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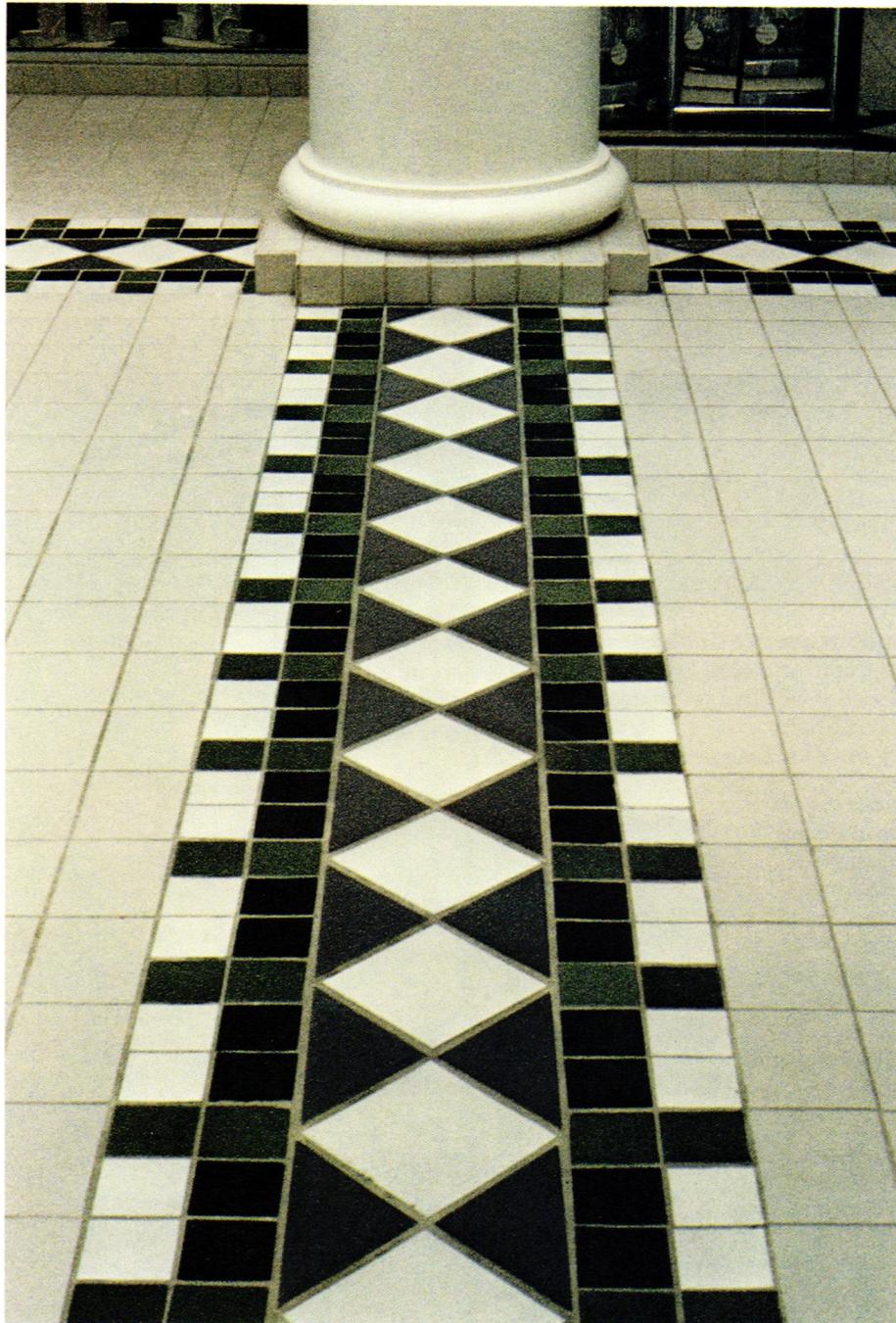
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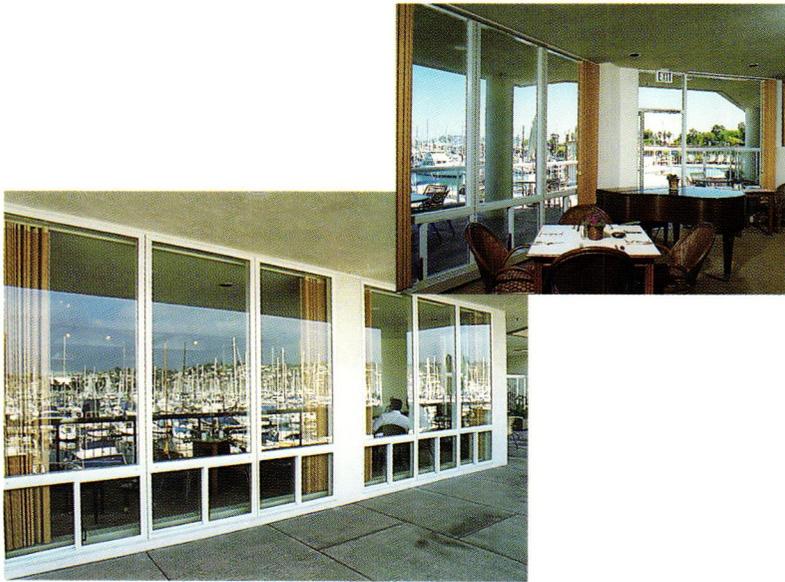
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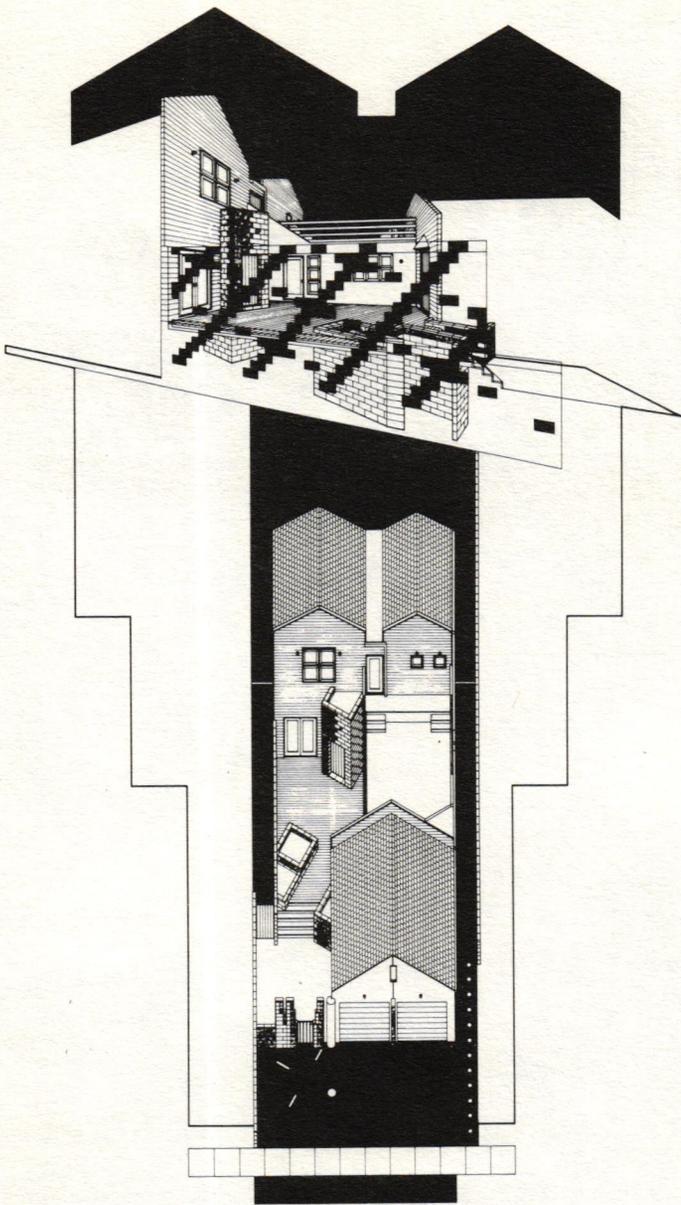
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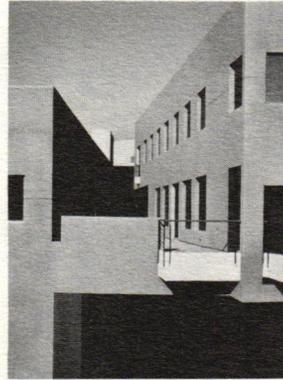
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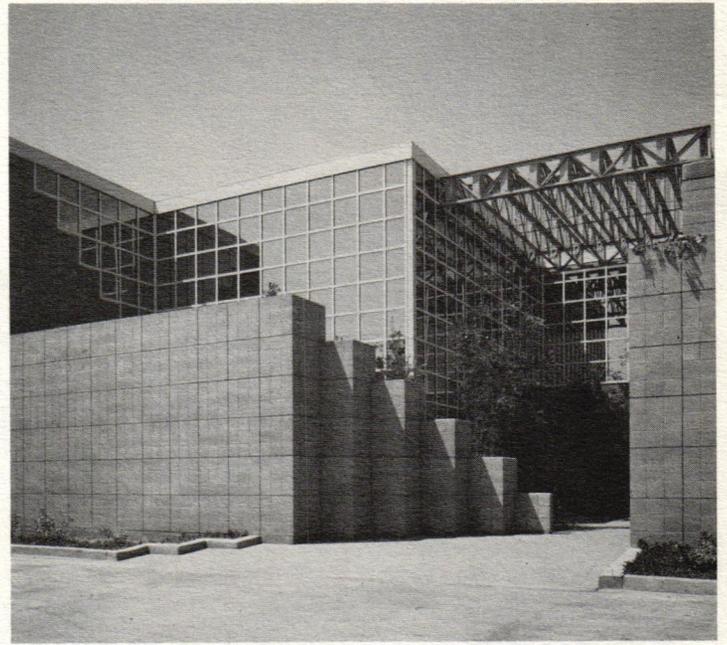
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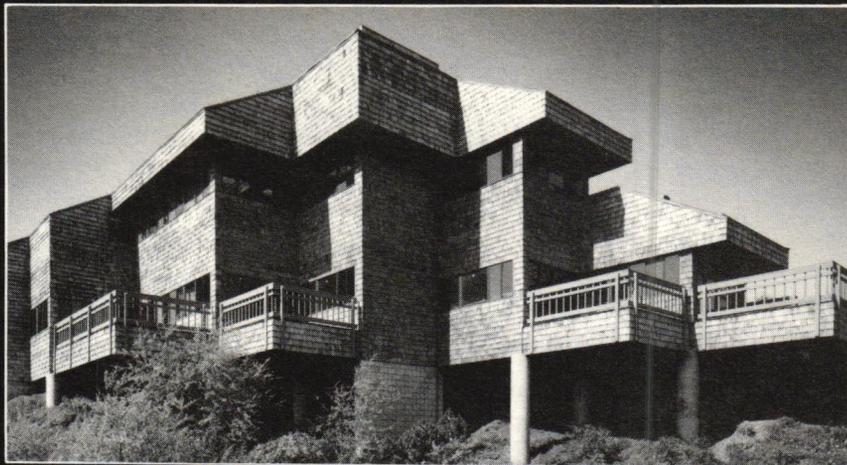
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# Regeneration

The 1970s were a watershed in the development of small towns. For the first time in 125 years, small towns grew faster than metropolitan areas. The impetus for that growth was not economic, but social. People who migrated to small towns came in search of a better quality of life. They were drawn by a powerful image that had achieved almost mythic proportions for people increasingly alienated by the existential overtones of urban life: the image of the small town as the repository of the good, the true and the beatific in America. The traditional values embodied in the institutions of church, justice, democracy, the community and the family were seen as manifest in the small town. This nostalgic image was so strong that it became a marketing cliché. In short, everyone wanted to live in a Burger King town.

The influx of urbanites brought change to the small towns. Housing and commercial facilities had to be expanded to accommodate the newcomers. In many cases, the towns' stock of first generation buildings had deteriorated over time and required cosmetic and structural improvements to make them viable. Suddenly architects and developers found plenty of

work in a new, previously stagnant, marketplace.

A central design challenge of this work was the need to expand and revitalize the physical environment, integrating the old with the new without losing the values traditionally associated with a small town. Far too often, that challenge was not met—or even addressed—at the expense of the towns' character and architectural integrity. The most coherent results were achieved by architects and planners who realized that the small town has a special context that requires an approach and sensitivity different from those applied in urban environments.

While the components in the redesign of a small town seem relatively straightforward, the process in these situations is complex and varies with each community's political and social structure. In these projects, both the clients and the users are a multiplicity of people, often with personal agendas that affect design and the ability of a project actually to be built. Coping with the dynamics inherent in a small town redevelopment has left many architects thinking Hercules got off easy battling a Hydra with only nine heads.

This issue focuses on case studies that examine two areas of small town redevelopment: how architects identify the special quality of a town and use that quality as an anchor for revitalization; and how to incorporate the personal agendas of local citizens into the design process in ways that contribute to the ultimate success of the proposed solution. James Barker, AIA offers an analysis of the formal organization of small towns and its influence on American urban form in his article on the courthouse square. The unique experience of a local architect enmeshed in a hometown revitalization effort spanning a 16 year period is detailed by Ojai architect Zelma Wilson, FAIA. And the Foothill Design Group discusses community participation in a design process developed by the firm through its work in a number of small town redevelopments throughout northern California.

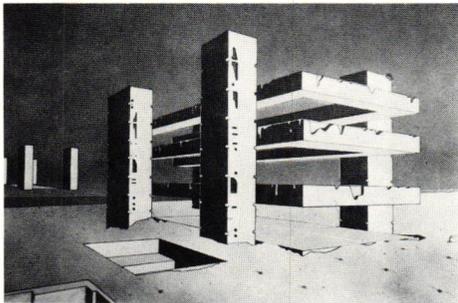
Small towns continue to be a growth sector in California. The four case study towns reviewed in this issue have outpaced California's two largest cities in population growth since 1980. Over the past six years, Paradise has experienced a 10 percent population surge, while Ojai, Woodland and Marysville each grew by 13 percent. During the same period, the populations of Los Angeles and San Francisco grew by 8 percent and 9 percent, respectively. The size of the town obviously influences its ability to absorb a larger population into its existing structure. Since 79 percent of the cities in California are small towns, with populations under 50,000, the prospect of continued demand for architectural services in this marketplace appears promising.

Translating the collective vision of a community into a design solution that adds quality and coherence to daily life and stimulates the economic viability of a small town takes special skills and a lot of time. Architects who work in small town revitalization say that the opportunities to influence the built environment through design intervention are substantially greater in a small town than in an urban context. In this field of design, the greatest reward is not found in the bottom line of a firm's financial statement, but in the chance to make places that restructure the vital traditions of the past into forms appropriate for the future.

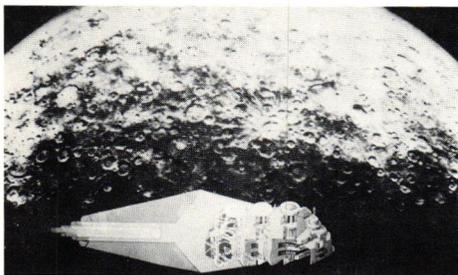
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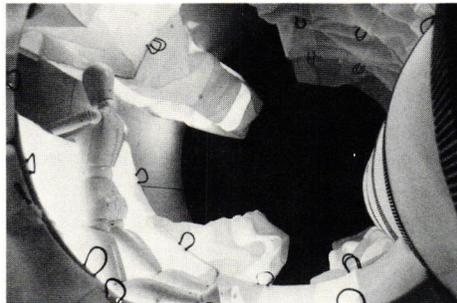
BRIAN CEARNAL, AIA



Hulk Building System. Designer: Peter Cook, London, England.



