Overbuilding burdens existing septic systems, contributing to erosion and landslides. The Coastal Commission wants to prevent further emplacement of roads and utilities in the hills, and proposes to prohibit commercial zones in the hills, focusing them instead along the Pacific Coast Highway (PCH) and at the civic center.

The PCH is a major bottleneck. The only route into and out of Malibu, it is subject to frequent landslides and closure. PCH is flanked by coastal bluffs and, on the beach side, by a screen of garage doors (locally known as "the China Wall of Malibu") built right up to the Cal Trans easement. The need to expand PCH is obvious, but the capacity for realistic expansion is limited, and an issue of great concern to the 1,000 families represented by the Malibu Township Council.

"We want to ensure that development doesn't occur along PCH in anticipation of highway improvements, the way it did in the hills, which were developed in anticipa-

tion of a sewage system that has yet to be installed," says Madelyn Glickfeld, the Council's coastal planning chairman. The Council also opposes a plan to double the number of students at Pepperdine University because of the impact on the PCH. At the beach itself, the Coastal Commission's goal to expand public access has led to confrontation with beachfront homeowners. The homeowners vehemently object to the way public access has been implemented, since the California Department of Parks and Recreation has not allocated funds to maintain and supervise the public access areas, and no adequate public parking is provided.



## SANTA MONICA

The most elegant low-rent district on California's urban coast is Santa Monica, thanks to rent control measures enacted by the City Council in the early 1980s. At the same time, a building moratorium was decreed, and an ordinance passed which required all developers to contribute affordable housing units to the community (see *Architecture California*, March/April, 1983). As a result, the last five years have seen virtually zero growth in what has been dubbed The People's Republic of Santa Monica. Now the political pendulum is swinging in a different direction. Developers are—cautiously—venturing back to Santa Monica. A local coastal plan (LCP) recently was adopted. "The California Coastal Commission stopped wall-to-wall building on a developer scale," says Herb Katz, AIA, a city councilman, former planning commission chair of the LCP. "But it's time that planning goes to local control." Santa Monica's LCP includes height, density and zoning constraints to ensure that development is controlled and water oriented, that view sheds are kept open, and that the beach remains accessible to the public. Land use options proposed for the coast include visitor services, individual residences, and possibly a hotel or two. An effort is underway to revamp the Third Street Mall with mixed-use and entertainment facilities, and the Civic Center may be redeveloped as a conference area. Although a marina was rejected by the community, there is strong support to reconstruct the Santa Monica Pier. The pier will be reconstructed in its former configuration, using concrete in a manner that aesthetically emulates wood.



#### HUNTINGTON BEACH

Huntington Beach is a city in transition. With its permit authority just restored by the Coastal Commission, the city is poised to implement a sweeping redevelopment of the downtown and to initiate controlled commercial and residential development along the inland edge of the Pacific Coast Highway. Huntington Beach grew up in the early 1900s

around oil fields stretching down the coast, then expanded inland over agricultural land. Completion of Freeway 405 in 1975 caused a spurt in residential building that was unparalleled in the commercial sphere, pending the articulation of a local coastal plan. Now the city intends to replace seismically-unsafe and deteriorating one and two story buildings in the city core with new construction. The specific plan also calls for development of a seaport village, an aquarium, a hotel and new residential, office and commercial facilities along the highway. Except



around the pier, development will not be allowed on the beach. The specific plan includes height, bulk and size requirements which promote an urban character while preserving view corridors and open space along the ocean. A low profile is required along the highway, with height allowances increasing toward the downtown core, topping at six to 12 stories along mainstreet, according to Florence Webb, senior planner for Huntington Beach. To stimulate mixed-use projects, additional height allowances will be given to projects providing ground floor retail.

"Huntington Beach is taking a unique approach to redevelopment by allowing land owners to participate as potential owners of the development," says Ernesto Vasquez, AIA. "This forces communal interaction between ownership and development." The goal in Huntington Beach is to foster well-orchestrated growth directed by city and community groups. "Now, no one remembers what's between Long Beach and Newport Beach," Vasquez says. "That's going to change."





