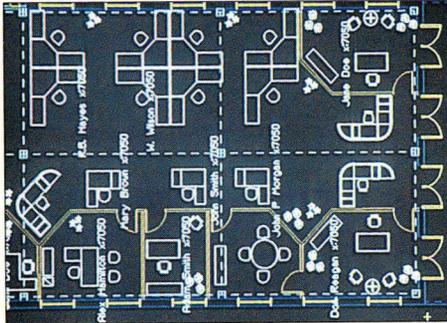


Help Us Design Our New Offices And Win A \$10,000 CAD/FM Software System

Call For Entries

Generation 5 Technology is proud to announce a unique design competition open to all firms involved in space planning and interior design.



Submissions will be judged on aesthetics, budget, and the application of the design to the functional requirements of Generation 5 Technology for its new west coast corporate offices.

Generation 5 Technology

A nationally recognized leader in the new field of low-cost, 32-bit Computer-Aided Design (CAD) computer systems, Generation 5 Technology (G5) meets the maturing needs of the design and engineering community.

A privately-held company, G5 has quickly grown to become a national leader in the field. The Company's clients include architecture and engineering firms, R&D companies,

PROJECT NUMBER: 84002		4 3 2 1 0 -1	
size	No	Dept	Name
SW1	1	President	1
SW2	2	V.P. Finance	2
SW3	3	V.P. Mkt.	3
SW4	4	V.P. Prod. Des.	4
SW5	5	V.P. Eng.	5
SW6	6	Gen. Supp.	6
SW7	7	Reception	7
SW8	8	Book. Room	8
SW9	9	Mail	9
SW10	10	Spec. Supp.	10
SW11	11	Conf. Room	11
SW12	12	Book. Room	12
SW13	13	Book. Room	13
SW14	14	Spec. Supp.	14
SW15	15	Spec. Supp.	15
SW16	16	Spec. Supp.	16
SW17	17	Spec. Supp.	17
SW18	18	Spec. Supp.	18
SW19	19	Spec. Supp.	19
SW20	20	Spec. Supp.	20
SW21	21	Spec. Supp.	21
SW22	22	Spec. Supp.	22
SW23	23	Spec. Supp.	23
SW24	24	Spec. Supp.	24
SW25	25	Spec. Supp.	25
SW26	26	Spec. Supp.	26
SW27	27	Spec. Supp.	27
SW28	28	Spec. Supp.	28
SW29	29	Spec. Supp.	29
SW30	30	Spec. Supp.	30
SW31	31	Spec. Supp.	31
SW32	32	Spec. Supp.	32
SW33	33	Spec. Supp.	33
SW34	34	Spec. Supp.	34
SW35	35	Spec. Supp.	35
SW36	36	Spec. Supp.	36
SW37	37	Spec. Supp.	37
SW38	38	Spec. Supp.	38
SW39	39	Spec. Supp.	39
SW40	40	Spec. Supp.	40
SW41	41	Spec. Supp.	41
SW42	42	Spec. Supp.	42
SW43	43	Spec. Supp.	43
SW44	44	Spec. Supp.	44
SW45	45	Spec. Supp.	45
SW46	46	Spec. Supp.	46
SW47	47	Spec. Supp.	47
SW48	48	Spec. Supp.	48
SW49	49	Spec. Supp.	49
SW50	50	Spec. Supp.	50
SW51	51	Spec. Supp.	51
SW52	52	Spec. Supp.	52
SW53	53	Spec. Supp.	53
SW54	54	Spec. Supp.	54
SW55	55	Spec. Supp.	55
SW56	56	Spec. Supp.	56
SW57	57	Spec. Supp.	57
SW58	58	Spec. Supp.	58
SW59	59	Spec. Supp.	59
SW60	60	Spec. Supp.	60
SW61	61	Spec. Supp.	61
SW62	62	Spec. Supp.	62
SW63	63	Spec. Supp.	63
SW64	64	Spec. Supp.	64
SW65	65	Spec. Supp.	65
SW66	66	Spec. Supp.	66
SW67	67	Spec. Supp.	67
SW68	68	Spec. Supp.	68
SW69	69	Spec. Supp.	69
SW70	70	Spec. Supp.	70
SW71	71	Spec. Supp.	71
SW72	72	Spec. Supp.	72
SW73	73	Spec. Supp.	73
SW74	74	Spec. Supp.	74
SW75	75	Spec. Supp.	75
SW76	76	Spec. Supp.	76
SW77	77	Spec. Supp.	77
SW78	78	Spec. Supp.	78
SW79	79	Spec. Supp.	79
SW80	80	Spec. Supp.	80
SW81	81	Spec. Supp.	81
SW82	82	Spec. Supp.	82
SW83	83	Spec. Supp.	83
SW84	84	Spec. Supp.	84
SW85	85	Spec. Supp.	85
SW86	86	Spec. Supp.	86
SW87	87	Spec. Supp.	87
SW88	88	Spec. Supp.	88
SW89	89	Spec. Supp.	89
SW90	90	Spec. Supp.	90
SW91	91	Spec. Supp.	91
SW92	92	Spec. Supp.	92
SW93	93	Spec. Supp.	93
SW94	94	Spec. Supp.	94
SW95	95	Spec. Supp.	95
SW96	96	Spec. Supp.	96
SW97	97	Spec. Supp.	97
SW98	98	Spec. Supp.	98
SW99	99	Spec. Supp.	99
SW00	100	Spec. Supp.	100

major corporations, municipalities, and the federal government. It has experienced tremendous growth since its inception, expanding by over 200% over the last two years.

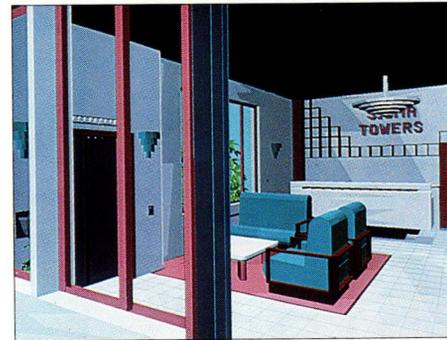
The Design Problem

The facility to be designed is a 3,000 sq. ft. multi-use office and conference

space. While the space is relatively small, the design problem presents a number of creative challenges:

The Working Office: The environment must be flexible: and must support privacy, ad hoc meetings, and an almost continual flow of people and equipment.

The Presentation/Conference room: The same space in which a morning conference with the



CAD
SOLUTIONS
SIGMA DESIGN

principals of a design firm is held, will need to be set up for a seminar for 40 planners in the afternoon, accommodating computer systems, as well as multi-media presentations using video, slide, and white-board.

The Training Facility: All trainings at Generation 5 Technology provide each participant with their own CAD workstation. The space must be conducive both to lecture and group discussion.

The Systems Lab: The lab should maximize work-surfaces and staging areas, while providing easy access for to the working office.

The Award

To the design solution judged best, Generation 5 Technology will present a copy of the new G5/Sigma CAD/FM software system, including training and support, a total value of over \$13,000.

- Complete 3-D modeling system: massing, walk-throughs & fly-bys; full-color shading, translucency, transparency, and true time-of-day shadowing.

- Advanced 3-D Architectural drafting system: smart walls, true associativity, parametrics, automatic dimensioning.

- Space Planning/Facilities Management: space projections, standards, affinities, stacking, blocking, furniture placement.

As a part of the prize, Generation 5 Technology will train the winner in the use of the CAD/FM system, and as a part of the program will work with you to enter your design and interior



model into the computer. The winning design will be recognized in all publications featuring Generation 5 Technology's offices, and will be incorporated into the company's presentation to its corporate clients.

To Enter

To enter the CAD/FM Design Competition, call 1-800 621-8385 ext. 598 or write Generation 5 Technology, 4000 MacArthur Blvd., Newport Beach, CA 92660.

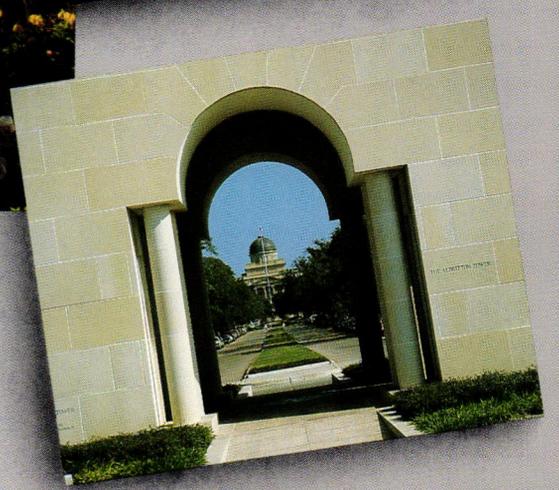
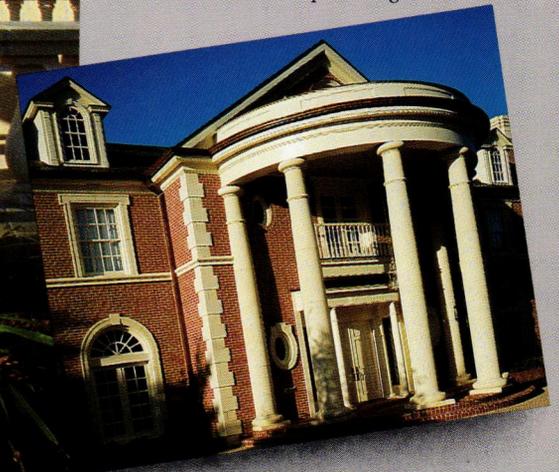

Generation 5
Technology

Circle 301 on Reader Inquiry Card

Making a grand entrance into California.

Discover the simple elegance and unsurpassed quality of Texas limestone.

Beneath the rolling hills of Central Texas lies one of the world's richest sources of quality limestone. Architects and contractors throughout the South and Southwest have come to depend on its unparalleled texture, grain and soft hues. Now, Texas Limestone brings this unique stone to California. With one of the most complete facilities in the United States, we can provide you with any cut, size or quantity of this outstanding stone your project requires. As craftsman, no one can match our team of proficient artisans skilled at carving balustrades, columns and one-of-a-kind creations from exacting architectural specifications. Call (512) 932-2991 for more information or write for our free color brochure. Texas limestone now available in California. No other entrance could be quite as grand.



TEXAS LIMESTONE

A division of Mezger Enterprises, Inc.
P.O. Box 1079 Lampasas, TX 76550
512-932-2991
Call LA information for local number.

Circle 302 on Reader Inquiry Card



Imagine

4,000 Window Designs.
Equally Remarkable.
Equally Suited To Their Uses.



Call 1-800-821-1016 to receive
detailed full-color product literature
and dealer information.

A Division Of Bend Millwork Systems/
A Nortek Company.

Circle 303 on Reader Inquiry Card

CCAIA

California Council, The American Institute of Architects
1303 J Street, Suite 200
Sacramento, California 95814
(916) 448-9082

Executive Vice President
Paul W. Welch, Jr.

Board of Directors

President
William C. McCulloch, AIA
First Vice President
Betsey Olenick Dougherty, AIA
Secretary
Michael B. Wilkes, AIA
Treasurer
Harry B. Haimovitch, AIA
Vice President, Governmental Relations
Chester A. Widom, AIA
Vice President, Communications/Public Affairs
Douglas Austin, AIA
Vice President, Professional Practice
Lawrence Segrue, FAIA

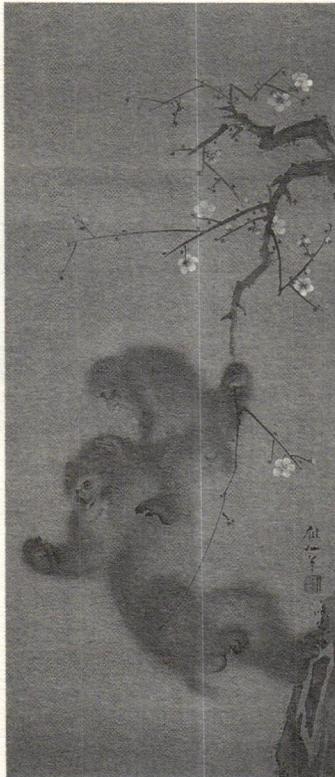
AIA Directors

Warren D. Thompson, AIA
Donald Axon, AIA
Harry Jacobs, FAIA
Frederic P. Lyman, III, AIA
Associate Directors
Andrew Dorr (North)
Paul Anderson (South)
Student Director
Ron Crews
Cabrillo Chapter
Robert C. Benson, AIA
California Central Coast Chapter
Randy Dettmer, AIA
California Desert Chapter
Steve Sullivan, AIA
Central Valley Chapter
Robert L. Carter, AIA
James R. Flathmann, AIA
East Bay Chapter
William R. Hull, AIA
Donald T. Kasamoto, AIA
Robert T. Simpson, Jr., AIA
Golden Empire Chapter
Richard Lawrence, AIA
Inland California Chapter
Kenneth Taylor, AIA
Los Angeles Chapter
Ronald Altoon, AIA
Richard Appel, AIA
Cyril Chern, AIA
Raymond Gaio, AIA
William Krisel, AIA
Robert Reed, AIA
Joseph Vaccaro, AIA
Monterey Bay Chapter
Jeanne Byrne, AIA
Orange County Chapter
Donald Caskey, AIA
Dell DeRevere, AIA
Brian P. Dougherty, AIA
Paul J. Ruffing, AIA
Pasadena and Foothill Chapter
John K. Grist, AIA
Richard M. Hennessy, AIA
Redwood Empire Chapter
Robert E. Anderson, AIA
San Diego Chapter
Edward A. Grochowiak, AIA
Donald L. Hansen, AIA
Edward L. Oremen, AIA
San Francisco Chapter
Alexander Bonutti, AIA
Michelle Eaton, AIA
George W. Famous, AIA
Kenneth H. Natkin, AIA
William B. Reiner, AIA
Richard E. Watson
San Joaquin Chapter
Michael Levon Tellian, AIA
San Mateo County Chapter
Robert S. George, AIA
Santa Barbara Chapter
Fred Sweeney, AIA
Santa Clara Valley Chapter
William A. Kinst, Jr., AIA
Kenneth A. Rodrigues, AIA
Ronald Ronconi, AIA
Sierra Valley Chapter
John Booker, AIA
Ventura County Chapter
Pamela C. Sharkey, AIA

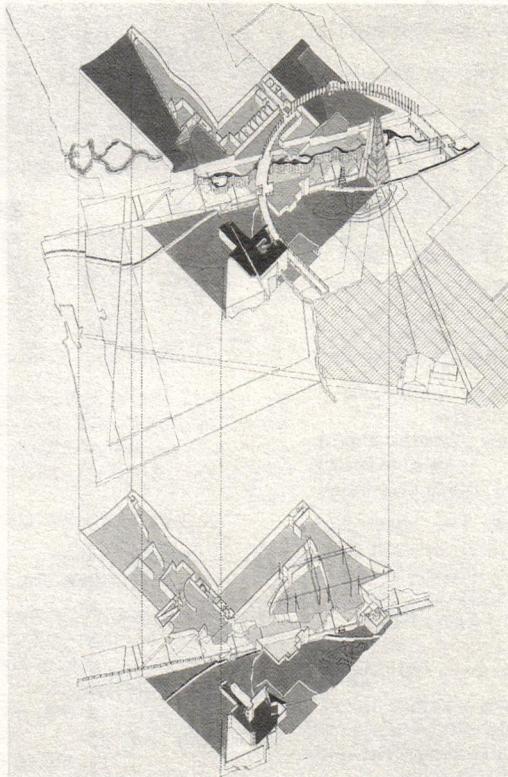
CONTENTS



Marlene Dietrich, 1930s. George Hurrell, photographer, courtesy of the California Museum of Photography, Riverside.