PEP Construction System. Architect: Martin, Ortega & Martinez, Ensenada, Mexico.



NASA Space Station Module. Architect: SCI-ARC Design Team.

lasers and holograms. The system uses computerized subatomic mapping and manipulation to transport protons, which hold in original form the essential information to rearrange energy and convey it over distances into specific material using laser/hologram transport.

British designer Peter Cook developed the "Hulk" building system, which can house a variety of uses. The structure itself is permanent, but as social needs change, the exterior and interior configurations and surfaces also can change.

In addition to the Los Angeles Prize, three Honor Awards were given. Jerry Exline, Arconics, a division of HNTB, Indiana, was recognized for developing a bank of images for potential urban environments. Robert Visser, AIA of Jewell, Visser & Visser Architects in New York, was honored for the design of a tower structure with its axis in line with the Earth to handle nuclear waste disposal into the sun and to facilitate an Earthport/space-port above the ozone layer to prevent the layer from being disrupted by conventional space launches. Spanish architects Jose M. de Prada Poole, Alicia Ozamiz Fertis and Roberto Goycolea Prado were recognized for the design of an international sea colony for the development of basic biological resources.

Jurors included Richard Meier, FAIA; Arthur Erickson, FRAIC, FAIA, Canada; architect Richard Rodgers, Great Britain; architect Paolo Soleri; and author and futurist Ray Bradbury.

## CCAIA HONORS EXCELLENCE IN THE PROFESSION

The distinguished Service Citation, the highest honor bestowed by the California Council, The American Institute of Architects, was presented to Paul R. Neel, FAIA at the 1986 CCAIA Annual Conference at Monterey. Neel, a professor of architecture at California State Polytechnic University San Luis Obispo, was praised for "his continuing contributions to architecture as an educator and leader of the profession," by 1986 CCAIA President Warren Thompson, AIA.

Neel is a former director of the School of Architecture at Cal Poly SLO and a past chairman of Cal Poly's Department Heads Council. Neel serves as commissioner of education for the AIA and was a member of the National Council of Architectural Registration Boards (NCARB) Education Advisory Committee. He was a founding committee member of the Intern Development Program. Neel was a member of CCAIA's emergency design assistance teams that went to Mexico City and to Coalinga following severe earthquakes. He is president of the California Board of Architectural Examiners.

The Excellence in Education Award was presented to Spiro Kostof, professor of architectural history at the University of California, Berkeley. As a teacher, author and historian, Kostof is a popular lecturer at colleges and universities on both coasts. He received UCB's highest honor for excellence in academic achievement, the Distinguished Teaching Award. He has published several books, including *A History of Architecture, Settings and Rituals*. He is author and host of "America By Design," a five-part series to be broadcast by the Public Broadcasting System in the spring.

Structural engineer John Kariotis, president of Kariotis & Associates of Pasadena, received the Excellence in Allied Professions Award for his work in the areas of historic preservation, seismic safety and structural safety technology. He has been a leader in the development of building code standards that facilitate the preservation of older buildings and achieve a balance between structural safety and economic feasibility. He served as committee chairman and leader for the development of the City of Los Angeles' seismic code for older, unreinforced masonry buildings. He also was executive leader

## LOS ANGELES PRIZE

A faculty/student design team from the Southern California Institute of Architecture (SCI-ARC), three Mexican architects, and a British designer shared first place honors in the \$10,000 Los Angeles Prize competition. The competition theme was "a look into the 21st century." The Los Angeles Chapter/AIA and private groups and individuals sponsored the competition.

The SCI-ARC team designed an international space station module for NASA due for construction in Earth orbit beginning in 1993. The team addressed the application of zero gravity and anthropomorphic body geometry in determining the character and function of the interior architecture with person-machine interfaces.

Jose Sanchez Martin, Pedro Hoyos Ortega and Erich Herrmann Martinez, all architects from Ensenada, Mexico, created the PEP Construction System. Although the system is not yet operational, it eventually will incorporate three technologies—subatomic mapping,

in the National Science Foundation project to study and develop a methodology for seismic resistance in older buildings, which now is the standard for the California State Code.

The Architects in Industry Award was given to Raymond L. Watson, FAIA. This was the CCAIA's first award to recognize contributions of architects who work outside of traditional practice in a corporate, industrial, or institutional setting. Watson is chairman of the Executive Committee for the Walt Disney Company and a former president of The Irvine Company. In 1985 Watson was named a Regents Professor in the graduate school of management at the University of California, Irvine, one of only two such professors in a program designed to bring people from nonacademic fields to the campus.

Kurt W. Meyer, FAIA of Los Angeles received the Excellence in Public Service Award for his involvement in the planning and development of the City of Los Angeles. He has served on numerous planning and development committees, was chairman of the Los Angeles General Plan Review Committee, and a member of the executive committee for the Los Angeles Goals Council. In 1973, Mayor Tom Bradley named Meyer to the board of the Los Angeles City Community Redevelopment Agency (CRA), on which he served until 1979. Meyer was chairman of the CRA from 1976 to 1978. He currently serves on a citizens' advisory committee formed by the Los Angeles Planning Commission to review the Los Angeles Centers Concept.

#### COMPETITIONS

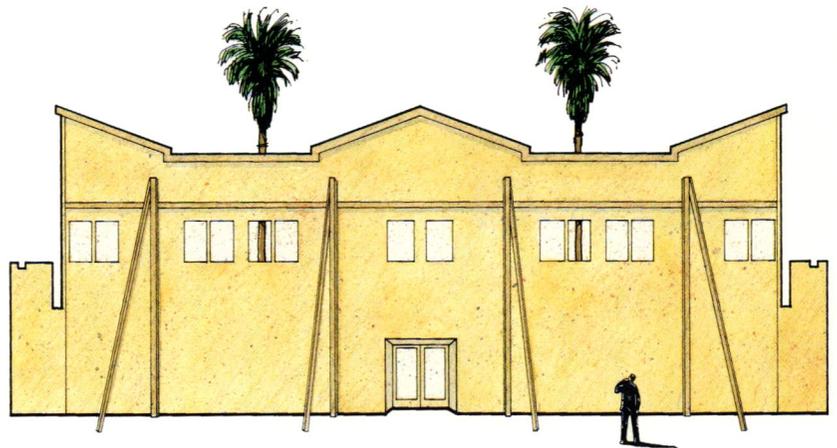
Work space designed for young people is the subject of the "Work Space Design Competition," an international event for architects and designers co-sponsored by WORKSPACE and the Institute of Business Designers, Northern California Chapter. Jurors will evaluate designs based on originality, concept, and feasibility of production. Jurors are Robert Harvey, Emilio Ambasz, Bruce Burdick, Masayuki Kurokawa and Jeffrey Osborne. The first place winner will receive \$5,000. Other awards and honorable mentions may be made at the discretion of jurors. Deadline

*please turn to page 37*



## PEOPLE & ARCHITECTURE

*is anyone in there?*



The California Council, AIA presents the **Eighth Annual Monterey Design Conference** on April 10-12, 1987 at the Monterey Conference Center/Monterey Sheraton Hotel. Join leading architects and social scientists to explore the intimate relationship between people and architecture. Discover how the spaces architects create affect behavior at home and in the workplace, and how current psychological and behavioral studies may influence future architectural design. Conference speakers include Arthur Erickson, FAIA; Robert Marquis, FAIA; Robert Sommer, Ph.D., Professor of Psychology; Clare Cooper Marcus, Professor of Landscape Architecture; and David MacFadyen, Director, National Association of Home Builders.

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## THE SHIFTING ROLES OF NCARB

The general perception of the appropriate role and mandate of the National Council of Architectural Registration Boards (NCARB), certainly when it was created, is that it acts as a facilitator, assisting the various states in arriving at mutually acceptable rules for entrance into architectural practice. The acknowledged incentive for this function is that interstate practice become less burdensome. Indeed, NCARB has made enormous strides toward easy reciprocity.

However, a recent California Council AIA request of national AIA leadership to assist in setting up a third party mediation between NCARB and the California Board of Architectural Examiners points toward a substantive role shift.

In essence, the CCAIA asked that an independent party be identified to facilitate resolution of a dispute between protagonists. NCARB is no longer a facilitator; it has become a protagonist itself.

NCARB is a private corporation with a narrowly defined constituency. Its decisions do not reflect a collective wisdom of our communities, nor even of the profession. Its decisions reflect a private, national group of political appointees whose selection is based upon geography and not upon proportional representation.

Most members of the NCARB Board are respected practitioners. However, their collective mandated bias is toward regulatory uniformity and administrative simplicity. This adds considerable color to their perceptions of the community good.

"Standard of care" is a perception which varies from community to community. It is the most important principle in the determination of threshold competency. Reciprocity, in turn, is based upon cross-border acceptance of definitions of threshold competency. NCARB is well constituted to engage in the discovery of common elements among community perceptions. But since "standard of care" is a local—not national—perception, NCARB is not well constituted to decide what threshold competence should be.

While one can make a good argument that easy reciprocity is important to the business of many architects, the argument that it is of substantive community or

environmental good, particularly in states with large numbers of architects, is much less persuasive. It is not reasonable to expect a state to alter its perceptions of the public or environmental good in order to facilitate the business of architects. It should not be surprising—in fact it is a sign of a healthy system—to find some differences in registration requirements among the states, even with the context of broad consensus.

The cooperation that NCARB is able to generate demonstrates that most states consider reciprocity a positive goal. However, there is a great deal of difference between easy reciprocity and guaranteed reciprocity.

Guaranteed reciprocity, which many architects have come to expect, requires the states to delegate their authority to NCARB. The danger with this delegation is that access to the regulatory development process becomes subject to the dictates of a private organization that is neither representative of, nor accountable to, the profession or the public. So far, a few relatively independent local boards of licensure are the only effective check upon the drift of NCARB toward *de facto* control of the practice.

NCARB exists within the context of public and private institutions that carry out activities more or less related to their mandate and capabilities. The shift and expansion of NCARB's role within the context of these relationships raises several questions.

First, is there a mandate for NCARB's expanding role and, if so, what is its source? Second, is there a need for the expanded activities and responsibility of NCARB? Finally, is NCARB capable of undertaking these responsibilities and activities—does it have the inherent capability considering its fundamental makeup and procedures?

The issues are increasingly pressing. As burdensome as a cross-border practice was before NCARB, regulation of the profession was a more or less bottom-up process. The shift in role of NCARB from facilitator to participant finds the process increasingly top-down.

NCARB has defined architecture. It has created a code of ethics for adoption by the states. It has proscribed an increasingly narrow path for entrance into the practice. Some anticipate that NCARB's future

*please turn to page 37*



Fish Emporium, Sacramento

Photo: Ed Asmus



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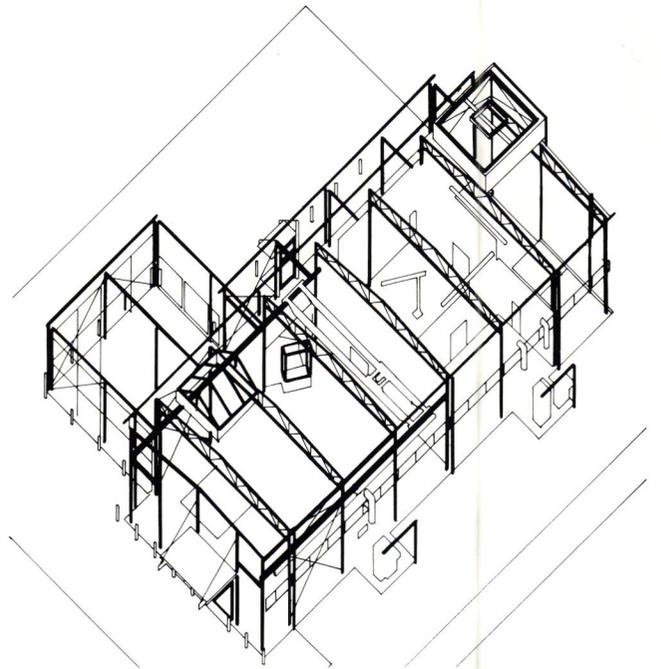
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Landscape Architect: Amphion Environmental, Inc. Photo: E. Byron McCully

**ENVIRONMENTAL INDUSTRIAL TEST BUILDING, Sylmar.**

Architect: Richard W. Rose, AIA and Ronald Rose, AIA. Jury comment: A building of refreshing simplicity and clarity of purpose. It does not strive for compositional effect nor overplay its technological purpose as do so many other projects. Lean in its elements, and lovingly detailed, it manages to make a simple, volumetric statement while allowing its utilitarian components to assume a poetic presence.



**ARLINGTON II OFFICE BUILDING, Los Angeles.**

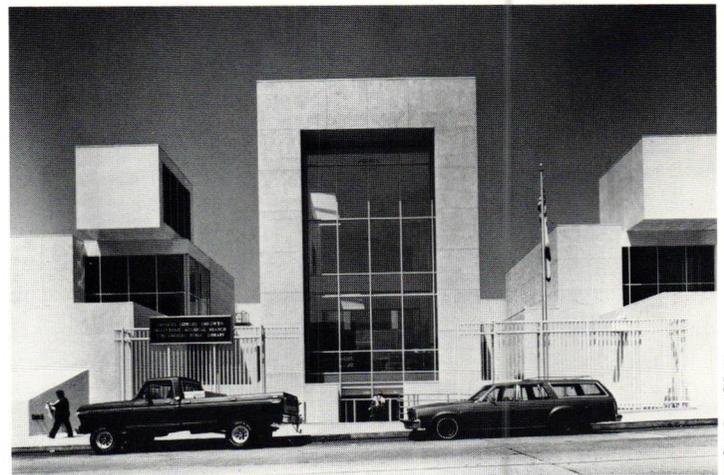
Architect: John Aleksich Associates. Jury comment: On a nearly impossible site, this speculative office building is intelligently located and cleverly differentiated. Inexpensive materials, simple but thoughtful detailing, and an effective use of color combine to lend the building identity, even a stage-like presence. Memorable, in an almost unreal sense, this group of structures dignifies an ordinary purpose with an inventive set of basic building forms.



TOM BONNER

**FRANCES GOLDWYN LIBRARY, Hollywood.**

Architect: Frank O. Gehry & Associates. Jury comment: Built in a difficult location, obliged to respect many different limitations, this highly successful public building strikes some as more willfully sculptural than architecturally accomplished. Everyone recognizes its unique balance of informal dignity and civic purpose. A marvelously sculptural composition with a dynamic rapport among its parts and a strong use of light inside and out. The Goldwyn Library demonstrates that grandeur and inventive power can be realized even on a modest budget.



MICHAEL MORAN

**LOS ANGELES**

Thirteen southern California projects were recognized for design excellence by the Los Angeles Chapter/AIA. Seven Honor Awards and six Merit Awards were presented in 10 categories. Honor Awards went to William Adams Architect AIA for the Croydon House, Topanga Canyon, and for the Pytka

Film Studio, Venice; Frank O. Gehry & Associates for the Frances Goldwyn Regional Branch Library, Hollywood and for the Information and Computer Science/Engineering Research Facility, University of California, Irvine; John Aleksich Associates for the Arlington II Office Building, Los Angeles; R.L. Binder, AIA Architects for the Bernstein Residence, Sherman Oaks; and

Richard W. Rose, AIA and Ronald Rose, AIA for Environmental Test Building, Sylmar.

