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Annual Review of California Architecture



Brugler Residence, The Sea Ranch. Architect: Obie G. Bowman/Architect AIA.

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
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A Jury of Your Peers



TOM GLASS

An architect, like all creative professionals, spends a great deal of time inside his or her own head searching out a personal expression that solves a range of problems from the ephemeral to the (literally) concrete. The solitary nature of creative endeavors may be mitigated through the synergy of a project team, the interface with consultants, a posh lunch with the client, or skirmishes with public review agencies. But these diversions are mere ripples in the pool of isolation that pervades and nurtures original thought.

The singular nature of creative work makes it difficult to evaluate one's own progress. The ego, once it's unleashed to aid in the creative process, seldom returns quietly to its kennel to allow an artist to evaluate his or her own work objectively in relation to a personal vocabulary, or within a contemporary or historic body of knowledge. The human need to be connected to a larger whole may explain why "creatives" of every ilk treasure the recognition that comes from a jury of their peers through awards competitions.

Of course, no one really wants to be evaluated by a jury of one's peers. Even we creatives are basically ordinary people and our peers are as limited in their way as we are in ours. We want to be judged by people who our ego considers to be our peers. We all need someone to say, "you done good." And the higher that someone is in our esteem, the better we did.

So design juries are stocked with eminent professionals whose distinguished achievements inspire us to seek their validation of our work. But a design juror can go from being a hero to a bum faster than a pitcher for the Dodgers. A curious metamorphosis occurs as the jury bestows its awards. The respected jurors appear to be unprincipled charlatans whose design bias, individual idiosyncracies, and long standing personal friendships blind them to truly meritorious work. This transformation may be lost on a few participants in the award program—roughly equivalent to the number of award winners—but it is all too evident to the rest of us.

A design juror has a tough job. He or

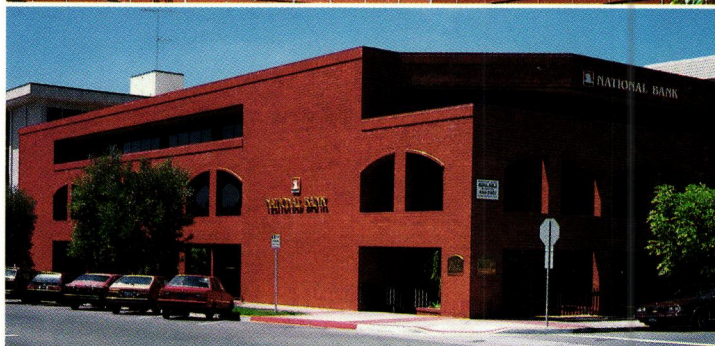
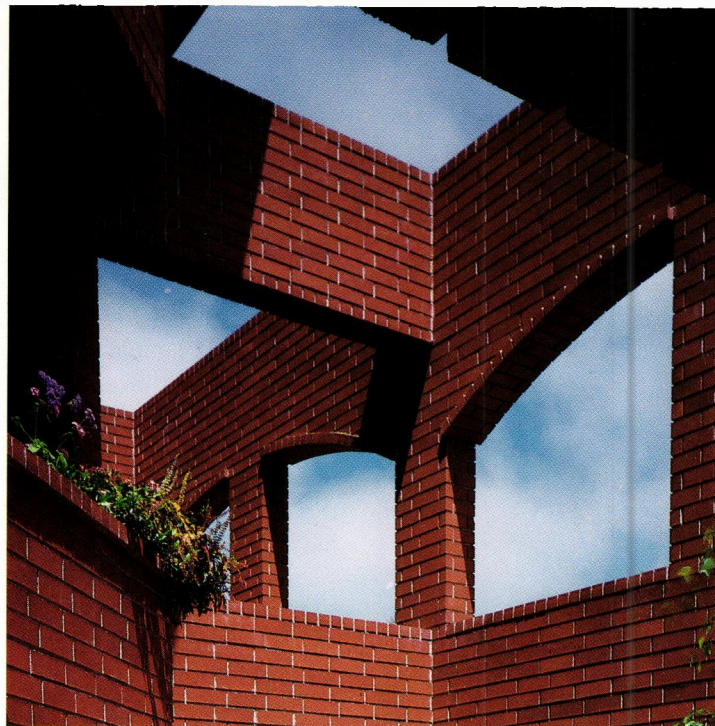
she is sequestered with a group of strangers and thousands of photographs, plans, elevations, and written profiles depicting hundreds of architectural projects that range from the remodel of a janitor's closet to multimillion dollar skyscrapers. In a laughably short time span, each project is scrutinized and measured against the highest standards of design excellence.

Juries have been known to come apart at the seams arguing just what those standards are. Mercifully, few jurors consider their own work as the standard by which others should be judged. The juries that have met for the Design Awards programs sponsored by the California Council, The American Institute of Architects have managed to find common ground and, in most cases, have awarded projects by consensus. When disagreement did occur, it was based more often on aesthetic and philosophic differences than on personal pique.

The impact a jury's decisions have is not lost upon the individual jurors. Architects pick through design awards with the fervor of a Greek seer scouting omens of the future in a pile of steaming entrails. Having disregarded the sound advice to "judge not, lest ye be judged," each juror puts his or her credibility on the line. A juror has as much need as any creative professional to be taken seriously by his or her peers. That need underlies the diligence with which design juries sift through competent work to discover those few gems that contribute to the art and science of architecture. As one juror expressed it, "We have to be very careful about the message we send."

This issue records the deliberations of the jury for CCAIA's 1987 Design Awards program and features the award winning projects. The standards of excellence this jury defined may be off plumb with your personal understanding. After all, what one architect considers to be a frivolous element may be another architect's underlying principle. But this jury grappled with penetrating issues of architecture and the architect's role in society. Perhaps its views will stimulate your creative imagination and act as a catalyst for the alchemy that occurs in the solitude of your studio.

Janice Fillip



Standard of Masonry Excellence Award to La Jolla Bank

The La Jolla Bank is an outstanding installation of Davidson Royale hollow brick. The use of hollow brick rather than brick veneer enabled the architectural firm of Krommenhoek, McKeown & Associates to make an honest expression of brick particularly in the design of the open beams and arches. According to architect Jack McKeown, the warm natural beauty of brick helped bridge the gap between contemporary architectural and a tailored, institutionalized traditional image for the building.

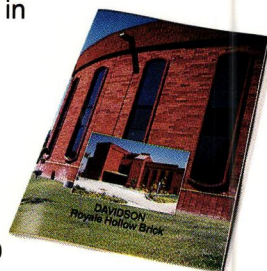
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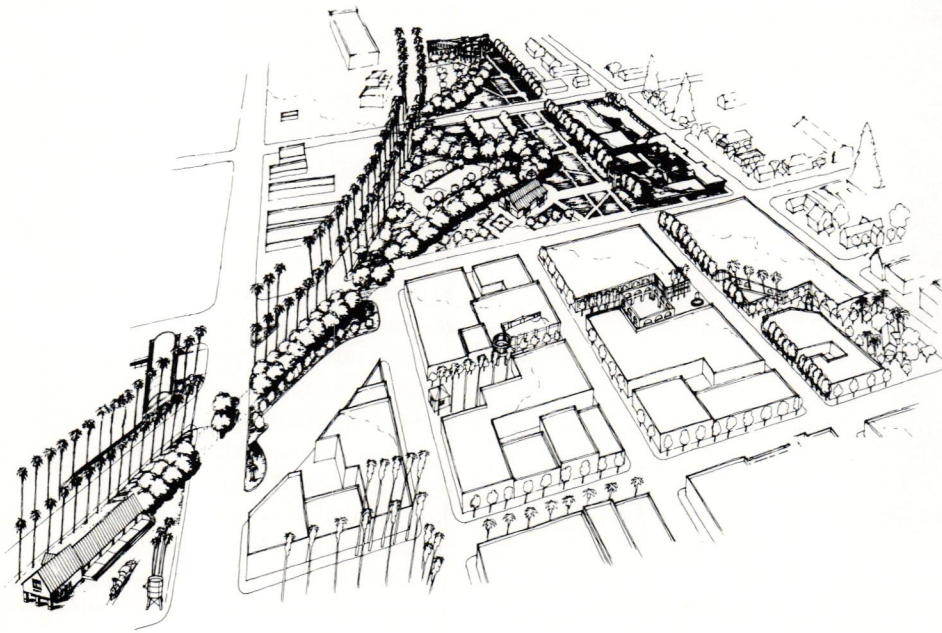
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HEMET GOVERNMENT CENTER

Two Santa Monica architects won the Hemet Civic Center Competition, which includes a commission to design the first new buildings in the Civic Center. Hemet has a population of 28,000 and is located about 90 miles east of Los Angeles in Riverside County.

Architects David Kaplan and George Nakatani's \$4 million municipal government center design is both distinctive and practical, according to the jury. "The Kaplan/Nakatani scheme looks very exciting and captures the imagination. This scheme has all the arguments of sensitivity and practicality and a chance of survival," the jury said. Kaplan/Nakatani received \$25,000 to design the expansion of the James Simpson Neighborhood Center, which is the project's first stage.

The design "speaks to the friendly relationship between government and citizenry which fortunately exists in our community, by providing central and accessible government services organized around a warm, inviting courtyard," said jury chair Gaila Jennings.

Other finalists in the two phase, open design competition were Arthur Golding and Associates; Susana Torre, partner in Wank Adams Slavin Associates, New York; and Vefik Soyeren of Bureau D'Ar-

chitecture Soyeren, Belgium. Finalists received a cash honorarium. The jury consisted of five local citizens and three professionals: Vincent Scully, Jr., Hon. AIA; Barton Myers, FAIA; and Mark Hinshaw, AIA.

THE COLLEGE OF FELLOWS

The American Institute of Architects advanced nine California architects to the College of Fellows for their "notable contributions to the profession." Among those receiving the profession's highest honor are

- Walter Burde, FAIA; Walter Burde Associates; Monterey Bay Chapter
- Virgil R. Carter, FAIA; Oklahoma State University; Santa Clara Chapter
- Charles M. Davis, FAIA; Esherick Homsey Dodge and Davis; San Francisco Chapter
- James Raymond Diaz, FAIA; Kaplan/McLaughlin/Diaz; San Francisco Chapter
- Lawrence Doane, FAIA; Skidmore Owings & Merrill; San Francisco Chapter
- Ron Goldman, FAIA; Ron Goldman FAIA & Associates; Los Angeles Chapter
- Donald Goodhue, FAIA; Hall Goodhue Haisley & Barker; Monterey Bay Chapter
- John Lund Kriken, FAIA; Skidmore Owings & Merrill; San Francisco Chapter
- Stanley C. Livingston, FAIA; Salerno Livingston & Partners; San Diego Chapter.

ENVIRONMENTAL CONTRIBUTION RECOGNIZED

Actor and environmental advocate Robert Redford is the 1987 recipient of the Nathaniel A. Owings Award for Significant Contribution to the Environment presented by the California Council, The American Institute of Architects (CCAIA). Redford was honored for his work as founder and president of the Institute for Resource Management. The Nathaniel Owings Award is given annually to individuals or groups who demonstrate outstanding accomplishment in the preservation of nature in relation to the built environment. The award is intended to honor the spirit of Owings' commitment to nature and his vision of architects as "guardian angels of the land."

William C. McCulloch, AIA, CCAIA president, recognized Redford for "his personal involvement in creating practical solutions to natural resource problems. His work through the Institute for Resource Management to mediate between development interests and environmental concerns certainly responds to the spirit of this award."

The Institute for Resource Management is a nonprofit educational organization founded in 1982 and based in Salt Lake City, Utah. The purpose of the Institute is to foster a more balanced approach to the development, use and conservation of America's natural resources.

The award features a photo of the Big Sur coastline by photographer Morley Baer and the following quote by Nathaniel Owings: "Every architect has, within his soul, a spark of genius which can be expressed through the ability to set up a new partnership with nature—nature in the real, not the abstract—which will make the world a better place to live in."



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IN THE SPIRIT OF COLLABORATION



This is an open call to Artist/Designer teams to create a unique approach to the revitalization of the Todos Santos Plaza, the central square of Concord, California through a collaborative competition.

PROFESSIONAL JURY

Galen Cranz,
Architectural Sociologist

Leonard Hunter,
Artist

James Elliott,
Museum Director

Al Nodal,
Public Arts Administrator

David Robinson,
Architect

Hidea Sasaki,
Landscape Architect

Michael John Pittas,
Competition Advisor

ELIGIBILITY

First stage will be judged anonymously and open to any interested Artist/Designer team. Up to five finalist teams will be invited to compete in a second stage.

SCHEDULE

Program Kit available July 1, 1987; First stage deadline September 2; Finalists announced September 23; second stage deadline November 18.

AWARDS

\$25,000 in cash prizes will be awarded to the winner and finalist teams.

SUBMISSIONS

First stage seeks conceptual ideas and/or presentations of past work on one required 30" x 40" board.

REGISTRATION

To register and receive a program kit send Name(s), address, telephone number and Artist/Designer team identification along with \$40.00 to:

The City of Concord
Spirit of Collaboration Competition
Civic Center, 1950 Parkside Drive
Concord, California 94519

For information contact:
Mr. Edward H. Phillips, 415.571.3159

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¡ADELANTE! SAN YSIDRO

A four day examination of the deteriorating Mexican/American border community of San Ysidro by a Regional/Urban Design Assistance Team (R/UDAT) resulted in recommendations to educate the residents politically and to place a temporary moratorium on multi-family housing development. The R/UDAT was cosponsored by The American Institute of Architects and the San Diego City-County Reinvestment Task Force. The team of urban affairs experts from around the country was asked to evaluate San Ysidro's streets, buildings and scenery, and to develop a land use plan.

San Ysidro, overrun with 35 million transients annually, is the arena for apprehension of 400,000 illegal immigrants each year and has extremely depressed conditions. San Diego officials say it has the potential to become a major international gateway, but the town lacks the political and economic base to take advantage of the opportunity. Devaluation of the peso has had a strong negative influence on San Ysidro's economy. Other problems include recent rapid growth in low-income apartment projects, overcrowded schools, insufficient recreational facilities and division of the town by freeways and the San Diego Trolley.

R/UDAT recommendations include:

- Implementation of a program to increase the percentage of active registered and informed voters; an increase in representation for San Ysidro on the City Council, community boards and commissions; and creation of a San Ysidro Advisory Board to represent the needs of the families in San Ysidro.
- Development of a "self-reliance program" based on use of volunteer labor to supplement social service programs; expansion of adult education programs; and implementation of a program to teach residents how to use recreational, employment and educational opportunities.
- Institution of a transient tax to cover costs to San Ysidro associated with development of an international gateway; and formation of a community economic development strategy.
- Development of a historic district and a network of activity centers and paths; improved coordination of trolley trans-

continued on page 13

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portation; definition of a southern edge of development; and strengthening the character of San Ysidro Boulevard.

- Updating the area plan by revising the circulation, commercial, residential and community and facilities elements; addition of a historic overlay and an international gateway plan as new comprehensive plan elements; and creation of a joint San Ysidro/Tijuana design agency.
- Formation of a Community Development Authority; adoption of a moratorium on multi-family housing until amenity guidelines are established; identification of additional sources of funding for education; additional funding for San Ysidro/Otay Mesa Community College from revenues derived from assessments on all south San Diego developments; and initiation of afternoon park and recreation programs.

