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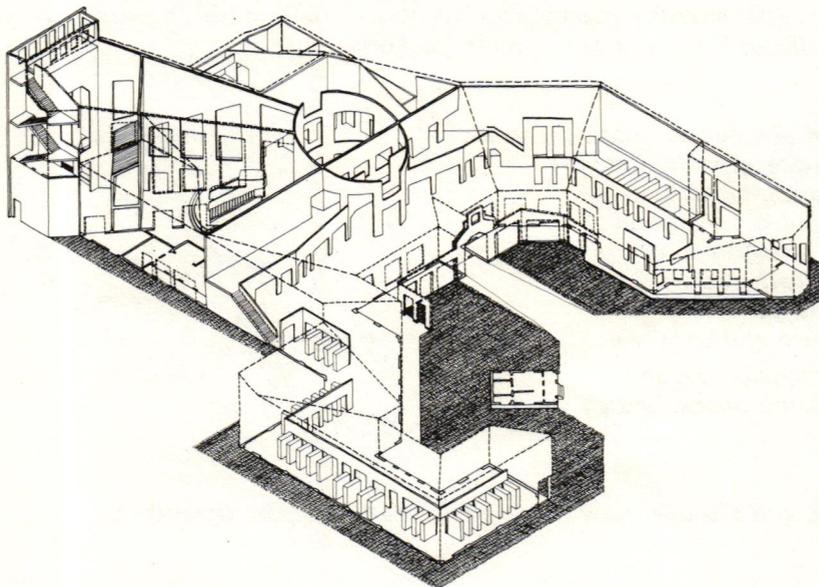
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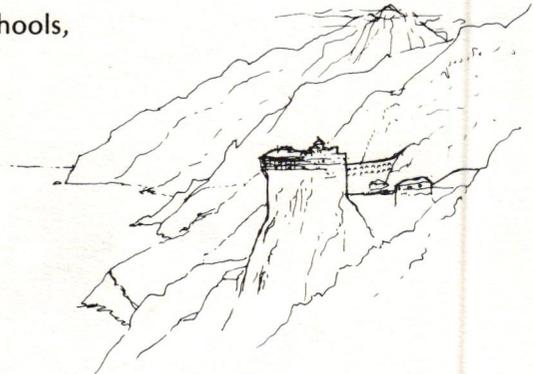
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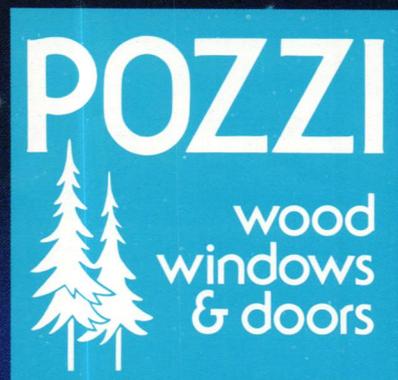
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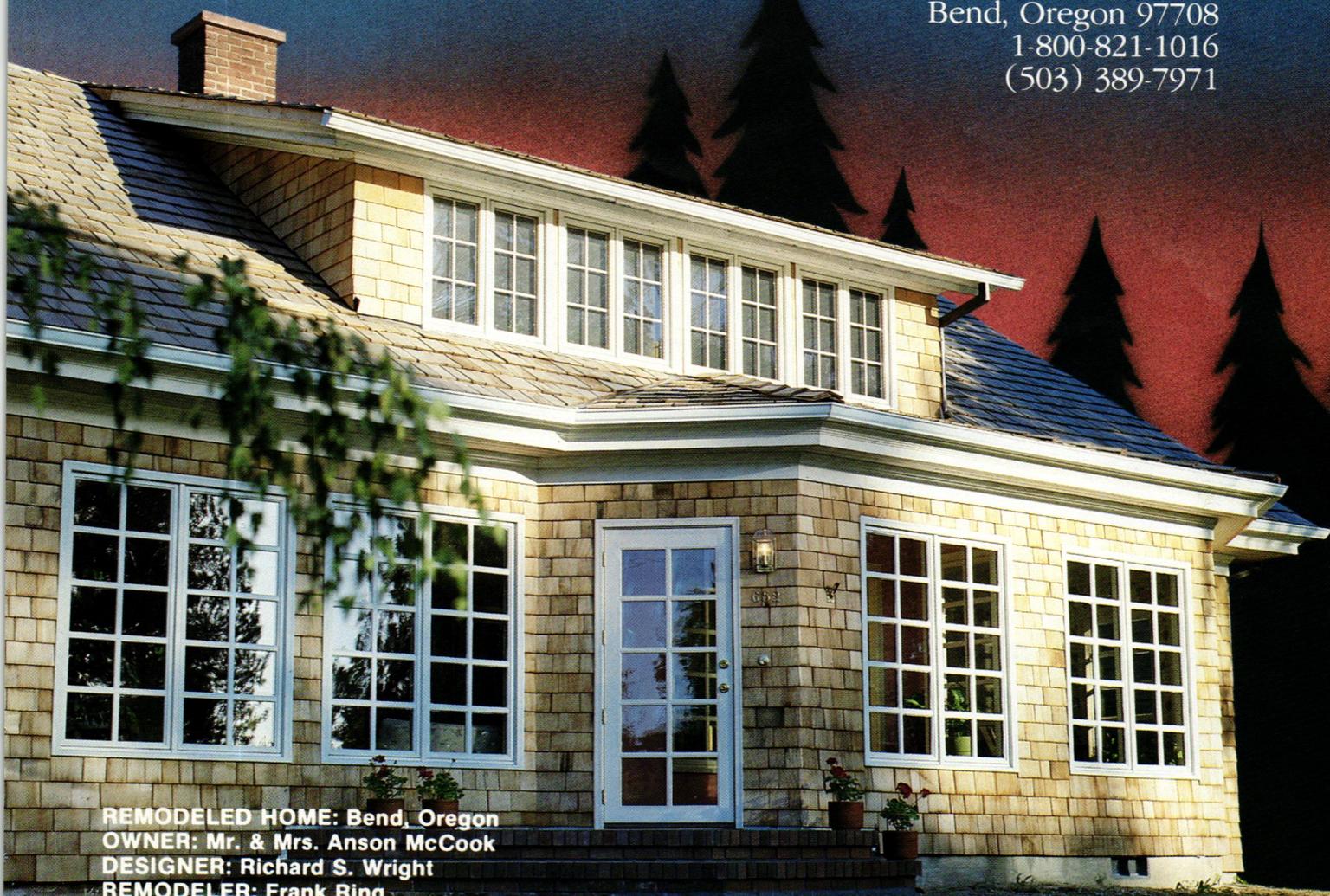
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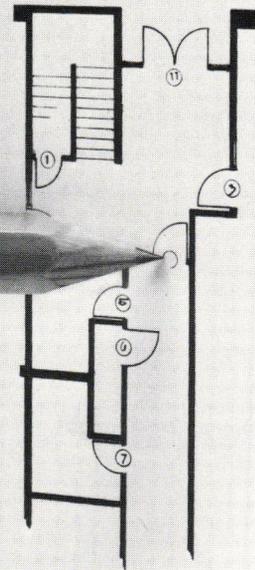


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The land has an equal right to exist as the building—Bill Turnbull, FAIA

DOOR SCHEDULE							
DOOR NO.	TYPE	MATERIAL	DOOR SIZE			DOOR FINISH	REMARKS
			W	H	T		
1	A	H.M.	30"	80"	1 3/4"	PAINT	B LABEL
2	A	H.M.	30"	80"	1 3/4"	PAINT	B LABEL
3	B	WOOD P.C.	30"	80"	1 3/4"	PAINT	B LABEL
4	C	WOOD H.C.	36"	80"	1 3/4"	PAINT	B LABEL
5	B	WOOD P.C.	30"	80"	1 3/4"	PAINT	B LABEL
6	B	WOOD P.C.	30"	80"	1 3/4"	PAINT	B LABEL
7	B	WOOD P.C.	30"	80"	1 3/4"	PAINT	B LABEL
8	CLIA	ALUM.	30"	80"	1 3/4"		
9	B	H.M.	30"	80"	1 3/4"		
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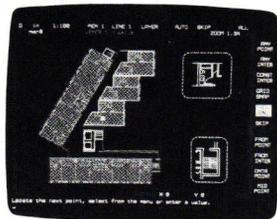
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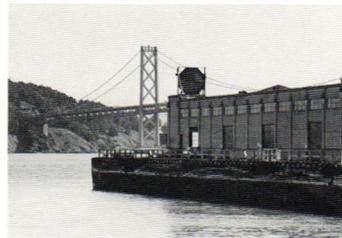
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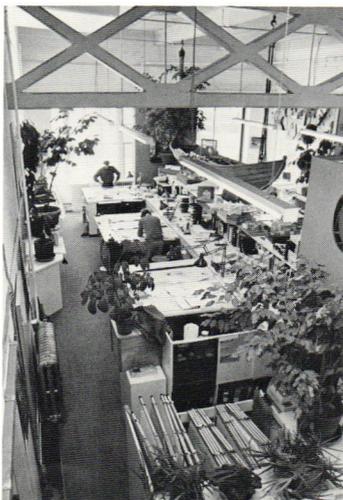
Pier 1½

Sitting on a dock of the San Francisco Bay is a family of design professionals, William Turnbull & Associates, chosen as CCAIA's 1986 Firm of the Year. In conferring the award, the jury said, "Bill Turnbull is a gifted and conceptual architect. The firm's work has a great sense of humanity and reflects an incredible skill. The vocabulary emerges from the nature of the problem to be solved, not from preconceived solutions. Since the office is not specialized, the ideas touch architecture at a variety of levels. We have great expectations that this vital firm will continue to contribute to architectural culture."

"We're very careful to say that we're a nonspecialist firm. You'll have a hard time tagging us with a stylistic label. If you want to hire us, we're happy to answer your problem. And the answer's going to come from you and your site and your budget."



Article photographs by Tom Glass.

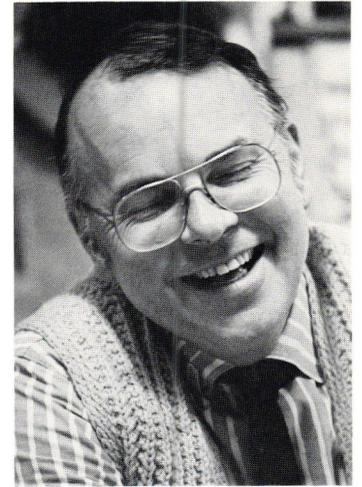


"The difficulty is to understand the lessons of the past and not to repeat what the patterns were. You don't want to rebuild the piece—which is the fallacy of post-modernism. You want to understand the lessons and reinterpret them. That's where your insights and your creativity come into play. The problem is to take apart the lessons and understand how to reapply them appropriately."



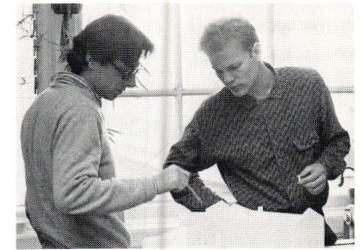
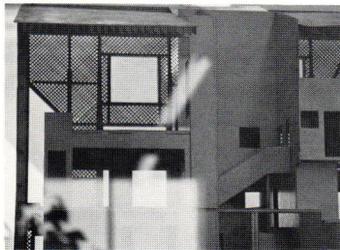


"Architecture has been laughed at as an old man's game. Maybe it's an old man's game because it takes a hell of a long time to learn about the business."

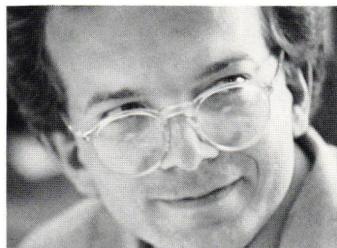


William Turnbull, FAIA

"You can get bound up in the coils of theory to the point where it chokes you. Palladio had the wisdom to understand that if he wanted to make a grand rural building, he had to take everything he had going for him and put it into the design. That wasn't theory. It was trying to make something special to mark the domain. He did it, then someone theorized it to secure his academic position. I'm not a theoretician."



