

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.

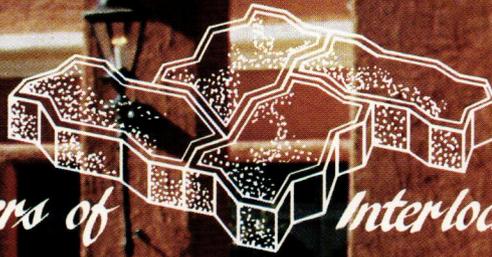
CFMS provides project control and accounting reports, payroll, billing, accounts payable, accounts receivable, financial reports, profit center reporting and an interface to spreadsheets. These modules run on minicomputers like Digital VAX and MicroVAX as well as Prime 50 Series or on a national timesharing 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 501 on Reader Inquiry Card



Manufacturers of Interlocking Paving Stone

PERMACONCRETE

12490 DAY STREET

MORENO VALLEY, CA 92388

(714) 653-1187

Circle 502 on Reader Inquiry Card

Why Do Leading Architects Turn to Windowmaster?

The Answer is Clear.



We believe windows are one of the most important features in any building, whether home or office. Aluminum windows create a comfortable and secure working or living environment while maintaining a feeling of spaciousness. Windows help define the style and character of a building design.

With an extensive line of residential and commercial windows and sliding glass doors, Windowmaster products are manufactured for beauty and lasting performance. Our unique product design and high quality exceed industry standards.



PHOTOS BY GARY BALLARD

Architects - For a full technical introduction to the Windowmaster product line, contact our architectural representative at (800) 862-7722.

Windowmaster recognizes Batter-Kay Associates, Architects, of Del Mar, for use of Windowmaster Muled and Stacked windows in the Beachhaus, a condominium complex in Solana Beach, CA. Dealer: Encinitas Glass Co., Encinitas, CA.

"Where Quality Comes Into View"



Windowmaster Products

1111 Pioneer Way, El Cajon, CA 92020 (619) 588-1144

Circle 503 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 L. 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

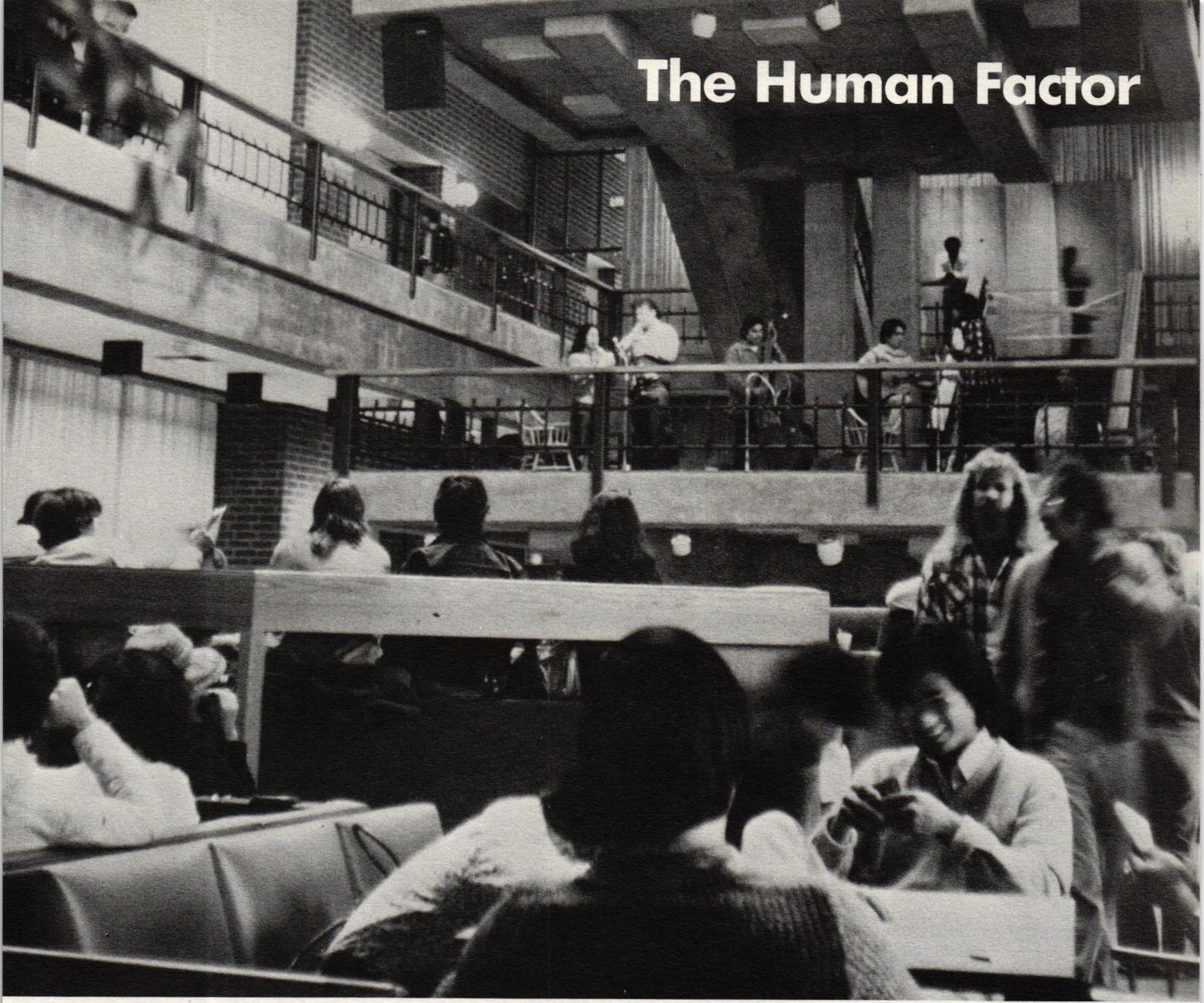
San Joaquin Chapter
Michael Levon Tellian, AIA
San Mateo County Chapter
Robert S. George, AIA