Merit Award winners were John Aleksich Associates for the Los Angeles Zoo Entrance and Mall, Los Angeles; The Jerde Partnership for Horton Plaza, San Diego; (see *Architecture California*, January/February 1986); Panos Koulermos, AIA, RIBA, for House C, Santa

Monica; Morphosis (Mayne-Rotondi Architects) for Cafe Pizzeria Angeli, Los Angeles; John Vaughan Mutlow, AIA for Yorkshire Terrace, Los Angeles; and Urmston, Stiehl Associates for Sawtelle Place, Los Angeles.

Jurors were Arthur May, AIA, New York; Dr. Kurt W. Forster; and Fumihiko Maki, Tokyo.



MICHAEL MORAN

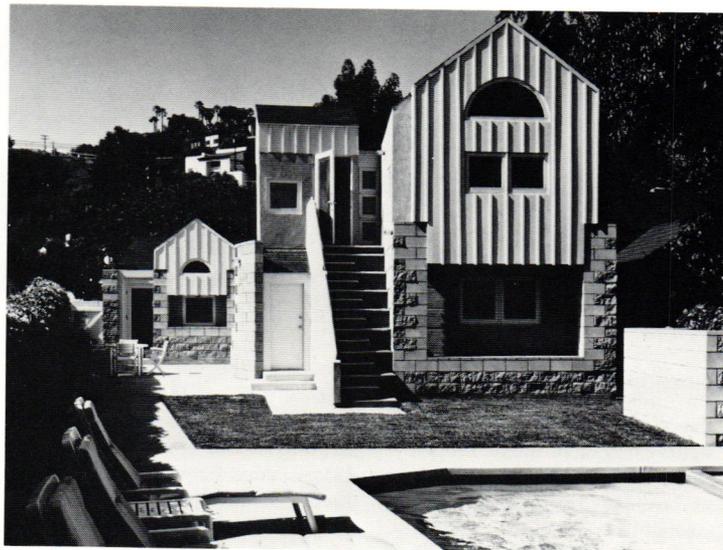
**INFORMATION AND COMPUTER SCIENCE/ENGINEERING RESEARCH FACILITY**, University of California, Irvine. Architect: Frank O. Gehry & Associates. Jury comment: The forms of these engineered buildings are familiar but, grouped together as they are here, they become unfamiliar and powerful. Different materials and colors both accentuate separate parts and tie starkly volumetric units into a composition. This building is a splendid stage of eminently architectural character and powerful public imagery.



**CROYDON HOUSE**, Topanga Canyon. Architect: William Adams Architects. Jury comment: This very livable house has an inventive plan. Its complexities seem to add up to quite a lot. The sequence of pavilion-like units, each scaled separately, enriches the occupant's sense of passage and experience of individual parts in the house. While the exterior experience strongly conveys the sense of a house—a particularly refreshing aspect in the eyes of one juror—real materials, instead of colors, might have strengthened it further.



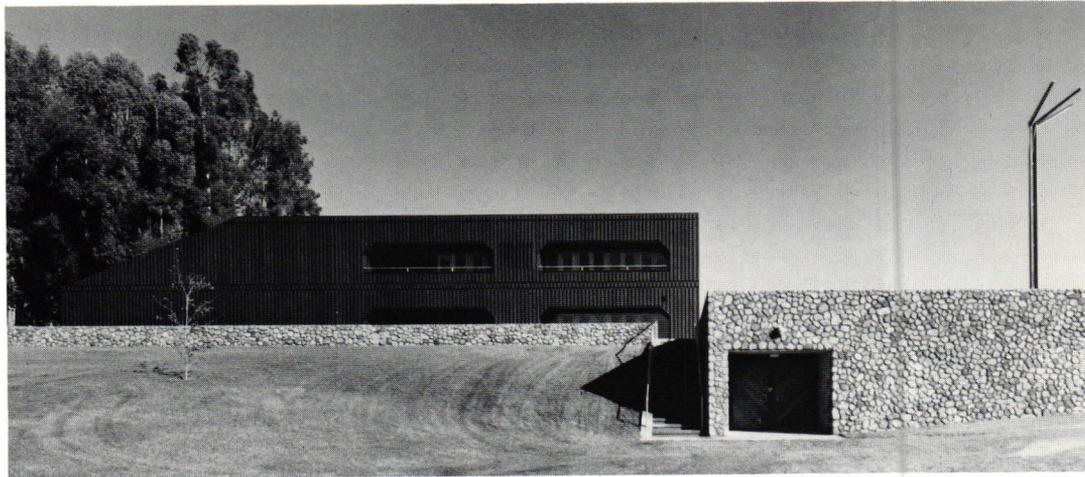
**PYTKA FILM PRODUCTION STUDIO**, Venice. Architect: William Adams Architects. Jury comment: A most innovative project in the category of office environments, the studio is spatially rich and imaginatively detailed. The various pavilions lend a delightful scale and identity to what must be a wonderful workplace.



TIM STREET-PORTER

**BERNSTEIN HOUSE**, Sherman Oaks. Architect: R.L. Binder, AIA. Jury comment: A beautiful transformation of a humdrum house into a strongly-composed, lovingly-detailed residence. A near-monumental vocabulary is introduced on a modest scale, creating a rich and spatially sophisticated environment far beyond the ordinary house.

**SONOMA-CUTRER WINERY,** Windsor. Architects: Roland/Miller/Associates. Jury comment: This is a restrained, well thought out, highly studied project that profits from fine, clever detailing. Extraordinarily strong and remarkably simple landscaping supports the architecture. Massive, superbly crafted stonework serves as a visual base for the building, a function enhanced by designing some lines in the stone work to reflect parts of the building's roof line. Hard edge lines of wood, stone and (surprisingly) grass play beautiful counterpoint to a background of eucalyptus trees and rolling hills.



BARBEAU ENGH

**BODENHAMER HOUSE,** Santa Rosa. Architect: Roland/Miller/Associates. Jury comment: An excellent example of stretching a small budget through sensitive yet ingenious use of inexpensive materials. Dealing with basic form, proportion and well crafted details, a noble house was created; expressive use of materials, yet very elegant. Anyone who can make 4 x 8 plywood look this good deserves an award.



BARBEAU ENGH

**BRUGLER RESIDENCE,** The Sea Ranch. Architect: Obie G. Bowman, Architect, AIA. Jury comment: So many Sea Ranch houses we have seen are all of the same cloth, the "Sea Ranch cookie cutter." This house unquestionably belongs at the Sea Ranch; appropriate to the climate and the site without using the same old clichés; fits beautifully in its surroundings. Not only does the house fit into the environment, the environment literally fits into it.



#### REDWOOD EMPIRE

Jurors for the Biennial Design Awards Program of the Redwood Empire Chapter/AIA commented that the quality of projects submitted "generally was consistent, respectful of its environment, refreshingly untrendy; a serious, respectable body of work."

Roland/Miller/Associates, Architects received two Honor

Awards for the Sonoma-Cutrer Winery, Windsor and the Bodenhamer House, Santa Rosa; and two Awards of Merit for Joslyn House, Santa Rosa and Athletic Facility, Rohnert Park.

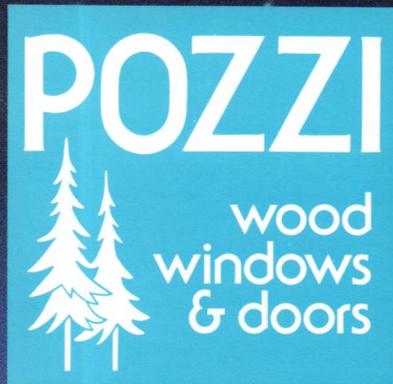
An Honor Award also went to Obie G. Bowman, Architect AIA for Brugler Residence, The Sea Ranch.

An Award of Merit went to Michael A. Rubenstein, Associates,

Architects for Plaza Grill, Healdsburg.

Honorable Mentions went to Thomas M. Tomasi, Architect and Associates for Nathanson Fifth Street Building, Santa Rosa; and Van Der Ryn and Associates/Linda V. Kade, AIA project architect for Tatum Apartments, Petaluma.

Jurors were Robert Marquis, FAIA; Douglas Austin, AIA; and John Dreyfuss.



# POZZI

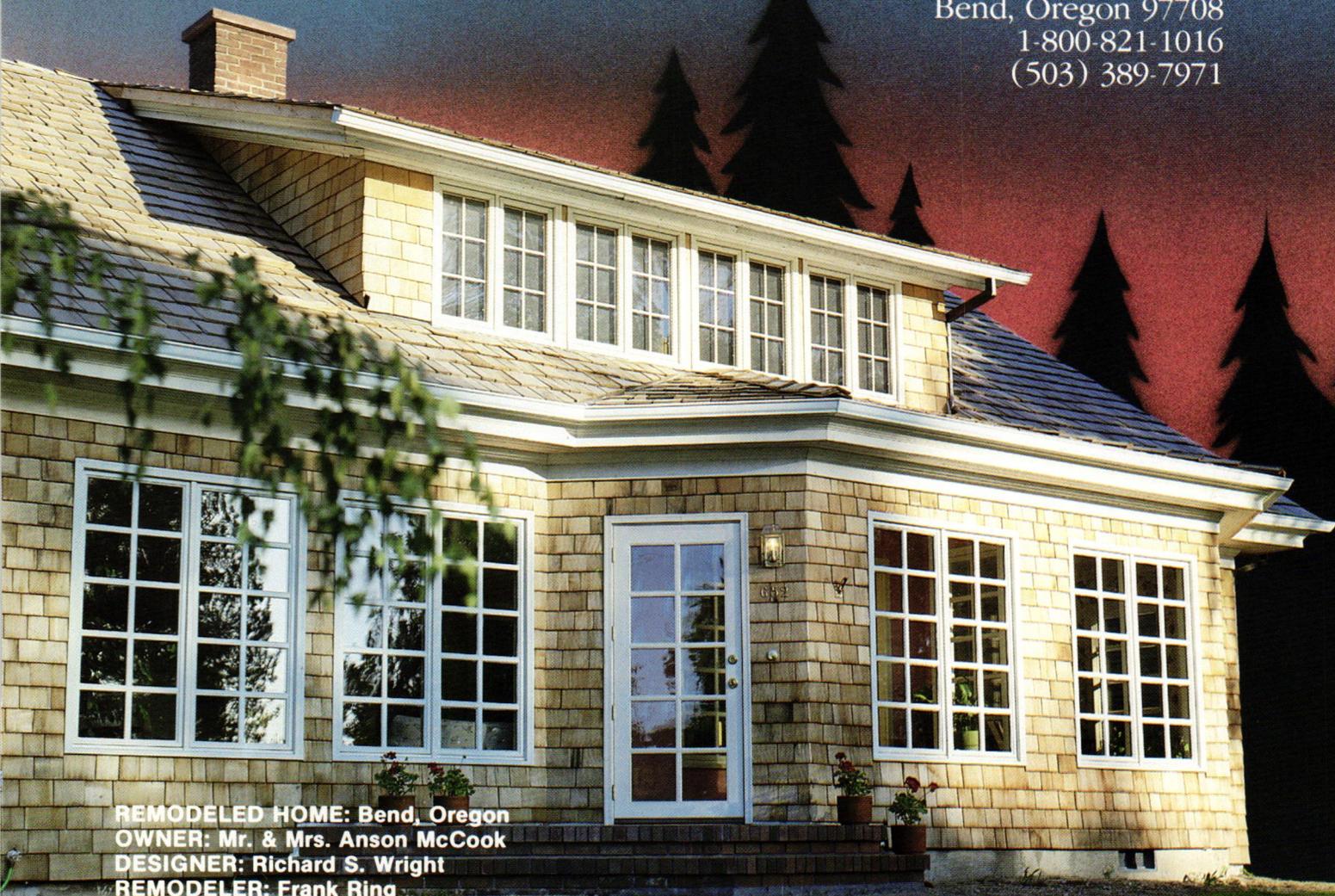
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**OWNER:** Mr. & Mrs. Anson McCook  
**DESIGNER:** Richard S. Wright  
**REMODELER:** Frank Ring

Circle 110 on Reader Inquiry Card

## CONCRETE MASONRY AWARDS

"Today there is a resurgence in the use of concrete masonry in architecture," noted the jurors of the first statewide Concrete Masonry Design Awards program, sponsored by the Concrete Masonry Association of California and Nevada (CMACN) and cosponsored by the California Council, The American Institute of Architects. "Concrete masonry can be very brutal, and give a medieval character to architecture. But, as this awards program demonstrates, concrete masonry can be decorative. Seeing these serious applications of concrete masonry in quality projects is heartening." The jury gave awards of excellence to five projects.

Fred M. Briggs, AIA received the Grand Award for the Executive Offices of Elixir Industries, Ontario. Honor Awards went to Rebecca L. Binder, AIA for the Binder Residence, Playa del Rey; and to Keniston & Mosher Partners for the San Pasqual Battlefield State Historic Park Visitor Center and Museum, Escondido. Merit awards were given to the Randall/Baylon Partnership for the Oroamerica, Inc. Headquarters, Burbank; and Architects Veitzer Shonkwiler AIA for the Warren College Apartments, San Diego.

Jury mentions for creative uses of concrete masonry units were given to HOPE Consulting Group for the La Jolla Cancer Research Center; and Gensler and Associates/Architects for the Claremont Graduate School Academic Computer Facility.

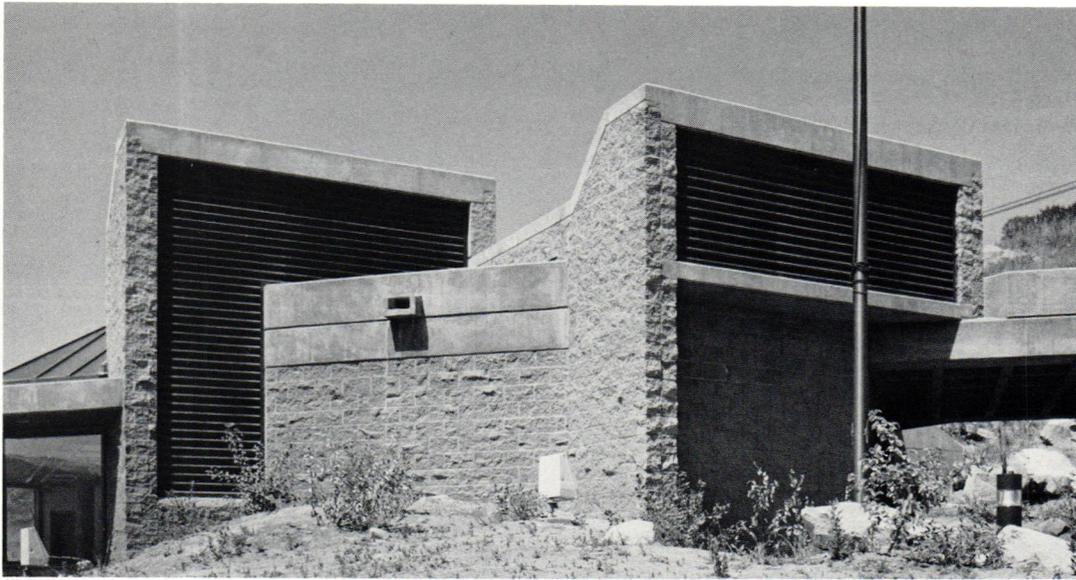
Jurors were Karl Berg, AIA of Colorado; Whitson W. Cox, FAIA; and Patrick James, AIA of Washington.



**EXECUTIVE OFFICES, ELIXIR INDUSTRIES, Ontario. Architect: Fred M. Briggs, AIA. Jury comment: This is a disciplined response to a complicated problem. The project exhibits a good integration of the materials into the interior of the building and a very sensitive handling of detail.**



**BINDER RESIDENCE, Playa del Rey. Architect: Rebecca L. Binder, AIA. Jury comment: This house is an ingenious mix of textures and shapes. The design is tight, has many spatial surprises, and appears to be a delightful place to live.**



**SAN PASQUAL BATTLEFIELD STATE HISTORIC PARK VISITOR CENTER AND MUSEUM, Escondido.** Architect: Keniston & Mosher Partners. Jury comment: This energy-conscious building has an earth roof and uses light shelves and top lighting. The design appears to be excellent and quite innovative. The site-sensitive building is an appropriate use of split-face block, which relates well to the natural materials of the environment.