## LAGUNA BEACH

A colorful jumble of houses clinging to coastal bluffs evokes the artist colony from which Laguna Beach inherited its mystique. Most of the serious artists are gone now; the last art supply store recently closed its doors. But the well-heeled residents of Laguna Beach perpetuate the town's artsy cachet, and are adamant about preserving its small village atmosphere. For years the city's no-growth attitude was so extreme as to exclude architects from serving on the Design Review Board, since they were considered minions of the development industry. (That adversarial attitude was overcome through the efforts of the Architects Association of Laguna Beach.) Today the prevailing attitude is one of controlled growth. Two community groups which support this philosophy—Laguna Greenbelt and Village Laguna—are extremely influential in directing local development. "Architects have to work with the citizens' groups if they don't want to get ulcers," observes John McMurray, AIA. Three issues currently galvanize the community: preservation of views, the desirability of a sea wall, and conditional use permits. To preserve views, the city requires setbacks from the top of bluffs, and that building envelopes project back 45° and meld into the terrain to reduce scale, according to Lance Polster, AIA, chair of the Design Review Board. The city defines "buildable" lots, and has an intricate set of height and density restrictions specific to various lot configurations. Controls are so tight that some newcomers buy property conditioned upon their building plans being approved before escrow closes. The question of whether a sea wall will accelerate the erosion of cliffs by waves remains unresolved. On the commercial front, the city is authorizing conditional use permits in an attempt to control the proximity of liquor stores to the beach, to forestall an invasion of fast food restaurants, and to block the proliferation of tawdry tourist stores. In prime retail areas, some landlords are reputed to rent space only after receiving up to \$100,000 in "key money."

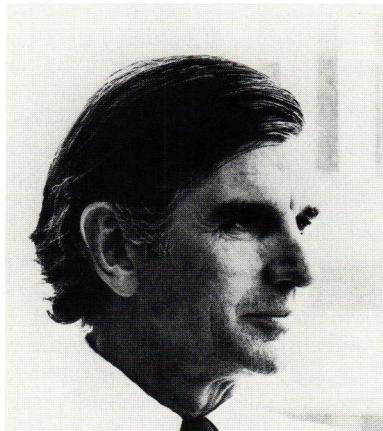
## IMPERIAL BEACH

Although Imperial Beach is one of the sunniest beaches near San Diego, and only 20 minutes by car from the metropolitan downtown, California's southern-most coastal town is run down and on the verge of insolvency. Most of the population is transient, attracted by low cost rental housing. The town has a minuscule commercial base, and a whale of an image problem. "The Seven-Eleven store is the nicest building in town," jokes longtime resident Andrew John Orsen, AIA. To rescue Imperial Beach from limbo, the city government launched an aggressive redevelopment campaign, directed by city planner James Sandoval. A Beachfront Task Force was formed, and Rob Quigley, AIA brought in to develop a master plan. Quigley solicited community participation in a series of local workshops. "The people really understood the complex issues facing the community, and specifically Imperial Beach's unique sense of place. Being in Imperial Beach is like being in an outpost at the edge of the world," Quigley says. "Residents told us they wanted quiet dignity and obvious unity, without losing the spontaneity of the community." The master plan has four main components: a park, a hotel, a civic plaza, and a specialty commercial zone. Dunes Park provides a large beachfront open space. The park approximates a wild state, with islands of manicured recreation space. One highrise destination hotel is slated for a specified site to serve as a visual, as well as economic, anchor to the development. A secondary park connects the hotel to the beach and to the Tijuana River estuary, the only estuary in southern California which retains its natural character. A civic plaza is intended to define the base of the existing pier. A specialty commercial zone links Dunes Park with the pier. The city enthusiastically approved the master plan, but the Coastal Conservancy, which initially will fund the project, raised two objections. The Conservancy wants to dictate a design style, while the community opposes the idea of a set theme in favor of design guidelines with specific organizing elements. And the Conservancy advocates building an offshore breakwater to control flood damage from waves, a measure which a number of scientific groups say will contribute to beach erosion. While these issues can be resolved at a local level, the revival of Imperial Beach ultimately depends on international diplomacy. From time to time, sewage collection facilities in Tijuana overflow into the Tijuana River. Untreated sewage is carried to the Pacific Ocean, where currents deposit the effluent on Imperial's beach. The federal government and the government of Mexico are negotiating a resolution to this problem. The future of Imperial Beach as a destination resort hangs in the balance.



