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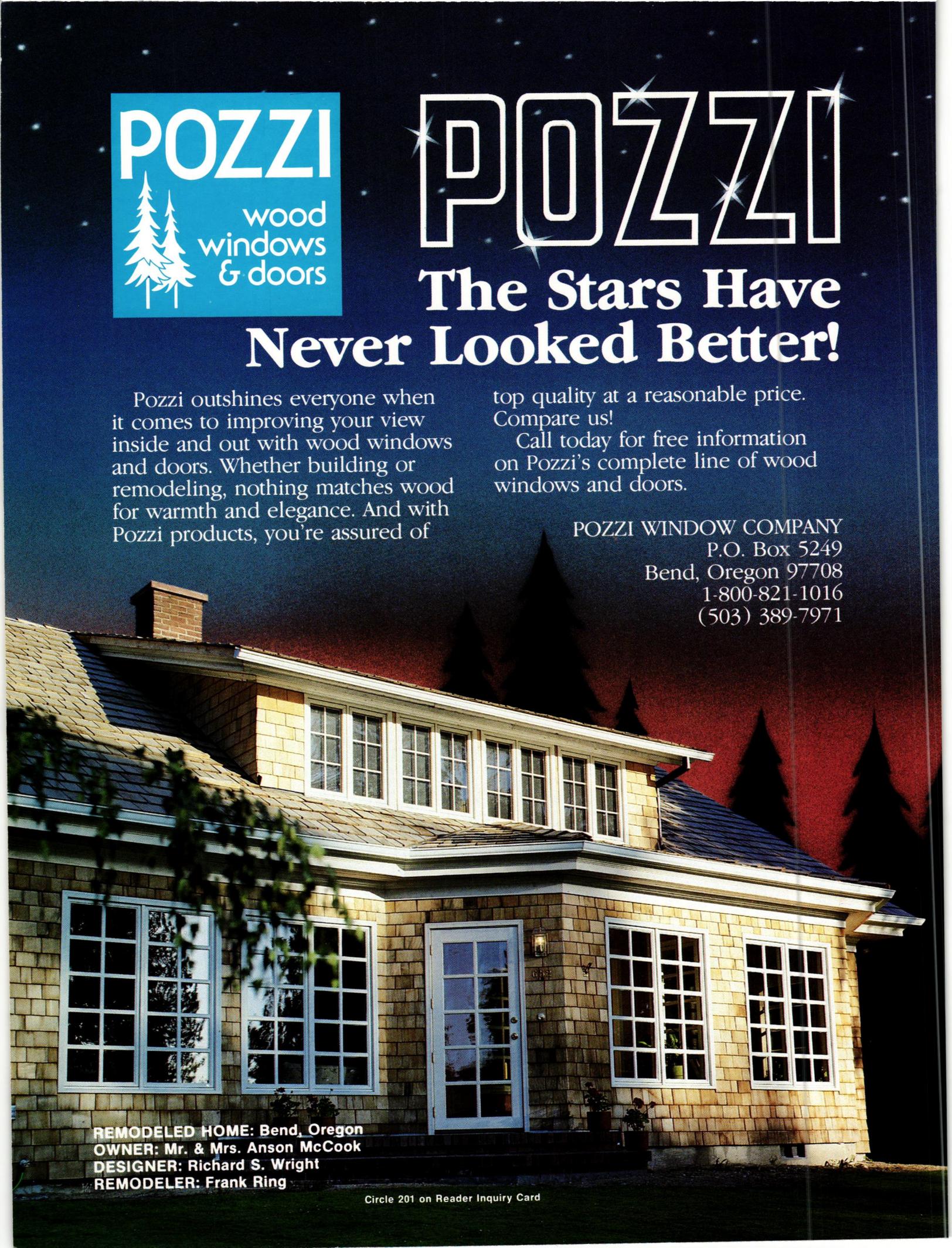
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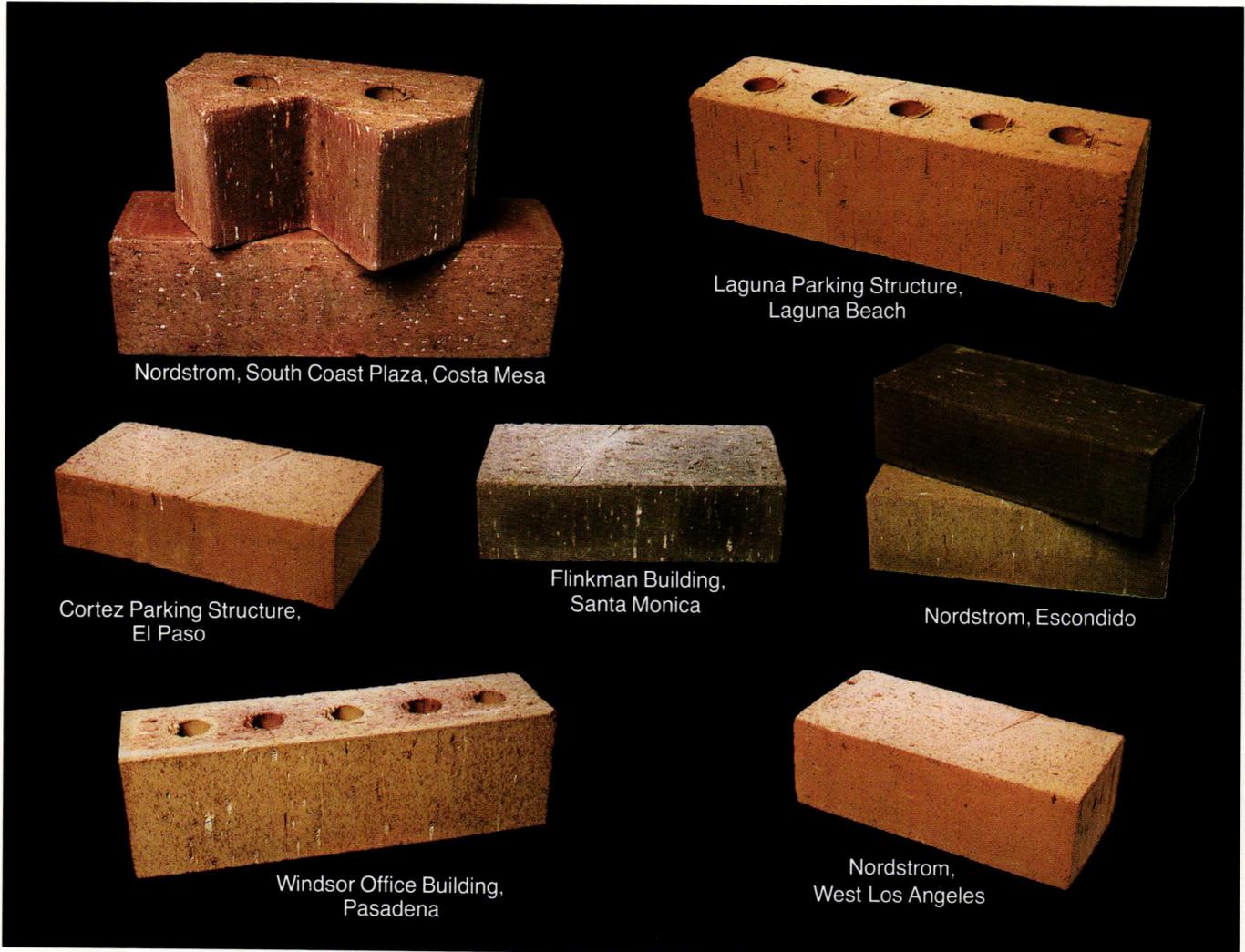
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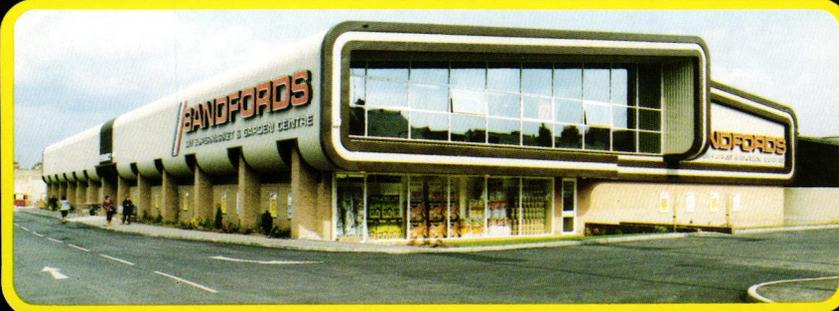
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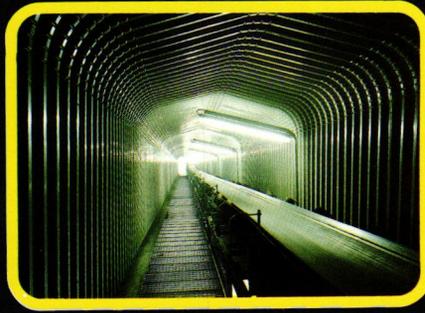
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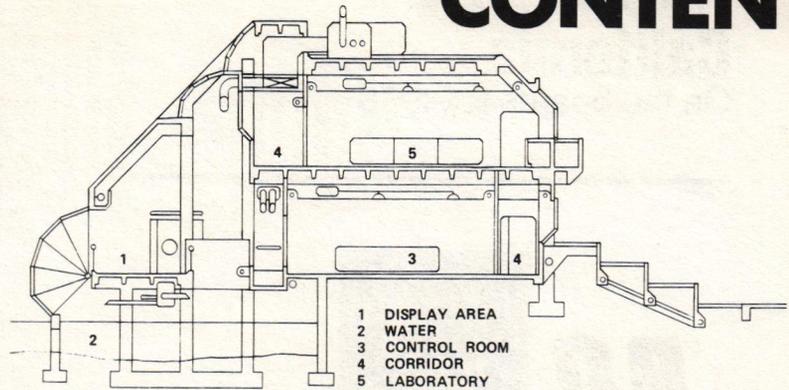
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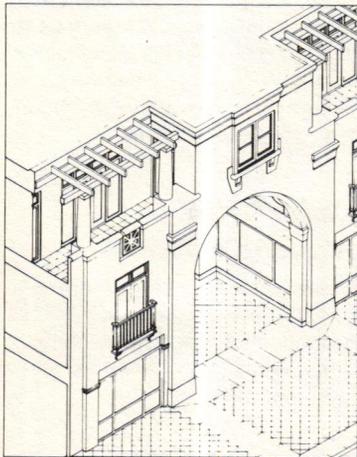
CONTENTS



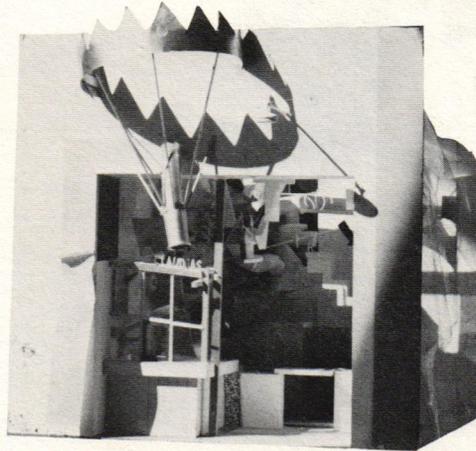
Petal House, Los Angeles. Architect: Eric Owen Moss.



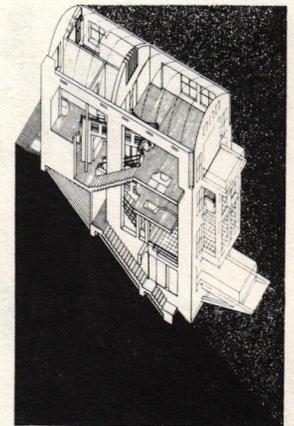
Donald C. Tillman Water Reclamation Plant, Van Nuys.
Architect: Anthony J. Lumsden, FAIA Daniel, Mann, Johnson, & Mendenhall.



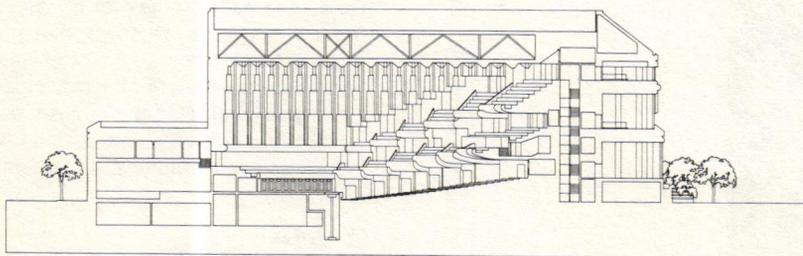
Prospect Point, La Jolla. Architect: Martinez/Wong & Associates with Robert A. M. Stern, FAIA and Wheeler/Wimer.



Claudia's, Horton Plaza, San Diego.
Architect: Grandona/Architects, AIA.



Shay Residence, San Francisco.
Architect: James Shay, AIA.



Louise M. Davies Symphony Hall, San Francisco. Architect: Skidmore, Owings & Merrill.



San Francisco Embarcadero.

IN THIS ISSUE/ REVIEW OF CALIFORNIA ARCHITECTURE

11 California Design Awards

COVER

La Jolla Museum of Contemporary Art, La Jolla.
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Photographer: Toshi Yoshimi, Photography.

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DEPARTMENTS

6 NEWS

8 AROUND THE STATE: Freeway Wars,
by Michael Stanton, AIA

32 INTERIORS: *Fiat Lux*, by Raymond Grenald, FAIA

34 WESTWEEK REVIEW

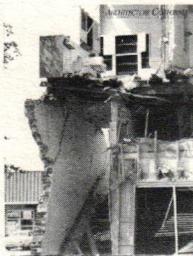
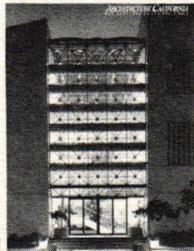
35 NEW PRODUCTS

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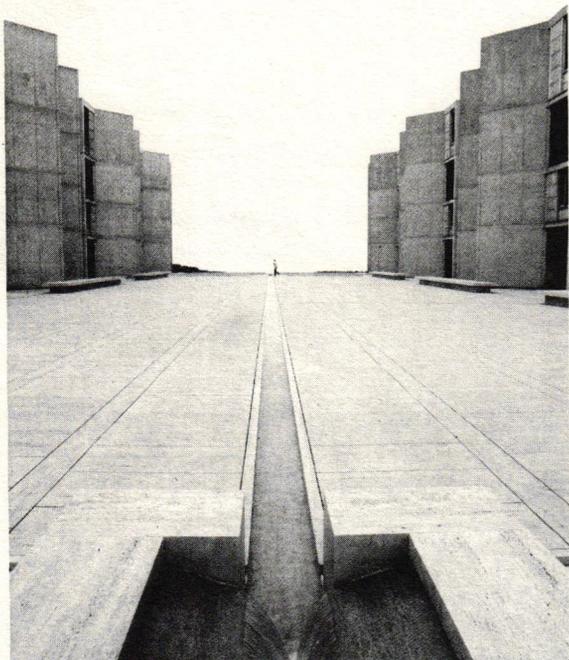
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Review of California Architecture March/April

Features the recipients of the 1986 Design Awards presented by the California Council, The American Institute of Architects. A special section previews the program for Westweek at the Pacific Design Center.

American Urbanism May/June

Highlights trends in American urbanism as discussed at the Monterey Design Conference, February 28 to March 2, 1986. Case studies include small-town redevelopment in California and the urban plans for Phoenix, San Antonio, and Portland.

Legacies July/August

Explores the work of form-givers from the 1950s, the sources of their inspiration and the work of contemporary architects who are expanding upon their legacies.

Desert Architecture September/October

Considers case studies for an extremely hostile environment, the great California desert. Features an analysis of the growth of desert cities. This issue celebrates the 41st Annual Conference of the California Council, The American Institute of Architects.

Pedestrian Los Angeles November/December

Looks at the architectural developments that create pedestrian districts in Los Angeles. Features the annual photography competition sponsored by *Architecture California*.

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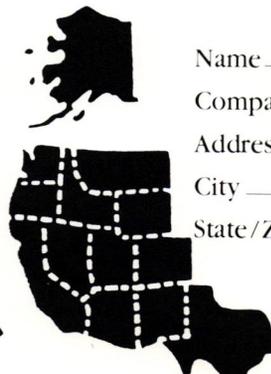
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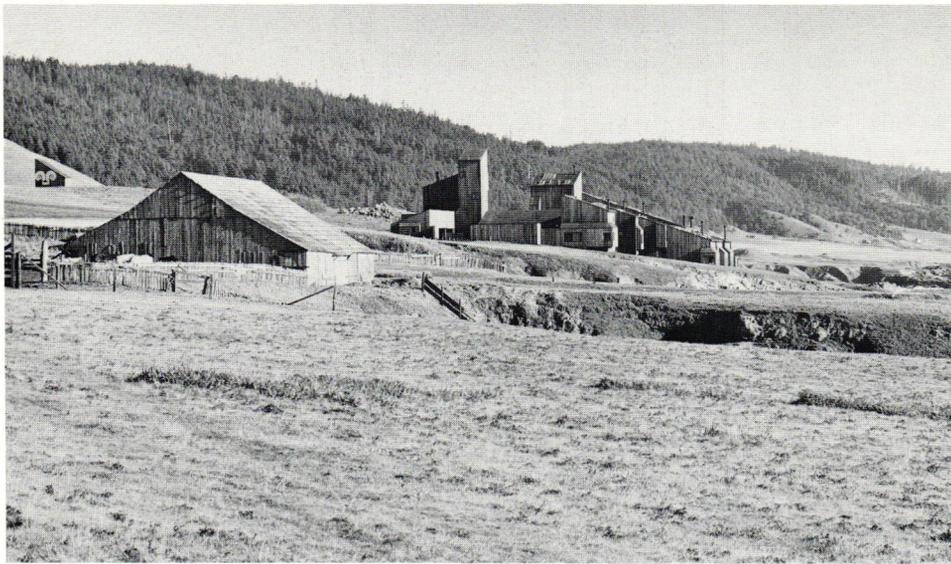
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Condominiums, The Sea Ranch. Architect: MLTW/Turnbull Associates.

CCAIA FIRM OF THE YEAR

William Turnbull Associates was selected as CCAIA's Firm of the Year for 1986. Since its incorporation in 1970, the San Francisco-based firm headed by William Turnbull, FAIA has furnished design and related technical services for projects ranging from single-family residences to large public, educational and commercial facilities. The work totals, in the aggregate, over \$140 million in construction value.