**OROAMERICA, INC. HEADQUARTERS, Burbank.** Architect: Randall/Baylon Partnership. Jury comment: A good use of color and design in an addition to an existing factory. The facade treatment is very well handled, and provides security without dreariness.

THOMAS RODRIGUEZ

# Tale of Three Cities



BY STEVEN DAILEY, ROBERT EGAN, ASLA,  
AND LYNN POMEROY, AIA

**T**he biggest key to any downtown project is to focus people and stimulate them to move in a common direction.

From the beginning—at the proposal stage or preliminary discussion—we tell the city that the success of the redevelopment effort is the responsibility of the city and its people, not ours. In these projects, we are not dealing with a single tenant client or a developer, but with 300 or 400 people and a political entity on top of that. The people who see the need for revitalization are obviously the most vocal, and are the ones who will make it work. Often the design can be influenced by these people, and rightfully so.

We begin the design process with community workshops. The community knows more than the consultant about the town and that information is necessary for us to begin to put the plan together. The main thing during the workshop process is for the designers not to jump to any conclusions, but instead try to see the possibilities. We assimilate as much information as possible and then refine it until a design appears.

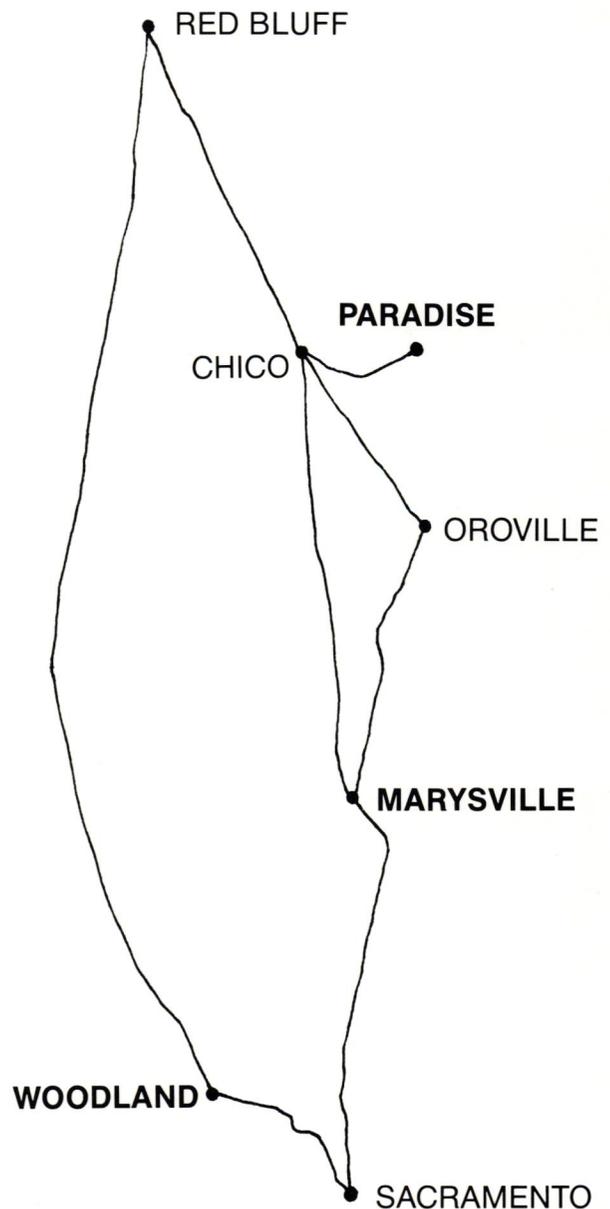
The relative success of the project is determined by the cross-section of people who attend the meetings and stay committed throughout the course of the project. By the end of the workshops, the townspeople see the problems inherent in their downtown and they rally in support of the plan, so that we designers are not alone in supporting the plan. When the townspeople see that their input was infused into the plan and reflected in the design, they become very enthusiastic about supporting the plan. People who have participated in the process will not accept elected powers attempting to change the plan.

At the workshops, we talk about positive perceptions first: what the place means to the people, what they want to do and why, and how they are going to participate in the process. We try to elicit straightforward, honest response right from the beginning. Genuine emotions are a necessary part of the process.

We have had difficulty getting people to talk, but once they start there generally is a flood of information. They usually speak from three levels: about the way the town used to be, which was wonderful; the way it is now, which is terrible; and what they want it to become. We find out where the real focus is in the downtown: what people enjoy and do not enjoy, and why.

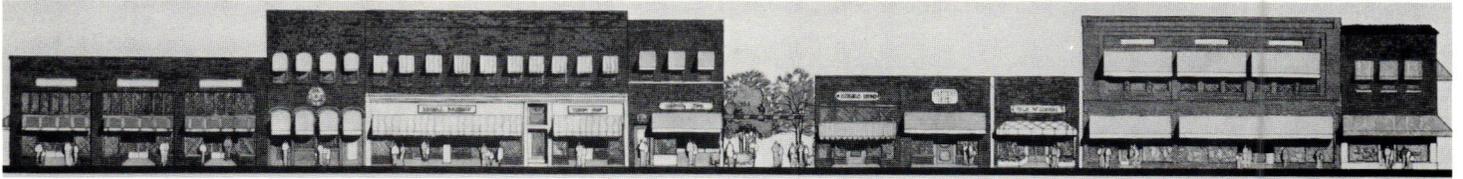
Conflicts between people that have built up over many years often come out in the public meetings. We work with the groups to resolve these conflicts. A naive characteristic of the urban designer is that he assumes that the need to resolve differences of opinion within the community is his responsibility. It is not. It is the community's responsibility. People in the community have to be explicit and clear in what they want, and then the designer can become a tool for the community.

Besides the verbal dialogue, we use a graphic technique to communicate about the town. We photograph every building in the project area, then splice the negatives together to make a block-long photographic elevation at quarter-inch scale. Next we walk down the street with this photograph and mark on it all of the problems we see: materials, colors, signs, landscape, window systems, wires, air conditioning and so on. We show those drawings at the public meetings. People are horrified with

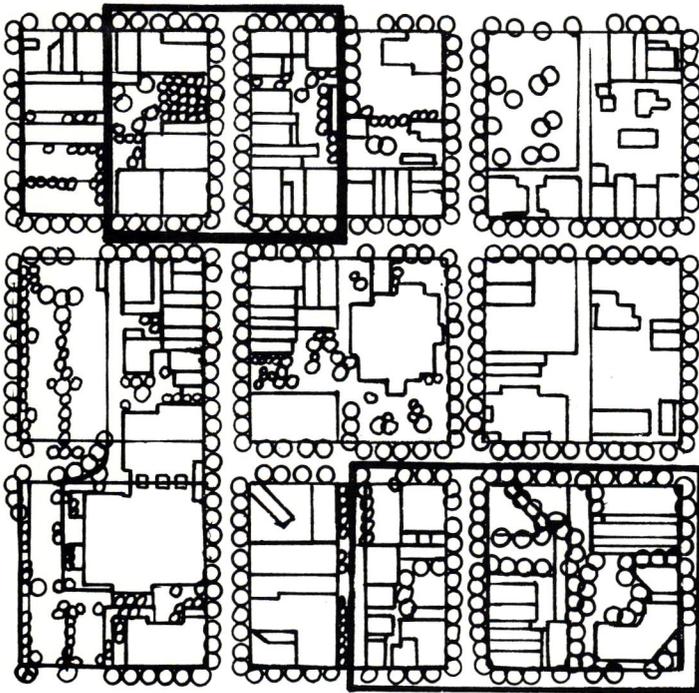




D Street, Marysville. Before renovation.



Phase I, 300 block, D Street, Marysville.



Vicinity map, downtown Marysville. Phase I site indicated in black.

how their town really looks and they usually start talking right away. Using the photographs as a base, we do overlay drawings showing what the streets can become. This process of showing what exists and how it can be transformed becomes emotional for people. The active people in the community begin to support us because they want to do something about the way the town looks, and that is what we are there to do.

The open workshop process helps people see that it is their own downtown they are working on. People often live in a town as if it is not theirs. But it *is* theirs, and they have to communicate to the design consultant what it is they want. They give us ideas. Then it is up to us to look at the problem, perceive it, and develop a solution. That solution is not just in the design.

The whole process of downtown revitalization is as complicated as it is fascinating. It took us several years to learn that we need an urban economist and usually a traffic engineer on our design team along with the architect, landscape architect, and urban designer. These projects are complex with many political and socio-economic problems. The scale of each project is different and the particular expertise needed is different.

Dan Kiley, a landscape architect, says there should be one school of architecture called "design" that is the study of man's relationship to the land. That is what we try to do in our office. Part of our work is called "architecture," part is called "urban planning," and another is "landscape," but it is all the same. We try to come to the point where we cannot give a label to ourselves. Each discipline, if we can divide them for a moment, trains a designer to think in a certain way. It changes the formal approach

*please turn to page 24*

**MARYSVILLE**  
**POPULATION: 11,150**

This downtown renovation project encompassed a nine block area in a northern California gold town in Yuba County. The first phase of this project was a block that included the major shopping street. The street, once the center of active trade during the late 1800s, suffered from economic decline for the past 35 years. Besides being poorly maintained and vacant, the original charm of many of the buildings was covered with layers of cosmetic facades. This blight and the undesirable people it attracted were creeping up the street into the nicer parts of downtown.

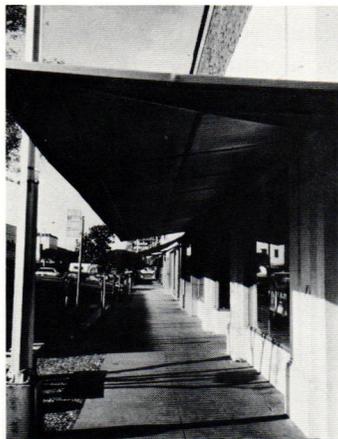
We began our study by identifying existing buildings and proposed projects and targeting an area that encompassed about 26 buildings. The city is basically brick, on a gridiron plan—as are the majority of the valley towns—with alleyways running between the streets. The plan tried to strengthen pedestrian connections, relate them to existing architecture, concentrate parking, use the alleyways, and focus on facade renovation. We did studies on how larger department stores could relate to the main street and connect to the older buildings. The aim was to create as many interesting spaces as possible and be sensitive to the texture of the place.

The concept was one of removal to bring the buildings back to their original materials and detail. Costs had to be minimized since there were no public funds and each owner was required to improve his building. A mid-block building (the bakery in the “before” photo) was removed to facilitate pedestrian circulation to an existing public parking lot and to encourage more pedestrian movement along the street. The brick buildings had been covered with plaster, wood and metal. The original storefronts had been virtually destroyed through years of “remodeling.” Second story windows had been covered, as well as some original plaster and iron detailing. In an effort to minimize costs, a simple palette of the original brick, simple graphics, colored canvas awnings and painted plaster and metal details was adopted. The buildings were stripped of cosmetics to reveal their original charm, then sealed and painted where applicable. Awnings were added to define each building, add color and soften the overall streetscape.

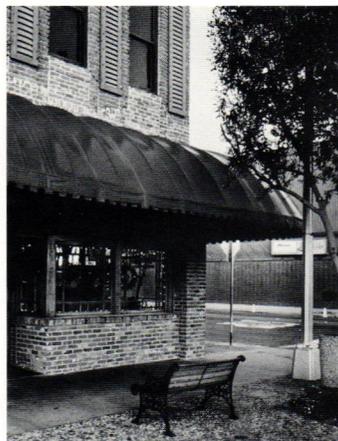
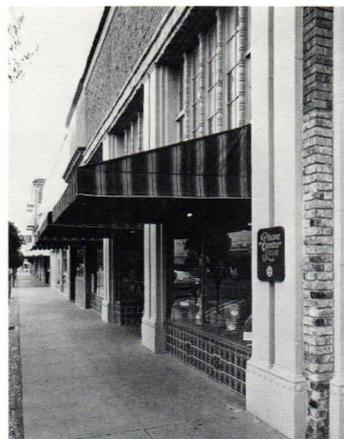
The plan proposed to keep what



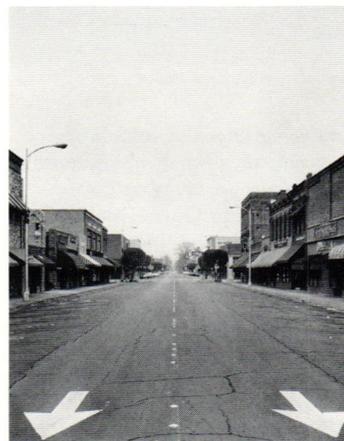
The bakery in the “before” photo was removed to facilitate pedestrian circulation to an existing public parking lot.



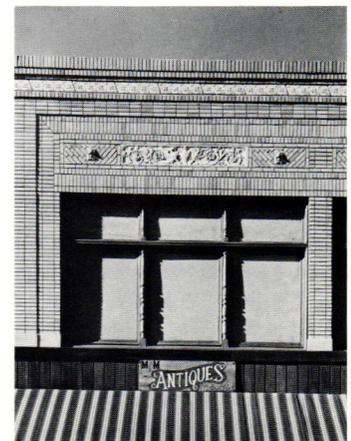
Facade improvements.



TOM RIDER



TOM RIDER



TOM RIDER

was probably the greatest set of buildings ever seen in a little California town. But the city knocked them down and put in a rather poor commercial complex. During the process, a group called the Friends of Old Marysville started, and some of the great old gals in town actually chained themselves to the buildings when the bulldozers came.

After we completed the plan, we wanted to continue to do the project observation and to check

the level of construction detailing against the construction documents. The city was anxious to get anything going, and not particularly concerned about the quality. Anything was better than nothing. So the city started developing, and the buildings were not treated with respect to the original plan.

We went back to the city several times saying the city was going in the wrong direction, and that it should enforce the documents: Once a number of buildings were

“European downtowns tend to keep the original character, and that is what makes them charming. Our cultural heritage is much different. We tend to take the wonderful old building and cover it with fiberglass or aluminum as architectural styles change. Much of our townscape work involves removing what has been added over the years, to reveal the original building.”

developed, the city began to see our point. The city said it had made a mistake.

to what you are doing when staff members trained in other disciplines work together. Each designer learns there are a lot of other ways to think. We want each person to become multi-disciplined within himself. The overlap of disciplines expands each of us.

Architecture is an expression of values. The physical environment is an expression of people's attitudes and sense of themselves and their community as a collective whole. Sometimes those values are so divergent that there is no meeting place. Usually the architect or the design consultant must try to mesh all of these values together, producing something which represents that collective. Sometimes it is necessary to explore all of those values in order to find the few worth pursuing. The urban designer also has to say "no." There are certain things we will not do because we feel they are not good for either the project or for human beings.

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### THE ECONOMIC IMPERATIVE

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The main reason for downtown redevelopment projects is



Many uses are in back alleyways with no system to circulate the pedestrians.

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### WOODLAND POPULATION: 34,100

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In Woodland the central focus was to tie a number of different uses together in six blocks of the downtown. The process involved pedestrian and vehicular circulation, parking, the relationship of city and county facilities to the main street, refinement of the shopping district itself, and the image of main street.