The R/UDAT also recommends creation of a Community Development Corporation as a technique for residents to conduct economic development activities.

R/UDAT team members were Ben Cunningham, AIA; Thomas G. Fernandez, AIA; Mark Hall, AIA, AICP; architects Corky Poster and Carlos B. Graizbord; urban designer David Stea; real estate consultant James E. Bock; and investment banker Erlinda Cortez Dimas. The R/UDAT team was assisted by students from San Diego State University and the New School of Architecture.

WHAT MOTIVATES HOME BUYERS?

Tax advantages top the list of key factors motivating Californians to purchase new homes, with energy efficiency and investment potential tied for second place, according to the 10th annual Consumer Preference Survey conducted by Great Western Real Estate. About 900 prospective new home buyers were polled. Nearly half the respondents rated energy efficiency as a "very important factor" when evaluating a purchase. Respondents said they were willing to spend more money for energy-saving features, such as upgraded insulation, an efficient gas furnace, double pane windows and attic exhaust fans. A majority of the respondents said they preferred natural gas over electricity for the following household functions: cooking, clothes drying, and space and water heating.

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Architect: Bahri & Associates

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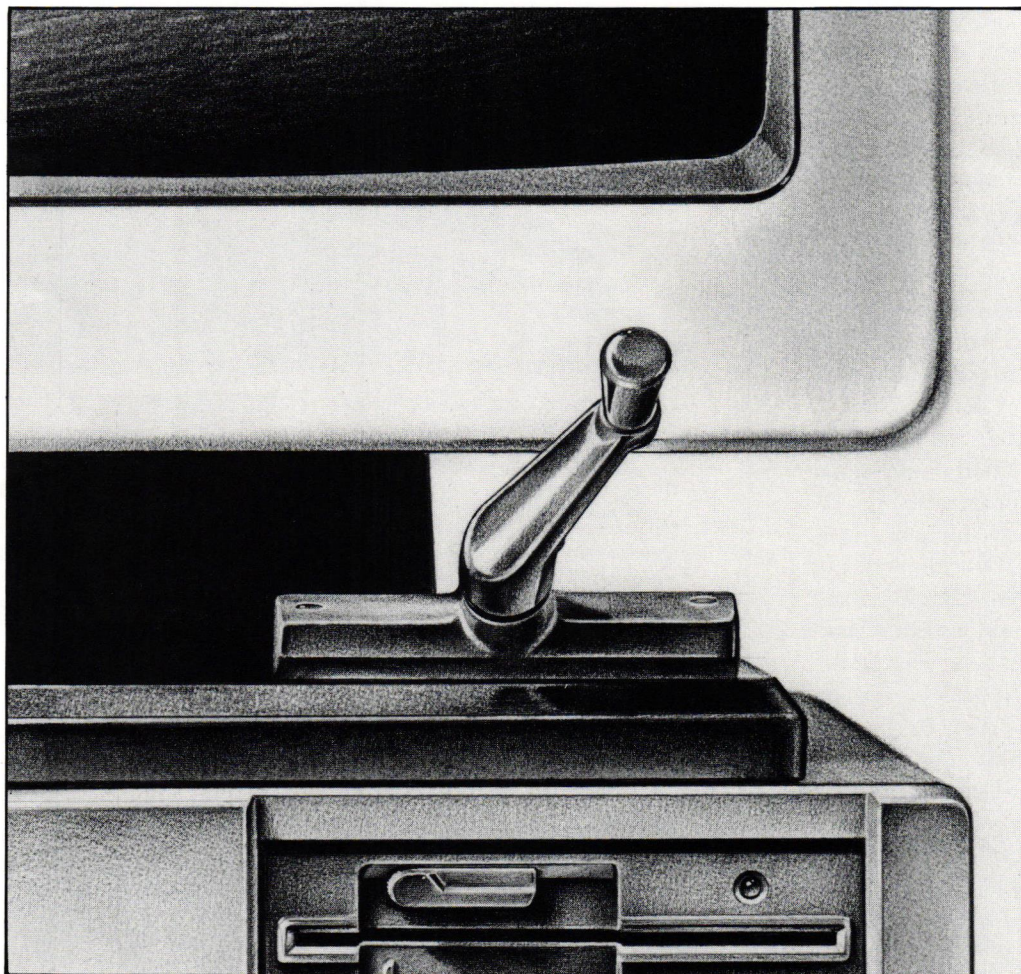
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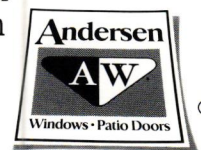
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California Design Awards



Jurors for the 1987 Design Awards, from left to right: Jim Olson, AIA, principal in the Seattle firm of Olson/Sundberg Architects; Dr. Galen Cranz, associate professor at the University of California, Berkeley; and Jack Diamond, FRAIC, principal of A.J. Diamond and Partners in Toronto, Canada.

The enthusiasm that animated each of the jurors for the 1987 Design Awards visibly paled for a moment upon entering the jury room and being greeted by a tower of nearly 300 black vinyl presentation binders, representing the largest response yet to the annual Design Awards program sponsored by the California Council, The American Institute of Architects. But it wasn't long before the jury was elbow-deep in architecture, and a lively discussion began. The jurors unanimously agreed that five projects deserved Honor Awards. Many of the 17 projects recognized with Merit Awards enjoyed the support of all three jurors, but a few sparked genuine differences of opinion. The jury decided to award these projects and incorporate dissenting opinion into the jury comments. In keeping with that decision, full jury comments are recorded on the following pages. The dialogue reproduced below reveals the jury's criteria for selection, reflections on the nature of architecture, and observations on what makes California architecture unique.

Jack: The jury felt that the standard of entrants was remarkable, equal to a national competition for design. In weighing the projects, the jury asked the questions, did the architecture express an idea, and was the idea worth expressing?

In successful architecture two consistencies are required, one internal and the other external. The internal consistency is the adeptness or talent of the architect to translate into physical form some idea or set of objectives. External consistency is whether those objectives are ethically or socially appropriate; that is, are they the right thing to do?

Architecture has a wide range of components that require satisfaction: formal, symbolic, physical, economic, social and technical. Judgment, however, is required in regard to which components require emphasis in a particular circumstance.

What we often see is not only the lack of selection among a number of competing demands, but a predilection by an architect for a particular design idea that may not even satisfy one of the necessary considerations, *l'idée fixe* that dominates.

The schemes we thought justified awards, especially honor awards, were those that not only satisfied all the component considerations, but gave the correct emphasis to considerations that were part of an inclusive formula.

Galen: All too often we saw schemes that didn't have an artistic idea; there was no aesthetic problem to solve. The architects of these projects were mere copiers. I find it shocking that even within the architecture profession, with its well-known myopia and narcissism, so many people don't seem to have aesthetic, artistic ideas that they take seriously.

Jim: One thing that concerns me is that architecture be authentic. Architecture

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HONOR AWARDS

CLAY STREET CONDOMINIUMS SAN FRANCISCO

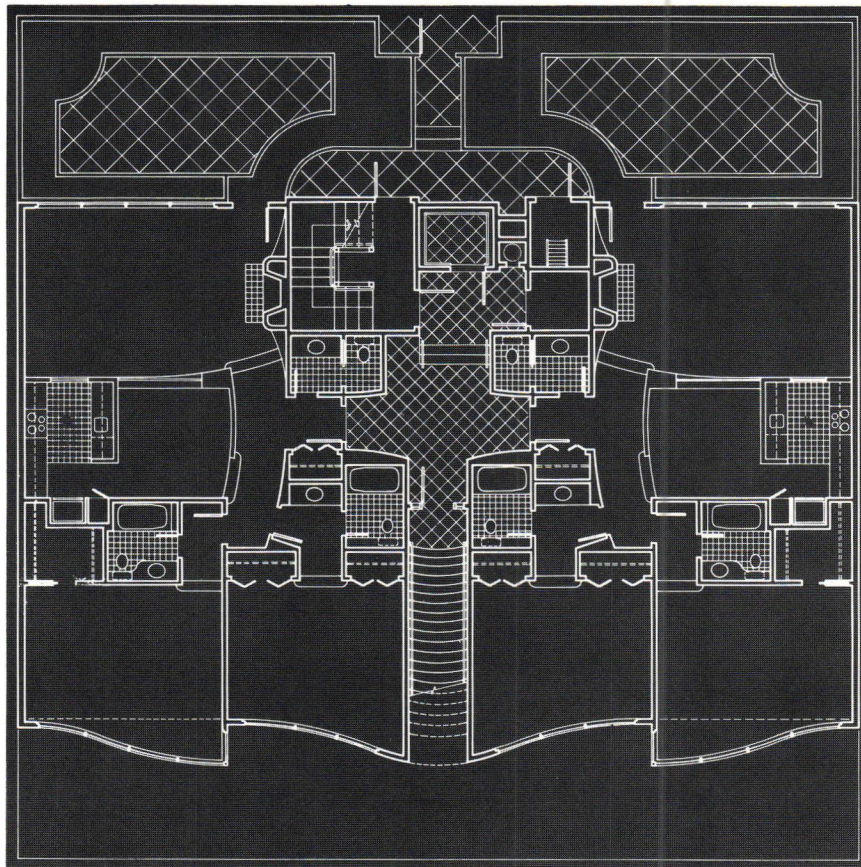
DONALD MACDONALD
ARCHITECTS
HONOR AWARD

Architect's Statement: Despite the high density of the neighborhood, this Nob Hill location allows the top two floors of this condominium building panoramic views of San Francisco Bay. The design emphasizes the elegance of Nob Hill while outwardly responding to the powerful physical context of urban San Francisco. This building is derived from a reworking of many basic design elements of the city.

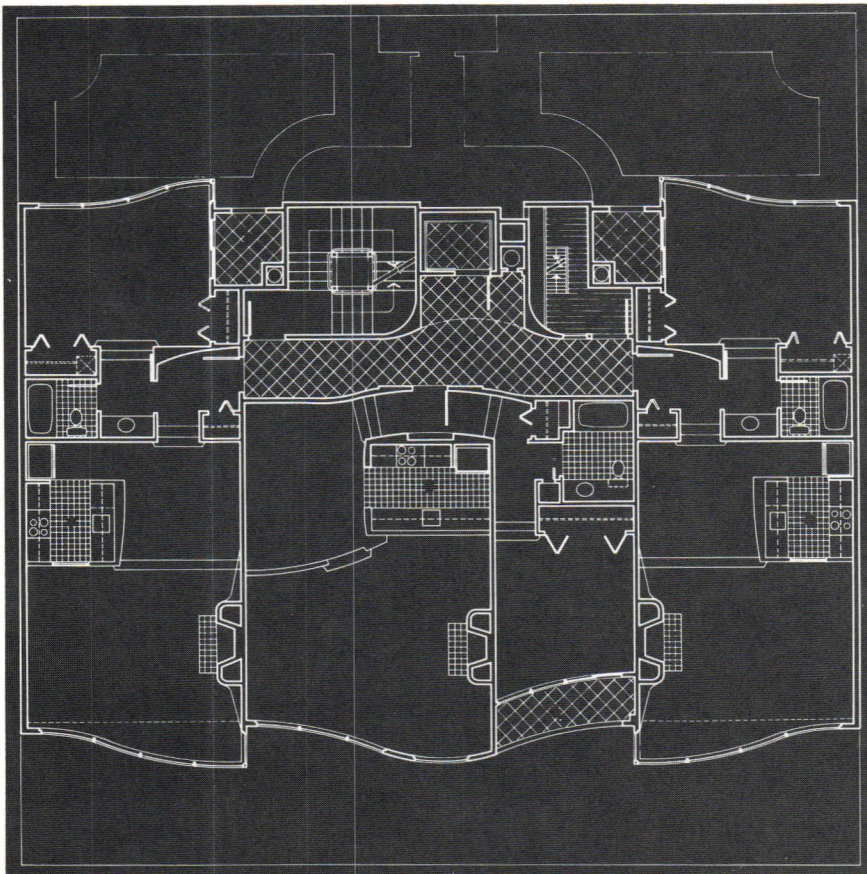
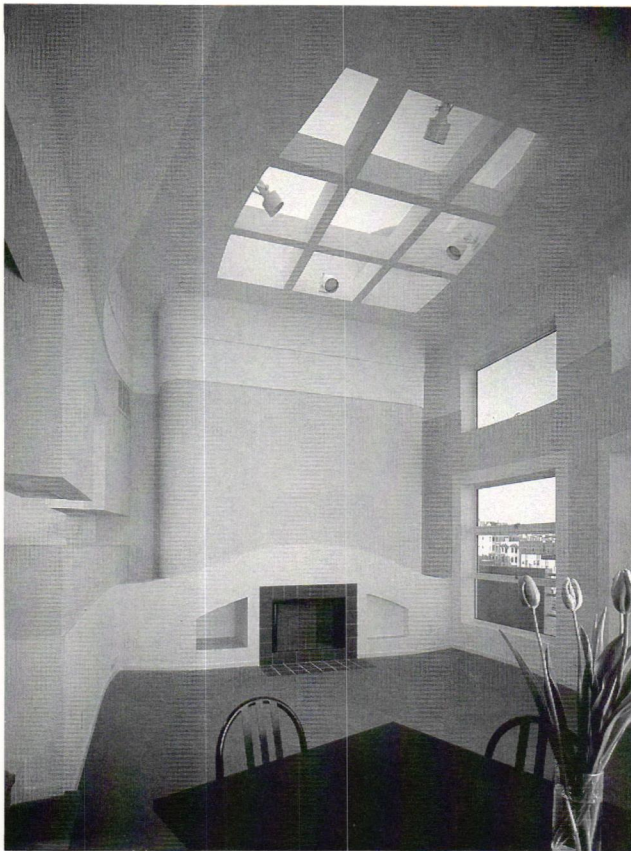
The curved bays retain the fluidity of the street facade for which San Francisco is noted. Vertically, the bay windows alternate with clerestories, creating a visual scale consistent with the surrounding older buildings while allowing an expanded floor-to-floor dimension. The mass of the street elevation is further reduced by the fourth floor deck which steps back, emphasizing the layering of the facade.

The high ceiling is used to advantage in the interior by stepping the floor down toward the living room, volumetrically emphasizing the view toward the north. The bedrooms are placed at the back of the building. On the first floor, this relationship changes so that the living room can take as its point of focus a small formal garden on the south side of the site. Each unit has a fireplace in the living room.

Like most buildings of its type in San Francisco, this condominium is built using standard wood frame construction over a concrete and concrete block parking garage, satisfying the city's stringent off-street parking requirements. The exterior finish of the building is stucco, painted in shades of grey and off-white.



First Level



Second and Third Levels

Jury Comment: This building is Gothic in design in that the decoration is integral with the building. The walls themselves oscillate with the building, so that all of the plan is part of the total spatial organization. The poetic design took a well-known and traditional element of San Francisco architecture, the bay window, and reinterpreted it in a significantly new way. The design respects the vernacular in that the bay window still breaks the building into vertical rhythms and planes, but it adds richness, not slavish imitation, to the whole street vocabulary. The building is consistently detailed, executed in good taste, and of remarkable standard.