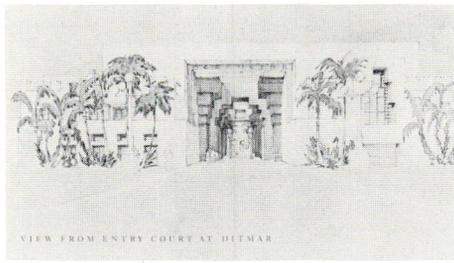
"We selected William Turnbull Associates because of Bill Turnbull's conviction in and contribution to architecture," said Paul Kennon, FAIA, chairman of the jury that also included Peter Papademetriou, AIA and Tod Williams, AIA. "Bill's work has a great sense of humanity. He's also a very gifted and conceptual architect."

A profile of the firm will appear in the May/June issue of *Architecture California*.

USEFUL NEW PUBLICATIONS

The Daylighting Network of North America (DNNA) publishes *DNNA News*, a quarterly newsletter on the people, topics, and events of interest to the daylight community. The newsletter is both design and research oriented. While membership in DNNA is open only to colleges and universities teaching daylighting, the *DNNA News* is available by subscription to any person or organization interested in daylight illumination in buildings. For a free sample issue, write

to Fuller Moore, *DNNA News*, 125 Alumni Hall, Miami University, Oxford, OH 45056.



OCEANSIDE'S PROPOSED CIVIC CENTER

The city of Oceanside recently sponsored a competition to select an architectural team and an urban design plan for a proposed new civic center. The program calls for 115,000 to 130,000 square feet of administrative offices, a library, and ancillary facilities, together with requisite parking, landscape, and site improvements for a three-block area in downtown Oceanside. The \$20 million project is scheduled to begin construction later this year.

Five finalists selected from 59 submittals were Arquitectonica with Friedson/Robbins & Associates; Heller & Leake Architects; Kaplan/McLaughlin/Diaz Architects with Keniston & Mosher Partners; and Charles Moore/Urban Innovations Group with Danielson Design Group, to whom the project was awarded.

Professional jurors—Garrett Eckbo, FASLA; Donlyn Lyndon, FAIA; Robert Mosher, FAIA; Michael Pittas, AICP,

H-AIA; and Peter Samton, FAIA—were joined on the jury by community representatives Marion Bryant, Lucy Chavez, Nancy Jakovac, Warner Lusardi, and Dr. John MacDonald. William H. Liskamm, FAIA, AICP was professional advisor.

PERSHING SQUARE DESIGN COMPETITION

An international design competition for the multi-million dollar redevelopment of Pershing Square, the historic park in downtown Los Angeles, is being sponsored by the non-profit Pershing Square Management Association and the city of Los Angeles. A multi-disciplinary approach is encouraged, since the five-acre park will combine historical and botanical themes. Winner of the two-stage design competition will receive a cash prize and the right to negotiate for the design contract; four runners-up will receive cash prizes. Deadline is May 31, 1986. Contact: Professional Advisor, Pershing Square Design Competition, 523 West Sixth Street, Suite 200, Los Angeles, CA 90014, (213) 624-5115.

VENTURA BOUNCES BACK

"The action's back on Main Street," proclaims the logo developed to publicize the Downtown Ventura Design Charrette, sponsored by the Ventura County Chapter/AIA and the city of San Buenaventura. The action was generated by 20 fifth-year architecture students from the California Polytechnic State University, San Luis Obispo, under the guidance of Paul Neel, FAIA, who went to Ventura to help the community visualize what possibilities the neglected downtown holds for renovation.

Ventura's downtown area was a thriving regional hub as early as the 1700s, when the mission settlement was founded. A building boom in the 1920s gave the downtown a stock of distinguished build-



ings that still contribute to the area's character today. But success ultimately led to failure in the downtown. By the 1950s, the downtown area, wedged between the Pacific Ocean on the south and coastal hills on the north, had outgrown its geographic constraints. The next decade saw commercial strip growth laterally along Main Street to the east, culminating when the San Buenaventura Shopping Mall was built in the early 1960s. The resulting exodus of commercial services out of the downtown and into the vicinity of the mall left a void downtown, which eventually was filled with thrift stores and transient commercial enterprises. An effort to rejuvenate the image of downtown in the early 1970s focused upon creating an old-town theme for the area. Little was accomplished by this effort, except that a number of buildings were heavily textured with stucco to "unify" the building facades along Main Street.

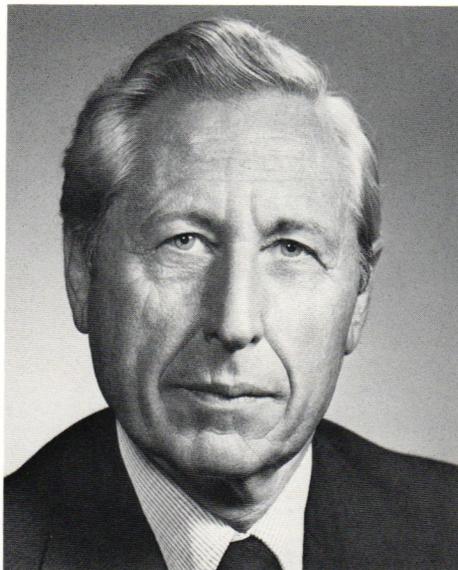
The design charrette concentrated on three areas of concern to the community. First, the charrette team explored alternatives in renovating downtown storefronts, including various types and methods of signage and lighting, the integration of new and old building types, and suggestions for storefront display. A second problem dealt with improving the vehicular and pedestrian circulation of the urban core by correcting past errors and antiquated thoroughfares within the confines of an existing street system.

A final problem was how to reclaim the town's identity as a seaside community. The connection between downtown and the Pacific Ocean was virtually severed in the 1950s when the U.S. 101 freeway was constructed. Now the principal links between downtown and the beachfront are a bridge over the freeway and a tunnel under it. Since the fairgrounds are located on an oceanfront site just a few blocks from downtown, the charrette was asked to develop urban design concepts to establish a sense of continuity between oceanfront areas and those inland.

The charrette suggested the creation of a one-way traffic loop and the elimination of on-street parking to facilitate the flow of cars into parking lots. The space now used for on-street parking would be used instead to broaden the sidewalks to encourage pedestrian traffic. Facade restoration was urged for buildings along Main Street, and new sidewalk cafes and open arcades were suggested to capitalize on the increased pedestrian traffic flow. The facade treatment recommended for the hulking concrete overpass features a Moorish tower at each end of the overpass, joined by a smooth stucco pedestrian bridge. The pedestrian path would

be landscaped to separate pedestrian and vehicular traffic and to tie into a proposed expansion of the Holiday Inn plaza. A remodel of the city's beachfront parking garage was recommended to include shops and cafes. New beach-oriented commercial development was suggested along Figueroa Street leading to the fairgrounds. Finally, the charrette suggested that the dynamic lines of the railroad trestle that spans the freeway be enhanced by brightly colored paint to serve as a visual gateway to downtown.

The design charrette, organized by chapter president Michael Faulconer, AIA and his partner Nick Dietch, AIA, gave the renovation of downtown Ventura a much-needed boost. "I think it's fantastic," Ventura Mayor Dennis Orrock said of the charrette proposals. "This is a good keystone for us to start working with."



Harry Harmon, FAIA

CALIFORNIAN RECEIVES KEMPER AWARD

Harry Harmon, FAIA has been selected to receive the 1986 Edward C. Kemper Award, the highest service honor bestowed by The American Institute of Architects.

Since 1946, Harmon's professional career has been devoted to planning and development of facilities for two systems of higher education in California: first, as senior architect at the University of California at Los Angeles, and later with the California State University system. As head of the 19-campus state university system's \$1 billion building program, Harmon championed the role of private architects to ensure they received just compensation and equitable agreements for services, and helped set standards that have been emulated by numerous

government agencies. He served as the system's vice chancellor of physical planning and development (1962-'76) and as executive vice chancellor (1976-'83).

Harmon has served as secretary of The American Institute of Architects and represented California on the AIA Board of Directors for three years where he was active on numerous committees. At the component level, Harmon was director of the Los Angeles Chapter/AIA, the California Council/AIA (CCAIA), and the CCAIA Foundation. In 1983, he received CCAIA's Distinguished Service Award for his contributions to the profession.

CALIFORNIA FIRM RECEIVES AIA FIRM AWARD

The influential and prolific San Francisco-based firm of Esherick Homsey Dodge & Davis, which has designed a range of award-winning works reflecting quality regional architecture, was selected to receive The American Institute of Architects' 1986 Architectural Firm Award.

One of the institute's highest honors, the award recognizes a firm that has produced "distinguished architecture" for at least 10 years. The 40-year-old firm, an urban pioneer in mixed-use and adaptive-use projects, was selected by the AIA Jury on Institute Honors, chaired by Thomas Vreeland, FAIA of Los Angeles.

"This firm is remarkable in its continuous collaborative approach to practicing architecture," the jury said. "It is an intellectual and philosophical group, unswayed by current fashion or style, seeking and researching its own expression and its own way, modestly setting aside architectural show in favor of letting each design be itself."

A firm profile will appear in the July/August issue of *Architecture California*.

LEGAL QUESTIONS? ASK ESQ.

Architects with questions about liability or other practice-related legal issues now have a way to get some straight answers. *Architecture California's* next issue premieres an ongoing column in which architect-attorneys will respond to legal questions submitted by our readers. While this column is not intended to substitute for legal counsel on specific cases, it does offer an informed view on legal issues facing the profession. If you have a question about the laws affecting your practice, put it in a letter and mail it to Ask Esq., *Architecture California*, 1303 J Street, Suite 200, Sacramento, CA 95814.

Freeway Wars

EMBARCADERO CORRIDOR CHARRETTE

BY MICHAEL STANTON, AIA

San Francisco is considering a program to improve transportation along its Embarcadero Corridor.

Under the I-280 Transfer Program currently being considered, the Embarcadero freeway would be torn down back to Howard Street, and Interstate 280 would be trimmed back to Sixth Street. The Embarcadero surface roadway would be widened, and the MUNI-E line would be extended from Fisherman's Wharf down the center of the new surface roadway. The program would be funded in part by re-routing \$87 million originally set aside to link Interstate 280 with Highway 101. (This money was never spent because citizen opposition to elevated freeways stopped completion of I-280.)

This proposal was subject to considerable public discussion. The Embarcadero Citizen's Group, the San Francisco Planning and Urban Renewal Association (SPUR), the AIA/SF, and other organizations all came out in favor of the I-280 Transfer Program. This support helped the program win approval from the San Francisco Planning Commission and the Joint Housing and Urban Development/Transportation Subcommittees of the San Francisco Board of Supervisors.

After the subcommittee approval, opposition to the program began to mount. Local newspaper editorials questioned the transportation impact of removing the freeway, which currently functions as a long stacking lane for eastbound Bay Bridge traffic during rush hours. Terminal gridlock was predicted. Telephone calls to the supervisors ran heavily in opposition to the plan, and innuendo spread that the plan was the brainchild of landlords and developers destined to benefit from unobstructed bay views after the freeway's removal. On November 4, 1985, the full board of supervisors heard over 50 individuals and groups testify on the matter before voting six to two in favor of the I-280 program concept. They withheld a commitment of funds and some of the support of some supervisors is probably subject to sway.

The program is a thoughtful approach to planning, but its incremental nature is difficult to grasp. For many people it seems foolish to remove a single effective (albeit unattractive) transportation facility and replace it with a combination of

different transportation mechanisms that are unproven. Neighboring Peninsula and East Bay communities have expressed skepticism about the plan's transportation aspects. Public debate over the potentials and liabilities of the program will continue and another round of debate in the freeway wars can be expected.

In response to the debate, and to increase public awareness of the gradual reduction of maritime activity on San Francisco's northern waterfront, the AIA/SF Urban Design Committee sponsored a nine-day urban design charrette on the Embarcadero Corridor. Additional impetus for this study came from the AIA

appropriate, but it does not present a unified vision for the Embarcadero and its waterfront.

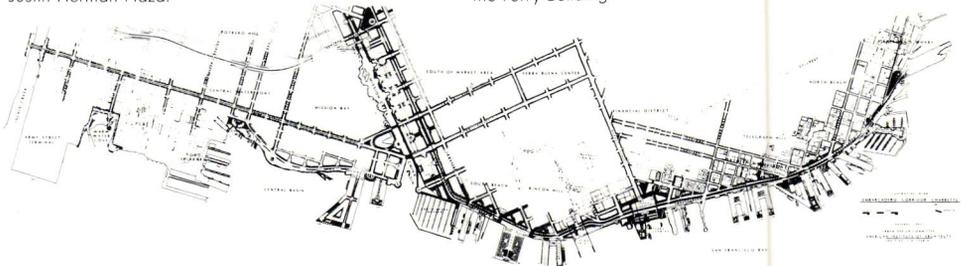
Recognizing this gap, the AIA/SF Urban Design Committee organized this charrette with two major goals: to provide a coherent urban design policy for the Embarcadero; and to offer guidelines for the treatment of the waterfront as it evolves from maritime to other uses. The charrette (organized by Chairman Tom Lollini, AIA and a steering committee of Alex Bonnutti, AIA; Brian Brown, AIA; Clark Manus, AIA; and Phil Henry, AIA) was divided into two weekend work sessions separated by five days of display for



Washington Street Off-ramp.
Justin Herman Plaza.



The design charrette envisions a grand civic plaza in front of the Ferry Building.



The design charrette recommended that architecturally significant bulkhead buildings along the Embarcadero be saved and used to frame view corridors and open stretches of shoreline.

R/UDAT on the South of Market area (1984), which identified the corridor as worthy of additional study, and from the current replanning of the Mission Bay project by consultants hired by the Santa Fe Southern Pacific Development Corporation working with the San Francisco City Planning Department.

At first examination, the Embarcadero Corridor seems an unlikely candidate for an urban design charrette. A great deal of previous attention has focused on the corridor. The Port of San Francisco, the San Francisco City Planning Department, the San Francisco Redevelopment Agency—the governmental agencies involved in the I-280 Transfer Program—and various citizens' groups have planned and replanned most of the land along the Embarcadero Corridor for the past 10 years. Much of this planning is worthwhile and

chapter members and public commentary.

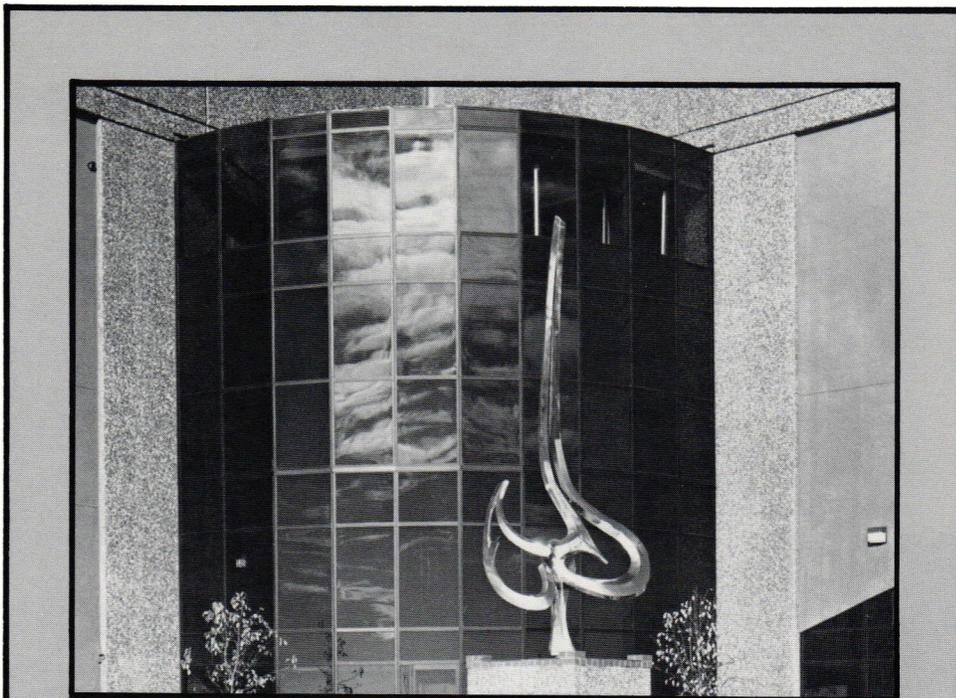
The overall urban design concept and specific design recommendations of the charrette included the following key concepts:

- The proposed Embarcadero Corridor should be an important civic place.
- There should be a coherent design treatment of the physical elements of the Embarcadero. A streetcar should be located in the center of the right-of-way and a consistent system of paving, planting and lighting should be developed. Top-quality permanent materials should be selected to impart the desired civic character.
- This continuous artery should link centers of activity along the waterfront. Each of these activity nodes should offer a different character and spatial experience.

- Places of arrival and departure should be more festive, more elaborate than connecting areas, which should be treated in a more austere manner. These major centers/nodes should be within 8 to 10 minutes walking distance, or 2 to 3 minutes "riding" distance from each other. These activities should respond to the needs and character of the adjacent neighborhoods and communities.
- The image and vitality could be strengthened further by consistently reflecting the urban grid pattern along the inland face of the Embarcadero by preserving characteristic maritime features, and by incorporating distant views of key reference points along the bayfront such as Alcatraz, Treasure Island, Yerba Buena Island, and the Bay Bridge.
- A multi-modal movement system should be encouraged along the Embarcadero including auto, streetcar, continuous pedestrian access, bicycle paths (on the water side of the roadway), and possibly future vaporetto service between major activity nodes on the waterfront.
- Good pedestrian access to the waterfront should be provided at the termini points of major streets and at logical points of connection with the adjacent residential communities or places of daytime employment.
- Maritime activities would be welcome and would focus interest along the Embarcadero. However, the design of the boulevard should allow for inclusion of other activities.
- A pivotal point in the Embarcadero is acknowledged at the Ferry Plaza. The concept recognizes the plaza as a major point of arrival. Final design of this plaza should treat it as a grand unified civic space.
- The Embarcadero should be extended inland along King Street to a new terminus/plaza at the relocated train station, in order to form an appropriate edge to the downtown district and the future Mission Bay residential community. This would further strengthen and unify the city and resolve the asymmetrical city grid.

Since the study's completion, the design committee has presented its results in the hope that this unified urban vision can influence the decision on the removal of the Embarcadero Freeway. But the last skirmish in the freeway wars still remains to be fought.