Monkeys and Palm Tree. Mori Sosen (1747-1821), hanging scroll, ink and color on silk. The Shin'enkan Collection; courtesy of the Los Angeles County Museum of Art.



Exploded axonometric. University Art Museum, California State University, Long Beach. Architect: Eisenman & Robertson



Blumpo, 1985. Kenny Price, fired clay with acrylic and metallic paint. The Edward R. Broida Trust; courtesy of the Museum of Contemporary Art, Los Angeles.

CHARLES HARRISON

IN THIS ISSUE/ART SPACE

19 Architecture for Art's Sake, by Janice Fillip

DEPARTMENTS

7 NEWS

31 NEW PRODUCT NEWS

COVER

Three-point perspective, University Art Museum, California State University, Long Beach. Architect: Eisenman & Robertson with Hugh Gibbs & Donald Gibbs, Architects, FAIA.

Editor
Janice Fillip
Art Director
Tom Glass
Roosevelt Studios
Editorial Assistants
Marganne Meyer
Rebecca Houser
Typeset: *turnaround*
Printing: Cal Central
Press

Editorial Board
Peter Dodge, FAIA, chair
Douglas Austin, AIA
Sam Davis, FAIA
Robert S. Harris, FAIA
Elaine Sewell Jones
William Turnbull, Jr., FAIA
Zelma Wilson, FAIA
Business Consultant
George L. Schroe

Advertising Sales Director
Peggy Lindoo
Architecture California
1303 J Street, Suite 200
Sacramento, CA 95814
(916) 448-9082

Advertising Representative
Northern California
JJH&S
Warren De Graff
57 Post Street, Ste. 712-715
San Francisco, CA 94104
(415) 392-6794

Architecture California, an official publication of the California Council, The American Institute of Architects, is published six times a year. Subscriptions: \$30 a year. For subscriptions, write Circulation Department, 1303 J Street, Suite 200, Sacramento, CA 95814. CCAIA is not responsible for statements or opinions expressed in *Architecture California*, nor do such statements necessarily express the view of CCAIA or its committees. ISSN 0738-1131. ©1987 by CCAIA. BPA

ARCHITECTURE CALIFORNIA
The only journal
for architecture,
design, urban planning,
construction and
architectural culture
in California.

Architecture California has an excellent variety which appeals to many interests and points of view, from architect to legislator to the general public. The thoughtful and considered points are expressed and illustrated in ways which command one's attention and add to one's understanding of architecture. *Architecture California* is a must.

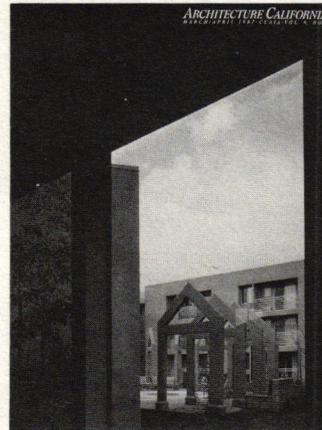
Virgil Carter, FAIA, Palo Alto.

Your article was, to my way of thinking, the best—the one I liked best—the one that most clearly caught my spirit. I had lots of press, some pretty good, but yours was the one I treasure.

Nathaniel Owings, FAIA,
 Gold Medal Recipient 1983, Big Sur.

I found the 'Architects in Space' issue quite fascinating and informative. It is a great pity that the national architecture magazines in the USA seem to have their terms of reference so narrowly proscribed as to preclude articles of this type.

David Nixon, RIBA, AIA, Los Angeles.



no other magazine

like it

Architecture California is my favorite and first read among all my subscriptions, including the national architectural magazine.

Donald Christensen, AIA, Hanford.

Thank you particularly for not publishing pseudo-intellectual gibberish.

Ronald S. Ryner, Executive Director,
 Maryland Society,
 The American Institute of Architects.

Architecture California is the most exciting, candid and informative writing among all of the journals and trade publications. There isn't a page that I don't intend to share or discuss with at least one other designer. Anticipating future issues with relish.

Fran Kellogg Smith, San Francisco.

Had it not been for this publication, I would not have contacted the CCAIA so quickly to discuss the urgent matters on pending state bills affecting historic preservation.

Raymond Girvagian, FAIA,
 South Pasadena.

You provided reams of practical and comparative information with a minimum of pontification. Any student seriously considering an architectural career should have a copy.

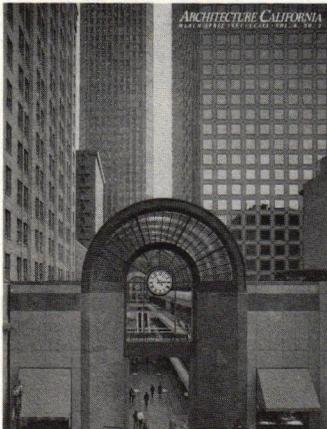
Stanley V. Goldin, AIA, Long Beach.

The entire magazine is superb.

Larry Rose, AIA, La Mesa.

These are the kinds of articles that need to be made available to architects and planning officials to ensure and reinforce positive barrier-free attitudes. Is it possible to obtain 200 copies of the publication to distribute to key state administration?

Michael E. Vader,
 Director of Statewide Compliance
 Coordination, Sacramento.



YES!

SUBSCRIPTION FORM



Enter my subscription immediately

Name _____
 Title _____
 Company _____
 Address _____
 City _____
 State _____ Zip _____
 Type of business _____ Phone () _____

- \$30/one year
- \$54/two years
- \$80/three years
- \$55/international/year;
 (U.S. funds only, please)

Enclose check or money order payable to:

ARCHITECTURE CALIFORNIA
 1303 J Street, Suite 200
 Sacramento, CA 95814
 (916) 448-9082



From the archives of Golden Gate Bridge, Highway and Transportation District.

THE GOLDEN GATE AT 50

In the 50 short years since it was constructed, the Golden Gate Bridge has become a world-renowned landmark that serves as a symbolic gateway to the west in the same way that the Statue of Liberty marks the portals of the east coast.

The idea for a bridge to link San Francisco and Marin County surfaced in the 1800s. In 1921, engineer Joseph B. Strauss submitted a proposal for a gateway bridge projected to cost \$17 million. The proposed bridge was a blend of cantilever and suspension span. Strauss believed a pure suspension bridge would be too flimsy and a cantilever bridge too heavy for the site.

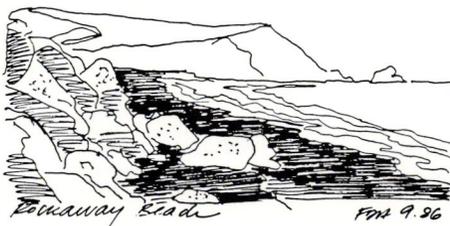
By 1929, new metal technology made it technically possible to build architect Irving Morrow's plan for a 4,200 foot long suspension bridge. Ground was broken February 16, 1933, and the bridge was opened May 27, 1937. Completed for \$35 million, the bridge was about 0.5 percent under budget. The Golden Gate was the first bridge to have a part of its foundation constructed in the open sea.

The two suspension cables that pass over the tops of the 746 foot towers are 36½" in diameter—the largest bridge cables ever made. The suspension cables allow the structure flexibility to adapt to wind pressure. In a 100 mile-per-hour broadside wind, the bridge floor at midspan can swing 21 feet out to either side. The most severe combinations of loading and temperature can cause the floor at midspan to rise or fall 10 feet above or below its normal elevation.

To celebrate the bridge's 50th birthday,

the majestic towers will be permanently illuminated. Friends of the Golden Gate Bridge plan future projects to honor the gateway to the Pacific, including a commemorative garden as permanent tribute to the 11 workers who fell to their deaths during construction; renovation of a roundhouse structure into a new visitors' center; compilation of oral histories; and collection of bridge memorabilia.

ROCKAWAY REHABILITATION



"The sense of nature is very important. It is so pleasant to have the wind and water spray on the face. Parking should be eliminated along waterfront and Rockaway Beach Avenue. Declare the area as automobile free."

Plans to enhance the seaside village atmosphere of Rockaway Beach, located south of San Francisco, are being pursued by the Pacifica City Council. Acting as a redevelopment agency, the council is seeking joint public-private sector development for the West Rockaway Beach commercial area to provide public improvements and building incentives that will lead to a more prosperous commercial center.

The redevelopment program is based on a plan, designed by Fani Dadadjieva Hansen, AIA, that will clear the waterfront of parking to make way for a pedestrian walkway. Two areas will be developed into a village-like concept of stacked and stepped-back buildings that

will provide space for retail stores, offices and housing. Hansen designed a pedestrian plaza at the foot of Rockaway Beach, which she proposes be developed as a scenic overlook to provide easy access to the beach.

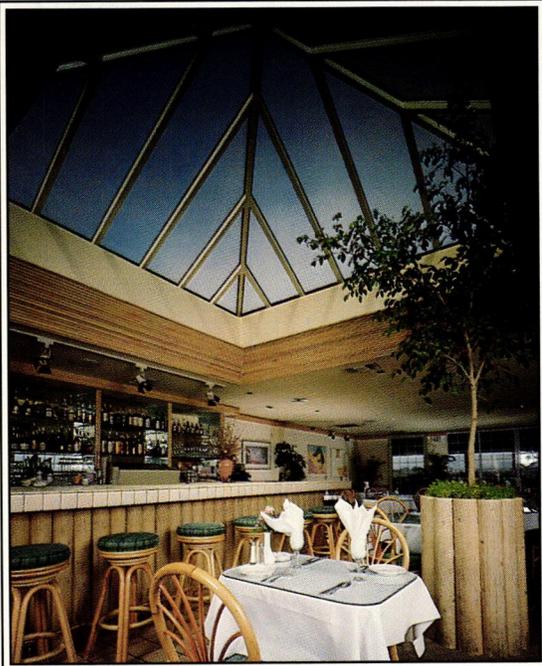
The redevelopment agency will negotiate purchase of additional land and arrange for a \$300,000 loan from the city. Hansen is developing the design concept for a multilevel public parking structure. In addition, the council has said it will spend about \$5,000 to locate existing underground water, sewage and storm drainage pipes, then establish a master plan for placing utilities underground. If the new loan is successfully negotiated, the city's investment in Rockaway Beach would come to \$475,000. That investment can be expected to range between \$700,000 and \$1 million before the project is completed, according to the city manager.

The council approved the redevelopment plan in concept last year and already has purchased a combined 16,600 square feet of space that is proposed for development into 20,000 square feet of office and commercial space. Also acquired are several Maitland Road parcels that could be developed into about 32,510 square feet of commercial and residential uses.

COMPETITIONS

The City of West Hollywood has announced an international two-stage design competition for the city's first civic center and city hall. The sponsor intends to negotiate a contract for design with the authors of the winning entry. The winner will receive \$10,000; second stage finalists will receive \$7,500 each. The program is available May 4; first stage deadline is July 20, 1987. Second stage finalists are announced August 3; second stage deadline is September 25, 1987. Entry fee is \$95. Jurors are landscape architect Diana Balmori; Dean Robert Harris, FAIA; architect Ricardo Legoretta; Charles Moore, FAIA; Cesar Pelli, FAIA; designer Deborah Sussman; and urban designer Peter Walker. Competition advisor is Michael John Pittas. For further information, contact West Hollywood Civic Center Competition, 8611 Santa Monica Boulevard, West Hollywood, CA 90069.

The biennial 1987 Architectural Awards Program, cosponsored by the Red Cedar



White Feathers
Restaurant
Playa del Rey, California

Skylighting— better than mere illumination...

Bristolite® Structural Skylighting designs feature custom extruded members of architectural grade aluminum alloys, heliarc welding, stainless steel fasteners, and silicone glazing gaskets.

Glazing options include glass, acrylic, fiberglass, and polycarbonate. Frame

finishes can be painted or anodized in a wide variety of colors.

Bristolite®...skylighting you've trusted for years.



Bristol Fiberlite Industries
401 E. Goetz Ave., P.O. Box 2515 Santa Ana, Calif. 92707
(714) 540-8950 TOLL FREE (800) 854-8618

Circle 304 on Reader Inquiry Card

DataCAD

A Complete CAD System, including
plotter for under \$10,000.00

THE
ARCHITECTS'
CHOICE

It has full-featured 2D. AUTOMATIC DIMENSIONING: DataCAD creates a series of baseline or stringline dimensions automatically. ASSOCIATIVE DIMENSIONING: Stretch, move and edit a dimensioned object and within seconds the dimensions are re-calculated. COORDINATE GEOMETRY: It has a built-in COGO system. Enter metes and bounds or curve data for civil engineering and surveying applications.

It adds the power of true 3D. Select orthographic and isometric projections or plan and elevation obliques to view 2D extrusions in true 3D perspective.

It's a winner. DataCAD2 was judged best overall in the 1985 "PC CAD Shoot Out" sponsored by *Architectural Technology* magazine.

It was chosen by the AIA's Professional Systems Division. DataCAD is the first CAD system to be offered by the American Institute of Architects to members under the MASTER SYSTEMS product line.

It is designed specifically for architects. DataCAD doesn't compromise by trying to be all things to all people. It was designed by architects for architects, and we know what you want.

To find out why more architects are choosing DataCAD, call or write:

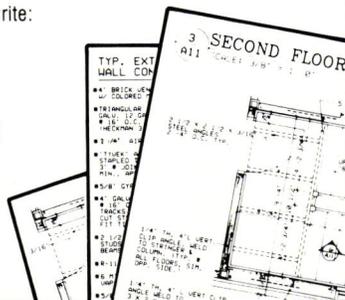


**COMPUTER
DRAFTING
SYSTEMS**

9700 BUSINESS PARK DRIVE, SUITE 202
SACRAMENTO, CA 95827 • (916) 361-1144

Sacramento's only DataCAD Dealer!
Opening in April in the Bay Area. Call (415) 349-9266.

Authorized  MICROSTRUCTURE Dealer.



Circle 305 on Reader Inquiry Card

Shingle and Handsplit Shake Bureau and The American Institute of Architects, is an international design competition. Jurors are Donald Sandy, AIA; Hobart Betts, AIA; and John Bloodgood, AIA. There is no entry fee. Applications for entry are due June 5, 1987. Entries must be submitted by July 17. For an application, write to the Bureau at 515-116th Avenue N.E., Suite 275, Bellevue, WA 98004.

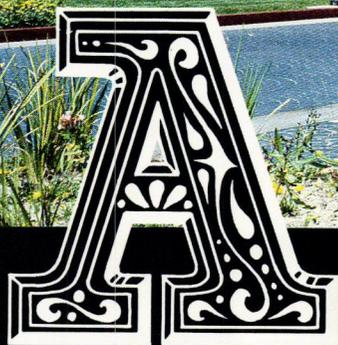
The Tropitone Outdoor Design Award honors architects who create exciting, imaginative designs for the outdoors. Entries must display Tropitone furniture within the context of a total design statement made in an outdoor setting. A \$2,500 cash donation will be made in the name of the winning architect to any professional design school or educational institution of the winner's choice. Two full-color pages in *Designers West* magazine will feature the winning project, the architect and the architect's company. Entry forms are available until June 1 from Tropitone's Pacific Design Center Showroom in Los Angeles, Space 345. Applications are due June 15, 1987. For further information, call (213) 659-0116.

Designs for sacred worship and related spaces are the subject of the Interfaith Forum on Religion, Art and Architecture (IFRAA) 1987 Architectural Design Competition. Entries must be works of architecture, renovations, restorations or interior designs and must serve as, or support, a religious facility. Entrance fee and application deadline is July 1, 1987. For further information, write to IFRAA, 1777 Church Street N.W., Washington D.C. 20026.