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## ANTHONY J. LUMSDEN, FAIA



*Born in England and raised in Australia, Anthony Lumsden, FAIA came to the United States to study and work with Eero Saarinen. Tony left Saarinen's office to become senior designer for Kevin Roche/John Dinkeloo, where he was project architect for the Oakland Museum. California must have appealed to Tony, because his next move was to Los Angeles, where he joined Daniel, Mann, Johnson & Mendenhall as vice president and principal for design. A remarkable number of architects who have worked at DMJM speak of Tony Lumsden as a one-man graduate school of design theory.*

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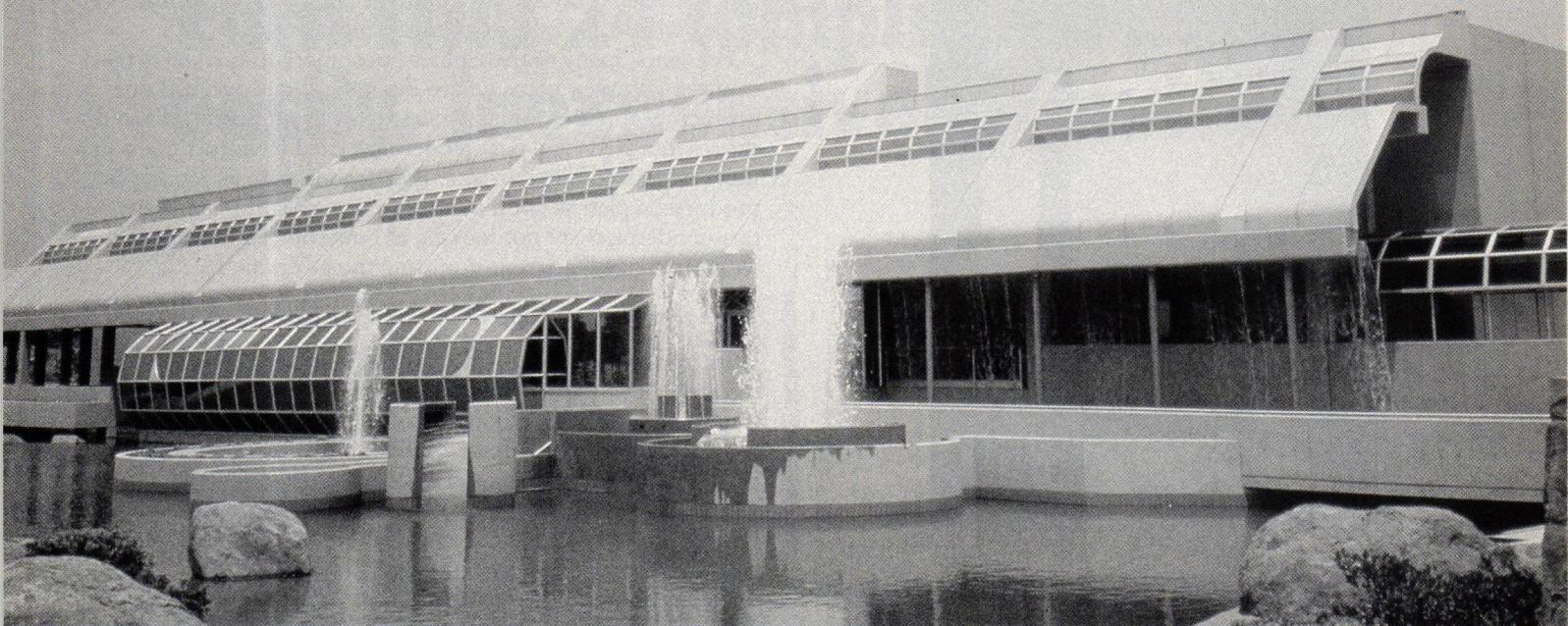
### **How do you develop an aesthetic order within an individual building and between a building and its environment?**

The most important thing for architecture to do today is to make better environments. Most architects are not responding to that obligation as well as they should.

The statistical-functional aspects of a building often make the use of certain aesthetic options more productive than others. On a specific site, most buildings can be resolved in many different ways.

Clients have certain tastes. Most are not really informed about complex aesthetics. A lot of architects aren't either. Bias against certain aesthetic organizations inhibits virtually every architect.

Frank Lloyd Wright was a great architect. Aesthetically, Johnson Wax and Falling Water are the equal to any building built in America in the last 50 years. However, his dictum, "the



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*"The emphasis should be on a system of unity between various supporting buildings with other elements of focus."*

---

exterior is the result of the interior" so a building shall be "all one thing," is false. The exterior can have very little to do with the interior. The exterior must respond to exterior criteria: other built or potential structures, the environment, and public space. The interior should respond to interior criteria.