Michael Stanton, AIA is the principal of the San Francisco firm of Stanton & Associates Architects, and is chairman of the Urban Design Committee of the The American Institute of Architects, San Francisco Chapter.



Arco Arena. Architect: Dreyfuss & Blackford. Photo: Ed Asmus.



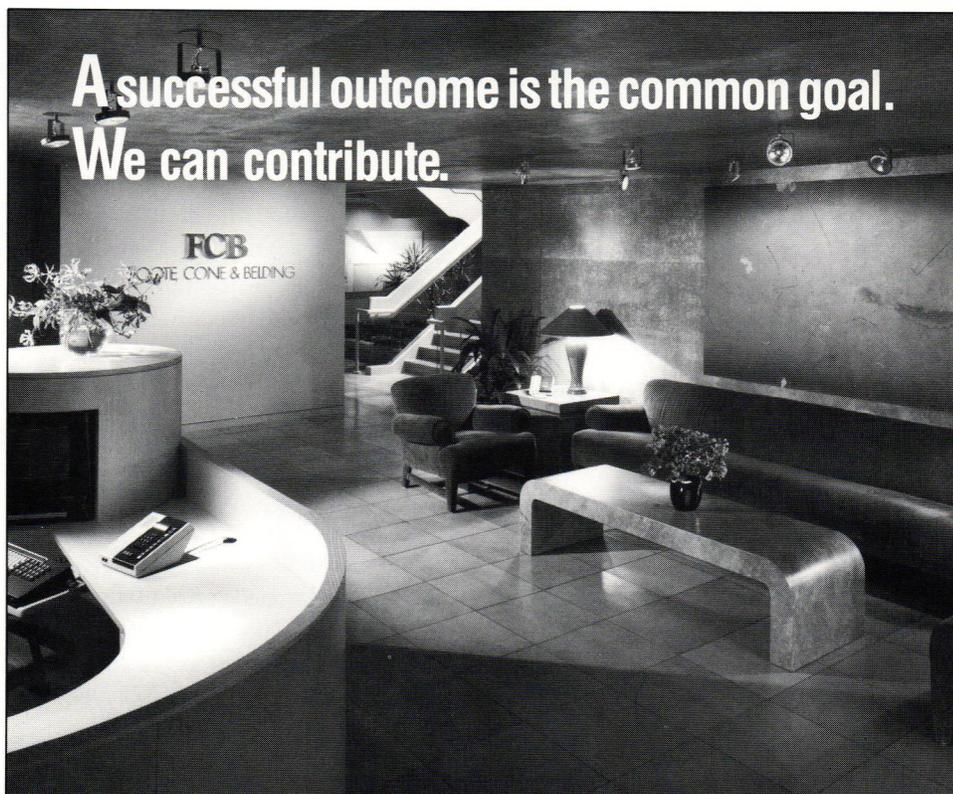
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California Design Awards



Jurors for the 1986 Design Awards, from left to right, Professor Peter Papademetriou, AIA of Rice University School of Architecture; Paul Kennon, FAIA, president and design principal at CRS Sirmine in Houston, Texas; and Tod Williams, AIA, principal of the New York firm of Tod Williams & Associates.

On a damp, gray weekend in early January, the jurors for the 1986 Design Awards program, sponsored by the California Council, The American Institute of Architects, pored over 250 submission portfolios comprising the gamut of architecture being designed in California. The work prompted a far-ranging dialogue among jury members Paul Kennon, FAIA, Peter Papademetriou, AIA, and Tod Williams, AIA. The conversation recorded below, and the award-winning projects that appear on the following pages, offer a detailed review of the best in California architecture.

Kennon: When you look at these awards, you see the issues that California architects are addressing. They are still investigating the abstract and the representational, but many are investigating the fusion of the two. For me, that is what California architecture is about today.

The special place that California architecture has in this country is one of diversity, innovation, experimentation—of developing a laboratory for a new aesthetic, a new meaning for architecture. The range in these design awards displays an incredible richness that says architecture in California is alive and kicking.

Papademetriou: Interestingly, some of the larger commissions we saw were for civic buildings or a private sector version of that, which combines office, retail, and commercial. An overriding aspect is the cultural and physical landscapes of these buildings. They don't give consistent clues to any apparent social conventions. The cultural conventions don't acknowledge a common symbolism. So the big buildings tend to be non-monumental and to reflect the closest models that people relate to—suburban buildings, like shopping malls.

Compounding that social convention is a very agreeable physical setting that encourages the diffusion of architecture as a monumental enclosure into a more one-to-one relationship with the outdoors. This tends to diffuse the program of the building itself into a more suburbanized solution. People are decentralized in their engagement of the building.

Kennon: California architects certainly can handle large-scale buildings. They've demonstrated that. The opportunity for the skyscraper is not presented here as much as it might be on the East Coast or in Houston. But the experimentation that is going on here in large buildings is rich and varied.

Williams: Some of the best urban investigations are occurring here in California, though they are usually in a different guise. A number of projects have an essentially positive urban attitude, primarily in the way fragments are reconsidered. Most projects of interest are broken down into smaller, discernible pieces.

Although Frank Gehry did not submit his work, it seems to me that the new voice of California comes from that source. In fact, a lot of the work here, some of it exceptionally fresh, stems from the putting together of pieces—the celebration of the diversity of pieces—which is attributable to the work of Gehry. With only one exception, all of the awarded projects embrace the ordinary. The most mundane elements are brought together in a celebratory way. These instincts that we find in the work of California architects are important and directional to the architectural discourse at large.

Kennon: In spec office buildings and corporate headquarters, we saw medium to good buildings, but they just followed a

formula. We expect better than that out of architecture.

Papademetriou: I'm disappointed that none of the multi-unit housing projects we looked at were convincing.

Williams: We saw a lot of good projects here because there is a sizeable creative shift in the United States toward California. There's no shortage of talent here. But we saw a lot of mediocre buildings, too, and I'm worried about the kind of disease that seems to crop up in spec office and corporate building types, perhaps through the complacency of the clients and architects who take these projects on, or through lack of questioning of the building type itself.

I worry about whether in 50 or 100 years, we will be able to go back and register positive feelings about those kinds of buildings? Don't these buildings contaminate the lives of people who work in them?

Kennon: What we saw in this competition is the full range, from the highest of innovation to the lowest of the low. Talk about a spectrum of what's happening in architecture in the United States—you can see it all in California. That's what's unique about California: that range from the glitz to the great, from the mundane and impoverished to the miraculous.

California is a dream. In the final analysis, dreams are all that we have. Architects here are living and working in a utopia. Their work is very much a part of public knowledge, and it has great public impact. So the art of architecture is being constantly developed here.

Williams: I hate to cast a dark cloud on this—I think that California is still the land of dreams and a place of opportunity and optimism—but the flip side is that the ego and the eccentricity, which I see as a positive ingredient and a very visible one, can also become self-indulgent. The danger to the free-wheeling lifestyle and fantastical architectural motives behind the work is that, often, one is on the edge of being self-indulgent. Some of the work we see here is missing the hard edge and social significance that architecture also can embrace and hold. Egos can become over indulged.

Kennon: I'll applaud the ego if it's the motivating force to act with a search for invention. But I understand what you're saying.

You could sum it up by saying: Californians dare. Experimentation is what one thinks about when one thinks of California.

California always has been a dream to explore, a can-do attitude, nothing held back, a go-for-it place. That fresh spirit and vitality emerge in this design competition. We've seen buildings in a range of large, medium, and small scale that show architects here are facing the dilemma of how we live as human beings in an industrial society—how the machine affects our lives, and how humanistic values continue to emerge.

**STORER RESIDENCE
HOLLYWOOD**

FRANK LLOYD WRIGHT
SUPERVISING AND RESTORATION
ARCHITECTS:

ERIC LLOYD WRIGHT AND
MARTIN ELI WEIL, AIA
SPECIAL AWARD—RESTORATION

Architect's Statement: The Storer residence is a national landmark, designed by Frank Lloyd Wright and constructed in 1924. The program called for restoration of a unique concrete textile block system, and redoing the electrical, mechanical, and plumbing without altering the concrete block fabric of the house. Few original plans exist.

Developing techniques of concrete block restoration required investigation of other Frank Lloyd Wright block buildings, as well as considerable investigative work to correct improper repairs and additions of previous owners.

Kennon: This is such a significant house, it's an absolute joy to see it revived. Its organization makes it its own world, on site and within the house, in a very small space. The scale issues are almost like those of the Unity Temple.

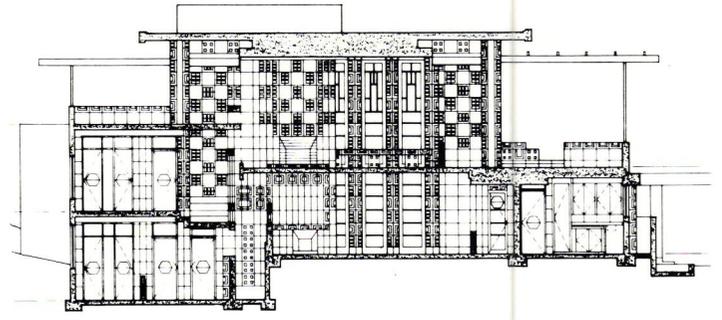
Williams: One of the things Wright attempted in the Storer residence—that none of the newer houses has—is a complete investigation of detail. Because of the overall concept, the pieces go together organically. The newer work, which is special and has great spirit, seems to be more about assemblage—the putting together by addition rather than simultaneously by addition and subtraction.

Kennon: When one revisits a Wright house, one sees again that interest in the craft of architecture, in taking that conceptual totality down to the furniture and the light fixtures. The entire design has integrity. We saw some attempt at this in the newer work, but certainly not to that level.

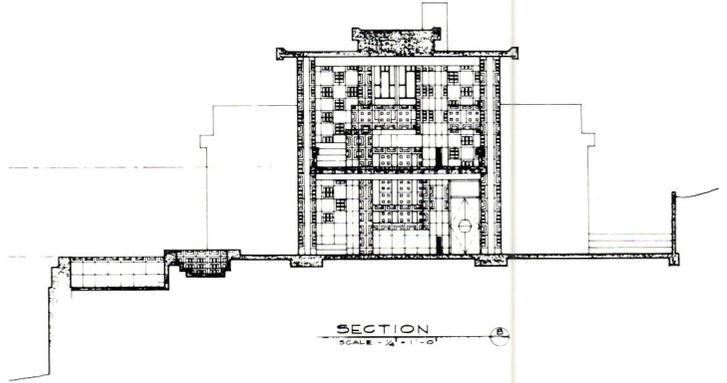
Williams: And never as completely integrated or understood. Of course that reflects our times, but we're not just buffeted around by the present. The most positive thing about the best work throughout the country is the return to an understanding of the relationship of the person to the built artifact.

Papademetriou: For all his genius, Wright left a few problems unresolved in terms of the building's long life. The care of the restoration and the commitment of the owner to do it are attitudes that need to be encouraged. The owner deserves a special award for restoring the house, and the architect for his sensitivity to the original piece.

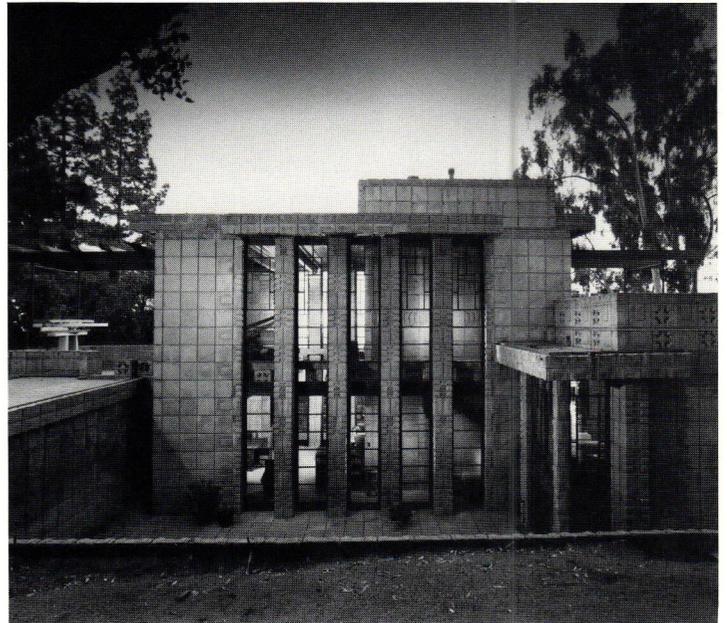
Kennon: The significance of this award is that someone cares. If you look at the history of California architecture, the caring hasn't been evident, as we've seen in the Schindler house. This restoration should be an example for institutions and individuals within California to take on the responsibility to preserve their history and to build upon it.



SECTION
SCALE - 1/4" = 1'-0"

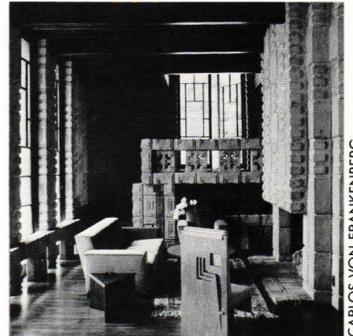
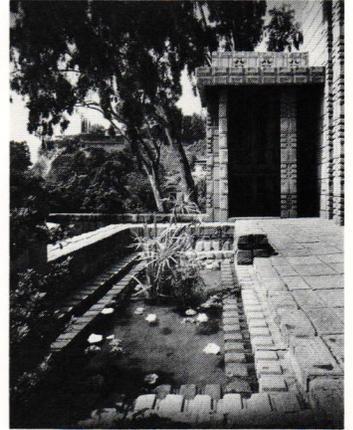
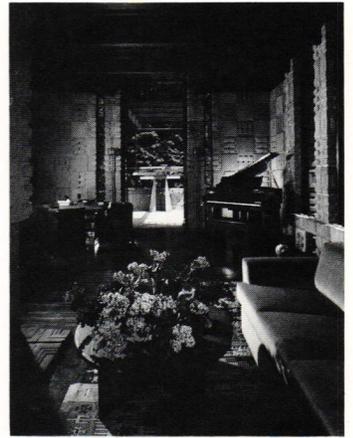


SECTION
SCALE - 1/4" = 1'-0"





JULIUS SHULMAN



CARLOS VON FRANKENBERG

Project:
Storer Residence
Hollywood
Architect:
Frank Lloyd Wright
Restoration Architect:
Martin Eli Weil, AIA
Supervising Architect:
Eric Lloyd Wright
Owner:
Joel Silver

**ALL SAINTS CHURCH
HAYWARD**

GILLIS-JUDSON-WADE,
ARCHITECTS, INC.

SPECIAL AWARD—RESTORATION

Architect's Statement: The congregation of the church, built circa 1910, parked in the school yard, walked through an underdeveloped garden, and entered the church through an inadequate side entrance. Our design addressed the addition of a handicapped accessible path, a more public plaza, and a sheltered portico and entry that allowed for improved interior circulation.

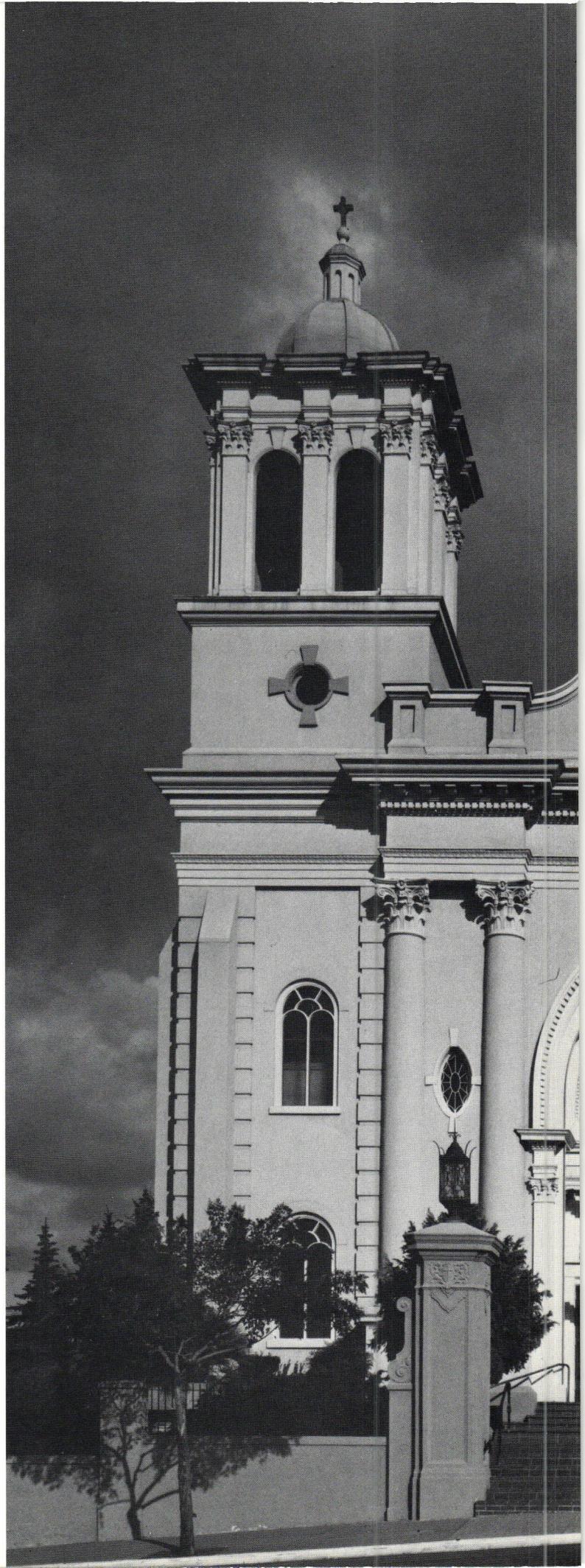
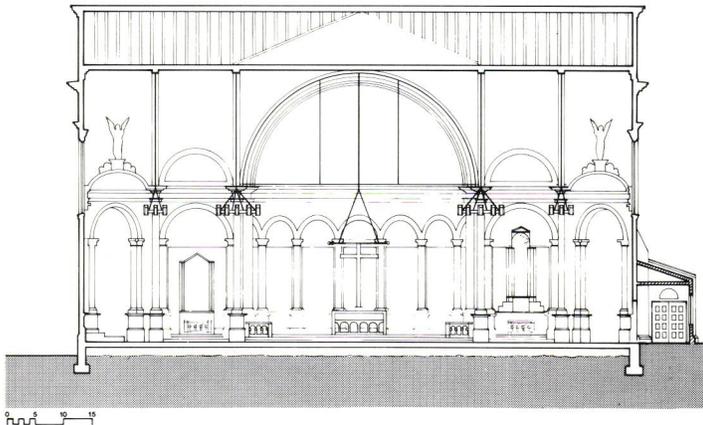
Prime consideration was given to improved safety by the unobtrusive placement of internal and external steel bracing. Additional design parameters included liturgical updating, new heating, lighting, sound system, acoustical improvement, finishes, and new and restoration painting. All work was to be done without interrupting church services.