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

The Human Factor



Student Union, California State University, Los Angeles. Architect: Deasy, Bolling and Gill, Architects.

C.M. DEASY, FAIA

IN THIS ISSUE

- 18** The Illusion of Chaos:
An Interview with Frank O. Gehry, FAIA
- 26** Designing Places for People,
by C. M. Deasy, FAIA
- 28** Humanizing the Hospital, by Derek Parker,
FAIA, RIBA; Russell Meeks, AIA; and
Felicia Borkovi-Cleper, AIA

DEPARTMENTS

- 7** EDITORIAL
- 9** NEWS
- 14** AROUND THE STATE
- 32** LETTERS

COVER

Norton House, Venice
Architect: Frank O. Gehry & Associates
Photographer: Michael Moran

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

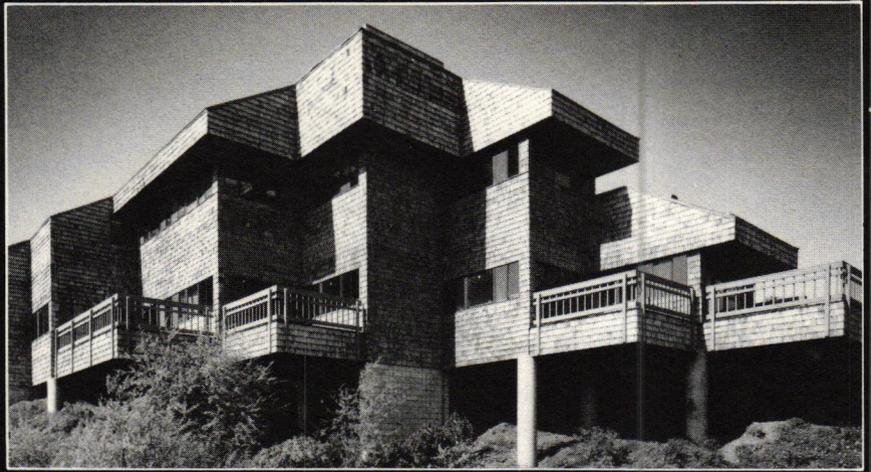
Editorial Board
Peter Dodge, FAIA, chair
Douglas Austin, AIA
Sam Davis, FAIA
Robert S. Harris, FAIA
Elaine Sewell Jones
William Turnbull, Jr., FAIA
Zelma Wilson, FAIA
Business Consultant
George L. Schroe

