ARCHITECTURE CALIFORNIA

SEPTEMBER/OCTOBER 1985 • CCAIA • VOL. 7, NO. 5

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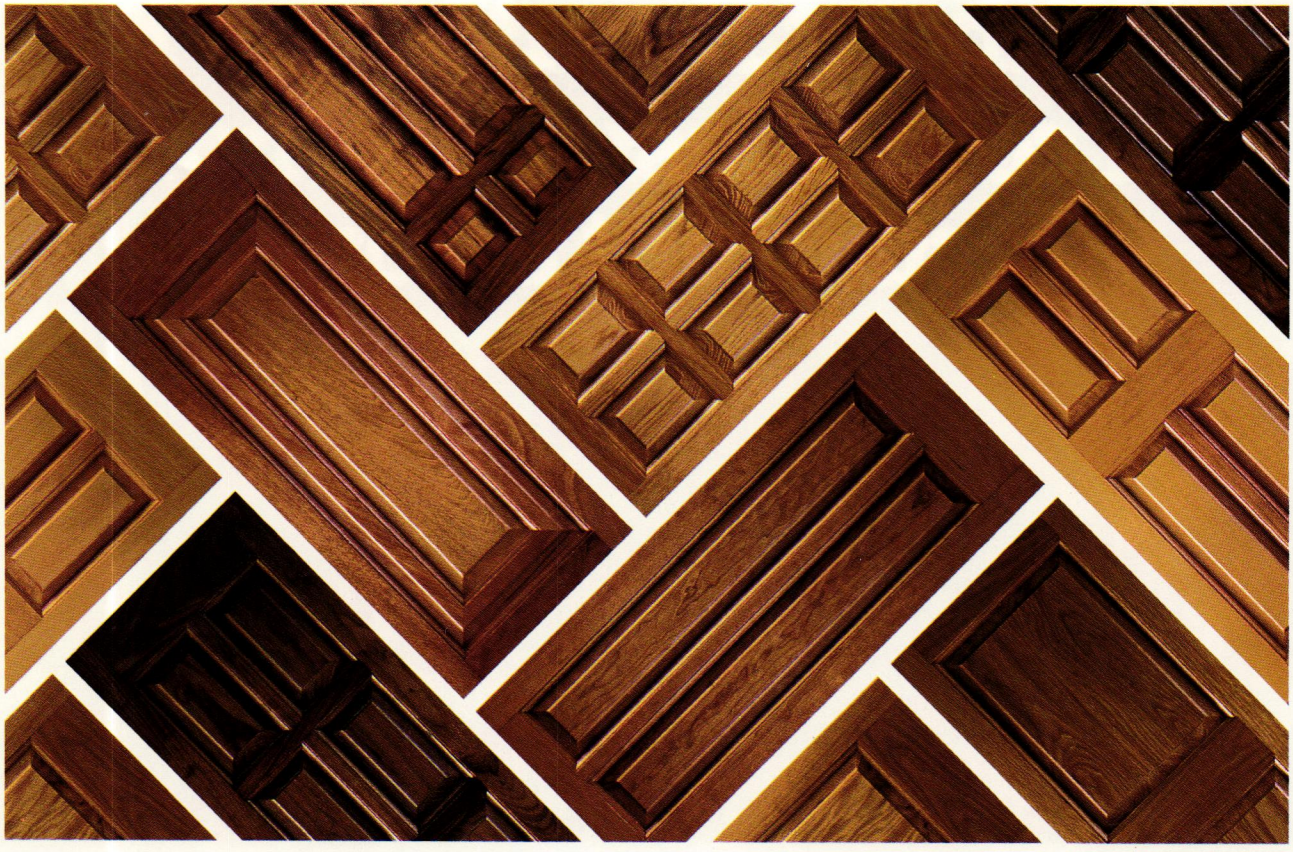

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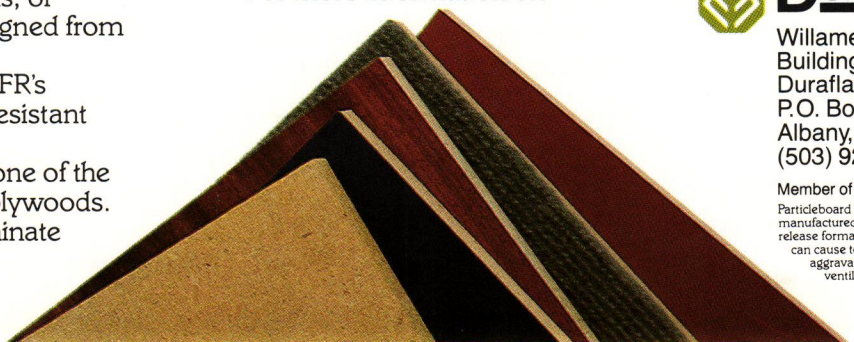

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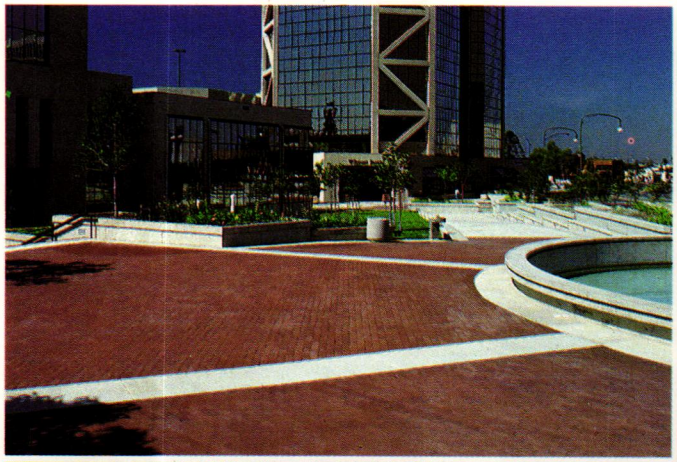

Challenge:

An inner-city park, fountain, walkway, gardens and rest areas.

Solution:

Higgins Pavers

Challenge:

A retail shopping area, sidewalks, planters and public transportation stop areas.

Solution:

Higgins Split Pavers

At the edge of the new Santa Ana, California Civic Center, the architectural firm of McMahon Partnership has designed Sasscer Park Memorial Fountain, a reflection pool and fountain, plantings and lawns unified with 100,000 Saturn Red pavers from Higgins Brick.

Nearby, Rex Lottery, A.I.A., has designed block after block of beautiful brick sidewalks, planters and bus stop shelters for Santa Ana Urban Renewal with 291,000 Saturn Red split pavers from Higgins Brick.

The two separate projects executed by two different offices are beautiful examples of the quality, durability and aesthetic value that Higgins pavers offer for a variety of projects. In both of these situations it was necessary that the selected material meet the ASTM C902 standards of 8000 lb/sq. inch compressive strength and 11% cold water absorption. Higgins pavers more than surpass those requirements with an impressive 18,890 lb/sq. inch compressive strength and 5.24% cold water absorption. Dependable performance with minimum maintenance make pavers from Higgins Brick a natural solution for your challenges.

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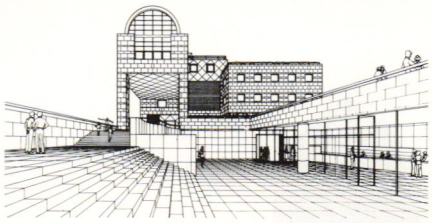

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How ALUMAX HOWMET brought together Heritage. Architecture. And Hyatt.

Peter Gumpel and Ray Gunther of the Gruzen Partnership . . .

HYATT REGENCY BUFFALO night view.

The City of Buffalo presented The Gruzen Partnership an enormous challenge. The task of transforming the historic Genesee Building into a new landmark, the Hyatt Regency Buffalo Hotel.

"We knew our restoration would have a significant impact on the Buffalo skyline," Peter Gumpel, Gruzen design director, says. "And we knew we had to retain the drama of the building. Especially the shape and color of the roof against the sky. But to replace the original copper roof would have been cost prohibitive and difficult to install. We needed answers."

Gruzen Project Manager Ray Gunther found those answers with Alumax.

"Not only did they match the original aged copper patina of the old roof with their 20-year, baked-on finish. They also gave us a modern roll-formed panel roof that this 16-story building needed to resist severe winds off Lake Erie," Gunther says.

Alumax helped The Gruzen Partnership maintain the fine design and creativity of a magnificent building with traditional architectural elements and up-to-the-minute engineering and design. At a low cost.

Today, The Gruzen Partnership and Alumax can point proudly to their Hyatt Regency project and an illuminated roof that has been said to "cut through the sky like a huge diamond."

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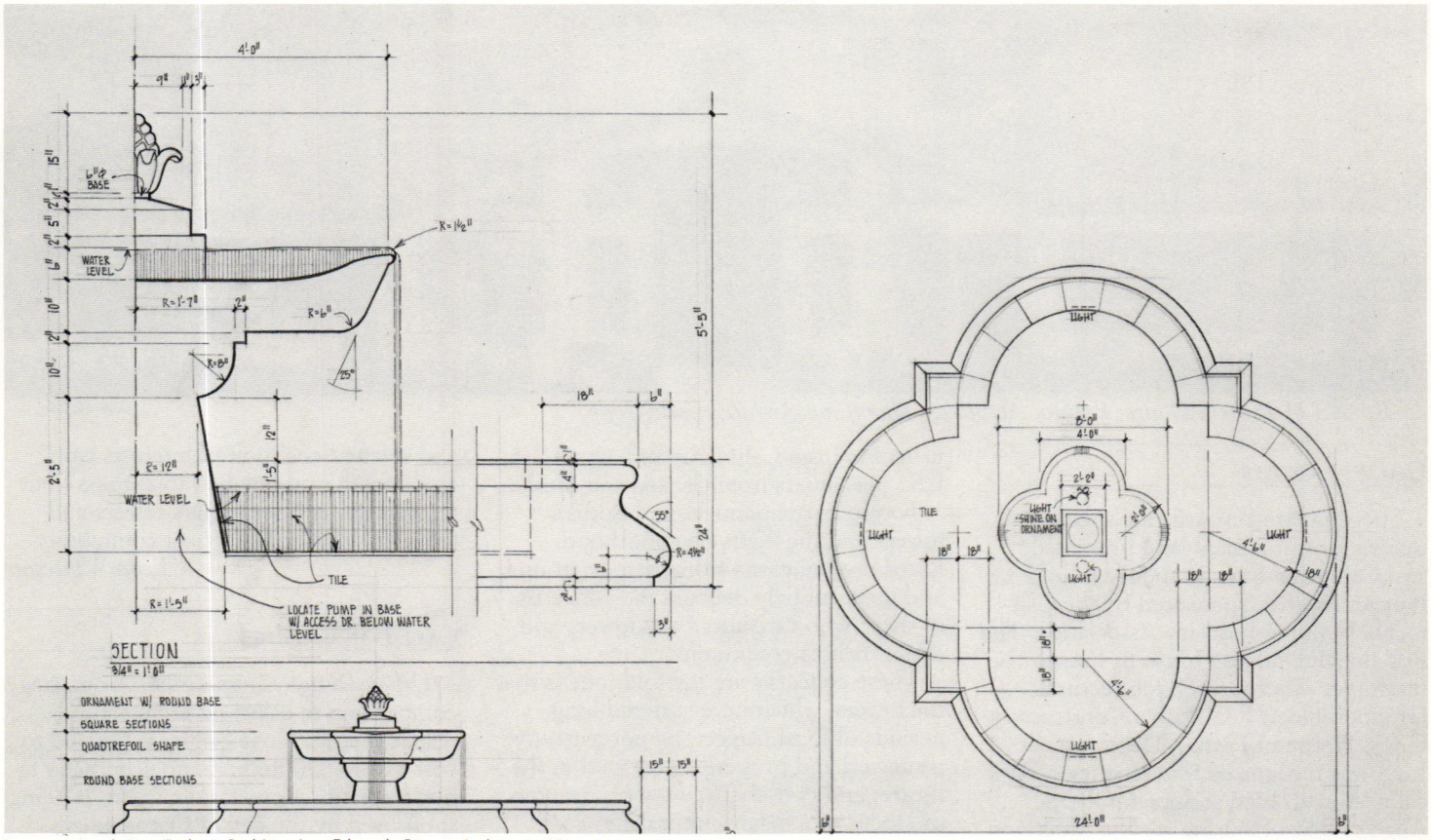
Cultural Expressions



Fountain detail, Fess Parker's Red Lion Inn. Edwards-Pitman Architects, AIA.

The difference betwen California and yogurt, some say, is that yogurt is a living culture.

The notion that California's culture is best summed up by the word "pop" is epitomized in the television commercial Chiat/Day created for California Coolers. In it, a lithesome blond with a Texas twang enumerates the things she hates about California, ending with the product in question. She immediately consumes the product, of course, having salved her ethnocentric conscience with a purifying dose of condescension. Californians may be looney tunes, the message says, but they sure know their fermented grapejuice.

Along with its pop lifestyle, California is home to a number of living cultures. East meets West here with an immediacy and on a scale that exists nowhere else. The confluence of two distinct civilizations provides a rare stimulus for regional architects. The influence that the architectural thought of two divergent cultures —the Spanish and the Japanese—has had on California architecture is the focus of two articles in this issue.

The Spanish came first, as conquerors staking their claim with monumental structures that kept alive in a frontier outpost a sense of connection with home. Since Bertram Goodhue embellished the simple Spanish elements, the style has been revived with a frequency that might make a cat jealous. (For an account of the resuscitation efforts, see "The Reign of Spain: Mediterranean Revival," by David Gebhard, *Arts & Architecture,* July 1985.) In this issue, David Gebhard considers whether the Spanish tradition continues to evolve as a vital design approach or is merely a cliché of romantic mannerism.

While every hamburger stand with a red tile roof echos the Spanish tradition, direct images from Japanese architecture seldom are seen outside ethnic communities such as Little Tokyo. The Japanese influence is more recent and more subtle than the Spanish. The Japanese who came to California primarily as laborers and agricultural workers kept alive their connection with home through cultural expressions other than architecture. Racial discrimination and political persecution were formidable barriers to the exchange of knowledge between cultures. Only recently have the elements of Japanese architetecture and landscape architecture become influential in California design. In this issue, Michael Franklin Ross, AIA explores the aspects of traditional Japanese architecture that effected the work of eminent architects practicing in California early in this century, and assesses the impact that the work of contemporary Japanese architects is having on current architectural thought here.

This issue also profiles Dworsky Associates, the Los Angeles firm which received the Firm of the Year Award from the California Council, The American Institute of Architects. A retrospective of the work done by Dworsky Associates over the years suggests that architecture, and the culture it represents, is alive and well and living in California.

—JF

The Ronald McDonald House, Fresno. Architect: Thompson Architectural Group. HANNAH BARSAM

GOLD NUGGETS

Special Grand Awards for specific innovations in design were presented to two California firms in the 1985 Gold Nugget Awards, sponsored by the California Building Industry Association. The Ronald McDonald House in Fresno (architect: Thompson Architectural Group; builder: R.G. Fisher Constructors/ Guest House of Fresno, Development Inc.) was recognized for "meeting a critical need with high architectural style." Angeles Plaza Housing for the Elderly in Los Angeles (architect: Dworsky Associates; builder: Retirement Housing Foundation and Los Angeles Community Development Agency) received an award for "use of a factory-produced pre-fab housing unit system as the second largest federally subsidized housing development in the nation." In addition, 34 Grand Awards were presented.

WATTS REVIVAL SPURRED BY TOWERS

Can a major work of art and architecture help itself by helping the community that hosts it?

This question laid at the heart of the recent international forum for the future of Sam Rodia's towers in Watts, held at the University of Southern California. The forum, sponsored by the Watts Towers Community Trust, the *Los Angeles Herald Examiner* and the Los Angeles Museum of Contemporary Art, brought together 33 panelists including representatives of the Watts community; government agencies at the state, county and city levels; politicians and prominent architects and urbanists from California and across the U.S.; plus others from Canada and Mexico.

Forum participants visited Rodia's towers and the Watts neighborhood, heard presentations from various groups, and then publicly debated the concerns of those who care about the towers and about its host community.

These concerns are twofold: one is that the towers, which have suffered long periods of local neglect, be permanently protected and properly conserved in the future; and two, that the towers become the focus of a major cultural and commercial complex to help revitalize this neglected district.

Discussions at the forum were recorded with a view to formulating a future program for an international urban design competition focused on Watts Towers and its environs. The Watts Towers Community Trust has applied to the National Endowment for the Arts for funding to mount a two-stage, internationally advertised design competition in the spring of 1986.

The competition's first stage is scheduled for February 1986. Entries will be solicited in October 1985, five first-stage winners will be selected for "their unique design approaches." The second stage will be completed in late spring. For further information contact Margery Wheaton, Watts Tower Community Trust, 1111 South Broadway, Los Angeles, CA 90015, or call (213) 744-8004.

"Confidence is very high here," said moderator Robert Harris, FAIA, Dean of the USC School of Architecture. Summing up the heady level of energy and enthusiasm generated by the forum, he added, "Never before has such a diverse and spirited coalition of interests gathered together in one hall to express their feelings about Sam Rodia's towers and the revitalization of its host community."

— *Leon Whiteson*

CALL FOR ENTRIES

Urban Design Competition. A one-stage competition to select an architectural team for a new civic center, estimated to cost $15 to $20 million and scheduled to begin construction late next year, is being sponsored by the city of Oceanside in north San Diego County. The civic center will include all the city's administrative offices, the offices of the school district, the main library, and ancillary facilities, together with requisite parking, landscaping and site improvements. Qualifications must be submitted by October 15, 1985. Five teams will be selected to participate in the competition, and each team will receive $7,500 toward its competition costs. The competition jury will be held at the end of this year. The city intends to begin contract negotiations with the winning team immediately following the announcement of the winning scheme. For detailed information, contact: William H. Liskamm, FAIA, Competition Advisor, Oceanside Community Development Commission, 322 North Cleveland Street, Oceanside, CA 92054, or call (619) 439-7270.

Wood Design Awards. Projects that demonstrate structural uses of wood and have a dominant wood character are eligible for the third biennial Wood Design Awards Program, sponsored by the American Wood Council. Deadline is

October 15, 1985. Contact: American Wood Council, 1619 Massachusetts Avenue, NW, Washington, D.C. 20036.