A national competition for architectural perspective drawings is being co-sponsored by the American Society of Architectural Perspectivists (ASAP) and the Van Nostrand Reinhold Company. The prize is established in the name of Hugh Ferriss, a celebrated and influential architectural illustrator. Winners will be displayed in the Architecture in Perspective II exhibit sponsored by ASAP. The winner of the Hugh Ferriss Memorial Prize receives \$500. Jurors are Hugh Newell Jacobsen, FAIA; Richard Ferrier, AIA; and Carlos Diniz. Entry forms are due June 30, 1987. For applications write to ASAP, 320 Newbury Street, Boston, MA 02115.

continued on page 15

architectural firm: Herbert Nadel and Partners,
Santa Monica, CA



rchitects, like artists and poets,
understand the subtleties of feeling and form.
Each project must elicit a human response to be successful.

In this age of computer screens and lazer linkups, people are still drawn to beautiful, richly colored, richly textured brick. It carries feelings of strength and tradition that enhance the most notable projects.

Holding fast to our tradition for excellence, H.C. Muddox Company produces brick with extraordinary care. Our people select the clays,

man the kilns, and hold the quality in color, texture and strength that your projects deserve.

We produce brick, brick block, Thin Brick,[™] and brick pavers in matching colors, and we develop custom colors and shapes for your special requirements. Let us work with you to create buildings of lasting distinction.

H.C. Muddox — welcoming the test of time.



H.C. MUDDOX
a division of **PACIFIC COAST**
building products

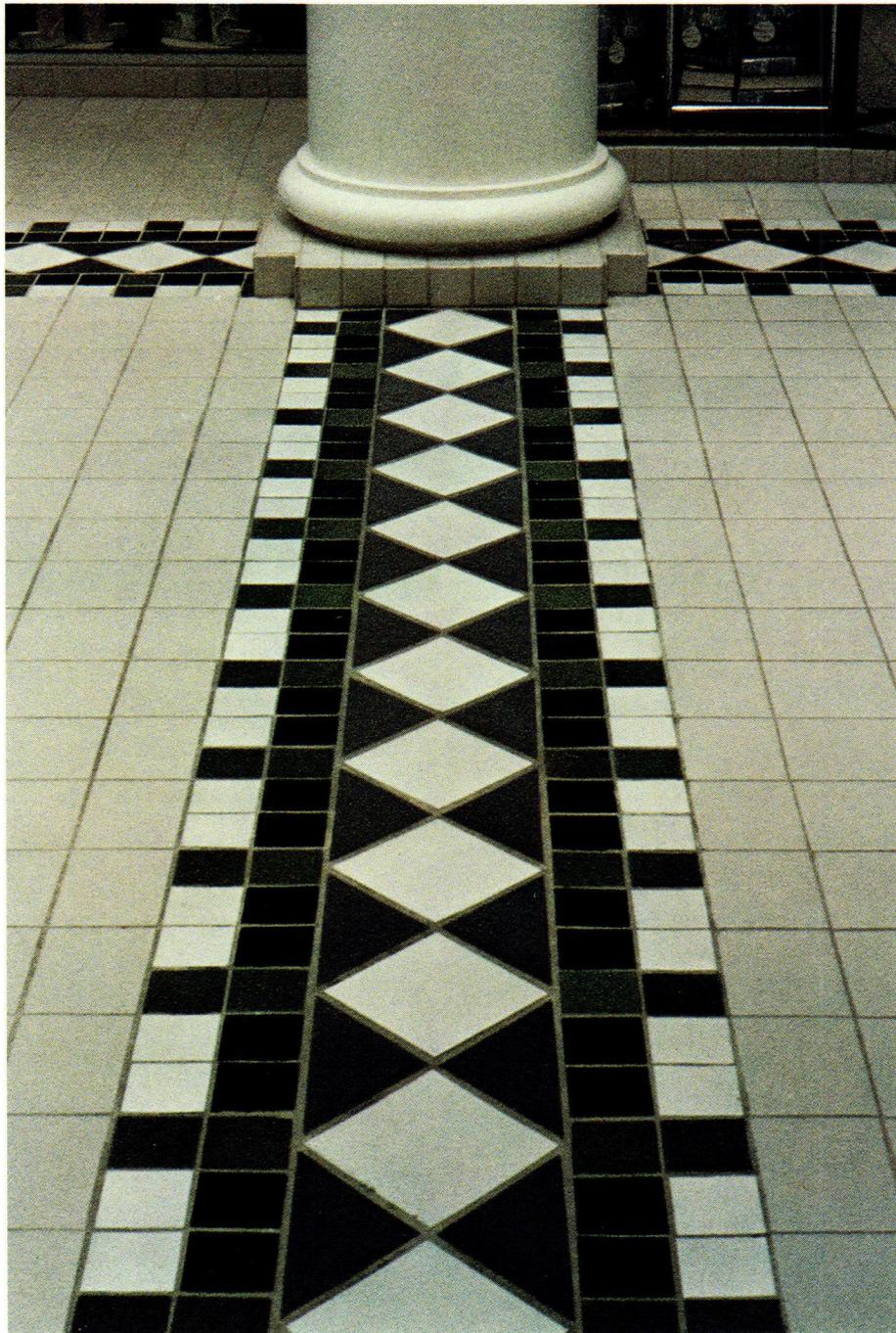
4875 Bradshaw Road, Sacramento,
CA 95827. (916) 325-3620.

Distributed in S. California by:
Firestone
Building Materials, Inc.

10961 Dale Street, Stanton, CA 90680
(714) 521-7771 (213) 921-8668

Circle 306 on Reader Inquiry Card

COLLABORATION



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

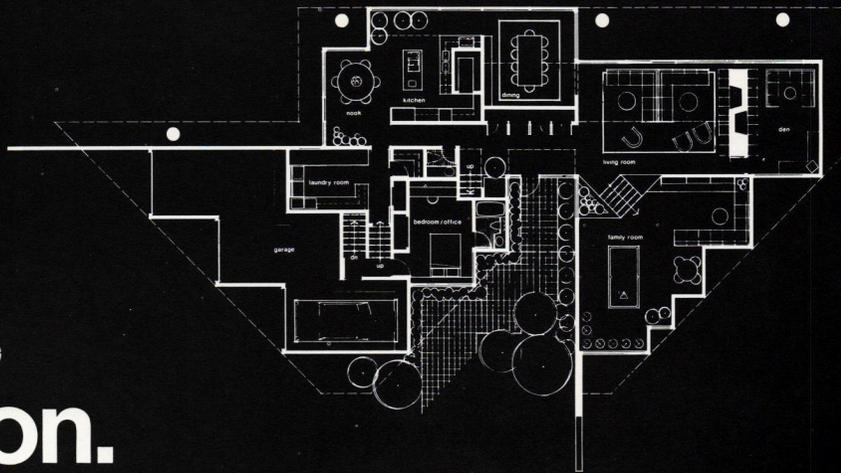
HEATH CERAMICS 400 Gate Five Road, Sausalito, California 94965

Edith Heath

Jon Brooder

(415) 332-3732

Sometimes compromise is the best solution.



He wanted clean and contemporary. She was inclined toward the more traditional. With the help of beautiful, enduring red cedar shingles, the architect pleased them both.

But there's more to red cedar shingles and shakes than first meets the discriminating eye. Here is a roof that endures for decades. Plus energy efficiency that's hard to surpass.

To fully understand why red cedar shingles and shakes are such a superior solution, write for your free copy of the Architect's Cedar Library. It tells you everything you need to know regarding insulation, ventilation, product selection and more. Simply address your request to:

Cedar Library, Suite 275, 515-116th Ave. NE, Bellevue, WA 98004.

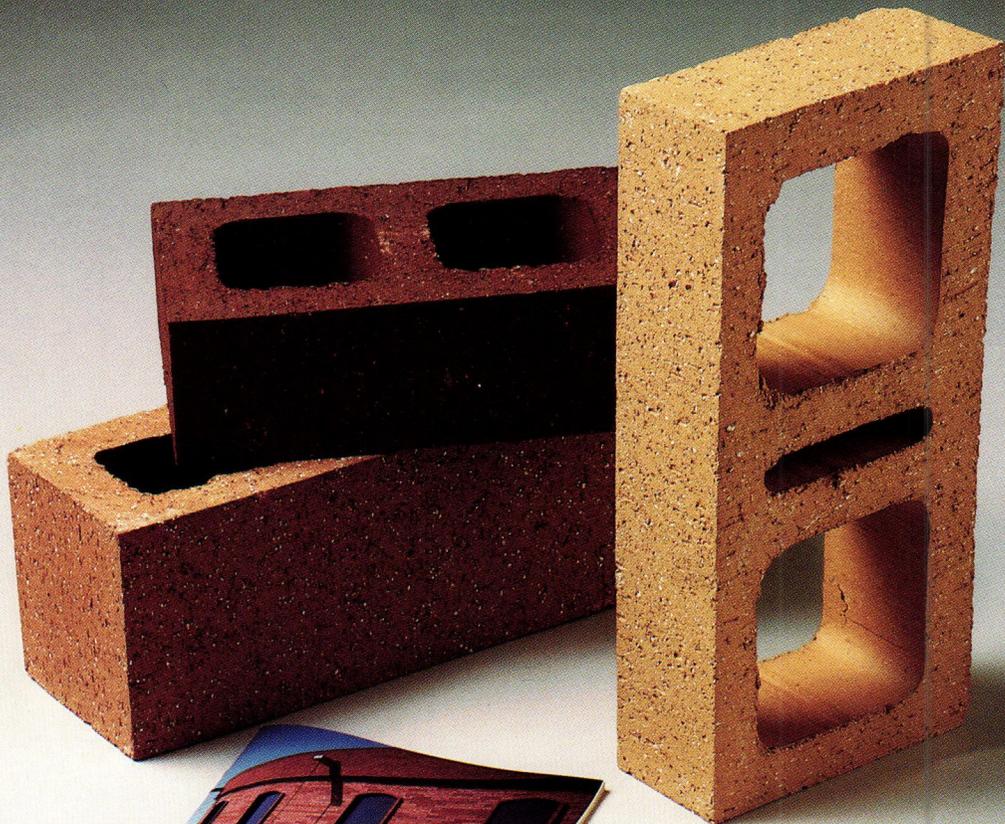


These labels on the bundles of Red Cedar shingles and shakes are your guarantee of Bureau-graded quality. Insist on them.

Bloomfield Hills, Michigan home.
Architects: Kenneth Newman/Robert Greager & Associates.

Red Cedar Shingle & Handsplit Shake Bureau
The recognized authority.

Circle 311 on Reader Inquiry Card



Royale Hollow Brick... The Standard of Masonry Excellence

The Davidson Royale is an outstanding brick. It's extremely strong with a compressive strength two and one-half times that required by code. In fact, Royale is in Class H 8,000 which provides you with a very high allowable $f'm$ value.

Royale's absorption rate, saturation coefficient and tolerances are substantially better than allowable under code. These properties provide fire walls to 4 hours, superior sound isolation and control, and superior infiltration control with excellent weatherability. Royale is available in seven natural colors in $4" \times 12"$, $4" \times 16"$ and $6" \times 16"$ face sizes and a wide variety of shapes.

Many of your associates are significantly reducing costs by using Royale hollow brick to create a thru-wall load bearing system with exterior and interior finishes. Some of these projects are shown in an easy-to-work-with 60 page guidebook which we have just published to assist architects in designing buildings with this extraordinary brick. Send or call for your free copy today.

NEW
DAVIDSON
BRICK COMPANY, INC.

24100 Orange Avenue
Perris, California 92370
(714) 943-2911

Circle 312 on Reader Inquiry Card

Architecture for Art's Sake

NEW DIMENSIONS IN MUSEUM DESIGN

BY JANICE FILLIP

Art is a process through which human intelligence and creative imagination are expressed in a sensory language of symbol, form and light. The language of art transcends time and space and the categories used to divide them: a silk screen painted with sea shells and plums speaks to the heart of a cosmopolitan westerner with the same eloquence as it did to an art patron in 17th century Japan. Because art offers insight into the universal conditions of human existence, personal appreciation of art is a spiritual, as well as intellectual, experience.

One of the greatest democratic movements in the evolution of our civilization is the movement of works of art out of private collections and into venues where they are available to the public at large. The communion between art object and viewer is a private event that usually transpires in a public place tightly organized to frame the art and make it accessible. (For a comprehensive history of museum design and an analysis of the development of an American museum typology, see *The New American Museum*, by Helen Searing, New York: Whitney Museum of American Art, in association with the University of California Press, Berkeley and Los Angeles, 1982.) Architecture built for art's sake contributes to the cultural aesthetic on two levels: as an art object, and through the creation of spaces that stimulate the social experience from which a culture derives the life that generates its art.

The primary function of the museum as a shelter for the display, preservation and storage of art has expanded to reposition the museum as a social institution, a business enterprise, an educational facility and an urban place-maker. (For a discussion of trends in contemporary museum design in the United States see *Building the New Museum*, Suzanne Stephens, editor, published by The Architectural League of New York and Princeton Architectural Press with a grant from Formica Corporation.) As a result, the design of the Muses' earthly abode is influenced as much by the sordid material reality of society and politics as it is by the rarified pursuit of culture. A central issue in museum design is to create a building that has the monumental presence required of a major

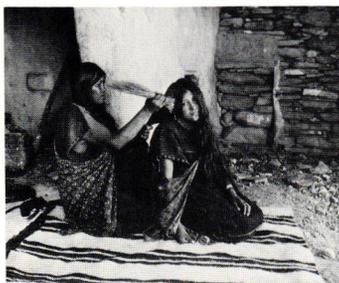
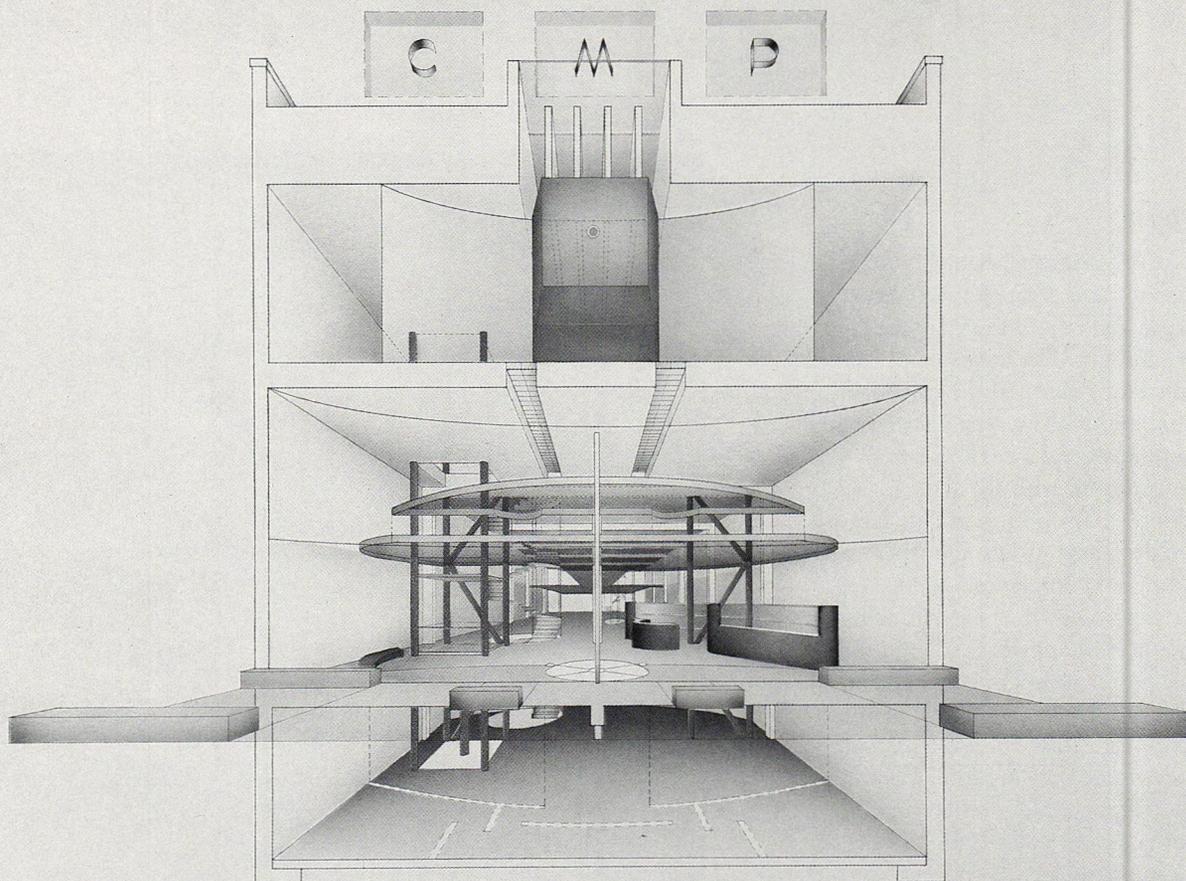


Seashells and Plums. Suzuki Kiitsu (1796-1858), hanging scroll, color on silk. The Shin'enkan Collection; courtesy of the Los Angeles County Museum of Art.

civic and cultural institution, yet does not intrude upon or detract from the experience of the art it enshrines.