**Our society lacks consensus on many issues, including an aesthetic order. What impact does that have on the way architecture is practiced?**

Satisfactory public space seems to be a low priority for contemporary society. Existing solutions are not very good. There is no notion of making space. Architects generally ignore the environment, imposing the particular aesthetic that they are interested in at that time. Why don't architects see the importance of relating to adjacent structures?

In an Italian town or a Greek village there is consistency of the aesthetic system. When Medieval architects designed, the aesthetic system was established. Today there is no accepted aesthetic system. So everyone's doing a building that's different from the other one. The main lack in our modern environment is space-making and form-making, the idea of making extraordinary, dynamic relationships between the form of a particular building and the environment. The emphasis should be on a system of unity between various supporting buildings with other

elements of focus. Think of any church in an Italian town, and how the adjacent buildings support it. We don't have an intention in modern architecture that is the equivalent.

The buildings around St. Marks Square are more consistent in vocabulary than buildings on most of our California university campuses. One would think that, in these enlightened, non-developed situations, the universities and their architects would have made more successful built environments.

**Your work investigates the office building form. Do you foresee a substitute for the monolithic filing-cabinet-for-people that office buildings tend to become?**

Yes, there are alternatives. Filing cabinet buildings result from what is considered good taste by some and from a deductive response to minimal criteria. There is no understanding that endless repetition of even a good solution can be deadly.

Criticism of buildings that use functionalism in a minimal way is justified. Environmental criteria are much more complex than those used to develop filing cabinet office structures.

We need to make buildings that accommodate other criteria, not only function. In many cases, function will not dictate form. Form must accommodate function. We need to develop a method of designing buildings which make exterior spaces, interesting silhouettes, and which can relate to adjacent structures.

# Creature Comforts in the Computer Workspace

BY JAIN MALKIN

The opportunity exists, as never before, for architects to become involved in the planning of tenant spaces. Previously content to design the building shell and leave the interior space planning to others, architects now are seizing the moment to expand their services to include interior design. The potential profit and the relatively limited liability, when compared with other types of architectural services, make interior space planning attractive.

Architects are accustomed to working with complex systems, and that is what office design has become. The *aesthetics* of interior design has become the *science* of interior design. Those who will succeed in this area of design must be able to coordinate the many disciplines involved: human factors engineering, lighting, acoustics, space planning, furniture, electrical and HVAC. These elements are orchestrated into a composition with color, interior finishes, and artwork to make the electronic office an environment that is comfortable as well as efficient.

Sophisticated electronic instruments and computers often are used in offices with lighting systems and furniture that are antiquated in their ability to provide functional support for the people who work there. In specifying furnishings for the electronic office, it is important to realize that computer furniture should first meet the comfort and health needs of operators, and then accommodate equipment and aesthetics.

A growing body of scientific research exists on various by-products of the electronic office: indoor pollution, eyestrain, psychological stress, respiratory problems, sensory deprivation, irritability, and orthopedic problems. Many of the physiological problems associated with electronic offices occur as a result of working with a VDT (video display terminal). All too often the VDT is placed on a conventional desk or other work surface which is not adjustable in height or angle.

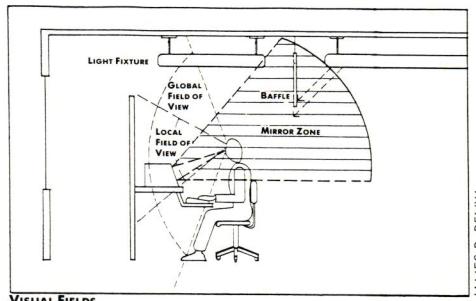


Figure 1

Since users may vary in height from 4' 10" to 6' 4", one can imagine the physiological stress on the user's body in trying to operate a VDT stationed on a conventional work surface.

There are eight critical distances that should be adjustable to suit the individual operator. The keyboard should be positioned so that, with elbows placed comfortably at the side of the body, the operator's forearms are horizontal when hands are placed over the keyboard. The closer the keyboard is to the lap, the better it is in terms of ergonomics. Manufacturers now make portable stands, desks and full consoles which offer this flexibility.

Several arrangements work for document viewing. With the documents to the side of the VDT, the trick is to minimize side-to-side head movement, since that can produce back strain as well as eye-strain. With documents below the VDT, constant up-and-down motions of the head can produce neck strain.