Concrete Reinforced Steel. Site-cast reinforced concrete structures are the focus of the CRSI Design Awards VIII Program, sponsored by the Concrete Reinforcing Steel Institute. Deadline is November 1, 1985. Contact: CRSI, 933 N. Plum Grove Road, Room 215, Schaumburg, IL 60195, or call (312) 490-1700.

San Diego Waterfront. The image of San Diego is the subject of a single stage, single board idea competition sponsored by the San Diego Architectural Club. Deadline is October 21, 1985. Contact: The Completion Competition, San Diego Architectural Club, 2171 India Street, Suite A7, San Diego, CA 92101.

Students. The design of a "Flexispace," a remote work environment linked electronically by a small computer to a firm's central office, is the focus of a national design competition. Deadline is October 11, 1985. Contact Flexispace, School of Architecture, Florida A&M University, P.O. Box 597, Tallahassee, FL 32307, or call Leigh Gates at (904) 599-3244.

Clock Tower Student Competition. A single-stage competition for the design of a clock tower proposed to be constructed on the Fremont Campus of the California School for the Deaf is being cosponsored by the Alumni Association of CSD, and CCAIA. The competition is open and limited to students of accredited architectural programs in California. First, second and third prizes will be awarded in the sums of $250, $150, and $100. Registration deadline is October 18, 1985. For registration form and pertinent details, contact Harry Jacobs, FAIA, 1934 Park Boulevard, Oakland, CA 94606.

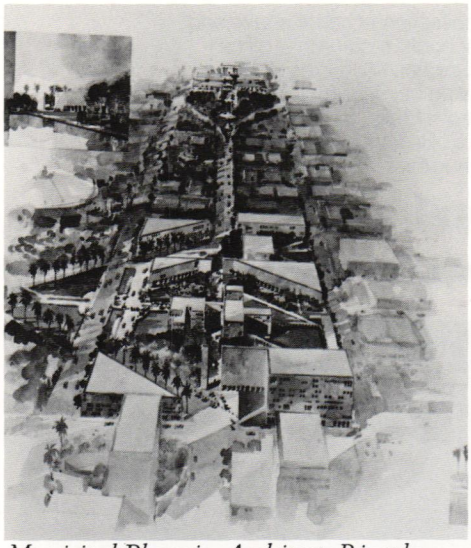
Phoenix Finalists

Ricardo Legorreta Arquitectos, associated with the Orange County firm of Leason Pomery Associates, is among the finalists for the design competition for the Phoenix Municipal Government Center. Other finalists include Michael Graves, FAIA; Arata Isozaki; and Barton Myers, AIA. The final proposals for a 12 block area in downtown Phoenix will be judged in October by Charles Jencks, AIA, David Gebhard, Roger Schluntz, AIA, and five Phoenix residents.

San Francisco Regulates New Development

San Francisco's Downtown Plan, slated for approval as we go to press, will put the city far ahead of any other in the country in regulating new development. Broadly speaking, the plan covers all aspects of new construction, preserves architecturally significant buildings and creates conservation districts, ensures the availability of sunlight for streets and open space in threatened downtown retail areas, and mandates contributions from developers for art, housing, transit and a new downtown park.

As the plan moved through the review process, numerous amendments were proposed. Among those which were not foreseen when the plan was initiated two years ago are additional requirements for developers of new office buildings to provide child care centers and employment brokerage services in their buildings. A last battle revolved around the issue of putting a cap on development with proposals ranging from 500,000 square feet and 750,000 square feet by various supervisors to 950,000 square feet proposed by Mayor Feinstein. As finally approved, the mayor's proposal was translated into 2,850,000 square feet over the next three years, pursuant to special review procedures.



Municipal Phoenix. Architect: Ricardo Legorreta Arquitectos, with Leason Pomeroy Associates.

Specifically, the plan imposes stiff restraints on the scale of new buildings. Height limits come down from 700 to 550 feet, permissable only in the South-of-Market Street area; the base floor area ratio, or FAR, is reduced from 14:1 to 9:1 in the C-3-Office district, the densest part of downtown. FARs in other C-3-O areas will be as low as 6:1.

The concept of transfering development rights (TDR), which originated in Chicago, will be put to use to take the pressure off modestly scaled historic buildings in the traditional financial district north of Market Street. Development rights may be transfered to a parcel or parcels within the same zoning district or to a special development district south of the existing C-3-O district where increased densitites are considered appropriate.

Regulations that address the form of new buildings are an important part of the plan. Most are clearly written in an attempt to redress the damage to San Francisco's once-commended skyline by the march of flat-topped towers, now scornfully called "refrigerator cartons," across the blocks on either side of Market Street near the waterfront.

New buildings are divided into four components: base, lower tower, upper tower, and tower extension. Depending on their height, new buildings will step back at these divisions to preserve street openness and maintain a continuity of the streetwall. The height of the base may not exceed 1.25 times the width of the widest abutting street with a maximum of 120 feet and a minimum of 50 feet. The base must be in harmony with existing buildings nearby, and its architectural treatment must express a cornice line or equivalent projection. The lower tower will have a maximum average plan width of 160 feet and a maximum average diagonal of 200 feet. Upper tower bulk controls apply to buildings taller than 160 feet; they yield a maximum plan width of 140 feet and a maximum diagonal of 160 feet. This translates into a maximum average floor size of 20,000 square feet for the base and 12,000 square feet for the upper tower.

The upper tower extension is an option intended to further the aesthetic goals of slenderness and sculptural interest for the building tops. So much attention has been focused on the importance of these terminal elements that *San Francisco Chronicle* critic, Alan Temko, was moved to suggest that milliners might be more in demand than architects. No degree of regulation can ensure that the shapely new buildings will succeed as individual works of architecture, but they should relieve some of the boredom of the current skyline.

Although it appears that development will be reined in, 14.1 million square feet already is approved or is in construction even before the moderate limit just imposed begins to take effect. And the plan allows exemptions in the form of a possible 7.5 million square feet of low- or mid-rise office space for Mission Bay and Candlestick Executive Park. All in all, the addition of 25 to 35 million square feet citywide is conceivable by the year 2000, creating a man-made forest in which the shape of the trees will hardly matter.

— *Sally Woodbridge*

LETTERS

THE PREVALENT PRONOUN

My office very much enjoyed your issue on "Women in Architecture" (January/February, 1985).

In spite of recent strides made by women within the profession, it still seems as though we are seldom recognized or acknowledged by our peers or the public. Architects are still referred to by the generic "he" in publication and presentation. I am relieved that more and more, in *Architecture California,* in the AIA, and in the public mind, the architect is now sometimes a "she."

— *Elsa Leviseur, AIA, RIBA*

THE PERILS OF SUCCESS

When I first started my practice some seven years ago, I began with a few small jobs, a lot of hope and inexhaustible enthusiasm. The jobs have increased, both in size and number, the hope is still there, but some of the enthusiasm has slipped away. Don't get me wrong. I'm still as excited about architecture as I was when I first decided I wanted to be an architect back in grade school. But something has changed. Or have I only become more aware of what the oldtimers have known for a long time?

In the beginning, there's only the client with his small job telling you, "Keep it simple, stupid, I need a building permit." So you crank it out, he gets a building permit and you're on to the next job of equal importance.

Then, all of a sudden, a bigger job comes along and you need help with it. So you hire an employee! And a new era begins. You now have to deal with the peculiarities of another who wants input on your work. And you find managing people can also be a full time job. But you also find that playing the permit game isn't good enough anymore. You *must* have more say in bidding, in construction administration, in the whole process. So you need more help. And more office. And a secretary. Where will this all end?

Pretty soon the faces of your employees don't seem as recognizable. Who is that young kid in the corner doing door and window details? What has the secretary done with those job files? Why can't I find anything? And why is the work taking so long to get out? It wasn't like that in the "old" days!

Then it becomes painfully obvious that our whole system has to be re-evaluated, or it self-destructs. We may have been taught a little about running an office in school, but nothing prepared me for this. Hopefully the process, once

started, will be on-going so that the prosperity that we are on the verge of enjoying will only get better.

I know, ultimately, that only good will come of all this. I just hope it happens quickly. For in the end, what I'm looking to regain is the innocent enthusiasm I started with, what now seems like so very long ago. — *Steve Sullivan, AIA*

Decadent Fantasies

Since 1978, I have been watching the evolution of the so-called "post-modernism" in the U.S.A., and waiting to hear someone raise his voice to denounce this fad. I have never heard so much serious nonsense expressed by so many people (AIA and FAIA). The adjective is used to baptise this strange trend without really knowing what the word "modern" means. An attitude of not doing contemporary, International Style architecture does not mean that you have to go back to inspire yourself on classical styles or Greek column orders or Palladio.

Trying so hard to be "original" per se does not necessarily make things appear different. But it can, and often does, deny the concept of contemporary space, style of life and, most important, the technology of our times. Examples of the past are analyzed to the bones; the past becomes the theme. This establishes an incapacity to solve the problems of the present, much less the future!

Post-modernists speak about forms, volumes and interrelations, but none ever mentions the word "MAN." Nobody gives a damn about him, his space, his needs. I am very concerned about the value of creations that ignore man. The challenge in architecture has not changed. Man is still man, and serious architectural research will always be to create architecture in relation to actual technologies to serve the needs of man.

To many of us who have been practicing for quite some years, these new fancies seem curious, but they don't necessarily affect us. My real concern, having been a professor of design for over 15 years at the National University of Mexico in Mexico City, is the young students who are the future architects of this world. Students of architecture idealize these fancies, becoming very disoriented with dramatic results. I daresay they—and the public as well—often believe all the stories post-mod architects invent to justify their projects.

Art today expresses the convulsion of our society. We cannot deny that what is happening is decadent. Let's hope this attitude is only a transition to a better, more fortunate creativity.

— *Manuel Rosen Morrison, AIA*

1985 AIA Honor Awards

AIA Honor Award

Pacific Townhouses

Jury comment: The architects of the Pacific Townhouses have created a strong aesthetic statement in an oceanside neighborhood devoid of architectural context. Drawing on high-tech, industrial images, the vigorous geometric design exudes vitality and adventurousness. The project is expertly crafted and detailed, and the pleasing interiors make efficient use of limitations imposed by zoning restrictions. By academically employing forms and compositional principles, the Pacific Townhouses demonstrate the creativity of the architects and offer a new vision of post-industrial housing.

Project:
Pacific Townhouses
Santa Monica
Architect:
Rebecca L. Binder, AIA and James G. Stafford
Owners:
Gerald R. Fischer and Rebecca L. Binder, AIA
Structural Engineer:
George Kobayashi
Electrical Engineer:
Anthony L. Lindhardt
Mechanical Designer:
Rebecca L. Binder, AIA
Landscape Designer:
Rebecca L. Binder, AIA
Photographer:
Marvin Rand

AIA Honor Award

Weyerhaeuser Technology Center

Jury comment: The architects of the Weyerhaeuser Technology Center have drawn upon the richest traditions of American Modernism to create a vital and strikingly handsome building carved out of a rugged natural setting. Almost effortlessly, the building accommodates its multiple uses, offering smooth transitions from office to laboratory to engineering facility to social space. The courtyard is a peaceful island in the midst of a busy, high-technology environment, and is one of the many spaces within the building that makes it a memorable place in which to work. With its cedar and glass exterior shaded by the densely wooded site, the building is not so much an object in its environment, as an integral part of its environment.

Project:
Weyerhaeuser Technology Center
Tacoma, Washington
Architect:
Skidmore, Owings & Merrill, San Francisco
Owner:
Weyerhaeuser Company
Structural Engineer:
Skidmore, Owings & Merrill
Mechanical Engineer:
Skidmore, Owings & Merrill
Electrical Engineer:
Skidmore, Owings & Merrill
Landscape Architect:
The SWA Group
General Contractor:
Hoffman Construction Company
Photographer:
Jaime Ardiles-Arce

AIA Honor Award

San Juan Capistrano Library

Jury comment: The San Juan Capistrano Library, through its scale, indigenous materials and spatial invention, is a masterful transformation of the Spanish mission vernacular into a modern composition that makes a visit to the library a delightful experience. The plan of the building is original and brilliant, with the organization of spaces and functions around the courtyard offering natural control of light and climate while creating the spirit of a small town. The many crisscrossing top-lit axial vistas are like streets or paths, adding to the sense of village. The design's idiosyncrasies are enriching and appropriate, and contribute to a playful charm perfectly suited to a place where imagination is stored.

Project:
San Juan Capistrano Library
San Juan Capistrano
Architect:
Michael Graves Architect
Job Captain:
Nicholas Gonser
Production Captains:
David Teeters
Gavin Hogben

Joint Owners:
City of San Juan Capistrano
County of Orange, California
Structural Engineer:
Robert Lawson Structural Engineers
Mechanical Engineers:
Baum & Associates,
Thomas A. Polise

Electrical Engineers:
Karjala/Pankretz & Associates Inc.
Landscape Architect:
Woodward Dike
General Contractor:
Newport Harbor Construction Company
Photographer:
Paschall/Taylor

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"The day they move in, all they have to do is plug in their phones and they're hooked into one of the most flexible and cost-efficient systems available... CENTREX from Pacific Bell. It gives my tenants a state-of-the-art system at a price they can live with. It also gives them over 40 time- and money-saving features. And lets them add or subtract features as their needs change.

"I chose CENTREX over a PBX."

"Sure, I thought about putting in a PBX—one of those on-premise systems you hear about. But with a PBX you've got to buy all the switching hardware up front, install and maintain it yourself. And if what you've got turns out to be too little or too much for your tenants' needs, you're stuck with it.

"CENTREX is different. The switch is at Pacific Bell's central office, so there's no wasted floor space. No extra insurance. No hassles with repairs and upkeep. And with CENTREX I can get a multi-tenant system that's only as large as my tenants want, so I'm paying only for what I actually need.

"Working with Pacific Bell was a pleasure."

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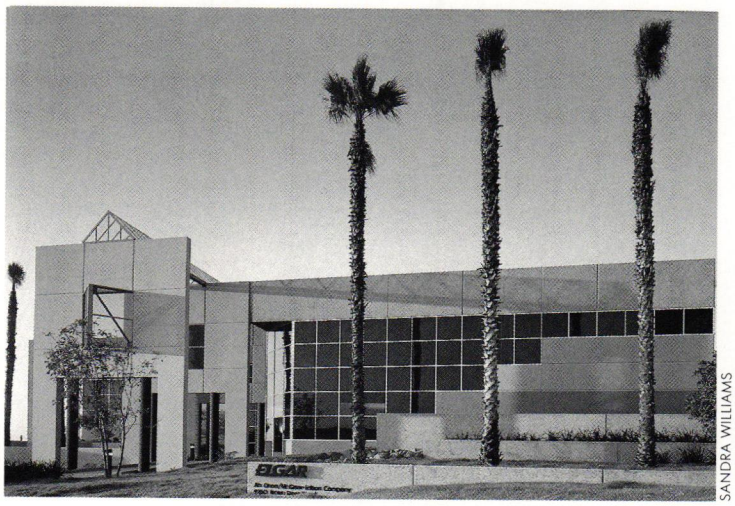
VICOLO, Mission Hills. Architect: Grondona Architects. Jury comment: This not-yet-built residence captures the interior life of an Italian street, evoking the idiosyncratic aspects of that culture.

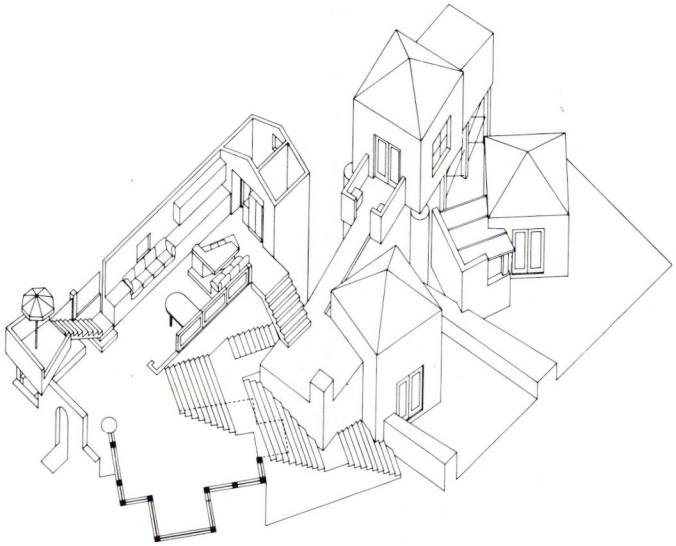
GOULARD, GRONDONA, SABLE

THE ELGAR CORPORATION PLANT, San Diego. Architect: Austin Hansen Fehlman/Group. Jury comment: Natural lighting, water features, palm trees and glass reflect the mix of man and machine.



SANDRA WILLIAMS

THE JAEGER BEACH HOUSE, La Jolla. Architect: Rob Wellington Quigley, AIA. Jury comment: The beach house is designed as an intimate urban village to ensure privacy for family members.