Museums are being built today with a fervor formerly reserved for religious structures, and nowhere is that enthusiasm more apparent than in California. Every hamlet with two artifacts to rub together is getting into the museum business. This article considers how the architects for four museums in southern California treat the issues inherent in museum design and respond to the museum's expanded role as a social, as well as cultural, institution.

The dynamics that bear upon architecture as a form of artistic expression are articulated through a variety of themes in these case studies: the relationship of the art collection to the design concept for the museum; the use of the museum as a catalyst for urban redevelopment; the adaptation of a cultural aesthetic into a building form; and the spatial interpretation of geographic and social contexts into design statements that enhance the functions they serve. These projects show how the fine arts are expressed through the medium of architecture.



Hopi Hairdressing, 1901. Gelatin silver print by Adam Clark Vroman (U.S. 1856-1916). 20.5 x 15.5 cm. Setzer-Alexander Friends of Photography Collection.

The California Museum of Photography is the West's most comprehensive public collection of photographs and photographic apparatus. The \$12 million collection includes the Keystone-Mast Collection of three-dimensional stereographic images that document a century (1860 to 1960) of world history; the 8,000-item Zeiss camera collection; the Bingham collection with cameras of all periods of photographic history; and some 12,000 photographs by pioneering photographers, major art photographers and contemporary innovators.

CALIFORNIA MUSEUM OF PHOTOGRAPHY RIVERSIDE

STANLEY SAITOWITZ OFFICE

The museum will be relocated from its current multiple sites on the University of California, Riverside campus into the Kress Building, a two story, 22,500 square foot, Art Deco building designed in 1929 by architect John G. Fleming of New York. The relocation of the museum into a renovated building on the downtown mall will place the 13-year-old museum in a high-traffic area near other cultural attractions, and will help revitalize the mall. The adaptive reuse of the Kress Building will provide nearly five times the exhibition space currently available and will expose the museum to greater public visibility. "The California Museum of Photography is a well-kept secret," said museum director Charles Desmarais. "The new building is really going to help us make that secret public."

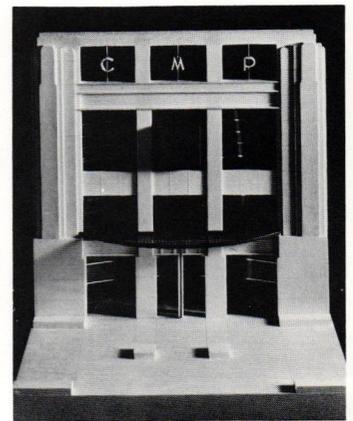
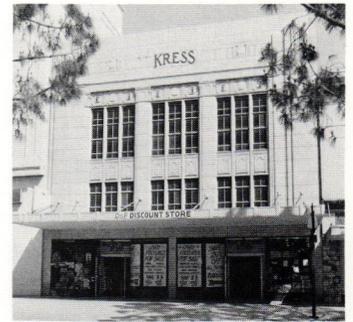
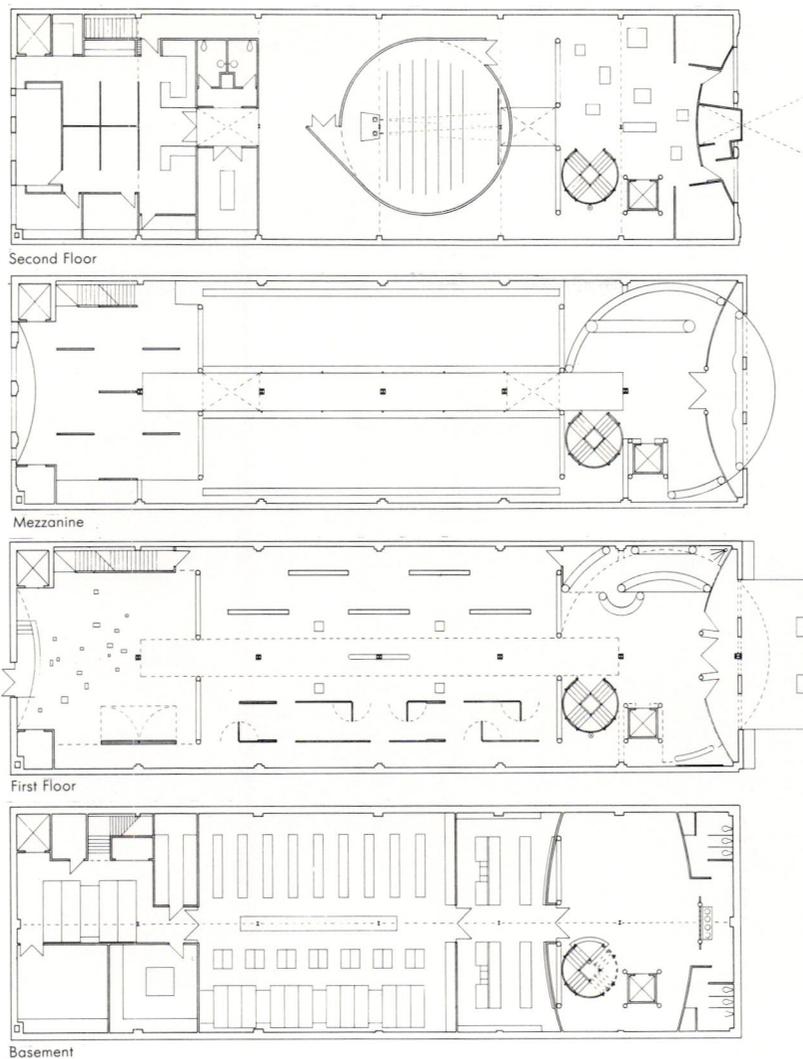
The city Redevelopment Agency contributed \$650,000 to purchase the Kress Building, which is leased to the museum for \$1 a year. The Riverside City Council also donated \$50,000 toward the museum relocation. The

University of California, Riverside is responsible for renovation costs, estimated at \$1.25 million.

The museum has three types of exhibition space: a long-term exhibition for the museum's collections; space for temporary exhibits; and a family-oriented, interactive installation designed to introduce new visitors to photography and to challenge sophisticated viewers. Additional elements include a 100-seat auditorium, library, museum shop, seminar room, cafe, and work area for scholars to study the museum collections.

The main design challenge was to convert a mediocre dime store into a photography museum that provides both civic and educational uses. Inherent in the design was the understanding of photography as a unique art form.

Attempts are made to enliven the mall by exposing activities of the museum to the outside. A cafe at mezzanine level has a balcony that overlooks the mall. The building-as-camera metaphor is illuminated in the interactive exhibition area, where a camera suspended over the front door is the beginning for both the museum experience and the experience of photography. One enters the museum through



an outdoor balcony whose transparent nature enables the visitor to view the photograph of which he is about to become a part. The ambient light level in the galleries is low to create a general feeling of the darkness in which the photographic process takes place; photographs are spot-lit, in an inversion of the way in which photographs are taken.

The proposed design stimulated controversy in the community due to the Kress Building's location in the Mission Inn Historic District. Preservationists objected to any alteration in the building's facade. Stressing that the Kress Building was a modest example of Art Deco, Saitowitz proposed restrained changes to amplify the building's quality. "The adaptive reuse of the building is an intensification of its architectural character in order to heighten its design," he said.

Certain elements of the facade, primarily the terra cotta and Deco style, were highlighted by the removal of weaker elements, no longer appropriate to the building's use as a museum. A main thrust of the design was to unify the lower and upper stories by replacing the street-level industrial sash windows. "The massive facade above seems to rest on glass, without its

columns touching the ground," Saitowitz said. "This awkward aspect of the design was alleviated by continuing the columns down to the ground. Instead of trying to match the old terra cotta, another typical Deco material, granite, was proposed as cladding."

To repair damaged areas of the facade, three holes were proposed to be cut in the parapet. These holes would frame the museum's initials, CMP, and resolve the termination of the building as it meets the sky in counterpoint to the addition of support elements at the ground level. While these modifications make the building safer by reducing the parapet's weight and enhance the vertical scale of the building, this design element raised the strongest community opposition. The Cultural Heritage Board, which has jurisdiction over the historic district, voted to approve the exterior design with the exception of the parapet holes. In active support of the architect's design, the University of California, Riverside appealed the exception to the Riverside City Council which overrode the restriction.

"A photograph arrests light and time; it is both an artifact and a trace, like a footprint in the sand, naturally left by something that has passed. A camera is a box for transporting appearances. A museum of photography is a new institution, without clear precedents. We established the concept that the museum is a camera in which people are the film. This metaphor has guided the design of the space."

—Stanley Saitowitz



MAX AGUILAR-HELLWEG



SQUIDS & NUUNNS

Waves, 1962. James Rosenquist, oil on canvas, 56"x77". The Panza Collection.

The Museum of Contemporary Art (MOCA) was founded in 1979 to exhibit and preserve post-World War II art and to engage and define the culture of the moment. MOCA's permanent collection numbers over 425 paintings, sculptures, prints, photographs, drawings, mixed-media works, environmental installations and large-scale commissioned pieces. Major recent acquisitions include 80 Abstract Expressionist and Pop Art pieces from the collection of Count Giuseppe Panza di Biumo; and 64 works from the late Barry Lowen, ranging from Minimalist works of the late 1960s and 1970s to examples of Neo-Expressionism and New Image Painting, and Post-Minimalist and Post-Modernist works of the 1980s.

THE MUSEUM OF CONTEMPORARY ART LOS ANGELES

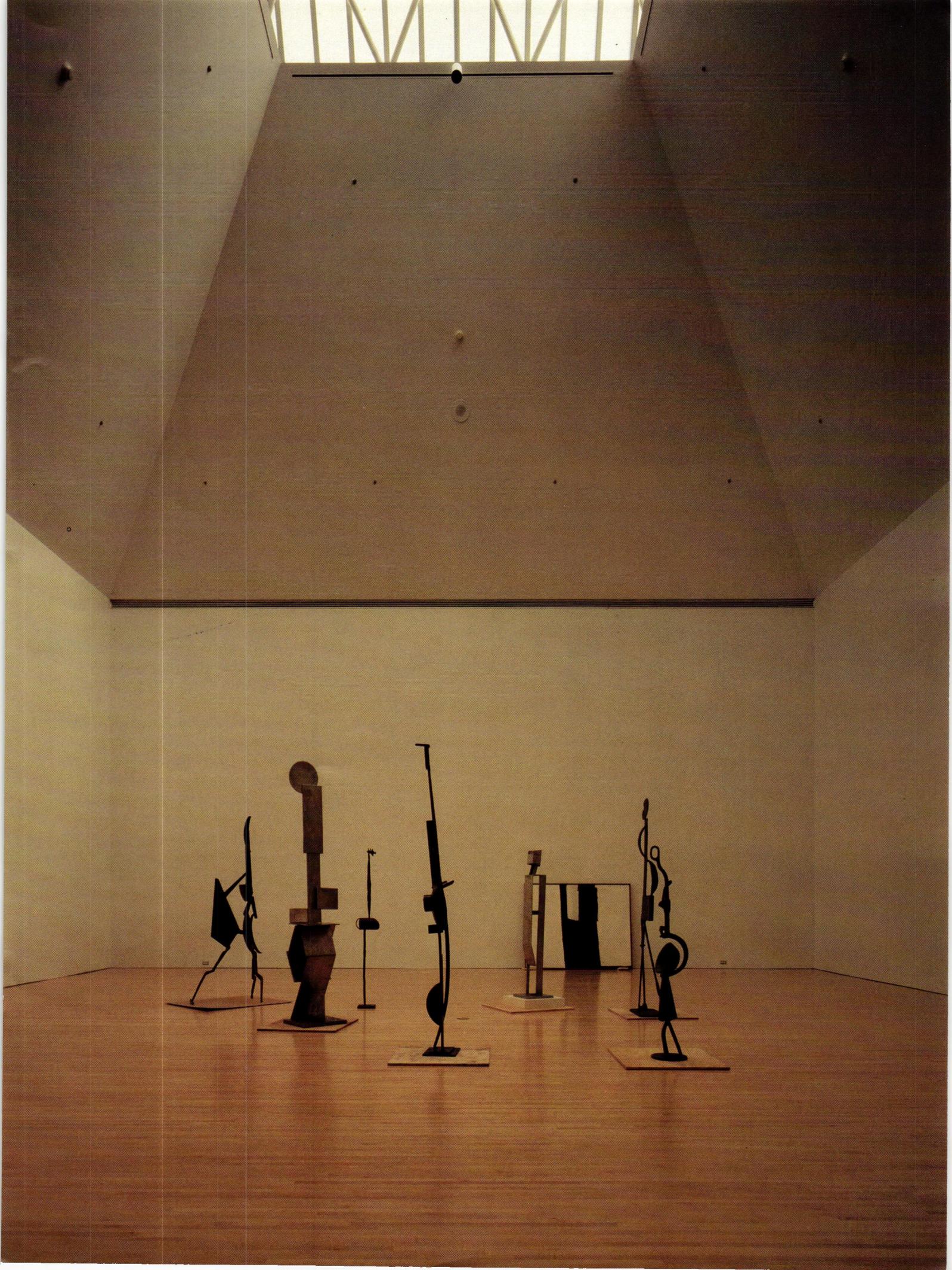
**ARATA ISOZAKI & ASSOCIATES,
DESIGN ARCHITECT;
GRUEN ASSOCIATES, ASSOCIATE ARCHITECT**

MOCA may be first the museum ever constructed specifically as part of a speculative real estate development. As a routine policy, the Los Angeles Community Redevelopment Agency stipulates that up to 1.5 percent of the total budget of any development within its jurisdiction be set aside for the purchase of public art. In this case, the \$23 million piece of art was a piece of architecture, the museum building itself. The Redevelopment Agency required that a museum be constructed by the developer of California Plaza, a \$1.2 billion mixed-use development on 11.2 acres of the historic Bunker Hill section of downtown Los Angeles. (When finished in 1993, California Plaza, designed by Arthur Erickson, Hon. FAIA, will be the largest mixed-use development in the country.)

MOCA formed an architecture committee and initiated an international search for an architect that ended in 1981 with the selection of Arata Isozaki, Hon. FAIA. Approval for the design was given in February 1983, after Isozaki produced 35 variants on five basic schemes over a 13 month period. Initially, the design was compromised by the architecture committee chairman's insistence on dictating the design to Isozaki. The conflict was resolved when MOCA's Board of Trustees reorganized the building review process, giving Isozaki the artistic freedom to express his architectural poetry in the design of his first free-standing project in the United States.