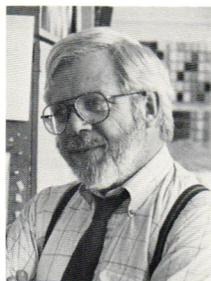
"One could have stayed within the safety net of a big office and, as a designer, done a whole lot more major constructions. But it's much more enjoyable to wrestle with a myriad of different problems, especially in a myriad of different landscapes."



"In designing, I set ground rules, then push them. Everything is organized as the tension between the clarity, the order and the break point."



“It takes a long time to train someone, and the managers in the office have to be careful and good to protect the professional quality of what you’re putting out.”



Members of CCAIA’s Firm of the Year are William Turnbull Jr., FAIA; Robert T. Simpson Jr., AIA; Karl G. Smith II, AIA; Paul Lobush, AIA; Tomas Frank; Margaret Simon; Wendy Libby; Eric Haesloop; Stig Bengtsson; Sherry McKibben; Jorg Joppien Nancy DeBruyn; June Goodyear; Caroline Fenton; and Saand.

THE NATURE OF A RESPONSIBLE BUILDING

BY WILLIAM TURNBULL, FAIA

In today’s society we are bombarded by a myriad of images from a variety of media. Besides the art world, we are exhorted by the radio, visually assaulted by the television and wooed by the printed word. All are supported by financial underpinnings of advertising that harp at us to buy or invest in the newest or latest model.

The awards issue of *Progressive Architecture* is an example in our own profession. We are seduced by soft fuzzy works, collages of incomplete pieces somehow supposedly evoking a totality; new rendering techniques to catch the jaundiced jury’s eye; new fragments composed in never-before arrangements wittingly to recall erudite academic wisdoms. The question is, what do these yearly essays in architectural extremism have to do with responsible building? The answer is “packaging.”

An architectural inheritance from product advertising says “new is better.” The supermarket concern of shelf positioning—for product recognition and hence more immediate purchase—is analogous to some of our newer buildings in some of our older environments. But before we take up this issue of packaging, let us consider the nature of what quality architecture has been, and what the lessons from the past and from the landscape actually can offer us as insights into the nature of design, rather than as an encyclopedic lexicon of stylistic fragments.

Our first basic premise is that architecture is territorial. It claims places in the landscape and establishes ethnic domain. Man ritualizes his territory architecturally. The drive to claim places for inhabitation runs deep in the prehistoric conscience of both man and beast. The machinery of society codifies these intentions through homesteading laws, deeds of sale, assessors maps, and zoning patterns.

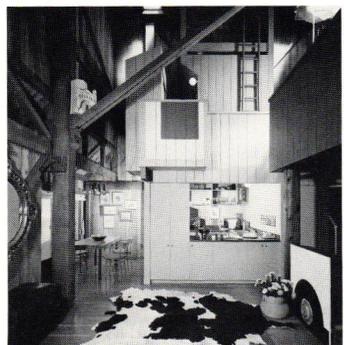
Our task as designers is to find appropriate ways of adding manmade structures to the landscape, for first we have a site before we have a building. To do this we must learn to read and interpret the physical world, as we have learned to listen to our client’s needs and understand the limits of their budgets.

Thought of metaphorically, the elements of landscape are not complicated, but the nuances of their relationships and the ideas they express mean the building is a success in its setting or a failure. Any building must respond to its site: and more critically so in the suburban or rural environment.

Vegetation needs to be understood as an extension of a building. Using a house analogy, one can think of landscape as a series of outdoor rooms. Forests can make walls; ground covers serve as floors or carpets; and bushes, clipped or unclipped, inhabit the spaces like furniture or accessories. The combinations of the ideas within a conceptual fabric is limited only in the pragmatic discipline of possibility imposed by sun, wind, temperature and precipitation, plus the fertility of the site itself. At the scale in which we architects normally work, there are also subtleties of microclimate: sun/shade, wet/dry and hot/cold. Each offers a different design opportunity.

We attempt to combine elements of landscape with our client’s needs to establish a “sense of place,” to create a visible marker for territoriality. But markers can be appropriate or inappropriate, which brings us back to the issue of packaging.

“Sea Ranch was basically Charles Moore, Donlyn Lyndon and I building on the ideas we’d been talking about in school. The coming together of three friends with idiosyncratic strengths made it very special. My memory of the design of the condominiums is of a table with three people sitting around it, with one pencil. You could literally hold the pencil until somebody, filled with energy and insight, felt you weren’t keeping pace. Then you would lose the pencil. It was a very freewheeling collaboration.”



MORLEY BAER



MORLEY BAER

CONDOMINIUM, SEA RANCH. The client purchased a 5,000 acre sheep ranch that stretches along 10 spectacular miles of coast three hours north of San Francisco. The weather is cool, moody, often foggy and almost always windy, but the wild beauty of this north coast exercises a powerful hold on its devotees.

The problem was to develop the site for vacation houses without destroying the poetry of the place. We were asked, on an especially rugged, bare, narrow (and magnificent) 35 acres between the road and the sea, to design condominium units (at least four per acre, since California coastland is expensive) that would cluster tightly together, to leave most of the site open, without losing a close connection between each unit, the open land at hand, and the views.

Each unit starts as a 24 foot cube, modified by the single pitch of the roof that covers the cluster. Cars are parked together around a walled compound, and units are closely packed around a courtyard.

Inside the cubes, we struggled for a maximum sense of enclosure, with few openings except for numerous skylights that admit the always welcome sun. Outside the cubes go glass bays, terraces, decks, and walled gardens, more outside than in, even when they are enclosed against the wind.

SWIM AND TENNIS CLUB, SEA RANCH. The problem was a triple one: first, to design a small and inexpensive facility that would be part of the sweep of the landscape and not an interruption of it; second, to shield the swimming pool and the tennis court from the brisk, strong north wind; and third, in a climate almost always chilly, to create the sensation of warmth necessary to make the outdoor swimming pool an attractive idea.

The solution evolved with a reshaping of the land itself into windfree pockets containing the swimming pool and tennis court. North of the pool a two story unfinished redwood wall with attendant buttresses served as a “wind dam” and sun reflector. Spaces between buttresses, when enclosed and covered with redwood shingles or translucent plastic roofs, form the adjacent storage area.



“The landscape is tremendously important in terms of what you put on it. The answers are generated by the place, not by precedent or history or overseas fashion.”

FACADOMY

Vincent Scully said in a recent *New York Times* article: “Nothing shows up more definitely in a building than a lack of love, unless it is a love of money.”

An attitude of packaging buildings—or at least considering their facades as wrappings—presently predominates the architecture marketplace, and perforce the architectural press. The argument goes something like this: The office building (but it could as well be a house or school or retail building) is a familiar animal at this point in architectural history. The structural engineering problems are worked out with optimum spans and column spacing. Mechanical/electrical systems are refined and computers do life-cycle energy analysis. Buildings have become “smart.” What is left to design is the surface, the skin, what it looks like. The Package.

The building is a commodity to be bought and sold in the marts of commerce, much like a pair of designer jeans. The technology of production of the article is well known and the only thing that needs to be added is “style.” This is the character that sets one building apart from another and, along with the address, becomes the grist for the leasing agent’s soft-shoe sales routine. Design doesn’t have much to do with competitive sales price. Convenience (off the shelf or, in our terms, out of the bottom drawer) allows a sufficient margin of return to incorporate the costs of a new face lift. What does facilitate sales is service: getting what you are promised. In architectural terms those expectations are simple: keeping in the heat and keeping out the water, being on budget without change order overruns, and being on time.

The world we see in our daily lives reflects a poverty of the built environment that results in acre after acre of subdivision houses whose unrewarding blandness overcomes us whether they are high- or low-income examples. Environmental deserts are not price proscriptive. The rationale for these built landscapes is that architects need to eat and that developers abhor taking risks and would rather repeat a proven mediocrity that was financially acceptable than address its failings. Fortunately the prescription does not anesthetize the social conscience.

Why search for quality architecture and buildings of integrity? Because stylistic packaging does not satisfy basic human needs.

The architect makes opportunities for people to “inhabit.” We are not in the hairdressing business, nor are most of us particularly adept at designing costumes. The limits of inhabitation are the limits of the occupants, be they extrovert or introvert, poet or politician. Our job is creating a conceptual framework for each.

Places serve people. Unlike Peter Eisenman and others who claim their buildings are pure architecture and have nothing to do with client needs, I feel client needs are catalytic: the physical need to be warm and dry; the intellectual need for order and insight; and the emotional need for humor and whimsy.

Our purpose as designers is to help people take possession of the bits and corners of their worlds, and to help organize those worlds into special domains for use and pleasure. A sense of the communal base is important when searching for a new direction. We are all part of a long tradition, the building of manmade

please turn to page 21



DAVIDOW RESIDENCE, KAUAI, HAWAII.

The site is 200 feet from the beach on the northern shore of Kauai. The climate is tropical and extremely wet; the owner's style of living, outdoor-oriented and casual. Both considerations pointed toward an open, informal "porch-like" house. Because this region is susceptible to *tsunami*, or tidal wave action, structures must be elevated above the ground. Thus the house is essentially an airy pavilion supported by wooden poles, floating up amidst tropical foliage, open to cooling sea breezes and ocean and mountain views.

The form is an enormous gabled veranda, sheltering within it an "inner house" that can be further secured as weather and privacy needs dictate. Within this light-filled and airy enclosure, the living spaces of the "inner house" are arranged symmetrically about the north-south axis of the veranda.

Two stairways topped with planters lead up to sleeping/play lofts, which form the roof deck of the two halves of the "inner house" below. The stair receives a swing-down wooden draw-bridge that is pulled up when the owners are away. A series of sliding doors around the periphery of the "inner house" allows its living spaces to be enclosed.

DAVID FRANZEN



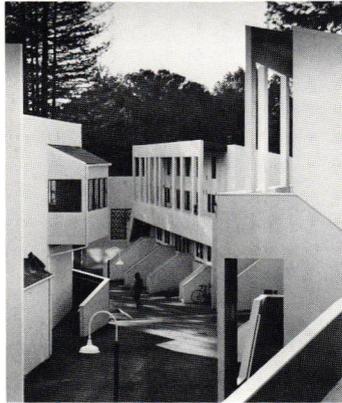
RESIDENCE, FAIRFAX COUNTY, VIRGINIA.

The owners desired a residence with two distinct qualities: a bright, light-filled house, and a house with lots of porches. Out of this paradox grew the solution of a house that is a porch. Within an outer "porch house" sits an inner house designed for specific functions.

A giant skylight, the translucent roof, fills the inside of the "porch house" with natural light, while a light tower from the inner house projects through the roof to flood the interior with bright light. Under the skylight, the roof surfaces of the inner house are finished with a synthetic decking material and become multileveled porches. Intended for summer living and sleeping, the lattice enclosed porches form an air space to cool the house during the hot summers. Openings cut into the lattice are located to frame views out and are super scaled to emphasize the porch quality of the house.

CERVIN ROBINSON

"We have to add bodies to the rural landscape in ways that don't destroy the magic that brought people to it to begin with."



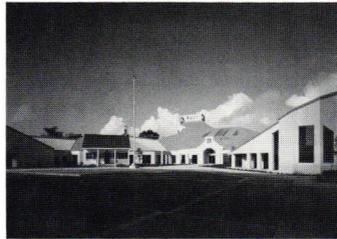
MORLEY BAER

KRESGE COLLEGE, UNIVERSITY OF CALIFORNIA, SANTA CRUZ. The site, a heavily wooded knoll on the university campus, overlooks Monterey Bay. The program called for a residential college with accommodations for 325 students and an equal number of off-campus commuters. Besides student rooms, a library, classrooms, and faculty offices, we were asked to provide dining, recreation and common areas.