Downtown Woodland has no focus. The main street is long and linear and many uses are in back alleyways with no system to circulate the pedestrians. The main street is an east/west connector to Highways 5 and 505. Through traffic is one of the main adversarial affects for pedestrians and the bottom line is that it hurt the merchants.

We slowed down the traffic flow and diverted through traffic along a one-way couplet paralleling either side of Main Street. Then we tried to increase the pedestrian experience through material changes, through

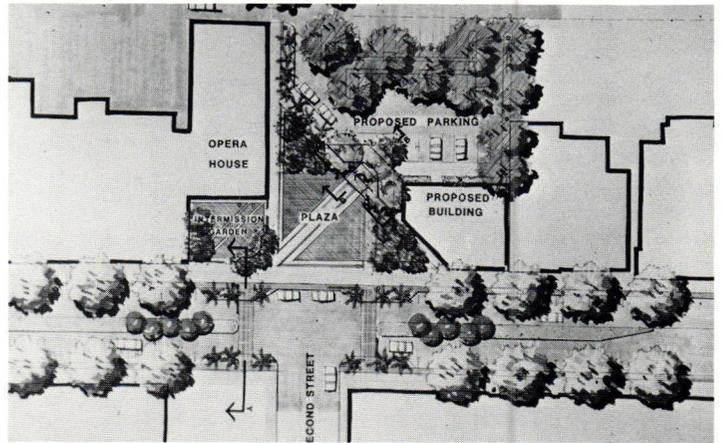
widening sidewalks, and through focusing the town on a downtown plaza. Because the plaza was adjacent to the Opera House, it served as a natural link from the cultural center to the retail center of the downtown.

A group of concerned citizens were against parts of our plan because of their perception of the town's historic nature. They felt that closing a street adjacent to the Opera House and using that space to create an urban plaza would change the historic nature of the facility. They reasoned that the street was there in the past, therefore it should be there in the present. Also, they wanted to restore the historic look of the town. Fortunately that was economically unfeasible.

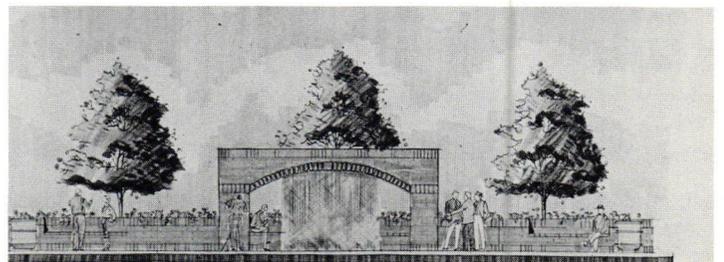
From the point of view of economic revitalization, it is far more beneficial to blend contemporary and historic influences to create a vital, healthy, unpredictable ambience. The majority of the townspeople favored our plan, and it now is being built.

economic. It is not to build beautiful downtowns or create great human spaces. It is to revitalize the economy of the retail uses. So another member of our team is an economist who has promotional and management experience. Our economist presents an analysis of the whole economic realm—how dollars flow through the community, where they are spent, where they are absorbed, and how those dollars eventually contribute to the infrastructure and the physical improvement. In one community we found that \$1.6 million in sales revenue was lost to nearby towns. A physical problem existed. The townscape structure was weak, edges were undefined downtown, and no center or nucleus existed. A park or a focal point plaza was needed to generate a focus of retail activity and to promote human interaction.

Sitting on the shelf in most small towns are downtown plans that were not tied to any economic policy, traffic studies or civil engineering problems. Color drawings of facades that have no relationship to economics fail to stimulate revitalization. Architecture is part of the means to reverse a decline, because good architecture is a very marketable asset. That is why a town calls in an architectural consultant: To assess its architectural or



The plaza adjacent to the Opera House serves as a natural link from the cultural center to the retail center.

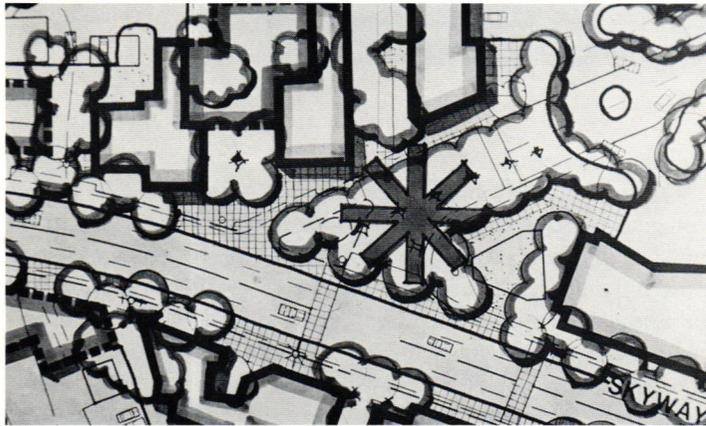


environmental resources, and to determine how to optimize those resources.

A direct correlation exists between the physical deterioration of a downtown, the value of the buildings, the pedestrian experience and the speed with which retail development occurs outside of the downtown. The typical downtown in a small California town is inherently more interesting as a shopping center than any new mall. One of the tasks for the designer is to show downtown's special characteristics to the townspeople. People have to stay together and actually market their own downtown. If that doesn't occur, a revitalization plan is not going to work.

Almost all downtowns need better merchandising. In some valley towns the merchandising is reminiscent of the 1930s. Who wants to buy there when a big new mall offers contemporary fashion? The decline of downtowns is due in large part to the inability of the merchants to keep up with current marketing strategies, and the cities' inability to give them the landscape and streetscape systems that make downtown a pleasant place to be.

Downtown urban design is one of the most exciting project types for our firm. We only wish that the fee could be proportional



Infill strategy to create an architectural edge.

**PARADISE**  
**POPULATION: 24,850**

The plan for Paradise was a vehicle to tie the community together. The art of the relationship of buildings hardly existed in Paradise. Deciding where the downtown focus eventually could be was a major part of the design process.

The percentage of retired people in Paradise was large. Their interests, pace and attitudes prevailed and the downtown merchants were not nearly as vocal. The people wanted us to design something that was their idea of an idyllic place to retire from the pressures of contemporary urbanity.

Inventory and analysis of all commercial enterprises within the study area contributed to a plan that proposed major infill development, restructuring of parking, street tree plantings and the creation of a central plaza or open space core. A major challenge was the very small size of the land parcels. Parking occurred just outside the main

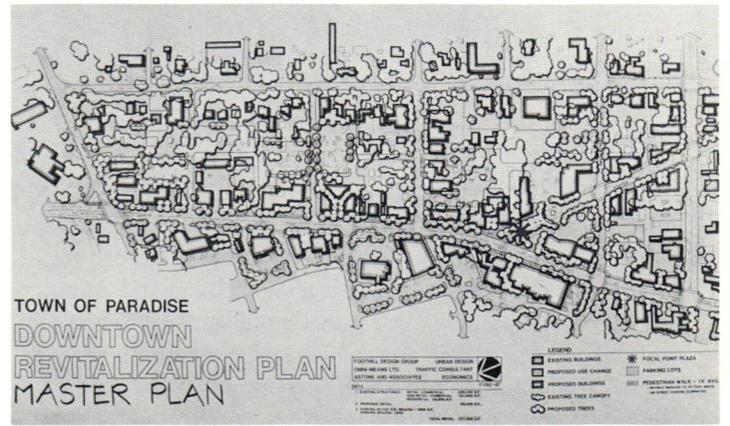
street area, literally in back of the buildings. Our vehicular circulation study looked at how to combine parcels of land into logically defined parking areas, so people can get to shopping areas quickly and efficiently.

Another major idea involved the scale of the pedestrian experience. The buildings were small, mostly one story. The aim was to bring those smaller elements closer together and give the main street to the pedestrians. Much of the parking was moved from main street to the rear parking areas and pedestrian connection to the parking areas was greatly improved.

to the excitement. Cities tend to underplay the importance of a plan, and they often are not willing to give an urban design study very much financial assistance. Small fees really limit how much impact the designers can have. Considering the value that we are trying to build into a town, the fee the town is willing to pay, and the amount of time and energy it takes to develop a downtown plan, the design firm's bottom line does not do very well.

Typically, cities have an incredible scope of work and after a fee of \$15,000-\$30,000. It is highly unbalanced. Sacramento originally wanted a downtown plan of 100 square blocks, and the fee was \$75,000—less than \$1,000 a block! How much study can you do in a block of the downtown for \$750? Most municipalities misunderstand what is required to do meaningful planning and design for the most complex and intricate of all human systems—our cities.

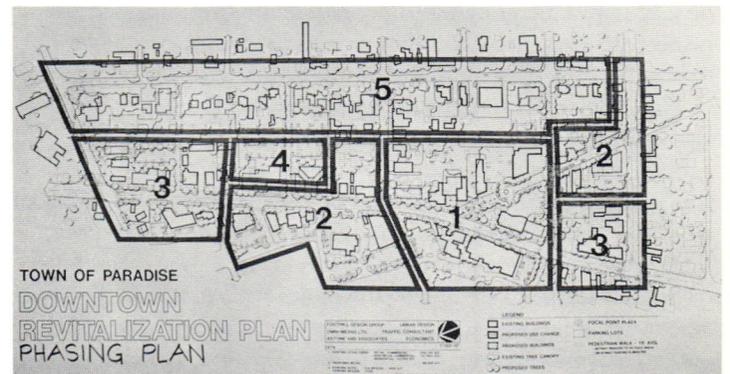
*Architect Lynn Pomeroy, AIA and landscape architect Robert Egan, ASLA are principals and co-founders of the Foothill Design Group, a Sacramento-based architecture, urban design and planning firm in which landscape architect Steven Daily is an associate.*



Concept plan.

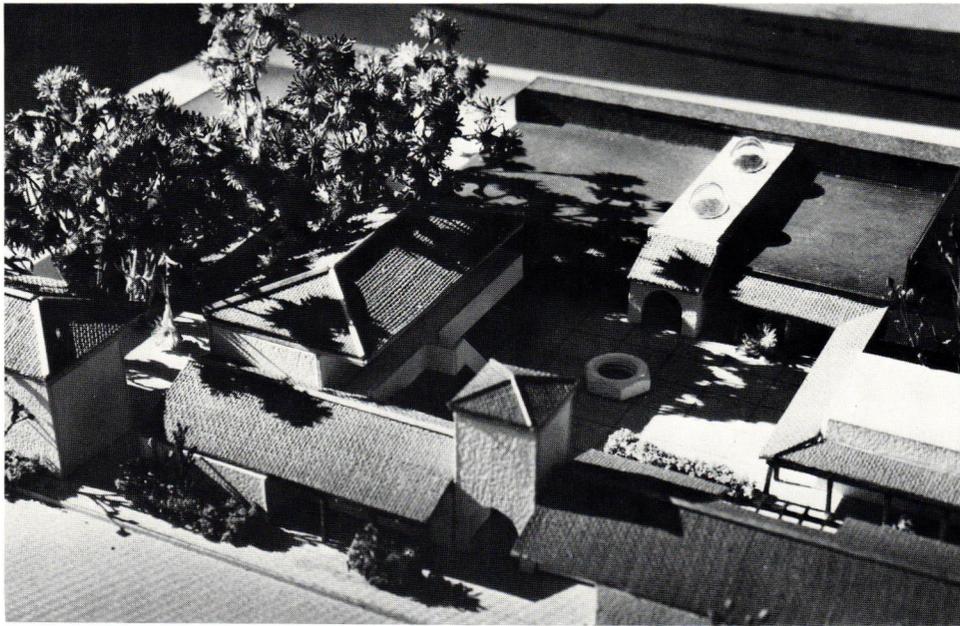


Analysis of existing downtown area.



Phasing plan.

# A Decade of Design



JULIUS SHULMAN

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## FEATHERING THE NEST

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By ZELMA WILSON, FAIA

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**T**he relation of forces—customs and habits at work in human settlements—appears so unyielding and complex that urban planning can provide only a direction, not an immediate transformation. An architect who aspires to make a major contribution to familial stability—or any other kind of social or economic stability—is in for a surprise or, at best, a qualified success. My experience with the redevelopment of downtown Ojai, with which I have been involved since 1970, has convinced me that small town redevelopment is a continual process rather than an ultimate conclusion.

What is uncommon in Ojai is the unity people feel with their natural surroundings. The town itself neither obscures nor distracts us from the extraordinary beauty of the Ojai Valley in which it nestles. (The word “Ojai” means “nest” in the Chumash Indian language.) The most commanding aspect of the valley from the east is the citrus groves; from the west, the oak trees and Topa Topa Mountain. Part of the intriguing historic core of Ojai is an 11 acre park that is stunning, not just because it is beautiful and integrated into people’s daily lives, but because it is there. Its presence states that money, profit and exploitation of the land are not the central motivational forces of the community.

The town center was created whole, like a stage set, by architect Richard Requa in 1917. He was hired by Edward Drummond Libbey, a real estate developer, to build an arcade walkway in the Spanish Colonial style to cover existing frontier buildings of wooden, single-wall construction. Requa also designed a post office across the street, complete with clock tower, that adjoined trellised walkways opening to the park. The Arcade at the town center was a fantasy that appeared very old and traditional. It evoked a continuity with the past, an experience rare in southern California, a region long characterized by population dislocation

and the absence of roots.

Ojai was saved from urbanization by the absence of a freeway connecting it to Highway 101. Our link to the freeway is a narrow two-lane, no-pass, 14 mile road. Traffic moves as a block at the rate of the slowest car somewhere ahead. This weak link to urbanization is no accident. A freeway to Ojai and beyond has been on the state highway masterplan for 25 years. From the time the plan was first revealed and realization appeared imminent, community movers and shakers succeeded—through mobilization, petitions, people chaining themselves to trees, and legislative pressure—in demoting the freeway to the bottom of the priority list. The citizens seized the initiative and their boldness, in the long run, has determined the quality of the town.

Ojai has no fast-food chain stores within its incorporated area. No monument signs are over five feet high. There are no billboards. No oak or sycamore tree can be removed unless the applicant can prove it has terminal disease. The architecture in Ojai is of wide variety. It is low, hidden by oak trees and landscaping, rolling hills, long driveways, orange groves, and turns in the road. Almost everywhere, the skyline is outlined by treetops and ultimately by the surrounding hills. Nevertheless, there is a town center—the Arcade.

Over the years the Arcade deteriorated and it became necessary to rejuvenate the town center. Ellen James, historian of the *Ojai Valley News*, outlined the problem in her column: “Nobody considered the rear of the Arcade. So it deteriorated over the years while the front arches graced the picture postcards and attracted the tourists. The Arcade had become a kind of facade, like a Hollywood set. Behind it lay a shambles of old Western, clapboard buildings. The Arcade’s backyard was, according to one observer, ‘a slum, a jungle of dilapidated wood and tin.’”

In 1970, a survey was released by the *Ojai Valley News* indicating that Ojai was losing 50 percent of its business to shopping centers in Ventura and other larger cities. A small group of community

leaders and business people invited me to an informal discussion in the back of a store to exchange ideas on how to rejuvenate the downtown shopping district. There was nothing unusual about the meeting. The same questions were being posed, the same puzzlement and solutions proposed by the same kinds of groups in the backs of stores in hundreds of communities, suburbs, and other urban areas.

The large outlying shopping centers surrounded by acres of parking started proliferating in the early 1960s and have continued through the present. These centers, with their anchor stores and satellite stores, generally have attracted shoppers away from small, locally-owned stores. The suburban malls created panic in the streets of downtown USA: empty stores; empty sidewalks; bankruptcies; 80 to 90 percent retail business turnovers. Deadsville.