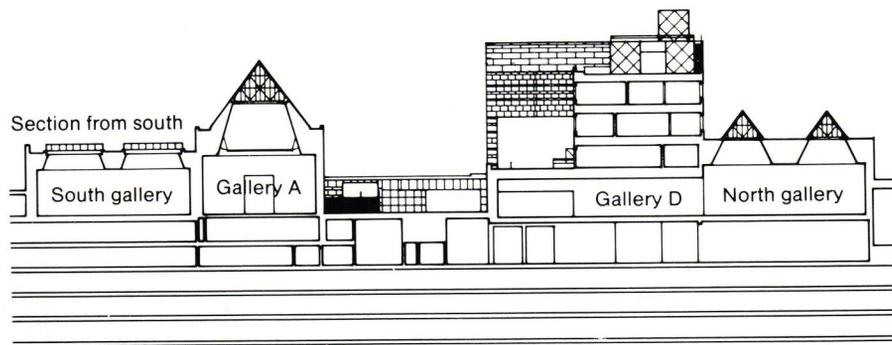
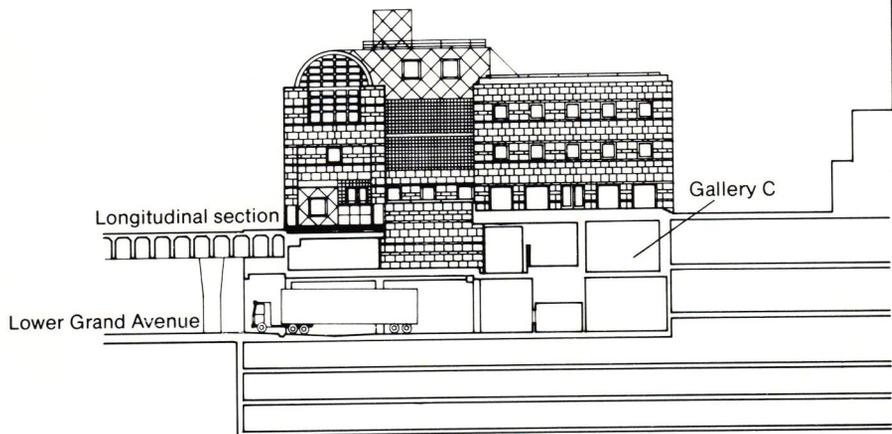
MOCA represents an expansion of Isozaki's design vocabulary. In previous work, his formal explorations have focused on simple, pure geometry, developing only one form in each building. Here, the Platonic forms are combined to make a more complex statement. The

Getty Gallery, sculpture by David Smith.

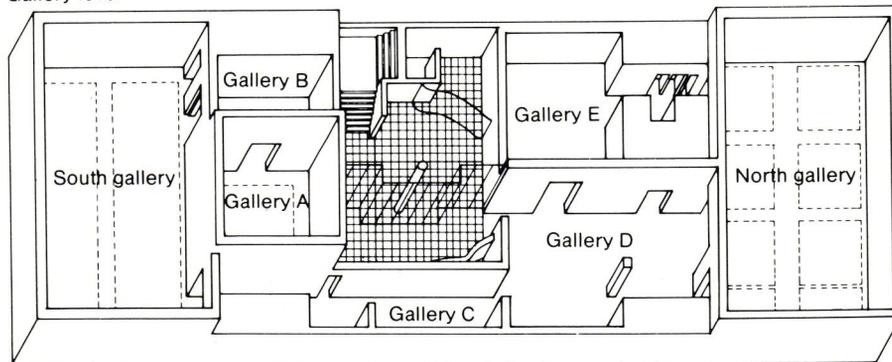


"MOCA is surrounded by gigantic buildings, so the museum building had to be a small object that attracts people's attention, not with its volume but with its materials and forms. That's why I broke the building into fragments—little pyramids, the vault, small cubes. These elements face each other and, in a way, look like a small village inside the valley created by the skyscrapers."

—Arata Isozaki



Gallery level



MOCA's 98,000 square foot building is distributed over seven levels along 340 feet of Grand Avenue, a split-level thoroughfare. The museum's service level is positioned on lower Grand Avenue and the dramatic public entrance fronts upper Grand Avenue. All galleries are on the third level which is partially buried in the structural grid of the five-story parking garage that fills the space in California Plaza between upper and lower Grand Avenue. The program required

a height limit of 50 feet above street level and that the building be split in two to enhance the visibility of and access to California Plaza. The library, board room, administrative offices and bookstore occupy the barrel-vaulted section to the east of the plaza. Pyramid-shaped skylights to the west of the plaza denote the underground galleries and auditorium that are entered by descending a staircase across from the ticket kiosk in the plaza.

arched concrete vault that is a trademark of Isozaki's houses is combined with the grid systems and basic geometric shapes found in his public buildings. The interactions among the cube, pyramid, and cylinder forms in the museum give the architecture what Isozaki calls "symbolic power." Movement, what Isozaki calls the "structure of space," provides a fourth dimension. Isozaki's approach to space is tied to the Japanese concept of *Ma*, which postulates an undifferentiated time-space continuum through which constantly-shifting perspectives create an experience that is a composite of perceptions. "The building has to be experienced," Isozaki said, "and the important thing is how the body feels, not just looking at a picture, not just hearing, but everything—the tactile experience."

The joyous exterior forms that make MOCA a landmark building enclose minimalist gallery spaces that defer to the art they frame. "I think galleries should be as neutral as possible," Isozaki said. "I was concerned only with their proportions and the distribution of light." The two gallery wings are proportioned to the classic Western formula of the golden section. Circulation through the galleries is counterclockwise, beginning with the Getty gallery, which is illuminated by a 50-foot-high pyramid skylight. Scale is subtly manipulated in the adjoining gallery, where the ceiling drops to 45 feet under two pyramid skylights, and in subsequent galleries which vary in height from 15 to 20 feet.

The program required that daylight should provide the main source of illumination, so two-thirds of the gallery light is natural, emanating from 11 glazed-roof pyramid skylights and one sawtooth clerestory skylight. The skylights employ the German Oka-Lux system in which sheets of clear glass outside and translucent but not transparent wired glass inside are separated by a layer of Oka-Pane fibers that form a polarizing filter to provide the optimum diffusion of light. Because MOCA is set in a valley of high rise buildings, the available natural light is limited, and will become more so once California Plaza is built out. Even now, changes in natural light can permeate the galleries with a sense of gloom and make it difficult to see the art, leaving the viewer to wish that the electrical system were better calibrated to counteract the fluctuations in natural light.

Arata Isozaki's thoughtful aesthetic, combined with a masterly use of materials and an acute attention to detail, has produced a building that celebrates the visual arts in its form as well as its function.

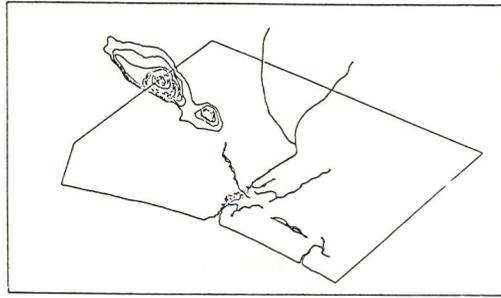
UNIVERSITY ART MUSEUM
CALIFORNIA STATE UNIVERSITY,
LONG BEACH

EISENMAN & ROBERTSON AND
HUGH GIBBS & DONALD GIBBS,
ARCHITECTS FAIA

The program specifies that the building is to provide a black box theater, four galleries, storage space, a cafeteria, an outdoor sculpture space and an arboretum. The design approach, now in the pre-schematic stage, invents a fiction about the building's own history that relates the museum to its place in the history of California, on the college campus, and within the geological context of the natural environment. The design approach transforms the entire 23 acre site into an arboretum, within which the museum rests as an archaeological artifact.

The building is seen as a partially uncovered series of traces of the history of the area. The project initially is cut and eroded by the Newport-Inglewood fault zone, which separates the Atlantic and Pacific plates. The surface of the site is cracked open metaphorically to reveal the inlays of the site's history and geography, the latent patterns and discontinuities of civilization.

Evolution of the design concept gave a new meaning to the term "vicinity map." "The premise of our work was that cartographic phenomena that are traditionally thought to be stable can, in fact, be seen in a different light—that is, the light of analogy," said Peter Eisenman, FAIA. A series of maps were developed to record the cardinal features of the area at significant points from 1869 through 1985. Information represented on the six maps identified the different conditions of man in the environment. Some of those conditions



Maps of geological, political and scientific conditions superimposed to reveal basic patterns.



Floating Islands, 1985. Eric Fischl, detail from five color etchings in aquatint, sugar-lift, dry point, scraping.

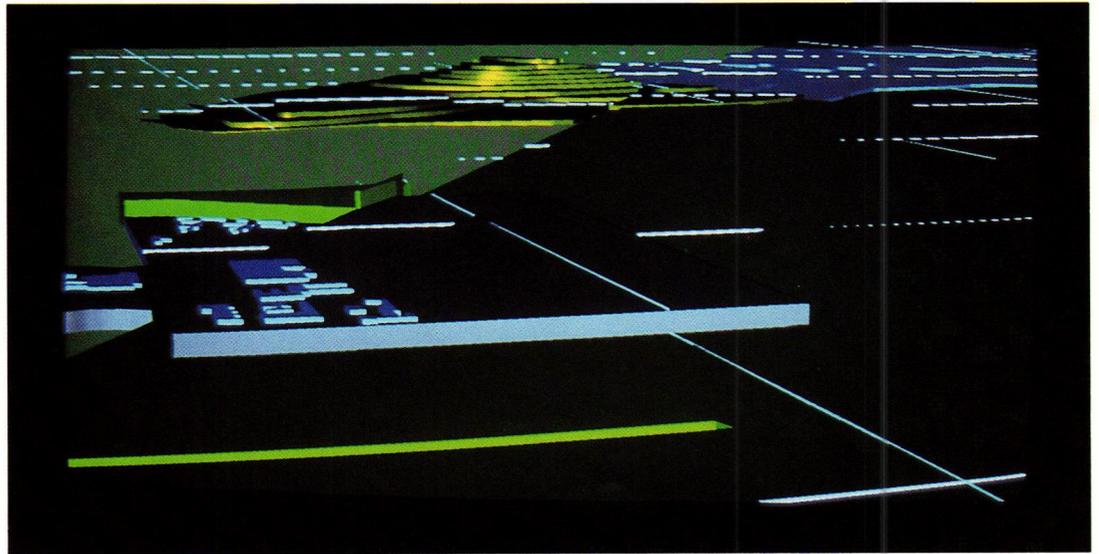
The University Art Museum's emphasis is not on forming a permanent collection, but on providing a major venue for traveling exhibitions and on compiling an archive of programs created through the university's Museum Studies Department within the Fine Arts School. An outdoor collection of monumental sculpture was created as a result of an international sculpture symposium sponsored by the university in 1965; the museum also has works on paper related to the retrospectives and exhibitions it sponsors and hosts. The museum's purpose is to translate the cutting edge of art into educational programs for the students and for the general public.

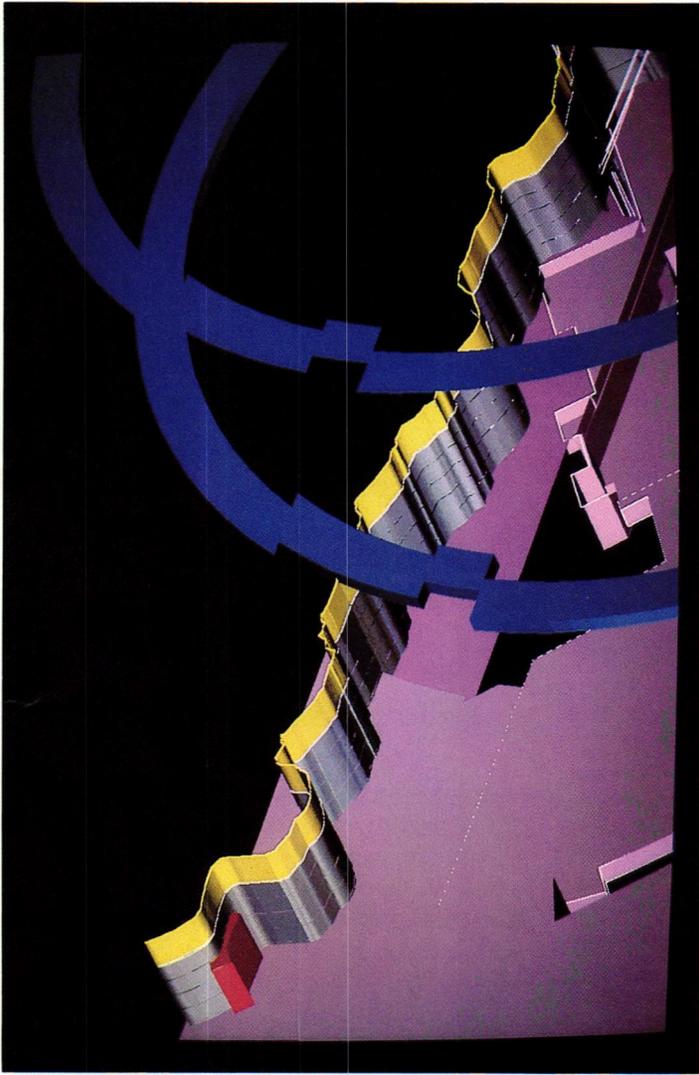
were geological, some political, some scientific. The maps recorded the geographic outlines of the earliest ranchos, the first form of land division in the region; the campus boundaries; the site outline; and local rivers, irrigation grids and the coastline as they have changed over time.

The maps were superimposed over each other in such a way that none of the notations took precedence. The patterns that resulted from this lack of traditional hierarchy revealed glimpses of how the culture organized itself over its history. Man was not the measure of the scale of the notations in these maps. Instead, the notations were made in scales that related each map to the other, so the maps had their own internal consistency. Superimposition of the maps revealed relationships that were not visible when a hierarchy of elements was predetermined. The patterns showed how the area gradually became civilized and how man-made patterns began to supersede natural

ones. The constantly-changing relationship of natural and man-made forms was symbolized in shifting layers that suggested a building form. "The natural material became raw material for distributing functions," Eisenman said. "The river, coastline, channel, faultline divisions divided the museum into inside and outside, secured and unsecured."