Although the design is Modern, it is as free from strict Modernism as any Post-Modernist could hope to be. This is a wonderful American version of an expressionist architecture. It has a Mendelssohnian flavor, but without the kooky futurism. It also is very sensual.

Rather than doing the normal condominium apartment plan that caters to the lowest common denominator, the architect has made the apartments particular, and that's very courageous. We hope that this building will enjoy the same kind of success as the Dakota in New York or the Gaudi building in Barcelona.

Project:

Clay Street Condominiums
San Francisco

Architect:

Donald MacDonald Architects

Client:

Ottmann Properties, Ltd.

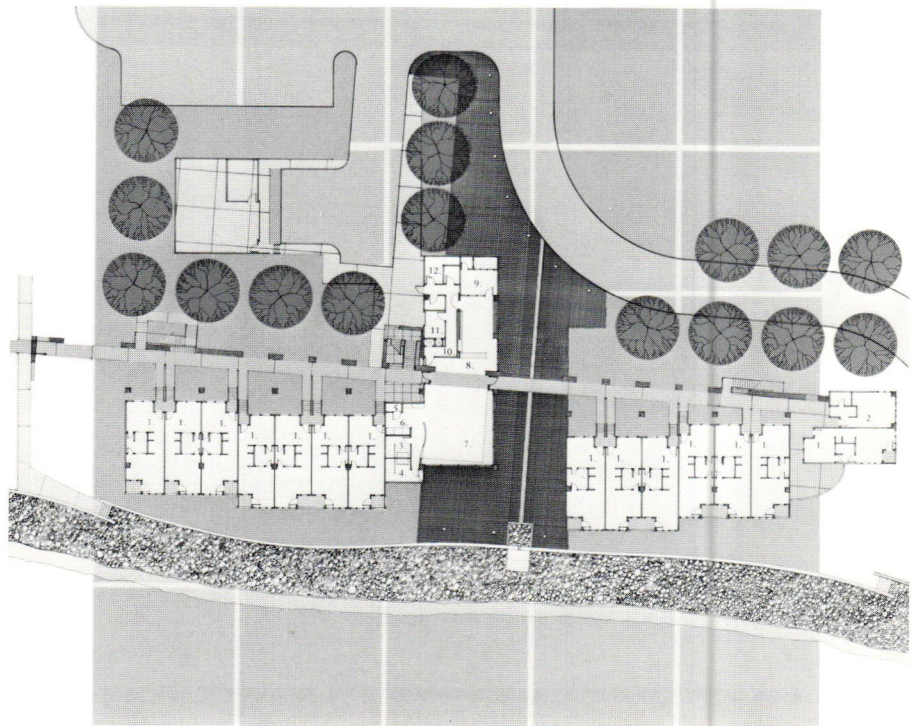
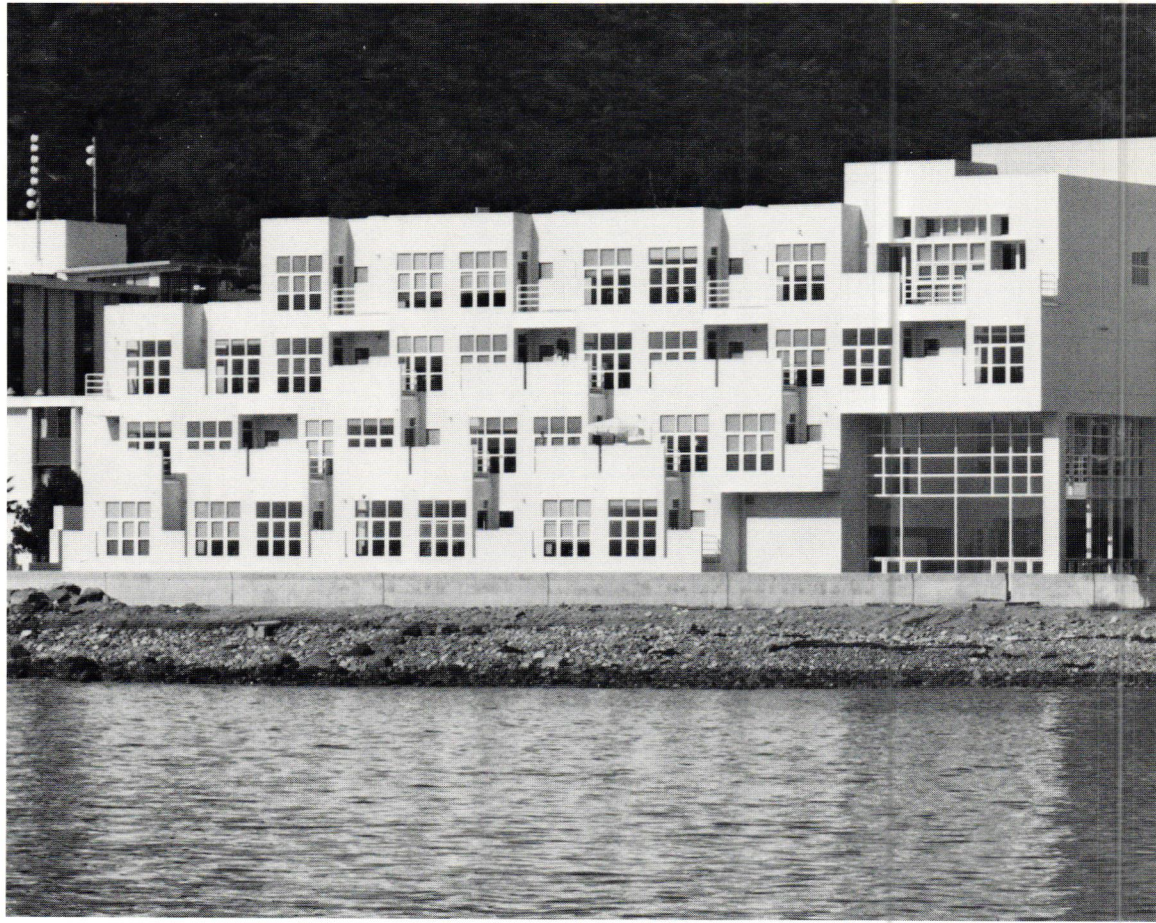
Contractor:

Dome Construction Corporation

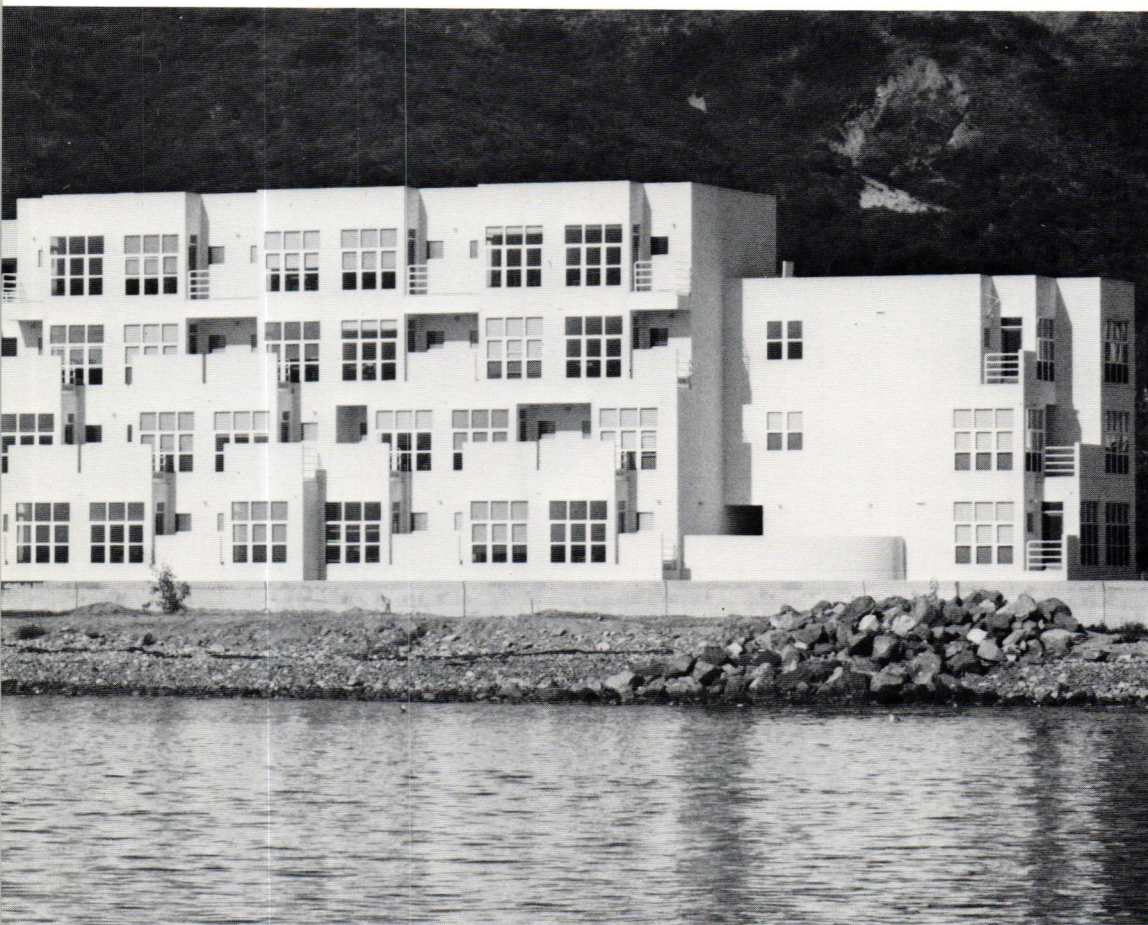
**BACHELOR OFFICER QUARTERS
SUBMARINE BASE, SAN DIEGO**
RALPH BRADSHAW/RICHARD BUNDY
& ASSOCIATES
HONOR AWARD

Architect's Statement: This program required housing for 61 officers. Among the factors influencing design were an immediate proximity to the beach, a narrow project site, and a desire by the inhabitants to stay "in touch with the sea" and to have individually adaptable living quarters. The project was also on a visually prominent site within the context of the submarine base.

The solution is a four story, single-loaded corridor scheme. Each living unit enjoys views to the sea and flow-through ocean breezes to maximize natural ventilation. Each living unit has two "universal" living spaces furnished with modular furniture for flexibility of use and arrangement. The building steps back on the sea side to create balconies for living units and to present an interesting and friendly face to public views, while reflecting the form of nearby submarine tenders. The building is sited to complete the urban grid and frame view corridors down roadways.



Ground Level/First Floor



M. SIOBEN, PHOTOGRAPHER

Jury Comment: This project deals forthrightly with housing, but not in a banal way. Free from urban restrictions, this project needed to make its own form, and it does this beautifully by creating a sense of individual identity within a cohesive whole. The project has a strong sense of organization, a clear enunciation of circulation, and a human sense of scale. Rather than try to make one overall monolithic unity, there is a narration of the unit parts that creates an aggregate. This aggregate is read as multiple housing in a very literal way. It expresses the individual unit of mass housing without falling apart.

The device of putting an angle or skew into the plan is now fashionable, and usually done simply for an effect. Here it's done without tremendous emphasis to give a tension to the organization of the walkway system. That tension makes the walkway interesting because, as you go along, the space between the path and the building varies experientially. One enters each unit differently, so where one lives feels special.

After we chose this project, we learned that the architect conducted a pre-programming survey of future users. We commend the architect and the client for that effort.

Project:

Bachelor Officer Quarters P-052
Submarine Base, San Diego

Architect:

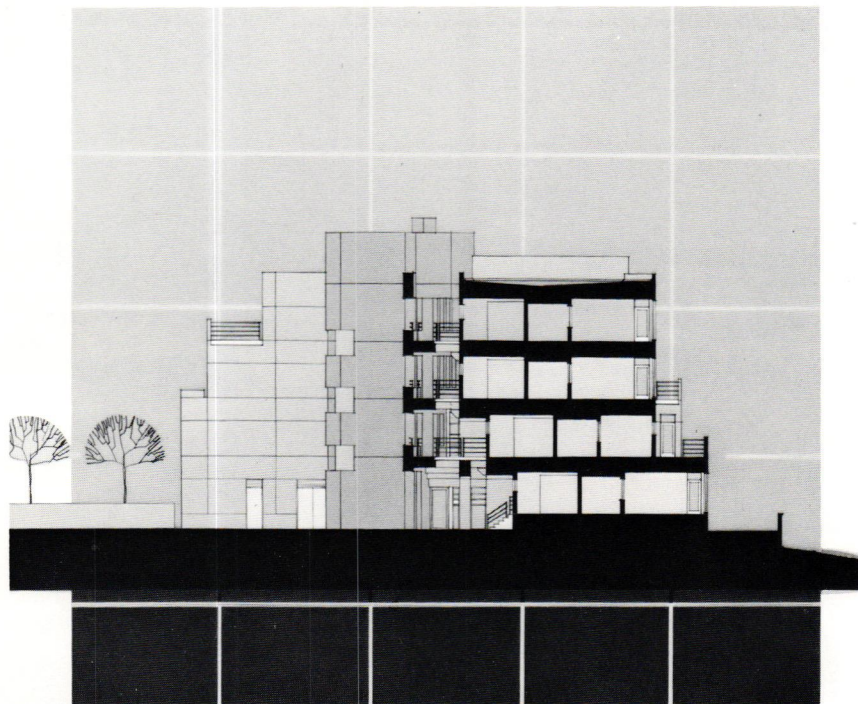
Ralph Bradshaw/Richard Bundy
& Associates

Client:

U.S. Navy

Contractor:

Ramm Contracting Company, Inc.



Section

**WORK STATIONS IN EVANS
BASEMENT
EVANS HALL, UNIVERSITY OF
CALIFORNIA, BERKELEY**
SAM DAVIS, FAIA ARCHITECTS
HONOR AWARD

Architect's Statement: The basement of Evans Hall was one of the grimmest and most depressing spaces on the Berkeley campus. For over 20 years, as computers evolved from hulking machines to desktop video displays, the basement served as the primary work space for students toiling long, tedious hours. There was no recognition of human comfort or psychological factors related to this work environment.

The WEB is intended to serve as a model for the new generation of computer facilities on campus. While the site is still a windowless basement, the design emphasizes a variety of colors, textures and volumes to enliven the senses and bring diversity and visual relief to an environment filled with often-alienating machines.

A sequence of space begins at a service lobby, proceeds into a printer space (hall), and through the thick green wall into the work station alcoves. The thick green wall serves as a surrogate natural hedge through which students pass into the "outdoors" where there are high ceilings; light colors; and enhanced and even lighting levels, reminiscent of an overcast sky. Each alcove has only eight stations; each space feels like a small room, although there are 100 computers in the facility.

The long space that houses the printers (one for every four computers) was partially determined by the fire exiting requirements and has subdued lighting with a variety of textures. This is a place of retreat, an "indoors" where students go for relief from the machines. The gridded plywood wall affixed with brass nuts, and the slatted wood ceilings, are warmer surfaces with tactile qualities.