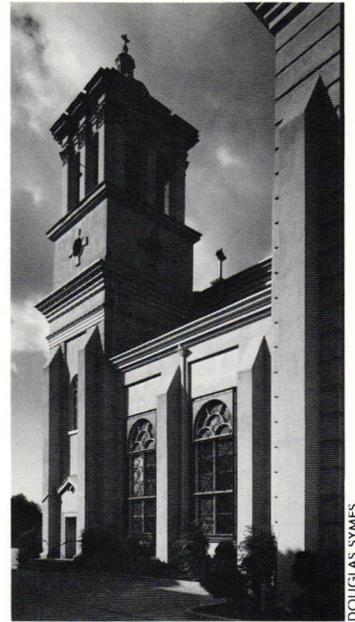
The congregation was very resistant to change. Careful thought was given to retaining and reusing artifacts of great sentimental and monetary value. Considerable time was spent with structural mock-ups and with finish selection to assure the congregation of the suitability of the end result.

Papademetriou: Seismic conditions are a very real problem in California. We admire the sensitive way in which innovative solutions are retrofitted into this restoration.

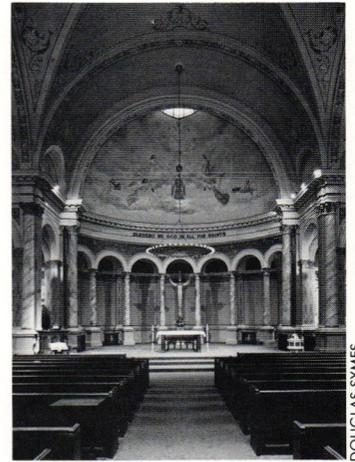
Kenon: In making the church conform to the present, the architect has been extremely creative. Structural security devices have become a fantastic facade. His use of modern-day material is not offensive at the entrance. His invention on the windows is quite marvelous. A bold stroke was to remove the altar and present the space in its bold glory. The space just explodes.

Williams: The way in which the steel has found its own methodology, and the approach to detailing, both give the church a new fabric that is absolutely appropriate and positive. The best thing about this is the modesty, rather than the ego, of the architect.





DOUGLAS SYMES



DOUGLAS SYMES



DOUGLAS SYMES

Project:
*All Saints Church
Hayward*
Architect:
Gillis-Judson-Wade, Architects, Inc.
Owner:
Roman Catholic Bishop of Oakland
Contractor:
R. Zaballos and Sons

**RECREATIONAL SPORTS FACILITY
UNIVERSITY OF CALIFORNIA,
BERKELEY**

ELS/ELBASANI & LOGAN
ARCHITECTS
HONOR AWARD

Architect's Statement: The new recreational sports facility occupies a compact site on the densely built campus. Flanked on three sides by playing fields and existing athletic facilities, the project spans existing underground handball courts and a new underground parking garage.

The facility includes seven indoor basketball courts, nine new handball courts, three exercise rooms, and administrative offices. The large recreational spaces, programmed to be windowless, are organized around a linear, skylit atrium and a large plaza facing south.

The sports complex provides a new focal point and gathering place for the campus community. It defines and softens the campus/town border where formerly a blank wall stood. Three separate building volumes reinforce the massing, scale, and colors of existing campus buildings.

Kenyon: The urban massing of this building forms a new edge to the Berkeley campus. It does what a significant urban building should do: recognize pedestrians and invite them to partake of the fabric.

Papademetriou: The sports facility combines a fascination with today's stylistic concerns with basic site-planning issues in a very powerful location. The building goes beyond its own fetishistic concerns to a more fundamental contribution to the life of the street it's on.

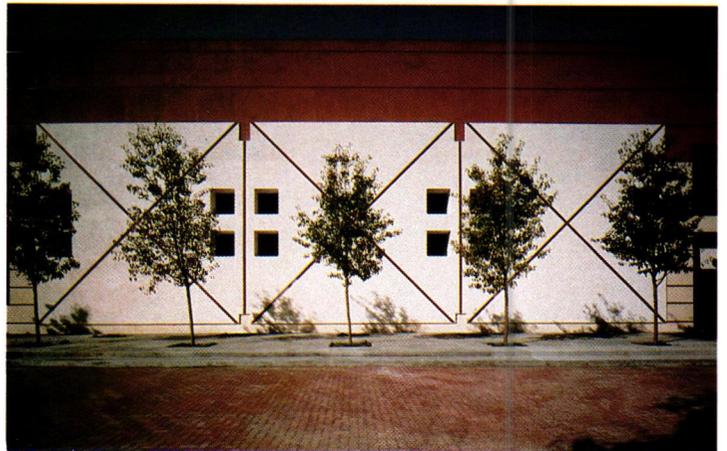
Williams: The act of taking exercise in a sports complex is fairly abstract and separate from life—potentially a disconnect. This building is urban in two ways: it positively addresses the literal street on the outside, and it creates a positive interior street. There is an idea here. It's also structurally well put together. The projects that interest me are the ones that have a rigor in the way in which they are put together, not only conceptually, but physically.

Kenyon: This architect has a sure hand.

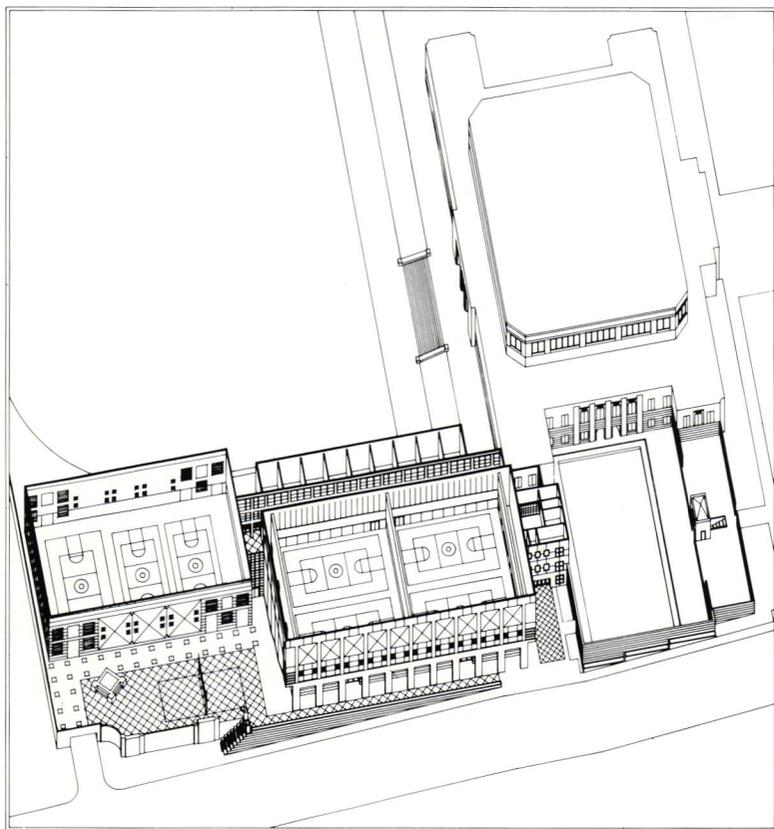
Papademetriou: The building is delightful on the level of detail and invention. The various color treatments help to articulate the building's functions and also complement the existing conceptual responses by sorting out the many uses. This facility goes beyond itself to a larger whole, both in terms of its relationship to the context and by knitting together existing conditions. It's a damn nice building.

Kenyon: It also has a great clarity of concept carried throughout its entirety.

Williams: Particular stylistic references are the building's weakness, but the way it's simultaneously broken down and put back together is significant. Having been inside, I feel that the building can handle the kind of abuse that students are going to give it. It's very solid.



MARK CITRET



Project:
*Recreational Sports Facility
University of California, Berkeley*

Architect:
ELS/Elbasani & Logan Architects

Owner:
*Regents of the University of
California*

Contractor:
Morrison-Knudsen

Structural Engineers:
T. Y. Lin International

Mechanical Engineers:
Bentley Engineering Company

Electrical Engineers:
Bentley Engineering Company

Landscape Architect:
ELS/Elbasani & Logan Architects

DONALD C. TILLMAN
WATER RECLAMATION PLANT
VAN NUYS

ANTHONY J. LUMSDEN, FAIA
DANIEL, MANN, JOHNSON,
& MENDENHALL
HONOR AWARD

Architect's Statement: The plant's location required careful consideration of the architectural and landscape design to minimize the industrial nature of the project. The site is adjacent to a freeway and an army depot. These more industrial and less public functions are buffered by the plant's administration building, which is then screened by a Japanese garden.

As a condition to using the land for the site of a reclamation plant, some recreational activity had to be incorporated in the solution. With all the sports functions occurring adjacent to the site, the owner proposed that the Japanese garden would be the ideal recreational function symbolizing the reclaimed water in the ponds and fountains. The administration building accommodates laboratory, conference, and public visitor functions. The garden buildings house public meeting and dining areas.

The Katsura Detached Palace type garden was proposed and the water and earth mounding produced a landscape environment almost immediately. The use of landscaping and stepped planters served to soften the industrial nature of the plant and to screen the walls of the water treatment functions.

To establish an integral relationship between the processing areas, public buildings, and Japanese garden, the motif of stepping is repeated throughout the centralized administration building. This building sits on the edge of the lake and is broken in mass to reduce its scale. Stepped planters, irregularity of building mass, and a modeled landscape are features that provide a subtle transition between the various plant structures.

Aluminum is used because of its resistance to corrosive elements in the atmosphere of the plant. The reclaimed water is potable but is used for park-land irrigation, saving millions of gallons of catchment water a day.

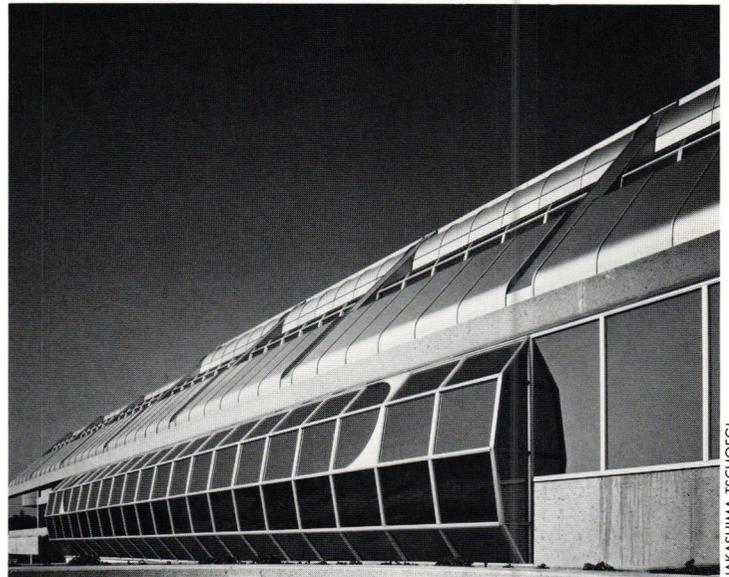
Papademetriou: The water reclamation plant injects a monumental scale and a civic experience for people who visit the facility. This processing plant addresses a fundamental ecological issue in California—the future of its water resources. The project shows that the process of technology can take the waste of the collective and turn it back into the essence for the future. The building celebrates that process, evokes technology and juxtaposes it against the lyrical statement of the garden and the lagoon. You have the man-made serving the natural in a cyclical way, which is very important to the future of this arid land, which is what California is, essentially. On top of that, the physical design of the building is a knockout experience.

Kennon: The building is both poetic and symbolic because of the issue it addresses, and it creates a wonderful dialogue between the romantic and the abstract. The vocabulary grows out of the process of the entire site and is appropriate and expressive.

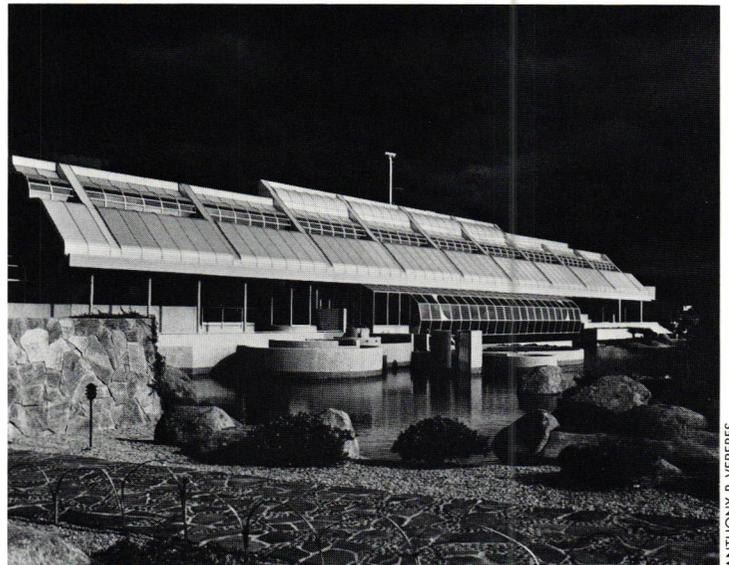
Williams: This building, more than any of the others, seems to have been initiated from the spirit of the 1960s, by belief without reservation in the potential of modern architecture. It's not cynical; it's affirmative in a total sense.



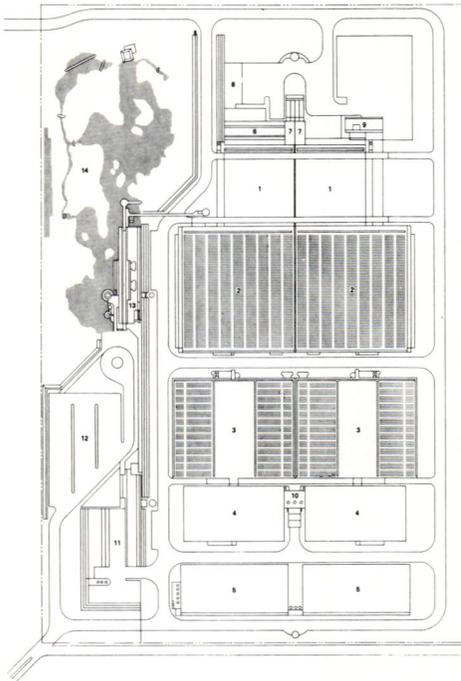
NAKASHIMA TSCHOEGL



NAKASHIMA TSCHOEGL



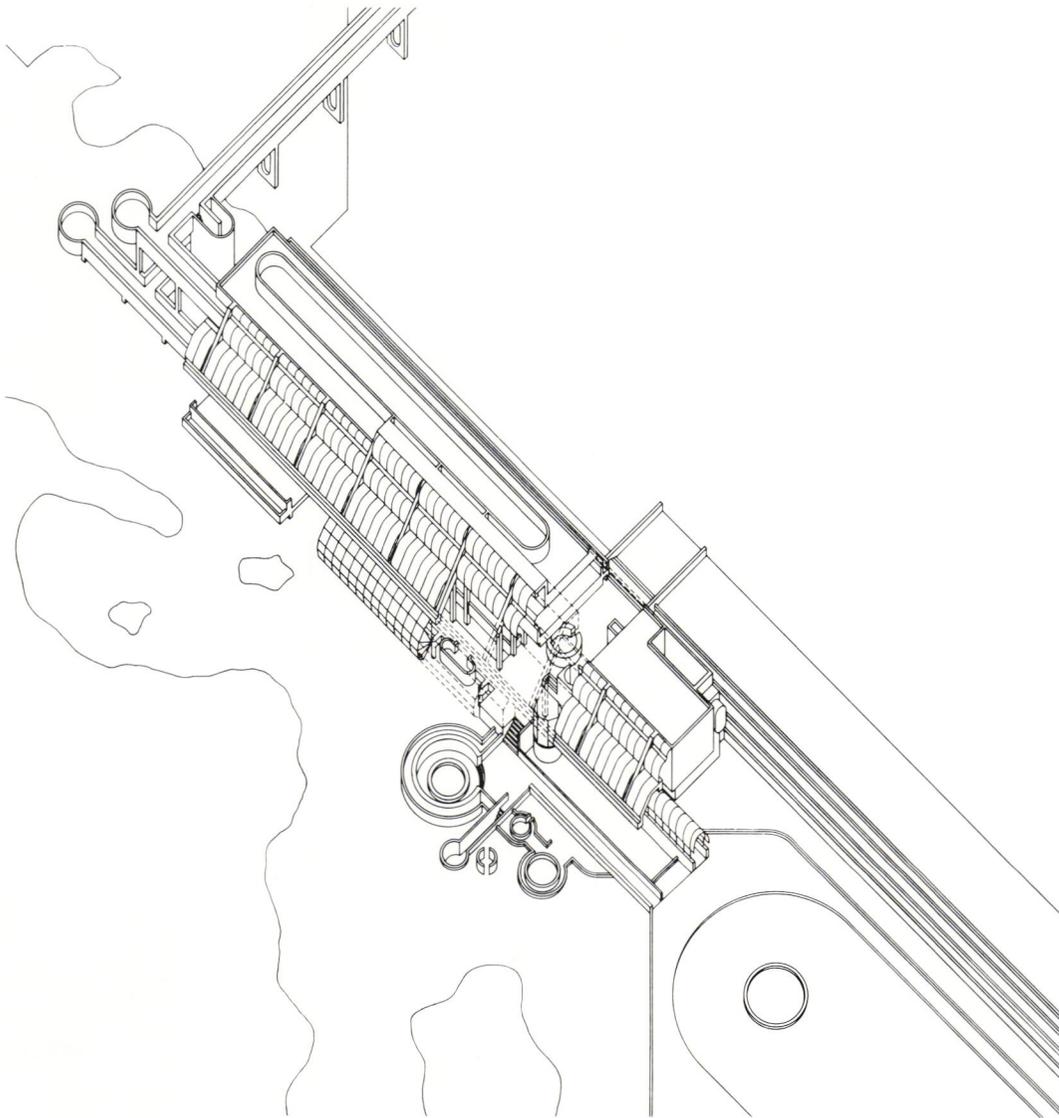
ANTHONY P. VEREBES



- 1 PRIMARY TANKS
 - 2 AERATION TANKS
 - 3 FINAL TANKS
 - 4 FILTRATION TANKS
 - 5 CHLORINE CONTACT TANKS
 - 6 BLOWER BUILDING
 - 7 HEADWORKS BUILDING
 - 8 POWER SERVICE STATION
 - 9 EXPERIMENTAL BLDG.
 - 10 CHLORINATION BUILDING
 - 11 SERVICE BUILDING
 - 12 VISITOR PARKING
 - 13 ADMINISTRATION BUILDING
 - 14 JAPANESE GARDEN
- 0 80 160 240
SCALE
- SITE PLAN - PHASE 1 & 2



NAKASHIMA TSCHOEGL



Project:
Donald C. Tillman Water Reclamation Plant
Van Nuys
Architect:
Anthony J. Lumsden, FAIA
Daniel, Mann, Johnson, & Mendenhall
Owner:
Department of Public Works,
City of Los Angeles
Contractor:
Tudor-Saliba-Perini-Scott

**CLAUDIA'S
HORTON PLAZA, SAN DIEGO**
GRONDONA/ARCHITECTS, AIA
HONOR AWARD

Architect's Statement: Horton Plaza is a "post-modern" battlezone. Wishing not to compete, we conceived of Claudia's cinnamon roll bakery and retail outlet as an art installation, instead of a piece of architecture. We addressed two questions: how do you turn fast food into something *real*; and how can design be used as a marketing tool?