SAN DIEGO

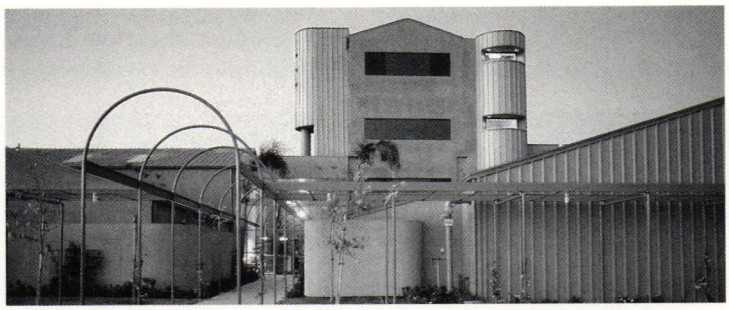
"Having reviewed 143 submissions, our jurors determined that San Diego's freshest design work is in commercial/retail buildings under three stories, and in single-family houses," said Bradley Burke, AIA, chairman of the Honor Awards Committee of the San Diego Chapter/AIA. Honor Awards were presented to Rob Wellington Quigley, AIA for the Jaeger Beach House in La Jolla (see *Architecture California,* November/December, 1982); Austin Hansen Fehlman/Group for the Elgar Corporation Plant in San Diego; Pacific Associates Planners Architects for the Escondido Civic and Cultural Center (see *Architecture California,* May/June, 1985); and Grondona Architects for Vicolo, a single-family residence in Mission Hills. Rob Wellington Quigley, AIA received three Merit Awards for the La Jolla Museum of Contemporary Art Video Room, Manah Partners Apartment Project, and the Beaumont Building. Merit Awards also were presented to S. Scott Emsley for the Hochman Residence; Marc Tarasuck, AIA and Associates for the Marsh Residence Remodel; Batter Kay Associates for the Seaview House; Buss Silvers Hughes & Associates for the National City Fire Station; Austin Hansen Fehlman/Group for the Camp Cedar Glen Dining Hall (see *Architecture California,* May/June 1985); and RNP Architecture & Planning for Words and Music, a Book Gallery. Citations of Recognition were awarded to Buss Silvers Hughes & Associates; Rob Wellington Quigley, AIA; Grondona Architects; and Steven A. Lombardi for interior light sculptures. Jurors were Robert J. Frasca, FAIA; Paul A. Kennon, FAIA; Jim Jennings, AIA; and Barbara Goldstein.

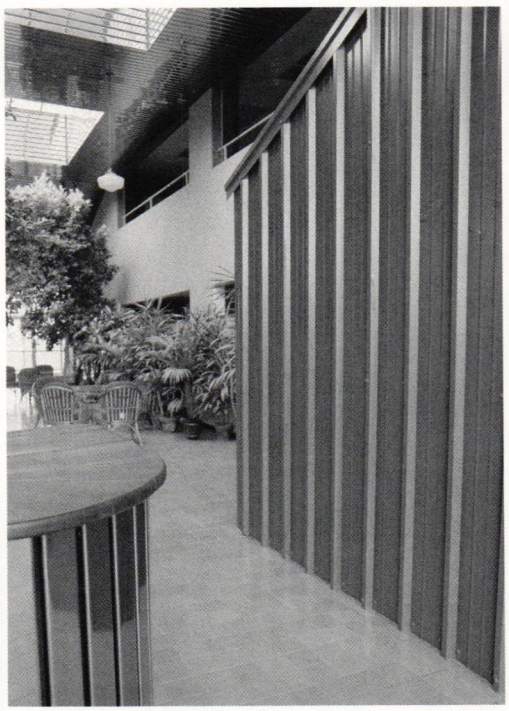
Orange Country

"The purpose of an awards ceremony is to encourage good design solutions," said Robert Marquis, FAIA, jury chair for the Honor Awards of the Orange County Chapter/AIA. "We were impressed by the high level of entries. The relative lack of catering to fads and trends demonstrated a real concern for function for the users, with serious architectural solutions by the Orange County architects." Honor Awards were presented to Bissell Architects for the House of Prayer in Orange, and to Pulaski and Arita, Architects for The Raymond Companies Corporate Headquarters, also in Orange. Merit Awards went to Dougherty & Dougherty for their architectural offices in Newport Beach; The Blurock Partnership for the Water Quality Laboratory of Southern California's Metropolitan Water District in La Verne; Ron Yeo, FAIA Architect for the Hall Studio/Residence in Aspen, Colorado; Fred M. Briggs, Architect for Elixir Industries in Ontario; Minoru Chen for Pacific Market Plaza in Santa Ana; and Leason Pomeroy Associates for the Renaissance Center Business Park Phase II in Las Vegas, Nevada. Honorable Mentions were presented to The Blurock Partnership; Leason Pomeroy Associates; Stewart Woodard, AIA & Associates; John Bates Associates; Ralph Allen & Partners; Sampieri Associates; and Bissell Architects. Jurors were Robert Marquis, FAIA, Sarah Harkness, FAIA and Doug Austin, AIA.

CARLOS VON FRANKENBERG

HOUSE OF PRAYER, Orange. Architect: Bissell Architects. Jury comment: Designed to house some of the finest human activities—those of prayer, reflection and self-renewal—the building seems to fit the function perfectly. It is at once simple, understated, peaceful, elegant and appropriately regional, responding masterfully to its natural environment. It's an excellent site plan, with ceremonial spaces on a formal axis and the individual retreats strung out on each side in a less formal manner. The entire project accomplished what it set out to do, creating an experience of otherness, mystery, joy, serenity, hospitality, wonder and praise.





RAYMOND COMPANIES CORPORATE HEADQUARTERS, Orange. Architect: Pulaski and Arita, Architects. Jury comment: The jury felt the architect made an honest and refreshing response to a challenging problem. What otherwise could have been another factory blighting its environs became a delight for both user and passer-by. The jury was impressed with the appropriate and interesting use of industrial materials and bold forms. The gallery created a strong entry adding dignity and excitement to a usually drab and inhuman building type. The interior spaces provided a light, airy and pleasant working environment for the employees.

The Spanish Vocabulary in Contemporary Santa Barbara

THE CITY AS DESIGNED OBJECT

BY DAVID GEBHARD

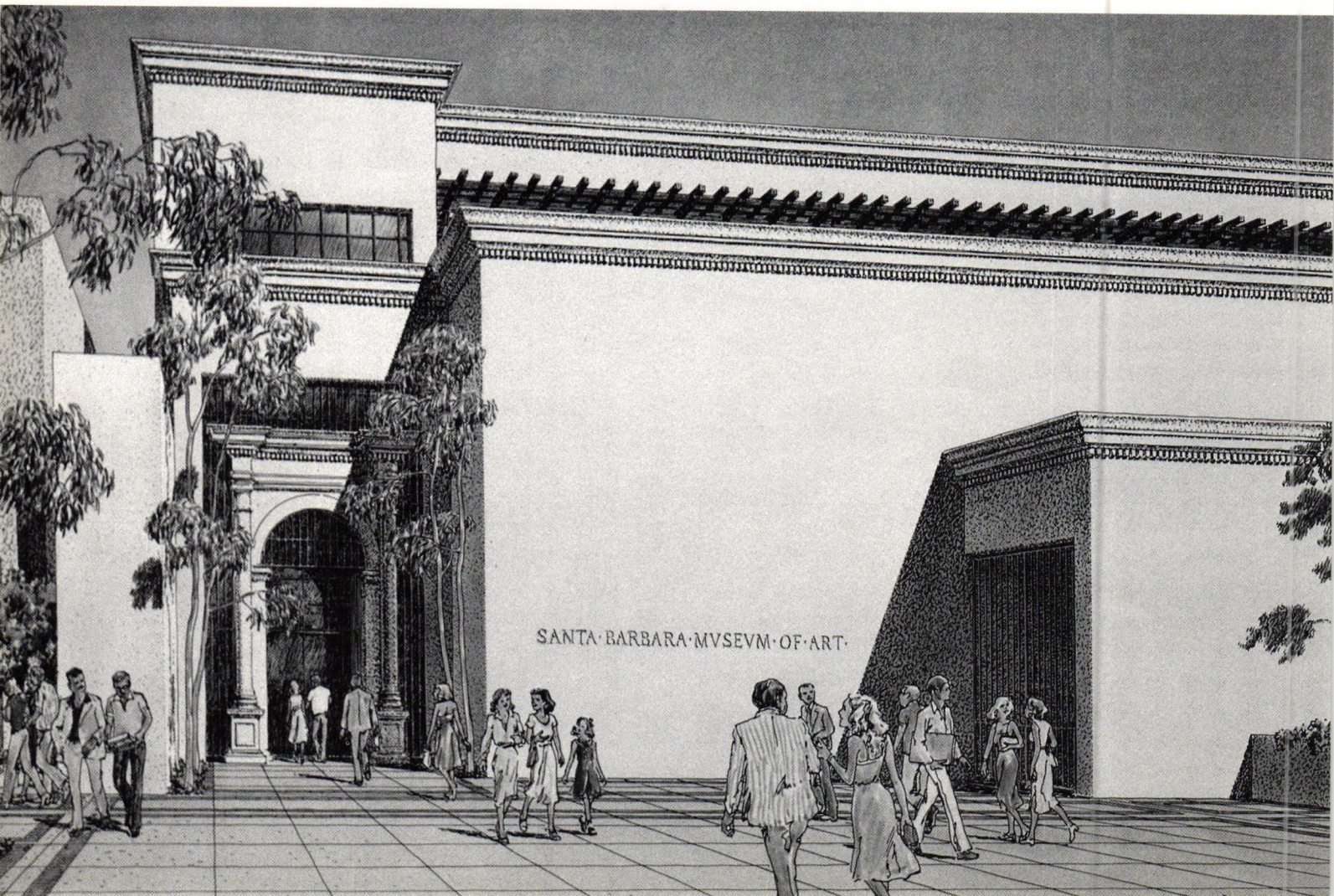
A question often asked in Santa Barbara is whether adherence to a single architectural image—that of the Spanish and Mediterranean—has stifled the creativity of architects practicing there. The question itself implies that, if the architect and client were "free" to do as they wished, the community would experience an unending proliferation of architectural monuments. There are, as one would expect, several answers to this question.

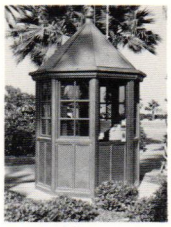
The images employed in architecture are always, of necessity, borrowed images. The borrowing may be of forms far distant in time, or may be from the latest fashion revealed in our national or international publications. The sense of borrowing, of having a point of departure for one's design, should not be thought of negatively and with regret. By their nature architectural forms constitute a language, and languages, whether verbal, written or visual, always have one foot in the past and one in the present. An architect can seek to place his or her emphasis on the fashion of the moment, but that fashion in turn has its own past in both the far and near distance.

The architectural images which we respond to as traditional are never solely of the past. After all, the sense of history (and of the artifacts of history) is, in its essential, an abstract idea which resides in you and I. And such ideas are inherently contemporaneous. Our ideological response to traditional images naturally means that the images must be of the moment. Images of tradition differ from images of current fashion, in that these contemporary versions of tradition openly comment on the past. The past is used as an idea to comment on the present.

The central thesis of traditionalism is that the task of each successive generation is to add to whatever the traditional language may be. As Ralph Adams Cram, Arthur Meigs and others pointed out in the 1920s, the obligation of anyone employing a traditional language is to contribute to it, to transform it. Lewis Bowman, one of the knowing traditional architects of the twenties and thirties, remarked on the question of precedence in architecture: "I am one of those who believes that we shall achieve the new art by a re-use of the older one. . . .The finest of the old architecture was modern in its day, but nevertheless, it began with a deliberate attempt to reproduce, as far as possible, an older architecture that everyone admired at the time."[1]

Thus, the question of creativity—of the quality of design—is not a question of current fashion versus traditionalism, rather it has to do with the excellence of design which an architect realizes.





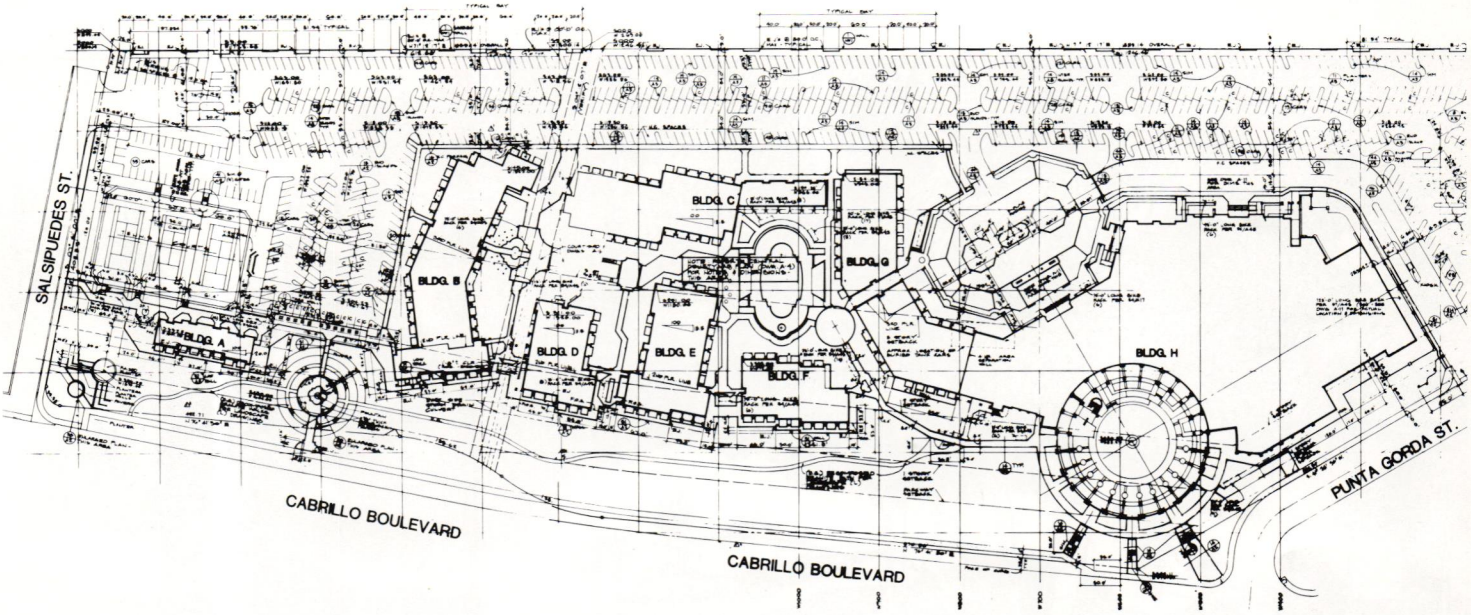
Has the architect fully mastered the language of images that he or she is employing? Has the architect made a contribution to that language? And finally, has an object been created that we will respond to as a thing of beauty and delight?

Additionally, in the case of Santa Barbara, what ultimately counts is the city's sense of its central core as *the* designed object. The architect thus ends up serving two clients: the client as the sponsor of the specific project, and the community represented by the appointed design-review bodies. The individual parts composing a design—the building, its siting and its landscape architecture—are akin to elements present in the design of a building, its volumes, surfaces, openings, details, texture and color. In Santa Barbara, each building and landscape design must be part of the whole; and ideally, each building has the potential of being a self-contained monument, a thing of beauty and delight in itself.

It is generally agreed that during the 1920s Santa Barbara carried out the ideal of a single imagery—that of the city as the designed object—with great distinction. One need only mention such acknowledged examples as El Paseo, the Santa Barbara County Courthouse, the Arlington Theatre, the Lobero Theatre in citing the successful unity of the city in its adherence to the Spanish-style architecture. But the question in 1985 is, how well is this specific Santa Barbara ambience being carried out today?

The interest in the traditional languages of architecture dominates the Santa Barbara scene outside of the city's central core (El Pueblo Viejo District). Although the city of Santa Barbara and Santa Barbara County are resplendent with officially appointed, public design-review commissions (dominated, it should be noted, by practicing architects), adherence to the Mediterranean image in general is not mandatory. The decision to employ historic images (today as well as in the past) is made by clients and their architects. As far as the central core of the city being a designed entity, there is a general consensus (even among its critics) that it is coming off quite well. But what about contemporary additions within the city, and the influence they have on the architectural cohesiveness of Santa Barbara?

To be candid, the results are mixed for several reasons. Our present Post Modern period is a fascinating but trying moment in architectural/landscape architecture design. The Modern language is still the only language reasonably well understood by the majority of architects. The traditional elements with which many architects are currently playing are both limited and, above all, not fully understood as a complete language. The close-to-universal traditional language presently used by architects is that of the classical tradition—the very tradition upon which the



(Left) Alice Keck Park Wing, Santa Barbara Museum of Art. Architect: Warner and Gray, Inc. Architects. (Top) Kiosk. Architect: The Seaside Union Architects. (Above) Fess Parker's Red Lion Inn. Architect: Edwards-Pitman Architects, AIA.

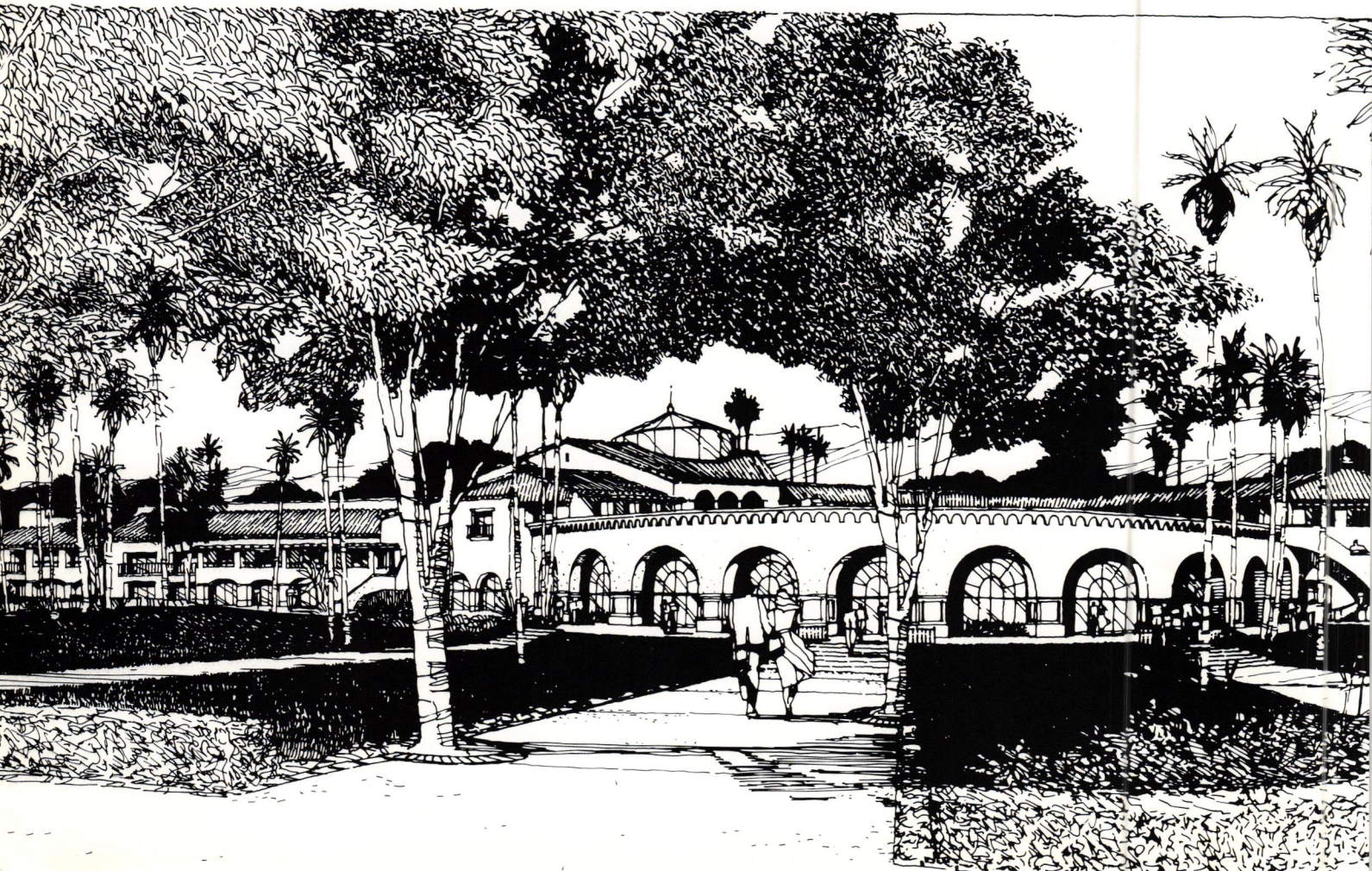
Modern movement was ultimately based. The romanticism of classicism itself, of the extensive tradition of medieval imagery that has loomed so large on the American scene, is not (as of yet) a major ingredient of the Post Modern vocabulary. For Santa Barbara the limitations of the Post Modern language are unfortunate, for the essence of sentiment, of charm and of romance which underlies the city's Andalusian version of the Spanish is not fully understood, let alone expressed.