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

Advertising Representatives
Warren De Graff
57 Post Street, Ste. 712-715
San Francisco, CA 94104
(415) 392-6794
Ken Jordan
709 E. Colorado Blvd.,
Ste. 220
Pasadena, CA 91101-2125
(818) 796-9200
In CA (800) 325-5133

Architecture California, (ISSN 0738-1131) is published bi-monthly by the California Council, The American Institute of Architects. 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. Application to mail at second-class postage rates is pending at Sacramento, CA. POSTMASTER: send address changes to *Architecture California*, 1303 J Street, Suite 200, Sacramento, CA 95814. ©1987 by CCAIA. ▽BPA

Solving a natural dilemma with fire-treated cedar shingles.



Fire. It's the ultimate nightmare. And when you've solved every other problem in a project, it's the last thing you want to worry about. But for Richmond Rossi Montgomery Architects, it actually was.

Their primary problem was to build a business and professional complex on a virtually unbuildable site—and at the same time maintain the natural harmony of the environment. The solution was a design for a series of gracefully shingled pyramids with gently sloping roofs. The only fly in the ointment was the Class B fire code requirement for the roofs. But since cedar shingles and shakes can be pressure treated to meet fire retardancy specifications, that dilemma was easily solved.

For free information on specifying and fire treating red cedar shakes and shingles for a project of yours, write to:

Red Cedar Shingle & Handsplit Shake Bureau, 515-116th Ave. NE, Suite 275, Bellevue, WA 98004



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

The Promontory, San Luis Obispo, CA
Richmond Rossi Montgomery Architects

Red Cedar Shingle & Handsplit Shake Bureau

The recognized authority.

People Places

The current joke that the neutron bomb is the architect's weapon of choice since it only destroys people and leaves buildings intact is not particularly funny on two counts. One, because such a weapon actually exists. And two, because it highlights an arrogance that pervades entirely too much architecture: the notion that human beings and their needs only get in the way of achieving the perfect architectural object. Even the briefest shuffle through a stack of architectural photographs leads one to wonder, is anybody in there?

That question was precisely the focus of this year's Monterey Design Conference, sponsored by the California Council, The American Institute of Architects. For three days, experts in the behavioral sciences and pioneers in the practice of architectural humanism met with architects from around the state to explore the social art of architecture.

Robert Marquis, FAIA articulated the fundamental importance of the conference theme to architects. "The emphasis in architecture should be on the user, on humanist issues rather than on formalist, esoteric concerns," he said. "These values may be out of vogue as design determinants, but they have been central to the work and philosophy of some of us for a long time. Architecture is a social art, one that must serve society's needs, the needs of the people who live in it and next to it, and of those who inherit it. James Marston Fitch said it best when he said, 'Architecture's central purpose is to act on man's behalf.'"

A wealth of information on human behavior exists in the annals of social scientists, but that material seldom filters into general use. This conference began to bridge the gap between research into the "human factor" and the physical

manifestation of that data in the built environment. As conference chair Douglas Austin, AIA observed, attending the seminars "was like drinking out of a fire hose."

Given our cultural tendency to stuff the most complex ideas into a simplistic package, it is no surprise that a vibrant, living human being has come to be considered a "factor" in the design process, and an unpredictable one at that. Social scientists offer a point of view and a range of useful techniques that enable the architect to draw upon the vitality of the human factor to create a relevant architecture.

Design is a circumstantial act, and in California circumstances tend to favor a humanistic approach to architecture. No doubt that is why the Monterey Design Conference has sparked such enthusiastic renewed interest in designing places for people. Various local AIA chapters are integrating the concerns of the social sciences into their ongoing programs, and the annual Design Awards program sponsored by CCAIA is being re-evaluated to incorporate humanistic criteria into the jury process. This issue of *Architecture California* features two articles on the design of places for people; future issues will continue to report on this important theme.

Designing environments that meet the functional, psychological, and spiritual needs of individual clients and users, and the aspirations of the society as a whole, offers architects their most creative opportunities or their easiest cop-out. As Bob Marquis cautions, "Many architects will use humanism and user needs as an excuse for mediocre, uninspired, pedestrian work. As a profession we have to guard against that."