The design concept was one of explosion, confusion, chaos: a bake shop frozen in time one second after the roll machine blew up. The exterior cone picks up the scent of baking cinnamon rolls and sends it outside to lure unsuspecting patrons. The American fast-food tradition mixed with art will become a new experience.

Papademetriou: I was disappointed the presentation didn't have a "scratch-and-sniff."

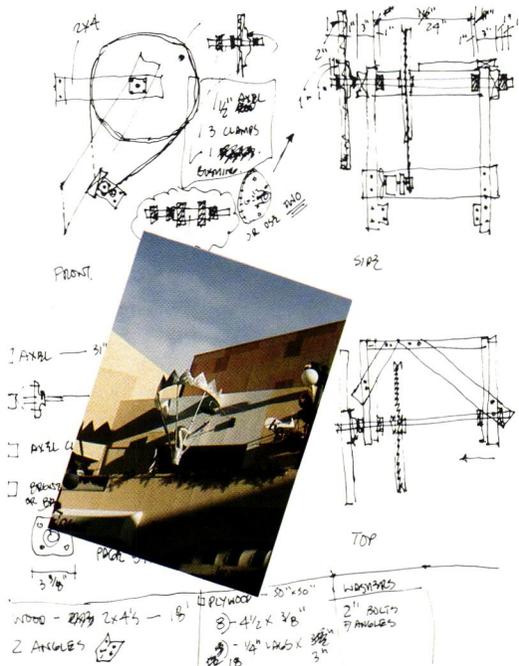
Kennon: This turns the mundane into sheer poetry. What a fantastic exploration of the simple problem of a cinnamon bun bakery within a shopping mall. It becomes a pure symphony of form, a cacophony made beautiful. This raises chaos to the element of art.

Papademetriou: I wouldn't suggest it as a universal model. The idea of the backyard folly is problematic. We're looking at it purely for what it is, and I would hope that the architect will grow into other things as well.

Williams: On one level it is part of the mainstream in the art world today, a three-dimensional graffiti machine. This works not only in the art world, but also to solve a direct architectural problem in a shopping mall. It is very interesting, even curious, to see this translated into architecture.

Kennon: This young architect shows great promise. He's doing extremely fresh work.

Papademetriou: There's a funny contrast between this and the water reclamation plant. They both have to do with the process of making or refining something. One has all the silently seamless qualities of 2001, and the other looks like Rube Goldberg got dropped. But they're both about the same kind of thing, and they elevate a mundane pursuit to a level of perception and response and awareness, which is what architecture should do. They engage the user in an understanding of the institution that's being given form.





Project:
*Claudia's
Horton Plaza, San Diego*
Architect:
Grondona/Architects, AIA
Owner:
Claudia Gray
Contractor:
Wodehouse Associates

VENICE III/BERGREN RESIDENCE
VENICE

MORPHOSIS

THOM MAYNE, AIA AND

MICHAEL ROTONDI, AIA

HONOR AWARD

Architect's Statement: This 750-square-foot addition is on the rear portion of a 40-by-80-foot lot in a community characterized by small bungalow type houses. The addition includes a library, work area, bedroom, bathroom, and deck.

The building consists of three parts, each formally articulated. The largest is the rectilinear volume containing the work area and the bedroom above. The second part is a long, thick space for the library below and the dressing room above. The third part consists of three components, which transform from a mere skylight to a skylight over a two-story volume, to a small attached building that includes a future kitchen below, a bathroom in the middle, and a roof deck on top.

Due to the nature of the addition and its use, the new building was conceived of as a prototype for a scaled-down urban house for a small family on a small lot. In character and organization it reflects the aspect of operating in three modes: as an extension of the existing house; as a separate area of the house to be used for extended family members; and as a separate dwelling that could be rented or sold.

This approach reflects the comprehensive nature of the locale, both architecturally and socially.

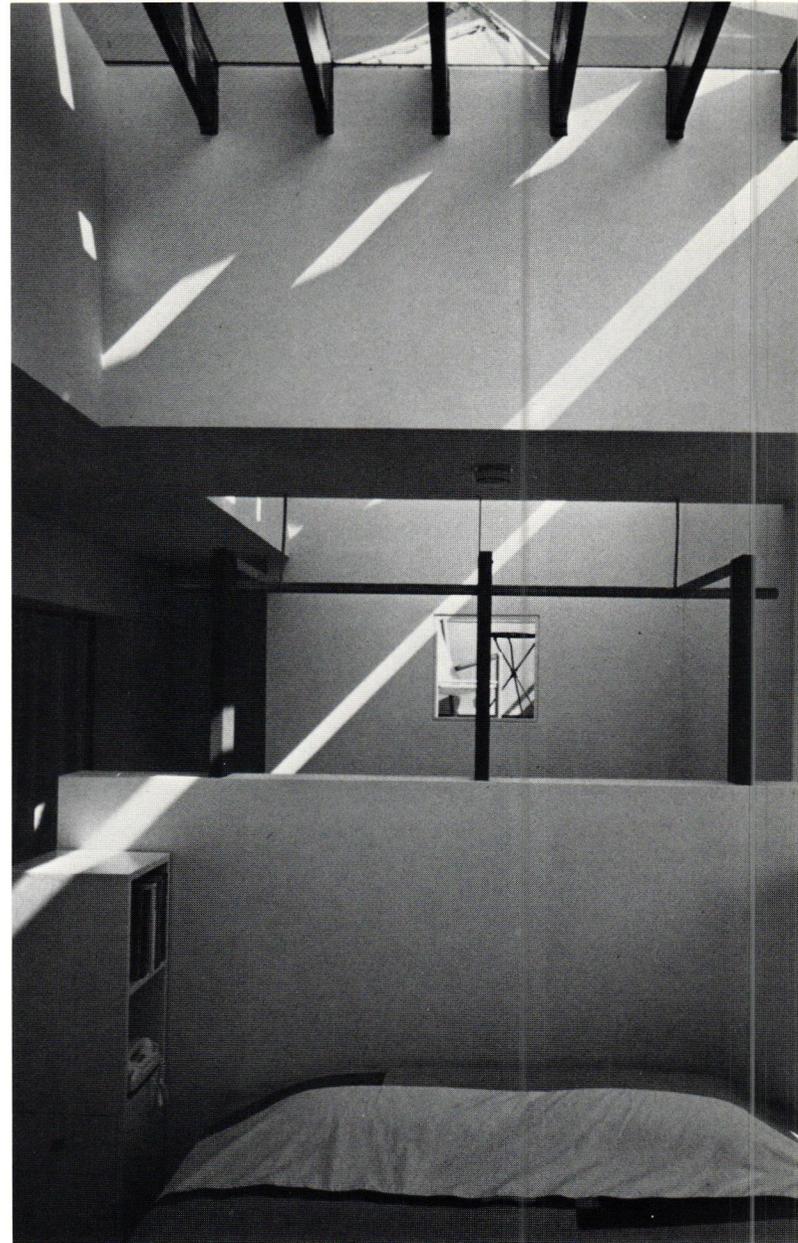
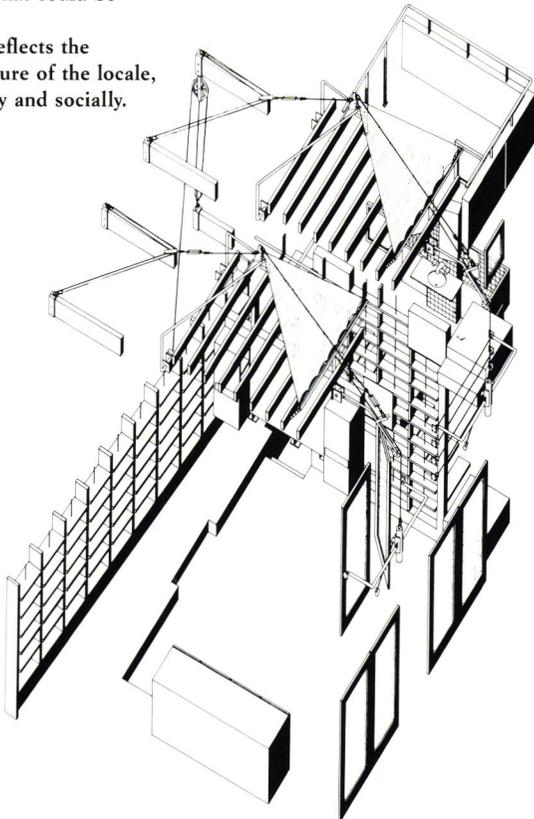
Williams: This solution works well, inside and out, as model, as idea, as drawings, and as an investigation of forces, in this case issues of gravity and of lift.

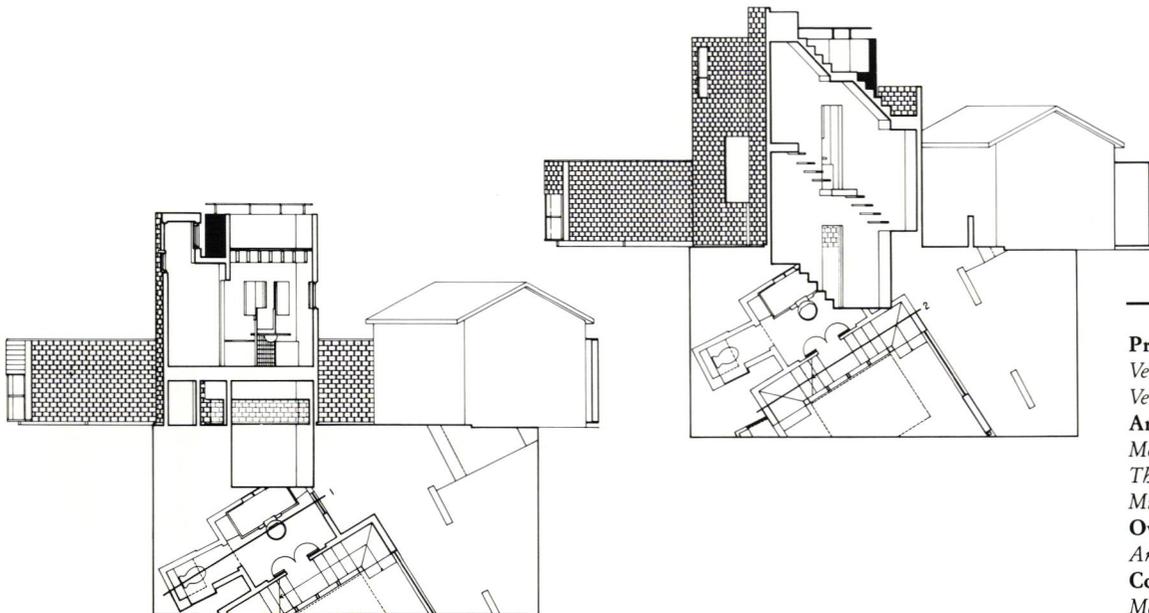
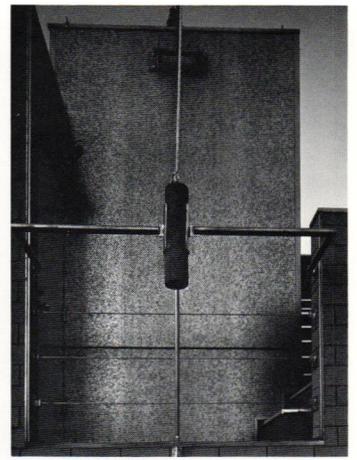
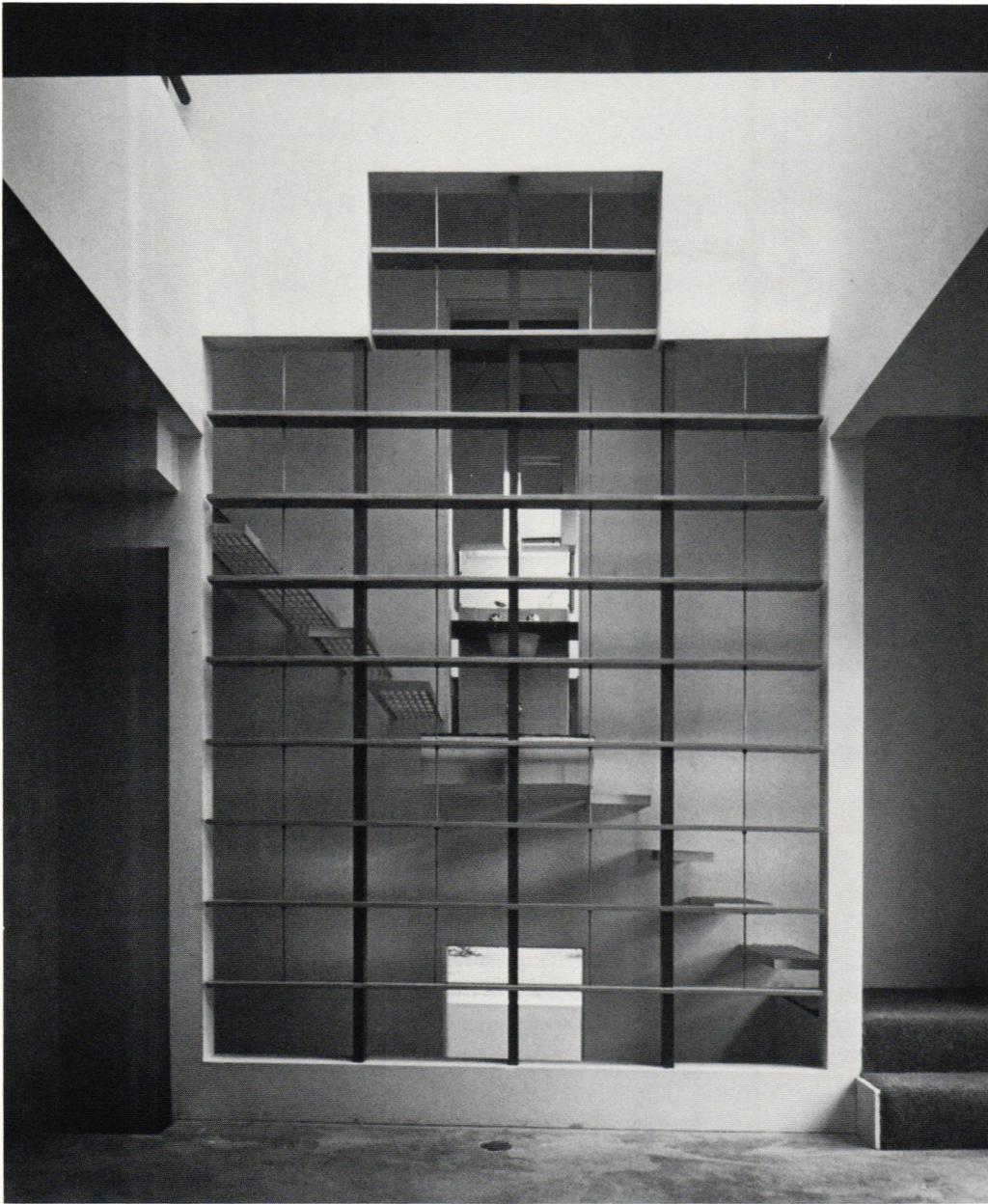
Kennon: The conceptual basis of this house is absolutely ethereal. It's almost a metaphor for the history of architecture, where one grows out of a powerful masonry representational vocabulary into the dilemma of the new mechanistic age. That collision and growth gives this house a poetic quality. To my eye, it grows from the roots of California. I see the influence of Schindler in this house. Forces are being experimented with in a bold and creative way.

Papademetriou: The simplicity of the plan *parti* successfully contrasts with the elaboration of the materials. The level of detail is comprehensive. Its success lies in the retention of simple ideas through an elaborate process of decomposition and reformation. The plan is a dead dumb plan, it's almost pure geometry. But the transcendence of that to a richness of experience is what I'm struck by. Again, it comes back to a concern for all aspects of the design intervention.

Williams: I like the way it constantly poses opposing conditions.

Kennon: That opposition is what gives the house its richness, too. It's got intellect, conceptual fire.





Project:
Venice III/Bergren Residence
Venice
Architect:
Morphosis
Thom Mayne, AIA and
Michael Rotondi, AIA
Owner:
Ann Bergren
Contractor:
Morphosis



Heath "Rim" — developed 1961 — used in hotels and restaurants since 1970

A BRIEF HISTORY

HEATH CERAMICS began after Edith Kiertzner Heath's one-woman ceramic exhibition in 1944 at the Palace of the Legion of Honor Museum in San Francisco. The pieces exhibited were sufficiently interesting to prompt a buyer from a long-established specialty store in San Francisco to purchase the entire exhibition for retail. For the next three years Heath made dinnerware on the potter's wheel for this store.

During this time, Edith Heath, in partnership with her husband, Brian, continued to experiment with California clays and glaze materials while developing small-scale manufacturing techniques to make national distribution possible.