Within a very tight budget, our user-clients (students and faculty) requested "non-institutional" alternatives to the typical classroom and residential designs found within the university system. Funding came from state, federal and gift sources and the clear separation of spaces variously funded was mandated.

The answer to these rigorous requirements lay in designing small, two story buildings along a pedestrian pathway or street located to respect the trees and terrain. This street created a center for the college—a place where people meet—and establishes a unique character, setting the place apart from its quadrangle-inspired neighbors.

Residential accommodations further reflect a concern with the problems of student living. Instead of double-loaded corridor dormitories, we provided private rooms along open galleries with shared living spaces and kitchen. Provisions were made for an equal number of four-person apartments each with living room, two bedrooms, bath and kitchen. Other more adventuresome students were given a "do-it-yourself" situation in eight-person groups. Walls, roofs, and basic plumbing and cooking facilities were provided, but the students built intermediate floors and walls into their own designs. All rooms were furnished with a modular cube system that allows unlimited personal arrangements.



MORLEY BAER

BILOXI LIBRARY AND CULTURAL CENTER, BILOXI, MISSISSIPPI. The historic city of Biloxi decided, as its Bicentennial gesture in 1976, to erect a new library and cultural center. The final design creates a "walled garden" opening to the city hall and providing a landscaped foreground to this important old public structure. The original small Creole library was refurbished and relocated in the garden as an object providing historic continuity. The walls of the garden are symbolically the walls of books, that form under one expansive roof an intimate reading space of light next to the sunny, green interior. Grand stairs, in the traditional southern manner, lead to the second floor meeting space and adjacent areas given over to exhibition and display of historic artifacts.



RUSSELL ABRAHAM

WOODRUN PLACE CONDOMINIUMS II, SNOWMASS, COLORADO. This project is located on a steep north-facing slope in Snowmass, a year-round resort community north of Aspen. The parcel is restricted on the east by a bend in the ascending mountain access road and to the west by the major Snowmass chairlift. The high density program includes 56 condominium units, a conference center, a recreational spa, and 56 covered parking spaces.

The massing of the building is dictated by highly restrictive height and slope limitations. The buildings are organized to prevent shadows on adjacent roads and homes, and allow southern exposure in all but a few units. The town planning department required that a single uninterrupted building face be not longer than 160 feet. Vehicular entry is determined by the mandated fire access road through the site. The building footprint was fixed by these considerations.

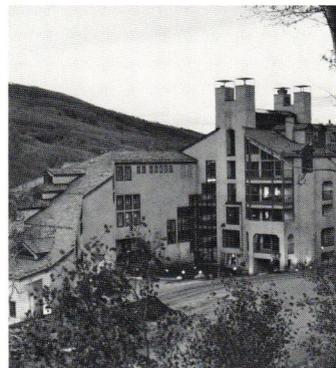


MORLEY BAER

JOHNSON/TURNBULL WINERY, NAPA. The Johnson Turnbull Winery is the result of reconstructing an 1890 farm. The original lines of the old barn were maintained. By the addition of insulation and cooling facilities, it was remodeled into a winery. Additional screen fermentation tanks were added along the north side.

The house and outbuildings were substantially rebuilt and remodeled for contemporary living. Landscaping was added to shield private outdoor spaces from wind and dust and to provide a comfortable amenity for weekend occupancy.

"Our thrust is to merge with the landscape, and protect it. Success is in not being seen."



THE CENTENNIAL AT BEAVER CREEK, VAIL, COLORADO. The project consists of 29 large two- and three-bedroom condominium units constructed as part of the first phase development of a new ski area.

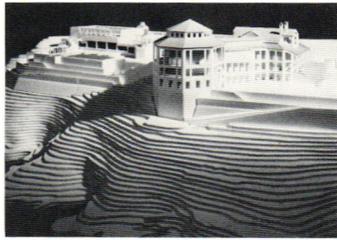
To accommodate the number of units and related facilities on the restricted site, a total of seven stories were required. Of these, the lower three stories, which included storage areas and covered parking for 30 cars, were below grade except at the downhill (western) boundary. To further reduce the apparent building mass, upper stories were tucked under a steeply pitched gable roof that dips to three stories above ground on the south and five on the west.

The main entrance to the building was from the uphill (east) side, through a *porte-cochere* that opens into a four story skylit atrium lobby. From this lobby, crossed by bridges on spaces, corridors and broad open stairs extended north and south to serve the living units on the upper floors.

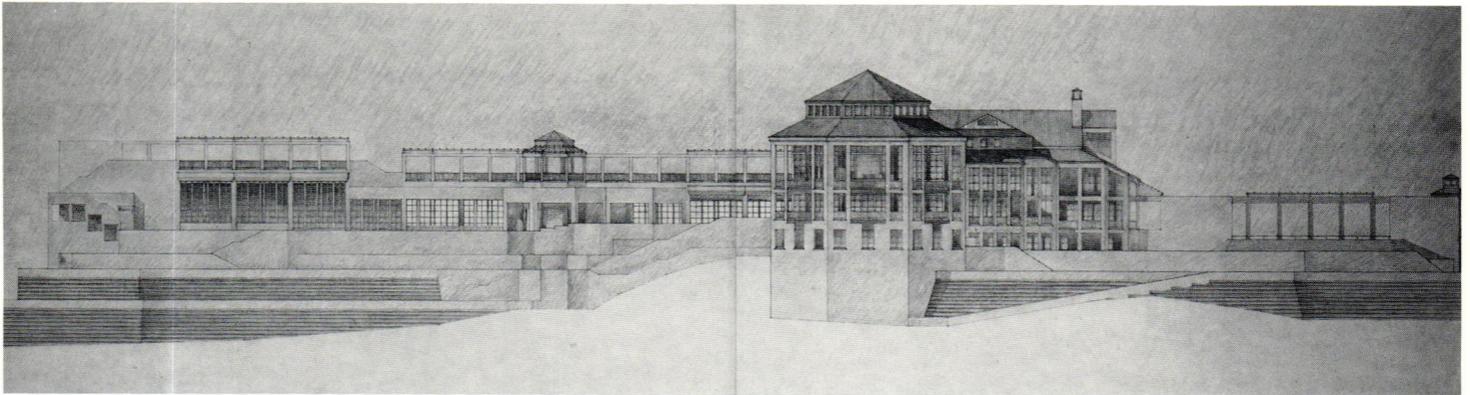


DESIGN RESEARCH, SAN FRANCISCO. The problem was creating a strongly desirable destination for retail buying three floors above the street in the congested downtown area; a memorable "place." The building, being part of John Portman's already constructed Embarcadero Center, offered no opportunity for altering its exterior or visually clarifying access to the space. Problematically there were a host of paradoxes to resolve. The store is known for its bright cheery materials, a character that runs throughout the textiles, furniture and accessories it sells; the Embarcadero Center is a great grey concrete megastructure, a city within a city. The chain's other stores tend to sparkle with sunlight and be softened with green growing things; the space provided us was wide, low and dark with projecting concrete fins containing windows of absorbent bronze solar glass. Lastly, the store wanted its own recognizable identity. The developers naturally wished to maintain the overall exterior character and not emphasize any particular tenant's space. Having ultimate design approval for any changes to the retail space, they graciously allowed us the maximum possible design latitude.

A solution was found in emphasizing the paradoxical conditions. Where no sunlight existed in the deep space, we introduced an 18 x 28 foot skylight. Stair openings bring the sun into the dark lower level. Where the repetitive concrete structure dominated and rigidly organized all the Embarcadero spaces, we ran surface-mounted fluorescent light on a contradictory diagonal. Countering the simple repetitiveness of the exterior concrete fin, new white walls were introduced in the skylight well. They take various sizes and shapes with openings recalling poetically all the idiosyncracies of residential Victorian San Francisco. In keeping with the simple direct spirit of Marimekko textile design, we elected to leave as found all the pipes, ducts, wires, hangers, etc. that exist within a large building. Underneath a ceiling grid fabricated with light aluminum walls we hung studs used by tract builders for low cost residential construction (our own paradox of opposite values).



“When we did Hong Kong, we wanted to have a fung shu man come out and check our siting, but the American client wouldn’t go along with it. They considered it superstitious. I was all set to learn something. I thought it would be interesting to see whether eastern tradition would concur or disagree with how we read the ground.”

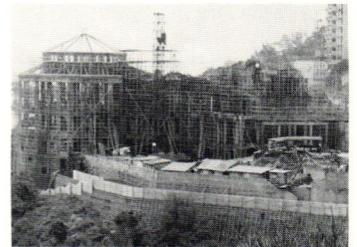
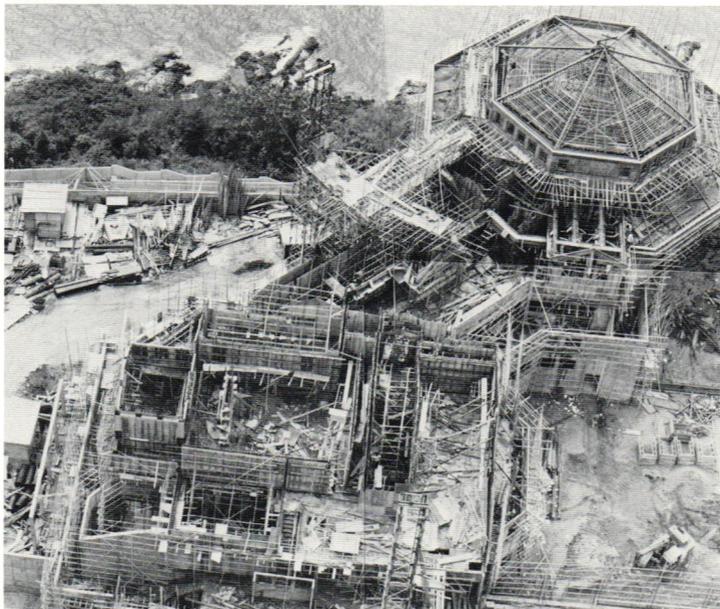


THE AMERICAN CLUB, HONG KONG.

The American Club is located on the site of three old villas overlooking Tai Tam Bay on the south side of Hong Kong Island. The challenge was to fit the myriad of requirements onto a secluded water-oriented cliffside: parking for 150 cars, 4-6 tennis courts, sunning facilities, bowling, boat storage, as well as the normal attributes and facilities of a social club.

We created additional ground by the use of retaining walls, and established a private world by using the multilevel garage topped by tennis courts along the roadway.

The building itself focuses on the formal dining room that projects off the edge of the cliff, much as a lighthouse, to provide spectacular vistas for diners, as well as mark the establishment as a special place on the coastline.



settlements. Lessons of inhabitation learned by previous generations are reinterpreted and redefined by each new one. Insights we hold in common, but answers, designs, are each as individual as fingerprints.

I believe in the potency of visible construction, the security that comes from understanding the fabric of one’s own world. An architect’s creative arena is the world of space. Unlike the massive medium of the sculptor or the surface manipulation of the painter, we architects deal in the realm of spaces, and the differentiation of outside and inside constructions, and the magical world of the in-between. We understand and make use of layered space. We recognize the paramount importance of light as the revealer of space and an invitation to discovery. We use the nuances of emphasis that come through the manipulation of scale and from movement through space. And we bear the responsibility of respecting and building on what has gone before.

The secret to high quality architecture is in setting up oppor-

tunities for people to inhabit and enjoy. This is done by suggesting, but not dictating, how spaces might be used. Intrigue the mind, delight the eye, and seduce the senses, but don’t offend the pocketbook, and you stand a good chance of making a wonderful and rewarding building.

William Turnbull, FAIA is a principal at the San Francisco firm of William Turnbull Associates, and a visiting professor at Yale University and occasional critic at the University of California, Berkeley.