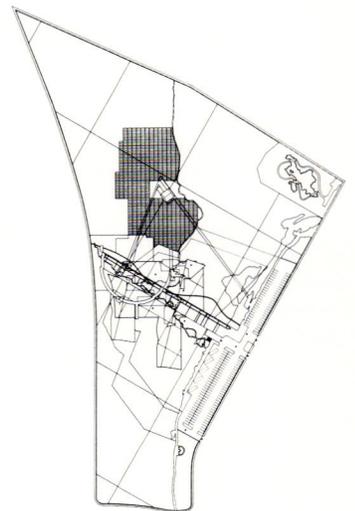
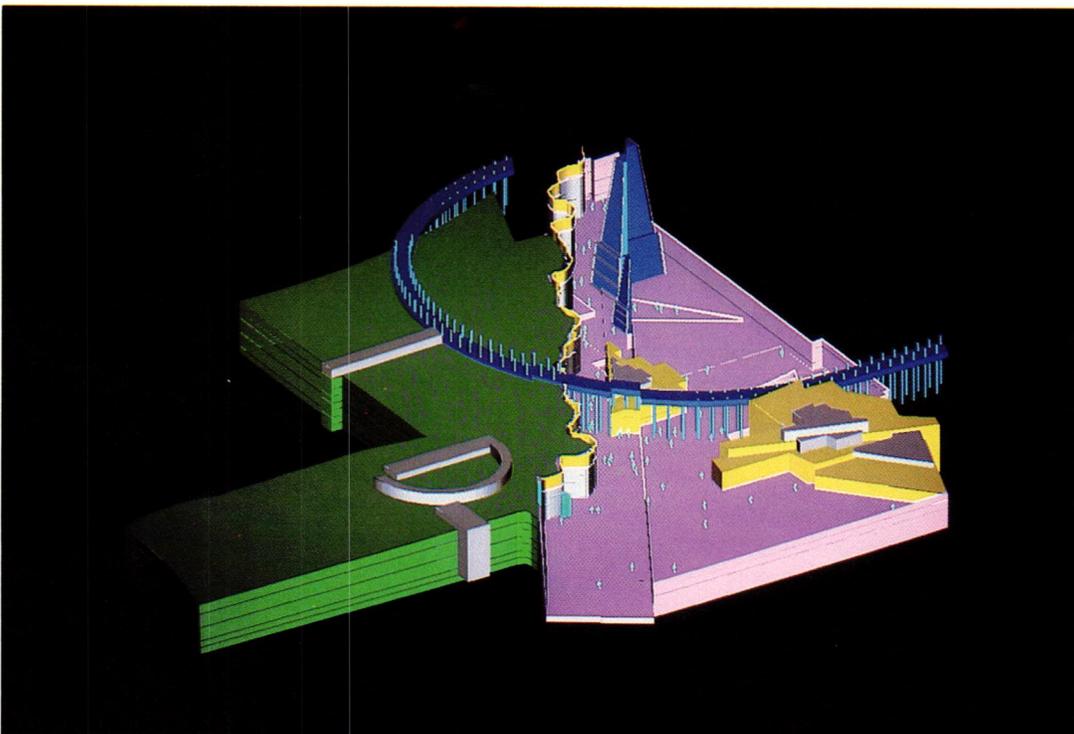
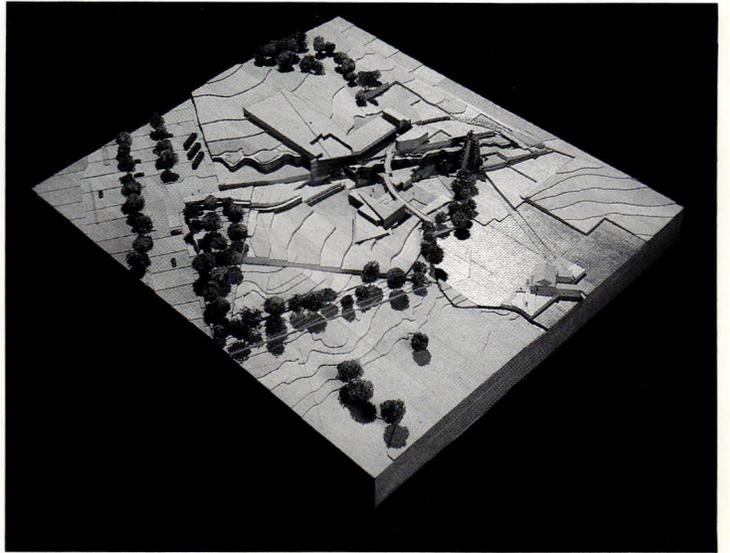
The entire site is a museum of artifacts and art. A Greene and Greene house is being rebuilt on the site; an oil derrick remains to commemorate the oil fields of nearby Signal Hill and the region's economic history; a golden pond represents the Gold Rush of 1849; and the Rainbow Pier, dating from Long Beach's heyday as a seaside resort in the 1920s, is being rebuilt on site. The scaleless nature of these objects is intended to dislocate the viewer from the traditional perceptions and reading of the objects and, like art itself, bring the viewer to a new awareness of the environment.

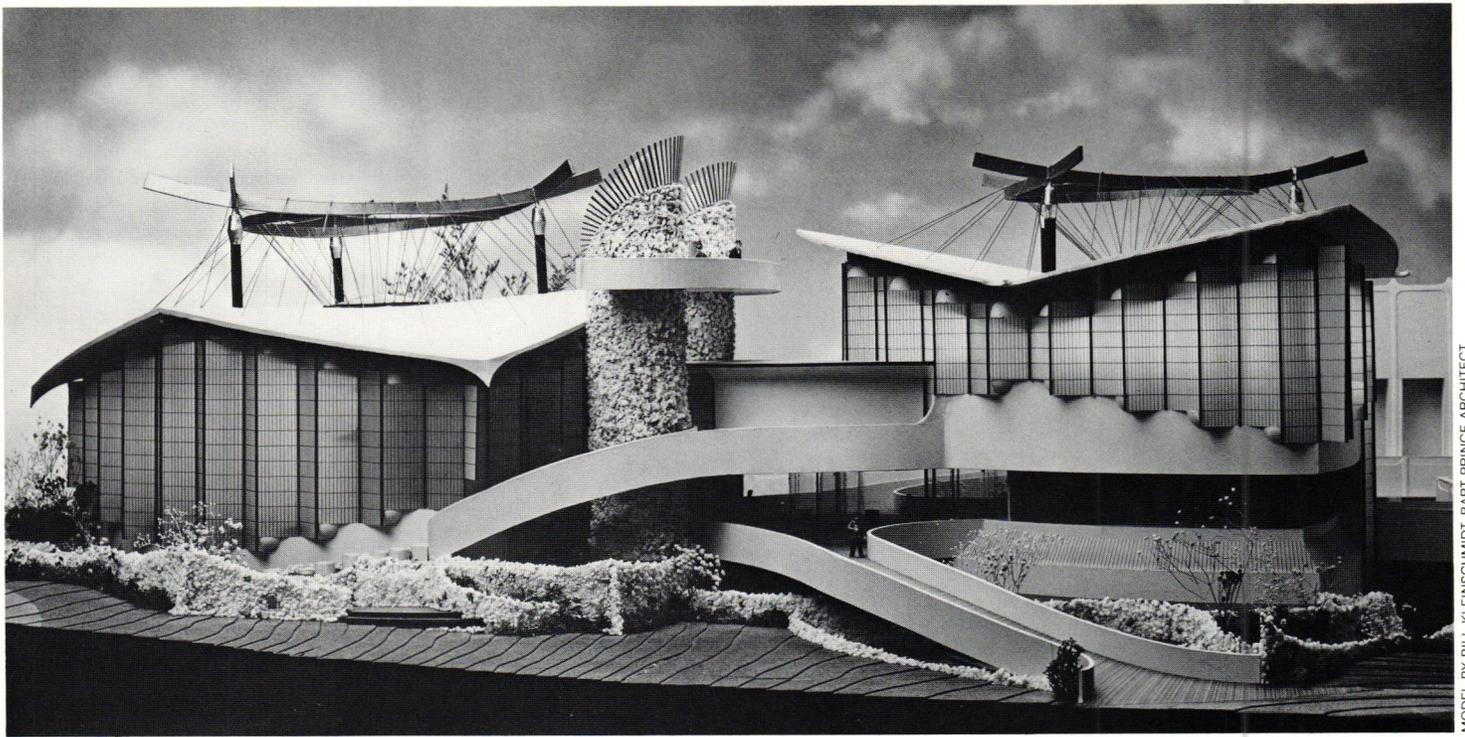




“At Long Beach, there is a cut between two figural masses. The cut is not a grid, but an unstable absence, a constantly dilating series of figures shearing, compressing, tensioning, undulating from its length like a vibrating or burning line, a series of after images.”

—Peter Eisenman, FAIA





MODEL BY BILL KLEINSCHMIDT, BART PRINCE ARCHITECT



Hawk Carrying Off Monkey, 1885. Shibata Zeshin (1807-1891), hanging scroll, lacquer on paper. The Shin'enkan Collection.

The most outstanding repository of Japanese painting of the Edo Period (1615-1868) in the western world today was donated to the Los Angeles County Museum of Art by Mr. and Mrs. Joe D. Price, who also donated \$5 million toward building a pavilion to house Oriental art. The Shin'enkan Collection, consisting of over 300 scroll paintings and screens valued at \$30 to \$40 million, is especially important as a complement to the 10,000-object collection of sculpture and *objects d'art* in the Avery Brundage Collection at the Asian Art Museum in San Francisco.

The Edo period began with the unification of Japan under the first Tokugawa shogun and continued for 250 years. During that period, Japan closed its ports to the outside world, and an unusually stable period of peace and prosperity ensued.

PAVILION OF JAPANESE ART
LOS ANGELES COUNTY MUSEUM OF ART

ARCHITECT BRUCE GOFF,
CONCEPTUAL DESIGN;
BART PRINCE ARCHITECT, DESIGN
DEVELOPMENT, CONSTRUCTION DRAWINGS,
PROJECT ARCHITECT

The nature of the collection is a prime determinant in the museum designed by the late architect Bruce Goff, former dean of the School of Architecture at the University of Oklahoma. The museum itself is virtually an extension of the collection it houses.

Traditionally, Japanese paintings are shown one at a time in an alcove called a *tokonoma* and illuminated by light filtered through rice-paper *shoji* screens. Originally the works in the collection were painted to be seen in natural light and to change with the play of light and shadow, so that nature's changing moods would reflect varying aspects of the art. The harsh artificial light used in most modern museums compromises the delicacy of Japanese art. To replicate traditional viewing conditions, the reinforced concrete and steel pavilion's exterior walls are being constructed of Kalwall, a translucent material that permits light to enter a room much in the same way a *shoji* screen does.

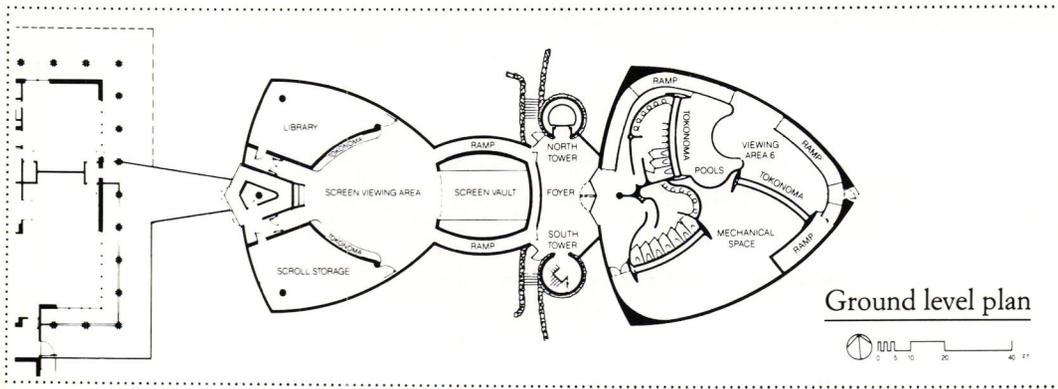
Because Kalwall is non-load bearing, a floating roof is hung from an exterior steel beams by a suspension cable system. The suspension system recalls the form of a *torii*, the sacred gateway to a *Shinto* shrine. The roof

also has hexagonal Kalwall skylights that allow for controlled access of light.

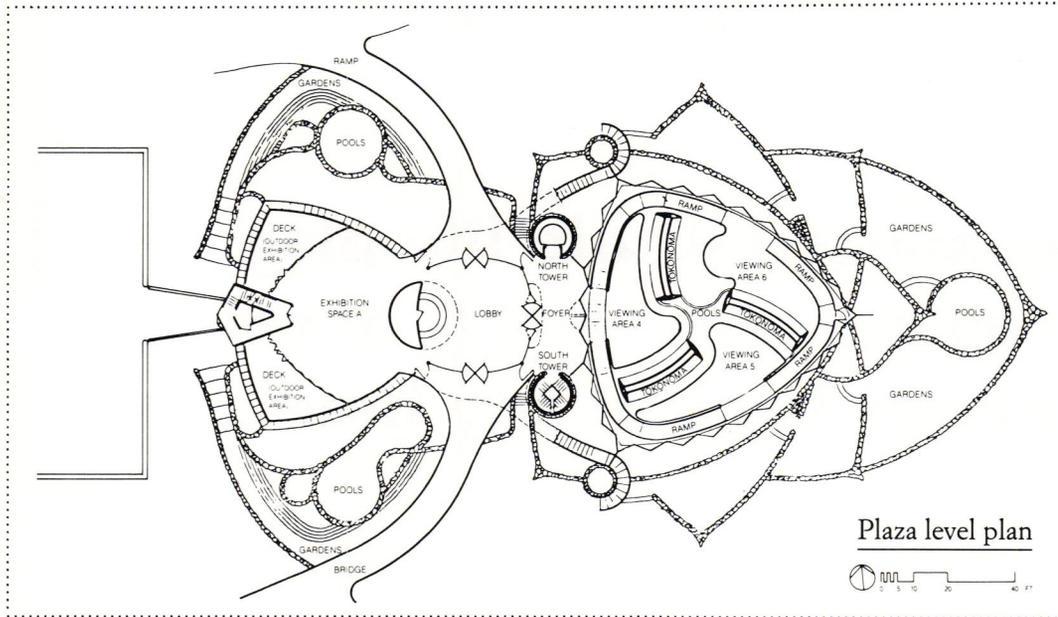
The free-standing pavilion is set in the northeast corner of the Los Angeles County Museum complex. The building is comprised of two wings that are linked to the museum complex by a curved walkway. Two stone veneer towers house the elevator and stairway that connect the three levels of the 30,000 square foot pavilion.

The East Wing is designed as one large space with six separate viewing areas to display the screens and scrolls. Visitors enter the pavilion via an elevator to the top floor, then descend through the exhibitions along a continuous curving ramp that connects the viewing platforms. These spaces form traditional *tokonoma* alcoves that allow the art to be seen one piece at a time. A buffer space between the ramps and the paintings separates the viewer from the art, enabling the work to be displayed without the visual interference of a protective glass cover.

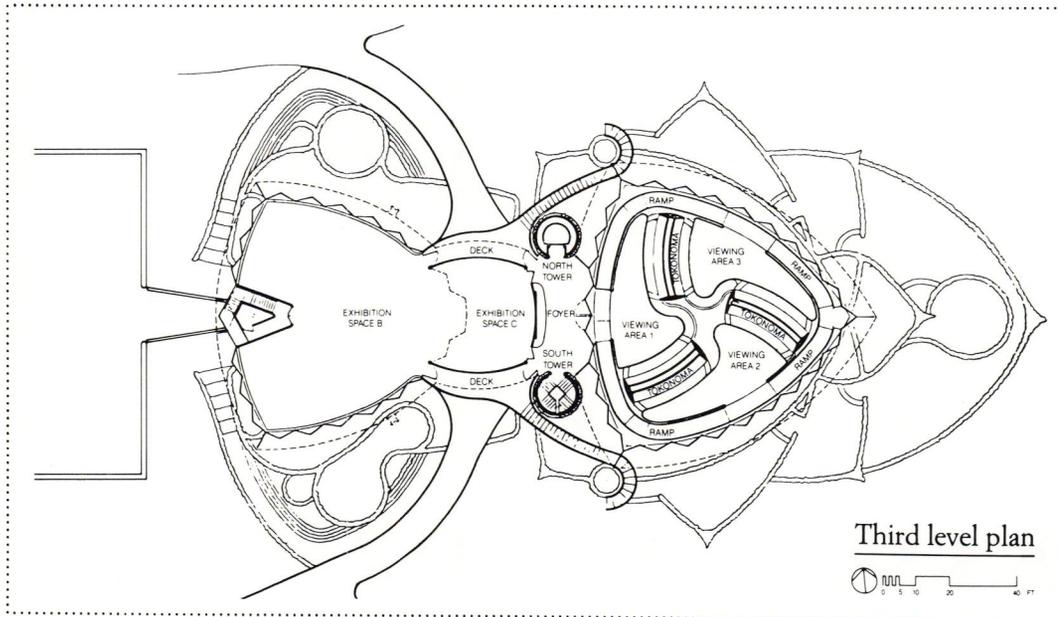
The West Wing contains a library, storage areas, and three areas for special exhibitions. The upper level houses two exhibition spaces—one for intimate viewing, the other a grand gallery. On the second level, a large lobby leads into an exhibition gallery that looks out onto sculpture gardens. A series of gardens and reflecting pools elaborate the organic shapes of the structure. The ground floor facilities will be available by appointment to scholars and collectors for private viewing.