—Janice Phillip

SCHOOSTOR





SKY BLUE

Ascend into a world of color and grace. Discover the beauty of Deleo natural clay roof tile. Thrill to pure, clear color that flows through the entire body of tile. And waves of shimmering glazes. Sky blue. Pale peach. Creamy buff. An adventure in color that lasts a lifetime. The affordable Deleo Color Collection. 1-800-237-9461 (CA). 1-800-654-1119. At your local roofing distributor.





Boulder Creek Library. Architect: Calthorpe Associates

RUSTIC LIBRARY WINS NATIONAL AWARD

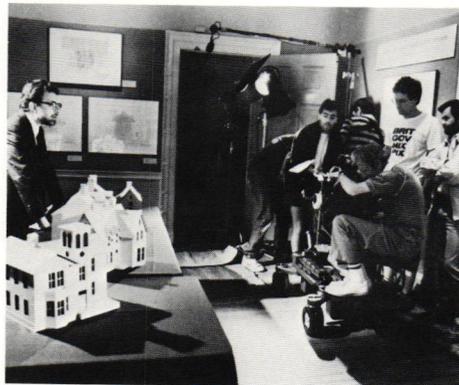
Peter Calthorpe, AIA was the only California architect to receive an Award of Excellence for Library Architecture in the thirteenth Library Buildings Award Program, cosponsored by The American Institute of Architects and The American Library Association. Calthorpe's design of the Boulder Creek Library, in the Santa Cruz City-County Library System, was praised by the jury as having "a relaxed and rustic atmosphere, which must be conducive to reading and to thought." The jury commended the architect for making the setting, "with its large redwood trees, a contributing partner in the design." The jury noted that the library's several reading rooms, decks, and outdoor amphitheater allow for a wide variety of functions in the small building and that the wood-burning stove gave the space a comfortable feeling. Jurors were Harold Roth, FAIA; Robert Herman, FAIA; Pamela Hopkins, AIA; Frank Hemphill; Nolan Lushington; and Kenneth E. Toombs.

AMERICA BY DESIGN

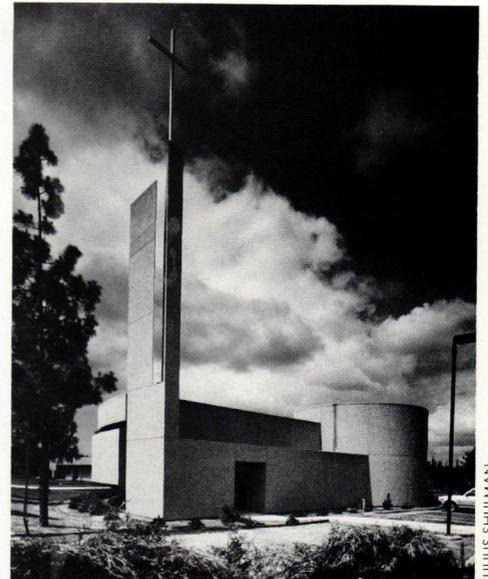
Architecture and design are the subjects of a five part public television series, "America By Design," that premieres the week of September 28, 1987 (check local

listings for exact date and time in your area). Architectural historian and author Spiro Kostof hosts the telecast, which tells the story of the people and events that give shape to America.

The program portrays America as one design, made out of whole cloth, continuous over time and geography. The first two installments explore the forces that have shaped the design of the American house and our home-away-from-home, the work place. The third program traces the evolution of the street and the influence of transportation systems on how our country looks. The public realm is examined in part four, which focuses on public places and monuments. The final episode addresses the shape of the land and how our continental landprint has been redesigned on a grand scale.



Spiro Kostof filming a segment for "America By Design."



Orange Covenant Church.
Architect: Ralph Allen and Partners.

FORMS OF FAITH

Contemporary vision and traditional religious symbolism merged in the Awards for Excellence in Religious Art and Architecture program sponsored by The Interfaith Forum on Religion, Art and Architecture (IFRAA). IFRAA presented 13 awards in the categories of honor, merit, citation and award of excellence. Two California architects were recognized for their work in creating an inspirational environment: a Citation Award was given to Ralph Allen and Partners for the Orange Covenant Church, Orange, and an Award for Design Excellence was given to Mighetto and Youngmeister for the St. Francis of Assisi Church, Concord. The national 1986 award program was co-sponsored with the Judah Magnes Museum. Jurors were Claude Stoller, FAIA; William Chayes; and Stanley Saitowitz.