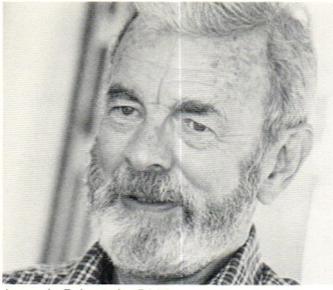
An Office of Ideas

The heavy timbers that strengthen a ship's deck to support its mast are called partners. The structural analogy is sure to appeal to Joseph Esherick, FAIA, George Homsey, FAIA, Peter Dodge, FAIA and Charles Davis, AIA, the four partners who head the firm that received the 1986 Architectural Firm Award from The American Institute of Architects. The four have not crewed together since Joe sold his boat, but their collaboration on dry land has produced a distinguished body of work and a distillation of architectural thought whose influence reaches far beyond the firm's San Francisco office.



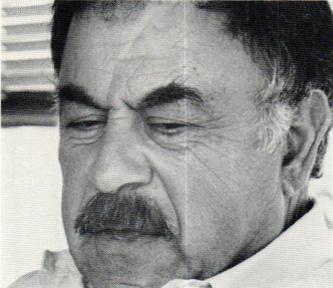
Article photographs by Tom Glass.

Only three California firms have received the prestigious Firm Award: Wurster, Bernardi & Emmons (1965), A. Quincy Jones & Frederick E. Emmons (1969), and Ernest J. Kump Associates (1970). In bestowing the Firm Award on Esherick Homsey Dodge and Davis, the jury said, "This firm 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."



Joseph Esherick, FAIA

I have concluded, based on no evidence at all, that the whole Bay Area idea is essentially a construct. The reality is that Maybeck, Polk, Schweinfurth and Coxhead all came here from entirely different environments. I did the same thing. One of the advantages I have is that I don't come from here, so I had to figure it out. Now I could do fairly decent work in Philadelphia, where I came from, because I've pretty much forgotten what it is like. I'd have to go back and understand it again.



George W. Homsey, FAIA

When I was in the Navy, I had no idea what I wanted to be, so I went to a city college for a two year warm up. A friend said I should become an architect. I was interested in construction and physical science. I transferred directly into architecture at Berkeley and it just seemed to fit.

In 1952, I had been working with Vernon DeMars and Don Hardison out in Richmond. At that time, Joe had closed down his Post Street office and moved into a corner grocery store in North Beach. Ann Esherick called me early one morning and told me to come down. I began as a down-to-earth "intern," as we call them today.

What is your reaction to receiving the Firm of the Year Award?

Joe: It's very nice to be recognized by the AIA. In fact, it's a surprise. We came along when people discovered the essential triviality of so much of the post-modern architecture.

When we started to put together the firm award submission, I didn't look forward to it at all. But it was an instructive experience to look back and reflect on what we've been doing. I'm glad we took it seriously.

A very large measure of our success is because we've had such good clients. That our clients have more or less selected us—on the basis of heaven knows what—has made life a hell of a lot easier for us.

George: Your outside reputation is something that you're not aware of. All you do is work. So it's nice when recognition comes. The award recognizes a continuous body of work and the attitudes that spark the work.

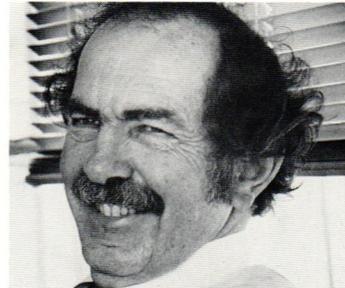
A large part of the award goes to Joe. His influence is all here, his energy and wisdom. He's as strong as he ever has been on the things that he wants to work on. His input is not diminishing. Though working in this environment, we all have developed ourselves as architects, so we get recognized, too. We helped build the work, we contributed to the attitude.



Peter H. Dodge, FAIA

I became a protoge of Alvin Lustig after quitting art school in rebellion against the General Motors machine of industrial design. Then I started studying engineering at Berkeley. At that time I was a young punk kid. I had a high-powered education and thought I knew all there was to know about design. I was at school just to fill in the technical gaps. I finally went to see Bill Wurster and he persuaded me to switch to architecture.

In school, Joe was certainly an attractive mentor. I asked him for a job and he hired me when I graduated in 1956. George and one or two others were in the office then. I started doing production drawings for houses. A small office like we were is like sailing a small boat on the bay. You learn everything all at once, quickly, because you've got to. Joe carefully watched over the operation, but we essentially did everything from the beginning, right on through.

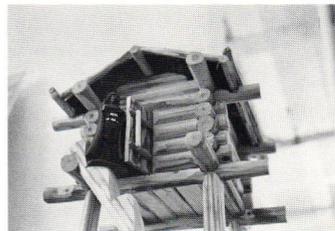
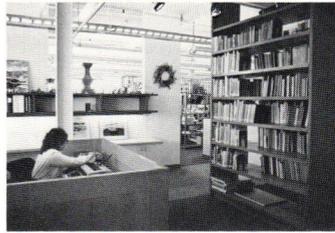


Charles M. Davis, AIA

I had Joe as an instructor in lower division and he was on my thesis committee. When I had to settle down and get a job, Joe called. He said he'd find something for me to do. That was in 1962; I've been here ever since.

To me there was something identifiable about the firm even though it was very small at the time. It had what I was looking for: integrity, a point of view, a strong will. I had to find something that I could align myself with, give my energies to.

It sounds corny, but I basically did anything and everything I was given to do for the first ten years. I learned and I'm still learning. I just work hard, and long hours. If you're a Frank Lloyd Wright maybe you have the great ideas in an instant flash, but I'm not that way. I have to really work at it. I don't think that's a weakness. The process of design is putting it down and tearing it up, and trying until finally you run out of time and you have to commit yourself.



What motivates you as a designer?

Peter: I don't think I'm very articulate about the ideas that motivate me as a designer. Something that goes on in the head comes out when I draw. I don't know how to talk about it. If I did, it might lose its vitality. For me, guiding principles depend a lot on an image of quality.

George: For me, design has an inner motivation. I get stimulated by the problem or the people. An evasive thing compels me to keep working to find out what I'm getting at. The hardest part is to take it from a plan to the reality of what the idea is. It's not an easy process; it's a struggle. I can't think in terms of ideas stretching out. I have to start with simple schedules and figure out relationships. I have an internal dialogue, a testing. If I have somebody with me, we'll sit and talk about the issues. I used to save piles of drawings so I could see what I was working through, and then evaluate what works. If I write down notations on the drawing, it becomes a more powerful reminder of what I was thinking about. When I talk to somebody, I make notes too. If you write an idea down, it makes a better connection.

Chuck: Two things motivate me: I have to be stimulated by the people I work with and by the design problem. I'm not challenged by houses; I like complicated projects—the more complicated and technical it is, the better.



ROY FLAMM



ROY FLAMM, COURTESY OF THE BANCROFT LIBRARY, UC BERKELEY



MORLEY BAER

BRADLEY HOUSE, LAKE TAHOE, 1948.

The house sits on the site of an old burn with its characteristic new growth of dense manzanita. Particular care was taken to preserve the undergrowth and wood decks ride out over it. Because of the eastern exposure, it was important to open up the backside to the afternoon sun. Halls were avoided by the camp-like character of the plan with all rooms having separate outside entrances.

METCALF HOUSES, LAKE TAHOE, 1948.

The house and guest house are the first of a series of summer places at Lake Tahoe, all on the west side of the lake with an exposure and views largely to the east. The immediate environment is a beautiful but fragile one and particular care had to be taken (as in all Alpine work) to avoid damage during the construction process. Both houses have two story living rooms that are open and spacious, contrasting with the enclosed and separated more private spaces. Because the houses are inaccessible and untended during the winter, each must "take care of itself." Roofs are designed to sustain extraordinarily heavy snow load, depths of 20 feet not being uncommon.

GOLDMAN HOUSE, SAN FRANCISCO, 1951.

Houses on the north slopes of San Francisco usually are organized to emphasize the view. But the north exposure yields both a cold light quality and an overall cold feeling to the principal living spaces. We always configure houses in these settings to achieve a good balance of light and, in so doing, to bring in the mediating warmth of the south sun. Materials and elements are a blend of the traditional—redwood siding and standard, double-hung windows—and borrowed industrial elements, such as sonotube concrete columns and industrial lighting fixtures.

Joe: I used to struggle with programming. I would use questionnaires to get the client to say exactly what he or she wanted. Usually I'd try to get them to describe things in terms of how it was going to be used. After I got the information and looked at the site, I would do some drawing, and present it to the client.

The results often were unfortunate because the process produced an adversary relationship. The client's asking questions just for information was analogous to attacking the design. In trying to explain something, I was in the position of defending the drawing. Instead of being a means of communication, the drawing was a barrier to significant communication.

So I started a blank sheet system. We'd come in and take a program survey, and then start to draw the building with the client there. We'd work with an immediacy in the design process, and with the involvement of the client in the design. After you've done that for a while, it's easy to tell whether the client understands what you're talking about. You can weave a web of knowledge about the project in which the client participates. If the client has been brought along with this system, it's easy for him to see the opportunities and the continuous process. The result is any number of buildings where the client had a complete understanding of what was going on. That technique goes on even with very complex projects.

Are the partners specialized into different organizational areas?

Chuck: I do probably more marketing than anybody else, if you

want to call it that. I'm out meeting people, talking to people; I'm interested in finding out what's going on and what people are thinking about.

We all work hard. There's no way you can be a good firm and not extend yourself all the time. The work is complicated and in the environment of the world today it's difficult to get a job done, so you just have to extend yourself.

Peter: We obviously have strengths and weaknesses. We are all designers. We all are expected to, and do, handle projects. There isn't one among us who takes over the business, for instance, although I seem to have a knack for that more than the others. I was president for seven years, but I'm not now.

Our Board of Directors, comprised of the partners, the controller and an associate, elects officers yearly. The associate is a rotating position for a year. The firm is managed by committee, which is not that uncommon. The wisdom is that's not a good way to do it, but we've managed to get by reasonably well.

How do you make decisions as a committee?

Joe: By attrition.

Peter: By convincing each other.

Chuck: There's certainly a highly developed sensitivity, an intuition that has to do with knowing when something is not right.

Peter: We've all been together so long, and our habits of doing



ROY FLAMM



CARY HOUSE, MILL VALLEY, 1960. The site is steep and spectacular. The building is basically a box with holes cut in it. Sun control, a major problem in the exposed location, is handled by the size and location of the openings, and by a series of trellises, each directly related to the window below.

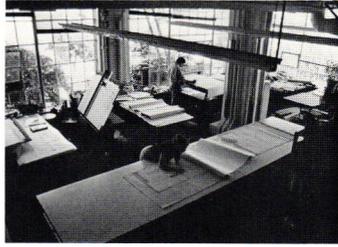
McLEOD HOUSE, BELVEDERE, 1961. The house reinforces the experience of the steeply sloping site by an expanding progression of spaces and light from the entry to the larger living room. The floor steps down, and the ceiling steps up, in the sitting room, where the walls have virtually disappeared in expansive windows. The direction of orientation changes as the view increases to the eastern panorama. From the living room a similar, but introspective, experience occurs as one looks through the dining room's glass walls to the shady cavern under a huge oak tree directly to the south. A skylight helps create the bright, varied, moving, light qualities of the woods.



"We strive for something that satisfies and provides a reasonable experience for the person who has to work or live in a building. That's quite a bit different from being in a piece of sensational modern sculpture. The people who spend 20 years in a building that we've designed have told us that the building continues to evolve for them and be a profound satisfaction."