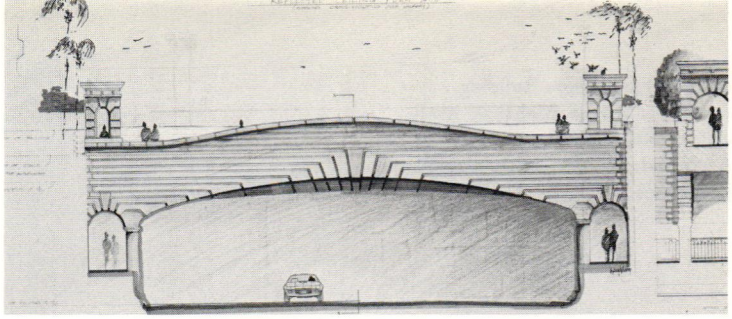
In their efforts to familiarize themselves with the atmosphere of the city's own version of the Spanish, most of the architects who practice in Santa Barbara have realized the tradition first in fragments; then slowly have expanded their preception into the design of whole buildings. Yet a handful of realized and projected designs succeed individually and within the community due to careful streetscape planning and to the quality of their landscape architecture.

The design by Paul Gray, AIA of Warner and Gray for the addition to the Santa Barbara Museum of Art took as its point of departure the earlier elegant abstraction of traditionalism realized by David Adler in his 1939–40 remodeling of the Italian Renaissance former Post Office Building (Oscar Wenderoth, 1914). Gray's addition conveys the feeling that the Alice Keck Park Wing has, in a most natural fashion, grown out of the older building. On first glance, the suggestion of continuity seems to rest with the elegant marble-arched entrance, and the presence of a traditional cornice and entablature. But the strong sense of innovative continuity is due even more to Gray's reiteration of a similar set of classical proportions. Equally important in Gray's expression of tradition is the quality of the interior entrance space, and the manner in which he used axes to join the new wing to the older building. Externally, the new west entrance court of the museum was thoughtfully tied into the mid-city block Paseo system.

In the Barcelona Building, Henry Lenny, AIA of Sharpe, Mahan and Associates dealt with the difficult problem of contributing to the streetscape, and, at the same time, providing an on-grade garage. The solution was an upper terrace reached by a dramatic stairway. While the atmosphere of classic restraint characterizes the addition to the Santa Barbara Museum of Art, the character of the Barcelona Building is that of informal romance and charm. Certainly the dominant note of the Barcelona Building is its small tile-domed tower, which (contrary to most towers built these days) reads well close up from the street, and also as a new feature in the Santa Barbara skyline.

It may seem strange to mention such a small building as a parking lot kiosk in the cityscape, yet this specific building type





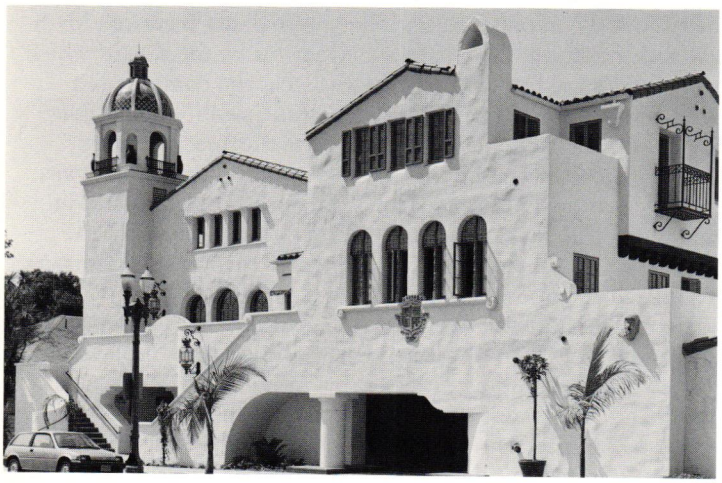
has an appreciable impact. With the primacy of the automobile in our low-density communities, the parking kiosk performs a function somewhere between a traditional gateway to an eighteenth-century English country house and a folly which one might come across in a picturesque garden. Many contemporary kiosks are visual disasters—in their design, and in what they contribute, or do not contribute, to the landscape. The Seaside Union Architects succeeded with the design for a group of copper-sheathed beachside parking lot kiosks because they asked the right question; namely, what traditional Mediterranean building type (or types) could be looked back to as precedent? Their answer was the type of eighteenth- and early-nineteenth-century garden kiosks or guard houses which existed in many Spanish and Mexican cities. These traditional kiosks are not simply miniaturized replicas of large buildings, but rather are small self-contained objects, similar to the lanterns one finds atop many Spanish and Mexican domes. With this general source in mind, the architects modified, simplified, and then elaborated on a new form fitting a new utilitarian need.

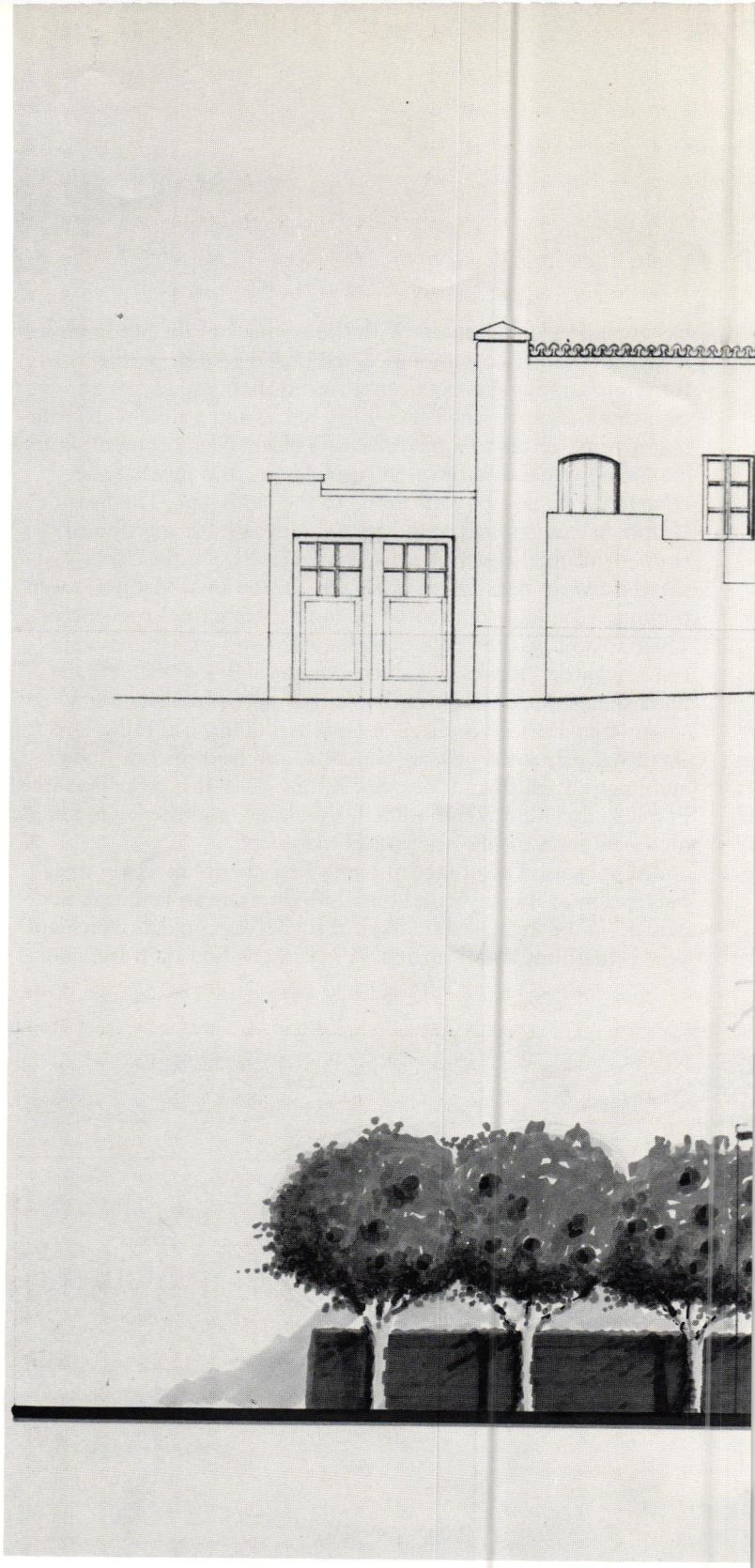
The increased assurance of Santa Barbara architects in their perception of the city's traditional Mediterranean language is evident in the increased number of successful projects which are now being built and designed. Fess Parker's Red Lion Inn complex located on Cabrillo Boulevard overlooking the city's East Beach will be the largest single project to be built in downtown Santa Barbara in recent years. The architects of the project, Edwards-Pitman Architects, have with seeming ease maneuvered this large and complex project fully within Santa Barbara's Mediterranean tradition. They have achieved this by the way in which the buildings are broken up to suggest that the complex is a fragment of a Mediterranean village; in the symbolic nod that they have made to the circular form of the former Southern Pacific Railroad Roundhouse (which stood on the site, and was remodeled in the 1920s to suggest a Spanish bull ring); and in the design of the landscape that contrasts the intimacy of the Mediterranean courtyard with the open ambience of California's own 1920s version of an English park.

The richness of Spain's and Mexico's Moorish (Islamic) inheritance is drawn on to create a lavishly tiled garden pavilion for the Valencia Building designed by Henry Lenny at Sharpe Mahan and Associates. The sensuousness of the Moorish has been a part of the Santa Barbara scene from the early 1900s. George Washington Smith, Lionel H. Pries, Edwards and Plunkett and other Santa Barbara architects of the 1920s contrasted the opulence of the Moorish against the simplicity of the Andalusian; this same approach is taken by Sharpe, Mahan and

(LEFT) Fess Parker's Red Lion Inn. Architect: Edwards-Pitman Architects, AIA. (TOP) State Street Bridge. Designer: Cal Trans. (ABOVE) Red Lion Inn.

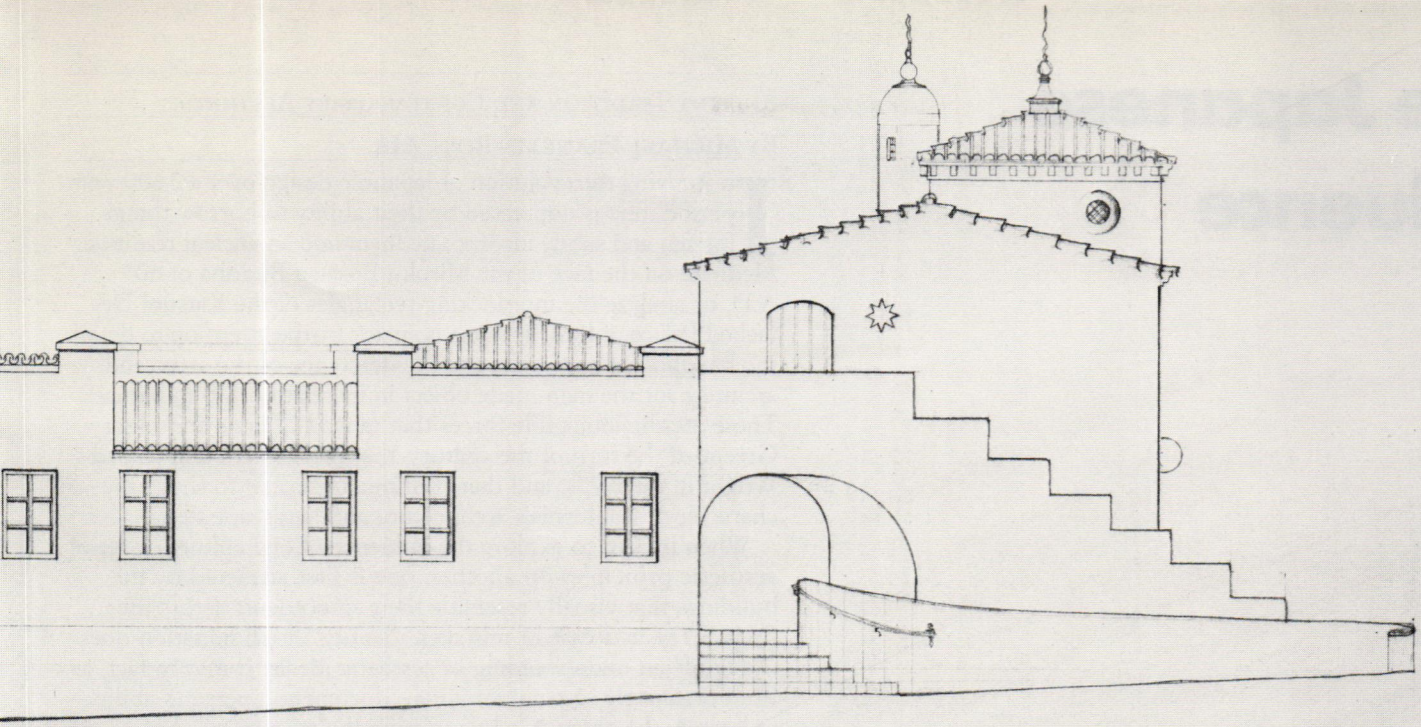
(BELOW) Barcelona Building. Architect: Sharpe, Mahan & Associates. (RIGHT) Valencia Building. Architect: Sharpe, Mahan & Associates.





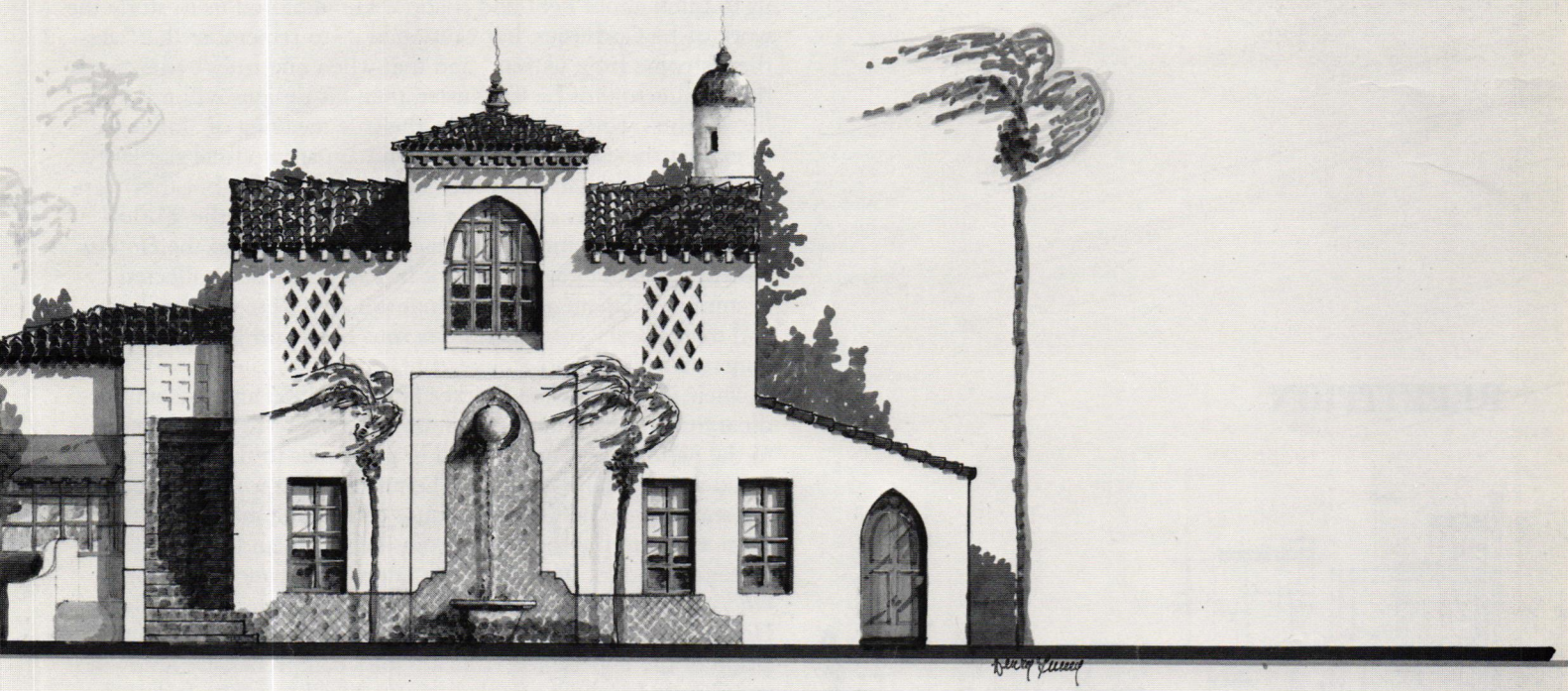
Associates in this recent design. When viewed from the street, the building will have an effect somewhat similar to a Moorish fountain that one might come across in Grenada or Seville.