The specially designed desks include an acoustically treated divider, an uplight for general illumination, and an undercounter task light. No direct light sources can be seen. The desks also include a signal wire and electrical conduit. None of the extensive wiring is visible, yet all can be accessed for future equipment changes.



JANE LIDZ PHOTOGRAPHY



Jury Comment: This remarkable renovation tries to stimulate the senses as a compensation for being underground through the use of opposing colors, bright lights and strong patterning. The scheme is well organized, with a clear sense of sequence and circulation, along with a nice sense of procession.

The strong floor pattern gives evidence of a special organization and provides order in an otherwise incomprehensible space. This architecture is not simply the diagram, but has been developed.

Project:

The WEB (Work Stations in Evans Basement)
University of California, Berkeley

Architect:

Sam Davis, FAIA Architects

Owner:

University of California

Client:

Information Systems and Technology (Berkeley)

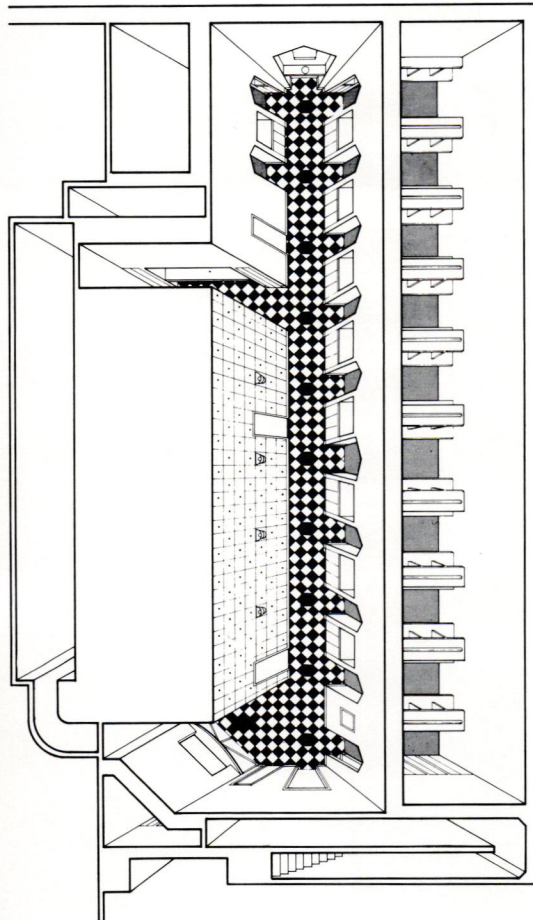
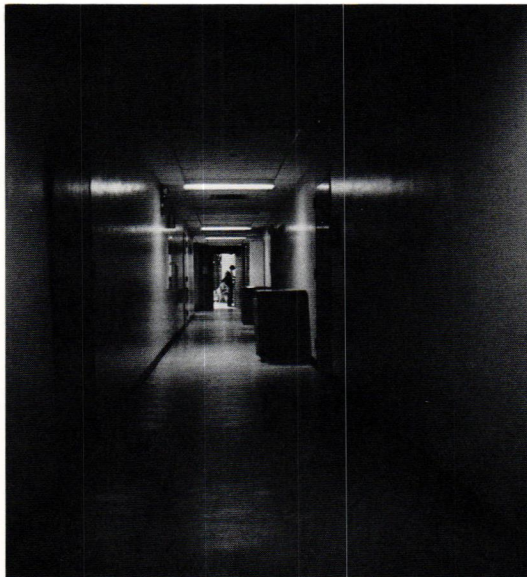
Contractor:

Cal-Custom Construction
Partners Construction

Mechanical/Electrical:

Glumac and Associates

JANE LIDZ PHOTOGRAPHY



AMANCIO ERGINA VILLAGE SAN FRANCISCO

DANIEL SOLOMON AND
ASSOCIATES
HONOR AWARD

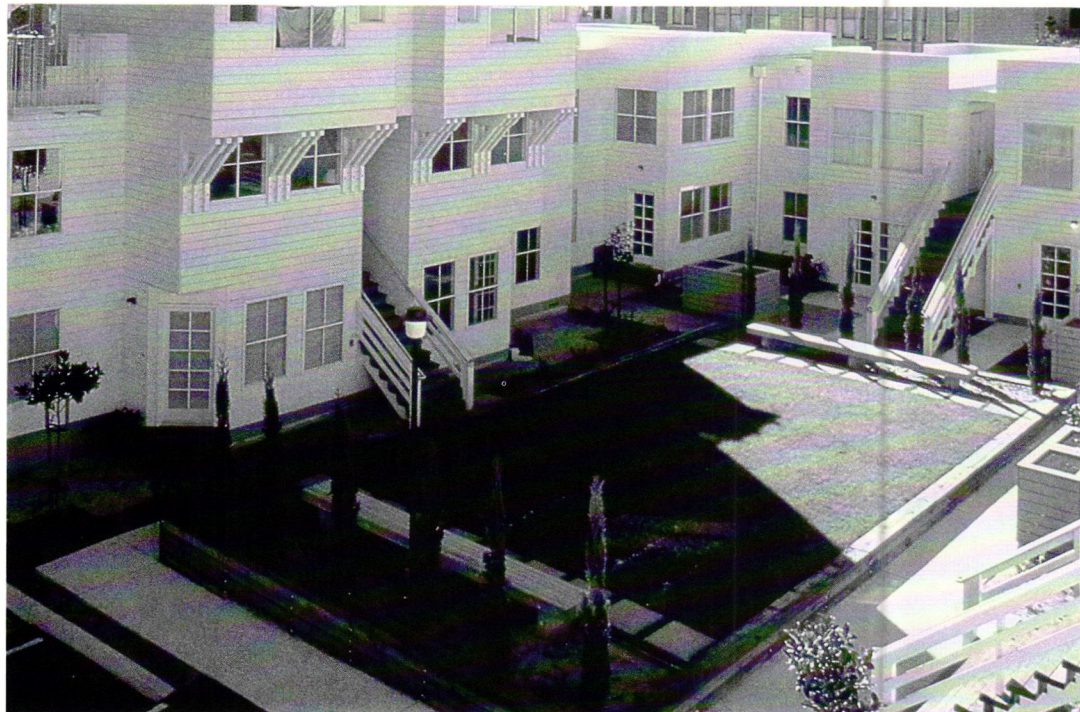
Architect's Statement: Amancio Ergina Village is 72 units of subsidized low- and moderate-income housing in San Francisco. The site is in an urban renewal area that retains vestiges of the original city structure of lots and blocks, and a number of rehabilitated Victorian row houses. The design is based on efficient four-plex and six-plex buildings that are manipulated to reconfigure the former structure of 25 foot row houses on 25 foot lots. The central 25 feet of each 50 foot building is articulated with paired bays flanking the entrances and at the cornice to establish the 25 foot grid that is the basis of San Francisco's distinctive scale.

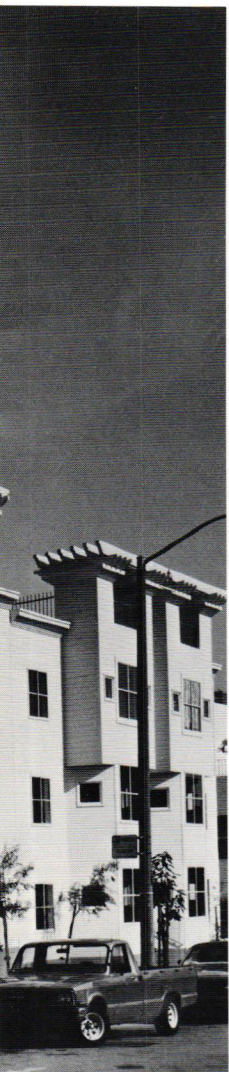
The buildings comprise a perimeter block with secured gardens and parking areas in the middle of the block. Each dwelling has a walk-up entrance like a traditional row house and a second entrance from the secured parking area at the rear. The mid-block is bisected by a new alley with dwellings facing it. This alley replicates the original San Francisco development pattern.

Externally, the project addresses San Francisco's traditional urbanism, but the dwellings themselves are based on standards for daylighting, efficiency and security more rigorous than those for older row houses. All units have light from both sides, street and garden views, and cross ventilation.

The Amancio Ergina Village is nonprofit, cooperative housing for sale to people whose income limits down payments to five to ten percent. In order to make this possible, seven separate sources of subsidies were tapped, but no federal financing was involved. The project's financial viability also depended on fast-track construction and a substantial design effort to keep within the tight budget.

The unit plans are simple and easy to furnish, with a minimum of interior circulation. The savings thus achieved were channeled into amenities like decks, back stairs, and small gardens.





Jury Comment: This project reinforces San Francisco's urban form and context beautifully, with a slightly new vocabulary. Improvements such as better daylighting and security go far beyond the original townhouse structure, and amenities create a sense of community within the project.

The project reworks the existing forms of the vernacular architecture. The aggregate parts are used to make an urban space and form. Components are exaggerated to a scale larger than the project itself. The distortions are to a real purpose and not idiosyncratic. The statement of larger scale is what is read at the urban level.

As subsidized low- and moderate-income housing, this has all been accomplished on a tight budget. It's unusual for a subsidized housing project to be decent, much less to go further to make it part of the city in a larger context.

The architect has given some forethought to what these spaces will be like to inhabit. One especially commendable feature is the shared and private open space. Few architects are sensitive to the need for both, which is important in family housing. Artistically, visually and socially, this architecture is very successful.

Project:

Amancio Ergina Village
San Francisco

Architect:

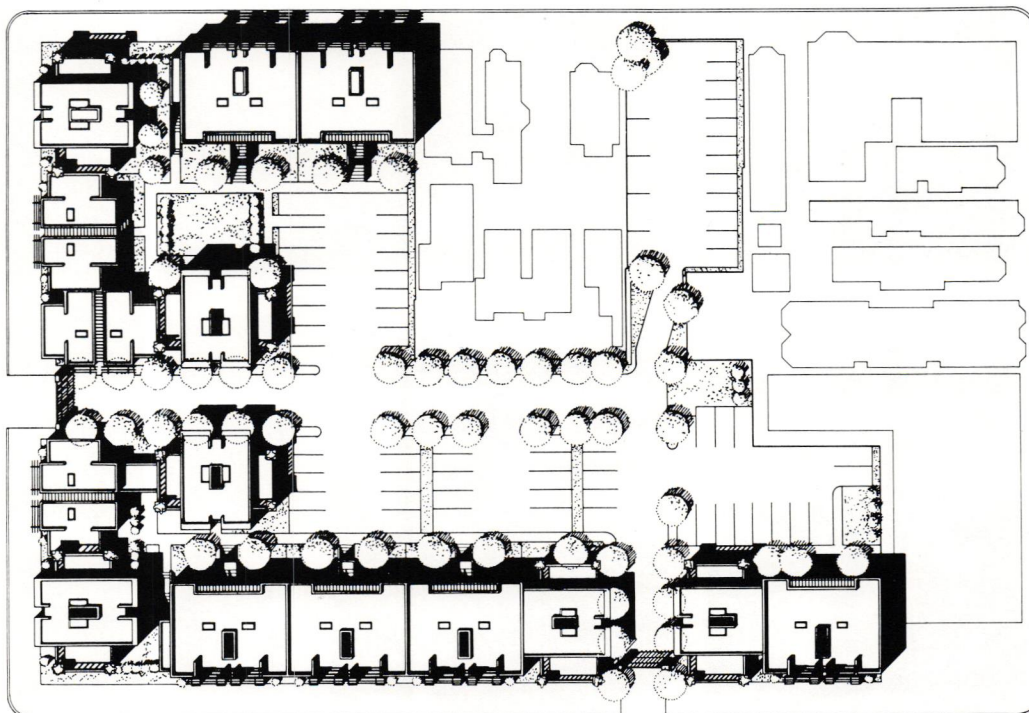
Daniel Solomon and Associates

Client:

Amancio Ergina Village, Inc.

Contractor:

Roberts/Ohbayashi Corp.



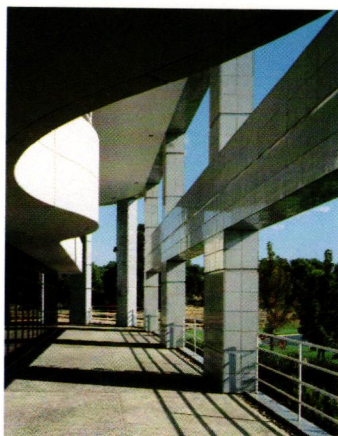
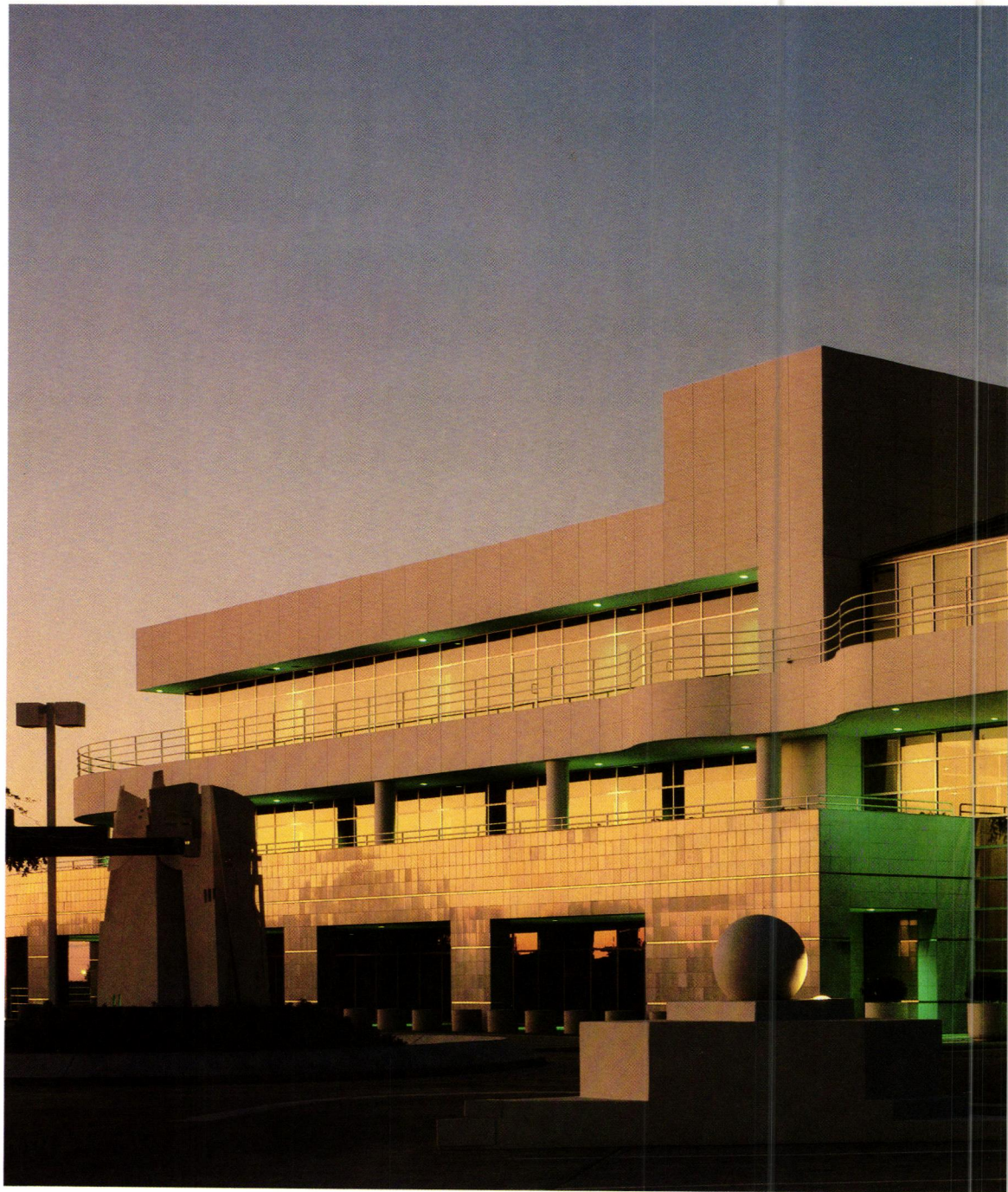
**STATE COMPENSATION
INSURANCE FUND
REGIONAL HEADQUARTERS
SACRAMENTO**
LEASON POMEROY ASSOCIATES
HONOR AWARD

Architect's Statement: The three story, 75,000 square foot office building is situated on approximately four acres of land within the 90 acre Gateway Center Business Park adjacent to the American River in Sacramento.