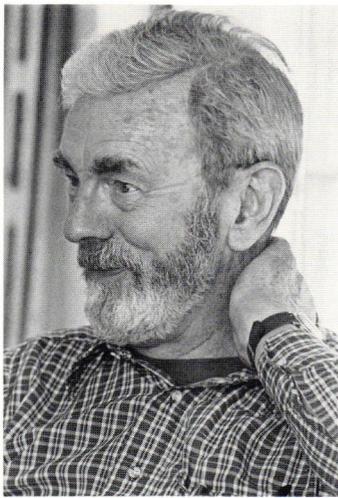
—Peter Dodge, FAIA





“The perception about this office is entirely different from the reality. People want to work here to work with Joe. The reality is that they work with Joe, but they’re working with somebody else, too. They find out very quickly that Joe doesn’t have people sitting at his feet doing projects. They don’t understand how the work gets done because there’s no great polemic. If you want to learn about something here, it’s up to you. No one’s going to take you by the hand.”

—George Homsey, FAIA



Joe: I started teaching by mistake. Although I have a high regard for my teachers and I like the student-teacher relationship, I just couldn’t see myself in that role. Vernon DeMars asked me to teach one of his design problems because he had a chance to go to Germany and study. I went over to Berkeley to substitute for Vernon and never left.

The great virtue in teaching is the opportunity to learn, the whole atmosphere—the existence of libraries, of a research tradition. I got involved with campus intellectual life. I’ll always contend that you can go to Berkeley and get an absolutely unsurpassed education and never attend a regular class.

Being a student is probably the healthiest thing that anybody can be. The most important thing is to be unsure. Recently I’ve re-read Richard Elman’s biography of James Joyce. I hadn’t realized how influential Joyce has been in my thinking. There’s a wonderful quotation, where Joyce asks a friend, What’s the most important thing in the world, truth or doubt? The guy answers, Obviously, truth. No, Joyce says, the uncertainty of life is what’s important.



and thinking are so well known to each of us, that the communication between us is hard to define. It’s a kind of “shorthand” on many levels. We all are “reading” each other—the body language, verbal language, the tone—the subtlest expressions are very familiar.

Joe: I rarely finish a sentence, because I rarely finish a thought. That makes it necessary for people to understand me, so our ideas are constantly in a stage of developing.

George: When Joe is working on a project, and I’m listening to him talk to the people who are working on it, I can anticipate what he’s saying as he says it. Afterward, when Joe isn’t here, it usually bears out that I have a pretty good track of his ideas.

The atmosphere in this firm has allowed and encouraged each partner to develop as a designer. How do you work together?

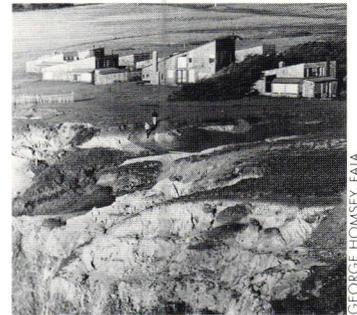
Chuck: We collaborate, argue, fight about design directions. But we all have a lot of respect for each other. A large amount of common agreement exists on attitudes—on how to design and detail—because we have been together a long time. But there’s individual differences. The bottom line is that, ultimately, if the partner in charge wants to do it one way, we do it that way. At least he will have had discussion, criticism, critique.

It’s the same with consultants. Our associations with some consultants go back a long time. We have a common language, a common understanding about what our role is and what their role is. If you do the complicated projects, you have to have a



RON PARTRIDGE

WURSTER HALL, UNIVERSITY OF CALIFORNIA, BERKELEY, 1964. This building houses the Departments of Architecture, City and Regional Planning, Landscape Architecture, and also includes sculpture studios for the nearby Art Department. The image is primarily derived from a standard system of two story precast prestressed columns with integral wall spandrels, that can be modified to accommodate a variety of interior spaces. Appropriately, the interior is left unadorned with all ductwork, piping and conduit exposed; the walls are covered with rough plywood suitable for tacking drawings and photographs. (With Vernon DeMars, FAIA and Donald Olson, FAIA.)



GEORGE HOMSEY, FAIA

THE SEA RANCH, SONOMA COUNTY, CALIFORNIA, 1965. EHDD collaborated in overall planning and design of the development, and was given the specific task of designing a cluster of demonstration houses and a general store.

What made the Sea Ranch so successful architecturally was the sensitivity to the history, climate and land forms of the place. Evolving from the philosophy of “particularizing” both residential and commercial design, the consistent use of certain forms and materials became commonly known as the Sea Ranch Style, that had widespread influence on housing images in other, often inappropriate, locations.

family of people who you are comfortable with, open with.

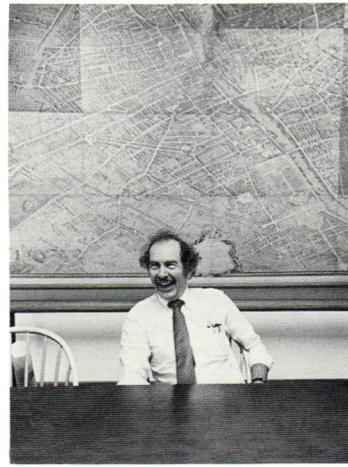
We really do listen to what our consultants have to say. We don't force our idea down their throats. We use the feedback from them as stimulation. Their input makes the design richer. Design not only reflects ideas about architecture, it also reflects technical aspects. We embrace that.

George: Your feet have to be planted on the ground in architecture. We understand how buildings are made, how they go together. Our knowledge of the technical aspect of construction is something that we try constantly to update.

Drawings are very important, because you're really talking to somebody when you do the drawing. You're not just drawing something abstract. The drawing is an instruction to a building, so what you put down should be put down so that somebody else knows what you have in mind.

Peter: We have a strong philosophy: to solve a problem in an intelligent way and not come at it from a formalistic stand. That is commonly referred to as designing from the inside out. We partners each have our biases, but that framework is quite strong even though it might not appear to be.

A constant communication about design issues goes on about each project. We don't sit down every week at noon on Tuesday and talk about a project. But when any of us gets stuck or has a peculiar or interesting problem, we usually try to involve the others. And we observe what's going on simply by wandering around. I may wander past George's desk when he's working on



"One thing that is dangerous about systems or 'isms' is that as soon as you use the word or phrases, you're trapped. Around here we're more ambiguous. There's a great reluctance and resistance to define things."

—Charles Davis, AIA

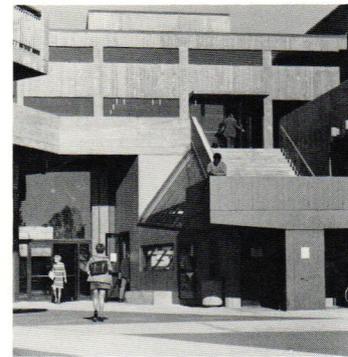


THE CANNERY, SAN FRANCISCO, 1966. The Cannery was a total reconstruction that converted the Del Monte fruit cannery into a retail center at Fisherman's Wharf. At the time, no model existed for a multi-level collection of shops and restaurants. The structural concept used gunited concrete reinforcing to preserve the existing brick masonry as the dominant material.

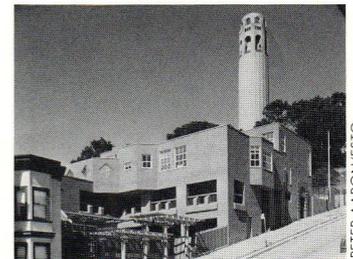


ADLAI E. STEVENSON COLLEGE, UNIVERSITY OF CALIFORNIA, SANTA CRUZ, 1966. The campus always has emphasized a residential architectural flavor. A primary goal was to create a congenial and stimulating environment to foster student and faculty interaction. Also the college needed its own identity, but one that did not overpower the other campus buildings. An informal, residential image was created through the use of shed roofs, expansive glass and trellises as the dominant forms.

PETER AARON/ESTO



MCPHEE UNIVERSITY UNION, CALIFORNIA POLYTECHNIC UNIVERSITY, SAN LUIS OBISPO, 1970. The program included an outdoor amphitheater in addition to the usual student activities. Sited at the campus crossroads, the spaces were organized to encourage passage through, rather than around, the building. Powerful sun glare was handled with massive overhangs; light shelves produced a pleasant interior environment.



GARFIELD ELEMENTARY SCHOOL, SAN FRANCISCO, 1979. A critical requirement was that the school fit into its Telegraph Hill neighborhood site. The school's unobtrusive nature is a result of its residential characteristics of massing, scale, details and materials. The building steps down the hill in the same manner and at the same scale as adjoining small apartment buildings. The stepping allows more windows, increased natural ventilation, daylight and views.

PETER AARON/ESTO

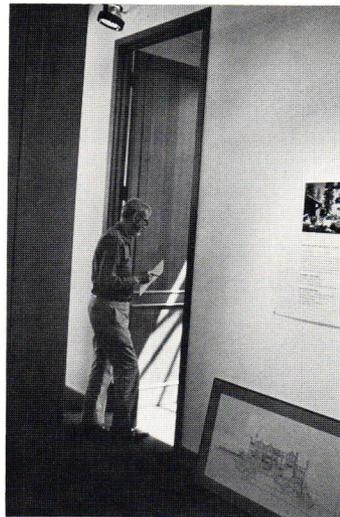


"We all get involved, to some degree, in every project. In my mind, the projects end up being a serendipity. What comes out is stronger because of the association of people."

—Peter Dodge, FAIA

“We all owe an enormous debt to Joe because of his perception and his unflagging commitment to get at the real essence of things; respond in some intelligent way, unfettered by stylistic B.S.; attempt to solve the client’s problem in a way that is excellent and of a high quality.”

—Peter Dodge, FAIA



a design problem and he’ll talk about it. If I can contribute at that moment I do. And vice versa. That’s the way the collaboration happens. It’s informal and random in terms of energy and focus. But over a long period of time, it’s very constant.

Chuck: We believe that the client knows more about his business than we do. We listen to what the client’s needs are. That becomes the stuff out of which the design is made. I concentrate on making sure that I don’t substitute my will or my intentions for those of the client. That’s a very delicate thing because, at some point, you have to assert your intentions. The Italian architect Gian Carlo di Carlo said that the client and the architect grow together in building a project. We try to enroll the client in what we’re doing.

What design issues do you discuss among yourselves when you talk about architecture?

Joe: As with everything, it depends. You never get a straight answer. The issues that relate to the physical environment, the setting—be it a cultural, political, or physical setting. Pragmatic things. It varies with the time and the project.

Peter: We don’t talk about aesthetics. At least not in a conscious, focused way. This is beautiful, that isn’t; or this is post-modern, that isn’t.

We don’t talk about aesthetics the way the magazines talk about it, in stylistic terms. Formal bits and pieces become important to magazines because they’re analyzing architecture from the outside. They can hardly get away from that; they have got to talk about what they see. But when we’re thinking about a design, it’s evolving.

In a very early article, Joe said that beauty is a consequence of solving the problem. We attempt to find all those parameters that have a strong effect on what we’re doing. The design evolves out of the process of thinking about the problem.

George: We do talk about aesthetics in terms of the feeling of a room, the right proportions of a room, the character of a garden. Those are different kinds of aesthetics. How do you decide how big the room is going to be? Somebody has to have an idea about the most appropriate use for it. Some people want little rooms and some want big rooms. Those are all design problems.

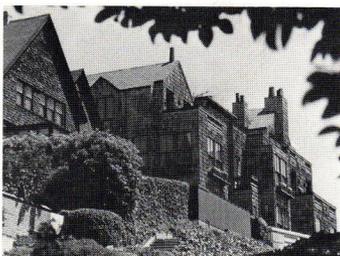
Joe: We like to approach everything as if it’s new, but we don’t like to be stupid about it. The preservation of innocence is important—the preservation of freshness, of looking for subtleties. I don’t believe that one is forced to try to make everything different, because I don’t think things are that different.

Chuck: People have said that our system is “no system.” I don’t think that’s true, because you can’t build anything if you don’t think in a fairly systematic way. Once you figure out what you want to do, you have to be very systematic in putting together a set of documents that the contractor can build from.

There are a lot of systems in the office. They may not be written down, but one of the advantages of not writing them down is that they can be quickly changed.