Ojai, too, was threatened by a possible shopping center on its outskirts (which were not very far from its skirts). In 1969 Simon Eisner, former Chief Planner for Los Angeles, spoke in Ojai about this ubiquitous predicament. Eisner's view was that strip-commercial was intolerable, not only because it was ugly, but because it was inefficient, decentralizing and dehumanizing. He urged us to consider the Arcade as the core of a community and commercial center that could be three dimensional, counteracting the linear development that was occurring on Ojai Avenue, the primary commercial street.

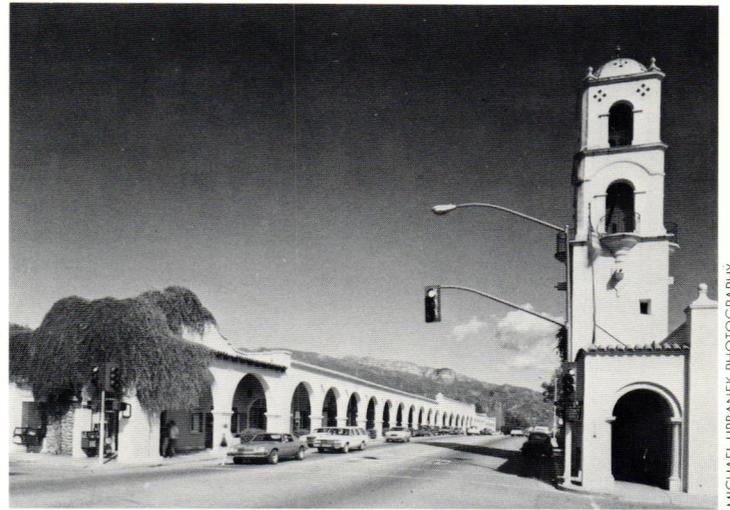
Following my meeting with the *ad hoc* downtown business group, we began preparing concepts, sketches and drawings for the development of the rear of the Arcade as a shopping mall. A new land-use survey was initiated, sites were identified for new buildings and parking. Existing downtown structures were to be preserved, as well as all existing oaks and sycamores. Owners were urged to rehabilitate their own buildings as required. Downtown business people were to initiate a parking district.

The community's response was remarkable. Whole-hearted support was voiced by the newspaper and its editor, Fred Volz, the Chamber of Commerce, environmentalists, historic preservation groups and, of course, the downtown business people. The following year we made a presentation sponsored by the Chamber of Commerce. Several hundred people attended. We spoke to church groups and service clubs. Local banks displayed our drawings in their lobbies.

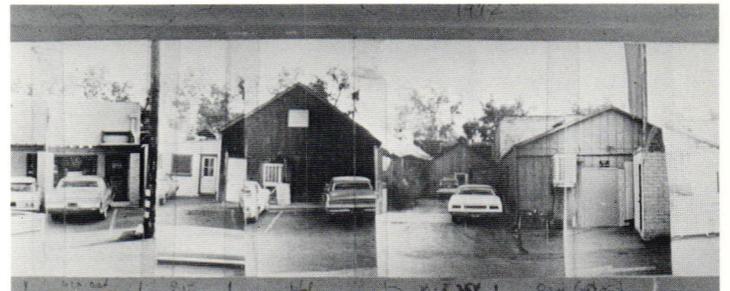
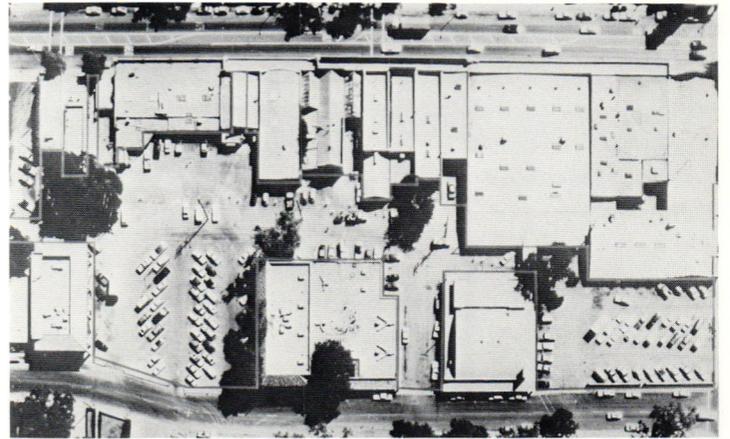
In 1972, our dynamic city manager, John Johnston, confronted by our falling tax base and the deteriorating downtown, decided to get the support of the city council to explore ways to implement a downtown renewal. He invited the California Department of Housing and Community Development to visit Ojai and outline how the California redevelopment law could be applied to Ojai.

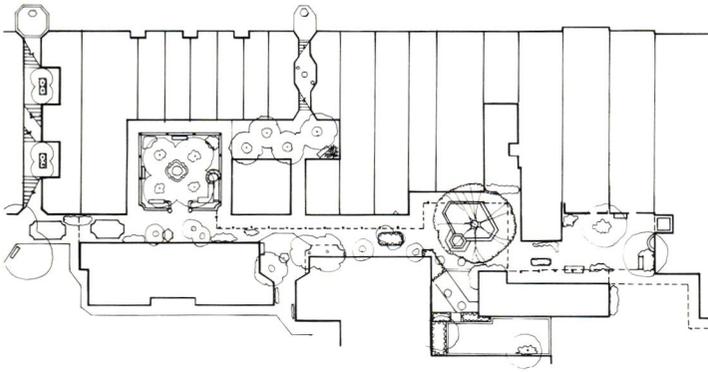
The proposed plan entailed application of a little-used (at that time) self-help tax increment law, under which a redevelopment area could be established within a city. The increased tax revenues generated as new buildings were constructed in that area could be reinvested in the redevelopment area for acquisition of land, beautification, and redesign of downtown areas. This plan was accepted by the city council, and both the Redevelopment Agency and the Redevelopment Commission were set up.

When, as required by the law, the provisions of the law were published and letters of notification sent to all property owners in the designated redevelopment area, the controversy hit the fan. The law stated that the Redevelopment Agency had the power to condemn. In moving so quickly, the city failed to communicate that the power of condemnation conferred by the



MICHAEL URBANEK PHOTOGRAPHY





Site Plan, Ojai redevelopment, Arcade Plaza.



law was irrelevant to the situation in Ojai. The very thought of “condemnation” struck fear in the hearts of the retired and elderly people who owned or rented homes in the many residential pockets downtown. They easily gained support from several councilpersons and commissioners.

Emotions ran high. Petitions began circulating to recall the councilman who was most supportive of the redevelopment. All work on the redevelopment was suspended in response to the recall movement, while municipal energies and funds were diverted into the political fight for and against recall at the polls. Eventually, the recall initiative lost. As an anticlimax, the Redevelopment Agency announced that all areas outside the designated redevelopment construction area would be exempt from condemnation proceedings.

The Redevelopment Agency officially hired me to proceed with the work in 1974. The stormy days had added up to lost years. Fisher and Wilde Architects participated with me in a joint venture; Grant Castleberg was the landscape architect; and Richard Conrad, AIA and John Sturla II, AIA prepared the graphics and the model. Intensive work sessions began between the architects, the city staff, 20-odd owners and retailers, the Redevelopment Agency and the Redevelopment Commission. Our sketches were pulled apart and put back together again. We walked the town and organized field tours to centers of similar scale and intent all over southern California.

We succeeded in turning multiple ownership and community participation into a fascinating, creative challenge rather than a burden to bear. Often it was torture to reach an agreement. But we all had hope and a vision. The statement of concept that accompanied our drawings and model, presented in 1975, summarized our vision for Ojai’s downtown redevelopment: “The mall is composed of plazas and walkways, fountains, benches and other amenities—designed in the spirit of the Arcade to create a village atmosphere. The plazas and walkways are intimate and human in scale; the appearance lively and attractive to exploit the natural desire of people to stroll, to meet their friends, to look and to shop. The plazas are designed to be used for community activities, eating and drinking areas—both interior and exterior for sit-down and stand-up lunches, afternoon snacks, and evening dining—and should be open to service organizations, churches, charitable and cultural groups for outdoor activities.”

The completion of the plazas, the pass-through, and the refurbishing of the back of the Arcade was celebrated in 1982. Almost 1,000 people came to commemorate this community achievement.

The redevelopment of downtown Ojai has been a 16 year process, not an ultimate solution. Five new buildings which would complete the mall still have not been constructed and the Arcade has not been completed as the shopping center we envisioned. But linear, strip-commercial development was arrested and the commercial center of the town has shifted to include several superblocs behind the historic core.

James Rouse, the urban visionary who built Boston’s Faneuil Hall and the Pratt Street Pavilion in Boston Harbor, observes, “It is not how many people live in a town, it’s how many people use it.” By that measure the redevelopment of downtown Ojai is a success. And the process is sure to continue.

*Zelma Wilson, FAIA is sole proprietor of her own architecture firm in Ojai and a contributing writer to Architecture California and the Ojai Valley News.*

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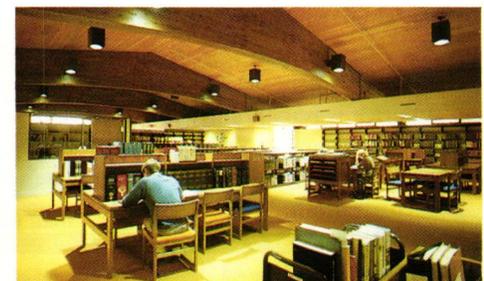
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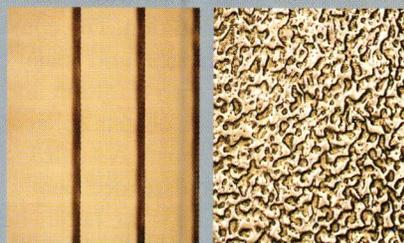
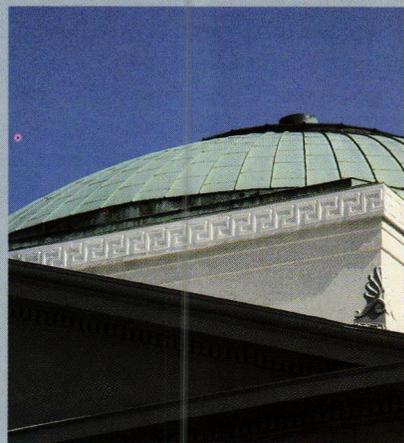
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**CCAIA ELECTS NEW OFFICERS**

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At the Board of Directors' meeting preceding the 41st Annual CCAIA Conference, the following officers were elected for 1987:

- First Vice President, President-elect: Betsey Olenick Dougherty, AIA, Orange County Chapter;
- Secretary: Michael B. Wilkes, AIA, San Diego Chapter;
- Vice President, Communications/Public Affairs: Douglas Austin, AIA, San Diego Chapter;
- Vice President, Professional Practice: Lawrence Segrue, FAIA, San Joaquin Chapter;
- AIA Regional Directors: Warren D. Thompson, AIA, San Joaquin Chapter and Donald Axon, AIA, Los Angeles Chapter;
- Associate Director (North): Andrew Dorr, San Francisco Chapter;
- Associate Director (South): Paul Anderson, California Desert Chapter;
- Associate Director-elect (North): Carol Marcus, San Francisco Chapter;
- Associate Director-elect (South): Allen York, Los Angeles Chapter.

Officers continuing terms in 1987 are President, William C. McCulloch, AIA, Orange County Chapter; Treasurer, Harry Haimovitch, AIA, East Bay Chapter; and AIA Directors Harry Jacobs, FAIA, East Bay Chapter and Frederic P. Lyman III, AIA, Los Angeles Chapter. Paul W. Welch, Jr. is Executive Vice President.

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**PRESIDENTIAL CITATION**

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James Maul, AIA, received the Presidential Citation for outstanding achievement related to the practice of architecture. The award was given to Maul by CCAIA President Warren D. Thompson, AIA. As chairman of the CCAIA Environmental Awareness Education Committee since 1984, Maul was responsible for development of the Built Environment Education Program (BEEP). The program was designed to heighten the awareness of elementary school students to the built and

natural environments. BEEP integrates several subjects into a single project, bringing together skills in such areas as science, social studies and communication. Due to the success of several pilot programs, BEEP is scheduled to begin in more than 20 classrooms from Sacramento to San Diego in the 1986-87 school year.

Warren Thompson praised Maul for his leadership and "exceptional efforts to make the Built Environment Education Program a reality. His energy and enthusiasm for BEEP has made it possible for students throughout California to more fully understand and experience the built and natural environments."

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**PRESIDENT'S MESSAGE**

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Architecture has undergone innumerable changes in recent years, and we have all redefined the profession through our response to the social, technological and legal changes that have come from outside and within the industry. Throughout these changes, the California Council, The American Institute of Architects (CCAIA) has served as a unified voice for architects in the state, representing many different types of practices and professional concerns.

The CCAIA is an effective means to advance the interests of architects and raise the public's awareness of the importance of architecture to the quality of life in California. Through CCAIA's work in the legislature, our increased public awareness activities, and our willingness to take a stand on important public issues, we have become a recognized authority on the built environment and the practice of architecture.

In 1987 we will focus our activities more directly on practice issues through the Professional Practice program. This new area of the Council will work to develop policies and advise the public and the profession on such issues as architect/engineer selection, professional liability, environmental management, and public works, to name a few. As part of this program, your contributions to the liability

project will be used to develop a loss prevention handbook, initiate a peer review program, and implement a legislative agenda that will include numerous tort reform issues.

Our efforts in the legislature will have an even greater impact in the coming year, thanks to the campaign that brought the lien bill to the Governor's desk. The response by members to contact their elected representatives on this issue significantly increased the legislators' awareness of architects and established CCAIA as a major political force. In 1987, we will work to further establish architects as leaders in developing solutions to public policy issues.

We also have used our resources to reach beyond the profession and into the community. The Built Environment Education Program (BEEP) will be presented in over 20 classrooms this year. By bringing architects into the schools, we encourage a fuller educational experience through environmental awareness, as well as promote an ongoing appreciation and understanding of the built and natural environments.

The 1987 Monterey Design Conference will provide a chance for us all to raise our awareness of the spaces we create. The conference, to be held April 10 to 12, will address the theme of "People and Architecture: Is Anyone In There?" and will include presentations on the relationship between people and their environments. The conference also will provide a showcase for design excellence through the entries in the 1987 Design Awards Program, which will be juried and discussed in Monterey.

The California Council has been successful through the strong grassroots support of individual architects and the component chapters. We need to all work together as a collection of active and involved members to improve the perception and practice of architecture in California. Only through your continued participation can CCAIA remain an effective public and professional force.