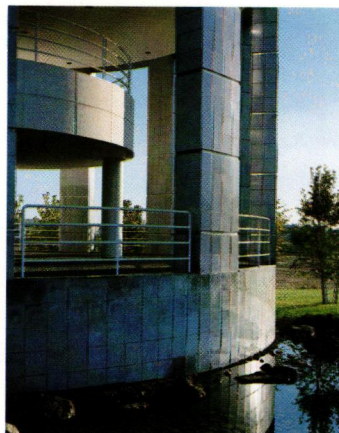
The park-like setting was achieved by structuring the parking under the building and under a parking deck at the first floor level of the building. Large berms and landscaping surround the parking structure and minimize its impact on the project image. The approach to the main entrance is highlighted by a water feature that parallels the driveway up to the deck.

To take advantage of distant downtown Sacramento views and a southern orientation, long, deep, horizontal overhangs and balconies were incorporated as major thematic design elements. These white concrete horizontal elements are visually supported by a dense punctured granite base that also provides solar protection to the lower portion of the building. The granite base terminates at each end of the building in a full radius form following the perimeter of the balconies that provide distant east/west views.

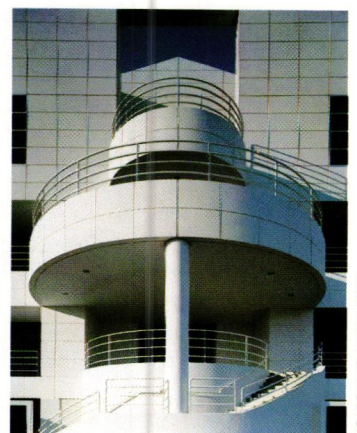
Transparent green glazing allows structural expression throughout the building. This is apparent in the north (rear) elevation where the building takes on a simplistic symmetrical solution. Strong horizontal bands of glass, interrupted only by carved-out balconies and radiused belvederes, echo the building's south (front) facade.



WOLFGANG HOYT, ESTO



WOLFGANG HOYT, ESTO



WOLFGANG HOYT, ESTO



Jury Comment: This scheme takes a standard speculative office building format and decorates the shed in a Modern way, instead of with vernacular or Post-Modern forms. This is a curiously colonial building—reminiscent of the standard box with a gingerbread porch. The plan respects the demands of commercial rentable office space. The plan is worked out by formula—it is almost the vernacular building type of North America—yet it gives the type total freshness by its approach.

The skin is a solar shield, and the components that make up its varied interest also have programmatic relevance. The solar protection is a powerful idea that is the reason for the exterior form. Most office buildings don't deal with the sun at all; this one makes the issue of solar protection into an art form. The design responds to the exterior and its scale without isolating the interior and its scale, and the form of the plan shows great talent. At several levels this building is immensely successful.

Project:

State Compensation Insurance Fund, Regional Headquarters
Sacramento

Architect:

Leason Pomeroy Associates

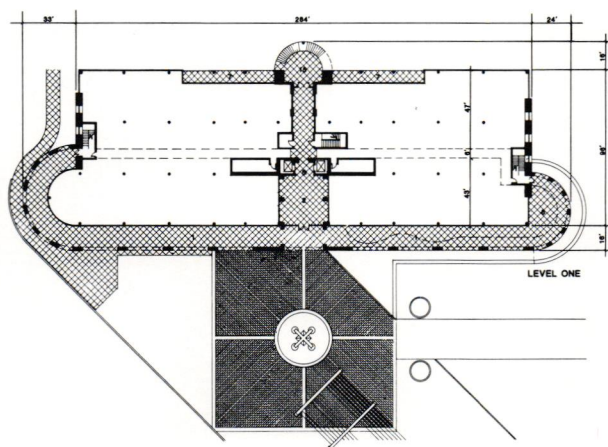
Client:

State Compensation Insurance Fund

Contractor:

Sunset Construction, Inc.

WOLFGANG HOYT, ESTO



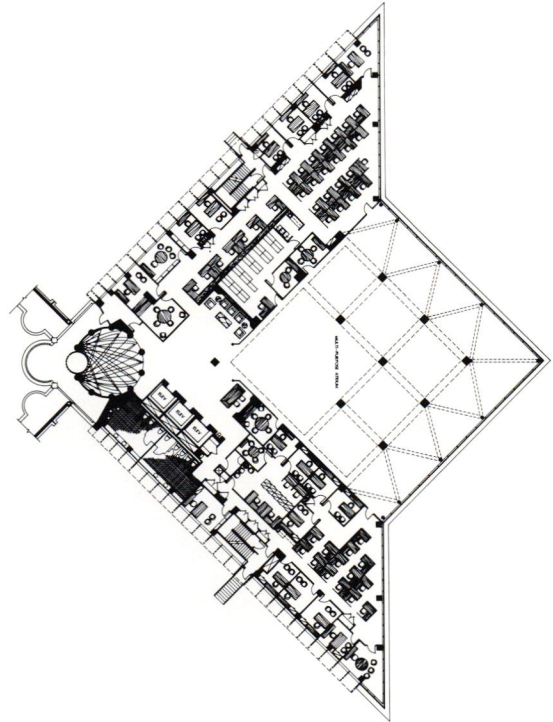
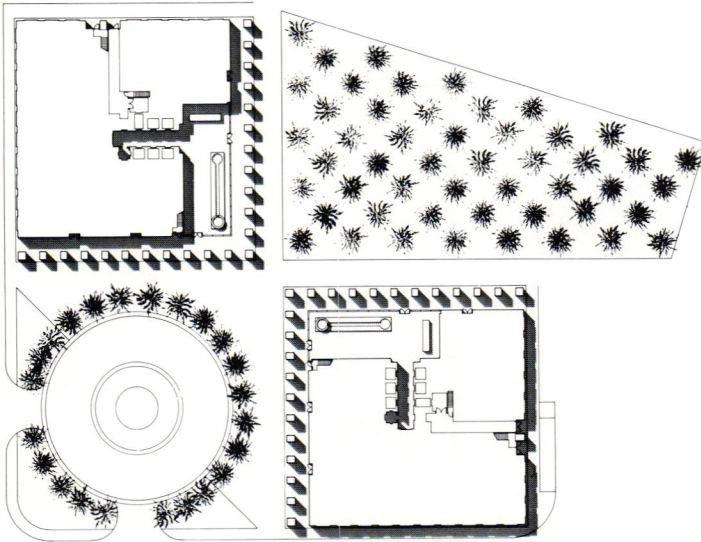
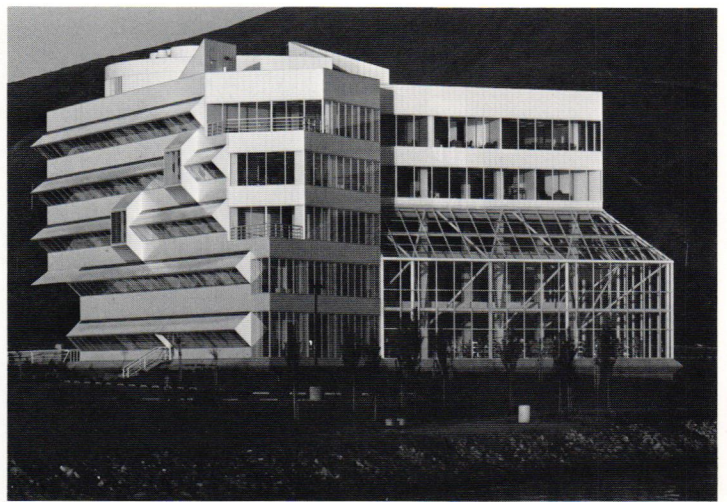
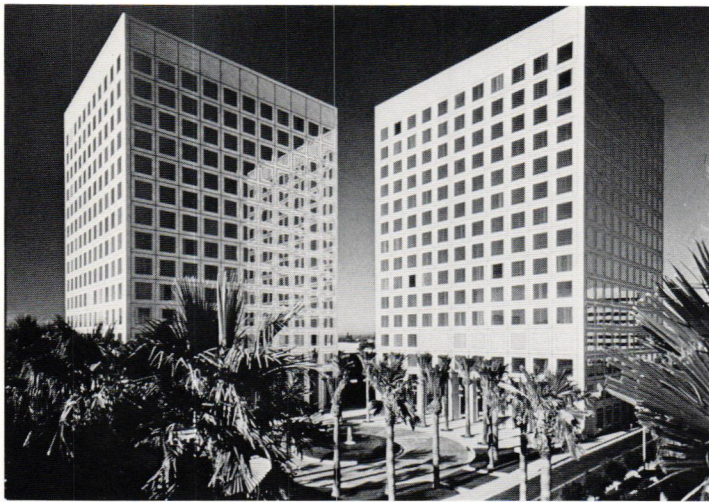
**388 MARKET STREET
SAN FRANCISCO**

SKIDMORE OWINGS & MERRILL
MERIT AWARD

The difficulties of site and of the mixed-use program resulted in a building that is wholly integrated and resolves the differences in its parts. The architect didn't try to make an easy unity, but accepted and expressed the differences inherent in the program. The plan looks as if it was formed with the site shaped around it, rather than the building molded to fit a difficult site. The mixed-use high-rise in the center of a large city is an important building type, and this one is very clean and elegant. The way the functions read from one part to the other, due to the subtle play on the façade, gives the building a wonderful sculptural quality.



JANE LIDZ PHOTOGRAPHY



MACARTHUR COURT PHASE II NEWPORT BEACH

SKIDMORE, OWINGS & MERRILL
MERIT AWARD

Diamond: This superbly effective example of formalist architecture accepts the automobile and makes it part of the formal composition. The architect understands the transition from the automobile to the core through the colonnade, and uses the palm tree in an entirely appropriate way in the formal garden. The landscape is part of the architecture. The two buildings, the contrasting courtyards, and the plan all come together in an incredibly successful way. The architecture is Minimalist in that the buildings make distinctions of importance through the colonnades and on the facing corners. The use of the skin wall in a nonstructural way is Meisian, but it's not structuralist

like a Meisian building, and that gives it real subtlety.

Cranz: This building contributes nothing to the urban fabric; it is totally weak environmentally. I agree it has an elegant ground plane, but that doesn't redeem it for me. The architect is professionalizing the wrong values.

Olson: I am disturbed by the fact that no differentiation is made on elevations in response to the sun or any other circumstance. The buildings are formal at the expense of a lot of other considerations. And a little pompous—does an office building deserve royal treatment?

R. DAKIN & COMPANY WORLD HEADQUARTERS, BRISBANE

DESIGN & ENGINEERING SYSTEMS,
PROJECT ARCHITECT
THE MUNSELLE/BROWN
PARTNERSHIP, DESIGN ARCHITECT
MERIT AWARD

This building expresses strong energy concerns. The forms are basically taken from what the sun is doing and how the Earth is rotating. It offers a refreshing change from superficial Post-Modern forms to let the building grow out of what it needs to do to respond to the elements. Like sailboats, airplanes, kites and other things that deal with the elements, buildings can take on forms that have an elemental meaning. The building is delicate and the shape seems to revolve as you move round it. It makes perfect sense as a valid direction in

which architecture should go. We hope that other buildings find inspiration from this one.

Diamond: This is a group of incoherent languages, none of which is understood by the others. It put me in mind of early Modernist work that was supposed to be machine-made when actually it was crafted out of plaster. This could have been made energy efficient in a more effective way, without so much glass. The architect uses enormous energy in design and architectural terms to solve the energy problems. That's the fundamental contradiction in this building. But I have a more serious concern. Reading the plan, it appears that much of the internal population is without a view, despite all the glass.

**1055 LOMBARD STREET
SAN FRANCISCO**

HOOD MILLER ASSOCIATES

MERIT AWARD

This elegant solution fits seamlessly into the architectural texture of San Francisco. The design employs a restrained, yet rich use of frame. The building is a textured wall on the edge of a wonderful garden that becomes a participating equal part of the beautiful serpentine street. This refined variation on a theme was done with loving care. It's a San Francisco classic.



CHRISTOPHER IRION

**THE VINTAGE CLUB
INDIAN WELLS**

FISHER-FRIEDMAN ASSOCIATES

MERIT AWARD

A palatial mood is created through the use of big-scaled, simple structural forms. An easy unity of the same form accommodates very different programmatic elements. The roof forms echo the geometry of the surrounding mountains so that the building tends to fall into the landscape rather than strengthen it. It's a kind of camouflage. We were concerned that the building, which is surrounded by a lake and golf course, uses up a lot of water in the desert, and that a scheme otherwise so well done has a parking lot that looks like it could be attached to a Safeway.



CHARLES CALLISTER

**WEST FAIRACRES VILLAGE
OMAHA, NEBRASKA**

DANIEL SOLOMON, FAIA AND

JOHN GOLDMAN, AIA

ASSOCIATED ARCHITECTS

MERIT AWARD

This housing complex tackles the problems of suburban developments while offering all the virtues of suburban housing. An effort is made to address both vernacular and merchant-built housing in forms that acknowledge the street and create ample privacy. It is an effort to aggregate single family dwellings in a way that creates a hierarchy of and transitions between private, semi-private, semi-public and fully public space. The site plan is outstanding in the way in which the car is tamed, brought into the interior of the plan around the housing clusters, but slowed down.