Is it still possible for someone to come into this firm looking for something to do and to end up as a partner?

Chuck: We haven’t honestly dealt with the issue of succession. We’ve had a lot of great associates here and over the last year we’ve lost three of them. They got to be senior associates, but



PETER AARON/ESTO

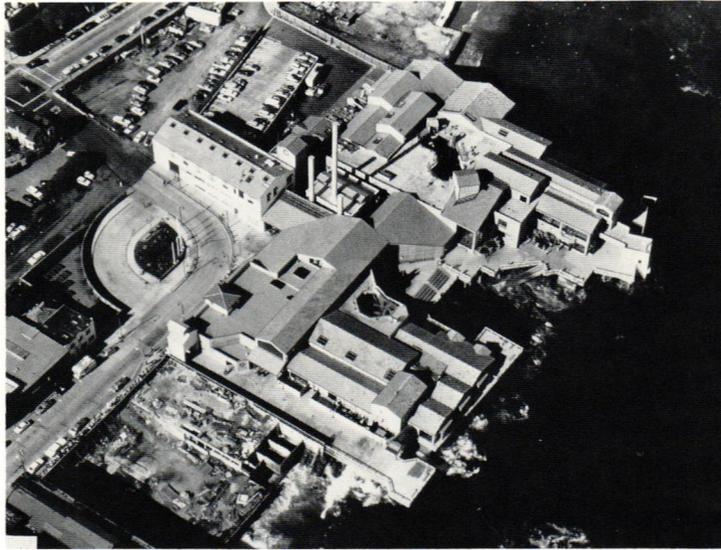
THE HERMITAGE, RUSSIAN HILL, SAN FRANCISCO, 1979. Russian Hill is one of the most historic neighborhoods in the city, with a large collection of Willis Polk and Julia Morgan buildings. The site became the focal point of the struggle to keep high-rise structures out of traditional residential neighborhoods, when a court order was obtained to prevent a proposed 22 story tower from being built. The land was purchased by a neighbor who was determined that the use of the site should be compatible with the small scale tradition established by Willis Polk’s buildings. The hermitage condominiums reflect elements of Joseph Worcester’s steeply gabled, shingle-sided houses dating to the late 1880s, and complement the historic fabric of the neighborhood.



SNOW PARK AND SILVER LAKE CENTERS, DEER VALLEY RESORT, PARK CITY, UTAH, 1981. The design of the first lodges set the tone for the whole resort development. Exterior materials were rough-sawn, western red cedar, stonework and dark clay tile roofs. The structure was of massive hand-peeled timber logs and heavy timber framing.

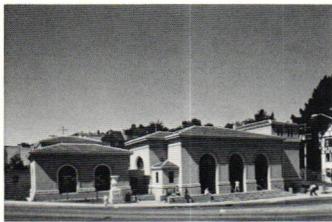


PETER DODGE, FAIA



NICHOLAS SAPIEHA

MONTEREY BAY AQUARIUM, MONTEREY, 1984. Unlike many contemporary aquariums, this was intended to focus on the marine ecology of a single region—Monterey Bay and its shoreline. The Cannery Row site was sensitive, both ecologically and historically. The aquarium incorporates some of the old Hovden Cannery buildings into a new set of buildings providing 130,000 square feet of interior space, including exhibit areas, an auditorium, restaurant, classrooms, offices and research facilities.

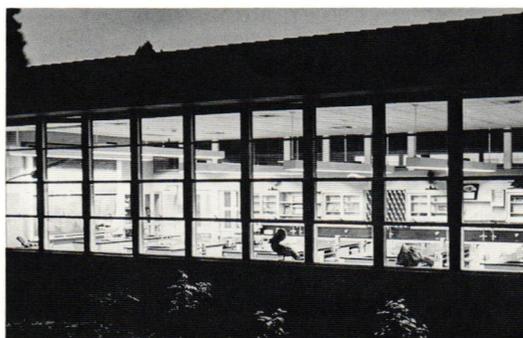


PETER AARON/ESTO



PETER AARON/ESTO

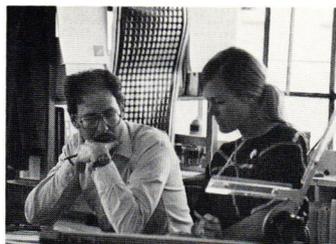
FOREST HILL STATION, SAN FRANCISCO, 1985. The MUNI Metro system constructed a new underground track route and stations as part of the Market Street Renovation of the BART system that runs under Market Street through San Francisco's central business district. The station was a "minimal" reconstruction, preserving the existing early 20th century neo-classic station above grade and refinishing the tunnel platforms 60 feet below grade with a minimum of structural change. It was necessary to construct a new bank of elevators for the in-bound platform, in an existing split platform configuration (with the tracks in the middle). This required a new building addition at the surface to enclose the elevators, their lobby and equipment. This building was designed to match the existing structure. (Joint Venture with Rutherford/Chekene.)



PETER AARON/ESTO

LIFE SCIENCES BUILDING, MILLS COLLEGE, OAKLAND, 1985. This 23,000 square foot renovation/addition required gutting the original 1940s Life Sciences Building, leaving only the exterior shell and roof. New architectural, mechanical and electrical systems were provided and the structural frame was seismically upgraded. The addition included 5,000 square feet of new infill space designed to harmonize with the original building.

Peter: I've always thought of this place as an intellectual center. We talk about people learning through osmosis—we expect people to listen to what is going on. We expect them to go to the jobs that are under construction to learn everything they can. And we certainly learn from the bright people here.



George: Over the years, this place has had interesting people work here. We like diversity, people who have a lot of interests. This is more than just a place to come to work, it's a meeting place. That reflects in the kind of work we do here.



Joe: We have a library here that's probably as good as some academic libraries on building research. We know what's going on. We try to understand the conventional wisdom and what's behind it. Very often conventional wisdom isn't right. Tristram Shandy says it's better to get a fact tenth hand rather than the original, because a tenth hand fact has stood the test of time.



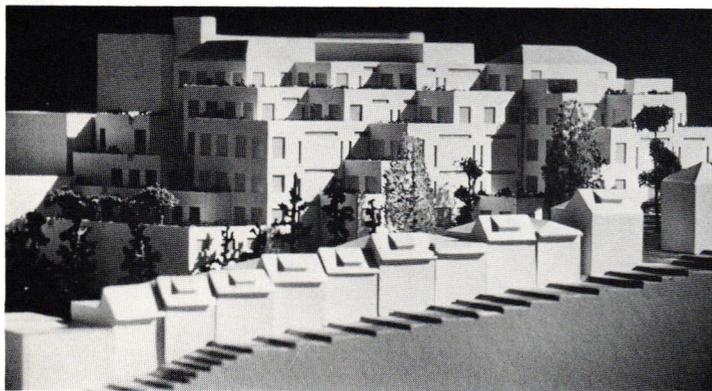
they could never see getting their name on the door. I personally think the right person could grow and become a partner, but that would be a long process, probably take eight or ten years.

Basically, people come here for a three to five year stint. It's very rare that somebody comes here who doesn't work out, because we're very careful about who we hire. We don't have a personnel manager who screens interviews. A person shows up and the associates talk to him first and then the partners talk to him, so we're sure about who it is we're hiring. People come here and they work like hell; they learn a lot and then go off to form their own offices.

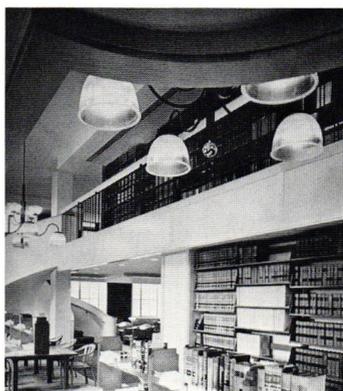
Joe: I worked for Gardner Dailey. Gardner went to a doctor one day, got some bad news and jumped off the Golden Gate Bridge. When that happened he left an office of damn good people, but they had no share in the whole thing. He hadn't done anything about the notion of succession.

I'm not contemplating crapping out, but at the same time one of the important decisions is to recognize the people who have been around and contributed. The continuity is going to be a continuity of ideas. What we would like to continue is the kind of working environment that this place has been. I hope that things we think are important will rub off on the other people who do the same thing and get the same pleasure out of it.

Chuck: Joe has been doing a lot of lecturing lately, and the result has been a lot of shared consideration of our ideas. I would like the firm to carry on, too. Succeed itself. But I also recognize that it will evolve and change—the world changes constantly. I just hope that the basic ideas that have come from Joe—he has been the inspiration for us—will continue.



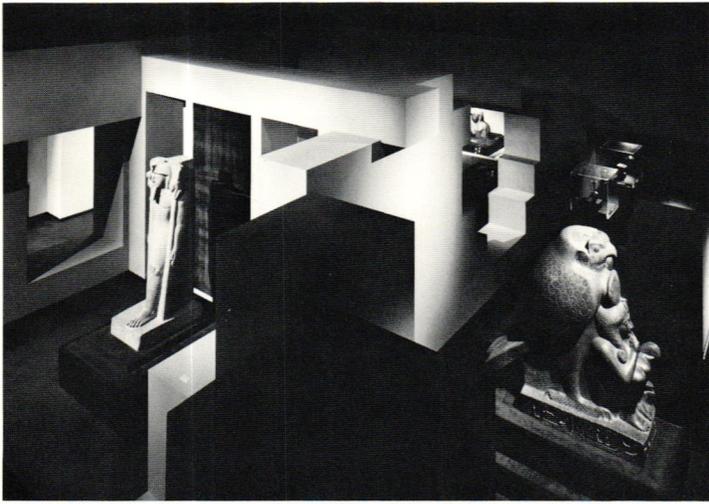
HEALTH SCIENCES LIBRARY, UNIVERSITY OF CALIFORNIA, SAN FRANCISCO, 1986. The 120,000 square foot library will house extensive specialized collections on five levels arranged to optimize student use, faculty research and staff operation. Integration of extensive computer and telecom networks, such as on-line catalogs, dictated a flexible design. A variety of reading spaces was provided, all with excellent acoustics and quality of light. The exterior masses steps down with its sloping site, comfortably resolving the disparate scale and character of the campus along Parnassus Avenue with the homes along Third Avenue.



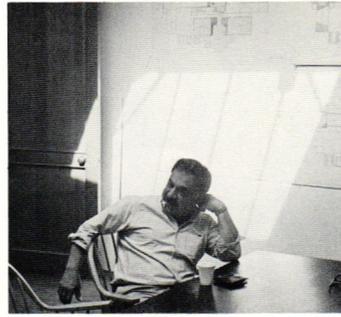
PILLSBURY MADISON & SUTRO LIBRARY, SAN FRANCISCO, 1986. This library, part of San Francisco's largest law firm, houses 60,000 volumes and is the main reference for the firm's more than 400 attorneys. Since its expansion, a dramatic increase in use has been realized. Situated on the 20th and 21st floors of the Chevron Building in San Francisco's financial district, the library occupies a former cafeteria space. The two large reading rooms are ringed by continuous balconies containing window seats between the banks of bookshelves. Levels are connected by a circular stair.