COMPETITIONS

The American Wood Council will honor design excellence in commercial, institutional and industrial wood buildings in its 1987 Non-Residential Wood Design Award Program. To qualify, projects must incorporate structural and finish applications of wood, have a dominant wood appearance, and must have been completed

Seal it with a kiss.



Sealing your brick building with Sure Klean® Weather Seal Siloxane will keep it beautiful for years and years. This product is a new kind of weather proofing that reacts with the masonry surface and humidity to form a highly water repellent siloxane compound which is chemically bonded to the substrate.

Compare Weather Seal Siloxane and we believe you will agree that it is superior to other masonry water repellents because of these unique advantages:

- Weather Seal Siloxane is not affected by highly alkaline substrates such as high-strength mortars and grouts.
- Weather Seal Siloxane has an extremely long service life of 10 to 12 years.
- Weather Seal Siloxane has over a 95% level of moisture vapor transmission. This allows internal moisture caused by condensation or other sources within the structure to dissipate through the treated surface, thereby reducing moisture related decay.
- Weather Seal Siloxane does not alter the natural color and texture of brick.

Show your brick building you love it. Seal it with Sure Klean Weather Seal Siloxane, a Pro So Co product.

Higgins Brick Co.

1845 S. Elena Avenue, Redondo Beach, California 90277 (213) 772-2813

Circle 507 on Reader Inquiry Card

since January 1984. Jurors are William Tillman Cannady, FAIA; Douglas Stewart Kelbaugh, AIA; Diane Legge-Lohan, AIA; and Mark Simon, AIA. The deadline is October 1, 1987. There is no entry fee. For an entry form, contact the American Wood Council, 1250 Connecticut Avenue, N.W., Washington, D.C. 20036, (202) 833-1595.

The eighth annual National Lighting Awards Program, sponsored by the National Lighting Bureau (NLB), will recognize lighting achievements that demonstrate electric illumination's ability to enhance human performance and well-being. Submissions should show how lighting helps to improve productivity or increase retail sales. Projects must have been completed on or after January 1, 1985. The deadline is October 15, 1987. To receive an application form, write to the National Lighting Awards Program, c/o National Lighting Bureau, 2101 L Street, N.W., Suite 300, Washington, D.C. 20037, (202) 457-8437.

Non-residential interior use of Naugahyde fabric is the central theme of the Creative Visions design competition co-sponsored by Naugahyde Brand Fabric and *Contract* magazine. The winner will receive a design in Baccart crystal from Tiffany & Company, New York and the project will be published, along with runners-up, in *Contract*. Jurors are Norman Bleckner; Len Corlin; Charles Gelber, FIBD; Kerwin Kettler; Neville Lewis, IBD, ASID; Marie Logothetis, IBD; and Fran Wilson, FASID. Deadline is October 5, 1987. To obtain an application, contact Michele Zelman, Gibbs & Soell, Inc., 126 East 38th Street, New York, NY 10016, (212) 481-4488.

CREATING A METROPOLITAN NEIGHBORHOOD

Transformation of South Park into an exciting urban living environment is the focus of a massive redevelopment project aimed at creating the first true metropolitan neighborhood in downtown Los Angeles. "South Park is one of the most significant single redevelopment undertakings in Los Angeles since the turn of the century," said John Tuite, administrator of the Community Redevelopment Agency (CRA).

A series of projects are aimed at converting a portion of the 45 block commercial region, bordered by the Harbor and

SLATE!

**ROOFING AND FLOORING
THE ELEGANT ALTERNATIVE—
AFFORDABLE IMPORT PRICES
WIDE COLOR SELECTION
AND LARGE INVENTORY**



ECHEGUREN & CO., INC.