Many manufacturers produce ergonomic chairs designed according to the body's physiology. Some people are put off by the appearance of these chairs since they tend to look very high-tech. Nevertheless, they afford great comfort with no backstrain or pressure points that tend to cut off the circulation to one's legs. A good chair costs approximately \$365 in a clerical model, and up to \$800 for a management or executive model. A bit costly, perhaps, but when

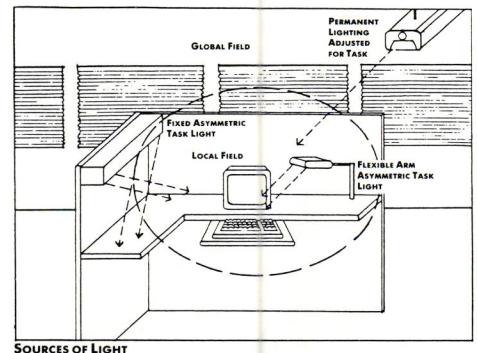


Figure 2

one considers that VDT workers often sit seven to eight hours a day, it seems a small price to pay for their comfort. The irony is that many of the ergonomic chairs now on the market are being used by upper level personnel who tend to move about during the day. Clerical workers who sit the most end up with the less expensive chairs with poor support.

Disc drives, VDTs and other computer hardware have invaded the work surface, and little space is left for noncomputer-related office tasks. Designers must provide adequate work surfaces and proper paper management organizers to support the tasks of each worker. Printer noise, printer accessibility, poor screen visibility due to reflected glare, cable clutter, static control, privacy, acoustics, and lighting are other critical issues that contribute to stress and worker dissatisfaction.

## LIGHTING IS CRITICAL

Lighting is the most critical factor in any area where people are working with VDTs but, next to the chair, it receives the least attention. Lighting for conventional office work is completely inappropriate for work on a VDT. Say goodbye to white walls, large windows and standard fluorescent lighting. The electronic office requires lower illumination and greater protection from glare.

Extreme contrasts in light levels should

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be avoided. Psychologically, views of the outdoors are desirable in VDT areas, but in moderation. Large areas of glass (especially facing south or west) cause the eye to constantly re-adapt when looking at the dark screen and glancing at the bright window. This can cause tremendous eye fatigue and headaches. The problem can be controlled with adjustable window treatments such as vertical louver blinds and some form of partitions to block the glare.

Soft, diffuse, indirect lighting of 40 footcandles is ideal for the computer workspace. Fixtures may be freestanding, bracketed to the wall or affixed to furniture systems partitions. All of these achieve the same thing: projecting the light onto the ceiling from which it reflects down in an indirect manner to provide ambient light for the room. Glare is eliminated and the quality of light from high intensity discharge (HID) and quartz halogen lamps is excellent.

The ambient lighting must be accompanied by task lighting which might be mounted to the work surface, to the systems furniture, or be a freestanding desk lamp. The task light should have an adjustable arm that can focus the light precisely on the document to be read. Some task lights provide an asymmetrical distribution of light so that most of the light is directed low at the keyboard or to the side of it. The new miniature fluorescent "PL" lamp is often used for this purpose (Figure 1).

The worst kind of light, in terms of glare and the inability to focus light, is the standard 2' × 4' lay-in fluorescent fixture. If fluorescents cannot be avoided, the standard, inexpensive cool white lamps should be replaced by a color-corrected full spectrum lamp, and low brightness lenses or baffles used to cut the glare. Daylight spilling in from windows, bright walls and even brightly colored clothing can cause glare on the VDT screen. To mitigate these effects, vertical and horizontal surfaces *behind* the user should be kept relatively dark. Dark smocks are a solution to the clothing problem. Numerous types of screen overlays are available, including small black meshes which increase screen contrast and absorb glare. Hoods that affix to the VDT surround accomplish the same goal. It's important to try several options and select what works best.

Fixture ghosts are images that result from mirror type reflection on the screen from an overhead light fixture behind the user. If one cannot relocate the fixture out of the "mirror zone," one may shield the light with a parabolic lens (Figure 2). All fluorescent and HID lamps flicker

or strobe about 120 times per second. Too fast for the eye to see, this strobing can interact with screen scanning and lead to worker fatigue or vision problems. James Benya, principal of Luminae, adds that HID lamps are extremely bad in this regard, and should be avoided unless carefully designed into the space. He says that the flicker from fluorescent lamps is less severe and can be eliminated by the use of high frequency ballasts.