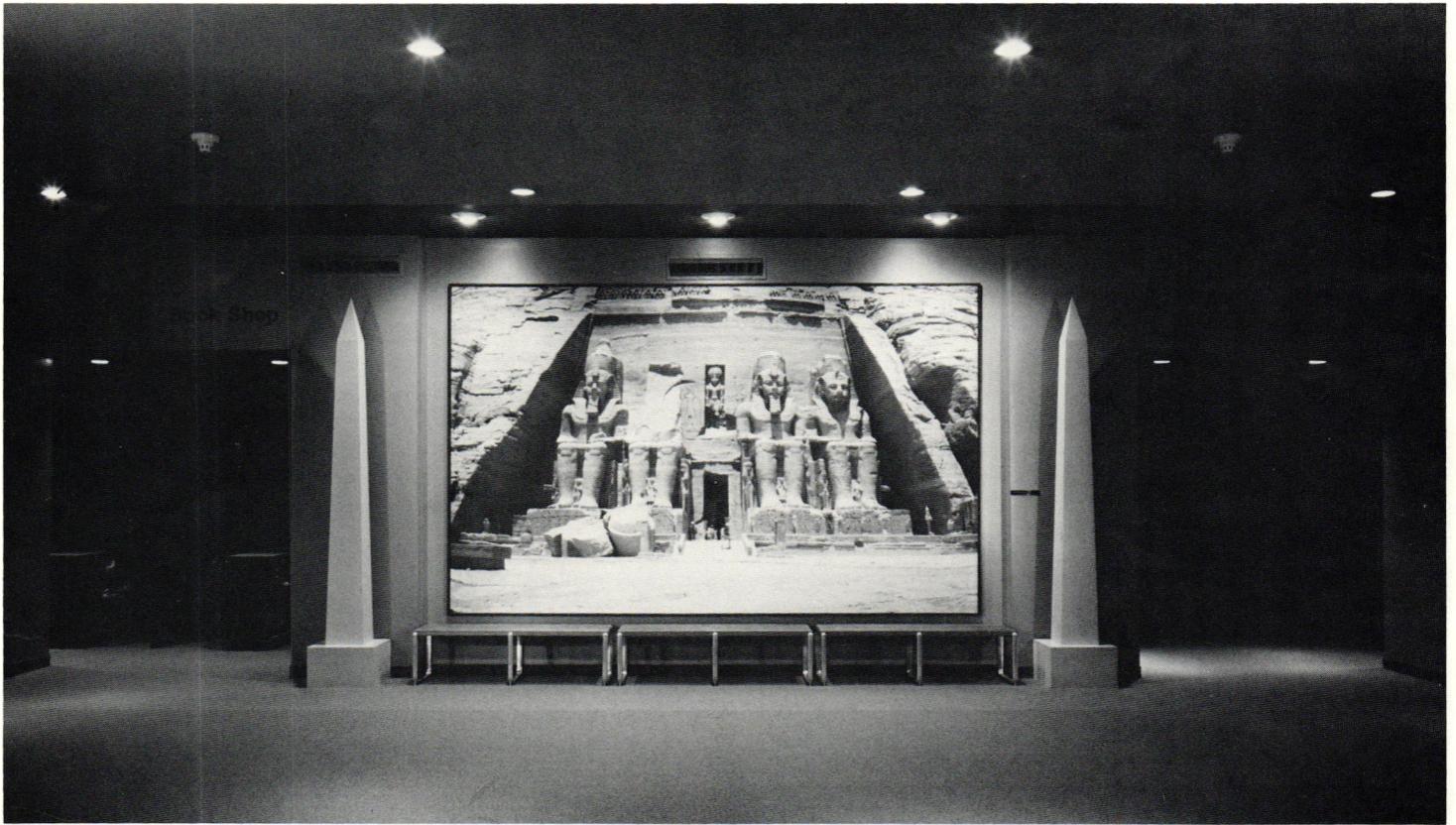
R.A.B. MOTORS, SAN RAFAEL, 1986. This highly visible building was designed to symbolize the product, Mercedes Benz, and the design of the car itself. The exterior finish of bent silver metal presents a theater-like proscenium arch that dramatizes to the passer-by, in a split second, what the building displays.



ANDREW KRAMER, AIA



George: Frequently we have afternoon seminars to talk about various projects. The design team communicates about what we are trying to do. The sessions tend to make you pause and think about what happened. That re-evaluation helps you to grow. So many things you do and just forget about if you don't talk to anybody. Being forced to talk about design development, to be accountable, is a good process.



RAMESES II EXHIBITION, PROVO, UTAH, 1986. The installation of this exhibition in the Monte L. Bean Museum at Brigham Young University for the Department of Ancient Studies required that lighting background walls and enclosures create a mood and illusion suitable for these ancient objects. The focal point of the exhibit—two large artifacts—occupied the central space. Background walls and enclosures were configured to portray the temple sites as they exist today. A temporary visitor's pavilion in the Egyptian style was built of plywood exterior walls with a vinyl stucco coating finish to simulate the mud, brick, and sandstone character of the Nile Valley.

Members of the AIA's Firm of the Year are Joram S. Altman, AIA; Connie L. Bolmeier; Glennis M. Briggs; Margaret Chu Lucaccini; Jesse Cox; Charles M. Davis, AIA; Edward Dean; Helen Degenhardt; Peter H. Dodge, FAIA; Joseph Esherick, FAIA; Kenneth D. Garrison, AIA; John L. Haag, AIA; Kenneth I. Hammons; James W. Hastings, AIA; George W. Homsey, FAIA; Robin L. Jen; Ashoke Kerr; Mary D. Kuder; Eleanor S. Lee; Carol J. Mancke; James P. McLane, III; Massi Moini; Lisa Y. Nagai; Rafael Olguin; Dennis O. Otero; Cicely Reynolds; Edward N. Rubin; Todd A. Sklar; Lyrinda C. Snyderman; Debra A. Stinks; Elizabeth G. Sullivan; Alice Blake Tokars; Bernardo R. Urquieta; Marjorie C. Wild; Michael S. Keller; Erick N. Valenzuela; and Noreen P. Murphy.

"A problem today is that everything is frenetic, everybody wants instant payoff. People feel that if they haven't become a partner in two years, it's not going to happen. Unfortunately, life moves a little bit slower than that. Around here, to be an associate or a future partner you really have to prove yourself. One consultant said to me that Joe picked us all for very specific reasons. That's true, but we've all earned our spurs in some pretty tough situations."

—Charles Davis, AIA



Tell It Like It Is

“Everybody is in a panic about liability these days. The surest way to set yourself up for real problems is to be arbitrary: to tell clients that they’ve got to have some jazzy facade. An antagonistic attitude toward the client, with the idea that buildings are being built for the glorification of the architect, is just exactly what’s going to cause a liability problem. That kind of authoritarian view is what stimulates people to trip on the steps, or claim they tripped. The best possible defense is a real concern for people—the way they live and work.”

—Joseph Esherick, FAIA

This issue premieres an ongoing column in which liability and other practice-related questions submitted by our readers are answered by architect-attorneys. 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, Ste. 200, Sacramento, CA 95814.

SPEAKING UP ABOUT UNSAFE CONDITIONS

BY KENNETH H. NATKIN, ESQ., AIA

If the architect observes an unsafe condition on the job site, what should he/she do or not do? Keep in mind that the architect’s agreement excludes his/her responsibility for the contractor’s methods, sequences and means of construction. Is this a “catch 22” situation for the architect?

WK., AIA
Los Angeles

This question frequently is asked by architects, understandably reflecting their concern over potential liability that may result from either their failure to point out a dangerous condition observed during a routine site visit, or from the possible assumption of responsibility for the contractor’s methods, sequences, and means of construction.

The answer to this question reflects a common sense recognition that the archi-

tect observing an unsafe condition should promptly inform the contractor and the owner of what was observed.

By way of illustration, imagine that an architect notices that no shoring has been placed in a deep trench in which workmen are laying a pipe. The architect further observes evidence developing of a potential cave-in. Surely common sense would dictate that the architect cannot and should not walk away thinking, “It’s not my responsibility.”

If the workmen were killed in the cave-in, how could the architect ever explain in court why he or she did not report the unsafe condition? Almost certainly the architect would be held contributorily liable. On the other hand, liability for having possibly involved one’s self in the contractor’s means and method of construction is not certain, especially in these explainable circumstances.

In an analogous situation, the California Attorney General recently was asked to opine whether an engineer, who had been asked to investigate the structural integrity of a privately owned building, had a duty to warn either the building’s occupants or the building officials of his findings that the building was in imminent danger of collapse. The engineer was under a contractual duty with the owner not to reveal the results of his investigation. The Attorney General’s opinion was that the engineer would have a duty to warn the identifiable occupants of the building, or, if this was not feasible, to notify the local building

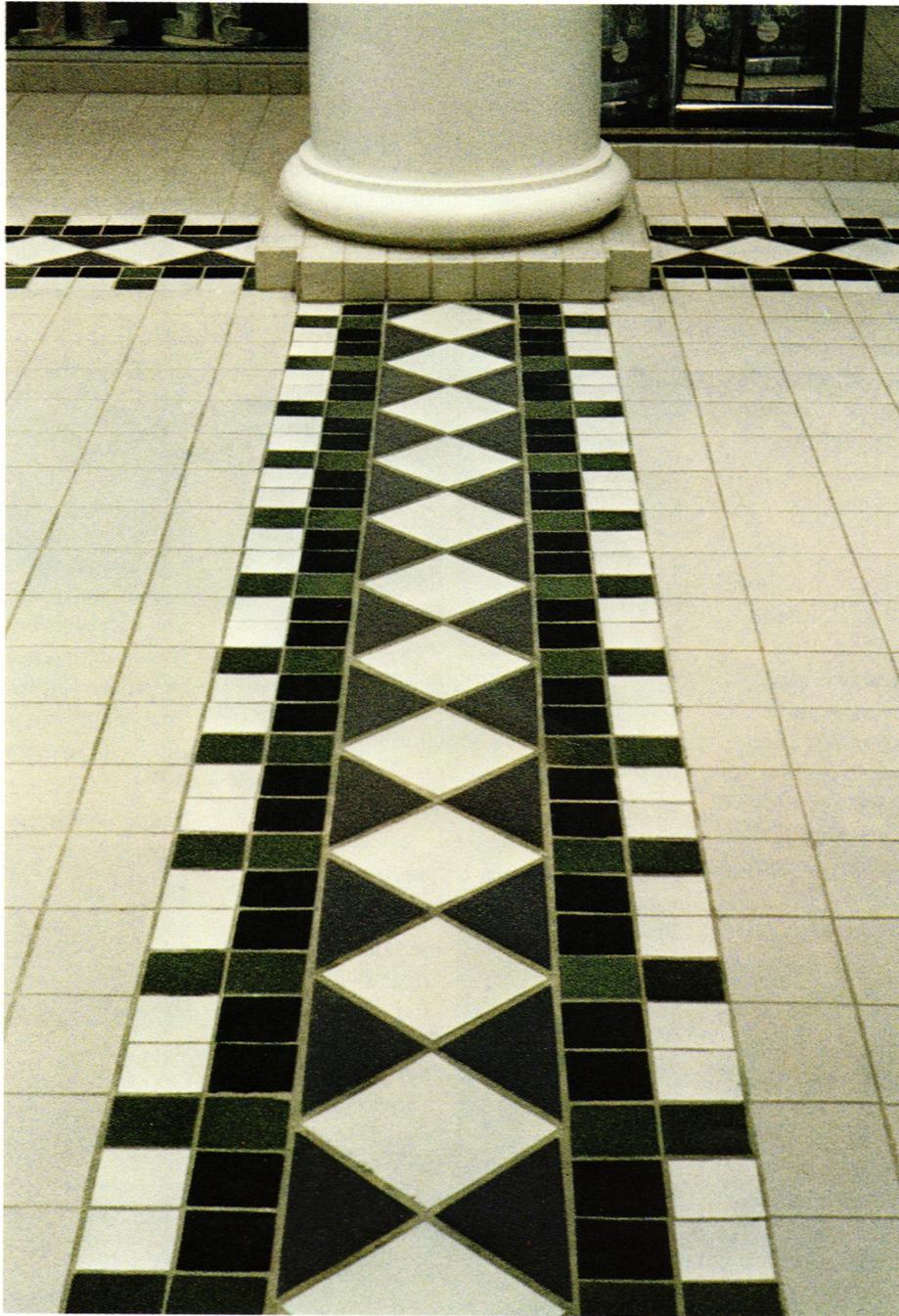
officials. (Cal. Op. Atty. Gen., No. 85-208 [September 17, 1985].)