Comparable to the large-scaled visual impact of such older Santa Barbara monuments as the Mission Church or the courthouse will be the bridge intended to carry the Highway 101 Crosstown Freeway over the city's principal street—State Street. The form of the State Street Bridge will be a powerful visual element from the upper city, as well as from the beach area. From the freeway, the bridge's form should be strong enough to indicate to the driver that he has arrived at the center of the community. The design of the elaborate State Street Bridge and its companion bridge at Garden Street is based upon such ancient Spanish bridges as those at Salamanca and Merida. The design of both bridges was sympathetically and knowingly carried out by the CalTrans designers and engineers in consultation with the city's Freeway Design Advisory Committee. As is true with the other new projects, the bridge has the potential of



SOUTH ELEVATION

1/4" = 1'-0"



EAST ELEVATION

1/4" = 1'-0"

SHARPE, MAHAN & ASSOCIATES

becoming a major landmark because its design has added to (and thence transformed) Santa Barbara's Spanish imagery.

Transformation, "modernization" as it was often referred to by traditional architects of the 1920s and 1930s, remains as much a goal in Santa Barbara today as it was in the past. As the accomplished New York architect Francis Keally remarked in 1930: "It is not necessary to throw away tradition, or to ignore it; we take suggestions from the past. . .and with this as a nucleus, develop and design."[2]

1. John Taylor Boyd, Jr., "Houses of Severe Beauty But Rich in Color and Texture," *Arts and Decoration,* vol. 35 (February 1931): 27.
2. Francis Keally, "Modern Homes of Traditional Lines," *Country Life* (October 1930): 35.

David Gebhard is an honorary member of both the Santa Barbara Chapter and the New Mexico Chapter of the AIA. He teaches architectural history at the University of California, Santa Barbara, is vice chairperson of the City of Santa Barbara Landmark Committee, and is a member of the Montecito Architectural Review Committee. Formerly he chaired the Santa Barbara County Board of Architectural Review and, from 1982 through 1984, was president of the Society of Architectural Historians.

The Japanese Influence

Ancient Tradition and Contemporary Aesthetics

By Michael Franklin Ross, AIA

In studying the evolution of Japanese design over a 2,600 year period, one is impressed by their ability to borrow things foreign and subtly incorporate them into an ancient tradition. Meditate on the face of the Miroku-Bosatsu Buddha of 603 A.D. or analyze the interlocking rectangles of the Katsura Detached Palace of 1624, and one is struck by the attention to detail, the handling of materials, and the deference of the artist and architect for the man-made object in its relationship to nature. These are the intangible forces that moved Charles and Henry Greene at the turn of the century, that motivated Frank Lloyd Wright in the 1920s, and that continue indirectly to shape the character of California's architecture and landscape design.

When invited to explore the influence of one culture or set of aesthetic principles on another, one is first attracted by the buildings that visually resemble their antecedents across the Pacific. This is a case of mistaken identity. Visual imitation does not imply an understanding of aesthetic ideals. It may in fact, as is unfortunately so common today, document a person's ability to borrow the obvious, while missing the essence.

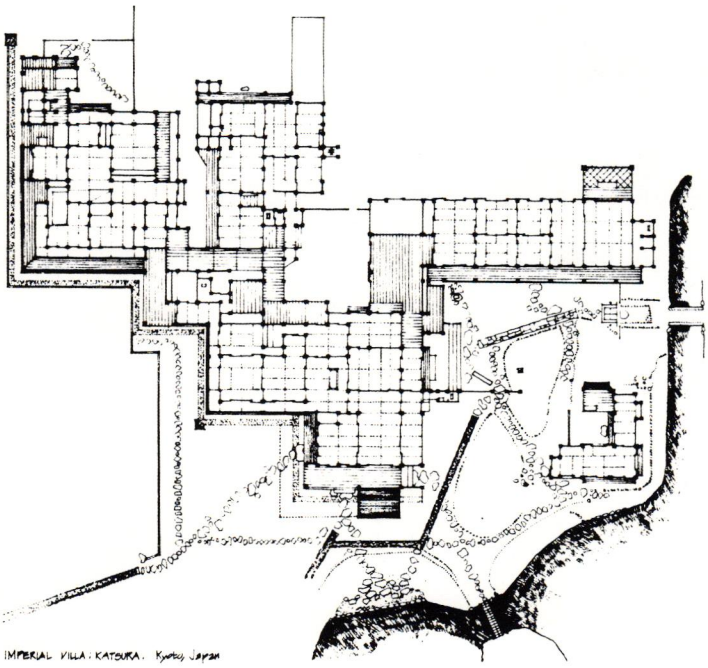
At Columbia University graduate school in the autumn of 1966, our studio master, Romaldo Giurgola, invited his friend and mentor Lou Kahn to speak to us about design. Kahn asked us to think about light and shadow. He implored us to study the work of Le Corbusier, but cautioned us to remember that "aesthetics come from within," and that when one truly understands the architecture of Le Corbusier, then his designs will not look like Corbu's work. This then, is the true meaning of "influence": to extract the essence and go beyond apparent visual similarity.

Charles and Henry Greene never visited Japan, but they were avid students of its culture. In 1893 they attended the World's Columbian Exposition in Chicago and experienced the *Ho Ho Den* or Japanese pavilion. Back in Pasadena they collected examples of Japanese design from the John Betz import shop, and their library contained numerous books on Japanese wood joinery, furniture and architecture.

Their designs for the Blacker House in 1906 and the extraordinary Gamble House in 1908 are a testament to their sensitivity to the natural surrounding and in particular to the qualities of wood as a building material. The interlocking wood members of the staircase in the Gamble House entry are a masterpiece of form and material that came from the hearts and minds of the Greene brothers. Were they influenced by Japanese design? Undoubtedly. But as Randall Mackinson, curator of the Gamble House, points out, "Influence is a delicate thing, it is an accumulation of life experience." Mackinson's comprehensive study of the Greene brothers reveals their work to have, "the feel of the Japanese, but it is not Japanese." The deep overhanging roofs, the carefully crafted wood joinery, and the interlacing joists and beams all imply a debt to the Japanese *Sukiya* style, yet they are somehow rendered unique in the California bungalow houses of Charles and Henry Greene.

"Wood is universally beautiful to Man. And yet, among higher civilizations, the Japanese understood it best." These words, printed in *Architectural Record* in May 1928, were written by Frank Lloyd Wright as part of his series, "In the Cause of Architecture." Like Greene and Greene, Wright visited the Japanese pavilion in Chicago in 1893, but seemed more taken with Japan's wood block prints than with their architecture. The layering of two-dimensional planes and bold geometric patterns had more impact on Wright initially than did the *Ho Ho Den* itself. Unlike

REPETITION



MARVIN RAND

the Greene brothers, Wright did visit Japan, first in 1913, and later intermittently during the period from 1915 to 1922 to oversee the construction of the Imperial Hotel.

During this period Wright unquestionably absorbed a great deal of traditional Japanese design. From kimono patterns to wood puzzles and great temples, Wright digested the wonders of the culture. His own philosophy of organic architecture melded naturally with traditional Japanese aesthetic principles. The work that followed in the 1920s in southern California fuses Wright's own creative juices with his experiences in Japan and his visits to Mexico.

The textured concrete block of the Ennis House in 1924 and the Millard House in 1923 often are said to be Mayan influenced. But one can see in the Hollyhock House, for Aline Barnsdall in 1920, the large horizontal flat planes accented by geometric ornamentation that are direct descendents of the Imperial Hotel, and recall the flat white walls of Japanese villas with intricate wood joinery running along the edges.

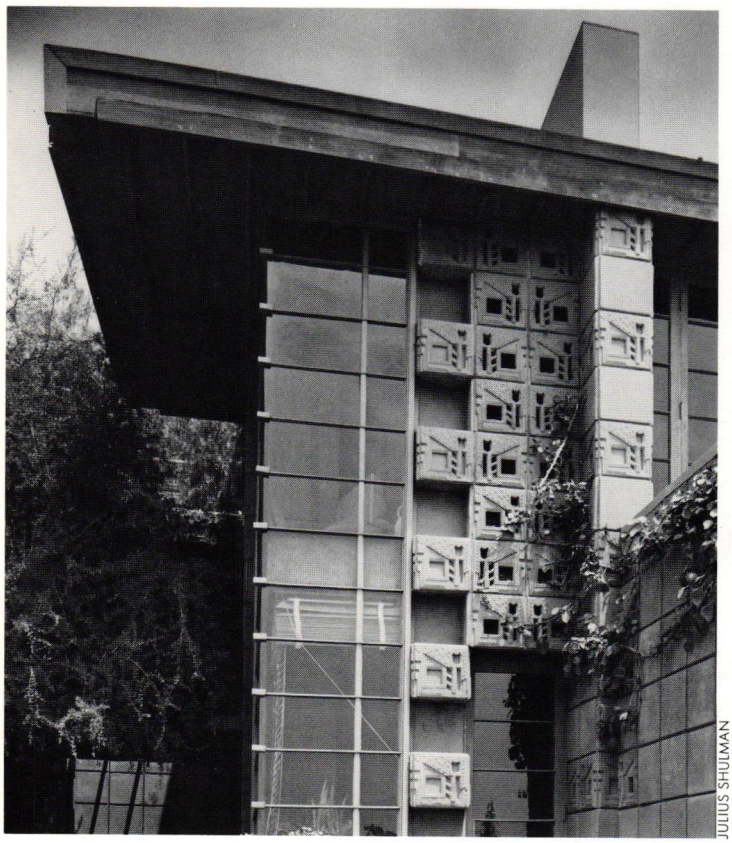
The interlocking rectangular spaces of Wright's Samuel Freeman House, and the use of layering spaces from interior to exterior, are fundamental to traditional Japanese residential architecture and could not have escaped Wright's sensitive eye. Once again as Kahn reminded us, the aesthetic comes from within, but the influence of six or seven year's exposure to Japanese culture cannot be denied.

To build in harmony with nature and to respect the elements of nature are Japanese concepts that have left their mark on certain buildings and landscapes of contemporary California. These ancient traditions can be experienced, for example, in the

MARVIN RAND

(Opposite Page) Imperial Villa: Katsura. Kyoto, Japan, 1624. Reprinted courtesy of Van Nostrand Reinhold Company, from *Architecture; Form, Space and Order,* Francis D.K. Ching, 1979. (Above) Gamble House, Pasadena. Architect: Greene and Greene.

JULIUS SHULMAN



JULIUS SHULMAN

landscaped roof deck of the New Otani Hotel in Los Angeles. An oasis in the sky, the trickling waterfall and gentle foot paths transport the visitor through time to the serene gardens of Kyoto. Designed by Allen Fong & Associates, who worked closely with the architect, Kan Morimoto, AIA of Kajima Associates, the garden exhibits a sensitivity to natural materials, to stone, water and flora that brings us closer to the essence of Japanese landscape design.

Another example can be seen in the CETUS projects by Marc Treib and Carducci/Herman for a 1930s-style industrial building in Emeryville across the bay from San Francisco. This high-tech Japanese landscape fuses architecture and garden in two landscaped courtyards on the fifth floor of a bio-engineering laboratory. The designers describe their intent as a "gradient of features and feelings from formal to semi-formal to informal." In Japanese it is called *Shin-Gyo-Go.* Both Marc Treib and Ron Herman are deeply rooted in the Japanese landscape. Having lived and studied in Japan, their *Guide to the Gardens of Kyoto* is one of the most sensitive, comprehensive reviews of Kyoto's landscape architecture available in the English language. This knowledge becomes an integral part of their design process.

The influence of Japanese design on California architecture and landscape design has continued through the 1960s and 1970s to the present, but the pendulum of borrowing and refining is shifting its swing. In the first half of the twentieth century, the Japanese borrowed elements of modern architecture from the West, while America and Europe marveled at traditional designs from the East. In the second half of the century, the West has

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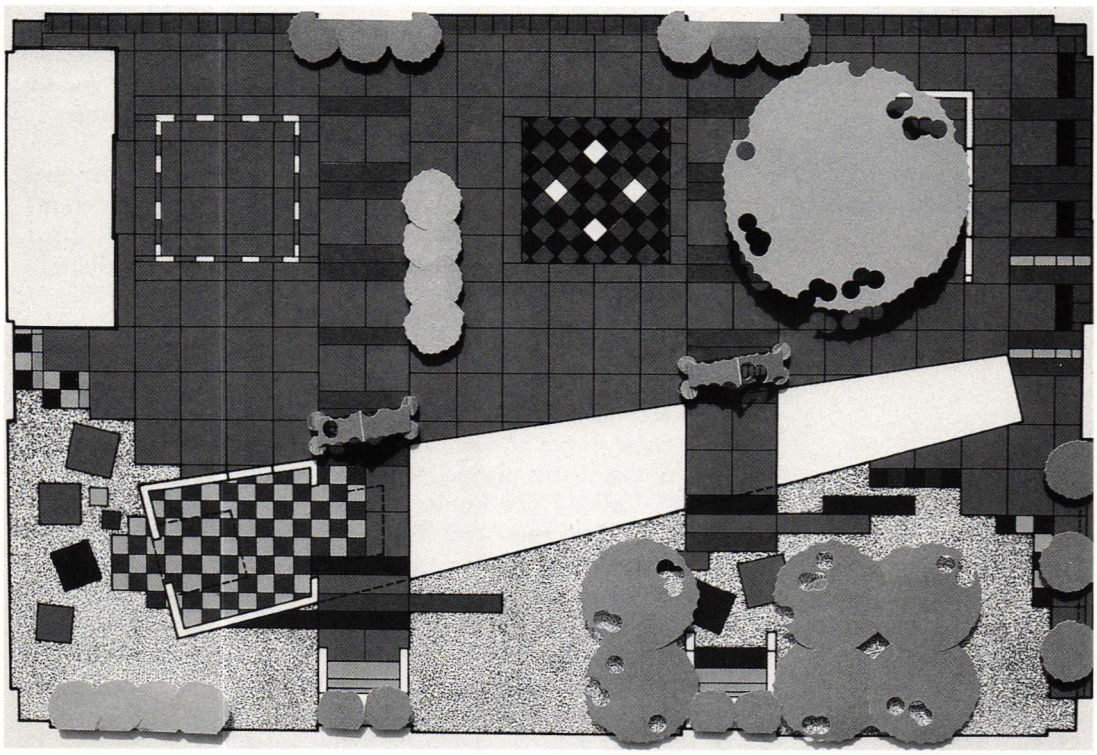
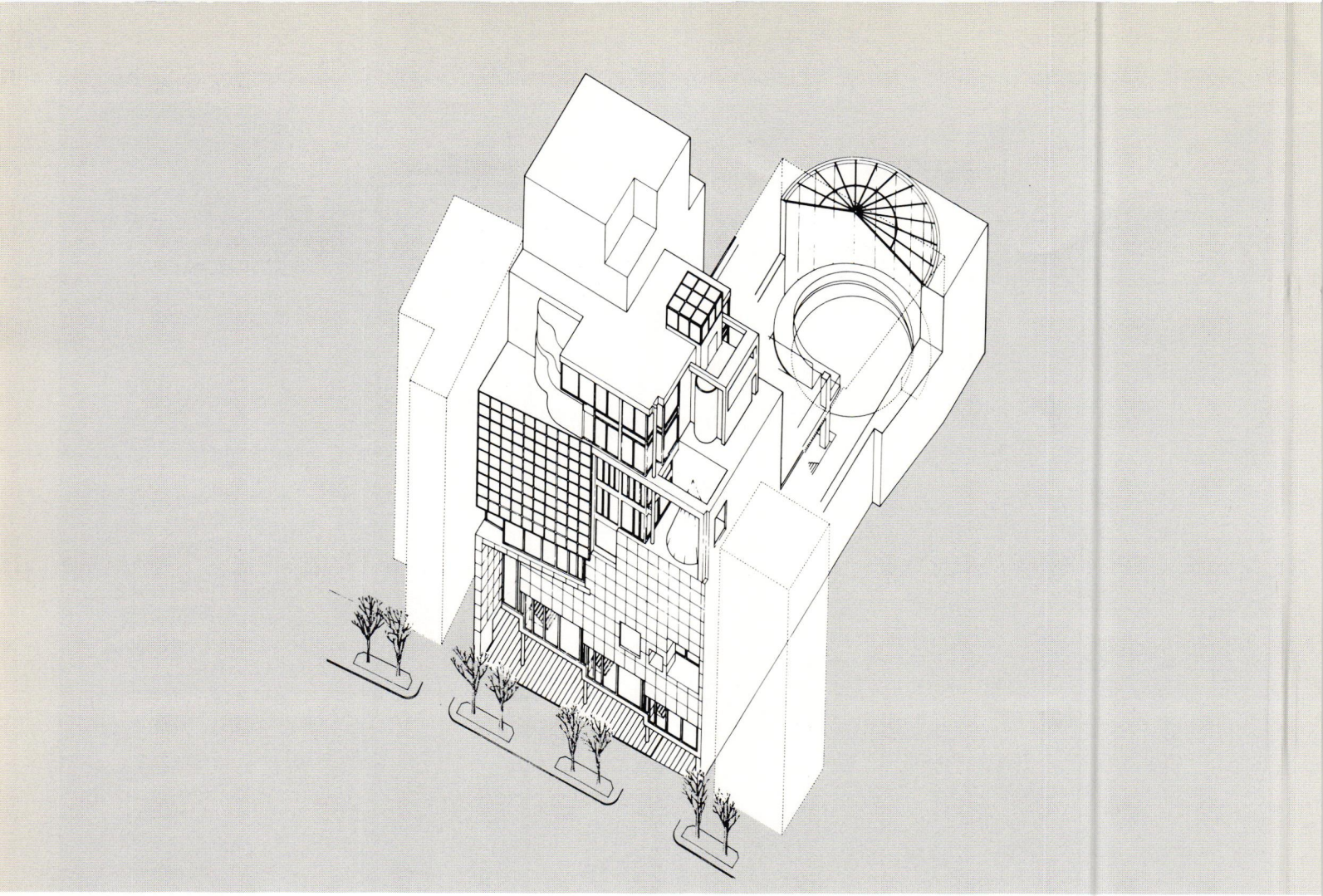
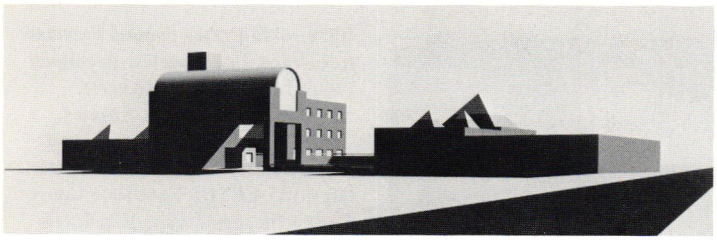


(OPPOSITE PAGE) Samuel Freeman Residence, Los Angeles. Architect: Frank Lloyd Wright. (ABOVE) New Otani Hotel, Los Angeles. Landscape: Allen Fong & Associates. Architect: Kajimi Associates. (BELOW) CETUS Executive Court, Emeryville. Landscape: Carducci-Herman/Marc Treib.