#### THE PSYCHOLOGY OF COMFORT

One cannot underestimate the role that psychology plays in creating a comfortable workspace. Here's a good example: The author, in planning new corporate headquarters for a large advertising agency, noted that the existing word processing department was located in a prime corner space with two full walls of glass (floor to ceiling) with north and west exposures. The view was outstanding since this was the fifteenth floor, with an unobstructed view of both ocean and city center metropolis. The only other people in the company with this view were the top executives.

In addition to the glare from the large expanses of glass, there were no task lights and the room illumination consisted of 2' x 4' fluorescent lay-in fixtures with standard budget lenses and a footcandle level of 70. The situation was an example of everything one ought *not* to do in a VDT area!

When interviewed, the word processing staff expressed total satisfaction with their jobs, their environment, the lack of glare on their screens, and reported no problem with afternoon sunlight or with the high level of ambient light. This can only be explained as the triumph of psychology over physiology. That corner space with its incredible view carried with it a status so powerful that the staff was unaware of the common complaints of VDT users.

The office environment counts. It affects job performance and satisfaction, both of which have a measurable effect on an organization's bottom line. Architects who are willing to meet the challenge of designing for the electronic office will find themselves engaged in a lucrative and rewarding art form.

*Jain Malkin is president of Jain Malkin Inc., a space planning and interior design firm in La Jolla. She teaches a course in medical space planning at the Harvard Graduate School of Design, and authored The Design of Medical and Dental Facilities, published by Van Nostrand Reinhold Company.*

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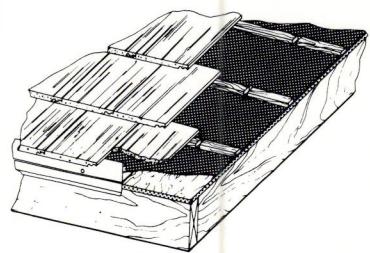
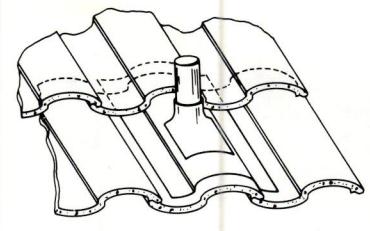
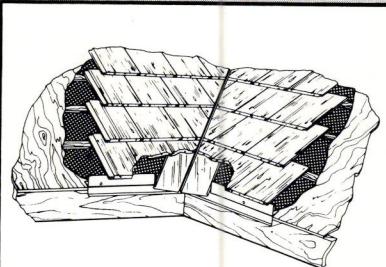
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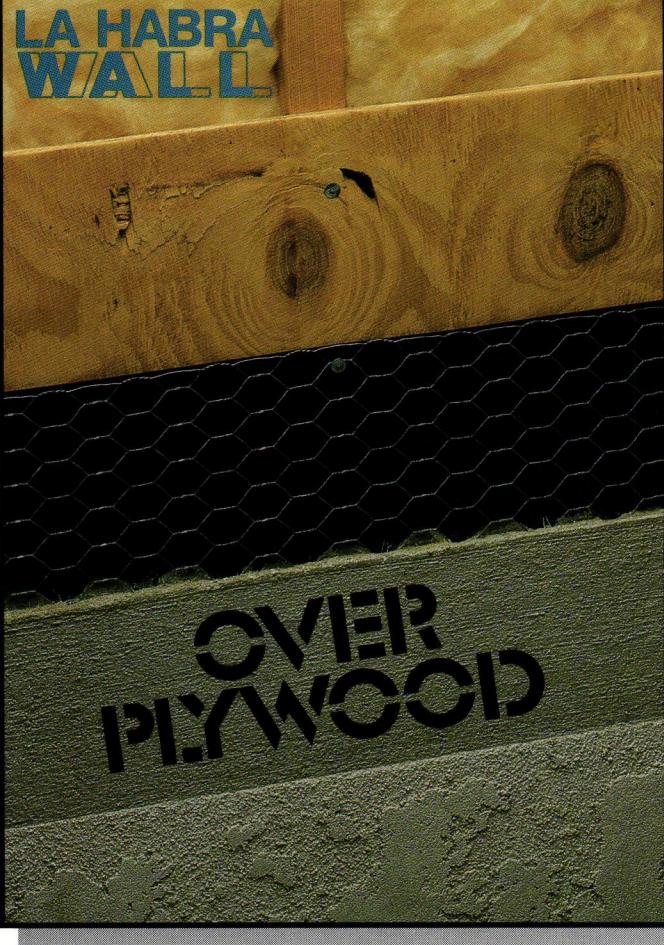
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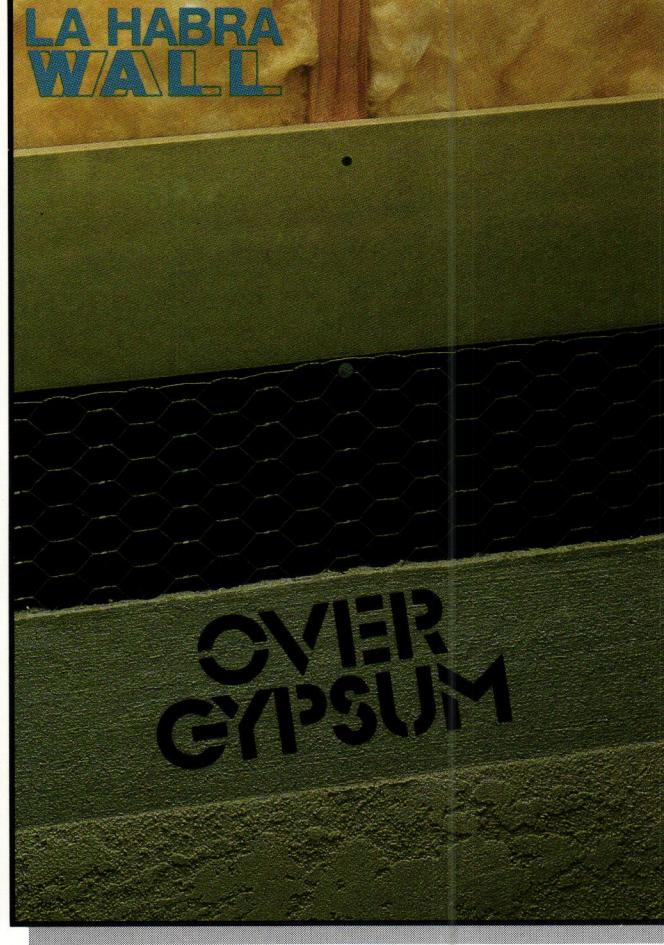