JANE LUDZ PHOTOGRAPHY

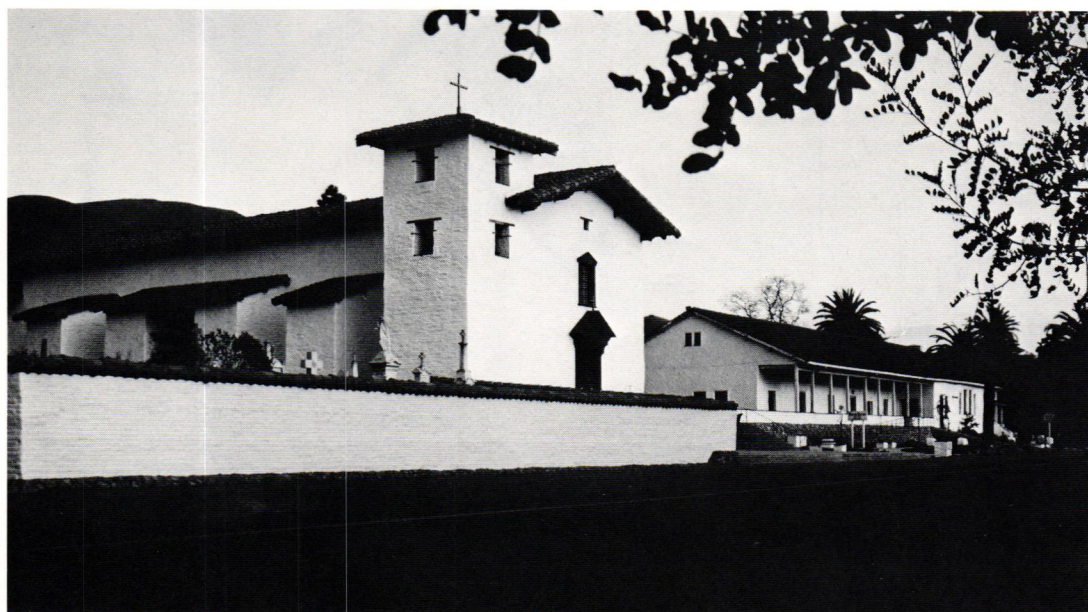


**GLENBROOK INN
GLENBROOK, NEVADA**

BACKEN ARRIGONI & ROSS
MERIT AWARD

An existing inn was carefully transformed and the architect also developed guidelines for new buildings and for land use, including the siting of new buildings to preserve forests and meadows. This project has depth as a planning study as well as a restoration. It is not done with cleverness, but with a forthrightness and a real sensitivity to what is there. It's genuine.

ROBERT V. ARRIGONI, AIA



**MISSION SAN JOSE
RECONSTRUCTION
FREMONT**

GILBERT ARNOLD SANCHEZ
ARCHITECTS
MERIT AWARD

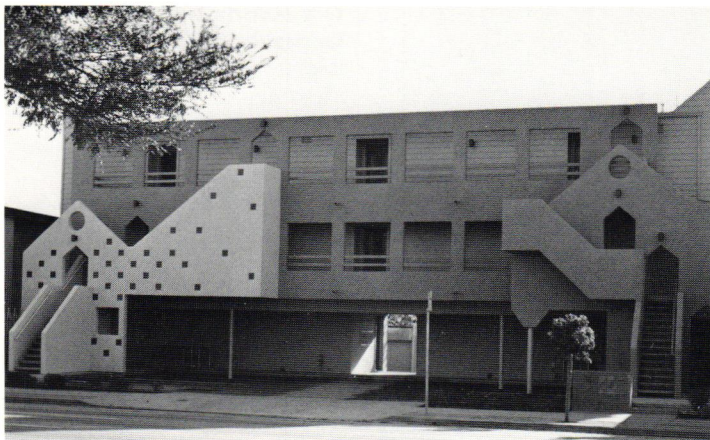
So much care was taken in doing the archeology to create a faithful, authentic, pure reconstruction of a historic building that was completely demolished. It takes a lot for an architect to reconstruct what was already there and not try to impose his or her own will on it. This project was done with great integrity and fidelity.



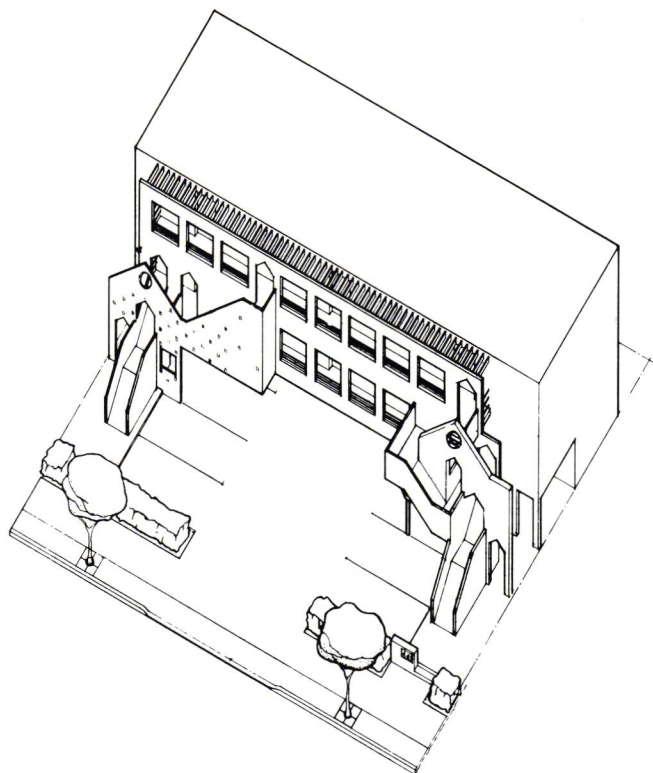
**ROUNDHOUSE PLAZA
SAN FRANCISCO**

DANIEL, MANN, JOHNSON,
& MENDENHALL
MERIT AWARD

The building has changed its use without changing its form, doing so with a great sensitivity, particularly considering that it added new construction. The design has retained the essence and the elements that have always been, yet it is entirely suitable for its new use. This refined solution has a liveliness to it. The architects found the right touch in restoring this building.



ROBERT MUELLER, AIA

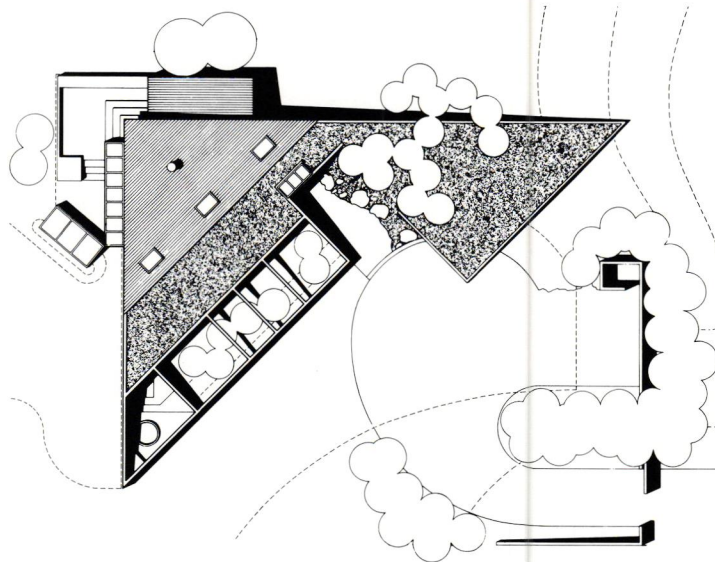


TWO HOUSES OAKLAND

ROBERT MUELLER AIA ARCHITECT
MERIT AWARD

The transformation of an ordinary building with a celebratory entrance makes something of the street in a lighthearted manner. The exaggerated scale of the entrances makes the box not a building, but a rectangle in a composition. This is an imaginative and relatively inexpensive way to lift that form into another level of artistry, and to introduce a sense of procession that ordinarily isn't achieved in these little boxes.

Olson: I don't think this merits an award. It looks like something you would try to do at a preschool to make the children think they're in a fantasy land. It's self-consciously childlike and I would be embarrassed to live there.



BRUGLER RESIDENCE THE SEA RANCH

OBIE G. BOWMAN/ARCHITECT AIA
MERIT AWARD

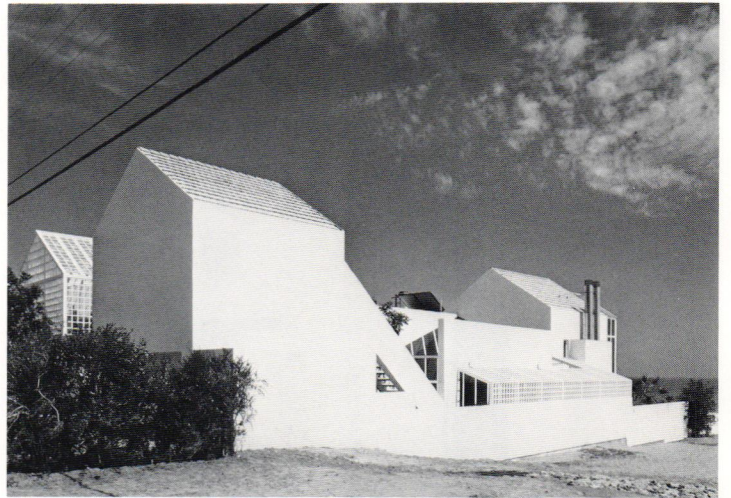
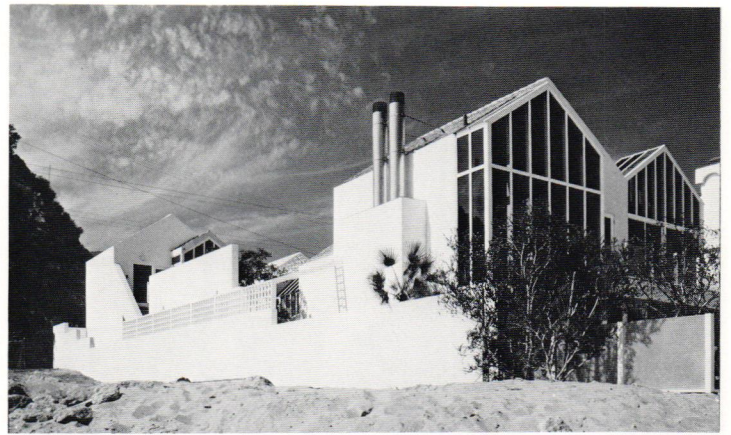
The quintessential architectural fantasy is to design the pure house in the pure setting. This house becomes one with the Earth in a sculptural sense. There is a wonderful romance in the way this building grows out of the ground and opens up from below. It's a place that you would just love to be in, where you would feel like a part of the landscape. This proves that an underground house, although energy conscious, is not necessarily a depressing house. An underground house can be a total delight.



MINERIES CONDOMINIUMS VENICE

TED TOKIO TANAKA, AIA
MERIT AWARD

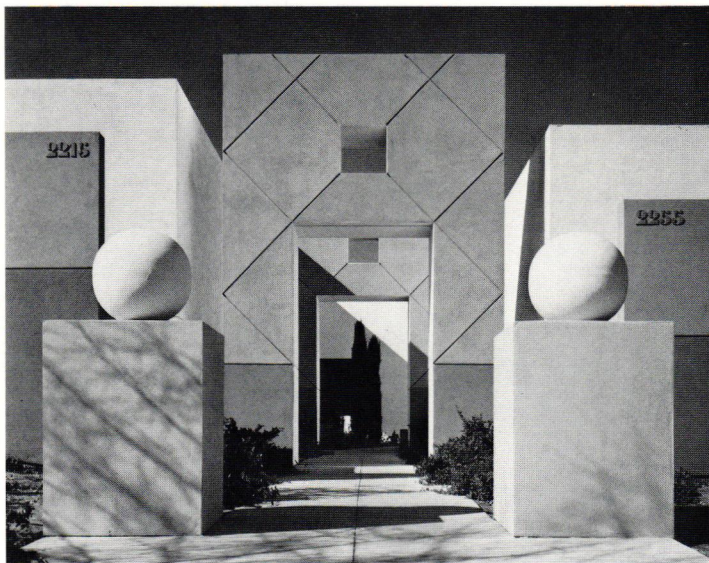
The gutsy design has an exuberance and freedom that is appropriate to the beach and to Venice. There is an evolution of Schindler in this house. The building is sculpturally seductive, with an expressive voice. The architect's claim to have two condominium units of equal value from a rental point of view is backed up when you examine the plan.



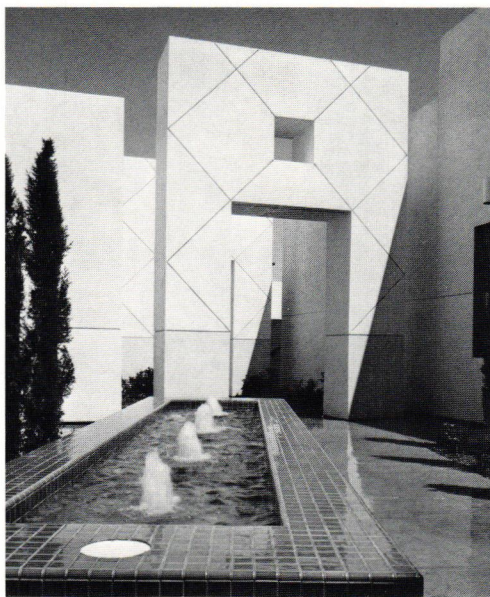
COLEMAN HOUSE MALIBU

RON GOLDMAN, FAIA
MERIT AWARD

The sculptural forms are reminiscent of traditional beach houses. The solids of the simple walls and openings play off a delicate tracery, a fine filigree of lattice work, in a wonderful way. The texture used elsewhere could have been employed with greater effect in the diagonal piece of glazing in the courtyard and at the sea front. But overall, the design offers a delightful play of textures and solids.



MILROY/MCALEER



WOLFGANG HOYT, ESTO

RENAISSANCE CENTER PHASE II LAS VEGAS, NEVADA

LEASON POMEROY ASSOCIATES
MERIT AWARD

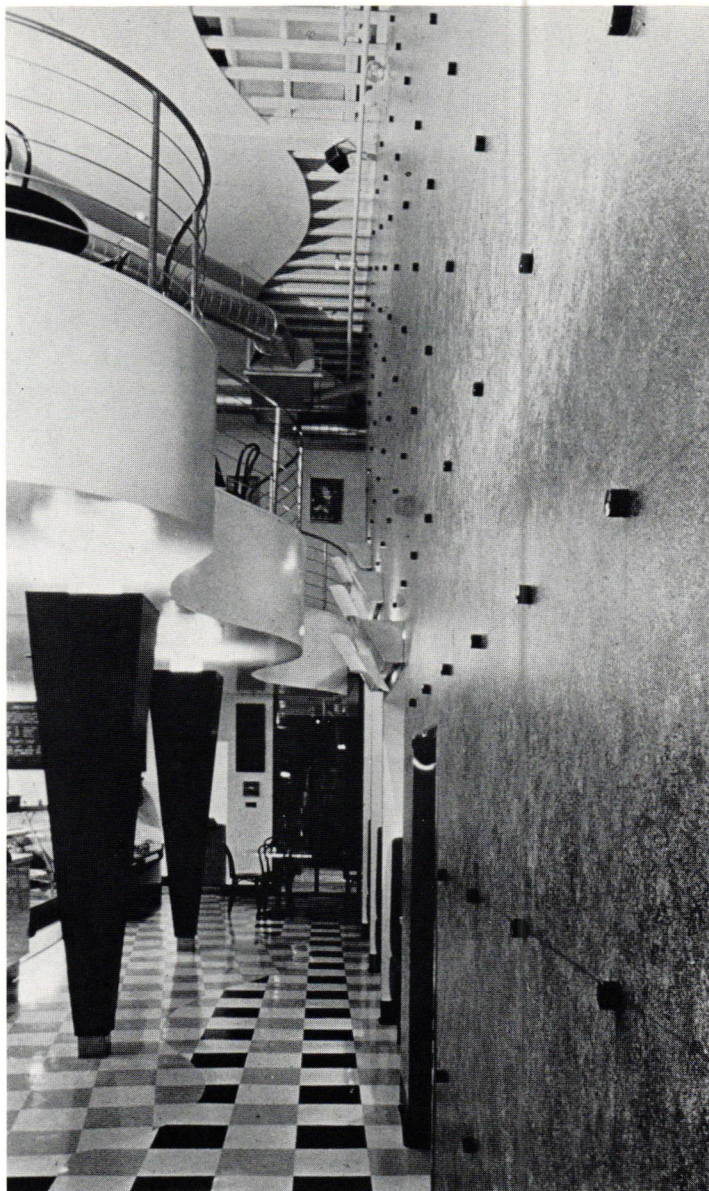
This project does more than simply offer rentable square footage, it offers the community something in terms of pleasure and art. In plan it is sensitive to the relationship between open space and interior office spaces. The architecture, the forms and their juxtaposition, is done with great dexterity. It reminds one of Lutyen's Viceroy's House in New Delhi, where a magnificent outdoor room is created with the sky as ceiling. Unlike Baroque architecture where the sky is painted on, here we have outdoor rooms that have the real sky as ceiling. Also, the references to the Alhambra are quite direct. This building is appropriate to Las Vegas because audacity and whimsy are what Las Vegas is all about. It's a showgirl.