(Above) Wacoal Media Center, Tokyo, Japan. Architect: Fumihiko Maki & Associates. (Below) Los Angeles Museum of Contemporary Art. Architect: Arata Isozaki.

been learning from Japan's contemporary masters as well.

During the sixties and seventies Kenzo Tange visited America. He taught at M.I.T. and the University of California, Berkeley, while designing complexes for Baltimore's Inner Harbor and for San Francisco's Yerba Buena Center. In recent years the next generation of Japanese architects has had an even greater influence on California. Arata Isozaki's design for the Los Angeles Museum of Contemporary Art (MOCA) is nearing completion in Bunker Hill, and Fumihiko Maki was second only to Richard Meier in the selection of an architect for the new $100 million J. Paul Getty Museum in Santa Monica. Both Maki and Isozaki are among the architects short-listed for the proposed cultural center in the Yerba Buena Gardens in San Francisco.

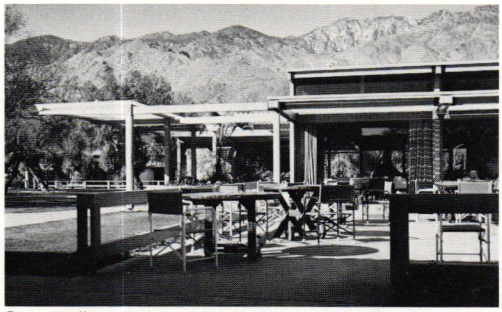
While Maki has yet to build in this country, the influence of both architects can be felt here in California. An exhibition of their work shown at Japan House in New York during May and June of this year is planned to exhibit at MOCA in Los Angeles in 1986. Called "New Public Architecture: Recent Projects by Fumihiko Maki and Arata Isozaki," the exhibition documents the current designs of two of the most creative interpreters of contemporary aesthetics. Both Isozaki and Maki have taken the traditional Japanese grid and massaged it to reflect their own versions of updated classicism. As their work becomes better known to architects here, there is no doubt that the cross fertilization of aesthetic ideas will continue around the Pacific Rim to be reflected in future California architecture.

Michael Franklin Ross, AIA is a principal at Ross/Wou International in Santa Monica and Houston.

Interview: Daniel Dworsky, FAIA

In the midst of the framed design awards that form a backdrop to Dan Dworsky's desk is a photograph of a varsity football player, still air-borne from catching a pass, about to be swarmed by his opponents. Since Dan left the gridiron for the drafting room, he has tackled an ambitious game-plan, developing a one-man office in Los Angeles into a 70-person firm responsible for designing many significant structures in southern California. Dan is still a team player. When Dworsky Associates received the Firm of the Year Award from the California Council, The American Institute of Architects earlier this year, all the associates shared the limelight: Bruce Sellery, AIA; Nathanial Abrahms, AIA; James Bonar, FAIA; Allan Dietel, AIA; Robert Levine, AIA; Robert Newson, AIA; Robert Rosenberg, AIA; Gregory Serrao, AIA; Kenneth Stein, AIA; Wantland Smith, AIA, CE; Jorge Soto del Barco, AIA; and Frank Webb, AIA. In this interview, Dan Dworksy, FAIA reflects on the evolution of Dworsky Associates, and on the challenges inherent in managing a diverse group of creative professionals.

Deep Well:
"... it gave me something substantial to get my practice on its feet."



BILL HOFFMAN

Deep Well Inn Restaurant, Palm Springs, 1954.

You began at the University of Michigan as an athlete, then switched to architecture. How did that affect your approach to architecture?

Athletics has influenced my thoughts about architecture. Athletic movement has a purity of composition, an efficiency of movement that is not cluttered with extraneous involvement. In all the arts, quality work has that clean order. It's easy to confuse compositions with extraneous thoughts, extraneous material.

I stumbled into the field of architecture accidentally, without any preconceived attitudes toward the Modern movement. I became enamored with what was presented in the Modern movement. I remember visiting Mies van der Rohe's work in Chicago in 1949. There was a freshness and a quality of detailing about the work that was exciting. I also was influenced by Le Corbusier, Alvar Aalto and others who were more unrestrained and flexible in the way they dealt with space and form. So I did not follow a specific guru.

How did you begin your practice?

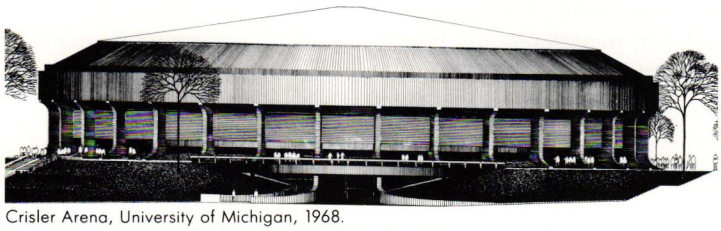
John Entenza, editor of the original *Arts & Architecture,* recommended that I talk to Raphael Soriano about a position. I learned a great deal from Soriano, especially about restraint and preciseness of form and detail. He used that word "precise" a great deal. It was a great experience working with him and attempting to understand his philosophic approach. Then I worked with Bill Pereira and Charles Luckman, and that gave me good background as to what the large office practice of architecture is all about.

I started my own practice very early and on a very small scale, by the seat of my pants, without any great understanding of its potential complexity. Times were easier then. You could have a handshake and start a project without long agreements formulated by lawyers, without insurance brokers and tax problems. I don't think many architects today could begin a practice the way I did, renting minimum desk space in an existing architectural office and doing miscellaneous small jobs. Fortunately, early in practice I obtained a commission for the Deep Well Inn Restaurant in Palm Springs from a client for whom I was remodeling a dressing room—not a whole bathroom, just a dressing room. I spent a year on this project and it won an AIA award. I look back at that year as one of the most exciting in my career. That experience gave me someting substantial to get the practice on its feet.

My practice started to gain momentum during the mid-fifties when there was a tremendous housing boom in southern California. I gained an understanding of the practicalities in the construction industry and the realities of an architectural practice during the period when I worked with various builders. This work gave the office its first financial strength and allowed it to expand beyond housing. We gradually were commissioned for small commercial and institutional projects, building the foundation for the diversified practice we have today. In the early 1960s, we had the opportunity to design the Crisler Arena at the University of Michigan, a 14,000 seat, multipurpose facility that led to other institutional clients, such as UCLA and the California State University system.

We proceeded into projects that were more complex in program and larger in scope. During the 1970s, we participated in the design of three government centers. The first was the Ventura County Government Center, a very large complex we designed in association with John Carl Warnecke. That was a major step for us and put us into a league to compete with the larger firms for significant work.

Much of our current work stems from our hard-earned rep-



Crisler Arena, University of Michigan, 1968.

JORDAN LAGMAN

Steven Wise Temple, Los Angeles, 1972.

Brea Civic and Cultural Center, Brea, 1981.

WAYNE THOM ASSOCIATES

Ventura County Government Center, Ventura, 1980.

utation for handling large, complex projects and producing the client's desired results. We built a team of skilled associates who can manage the various aspects of our assignments. We have utilized computers as a management tool and for word processing for a number of years, and now have computerized in-house design and drafting capability. These factors give us strength to pursue work of a meaningful size needed to support the kind of operation and staff size we maintain. We seek, and fortunately have attracted, sophisticated clients with whom we share mutual goals to provide architecture.

What qualities do you look for when recruiting for your firm?

We look for individuals with strong training in universities as well as experience in qualified firms. We review their portfolio and interview extensively to determine the quality of the total person, including the skills needed for draftsmanship. We also look for personality and character. We want to reinforce the qualities that we currently have in our office. It is important to have nice people who are willing to assist one another, who are not too egotistical about their efforts and are willing to co-operate in producing a team effort product.

Everyone who is an associate has risen from within the firm to that level. Top-level management has to be intelligent, able to think clearly under pressure. They have to work well with people, manage the distribution of tasks to a group of people. They have to be able to communicate, relate to clients well and handle delicate situations with tact and care. It is important that they be thorough because the field is so detail oriented. They also have to share the goals of the firm.

Our philosophy is that we always seek to do outstanding work, meaningful work. The design for each project emanates from the specific issues that we are dealing with. We try to make something special out of every project that we do, rather than repeat that which we have done before.

What is the biggest challenge you have encountered as your firm evolved into its current size?

Coordinating the work of a number of people, maintaining our initial goals, and maintaining the quality of the work. Dealing with all the personalities and all the special needs of the individuals in the firm is a challenge. Each person, especially a designer, has his or her own personal goals. There has to be a focusing of the personal and the firm's goals, hopefully in the same direction, so that both can be satisfied simultaneously.

A designer wants to have total control of the work that he or she is working on. Within an organization you have to make certain compromises to suit the goals and desires of others, including me. On the other hand, it's tough to practice architecture as an individual. Any project of significant size has to be produced by teams of technicians and designers who have to cooperate and coordinate their efforts. Every architect interested in producing a significant building has to learn how to work with a team. Our office is subdivided into teams assigned to each project, who follow that work from schematics through construction under a project director and supported by a project designer and a project architect.

How has the growth of your firm affected your personal pursuit of architecture?

It creates stressful pressure that I face daily: how to allocate my time relating to design, to the business and the legal aspects of the practice, to personnel issues, recruitment, personal projects, business development.

(Above) Jerry Lewis Neuromuscular Research Center, UCLA, 1979. (Below) Theatre Arts Building, Domingus Hills, 1977.

(Above) Van Nuys Municipal Courts Building, Van Nuys, 1985. (Below) Federal Reserve Bank of San Francisco, Los Angeles Branch, 1985.

I still involve myself in a number of aspects of the office, especially in the design area. We have a staff of very capable associates and other technical professional people, so I delegate responsibility to skilled individuals who have gone beyond my expertise in many areas. I am not sure I personally could provide the total services that are necessary on any one project at the present time. But I am involved to some degree with every design.

Have your approach to design and your understanding of architecture changed as your firm developed?

Members of the firm are constantly debating design issues. Through the years, we have had a number of very talented people in the office who have contributed to the ongoing design dialogue. Frankly, the fact that we have respected their ideas and have absorbed and developed some of these thoughts and attitudes, has created a growth factor within the firm, so that we have kept up with the evolution of design thinking. I owe a great deal of gratitude to the individuals who have contributed to the quality of our work and have stimulated my own thinking.

At the Monterey Design Conference, you mentioned that design influences are changing your approach. Are you flirting with Post Modernism?

There are architects who have been much more experimental than we have in the past. We get stimulation from people like James Sterling who are creating architecture that relates not only to satisfying the immediate functions, but also to the history and spirit of a particular project, program or client. Today we are looking more for statements that inspire people, excite people and create stimulating experiences.

Our Federal Reserve Bank is an example of that. We searched for an approach that would not only just satisfy the very demanding functional requirements for the bank, but would also recognize the spirit and tradition of the Federal Reserve Bank institution. I don't believe this building is literally in the Post Modern camp. But I think the Post Modern movement has stimulated all architects to re-evaluate and incorporate the lessons of history in their current work.

Are you moving more toward decoration?

In a very restrained way. Soriano was absolutely against any decoration and felt that a building had to retain its purity. It satisfied functions and, in a sense, became decorative as a flower is decorative. But a flower is totally functional in its decorative aspects. I still believe in that.

On the other hand, a certain amount of decoration is part of the human spirit and, if used in a restrained way, decoration can enhance a piece of architecture. Meaningful decoration is so difficult to achieve that it is my tendency not to decorate unless I can find a delicate balance. You can easily become too decorative, and a building loses its impact, becoming too faddish and stylish. Quite a bit of the Post Modern has a cartoonish quality. I think the architects who are doing that sort of work will regret it in time. Good architecture is still very subtle.

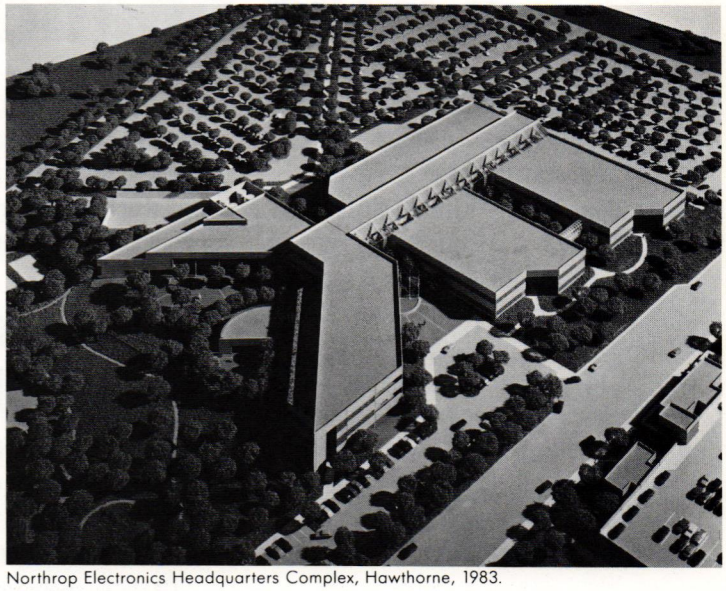
What changes do you anticipate in your practice in the next ten years?

I don't see us growing tremendously. I would like to maintain a slow, steady growth, but be able to concentrate on projects that offer opportunities and, at the same time, are difficult and require the time and quality service we want to provide—projects that have significant impact to the lives of people.

RONALD MOORE PHOTOGRAPHY

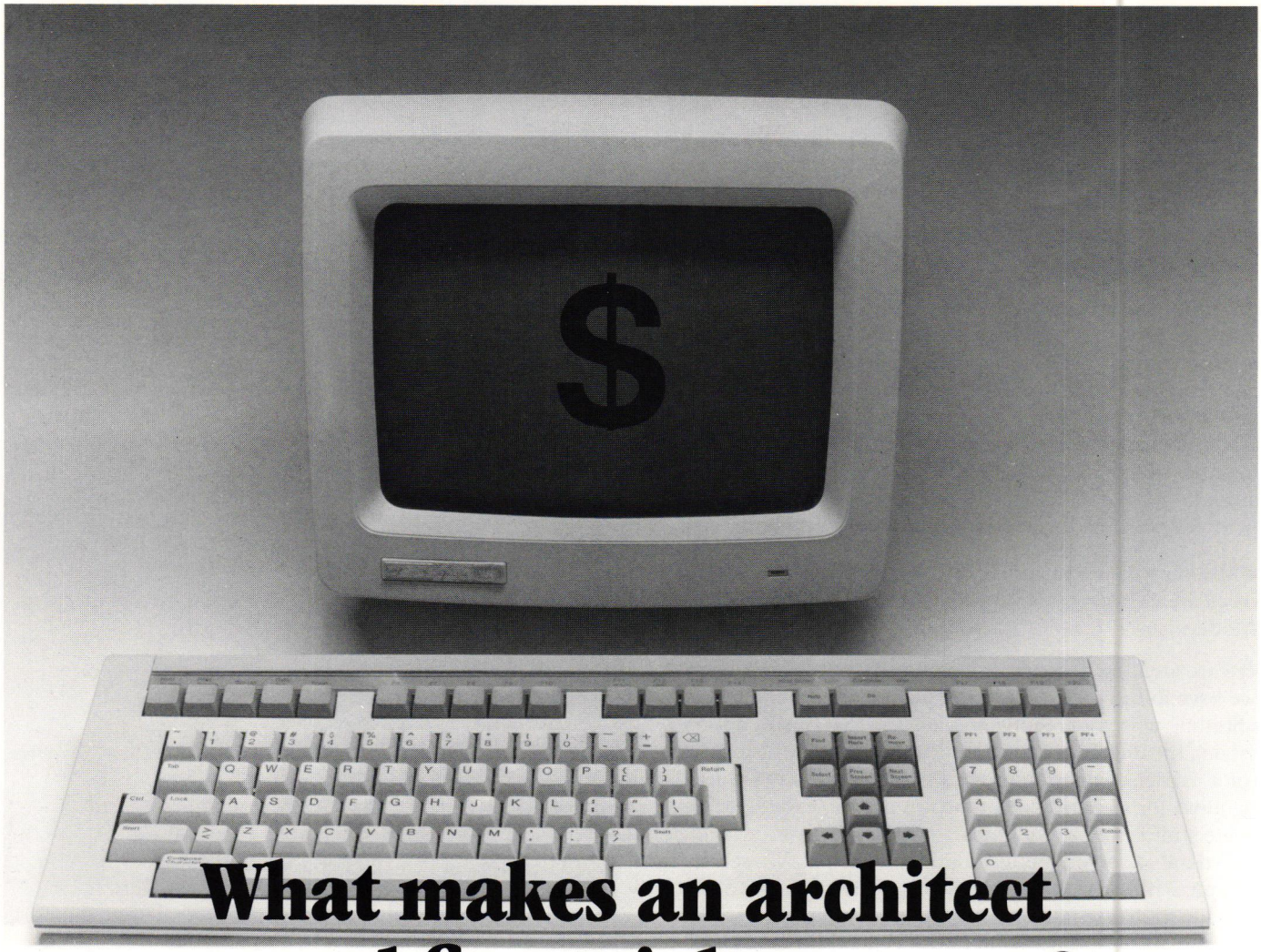
Bradley International Terminal, Los Angeles, 1984.