**150 Powell St. Suite 303 San Francisco, CA 94102 (415) 982-0701
Southern California Representative (714) 993-5882**

Circle 508 on Reader Inquiry Card

Excellence counts.



dra

Dealey, Renton & Associates

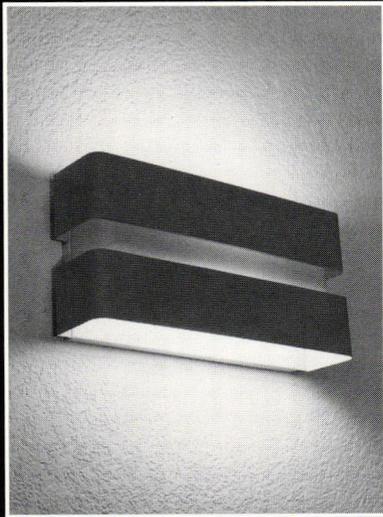
Insurance Brokers

P.O. Box 12675, Oakland, CA 94604 415/465-3090

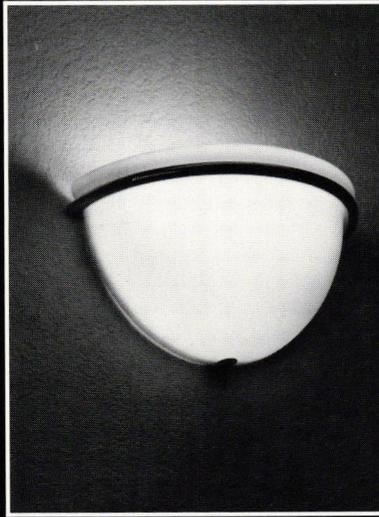
Circle 509 on Reader Inquiry Card

Arden Wood Housing Architect: Anshen + Allen Architects. Photo: Douglas Symes

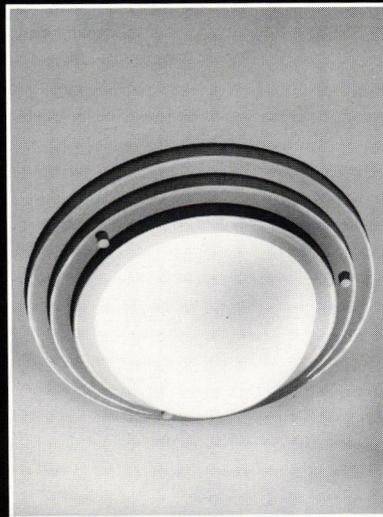
New Products



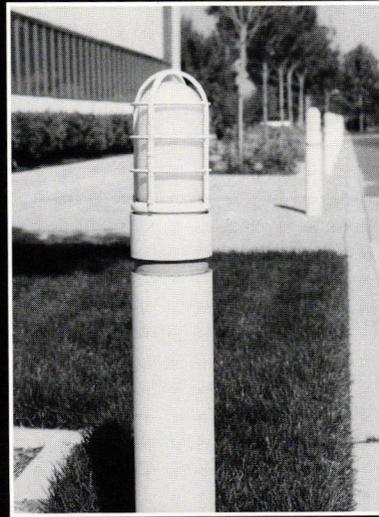
668



634



400



901

Shaper Lighting will introduce over 20 new products at the Pan Pacific Lighting Exposition. Visit us at booth #403.

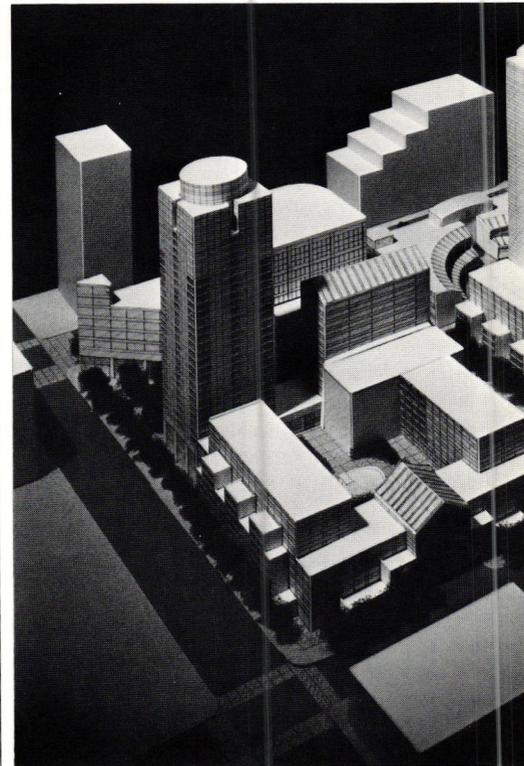


Shaper Lighting

1141 MARINA WAY SOUTH, RICHMOND, CA 94804-3742
(415) 234-2370 FAX (415) 232-1634

BAY AREA: Call the factory
LA/SAN DIEGO: Design Insights (213) 256-4111
SACRAMENTO/FRESNO: Electrical Enterprises (800) 453-0444