—William C. McCulloch, AIA

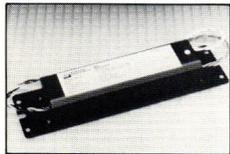
# NEW PRODUCT NEWS

## MODELS TO SCALE



Dimensional Presentations, Inc., makers of architectural scale models for high-rise developments and city master plans, creates miniatures with intricate facades and recreates tiny details with the aid of a computer ...  
*Circle 150 on reader inquiry card*

## BALLAST FOR FLUORESCENT LAMPS



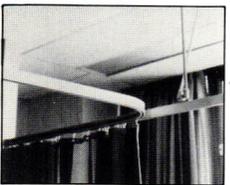
A dimmable electronic ballast designed specifically for commercial and industrial users of eight-foot fluorescent lamps is available from XO Industries, Inc. The control is said to provide a 35 percent savings in energy ...  
*Circle 151 on reader inquiry card*

## ECONOMICAL FLUSHES



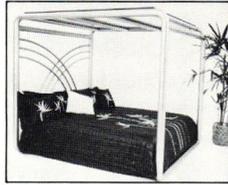
Norris Plumbing Fixtures' #513 water saving toilet has a flat bottom tank, sits on a winged bowl and creates the appearance of a one-piece closet, yet maintains the economy of a separate tank and bowl. For further information on the toilet, which the manufacturer says uses less than 3.5 gallons of water per flush ...  
*Circle 152 on reader inquiry card.*

## HOSPITAL CURTAIN RAILS



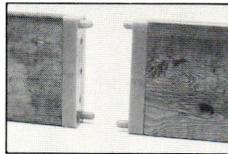
A new system of rigid and suspended cubicle track for hospital screening, developed by Phipps Trading International, permits a mono-rail to travel between beds or the full length of hospital wards. The product removes the physical presence of a curtain screen barrier ...  
*Circle 153 on reader inquiry card*

## BED CANOPY PROVIDES EARTHQUAKE PROTECTION



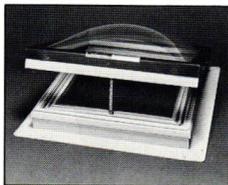
Precision Structural Engineering has developed a bed canopy designed to protect people during a severe earthquake. The canopy is structurally engineered to withstand 10 tons of falling construction material, according to the manufacturer. For further information ...  
*Circle 154 on reader inquiry card*

## PERMANENT END CAPS



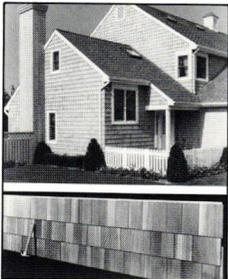
Dura Tech Plastics introduces a new method for fastening form boards used in concrete construction. End Caps consist of flexible polyethylene pins that snap together to lock forms on line without using toe-nails or cleats. For further information ...  
*Circle 155 on reader inquiry card*

## SKYLIGHT FOR ALL TEMPERATURES



Bristolite Skylights manufactures a line of thermally efficient skylights for use in extreme climates. The PVC base reduces formation of condensation on the interior frame of the skylight, the company says ...  
*Circle 156 on reader inquiry card*

## CEDAR SHINGLE SIDING PANELS



An interlocking end design of overlapping layers of felt and shingles provides a weather-tight vertical joint for Cedar Valley Shingle Systems' three-course shingle siding panel. The seven-inch course increases panel coverage by 50 percent and reduces application time, the company says ...  
*Circle 157 on reader inquiry card*

## WOOD CABINETS HOUSE BLUELINES, ARTBOARDS



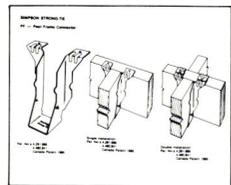
Wooden cabinets designed to store blueline paper and artboards are available from Brian's Custom Woodworks. The cabinets are fabricated of birch or oak plywood and finished in a medium walnut stain ...  
*Circle 158 on reader inquiry card*

## NO MORE FIDDLING ON THE ROOFING



MaxTile, Inc. makes a lightweight roofing tile said to be fire retardant, durable and resistant to weather and time. For further information about the tile, which is made of Portland cement, silica and cellulose fiber and is asbestos-free ...  
*Circle 159 on reader inquiry card*

## POST FRAME CONNECTORS USE SLANT NAILING



The PF Post Frame Connector for 2 x 4 and 2 x 6 joists, introduced by the Simpson Strong-Tie Company, combines slant nailing with a design that allows two PFs to be nested to form a saddle-type connector. Slant nailing provides double shear values and is said to require fewer nails. For dimensions ...  
*Circle 160 on reader inquiry card*

## PLOTTERS NEED NO CONTROLLER



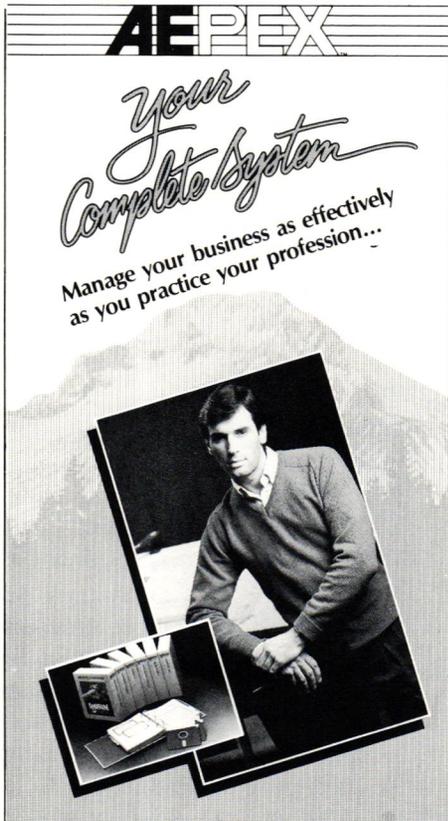
CalComp introduces five electrostatic plotting systems that need no add-on controller. The models are said to be especially suitable for architects who need to produce complex drawings or large quantities of plots ...  
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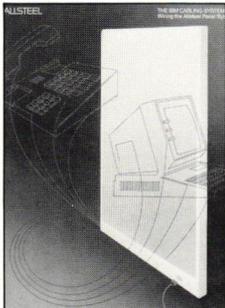
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# PRODUCT LITERATURE

## WIRED WORKSTATIONS



Solutions and benefits to wiring electronic workstations using Allsteel panel systems and IBM cabling systems are described in an eight-page brochure from Allsteel. The brochure explains

three ways to bring cable into the workstation from a floor monument...  
*Circle 170 on reader inquiry card*

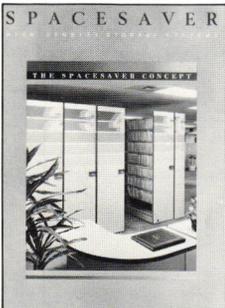
## EXTERIOR FINISHES



Pleko offers three systems of exterior finishes for buildings. Each product is weather damage resistant, durable, maintenance free and provides energy savings, the company claims. To receive a

Pleko Technical and Planning Guide...  
*Circle 171 on reader inquiry card*

## SPACE SAVING STORAGE



A four-color, eight-page brochure from Spacesaver contains basic data and application photos for six Spacesaver systems. The company claims the mobile storage units provide a 50 percent space

savings or 100 percent capacity increase. For further information...  
*Circle 172 on reader inquiry card*

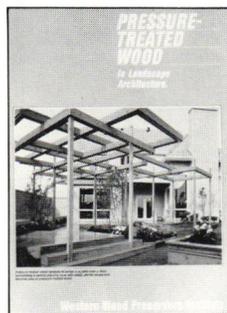
## CREATIVE USES FOR BRICK, TILE



Ro-Tile, Inc. publishes a full color, 16-page catalog, entitled "Exploring New Design Horizons," that shows a variety of already built Ro-Tile and Ro-Brick projects. Both commercial

and residential installations are featured, together with technical information. To receive the catalog...  
*Circle 173 on reader inquiry card*

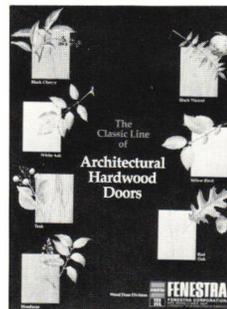
## PRESSURE-TREATED WOOD



A full color brochure, "Pressure-Treated Wood in Landscape Architecture," available from the Western Wood Preservers Institute, provides basic information on treatments and

their characteristics. To receive a copy...  
*Circle 174 on reader inquiry card*

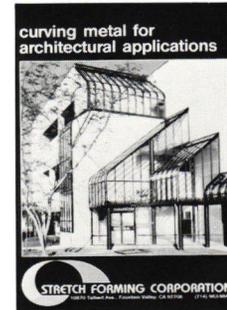
## HARDWOOD DOORS



Architectural Hardwood Doors produced by Fenestra, a manufacturer of hardwood and steel doors for the construction industry, are described in a 12-page color catalog that outlines

the company's full-line door capability...  
*Circle 175 on reader inquiry card*

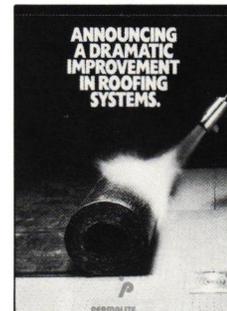
## ALUMINUM CURVES



Stretch Forming Corp. offers aluminum curving that retains close tolerances, has no surface marring and creates no problems with surface perpendicularity, the company says. For a free

brochure entitled "Curving Metal for Architectural Applications"...  
*Circle 176 on reader inquiry card*

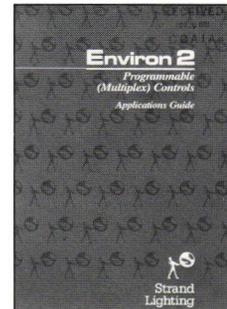
## FIRESHIELD ROOFS



A brochure introducing the Fireshield Roofing System is available from International Permalite. The system was designed for direct application, by torch, without the need for a base

sheet. For a free copy of the brochure...  
*Circle 177 on reader inquiry card*

## LIGHTING CONTROL GUIDES AVAILABLE



Strand Lighting offers two dimming and control applications guides on its Environ 2 Architectural dimming line. The guides describe Strand's Manual and Programmable Control and Dim-

ming Systems. For a copy...  
*Circle 178 on reader inquiry card*

## NEWS

*Continued from page 9*

for entries is June 1, 1987. For entry forms, write to LIMN Company, 821 Sansome, San Francisco, California 94133.

"The Challenge" design competition, sponsored by Delta Faucet Company, seeks innovative ideas to make water delivery a more integral part of contemporary decor and architecture. Architects, product designers and engineers are invited to submit design interpretations for water delivery devices. There are two categories of prizes. First prize in the scholastic category is a \$5,000 scholarship. The first place winner in the professional category will receive \$10,000 and an exclusive Baccarat Crystal sculpture designed by Tiffany & Company, New York. Second prize is \$5,000 and third prize is \$3,000. Jurors will use four criteria—design, quality, impact, innovation and practicality. Jurors are Emilio Ambasz, Bruce Burdick, and Michael McCoy. To receive an entry form, which is due February 28, 1987, write to The Challenge, c/o Gibbs & Soell, Inc., 126 38th Street, New York, New York, 10016.

## LETTERS

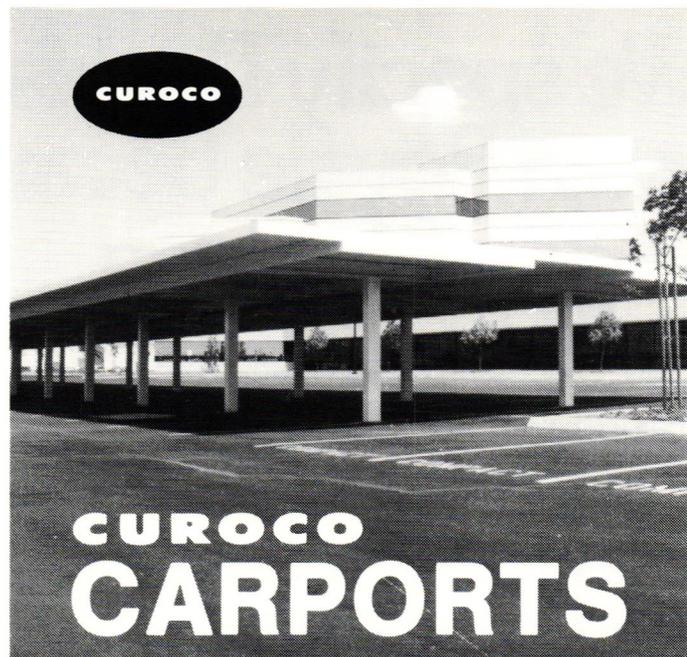
*Continued from page 13*

agenda includes mandatory IDP, mandatory continuing education, and mandatory certification.

At the December 1985 meeting of the AIA Board, Ted Mularez, FAIA, president of NCARB, talked about excellence in architecture. At the June 1986 meeting of the Board, Sam Balen, FAIA, executive director of NCARB, talked about raising the quality of architecture. While both individually may be eminently qualified to talk about excellence and architectural quality, I believe these issues to be institutionally inappropriate to NCARB.

As stated before, NCARB is well constituted to discover common perceptions. I believe, however, that it is not at all well constituted—either in its makeup or its procedures—to decide what threshold competence must be, what defines architecture or what are the constituents of ethical behavior. Most particularly, NCARB has neither the mandate nor the expertise to determine what constitutes quality or excellence in architecture.

—Harry Jacobs, FAIA



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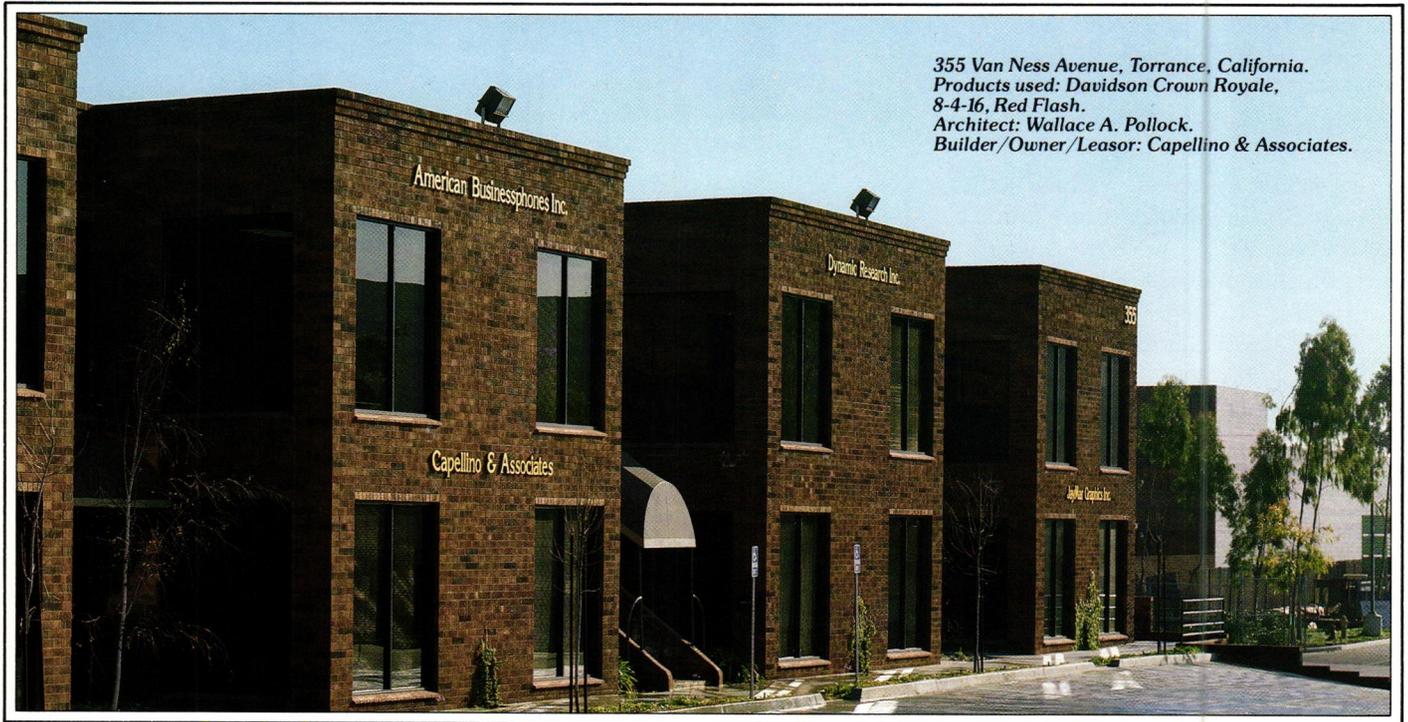
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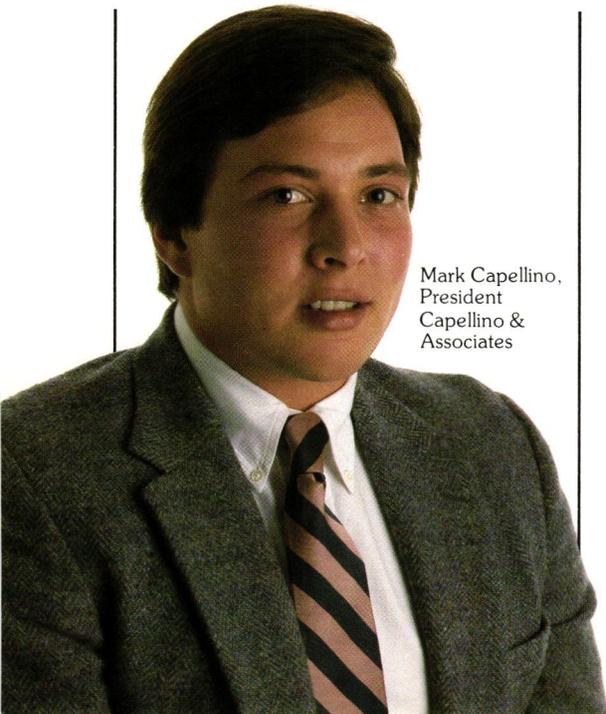
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**“We specify Davidson Brick’s Crown Royale because it’s distinctive and great-looking. And because it stays distinctive and great-looking.”**

*Mark Capellino*



355 Van Ness Avenue, Torrance, California.  
 Products used: Davidson Crown Royale,  
 8-4-16, Red Flash.  
 Architect: Wallace A. Pollock.  
 Builder/Owner/Leasor: Capellino & Associates.