Angelus Plaza, Bunker Hill, Los Angeles, 1982.



Northrop Electronics Headquarters Complex, Hawthorne, 1983.

"Every architect interested in producing a significant building has to learn how to work with a team."



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The Case for Minicomputers

CHOOSING THE RIGHT SYSTEM

By CHARLES L. ATWOOD, AIA AND KEN HEROLD

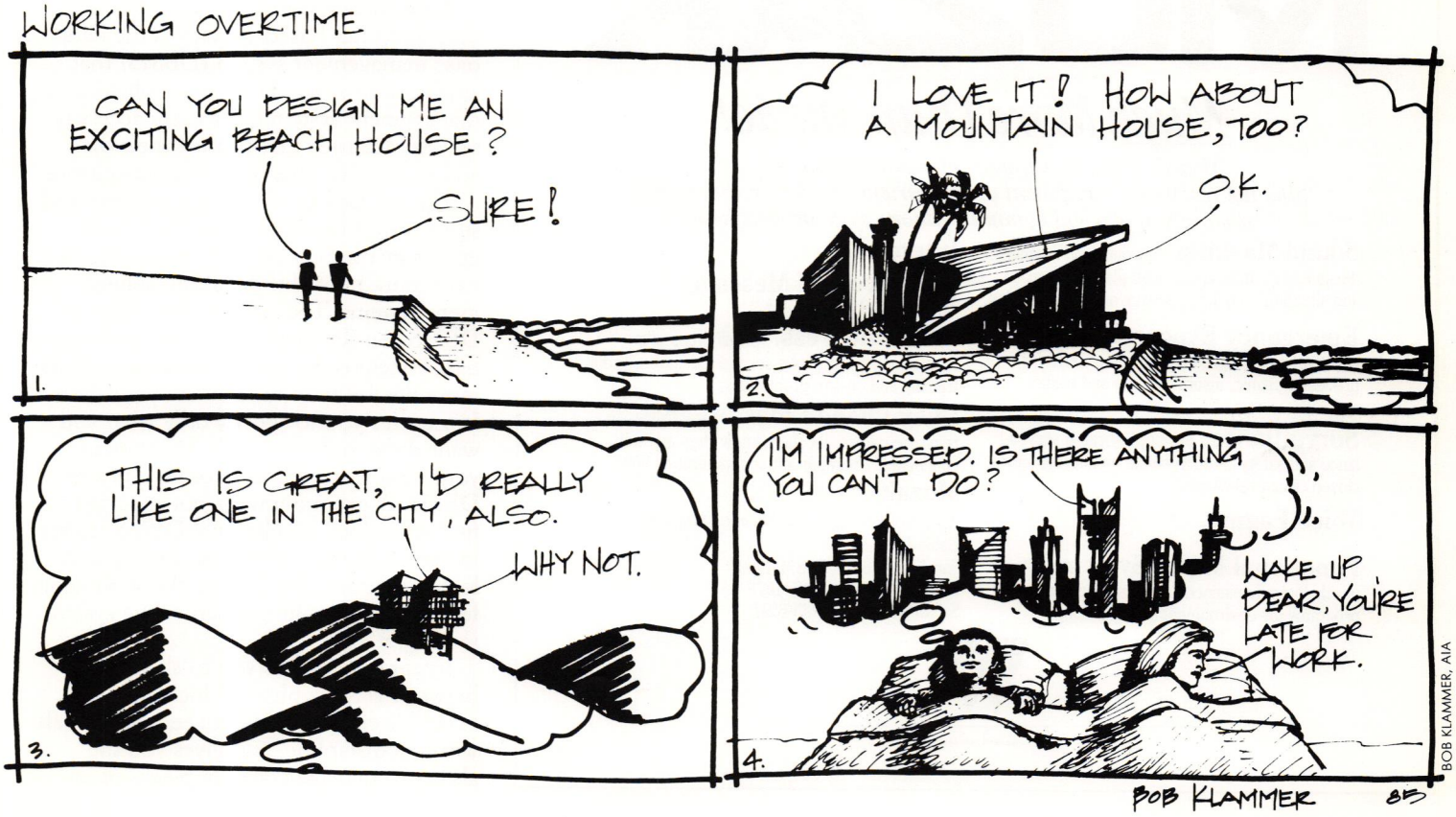
Most architects know computerization is important. The question they face is what kind of system to purchase. Finding the most appropriate computer system at the best price can be difficult. Firms new to CADD technology are faced with deciding between a single-user personal computer (PC) system or jumping directly into an integrated minicomputer system. Deciding solely on cost may be an expensive mistake.

Conventional wisdom often dictates that firms with fewer than ten employees should purchase a PC-based system, while larger firms should purchase a multi-user system. A complete PC-based system for architects can be purchased for $15,000. The larger systems start in the tens of thousands of dollars and some sell for as much as a quarter- to a half-million dollars. But firm size and price aren't the only factors you should consider when automating for your office. The computer's memory, speed, ability to network, and expansion capability may be more critical when finding a system that complements the way you work.

THE PC PROFILE

PCs are single-user dedicated systems with a wide range of software choices for drafting, word processing, and accounting applications that aid in capitalizing on the computer investment. They are small desk-top units which don't require massive outlays of capital and are generally easy to use. Most PCs are menu-driven, meaning you are given easy-to-understand choices from which to select your next action. They require very little maintenance. In firms with small projects, where one person is responsible for many different phases of a given design, a PC may meet those needs admirably.

But PCs are limited in capacity and flexibility. PC storage is measured in thousands of bits (Kbs), such as 256 Kb memory. A sophisticated project can take as much as 2 million bytes (mb or megabytes) of memory. If your memory



is overloaded the system stops, refusing to take any more commands until you have created space in the memory. This may limit the complexity of your drawings or force you to partition your data in an unnatural way, making it awkward to use. In most PCs the storage is used for the operating system, the application program, and the data currently being used. There is not much room left for libraries of components you use frequently.

PCs generally are discrete individual units and do not provide data management or communications capabilities necessary to share information effectively between disciplines. They don't have the ability to communicate with other users in the office in a secure or transparent way. A larger system allows the users to communicate with as little effort as typing the name of the receiver of the message. There can be communication between PC users, but it can be very complicated. On some PCs files can be transferred, but not shared concurrently. Expansion of the system offers no cost incentives. Since expensive hardware cannot be shared, users must purchase a complete system for each workstation. On a larger system the cost per user goes down significantly when hardware resources—such as central processing units (CPUs), plotters and printers—are shared.

Data Base Management and Integration

A major difference between PCs and minicomputer-based systems is the database management system (DBMS) that applications share. Having a sophisticated management system gives users access to security features that protect their data and ensure data integrity and independence.

The method by which you retrieve and store your data relates directly to your efficiency on the system. Larger systems have more powerful database management systems. There are several types of DBMSs on the market. A relational database system is the easiest to use and offers more flexibility to manipulate your data. It requires you to specify only what you want done, not how to do it or where your data is stored, as in other types of DBMS. A programmer is not required to find your data. A relational DBMS assists in "normalizing" your data, storing it in logical manner. The DBMS also is a major factor in determining whether the system is integrated.

Integration allows you to share data between various physical locations, between disciplines and between individuals within a discipline, and gives you the ability to manage complex pieces of in-

formation over time. Although DBMSs exist in some PCs, those which will provide a high degree of integration are available only on larger systems. It is difficult to find a high degree of integration in PCs because their software is developed by separate companies using different languages and storage structure. The PC software packages do not communicate with each other directly. Moving data between the packages, such as between your graphics program and your accounting software, can be cumbersome.

The speed of the system (measured in MIPS—millions of instructions per second) determines the rate at which your commands are processed. With higher speed your productivity will increase. With lower speed you will find users sitting at their terminals waiting for the system to redraw an image or change a viewpoint. Slow reponse time will frustrate users.

Architects' Special Needs

The capabilities of larger computer systems mirror the organization of multidisciplinary firms. Such firms deal with projects in many different locations and provide services in several professional areas. Their computer systems must be able to manage these complex information needs.

A minicomputer system consists of a CPU which is connected to several terminals along with a plotter and a printer. Minicomputer systems allow multiple users concurrent access to the same or multiple CPU and to share data. They usually have a large database that allows you to store data over time and to use more sophisticated applications software.

Larger systems support the ability to create, store and use complex design components on the computer. Components are designs which you use frequently, such as windows, doors, or furniture. You can store these components in a library and call them up from one project to the next. A large component library gives you greater efficiency in CADD usage. Most larger computer systems have enough storage to keep a component library accessible at all times. If you have elements which you use frequently in your work, such as a particular type of chair, the storage capability is critical. Networking ability allows you to share a single copy of the component.

Minicomputers also offer better graphics with high resolution and a large palette of colors. Sophisticated color graphics display terminals that are easy to use offer great potential for architects, and interiors and graphic designers. The sys-

tem in our office offers graphics of such high resolution that we do broadcast-quality animations of our designs on the computer. We record the animation work with a videotape camera and it becomes a very sophisticated marketing tool. This is only possible with software that is fully three-dimensional and that is generally available only on larger systems. PCs offer what may most accurately be called "two-and-half-" dimensional views. They will allow you to draw in perspective, but don't allow you to truly manipulate and study your data from every angle.

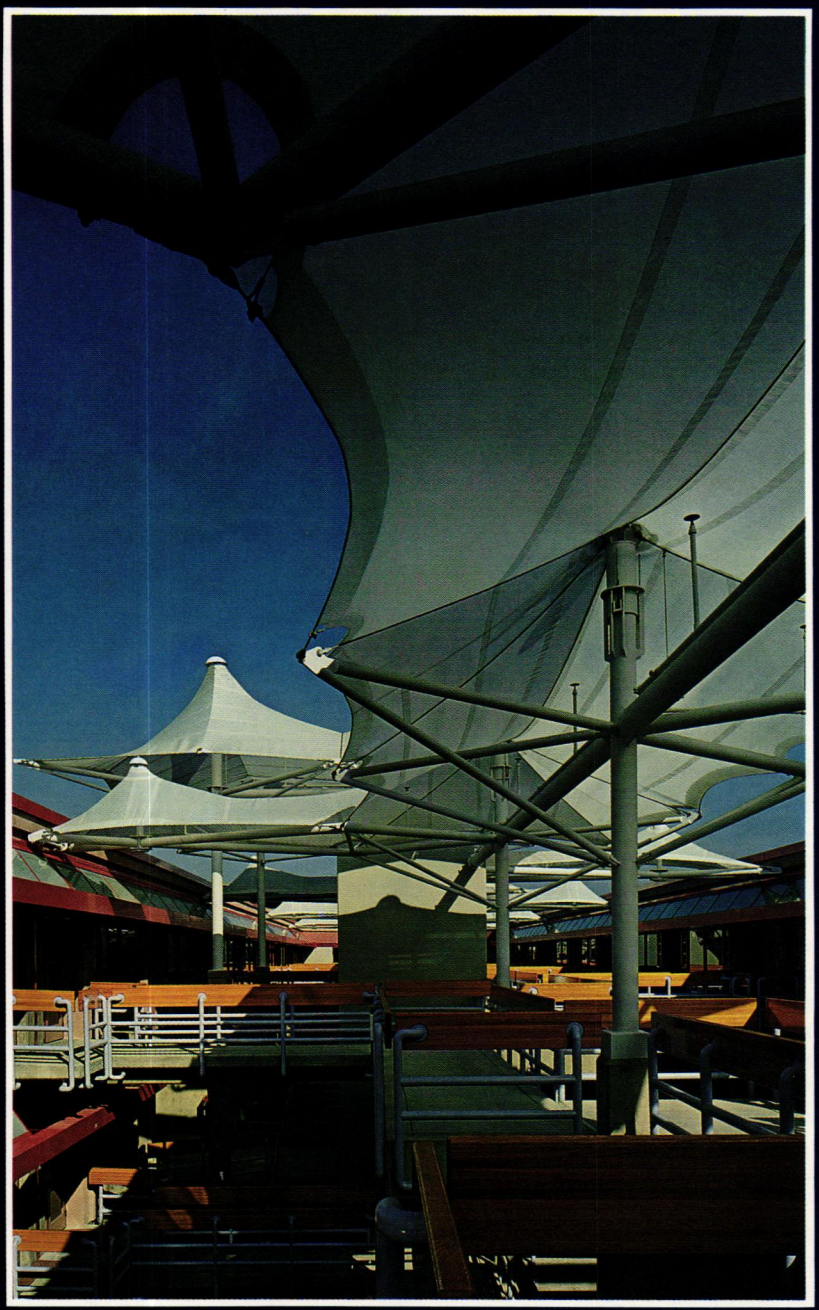
The need to communicate with professionals in other disciplines is critical to architects. Buildings are designed and constructed by teams of people with various backgrounds. When their work is done on a computer, they need to be able to communicate that work between themselves and their clients. To make full, efficient use of the computer, they also need to be able to create components and use them frequently, over time. This requires a memory large enough to store and retrieve the components. Architects work in 3D. Their computers need full 3D graphics capability. They need flexibility in their system, so they can adapt hardware and software to fit their own distinctive way of working. Also critical are low cost and ease of use.

Many larger systems offer the same ease of use for which PCs are famous. They come complete with menus, often right on the screen for ease of use. But they also offer use of command language which allows you to create complex procedures for the specialized work you do. Our firm does many atriums. One of our users created a procedure that analyzes the amount of light hitting each spot on the floor during an average day. The resulting study aids in selecting plants that will survive easily in that environment as well as the best kind of materials to use. This kind of custom procedure is available only in a system that allows you step around a rigid menu.

You have a wide range of choice of plotters with a minicomputer system. There are currently a large number of plotters available that will create presentation-quality drawings on a wide variety of paper and film. Although you have many choices in plotters for the PCs, plotting takes considerably longer.

The Rapidly Changing Market

A major drawback to a larger system is the cost. But with the new superminicomputer being introduced the cost is coming down drastically. A year ago you had to pay as much as $300,000 for a



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sophisticated 3D system. One hardware vendor has introduced a superminicomputer which will support up to eight users for under $30,000. When terminals, plotters, and software are added, the price per user can be as low as $28,000.

The computer industry changes rapidly. The limitations facing PCs now may be moot points next year. PCs are getting more powerful; minicomputers are getting smaller and less expensive. In the middle are the new single-user workstations. Just introduced to the market, they are virtual memory machines with the speed and ability of a larger multi-user system without the hardware constraints of the PC. A virtual memory system allows applications to adjust to the size of the project at hand, even if the work is larger than the physical limits of memory. A multi-user system also allows execution of two actions simultaneously with your data, such as working on a new version of a drawing while the more recent one is being plotted. The data is not tied up for the entire time it is being formated for the plotter.

Virtual memory systems are small and can be used in any environment without special air conditioning. Their cost is still double that of a PC, but it is one-fourth of most multi-user systems. They don't have the ability to network, and expansion of the system requires a new CPU for each user. Also new on the market are small multi-user virtual memory CPUs. They have all the strong points of the larger machines and are desk-top size. Expansion of the system requires purchase of a terminal only, since users share the CPU.

When you purchase a system you are investing money and time. It takes time to become proficient on any system and time to enter data. Software and hardware are expensive. If you purchase a system that is unworkable, you may have lost valuable time and money. The decision on the type of system should be based on the long-term goals of your firm. A bad short-term decision can increase the long-term cost drastically.

A firm of one person not planning to expand is a good candidate for a PC-based system. But a larger group with a goal of, say, four workstations to be used between disciplines, may find that initial purchase of a temporary system will cost more in the long run when that system proves inadequate.

Charles L. Atwood, AIA is president, and architect Ken Herold is director of marketing professional design systems for HOK/CSC, a computer software, hardware, consulting and service network in St. Louis, Missouri.

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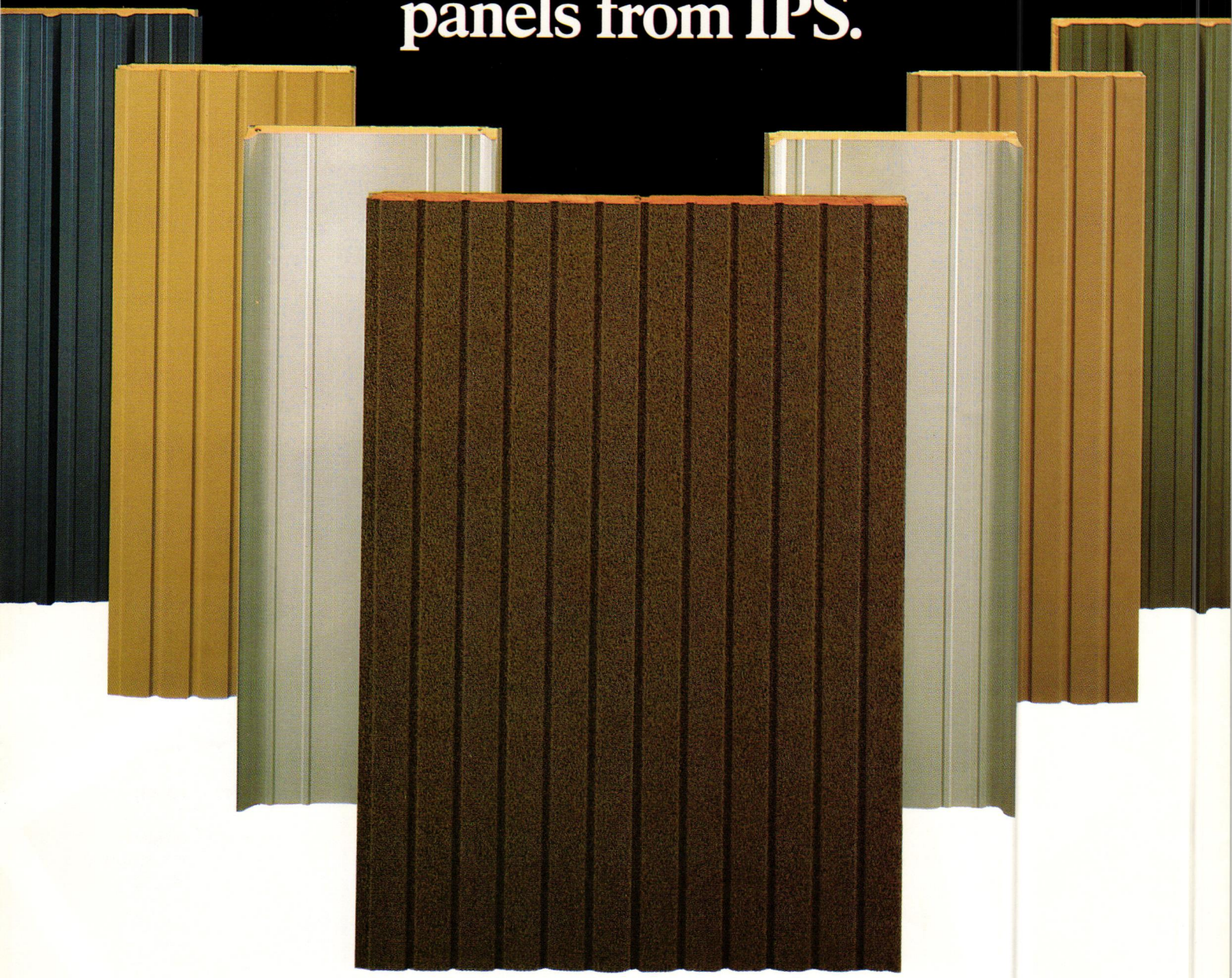


The face belongs to our unique Rockwall™ factory-insulated steel panel with an exterior coating of aggregate stone.