THE FRED CODY BUILDING BERKELEY

DAVID BAKER + ASSOCIATES
MERIT AWARD

High design takes architecture into the realm of subjective art. In this project, a rich vocabulary is well done and brings high style to Berkeley's Telegraph Avenue. The play with scale is intended to make you feel as if you are sitting underneath a piano. Socially, it works quite well for a tiny space, creating a wide variety of relationships to other people using the space, the street, and the adjoining bookstore.

Diamond: I am really bothered by the use of metaphor in such a literal and crude way. The Constructivist expression from the 1920s is not advanced in any particular way. This is "me generation" architecture, as if the architect thought the only important thing was the design. The design looks at its navel and says how beautiful it is. What's being sold here is architectural clichés. This is smart-ass architecture.

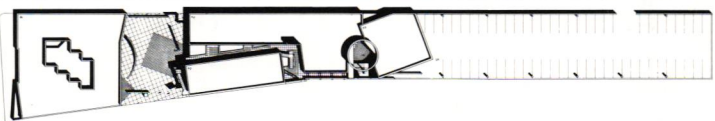




TOM RIDER



TOM BONNER



PACIFIC GAS & ELECTRIC SERVICE CENTER GEYSERVILLE

ROLAND/MILLER/ASSOCIATES
MERIT AWARD

At first glance, this appears to be a renovation of buildings that evolved incrementally over time as the result of a dialectic going on between the disparate elements. Instead, it is a new structure, carefully crafted from a series of vernacular prototypes of small agricultural/industrial buildings and cottages, and put together in such a way as to be part of that environment. While faithful to the building types of the area, the spaces are contrived without the real drives of program or circumstance. The net result is a series of differentiated and distinguished spaces in which people will find their uses. To turn the epigram on its head, function will follow form.

ARLINGTON II OFFICE BUILDING LOS ANGELES

JOHN ALEKSICH ASSOCIATES
MERIT AWARD

This design takes what would otherwise be a banal rental space and breaks down the scale in an arbitrary way. The architect says the client wanted a building that contrasted with the generic speculative office buildings in the marketplace. Even if the client did want that, the dilemma as an architectural debate remains: Can you contrive such idiosyncratic space and then compose it spatially so it's an interesting complex, and expect that people will find identity and interest in particular configurations?

The issue is the legitimacy of the creation of idiosyncratic space. People often look for a space that has some aberration, that is a relief from the unrelenting, ordinary, organized modular building. The question is, how do you find that

aberration? Do you do it in a subjective and whimsical way, or do you find some underlying order? At a higher order, one would like to get the coincidence of the circumstance and the composition really acting in concert. It's not convincing that this is entirely an integration of circumstance, program, and composition. Here the emphasis is on composition. The way the spaces are broken up assumes a particular type of user and may not be flexible enough to meet changing user needs.

The plan has transitions between private, intermediate, and public spaces and it produces several exterior spaces close to each office area. These interior courts offer an important amenity to the workplace. The project is beautiful as a piece of art.

How To Help A Design Jury Choose Your Project

THE ART OF STANDING OUT
IN A CROWD

BY JOHN W. OSTROM

Every architect has built at least one award-winning project during his or her career—the only problem is getting others to recognize the outstanding design with an appropriate award. Despite the obvious quality of your project, it may go unrecognized by jury after jury, an oversight often attributed to a particular jury's bias. But the real reason may be the way you submit your work.

Award juries are required to screen scores, if not hundreds, of entries. In the initial screening, a submittal that doesn't explain itself clearly often is passed over without full consideration.

Architectural design award programs generally ask for three types of information: written descriptions, plans and photographs. By using these media effectively, you can significantly increase your chances of being considered for an award.

TELL IT LIKE IT IS

Written descriptions are not always the first thing a jury evaluates, but what you say about the project can weigh heavily in a jury's decision. The project description is your chance to tell jurors what they *can't* see in the photographs and to explain more fully what is shown in plan. Juries are concerned about what the client's program is, how the design responds to the program and to the user, how the project addresses the environment and adapts to the site, and other considerations that went into the design.

Most project descriptions are drawn from marketing brochures, or read as if they were. Descriptions of features that are, or should be, obvious in photographs are of little help to a jury in deciding what constraints the architect was work-

ing under and how he or she responded. Often, an innovative or creative response to difficult design parameters can favorably influence a jury.

As an example, one project in a recent design awards program sponsored by the California Council, The American Institute of Architects included only a single, cryptic sentence as the project description. On the basis of such incomplete background information, the jury was unable to determine if the project was new construction, a remodel or an addition. Although the project had many qualities that the jury admired, the lack of program information made it impossible to consider the project for an award.

Plans may be one of the most overlooked aspects of any submission. Many architects submit the least number of plans possible and often do not include important sections, elevations or site plans. Once a jury has seen the photographs and read the description, the plan often becomes the final factor in determining the merits of a project.

One jury, in evaluating a research center, spent quite some time looking at the plan to see if the circulation patterns really worked. Only two general floor plans were provided and the jury was unable to determine how the different programmatic areas worked together. In fact, several crucial areas glowingly described were not represented in plan. As a result, a potentially award-winning project was dropped from consideration.

One firm, which has received numerous awards over the years, often prepares drawings and plans specifically for design award competitions. Working drawings are not always the best representation of a project and clear drawings make it easier for a jury to see how the design elements work together. The best advice is to provide sufficient plans to explain the project fully to a jury, including a site

plan, representative floor plans, and any important sections or elevations. As one juror for a recent awards program commented, "In some cases it would be helpful to have plans of a wall detail or other significant features of the project not shown in other standard plans."

PICTURE THIS

The final area of consideration is possibly the most important, and in many ways the most controversial, feature of any architectural awards program. Although awards programs are often criticized as "photo contests," photographs are still the most practical and immediate method of evaluating the architecture. Most jurors recognize the seductive appeal of photography and are able to distinguish outstanding photos from outstanding design, but poor quality photographs are the surest way to keep your project from being considered.

There is no question that architectural photographers are expensive, but the investment can be a wise one for you and your client. In addition to improving your image in awards programs, the availability of good quality photographs can make it easier to have your work published. As incredible as it may sound, every design award competition has projects submitted with photographs that are out of focus, badly exposed, and too grainy to be legible. Many firms rely on someone in the office to photograph their latest project. Talented amateurs may be able to do the job in some cases, but photographs not only have to show the important elevations of the building and significant design features, but also capture the spirit of place that makes the architecture unique.

One architect tells the story of the difference photography made to his firm: "When the project was completed, we

were so sure it was an award-winner that we didn't think we needed an architectural photographer to show how great it was. I went out and took photographs myself and we entered the project in several design competitions. After having the project turned down flat in competition after competition, I contacted a juror for one of the awards programs. I asked him why the project wasn't receiving any recognition. He told me that the photographs were so unclear that the jury couldn't really tell what the architecture looked like.

"We hired a photographer to re-shoot the buildings. When the prints came back we entered the project again in some of the same programs we had participated in earlier, in addition to other competitions. The project has since won four top awards for design."

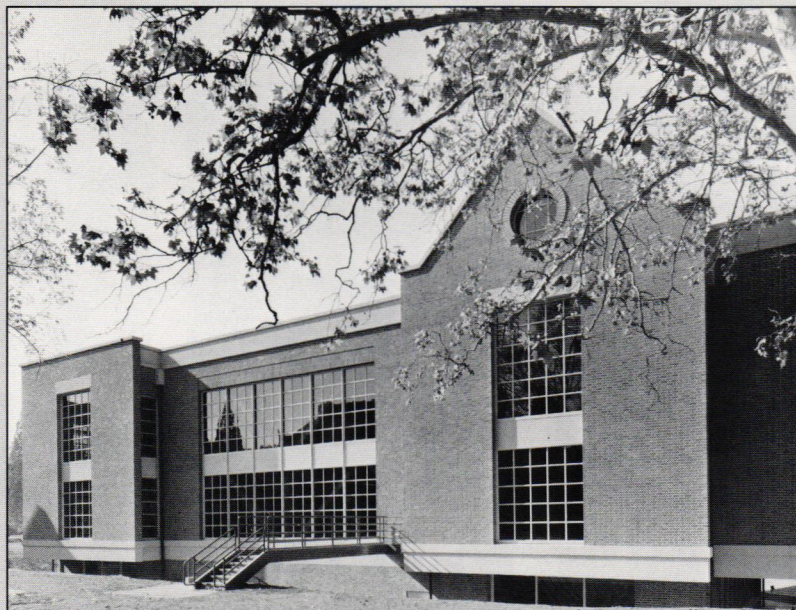
A final point on photographs: artistically contrived shots that look good in a photographer's portfolio are not the best way to show off *your* work. The shadow of a tree falling across the floor tells a jury nothing about your project and can distract more than enlighten.

The best advice in entering any awards program is "when in doubt, follow the instructions." In some particularly rigid programs, ignoring the instructions may get you disqualified even before judging begins. In most other cases, not providing the required information will hinder a jury's ability to understand what your work is all about.

Give your award-winning projects a chance. Tell the jury what they need to know about the requirements of the project, not how wonderful it looks. Show them the plans necessary to evaluate such things as circulation and relationships between different programmatic areas. And get the best photographs you can afford, to show the building's design elements and reveal its relationship to the surrounding environment.

A national, regional or local architectural design award can be an important marketing tool that allows your project and your firm to gain recognition in the press and with the public. Be sure to give your work every chance to receive the honors it deserves.

John W. Ostrom is Public Relations Coordinator for the California Council, The American Institute of Architects, and project coordinator for CCAIA's annual Design Awards program.



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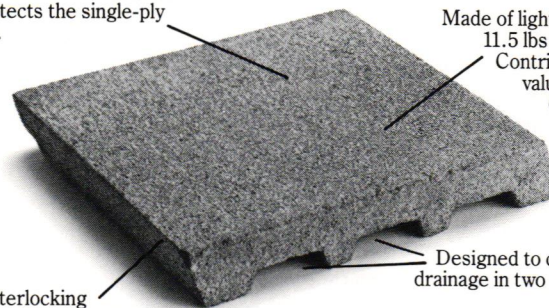
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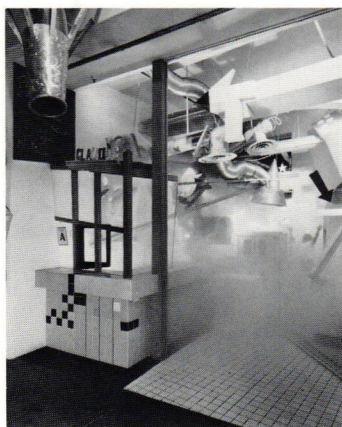
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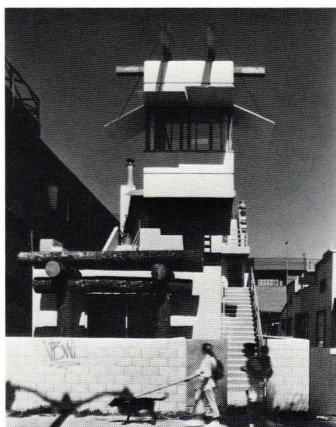
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1987 AIA HONOR AWARD

Project:
Claudia's
Horton Plaza, San Diego
Architect:
Grondona/Architects-AIA
Owner:
Claudia Grey
Structural Engineer:
Bob Fefferman
Mechanical and Electrical Engineer:
Greg Maynard Associates
General Contractor:
Wodehouse Associates
Art Installation Crew:
"G-Force"
Photographer:
Robinson/Ward

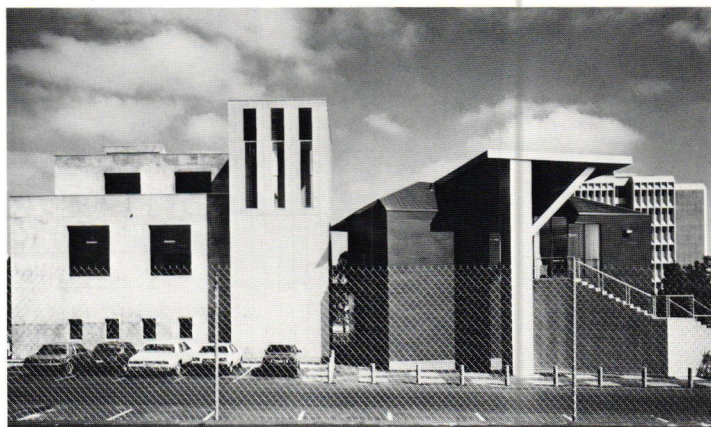
Jury Comment: Claudia's cinnamon roll bakery represents a new high in olfactory architecture. The delicious smells of the bakery are vented from the kitchen to the front door via a galvanized metal duct, enticing passersby and drawing patrons to this witty, mad collage of colors, shapes, and images. An apparent explosion has taken place in the roll machine, with a chaotic tangle of twisted ducts and bright splatters of color on one side of the bakery and all white on the other, where the resulting rain of "flour" has settled on walls, counter tops, and floors. The architect has blurred the boundaries of art and architecture in a wild fantasy of inspired mayhem—a charming assault on the senses where even the air has calories.



1987 AIA HONOR AWARD

Project:
Norton Residence
Venice
Architect:
Frank O. Gehry & Associates
Owner:
Lynn and William Norton
Structural Engineer:
Kurily & Szymanski
General Contractor:
Chartered Construction
Photographer:
Michael Moran

Jury Comment: This beguiling house in Venice is the ultimate beach shack, managing through adroit design to create a completely private living environment in this very public place. The architect has cleverly employed a collage of forms and materials in a celebration of the unexpected, which, while highly personal, is also comfortably at home in its unique environment. This house achieves the amazing feat of fitting in while standing out. The study—in the form of a lifeguard stand—overlooks the beach, providing a nostalgic and romantic frame for sky and sea. This, along with a remarkable sun screen of logs that shades the master bedroom, gives the building a startling public presence. It is an inventive house that not only fits perfectly within the eclectic Venice tradition but adds to it.