Mark Capellino,  
 President  
 Capellino &  
 Associates

Mark Capellino knows that the distinctive look of Crown Royale makes his buildings “easier to lease to quality tenants.” He knows, too, that its quality look and feel is more than skin deep – that it “ages well,” that it’s “cheaper in the long run,” and that it pays off on the bottom line.

At New Davidson Brick, we specialize in providing these kinds of quality products at competitive prices.

Our Crown Royale clay block, for example, is up to three times stronger than concrete block. But it costs no more. It comes in eight colors and two finishes, and, like all Davidson products, it’s backed with quality service, including construction and

masonry experts with years of experience, and even an on-staff technical director to work with your engineering people.

So for that project you’re working on now, consider The New Davidson Brick. We sell quality products at competitive prices. And back them with quality service.

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Rates: \$.80 per word, \$40 minimum. Payment must accompany the classified ad copy.

Address all ad orders to: Classified Ad Department, *Architecture California*, 1303 J Street, Suite 200 / Sacramento, CA 95814. Phone (916) 448-9082

## SERVICES NEEDED

**CALIFORNIA CONSERVATION CORPS SEEKS ENGINEERING SERVICES FOR AN EXISTING POTABLE WATER SUPPLY PROJECT.** A negotiated contract will be let in accordance with Government Code Section 4525-4528.

APPROXIMATE COST: \$40,000 (includes engineering and construction costs)

The California Conservation Corps hereby announces selection procedures for obtaining qualified engineering firms to provide professional services. The services include design development and construction documents. The CCC has completed a preliminary engineering report.

The criteria for determining the best qualified design professional for the above project will include the following:

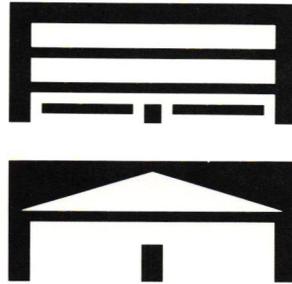
1. Professional excellence and demonstrated competence.
2. Specialized experience of the firm in design of relevant facilities.
3. Ability to respond to the State's schedule.
4. Staff capability and workload capability.
5. Demonstrated ability to prepare accurate estimates and to design projects.
6. Experience and training of key personnel.
7. Principals to be assigned to the project.
8. Nature and quality of recently completed work.
9. Reliability and continuity of the firm.
10. Knowledge of applicable codes.
11. Other considerations deemed relevant.

Firms that are interested shall submit a package which addresses the above criteria, a brochure, and a letter of interest, all to be received not later than 2:00 p.m. January 13, 1987, at the California Conservation Corps, Attention: Tim Brown, Contracts Officer, 1530 Capitol Avenue, Sacramento, CA 95814.

Questions regarding these services should be directed to the above (916) 322-0881.

Firms wishing to have submittal material returned after the selection process should include a self-addressed, stamped envelope.

## Finally, some good news about Title 24 compliance.



For information contact:  
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**COMPLY 24** is an easy-to-use software package which tests and demonstrates compliance of buildings with California's energy standards and, from the same input, calculates design heating and cooling loads. The **SCM 24** program is approved by the California Energy Commission for use with the Second Generation Nonresidential Standards. The residential program includes a computerized **POINTS** system.

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# COMPLY 24

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Also available in straight-barrel mission tile. Only 134 pieces per square: 20% savings on installation and handling.

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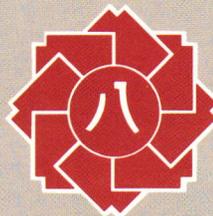
**LABOR SAVING:** Our One-Piece "S" tile has only 75 pieces per square. That's 13 fewer pieces per square to load and install.

2

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3

**MONEY SAVING:** Lower freight costs, lower costs of installation and consistently better competitive pricing.

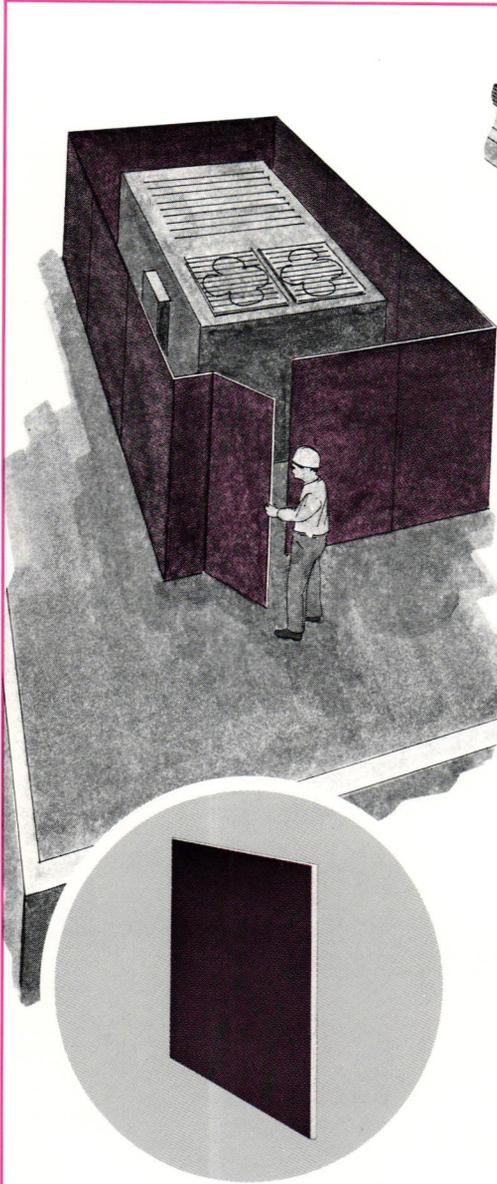


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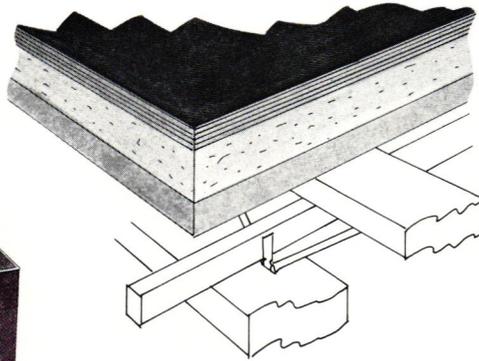
# KEEP WITHIN THE BUILDING CODES

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### New! Omega-Screen

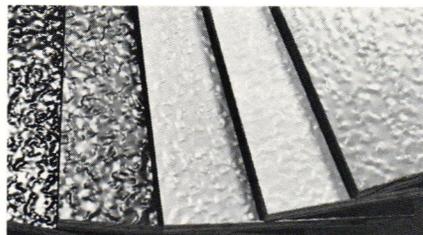
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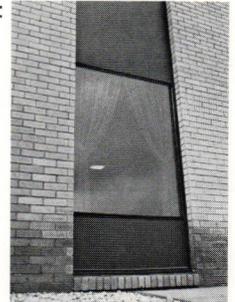
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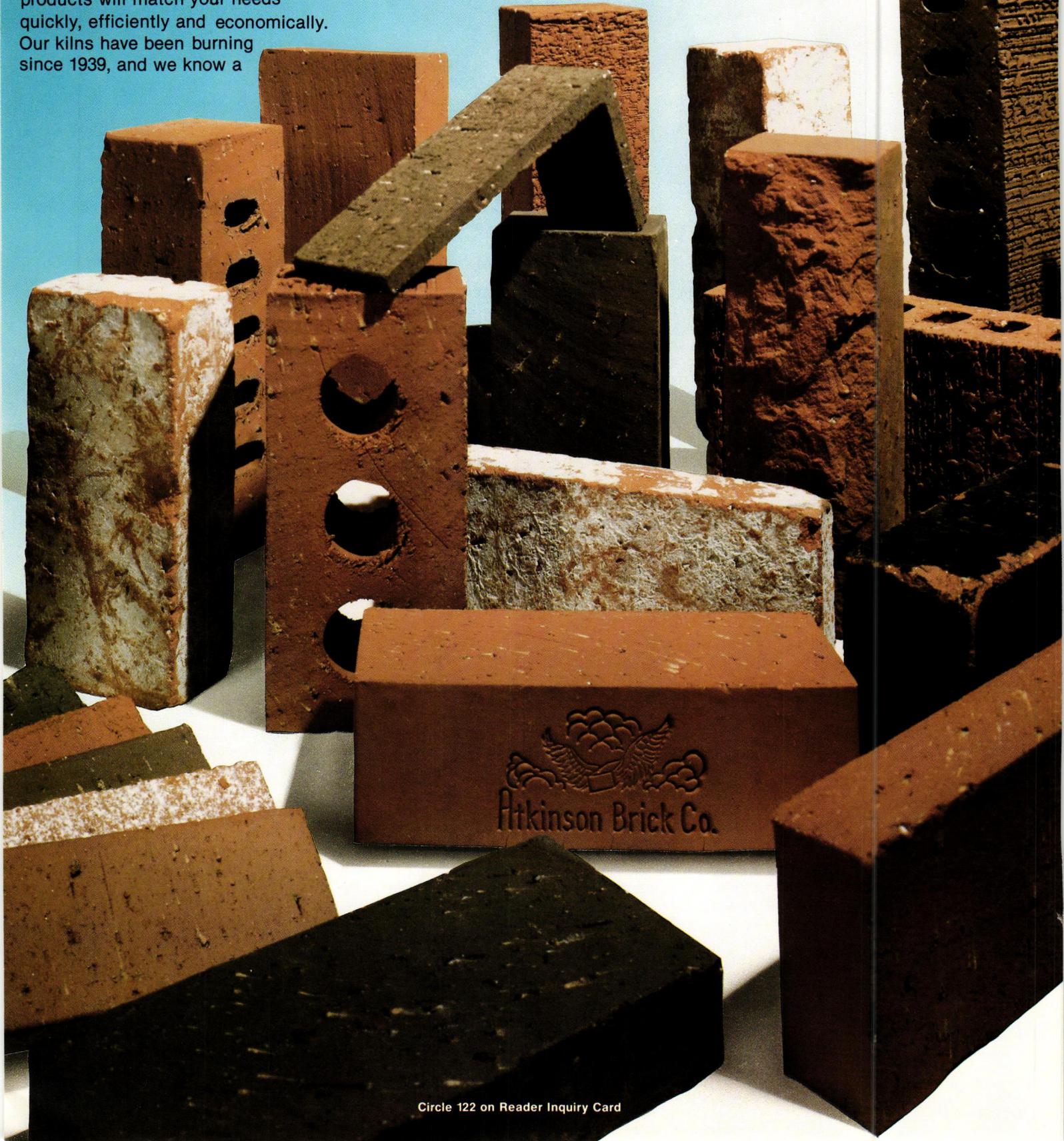
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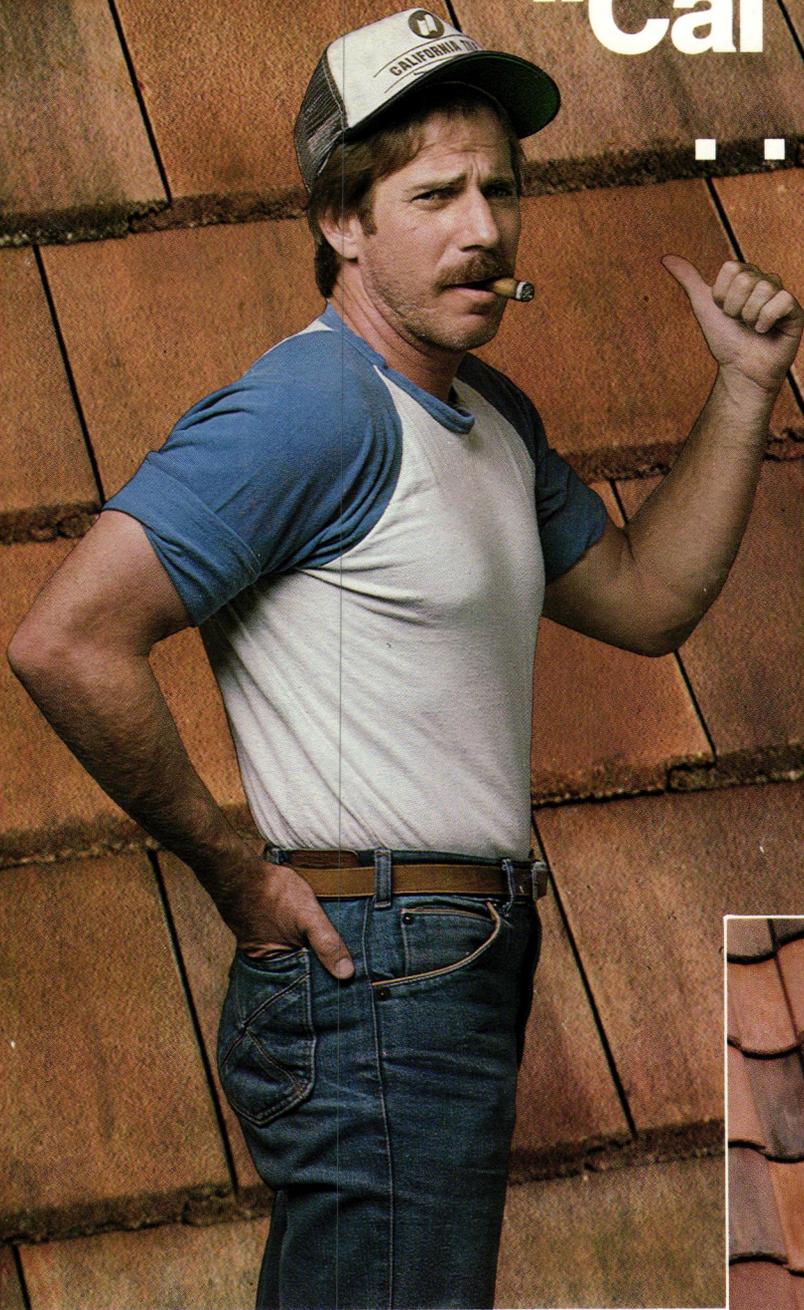
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