And it's just one of many energy-saving choices you have when you build with IPS panel systems. Choices that range up to "R" values as high as 38. In roof, wall and interior panels with factory foamed polyurethane insulation in thicknesses of 1½ to 5 inches.

Any one of our complete range of panel systems can cut your energy costs. And look good doing it.

The IPS SSP standing seam roof panel, for example, is the ultimate in commercial roof design. No through-the-roof fasteners are used, the seams are high above run-off, and installation is simple.

Our EWP exterior wall panel with hidden clips gives a building a contemporary look by making maximum use of shadows and flat surfaces to create a custom wall effect. And you can use our RWP panel, which has a more conventional ribbed profile, both as a wall panel and as a roof panel.

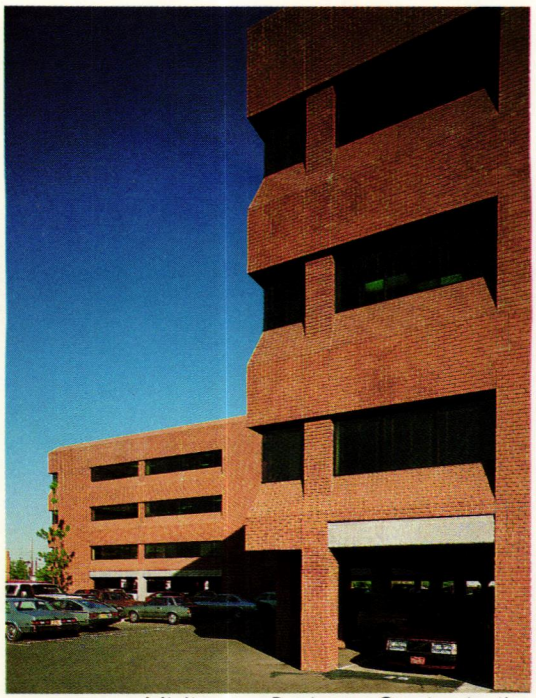
On the inside of your building, our interior partition panels will let you separate air conditioned offices from manufacturing space. Or cold storage areas from noncritical temperature areas.

Save your energy. Give us a call or drop us a line for more details on the full line of IPS factory-insulated steel panels.

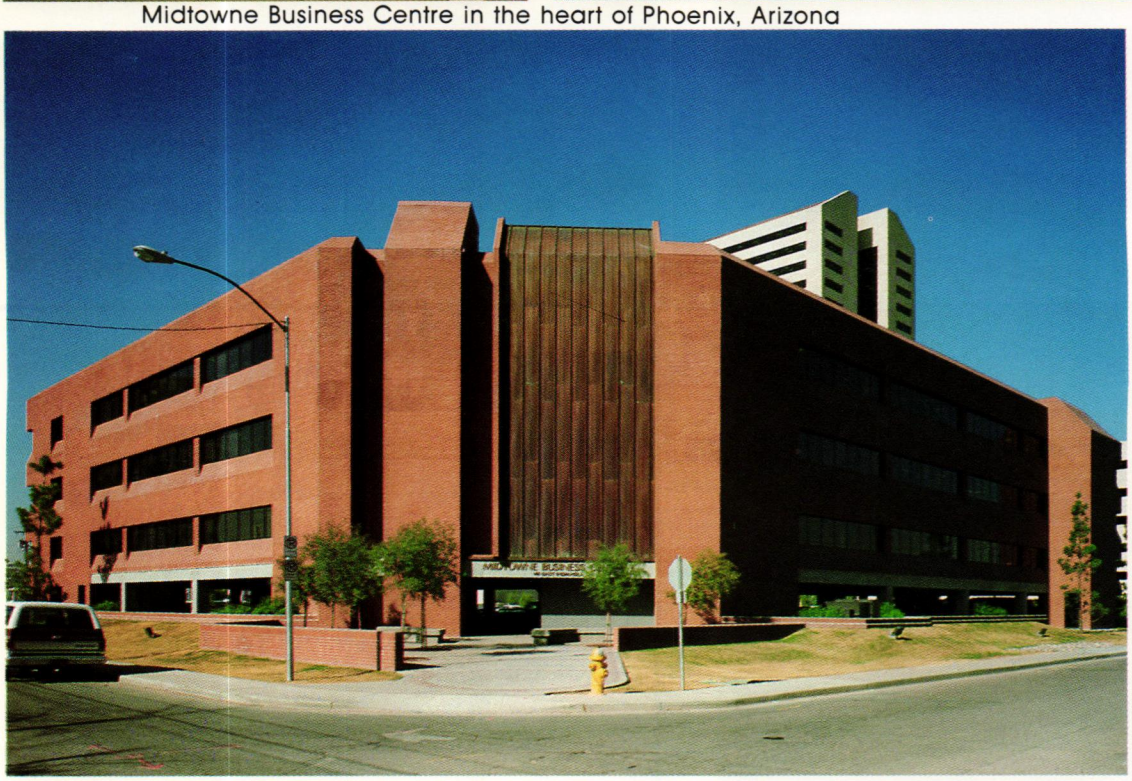
IPS

Insulated Panel Systems, Inc.
P. O. Box 650189
Houston, Texas 77065-0189
713/896-8700
Telex 763-246

TRUEBRICK™



Midtowne Business Centre in the heart of Phoenix, Arizona



owner:
The Lohr Companies

architectural firm:
Kowalski-Harding & Associates, Inc.

landscape architect:
Richard Emik Associates, Inc.

structural engineer:
Robin E. Parke Associates, Inc.

masonry contractor:
B.C. Masonry, Phoenix

masonry manufacturer:
Atkinson Brick Company

masonry supplier:
Mason Mart

general contractor:
The Koll Contruction Company, Phoenix

photos:
Carlos von Frankenberg
Julius Shulman Associates

For more than 45 years, Atkinson Brick Company has worked with the idea of continually improving the quality of both our materials and service. Today, imaginative architects and commercial contractors recognize the special advantages that our high strength, kiln-fired TRUEBRICK veneer adds to their new designs and structures. The building industry has found our TRUEBRICK veneer a valuable and economical partner in translating creative ideas into innovative architectural works of art.

TRUEBRICK veneer is manufactured to a full 2 1/2" × 8 1/8" × 1/2" — making it the largest standard size brick veneer surface on the market. Because TRUEBRICK is larger, you can cover more area with fewer brick in less time.

Atkinson Brick Co.

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Los Angeles, California 90059
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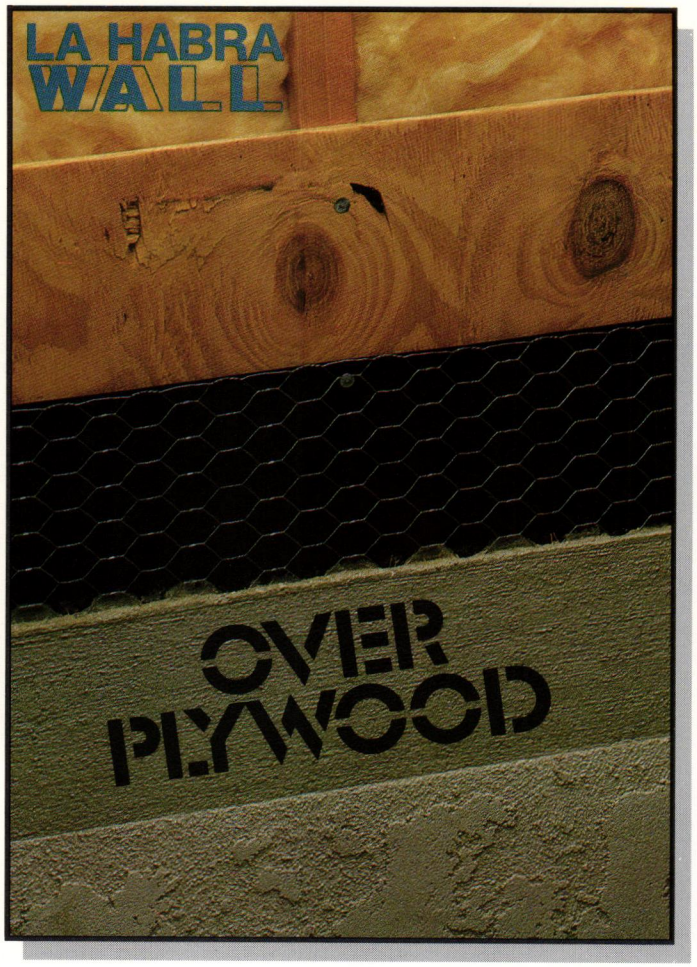

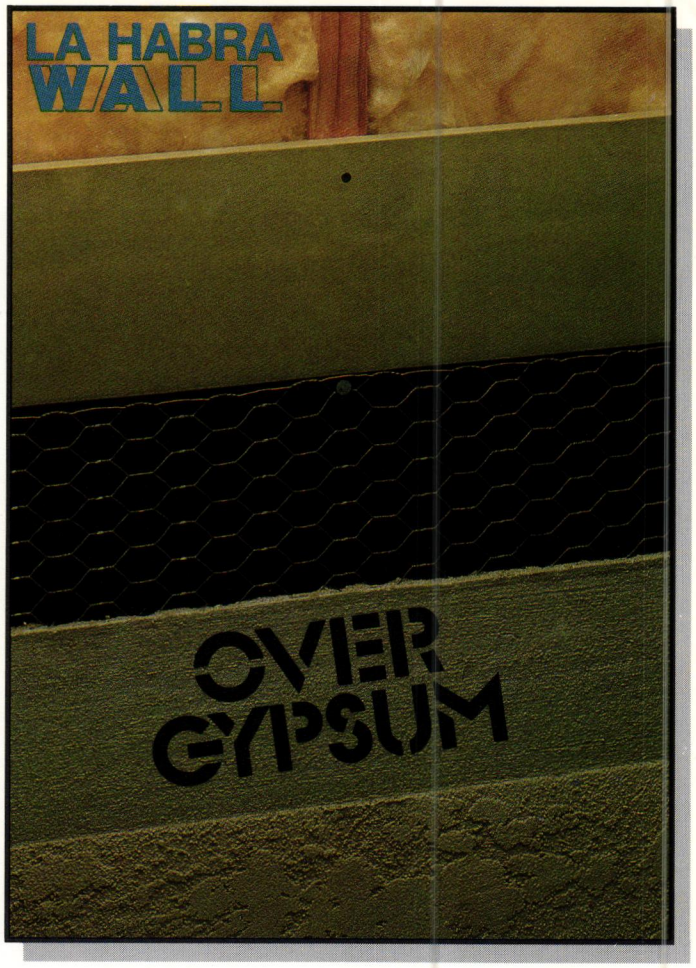

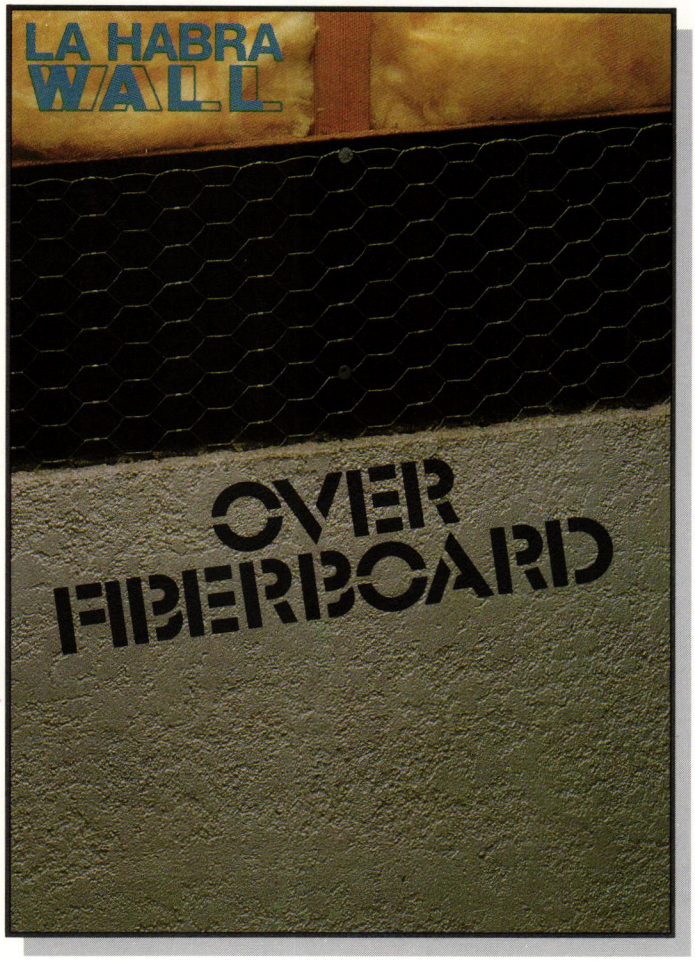

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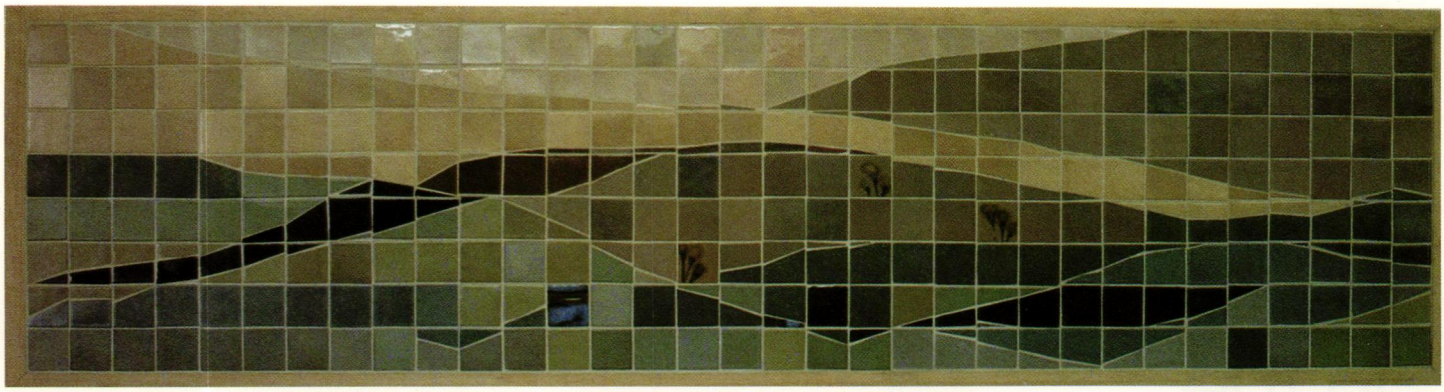

Landscape

Cityscape

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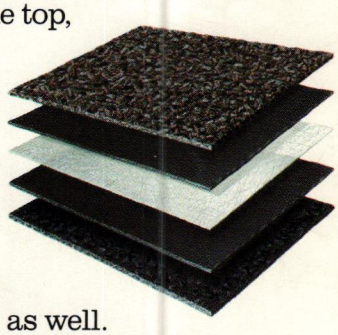

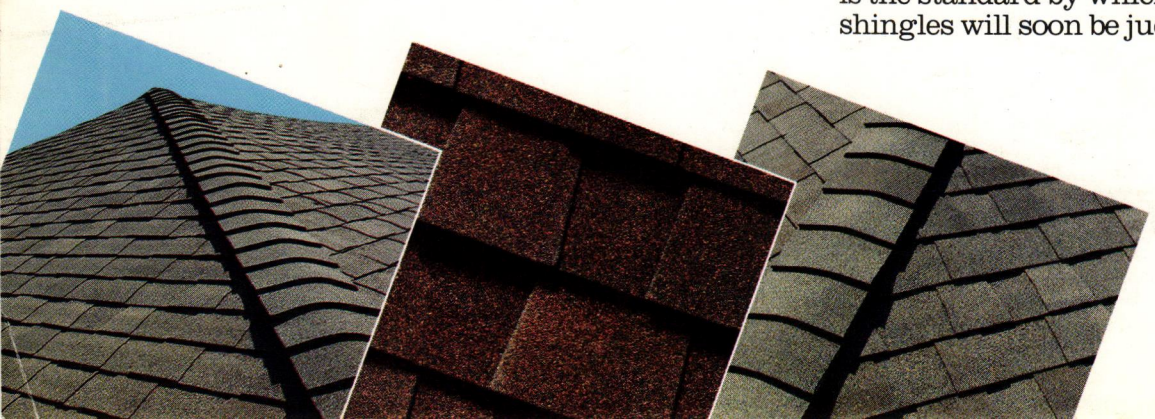

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