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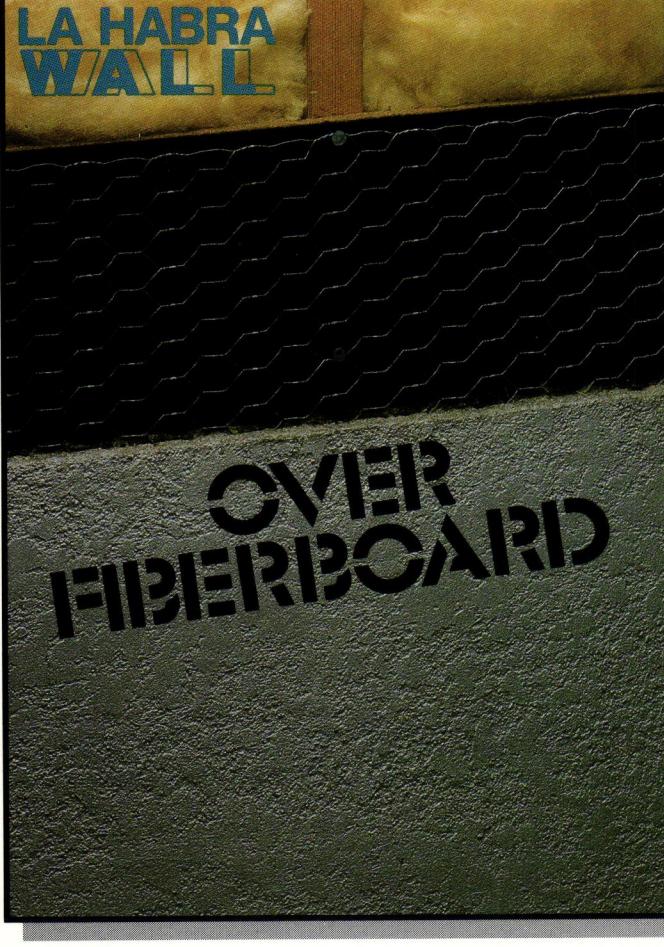
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