This innovative process has continued through the years, with a hands-on approach to designing and manufacturing. From it has emerged Heath's retail line of dinnerware, restaurantware, and award-winning (AIA Gold Medal, 1971) architectural tile. All are custom-made, by 50 craftspersons in this small, family business in scenic Sausalito, California.

HEATH

Ceramics Inc.

400 Gate 5 Road • Sausalito, California 94965 • (415) 332-3732

VIDEO PORCH
LA JOLLA MUSEUM OF
CONTEMPORARY ART
LA JOLLA

ROB WELLINGTON QUIGLEY, AIA
HONOR AWARD

Architect's Statement: The commission, funded by the National Endowment for the Arts, inaugurated the museum's exhibition/installation series, which aims to integrate newly developed, experimental art forms into the museum context.

Working with a 12-foot-square janitorial storage room, we responded to the museum's request to provide an inviting but neutral space for viewing video. The concept of the room as a "video porch" infused a small storage room with a unique identity and logical relationship to the adjoining gallery. We visualized this metaphorical porch as an "in-between place." Similar to a porch (and the medium of television itself), the video room is a lookout—a private and secure place to observe the more adventurous world beyond.

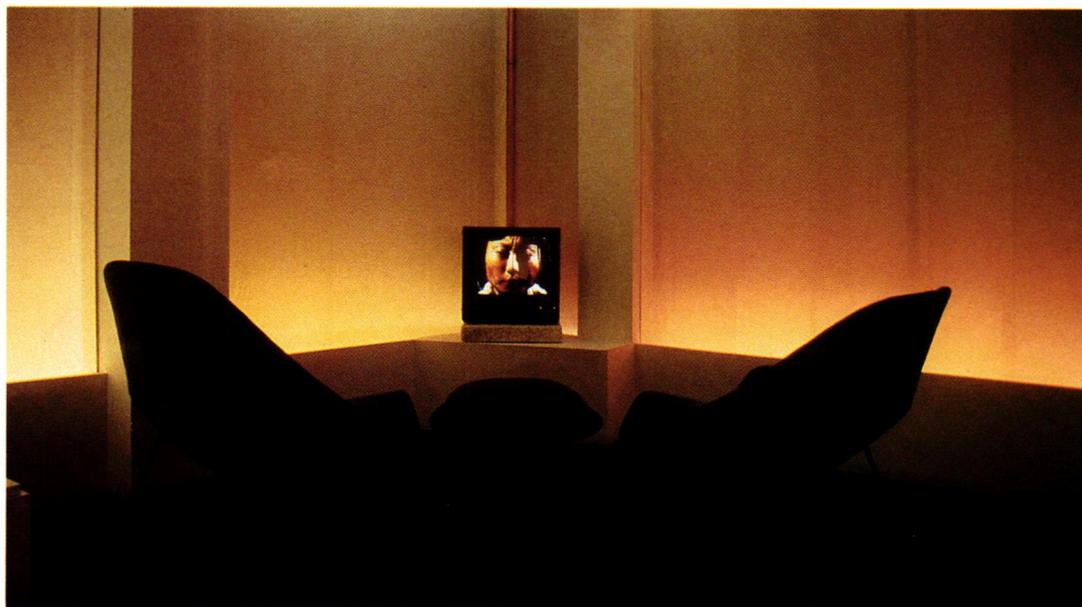
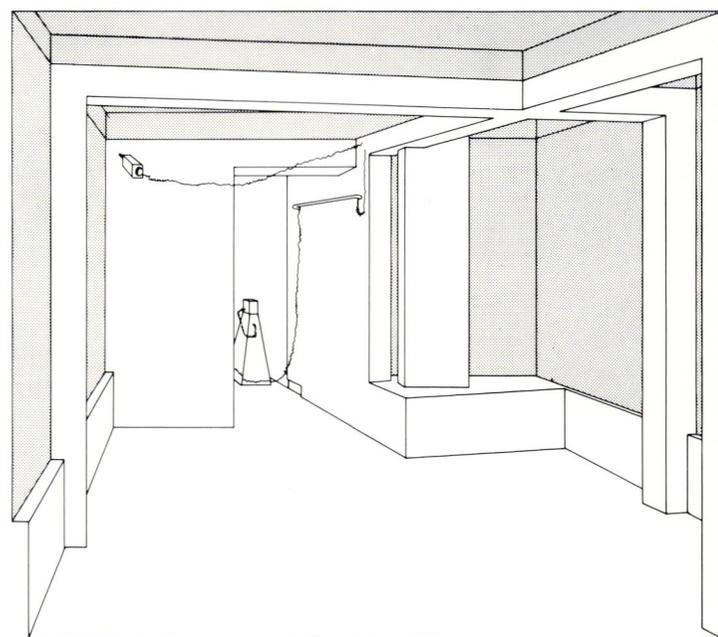
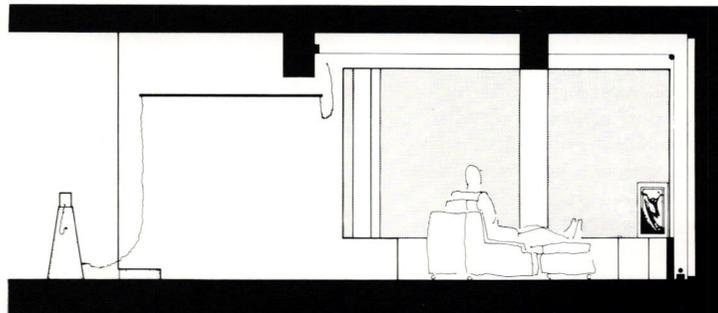
The original Scripp's house, designed by Irving Gill, now is encased in the present museum structure. We acknowledged the video room's relationship to the original house by carefully peeling back the layers of remodeling to reveal Gill's original concrete wall.

Rich in color and texture, and in striking contrast to the main gallery, this layered entrance wall is screened from view by an oblique partition. A miniature television monitor registers the room's function and condition of use with an image of the room's interior.

Williams: The investigation and subsequent understanding of light here is extraordinary. This project exists on both a cerebral and sensual level.

Kennon: This project is quite lyrical, as well as mystical. When you're there, not only is light the issue, but also space, because of the translucency that's created by the scrim and the reference to the reality that we all come from the past. A wonderful mood is created in the space.

Papademetriou: It's a real time machine, appropriate to the new medium of video that's being investigated. The investigation is also archeological because it's scraping away at the walls of the existing structure and postulating the old against the new in a very clear way. A time machine, television, is postulated against a direct lighting element. The surrounding fabric is aggravated: you're in a constantly floating situation, not a static container. Taking an old closet space and making it into an active, participant space shows an archeological renewal.



Project:
Video Porch
La Jolla Museum of
Contemporary Art
La Jolla
Architect:
Rob Wellington Quigley, AIA
Owner:
La Jolla Museum of
Contemporary Art
Video Lighting Consultant:
Patrick Quigley & Associates with
Grenald Associates

TOSHI YOHIMI

ARROYO HOUSE
LOS ANGELES

BARTON PHELPS, AIA
 HONOR AWARD

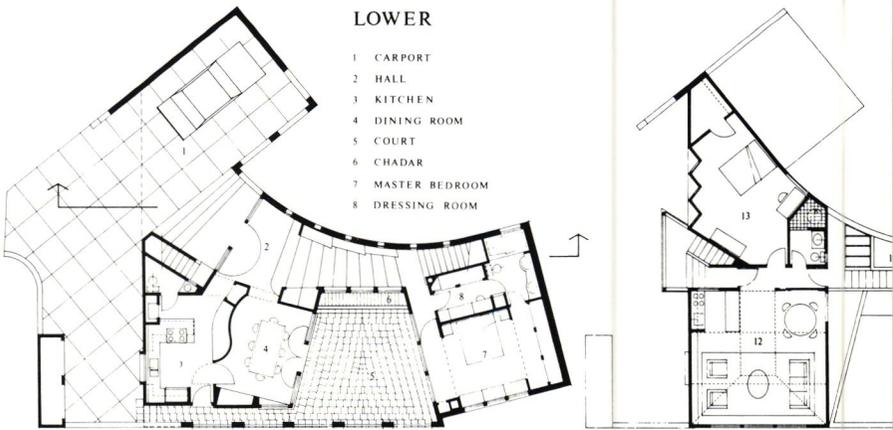
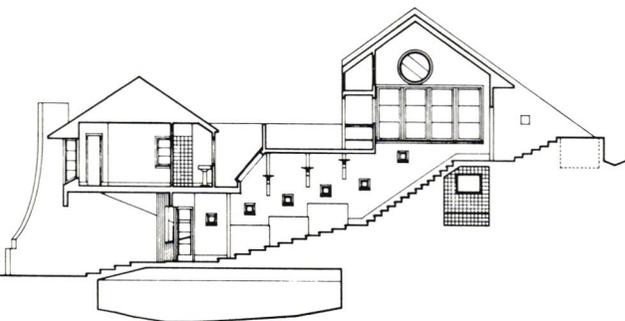
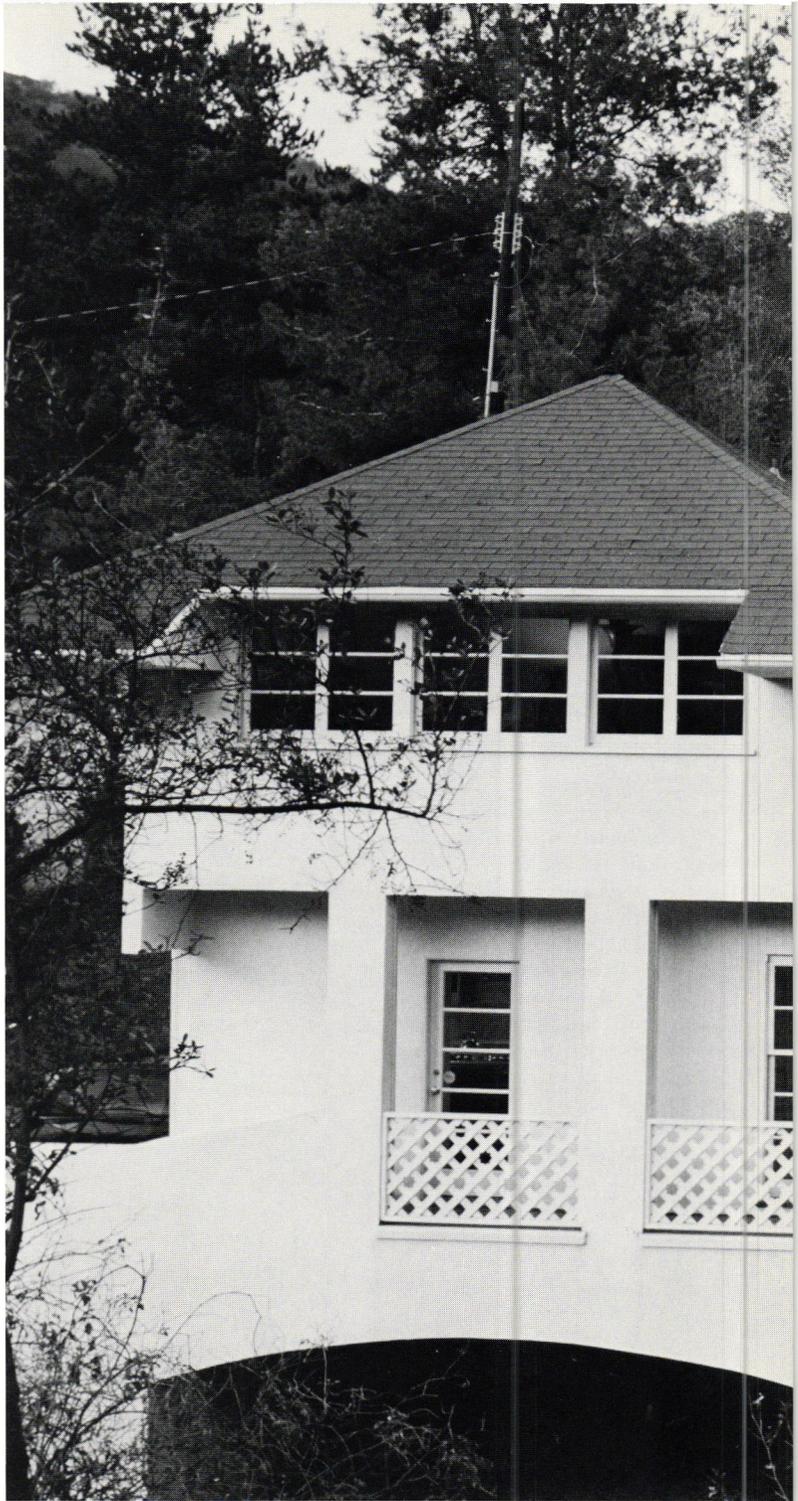
Architect's Statement: Water run-off from a 14-acre hillside cuts a wide channel across this restricted canyon site, requiring two separate foundations. The resulting two pavilions are skewed to parallel property lines. They are linked by a stairway that rises 17 feet from the drive-in entry to give the lofty living room panoramic views of surrounding hillsides. A court at center span opens to the south and allows the prevailing summer breeze to activate the evaporative cooling fountain in the rear.

The strategy for making a small house seem big favored a variety of discrete, distinctly formed rooms over a large flowing space. Central court, master bedroom, and living room are designed as a "thing inside a thing." The manipulation of thick walls (closed on the north, open on the south), use of ambiguous indoor/outdoor space, natural cooling techniques, and color and ornament are influenced by regional precedents of the 1920s.

Papademetriou: This is a tough house by a young architect who shows us a lot of his influences. He integrates the house into a fairly undesirable site that is subject to natural run-off. The question is, how can you zone a house so that it won't be fighting nature? The house is beautifully crafted, and not anally fixated on symmetry. It's a coarse house, in the way it deals with fundamental compositional issues in architecture. It swerves at the very moment when one feels compulsion to reconcile elements. The architect is willing to live with the irreconcilable. This architect is aiming for a level of eccentricity in celebrating coarse relationships.

Kennon: This architect has an incredible concept of procession. The grand stairway that collects several volumes together takes you almost to the sky and becomes the main organizing element. The pavilions that radiate from that stairway are absolutely delightful. This architect has a beautiful sense of siting, of creating vistas from the terrace. This would be a great house to live in.

Williams: It seems to have spirit and a strong sense of history, a special intelligence. It opens up a variety of questions that permit a person to enter it, to inhabit it. The shortcoming may be its number of quotations. And I'm not certain that the siting is as superb as Peter and Paul suggest. I don't feel the arroyo is engaged in the house as well as it might be. There are a number of things I don't like, but they don't detract from the house. It constantly agitates, asks involvement; its richness and complexity is rewarding.

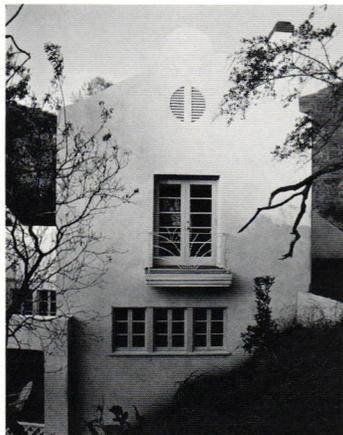
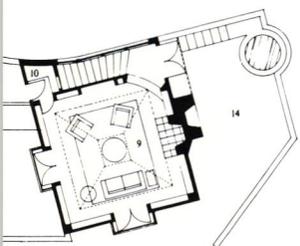




DAVID GLOMB PHOTOGRAPHY

UPPER

- 9 LIVING ROOM
- 10 BAR
- 11 DECK
- 12 LIVING/DINING (OR STUDIO)
- 13 BEDROOM
- 14 TERRACE



Project:
Arroyo House
Los Angeles
Architect:
Barton Phelps, AIA
Owner:
Barton Phelps and Karen Simonson
Contractor:
Field Construction Company