Ground level plan



Plaza level plan



Third level plan

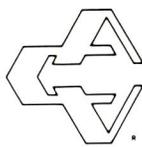
“The artists could not correct or paint over a stroke, so each stroke had to be perfect. They were painted to be contemplated for their perfection and beauty, like the Japanese gardens.”

—Joe D. Price

NO MORE TALK, JUST "THE" PRODUCT

A very special whole life plan
which "guarantees" 100% of your
premiums back at any time.

Available to Design Professionals, Their
Employees, and Dependents Through:



Association Administrators & Consultants, Inc.
The Design Professionals Service Organization
19000 MacArthur Boulevard, Suite 500
Irvine, California 92715

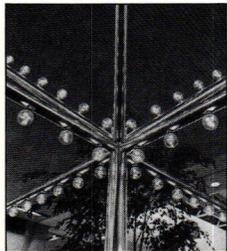
Please write or call us for further information. We have toll free and collect
lines for your convenience and friendly people waiting to serve you.
Please ask for George Brown.

(714) 833-0673 COLLECT!

(1-800-854-0491 toll free in the rest of the Continental United States)

NEW PRODUCT NEWS

INTIMATE LIGHTS



Decorative lights from Sentinel Lighting can form an intimate area within a larger expanse. "Space Frame" lights can be mitered or curved to fit custom

shapes and are recommended for use in public areas or for special effects on displays or architectural designs. The aluminum extrusions, accented by lights, are UL listed for both interior and exterior use.

Circle 350 on reader inquiry card

ELECTRONIC HOUSE SITTER

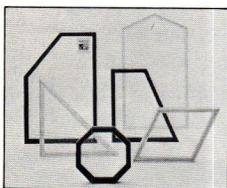


The CareTaker electronic house sitter lets owners control their homes' heating, lighting, fire and security systems by telephone, according to Interactive Technologies. Owners

can check, correlate and control monitored devices, such as thermostats and lights, by telephone through CareTaker's talk-back voice synthesizer. CareTaker automatically notifies authorities in the event of fire or intrusion.

Circle 351 on reader inquiry card

INSULATED GLASS WINDOWS



Insulated window glazing from Andersen Corporation is said to be 42 percent more energy efficient than ordinary

double-pane insulating glass. High Performance and High Performance Sun glazes are applied to Flexiframe windows, which have wood sub-frames clad with reinforced plastic and inside facings of natural wood. Andersen assembles squares, rectangles, right angle triangles and trapezoids in sizes up to 72" by 96".

Circle 352 on reader inquiry card

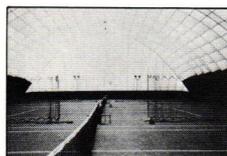
PADDY O'DOORS



The Dallas Door, an alternative or replacement for sliding glass doors, requires no maintenance or adjustment, according to General Aluminum Corporation. Factory glazed and pre-finished in acrylic paint, the door is available in sizes from 2'8" to 9' wide. The Dallas Door is said to exceed minimum standards established by the Department of Housing and Urban Development and Associated Laboratories' Incorporated's Quality Certified Program.

Circle 353 on reader inquiry card

RECREATIONAL FABRIC STRUCTURES

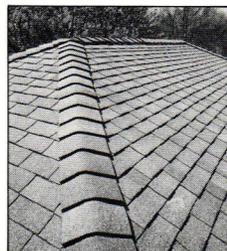


Tensar Structures Inc., designers and manufacturers of air-supported, tension fabric structures

and fabric components, has developed an application for sport/recreational structures. The application combines structural fabric with a patented parallel cabling system and pressurization equipment. Benefits of the design include an increase in room along the structure's sides, ends and corners.

Circle 354 on reader inquiry card

FIBERGLASS/ASPHALT ROOF SHINGLES



GAF Building Materials Corporation has introduced Enhanced Timberline, a laminated fiberglass/asphalt roofing shingle.

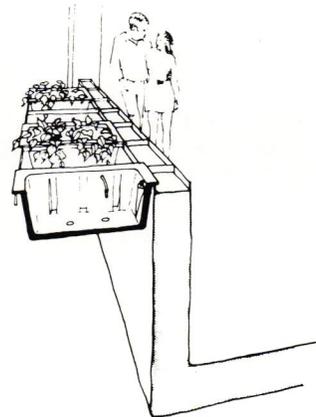
The self-sealing, overlapping shingles are said to resist warping, rotting, cracking, blistering or burning. Ceramic-coated granules embedded in waterproof asphalt create a weather-resistant surface. The shingles have a Class A UL fire resistance rating.

Circle 355 on reader inquiry card

NATURAL SPRING®

Controlled Watering™

Planters and Planter Boxes
The flexibility you need for planting design freedom...



- Eliminates waterproofing, irrigation and drainage for interior planting areas.
- Patented Vacuum Sensor system.
- Requires filling approximately every 4 weeks.



- Over 65 standard sizes with custom sizes available. Also cylindrical planters in 8", 11", 14", 17", 22" diameters.
- See us in Sweets File 12800 PLA.

Since 1979



PLANTER TECHNOLOGY

999 Independence Avenue, F-11
Mountain View, California 94043

415-962-8982

(IN CALIF.) 1-800-631-8600

Circle 314 on Reader Inquiry Card

Products incorporating the use of sealed insulating glass have the performance level of the glass displayed on the label.

Forced-entry resistance requirements have been met, and the certification applies to aluminum windows and sliding doors as well as wood windows and patio doors.

THE LABEL THAT MEANS MORE



The new, extended, window certification symbol of compliance

Windows bearing this CAWM certification label can be installed with confidence. They conform with the higher performance standards of all applicable specifications.

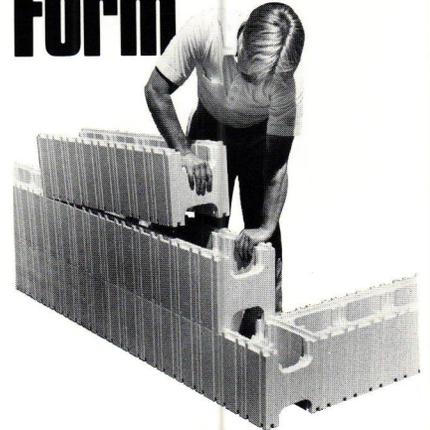
For more information on this broader certification program, call or write today.



California Association of Window Manufacturers
823 North Harbor Boulevard, Suite H, Fullerton, CA 92632.
Phone 714/525-7088.

Circle 315 on Reader Inquiry Card

A Concrete Idea Takes Form



Isoform

Isoform is a unique and innovative insulated polystyrene concrete formwork which is pressed together by means of a patented tight-fitting interlocking system.

Isoform is designed to be built up one story at a time and then filled with concrete which flows around the formwork bridges to create a monolithic concrete wall.



Completed Isoform Residence

Isoform can be used for most types of foundation work including stem-walls, pier and grade-beams, slab perimeter formwork, stepped foundations for hillside construction, and swimming pools.

Isoform will cover most applicable building codes and has great design flexibility. It can be engineered for most applications and used for both residential and commercial construction.

Isoform saves energy with an R-Value of 17.95. It also saves energy better than a 2 x 6 wall and by thermal mass storage.

Isoform

By Therma Manufacturing
2881 Hemlock Avenue, Suite 2
San Jose, California 95128
Area Code (408) 246-0211

PCBC Booth #1116



Circle 316 on Reader Inquiry Card

CLASSIFIED

Architecture California now accepts Classified Advertisements for positions available, positions wanted, services, business opportunities and miscellaneous.

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.

POSITION SOUGHT

LICENSED ARCHITECT, 20-plus years experience, AIA, NCARB, registered 7 states. Comprehensive experience includes marketing, design/build, design, production, construction, department management, commercial interiors, restoration, etc. Many building types. Published work. Effective hands-on, profit-oriented manager. Seeks challenging new position. Coastal areas preferred. Others considered. (619) 438-5975.

ADVERTISERS INDEX

Association Administrators & Consultants	30
Atkinson Brick Co.	38
Blomberg Window Systems	15
Bristol Fiberlite Industries	8
California Association of Window Manufacturers	32
Computer Drafting Systems	8
Davidson Brick Company	18
Dealy, Renton & Associates	15
Deleo Clay Tile	33
Generation 5 Technology	2
Harper and Shuman Inc.	37
Heath Ceramics	10
Lifetile Corporation	40
Metlund Enterprises	34
Mezger Enterprises, Inc.	3
Micro Match, Inc.	16
Minton Company	34
H.C. Muddox	9
Planter Technology	31
Pozzi Windows	4
Red Cedar Shingle & Handsplit Shake Bureau	17
Rollamatic Roofs Incorporated	34
Therma Manufacturing	32
Velux-America, Inc.	39
Won-Door Corporation	11-14



SEA GREEN

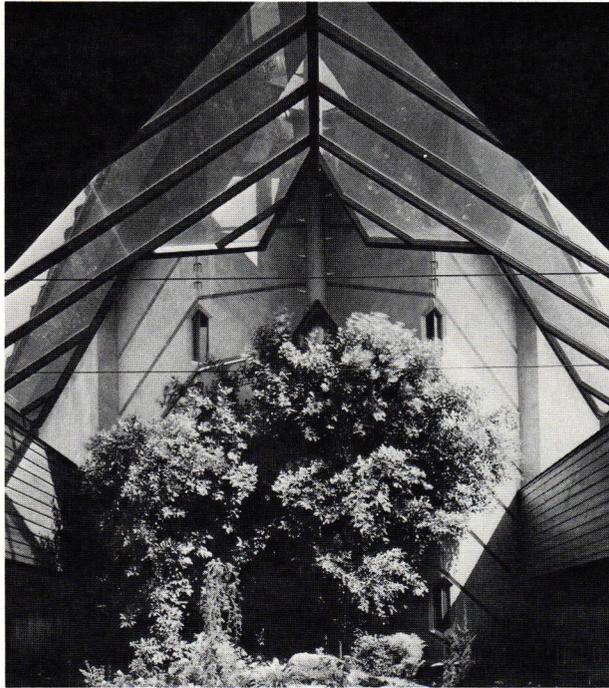
Dive into a sea of color. Bask in the graceful beauty of Deleo natural clay roof tile. Pure, clear color that flows through the entire body of tile. A wave of shimmering glazes. Natural shape. Natural color. Sea green. Creamy buff. Sky blue. Shell pink. Timeless appeal.

The affordable Deleo Color Collection.

1-800-237-9461 (CA). 1-800-654-1119.

At your local roofing distributor.





Union City Civic Center. Architect: Aaron Green, FAIA.

OPERABLE SKYLIGHTS

Create an exterior setting for interior architecture.

Reduce operating expense and eliminate HVAC equipment. Use daylight and fresh air to naturally provide comfortable ventilation, cooling and heating.

Working successfully with architects, engineers and contractors for over 25 years to build beautiful, cost effective buildings that people enjoy.



Rollamatic Roofs Incorporated

1400 Yosemite Avenue, San Francisco, California 94124 Phone: 415/822-5655

Circle 318 on Reader Inquiry Card

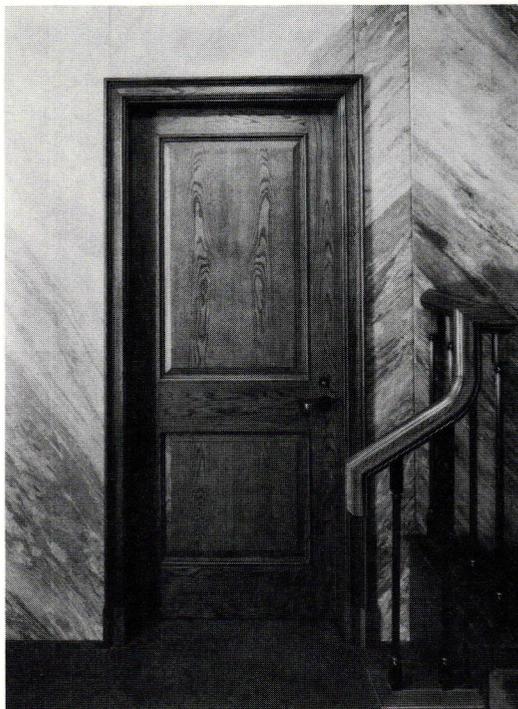
Elegant Solid Wood Doors and Jamb... 20-minute fire rated, too!

The welcome warmth and grace of fine solid wood stile and rail doors and jambs are now available for applications that require 20-minute fire rating. Minton fire-rated **Firestile™** doors and **Firejamb™** wood frames are offered in a wide variety of domestic and imported woods, styles and sizes. They are manufactured in our own factory to fine furniture quality standards and bear the Warnock Hersey International, Inc. **20-Minute Label**.

Call now for a copy of our latest full color brochure.

In California: (800) 521-5335
Outside California: (800) 654-6568
Mountain View, California

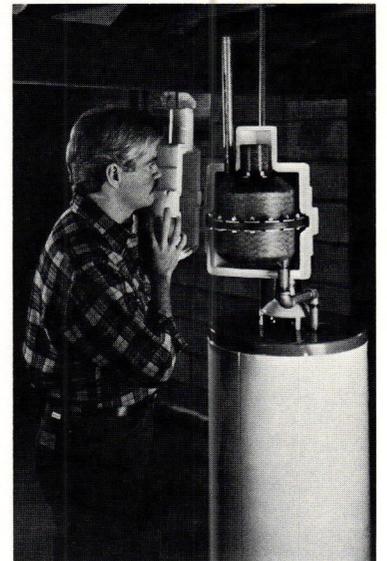
Circle 319 on Reader Inquiry Card



MINTON COMPANY

QUALITY ARCHITECTURAL PRODUCTS SINCE 1911

Most Cost Effective Product for Title 24 Hot Water Saver



- National Energy Award Winner
- California Energy Award Winner
- Complies with Title 24
- Can Replace Heat Pumps