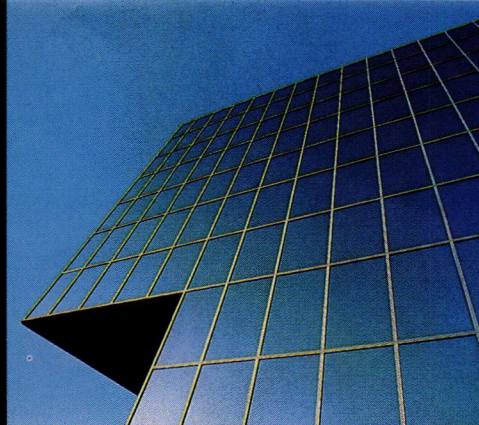
1987 AIA HONOR AWARD

Project:
ICS/ERL
University of California, Irvine
Architect:
Frank O. Gehry & Associates
Owner:
University of California, Irvine
Structural Engineer:
Kurily & Szymanski
Mechanical and Electrical Engineer:
Store, Matakovich & Wolfberg
Landscape Architect:
The SWA Group
General Contractor:
Architectural Design Services
Photographer:
Michael Moran

Jury Comment: This cluster of three buildings containing computer science and engineering classrooms, offices, and laboratories forms a high-tech village with a clear sense of place and purpose. The architect has imaginatively taken a simple program and broken it up into its separate parts, creating a small campus within a campus. The imaginative use of common materials such as galvanized and corrugated metal, cement, and stucco helps create a sense that this is a special place, a refreshing addition to the campus. Inside, the movement of visitors through the building is clear and direct, yet offers a varied and interesting experience for people circulating through the various components of the complex. This project shows how an architect can use a highly personal design vocabulary to organize gracefully distinctive elements into a coherent whole that maintains harmony with a campus master plan.

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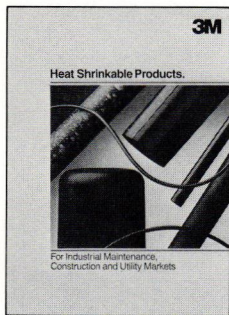


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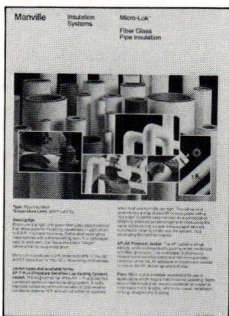


Heat shrinkable products from 3M provide protection for cable sleeves, jacket repair, capping, sealing, and other industrial maintenance, construction and utility applications. The

products mold to a skin-tight fit, even over irregularly shaped objects, according to 3M's Electrical Products Division.

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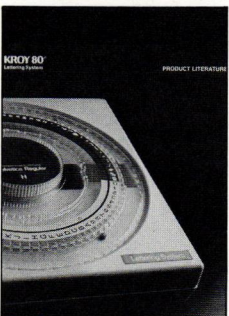


Micro-Lok is a rigid, one-piece, fiber glass pipe insulation made from flame-attenuated glass fibers bonded with a thermosetting resin. Micro-Lok can be used on

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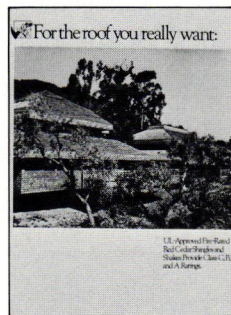


Kroy Lettering Systems create a dry carbon image on adhesive backed polyester tape in 36 styles and in type sizes ranging from 6 to 60 point. The lettering can be used on flyers, brochures,

signs, overheads, charts and graphs. Supplies come in snap-in cartridges.

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FIRE RESISTANT SHINGLES

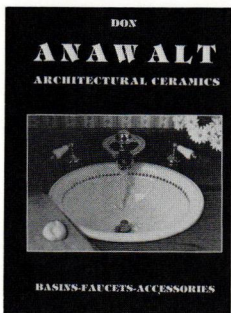


Wood shingles and shakes pressure-treated with chemicals by the Red Cedar Shingle & Handsplit Shake Bureau are UL-approved and fire-rated. The chemical is bonded in the

wood to prevent leaching or weathering. The shakes and shingles provide a class C, class B or class A roof covering, according to the company.

Circle 453 on Reader Inquiry Card

HANDCRAFTED BASINS

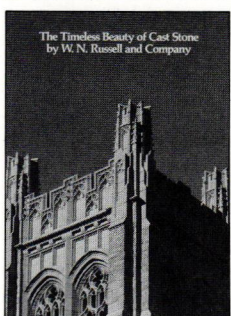


Don Anawalt Architectural Ceramics produces basins and faucets in a variety of designs and colors handcrafted in high fired, vitreous stoneware. The basins are tested

and engineered to national plumbing code standards.

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CAST STONE

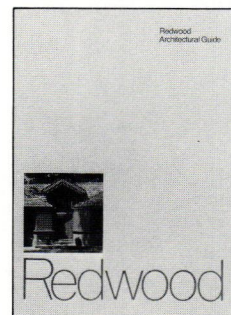


Use of architectural Cast Stone for repair or restoration of deteriorating stonework on old structures is described in a brochure from W.N. Russell and Company. Cast Stone is made to

simulate brickwork, terra cotta, and many natural cut stones.

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ADVICE ON REDWOOD

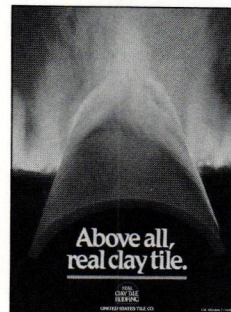


Appearance, performance characteristics, and uses of various architectural and garden grade redwood lumber are described in a brochure from the California Redwood Associa-

tion. The brochure includes the most commonly specified grades and information on grains, textures and redwood grademarks.

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CLAY ROOF TILE

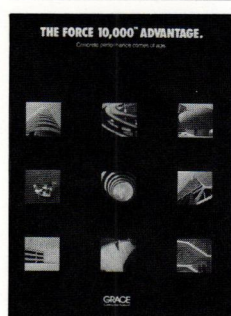


Authentic clay roof tile is available in two-piece Mission, S-tile and flat-shingle from the United States Tile Co. The tile has a low moisture absorption rate to ensure fast water runoff. It is fire-

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from page 15

needs to be true to itself. The inspiration for the expression must be derived from something within rather than from some external grab bag or kit of parts. To me, probably the worst offense is fake old-fashioned. Architecture needs internal integrity and it needs to create an artistic expression that's appropriate. The best projects we saw did that, regardless of the particular vocabulary.

Jack: We found dramatic instances of very different languages dealing with the same internal problems and solving them successfully with different expressions.

Galen: The wide range of building types submitted reminded me that California is a growth center in the United States. The diversity of office submissions in particular underscored the economic activity occurring in this state. Architects are making cultural statements about this dominant building type.

Jim: I think of California almost as a separate country within the United States and as the most affluent state. A lot of the diversity and exuberance comes from that affluence and also the fact that people come from all over the world to live in California. Wealthy people who can afford to live here bring with them the ability, and even the responsibility, to create better architecture.

Jack: Sometimes I felt that the architects thought that overstatement and over-stuffed interiors really meant good design. The overstatement in the architecture is driven by real estate developers who push for buildings that clamor for attention, and by architects trying to establish identity in the marketplace. The question of identity superceding long-term value was one of real concern to the jury.

Jim: Another thing that strikes me is the idea that California could slip into the ocean at any moment. People talk about it here a lot. I think that would tend to affect how one deals with life, with immediate gratification and self-indulgence.

Jack: It adds to the need for a quick impression. One aspect of that is a preoccupation with skin and little preoccupation with plan. Perhaps the unremarkable plans we saw are characteristic of the transitory nature of things in California.

continued on page 43

from page 40

Buildings are not built here to last longer than the term of the amortization of the mortgage. The impact of that condition seems to be to transfer attention to distortions of scale in an attempt at novelty as opposed to more enduring, and perhaps less dramatic, design.

Galen: California has a reputation of caring about the user, being socially oriented, and only being concerned with building and not with architecture with a capital "A". I would like to see some meat put into the claim that Californians are socially-responsible, people-oriented architects. I'd like to see some new conventions where architects explain how spaces are intended to work socially, politically and economically.

We looked for projects where artistic, visual questions were being related to social, political and economic questions. But we weren't aided in that search by the architects' presentations.

Jack: Design at its best is a high integration of social and fine art purpose. The lay public, for the most part, expects architects to deal with design only in the fine art sense of design. The lay view is that engineers and contractors do buildings and architects make them pretty. Often architects succumb to that view themselves. We need to be careful of not treating architecture in such a superficial manner that we perpetuate the myth of design being only skin deep.

One shouldn't downplay the importance of the ordered environment of proportion, color, texture, and the modulation of light. All of those things architects can give the public without going into the more difficult and sometimes arcane aspects of anthropology and sociology, of solving the deeper requirements of the psyche. Many of the projects we awarded just satisfied the environmental need or the aesthetics of space.

Jim: Because California is so busy, it's easy for architects to get into the business of getting the buildings built and forget about the thoughtfulness that needs to go into the architecture. I would caution California architects to take the time to think about where their inspiration comes from and whether that inspiration is valid; to consider the spiritual aspects of what they're doing. When one gets caught in the rapids it's easy to forget what architecture at its best is really about.

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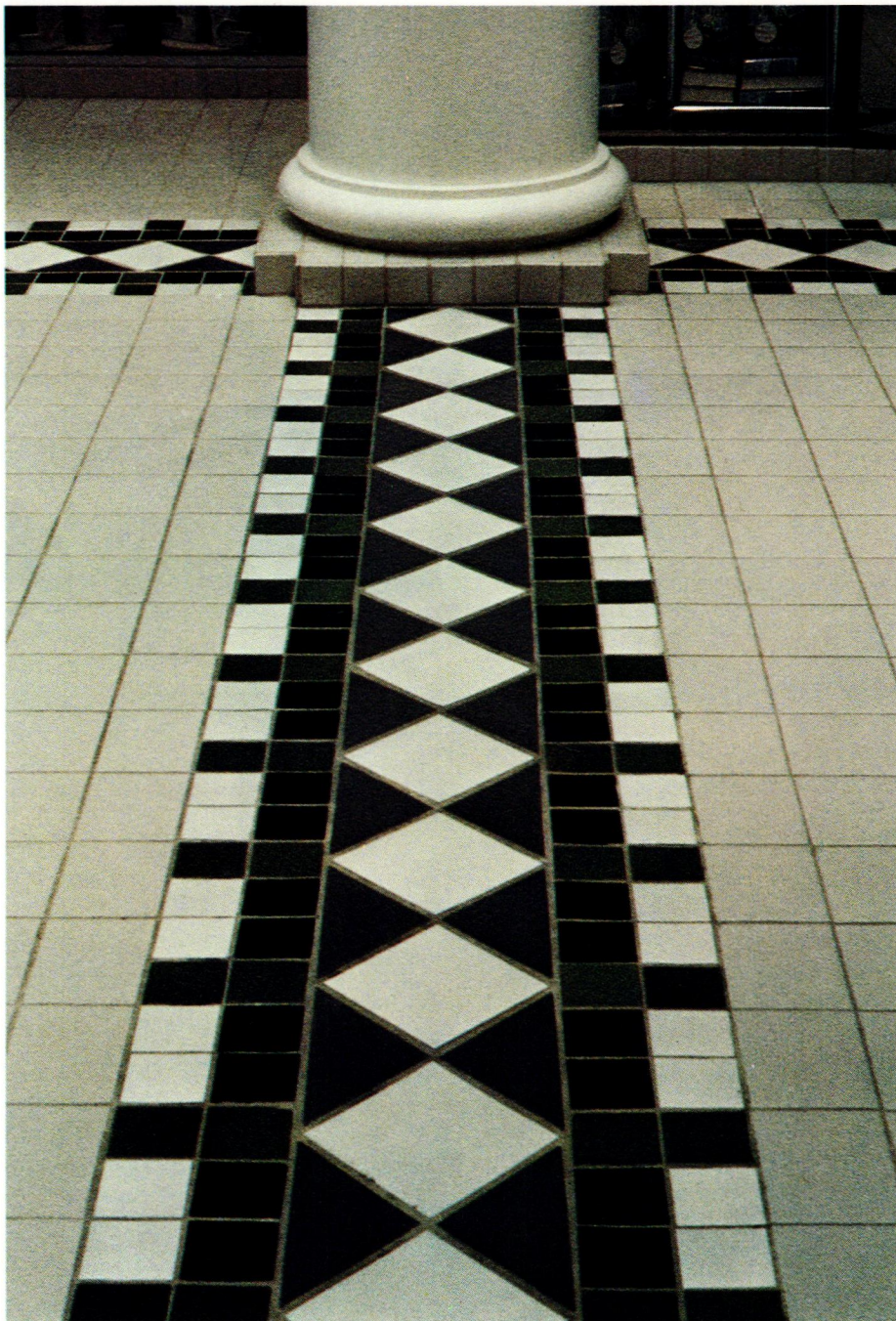
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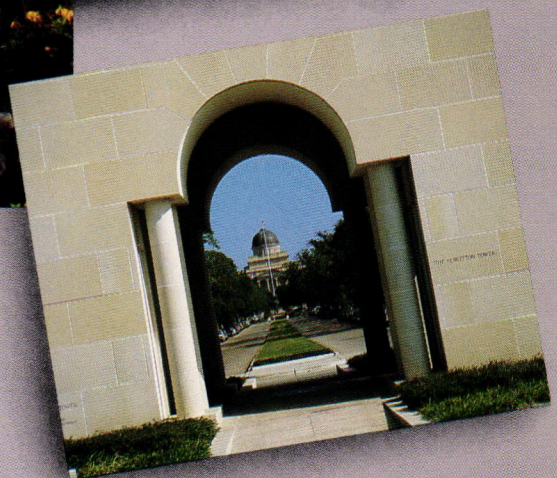
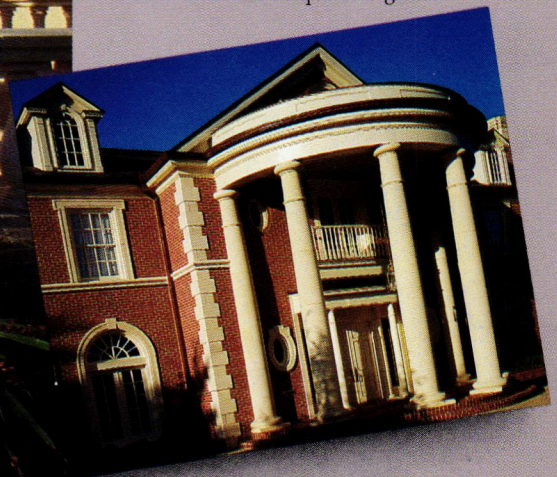
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