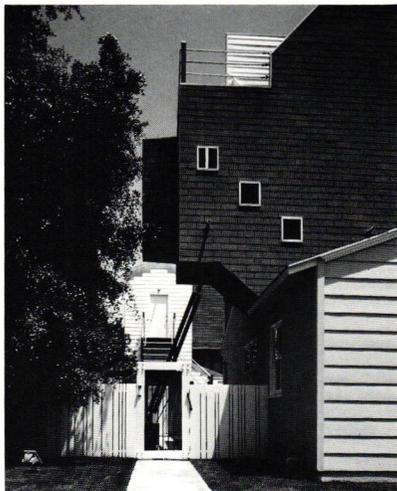
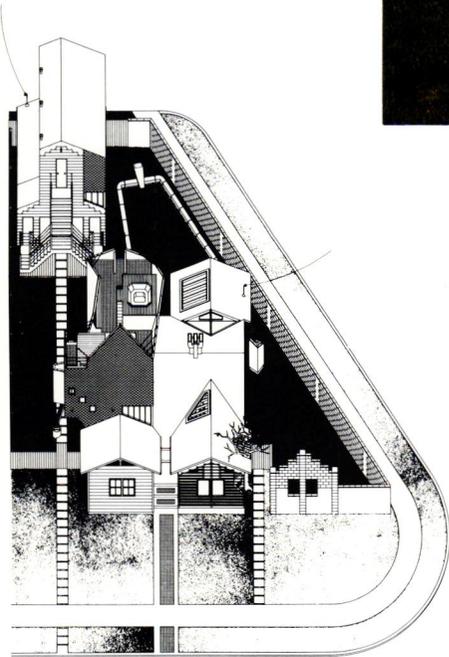
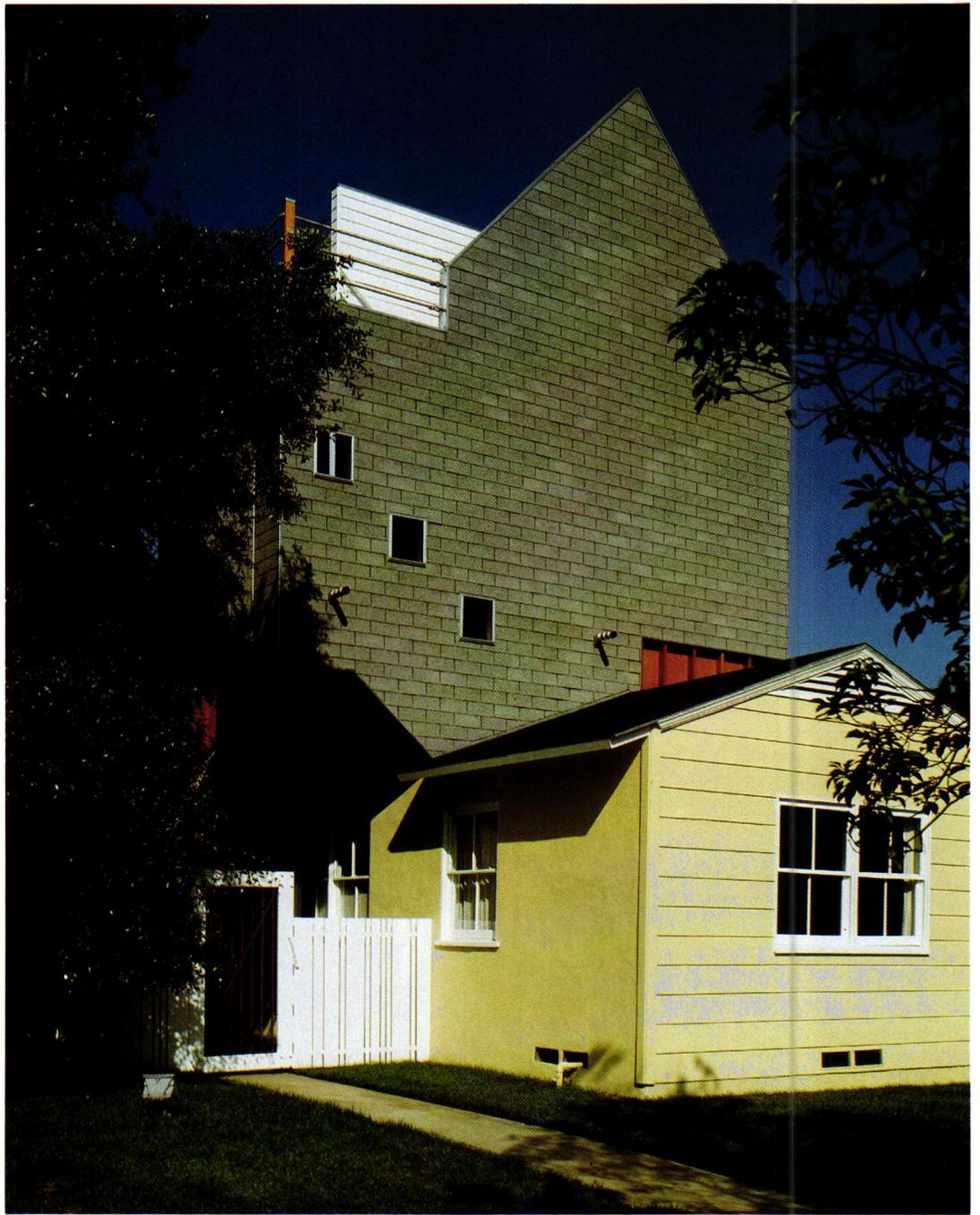
PETAL HOUSE
LOS ANGELES

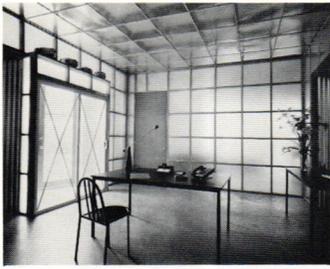
ERIC OWEN MOSS ARCHITECT
MERIT AWARD

Williams: This house has a great spirit. It may be an unruly garden, but it has stayed within the limits of its yard.

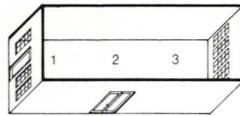
Kennon: What excites me about this house is the juxtaposition of forms. The architect has created a base for the house with the existing structures from which his new concept grows. The opening of a petal to the sky is brilliant. We think always of the closed roof. Here he's broken that concept by opening up the roof. It's a strong art form.

Papademetriou: He has resolved the problem of combining old and new by creating a thick *poché* between the two and revealing that on the outside with the exposed framing.

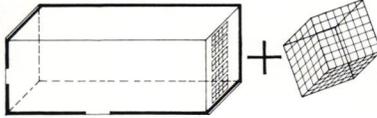




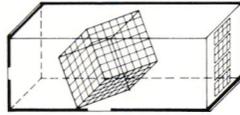
TIM STREET-PORTER



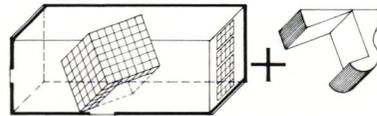
Problem: Divide space into 3 parts reception, conference, and production, each with light, ventilation, and privacy.



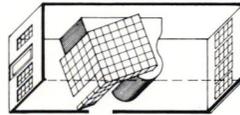
Use translucent box for light and privacy.



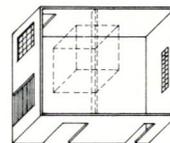
Rotate box to touch walls to close space.



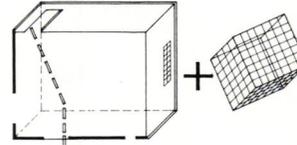
Fill in odd spaces and enlarge box.



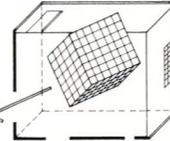
Solution & Materials: make box of flat fiberglass plastic and walls of curvable corrugated metal.



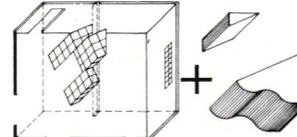
Problem: Divide space into 2 parts lounge/circulation and office/conference.



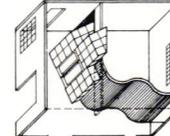
Use line generated by circulation from kitchen/entry to editing room.



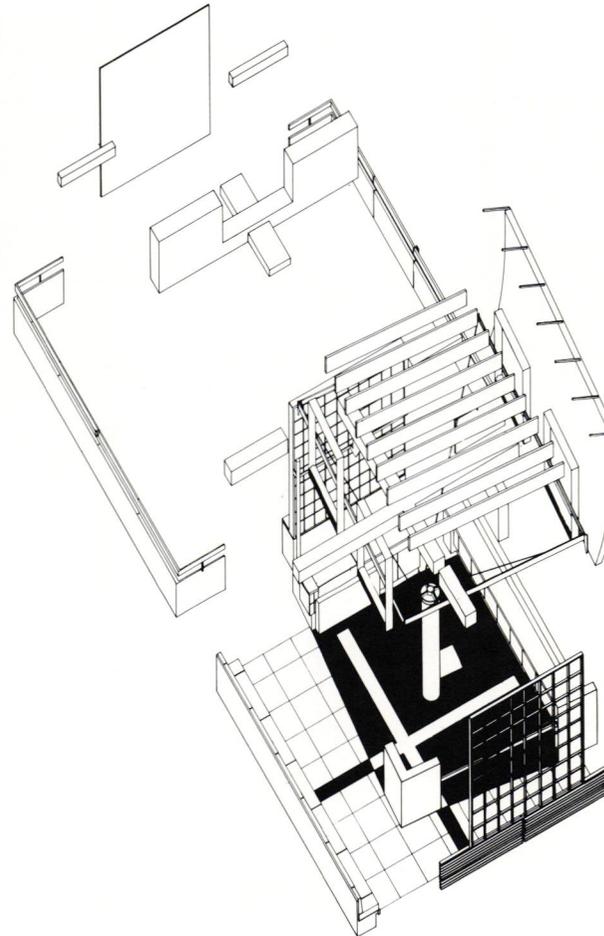
Place translucent box on circulation line and orient box to opening to court and to clerestory.



Cut off box behind central beam, fill in odd spaces, and enlarge box.



Solution & Materials: Make box of flat fiberglass plastic and walls of curvable corrugated metal.



PYTKA TEMPORARY STUDIO VENICE

WILLIAM ADAMS ARCHITECTS
MERIT AWARD

Papademetriou: A strong ordering unifies two new accommodations to one another, so that you are aware of the totality between the two parts. The architect was dealing with fundamental properties of architecture: space, light, volume, the yin/yang of the intrusion versus the enclosing envelope, all reduced down to fundamental relationships.

Kennon: To me its beauty lies in its transitory nature. It's very Zen-like. This architect has achieved a significant art. He's also exhibited a great sense of craft.

Williams: Its modesty pleases me. The duality is clear.

Papademetriou: Designed and constructed in three weeks! I love it.

72 MARKET STREET RESTAURANT VENICE

MORPHOSIS
THOM MAYNE, AIA AND
MICHAEL ROTUNDI, AIA
MERIT AWARD

Kennon: This is an amazing piece of urban architecture that becomes a part of the fabric of an urban arcade. The exploration of space creates a building within a building.

Papademetriou: This particular project is a substantial commitment to architecture as a process. The interior work is architectonic rather than decorative. The architect is concerned with making space, with admitting light, with ordering, with the assemblage of materials, and the contrast of the existing shell versus the intrusion.

Williams: There is a joy to the architecture of this project.

PROSPECT POINT

LA JOLLA

MARTINEZ/WONG & ASSOCIATES
CONSULTING ARCHITECTS:

ROBERT A. M. STERN, FAIA AND
WHEELER/WIMER

MERIT AWARD

Kennon: The project is in a happy relationship with its two key references: Irving Gill's Women's Club and the Spanish character of early La Jolla. Within that setting it creates a strong urban statement that is reminiscent, but transformed.

Papademetriou: It goes beyond contextual references, taking on the essentially bad situation of a fat building and making it thinner by dividing it so that it still addresses the needs of commercial leasing.

Williams: This project emerges from the academic and historical investigations which Stern has pursued for some years now. It is knowing, intelligent and successful. But I have reservations about its composition.



INTERNATIONAL MARKET SQUARE MINNEAPOLIS, MINNESOTA

KAPLAN/MCLAUGHLIN/DIAZ
ARCHITECTS

ASSOCIATE ARCHITECT,
WINSOR/FARICY

MERIT AWARD

Kennon: This brilliant execution takes a mundane and incongruous group of buildings and transforms them, creating a marvelous place within an urban context. I was particularly moved by the great hall that pulled the divergent buildings together and created a new order. It was a heroic effort.

Williams: The roovescape interior is satisfying. The client played a terribly important role here in making a commitment to a questionable urban site, and in holding on to the slim remnants of what existed before. The architect deserves praise for completing that vision.

Papademetriou: Its success is in literally minimizing the intervention of the existing buildings, and taking the backs of the buildings as the organizing network. This successful rehabilitation of an entire city block offers a marketing alternative to our suburban shopping malls, and provides a civic component where none existed before.





**LOUISE M. DAVIES SYMPHONY HALL
SAN FRANCISCO**

SKIDMORE, OWINGS & MERRILL,
SAN FRANCISCO
MERIT AWARD

Kenyon: This strong urban statement works as a corner building within the neoclassical complex of the civic center. It takes a very complex problem and creates an inner space of extraordinary beauty.

Papademetriou: The symphony hall complements the volumetric qualities of the neighboring neoclassical buildings, but also extends the spaces. The technology of the glass wall is exploited to a high degree.

Williams: This device of an exposed *piano nobile* establishes connection with and separation from the life of the street. The building is elegant, it has nobility. But simultaneously, and perhaps necessarily so because the symphony is such a formalized activity, it disconnects itself from the street life. This brings into question the validity of the symphony as a critical operating cultural condition in today's society.



CHRISTOPHER IRION



CHRISTOPHER IRION

**ARCHITECT'S HOME
SAN FRANCISCO**

JAMES SHAY, AIA, ARCHITECT
MERIT AWARD

Kenyon: A sense of monumentality is created in this small house. The architect has a sure hand in detailing and in continuity of spatial equality.

Papademetriou: Basically it's a vertical binuclear form for the house. The entry is zoned so that the vertical shaft of space that runs through the house as a unifying device also separates access to the bedroom, the most private area.

Williams: I'm always mistrustful of people's own houses. I find it all too likeable. The danger is that it seems self-satisfied.

Fiat Lux

“Increasing research in perception, behavioral psychology, and the functioning of the brain is stimulating movement toward experiential architecture in which lighting design will play an ever-increasing role in the design process.”

DESIGNING WITH LIGHT

By **RAYMOND GRENAID, FAIA**

The architect's process begins with the study of light and shadow. Architects learn the modeling of form and texture, but surprisingly few learn the use of artificial lighting to create this form. Perhaps this is not so surprising since, until recently, lighting was taught as part of the technical curriculum by electrical engineers. The course was “illuminating engineering” and, as implied by its title, it was a quantitative approach to design. Fortunately, architectural schools are beginning to teach lighting as a fundamental element of architecture along with basics such as form, mass, texture, and material. Without light, the other elements do not exist. These new programs begin to blend together technology, psychology, and art.

Lighting is far more than just engineering. It involves the eye, with all its built-in limitation and patterns that change with age. Seeing is only partially dependent on light. Other factors involved are physiological constraints of the eye and, the interpreter of information, the brain. The seeing process is learned and varies with culture, geography, and history itself. Today, our lifestyles are so different that one cannot see the Gothic cathedral as it was seen by those who built it. Perception is shaped by experience. Altering experiences, we alter perception.

Light has been a major force in shaping not only architecture, but also civilization. As light illuminates an object, it communicates to the eye information that is

interpreted by the brain. Light can open up and close down spaces by the act of illuminating different planes in varied manners and colors. Light can amuse, intimidate, stimulate, and depress people. Just as discordant colors can cause irritation in viewers, lighting also can irritate. Light can confuse or clarify architectural intent, articulate form, surface, and space. Its placement, pattern, color, contrast, and control all play a role in the perceptual sequence.

The world is perceived not as it is built, but as we experience it. As we alter our perception of objects, relationships and environments alter, as well as our response to and behavior in this world. In the future when post-modern architecture has passed into history, the major direction of architecture will be the architecture of behavior. Breakthroughs in the understanding of the eye and brain—perception and behavior—are already being felt in design and are shaping themselves into a major movement. Further research in perception, behavioral psychology, and the function of the brain is stimulating movement toward experiential architecture in which lighting design will play an even greater role in the design process.

In most of today's practices, lighting design consists of the consulting electrical engineer or the local lighting sales representative picking the recommended levels of illumination from the IES handbook. This value, after being spewed through formulas and battered with slide rules and computers, is mystically transformed into a quantity and spacing of light fixtures. The architect or interior designer then works this given quantity

into an attractive, symmetrical, reflected ceiling pattern (creative graphic?), and picks through catalogues for fixtures—or objects—that appeal to his or her sense of aesthetics. The result often is similar to that of an army cook, who prepares food that looks like oatmeal and tastes like sawdust. It may contain all the nutrients in proper balance, but the poor “dogface” is left wondering who the real enemy is.

A distinction should be made between “light” and lighting fixtures. The first is a profound element of architecture, the second a mere means to an end. Unfortunately there is a significant misunderstanding among architects, interior designers, and the public in general between these two terms. The distinction is between fixtures that hold and control light sources, and light itself, an invisible force that is perceived only when it strikes a surface. A broad variety of fixtures and light sources can produce the same lighting effect—while the single fixture or source can produce a variety of lighting effects. A knowledgeable lighting designer comes into play at this point, whose task is to understand and interpret an architectural concept in order to express it with light. This expression can ensure that the perception of a space reflects the intent of the architectural concept.

Raymond Grenald, FAIA is principal of Grenald Associates Ltd., Architectural Lighting Consultants, with offices in Philadelphia, Los Angeles, and New York. Among his lighting-design projects are Pennsylvania Avenue from the White House to the Capitol, Carlsbad Caverns, and the Smithsonian Institute.

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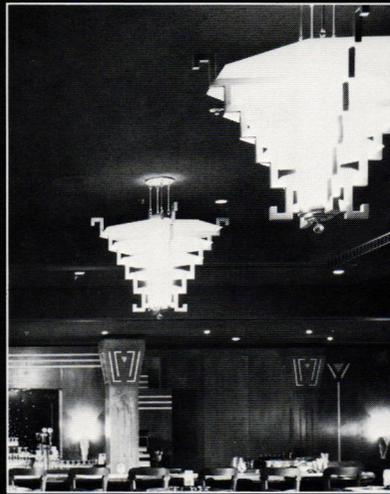
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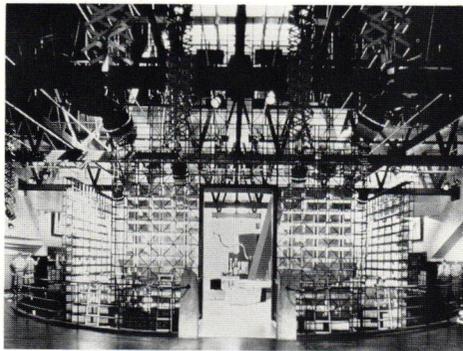
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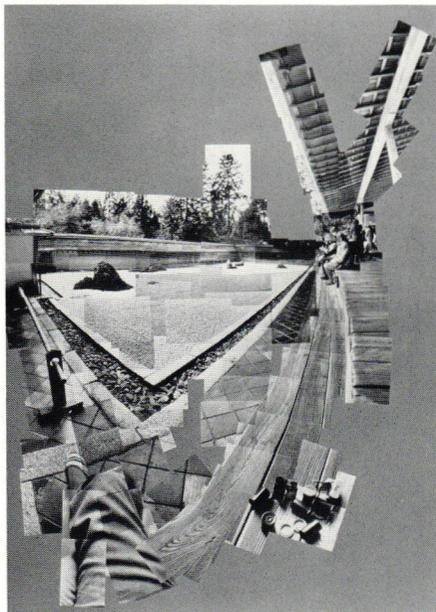
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Westweek Review



Esprit Interiors, Los Angeles. Designer: Joseph D'Urso.

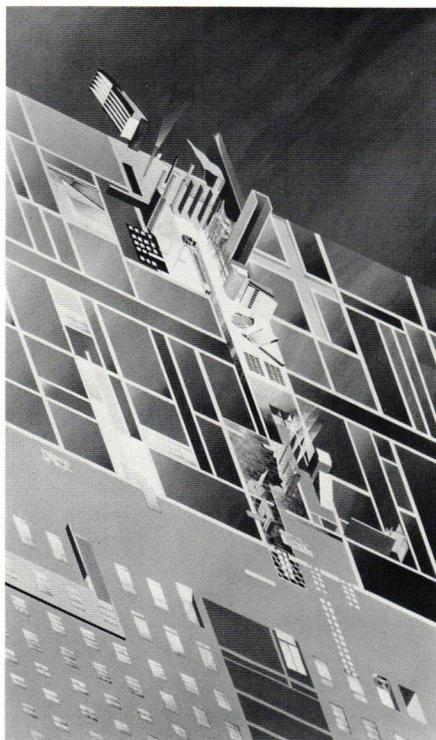


Kyoto. Photographer: David Hockney.