METLUND ENTERPRISES

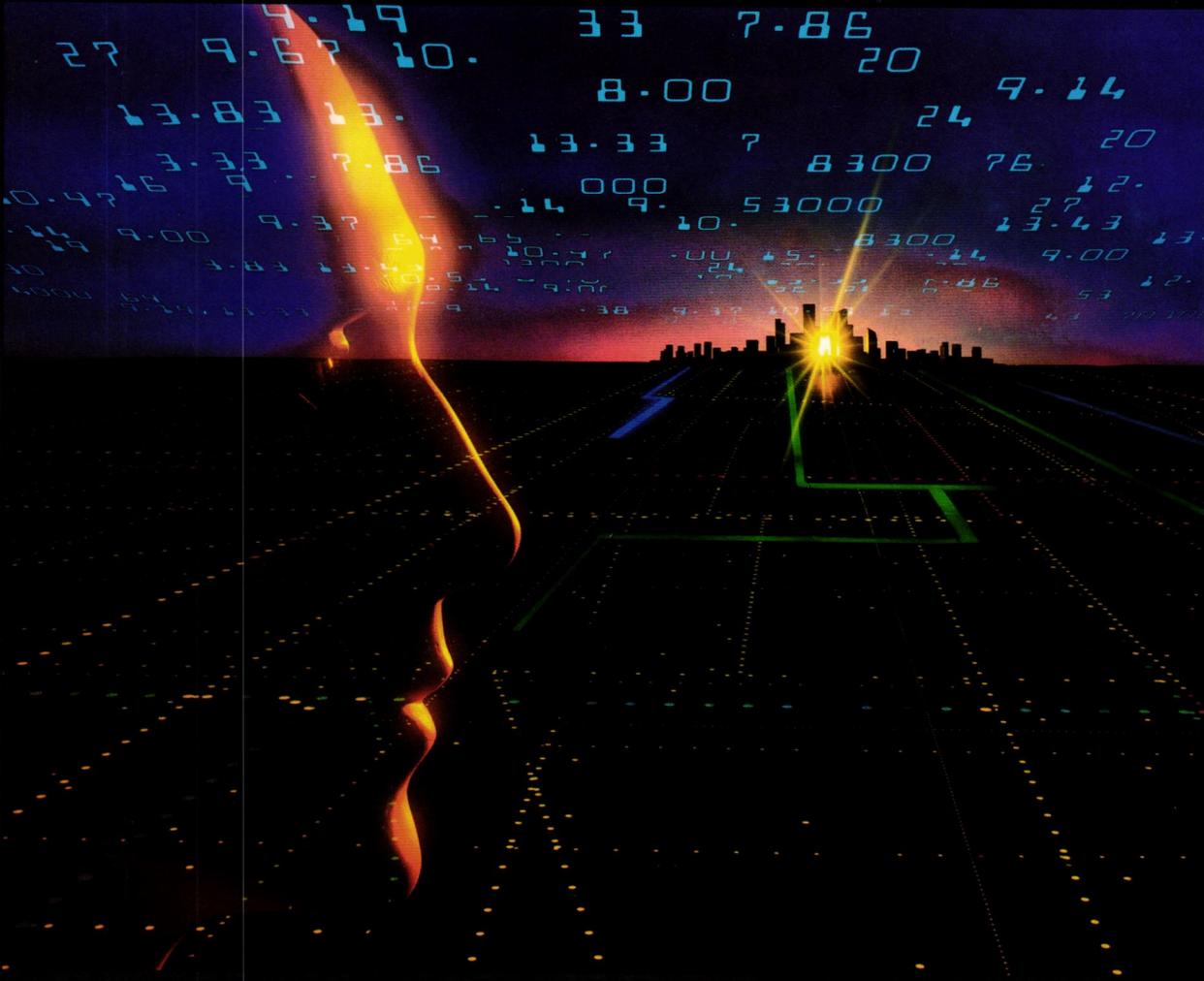
P.O. Box 7880
Stockton, CA 95207
(209) 948-4027

Booth #1310
Pacific Coast
Builders Conference

INNOVATION

KEEPING THE EDGE IN THE EIGHTIES

Circle 320 on Reader Inquiry Card



NEW HORIZONS IN FINANCIAL MANAGEMENT WITH CFMS

Envision the successful design practice—a combination of good design and financial management. Harper and Shuman can help—with the CFMS family of products. CFMS—the Computer-based Financial Management Systems—are fully integrated project control financial management systems specifically developed for the design practice; they are sponsored by the AIA and endorsed by the NSPE/PEPP.

CFMS provides project control and accounting reports, payroll, billing, accounts payable, accounts receivable, financial reports, profit center reporting and an interface to spreadsheets. These modules run on minicomputers like Digital VAX and MicroVAX as well as Prime 50 Series or on a national timesharing service. MICRO/CFMS—our microcomputer based systems for smaller practices—runs these applications on the IBM PC, WANG PC, or the DEC Rainbow Series.

Over one thousand design firms are using CFMS and MICRO/CFMS to get the best out of good design and the bottom line. Call us today for more information.

CFMS

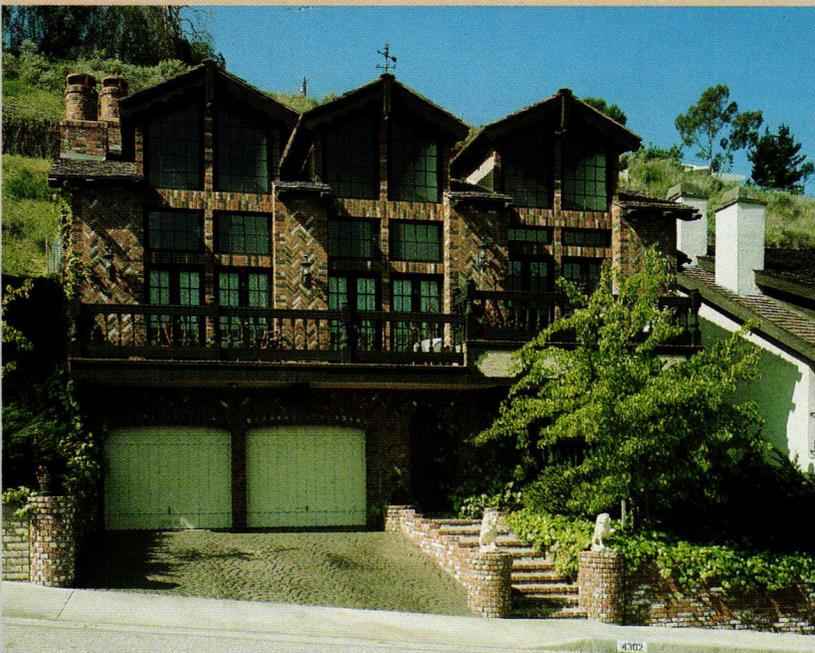
68 MOULTON ST., CAMBRIDGE, MA 02138 617 492-4410
625 THIRD ST., SAN FRANCISCO, CA 94107 415 543-5886

Circle 313 on Reader Inquiry Card

TRUEBRICK™

Kiln-fired clay at $2\frac{1}{2} \times 8\frac{1}{8} \times \frac{1}{2}$ in size, and only 11 oz. in weight, meeting A.S.T.M. Standard C-216 S.W. enables the use and benefits of brick where structural limitations exist. Since 1939 Atkinson Brick Company has been producing quality structural clay products in addition to our TRUEBRICK veneer from our native clay mine in Los Angeles, California.

PHOTOS: CARLOS VON FRANKENBERG JULIUS SHULMAN ASSOCIATES



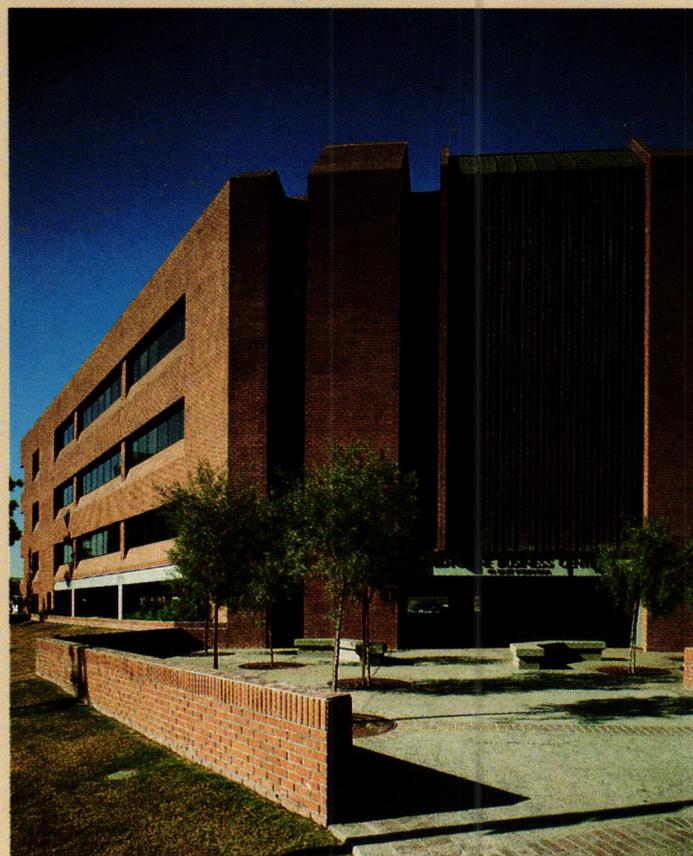
14 available colors and textures will lead you to new frontiers in freedom of design and creativity.

Atkinson Brick Co.

13633 South Central Avenue
Los Angeles, California 90059
Telephone: (213) 638-8514,
(213) 636-9846
SALES LIMITED TO
AUTHORIZED DEALERS

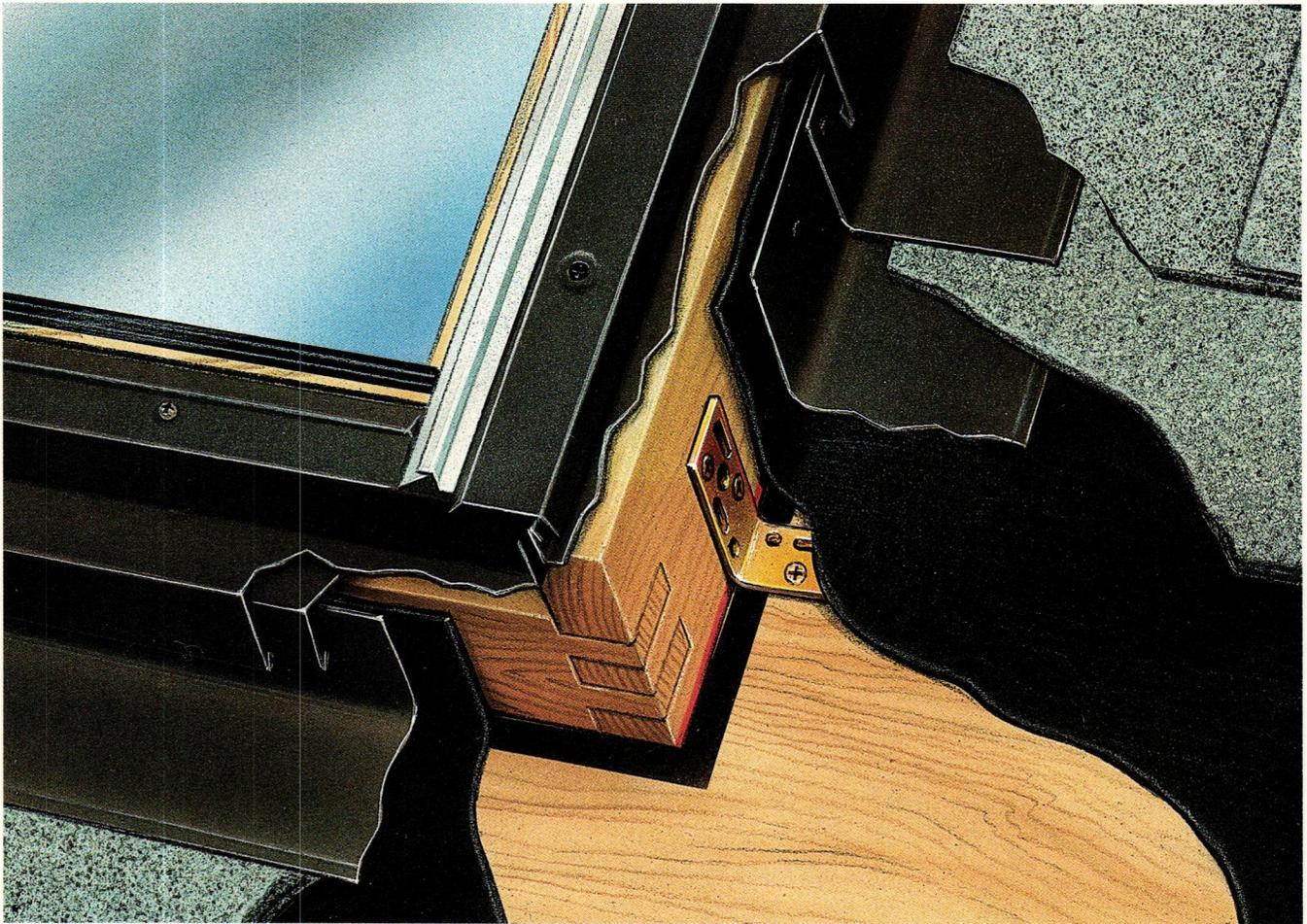
For information please visit one of our authorized dealers or call direct for contact with a field representative.

This second story installation of TRUEBRICK veneer over simple wood frame shows mass and beauty without load bearing restrictions.



The durability and strength of kiln-fired clay products add to the aesthetic and economic value of major projects.

Sooner or later, the quality that doesn't show, shows up.



Precision engineered pre-fabricated flashings eliminate the need for caulking.

Professionals know the real test of product value is performance. They know that there is no substitute for trouble-free installation and long-term client satisfaction. VELUX roof windows and skylights prove their worth on every count:

- Competitive Prices
- Expertly Crafted for a Weathertight Fit
- Precision Engineered Prefabricated Flashings
- A Full Line of Sunscreening and Remote-Control Accessories
- No Annoying and Expensive Call-Back Problems
- On-time Deliveries

VELUX roof windows and skylights lead the competition on every continent. It's no wonder leading architects and builders around the world specify VELUX products for their most important projects.

You can give your work the quality it deserves with VELUX roof windows and skylights. They are available in prices ranging from just \$110.00 to \$500.00. Get all the facts from your local building supply, or send for "The Complete Guide to Roof Windows and Skylights," a FREE 28 page full color brochure with photos and technical information, and a price list.

VELUX® The world leader in roof windows and skylights.

Mail this coupon. We'll send you a free copy of "The Complete Guide to Roof Windows and Skylights," and price list within 24 hours.

VELUX-AMERICA INC.
30936 San Clemente St.
Hayward, CA 94541

1-800-548-8008 (in CA)
1-800-548-8000 (outside CA)

FREE 28 page full color brochure

Name _____

Address _____

City/State/Zip _____



LIFETILE[®]

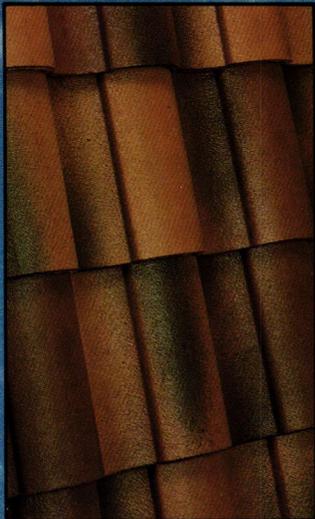
Distinctive Fire-Safe Roofs



New CAPRI™



Super SHAKETILE™

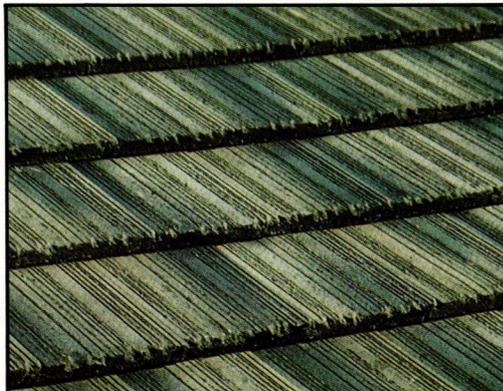


ESPAÑA Mission Tile

*Adaptable
Styles for
Design
Compatibility*



New CALIFORNIA TILE SERIES



SIERRASHAKE™ Tile



Colonial SLATE Tile



Elegant CHATEAU™ Tile

The Concrete Advantage

3511 No. Riverside Ave. • Rialto, California 92376
714/822-4407

45111 Industrial Drive • Fremont, California 94538
415/657-0414

P.O. Box 21516 • San Antonio, Texas 78221
512/626-2771

P.O. Box 632 • Lake Wales, Florida 33859-0632
813-676-4329

Member of National Tile Roofing Manufacturers Association, Inc.

LIFETILE[®]



A Boral Industries Company

Circle 324 on Reader Inquiry Card