The law will ask if the architect has acted reasonably. The architect is likely to satisfy this requirement by promptly bringing the unsafe condition to the attention of the contractor’s superintendent, to the owner/client or, if necessary, to the attention of public officials who deal with safety matters. The architect should *not*, however, direct correction or otherwise take any responsibility for dealing with the unsafe condition.

The writer of the question refers to contract provisions contained in the AIA Owner-Architect Agreement B141. Previous editions of this agreement had empowered the architect to stop work under certain circumstances. Some courts unfortunately interpreted this contractual right to involve the architect in the contractor’s construction means and methods of construction, particularly as regards the safety of workmen, and thus hold the architect liable. B141 was revised in response to these construction decisions. Frequently contracts originated by owner/clients and their lawyers do contain provisions which expand on the architect’s role, granting the right to stop work. Often a modified B141 is offered, the language excluding responsibility for contractor’s means, sequences and methods of construction. The wise architect will avoid such modifications.

Kenneth H. Natkin, AIA is an attorney with the law firm of Natkin Weisbach, located in San Francisco and Costa Mesa, specializing in representation of design professionals.

COLLABORATION



Heath Ceramics in collaboration with RTKL Associates, Architects, created this tile especially for St. Louis Centre, St. Louis, Missouri

HEATH CERAMICS 400 Gate Five Road, Sausalito, California 94965

Edith Heath

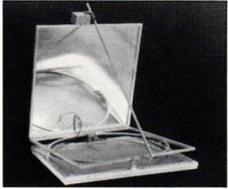
Jon Brooder

(415) 332-3732

Circle 412 on Reader Inquiry Card

NEW PRODUCT NEWS

SUNLIGHT



The So-Luminaire Natural Daylighting System tracks the sun and cuts energy costs by 90 percent while improving

the quality of indoor light. The system uses rooftop units to track, collect and divert light through ceiling lens diffusers. For other important information from So-Luminaire Systems Corp. . .

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DISTINCTIVE LEVERS

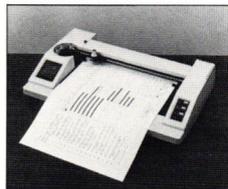


Valli & Columbo (USA) Inc. has added two new decorative lever sets to their "Elegance in Solid

Brass" line. The lever sets are constructed of solid brass in polished and antique brass finishes. For further information from Valli & Columbo. . .

Circle 451 on reader inquiry card

PRESENTATION GRAPHICS



A plotter package designed for project managers who need high quality presentation graphics with many cus-

tomizing features has been introduced by North America MICA, A firm specializing in project management software for PC-DOS, MS-DOS and CP/M-86 based microcomputers. For further information from North American MICA, Inc. . .

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WOODEN PATIO DOORS

Moulding Products, Inc. offers the Atrium Door, an alternative to ordinary sliding glass doors. The Atrium Door is con-

structed of solid Ponderosa pine, edge-glued to strengthen the entire unit. Sills are manufactured of edge-glued, laminated red oak and the door has a mortice lockset. For further information from Moulding Products. . .

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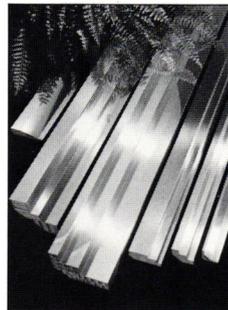
CUSTOM CERAMIC TILES



McIntyre Tile Company, specialists in custom production of stoneware and porcelain ceramic tile, has an extensive range of modular sizes, colors, trim options, decorative tiles and glaze-matched basins and accessories. Color richness is achieved with high-fired production kilns. For further information from McIntyre. . .

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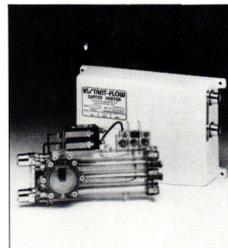
MOULDING LINE EXPANDED



PHD Industries has added Mirror Gloss Black and High Gloss White to its extensive line of contemporary precision metal-bonded mouldings. For further information. . .

Circle 455 on reader inquiry card

A TANKLESS JOB



Installation of a tankless water heater in conjunction with a conventional storage heater can save the average household up to \$3,500 over a 10-year period, according to Chronomite

Laboratories, Inc., developer of the Instant-Flow tankless water heater. The product boosts existing water heaters and can be easily installed near its point of use. For further information form Chronomite Laboratories. . .

Circle 456 on reader inquiry card

FLEXIBLE FACING



Goodyear is creating flexible tambour sheets for architectural design and custom furniture doors and facings

at Winona Industries' plant in Minnesota. The precision bevelled, polished Rener vinyl laminated oak-grained tambour can be ordered from Goodyear. To receive further information . . .

Circle 466 on reader inquiry card

ROCK REPRODUCTIONS

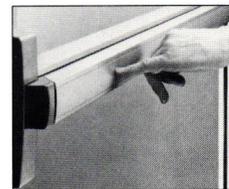


Avonite is offering architects a wide range of authentic-looking reproductions of marble, granite, parchment

stone and onyx in 17 standard decorator colors. Avonite can match any decorator color. For further information . . .

Circle 467 on reader inquiry card

EXIT STAGE LEFT



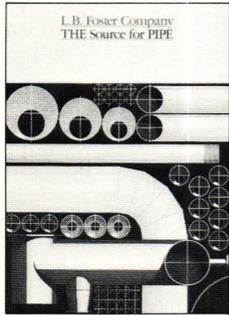
Jackson Exit Device has updated its line of "push-bar" panic devices by adding to its line of conventional exit equip-

ment. The "Soft Touch" device is easily interchangeable with existing devices and is triggered by the slightest pressure. For further information from Jackson Exit Device . . .

Circle 468 on reader inquiry card

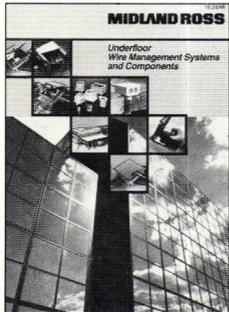
PRODUCT LITERATURE

PIPE DREAMS



An eight-page brochure highlighting the L.B. Foster Company's pipe and accessories for the energy and construction markets is available. For further information on Foster's stock pipe, pipe coatings and linings, water-well products, sprinkler pipe systems and oil country tubular goods...
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WIRE MANAGEMENT



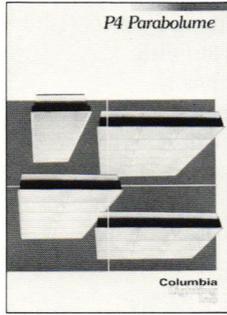
The latest technology for underfloor wire management systems is featured in a 12-page, full color brochure from Midland Ross. The selection guide has case histories of specific systems to illustrate wire management solutions. To contact Midland Ross...
Circle 458 on reader inquiry card

CLEAN SOLUTIONS



"How to Tame the Washroom Jungle," a new Washfountain selection guide from Bradley Corporation, addresses frequently asked questions, such as where stainless steel makes sense and where it doesn't, and when water-saving options do more harm than good. To receive the free brochure from Bradley...
Circle 459 on reader inquiry card

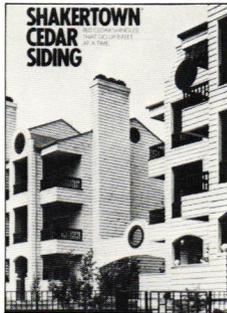
LIGHT DESIGN



The P4 Parabolume parabolic fluorescent luminaires by Columbia Lighting are presented in a new brochure. The lighting comes in all standard sizes for most suspended modular ceilings.

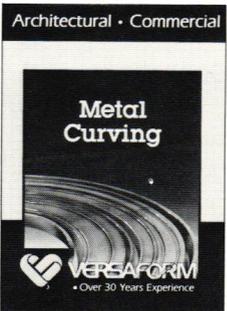
To receive the brochure from Columbia Lighting...
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GREAT SHAKE PRODUCTS



The 1986 Shakertown Cedar Siding brochure features several award-winning architectural projects. Twelve pages of four-color illustrations show applications of panelized cedar shingles on multi-family, single family and nonresidential buildings. A product selection chart is included. To receive the brochure from Shakertown...
Circle 461 on reader inquiry card

METAL CURVES



Architectural and commercial applications of Versaform Corporation's metal curving projects are outlined in a new product brochure. Included are the use of metal curving for curtain-walls, store fronts, railings, skylights, archways and flashings. To receive a brochure from Versaform...
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POSITIONS AVAILABLE

City of Oakland, Assistant City Architect, \$3100-\$4009/Month. Professional, admin. position under gen. dir. of City Architect. Respon. for overall supvsn. and assign. of tech. staff. Ability to act on behalf of City Architect when directed. REQ: B.A. Architecture fm. accredited coll./univ. 7yrs prof. wk. incl. 3 yrs. supvsn. Calif. registration as architect. Exper. municipal proj. desired.

Architect, \$2950-\$3255/Month. Respon. for supvsng. the architectural production staff in carrying out the tech. aspects of capital contracts. Makes field insp.; and insures code & contract compliance. Must be familiar with all phases of design, and constr. processes & methods. REQ: B.A. Architecture fm. accredited coll./univ. and 5 yrs. recent architectural exper. or 5 yrs. exp. in a lic. architect's ofc. Calif. registration as an architect. Exper. municipal proj. desired.

Standard city application plus SUPPLEMENTAL application required for each position. DEADLINE: AUGUST 8, 1986, 4:00 P.M. NO POSTMARKS. Contact: Personnel Office, 1417 Clay St., Rm. 136, Oakland, Ca. 94612. (415)273-3526. AA/EOE.

POSITION SOUGHT

Expert Property Care. Land, Flora, Structures, Administration capably handled by botanically skilled manager. Permanent position sought as on-site manager with responsibilities managing property with horticultural/natural flora features. Will live on-site. Expertise as administrator, craftsman, designer, plantsman. Skilled in ecological landscape management, enhancement. L.S. P.O. Box 761, Ojai, CA 93023.

Enclose your building fast, & close your sales even faster.



*Deerwood II, San Ramon
Robinson, Mills & Williams, Architects*

Exterior wall panels, whether in tile, granite or plaster, go up fast. And when your building's enclosed, roadside appeal goes up fast, too.

KEPCO installed the tile panels of the Deerwood II project complete with window frames in 12 working days. With two additional days to finish glazing, the building was totally enclosed in less than three weeks.

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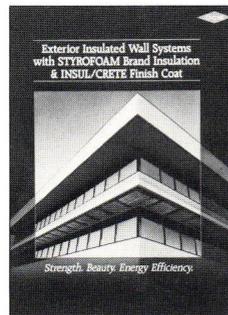
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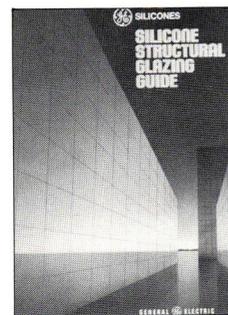
WHERE'S THE WOOD?



The 1986 Western Lumber Buyers Manual makes it easy to locate sources of softwood lumber from mills throughout the West. The manual shows mill locations and products manufactured, and identifies sales personnel and how to contact them. For further information from the Western Wood Products Association...

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STRUCTURAL GLAZING



Silicone adhesive/sealants and their use in structural glazing are detailed in a new publication from General Electric Silicone Products Division. Included in the guide are the design components of a structurally glazed system and detail drawings showing the components of both two-sided and four-sided support systems. For more information from General Electric...

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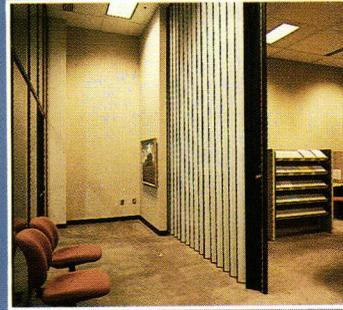
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