The dream of exploration beyond the limits of Earth is now a technological reality that has radically altered humanity's self-awareness and its relation to Earth and its resources. The ability to imagine that which does not yet exist, joined with the ability to clothe that image with physical form, is the root of progress and the foundation of art, technology and design. Westweek 1986, sponsored by the West Coast Contract Manufacturers Association, from March 19 to 21, explores the modern trinity of art, technology, and design.

A conceptual art event by Tom Van Sant launches the design conference. A satellite mirror station will send reflected sunlight from the plaza of the Pacific Design Center in Los Angeles, site of Westweek, to GOES 4, a weather satellite travelling 22,000 miles above Earth. Black and white images will return to Earth at half-hour intervals and be transmitted to a monitor in the PDC lobby. At the end of the conference, the cumulative images will be part of a multi-media presentation and discussion of space technology.

The intervening days offer a cornucopia of seminars whose presenters read like a who's who from the worlds of architecture, design, art, and science. Wednesday features a retrospective of the work of Cesar Pelli, FAIA; a discussion



Residence for the Irish Prime Minister, aerial perspective, 1980. Architect: Zaha Hadid.

by sculptor Magdalena Abakanowicz on the transformation of organic matter into art; and an examination of their conceptual design processes by David Ireland, Charles Jencks, and John Saladino. Architecture designed for art is the subject of

a panel discussion moderated by Peter Blake, FAIA and James Elliott, and features the work of Frank Gehry, FAIA; Max Gordon, RIBA; Cesar Pelli, FAIA; and Norman Pfeffer, FAIA. A session on the American design process at work in an international context evaluates the work of Charles Anderson Bell, Robert J. Cook, Michael Tatum, and Kenneth Walker, AIA.

Three seminars for corporate executives open the Thursday program, followed by conceptual futurist Syd Mead who offers his strategies for shaping environmental and industrial technology. A session on the design process of southern California interiors focuses on the work of Thom Mayne, AIA; Jill Cole; Rob Quigley, AIA; Johannes Van Tilburg, AIA; and Joseph D'Urso. A substantially researched analysis and documentation of design elements which contribute to worker productivity is presented by Michael Brill.

The ubiquitous chair takes center stage on Friday, when the designers of the Jefferson Lounge, the Equa Chair, the First Chair, and the Snodgrass Chair reveal their design processes. Mario Bellini follows with a presentation of his work. A panel on "Image Making: The Conceptual Process in Art, Architecture, Film and Design" brings together the original minds of David Hockney, Eiko Ishioka, and Zaha Hadid.

A series of exhibitions will run throughout Westweek. "Made in Germany" is the premiere U.S. showing of a 75 year retrospective of German furniture design. "Surface & Edge" displays contemporary jewelry executed in Formica Corporation's Colorcore®. Photographic exhibitions of award-winning California architecture appear in the "Los Angeles Chapter/AIA Interiors Awards" display, and the "Design Awards of the California Council, The American Institute of Architects." An exhibit of original works by Hoffman, Oerley, and Mackintosh, paired with their contemporary interpretations, forms the content for "Rebels Revisited."

Anyone interested in attending Westweek can do so free of charge. Registration is on-site but, to avoid long lines, you can pre-register by completing and returning a form obtainable from Public Relations, Pacific Design Center, 8687 Melrose Avenue, West Hollywood, CA 90069.

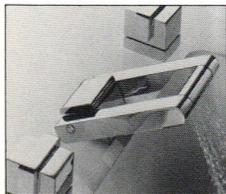
NEW PRODUCT NEWS



CAPTIVE SEA

Aquaria furniture and in-wall installations with custom cabinetry design from Captive Sea, PDC #109...
Circle 250 on Reader Inquiry Card

FABULOUS FAUCETS



The wide flow spout design of the Fountain Lavatory Set is available in a wide variety of finishes from Paul Associates, 147

No. Robertson Boulevard, Los Angeles...
Circle 251 on Reader Inquiry Card

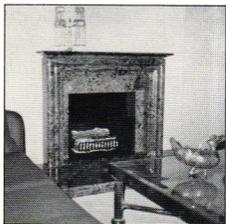
CREATE-A-KITCHEN



Create unique kitchens from over 400 accessories and components available from SieMatic, PDC #446...

Circle 252 on Reader Inquiry Card

SIMPLY MARBLE-OUS

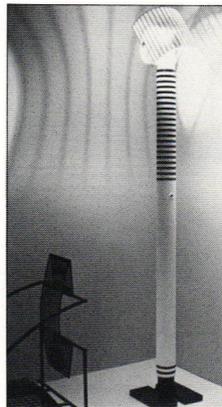


The Bavaria fire-place line is one of many special applications of stone and marble available from Baluchi Marble, Ltd., PDC #432...

Circle 253 on Reader Inquiry Card

LIGHTING

FILTERED FILAMENT



The Shogun floor, table and wall lamps, designed by Mario Botta for Artemide, are on display at PDC #266...

Circle 254 on Reader Inquiry Card

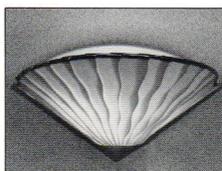
MIRROR BRIGHT



Miroir Brot, the nonfogging distortion-free magnifying mirror with its own built-in light, is on display at The French Reflection, PDC #165...

Circle 255 on Reader Inquiry Card

WALL FAN



The Wall Fan, designed with art glass techniques, can be used as a wall sconce or portable lamp.

Lamps by Hilliard on display at Kneedler-Fauchere, PDC #600...

Circle 256 on Reader Inquiry Card

WALL COVERING

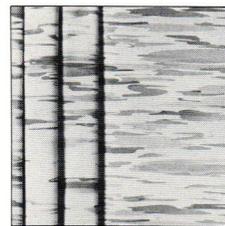
HEATHER PRINTS



The "Sterling Additions" collection of wallcoverings and matching fabrics features plaids, florals and backgrounds inspired by English country manor homes. Charles Barone, Inc., PDC #643...

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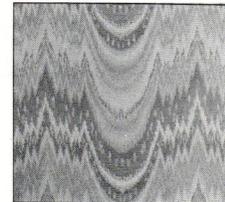
WATERCOLOR REFLECTIONS



"Reflections" wallcovering and companion fabric from the Interplay Collection by James Seeman Studios, a division of Masonite Corporation, distributed by Sinclair Wallcoverings & Fabrics, PDC #609...

Circle 258 on Reader Inquiry Card

WOVEN FLAMES

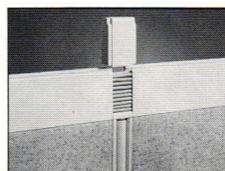


"Flamme," an intricately woven fabric imported from Spain, is available from Kirk-Brummel Associates, PDC #119...

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PANEL SYSTEMS

CABLE VISION



Data-Trak, a raceway easily installed on top of a 60" panel, can contain up to 30 3/8" data/communication

cables, for use in offices with a heavy concentration of computers. Westinghouse Furniture Systems, PDC #250...
Circle 260 on Reader Inquiry Card

CITY-SCAPE SILHOUETTES



Stratus, a horizontal panel system in three height increments, was designed by Norman Cherner for Modern Mode, PDC #208...

Circle 261 on Reader Inquiry Card

CHAIRS

ARENA



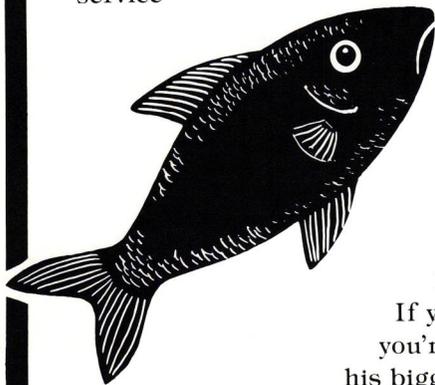
Paolo Piva's Arena Series for deSede leathers is represented by Stendig, PDC #201...

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Association Administrators & Consultants, Inc. (AA&C) is now among the largest 100 brokers nationally, yet we still provide insurance products only to architects and engineers.

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package for the small firm that normally couldn't even be purchased by the large firms that employ thousands. The average size AA&C client is still four people, and 40% of the firms we insure are sole proprietors.

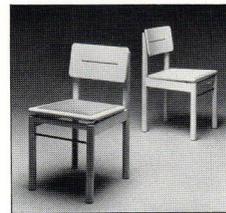
In essence, by thinking that the little guy is big, we got big ourselves. If your present broker doesn't think that you're large enough to be treated just like his biggest clients, we would like to prove to you that you are large enough for us.



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SPRESSO CHAIR



The Spresso Chair uses space as a reveal, floating the seat above wooden legs. A new line by Kasparians, Inc., PDC #270...

Circle 263 on Reader Inquiry Card

HANDKERCHIEF CHAIR



The Vignelli Handkerchief Chair of compression molded, glass fiber, reinforced polyester is on display at Knoll International, PDC #203...

Circle 264 on Reader Inquiry Card

TABLES

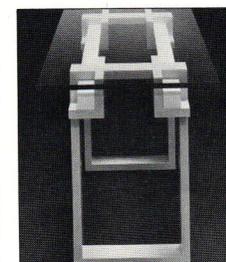
BOCCI TABLE



Fully upholstered in Spinneybeck Leather, the Bocci Table, manufactured by Bonaventure Furniture Industries, is available at Paston/Rawleigh Associates, PDC #M9

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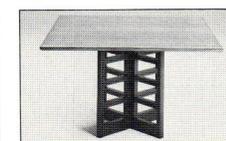
TENON TABLE



The mortise and tenon joint is the architectural element emphasized in the new Tenon Table Series, on display at Randolph & Hein, Inc., PDC #310, 320, 324...

Circle 266 on Reader Inquiry Card

NEW SCANDILINE



A furniture series in upholstery, seating, tables, desks and systems, including the "G" Series Conference Table Collection, is new from Scandiline, PDC #222...

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281	282	283	284	285	286	287	288	289	290

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B Your Job Function:

(1) <input type="checkbox"/>	Landscape Architect	(6) <input type="checkbox"/>
(2) <input type="checkbox"/>	Draftsman	(7) <input type="checkbox"/>
(3) <input type="checkbox"/>	Student	(8) <input type="checkbox"/>
(4) <input type="checkbox"/>	Other	(9) <input type="checkbox"/>
(5) <input type="checkbox"/>		

C Do You Write or Approve Product Specifications? (1) Yes (2) No

D Your Organization:

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(2) <input type="checkbox"/>	Interior Design	(5) <input type="checkbox"/>
(3) <input type="checkbox"/>	College or University	(6) <input type="checkbox"/>

E Annual Dollar Volume:

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F Professional Employees in Firm:

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(2) <input type="checkbox"/>	100-249	6-12	(7) <input type="checkbox"/>
(3) <input type="checkbox"/>	61-99	1-5	(8) <input type="checkbox"/>
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(3) <input type="checkbox"/>	Student	(8) <input type="checkbox"/>
(4) <input type="checkbox"/>	Other	(9) <input type="checkbox"/>
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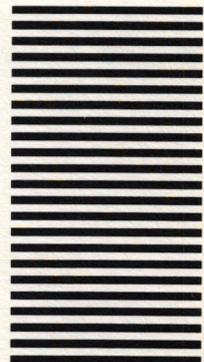


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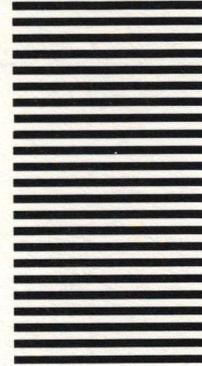
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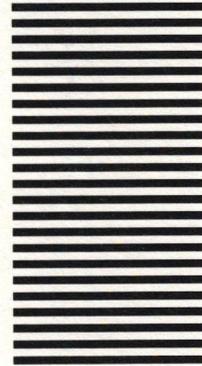
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Manager/Dept. Head	(2) <input type="checkbox"/>	Draftsman	(7) <input type="checkbox"/>
Architectural Designer	(3) <input type="checkbox"/>	Student	(8) <input type="checkbox"/>
Staff Architect	(4) <input type="checkbox"/>	Other	(9) <input type="checkbox"/>
Interior Designer	(5) <input type="checkbox"/>		

C Do You Write or Approve Product Specifications? (1) Yes (2) No

D Your Organization:

Architecture or A/E Firm	(1) <input type="checkbox"/>	Contractor or Builder	(4) <input type="checkbox"/>
Government Agency	(2) <input type="checkbox"/>	Interior Design	(5) <input type="checkbox"/>
Commercial, Industrial or Institutional	(3) <input type="checkbox"/>	College or University	(6) <input type="checkbox"/>

E Annual Dollar Volume:

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\$500,000-\$1,000,000	(2) <input type="checkbox"/>	\$20,000,000-\$50,000,000	(6) <input type="checkbox"/>
\$1,000,000-\$5,000,000	(3) <input type="checkbox"/>	Over \$50,000,000	(7) <input type="checkbox"/>
\$5,000,000-\$10,000,000	(4) <input type="checkbox"/>		

F Professional Employees in Firm:

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100-249	(2) <input type="checkbox"/>	6-12	(7) <input type="checkbox"/>
61-99	(3) <input type="checkbox"/>	1-5	(8) <input type="checkbox"/>
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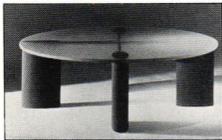
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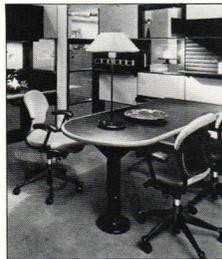
MIRAGE



A group of sleek tables designed by Piotr Sierakowski mark the entry of lighting manufacturer Koch + Lowy into the area of furniture manufacture. Koch + Lowy, PDC #639...

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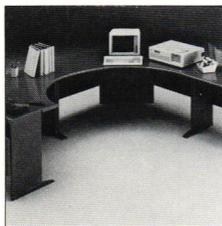
ETHOSPACE



Ethospace, designed by Bill Stumpf, is a system of interior architecture for the design of office environments. Herman Miller, Inc., PDC #229...

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COMPUTER FURNITURE



The 8800 Series of electronic support furniture is a collection of free-standing modular components and accessories. Steelcase, PDC #M3...

Circle 270 on Reader Inquiry Card

PRISM SYSTEM



Four separate systems of modular office furniture are being introduced by Hiebert, Inc., PDC #M16...

Circle 271 on Reader Inquiry Card

WOODWIND COLLECTION



A collection of distinctive freestanding wood furniture and open plan systems components is being introduced by Shaw-Walker, PDC #368...

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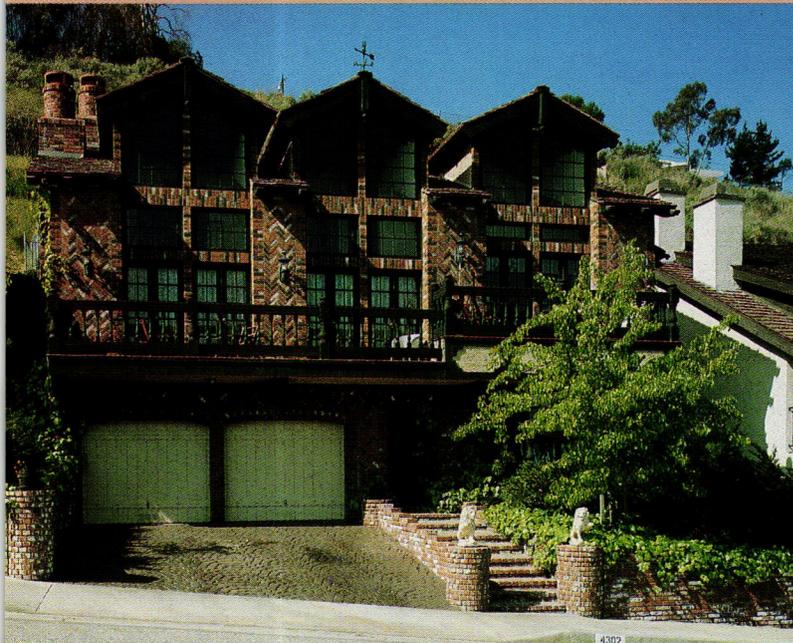
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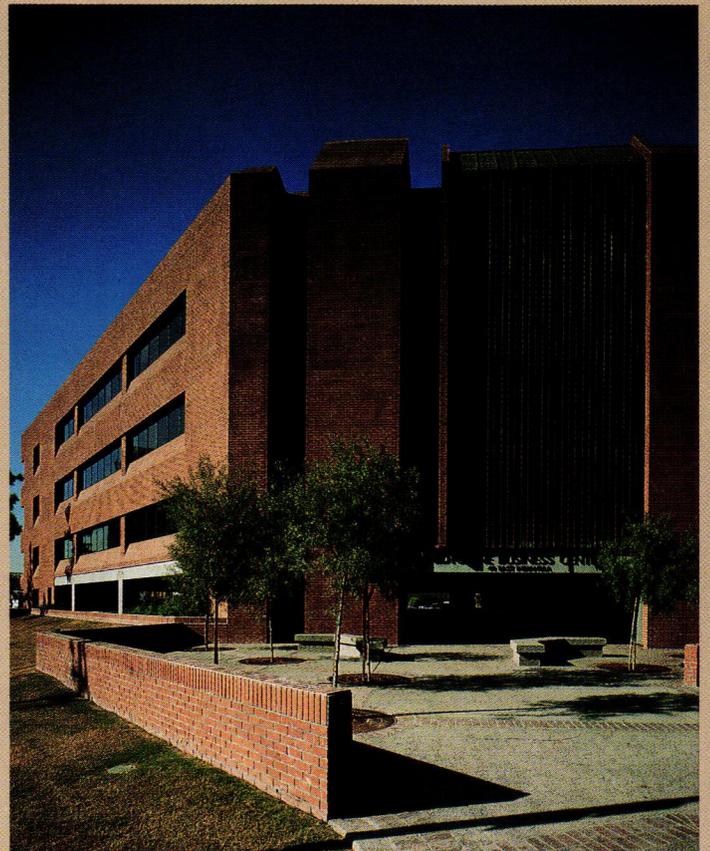
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