Circle 510 on Reader Inquiry Card

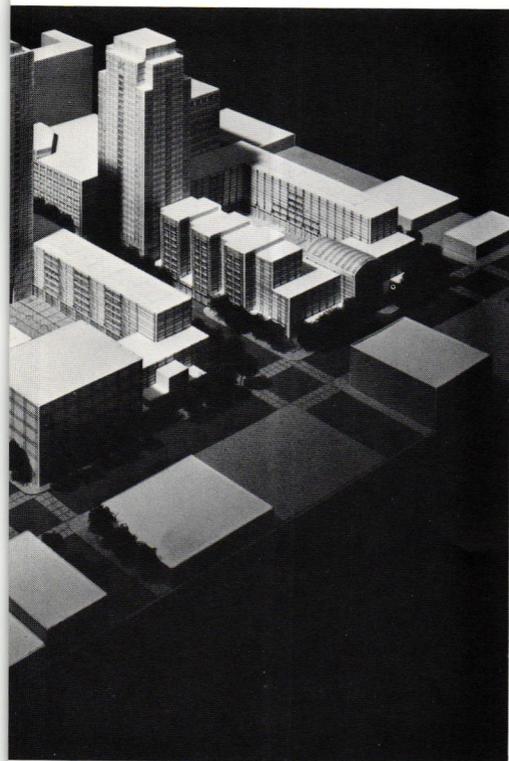


South Park

Santa Monica freeways and Main and Eighth streets, into a vibrant space supporting activities 24 hours a day. When completed, the area will contain residential housing, parks, shopping plazas, theaters and cafes. Plans call for the public and private investment of more than \$1.5 billion and construction of more than 6,000 apartment units during the next 10 to 15 years. The CRA expects that new residents will create a strong base to spur commercial growth in the waning central business district.

Initial construction within a six block area is expected to cost \$500 million and to include two museums, a 2.5 acre park, two medical centers, seven residential buildings ranging from mid-rise to 30 stories, a fashion school, 875,000 square feet of office space, and 260,000 square feet of retail space. The majority of the first stage construction is taking place in a three-block area bounded by Ninth, Olive, Olympic and Flower streets. The second stage will be located in the adjacent three blocks to the south.

Landscape architect Lawrence Halprin created Grand Hope Park to serve as the centerpiece of South Park. Grand Hope Park is broken up into a series of "urban rooms"—such as lawns, courtyards, a fountain court, a clock tower, and children's playground—bounded by trellises, arched gateways and a variety of plants



and trees. Construction for the \$5.3 million park began in March. Halprin linked South Park to the Central Library and the rest of downtown by re-landscaping Hope Street into a tree-lined promenade. The Hope Street Promenade, which is part of an open space plan, will be completed in three parts at an estimated cost of \$5 million.

Two new health care facilities are provided in the South Park development. The California Pediatric Center, a \$4 million, 20,300 square foot facility designed by Bobrow/Thomas and Associates, opened in June. It provides a full spectrum of medical services, health education, and a day care center that includes specialized services for sick children. The California Medical Center, a \$57 million project designed by Kaplan/McLaughlin/Diaz, combines 227,000 square feet of new construction and 45,000 square feet of remodeling. The medical center, completed in January, houses 344 patient beds, primarily in the nine story patient care tower.

A \$22.3 million campus for the Fashion Institute of Design and Merchandising, designed by The Jerde Partnership, is scheduled for completion by December, 1988. The five story, 150,000 square foot building contains classrooms, penthouse studios, offices, and a fashion museum.

continued on page 40



ED ASMUS



BLOMBERG WINDOW SYSTEMS

1453 BLAIR AVE · SACRAMENTO · CA · 95822

(916) 428-8060

MANUFACTURING THE FINEST QUALITY WINDOWS AND DOORS

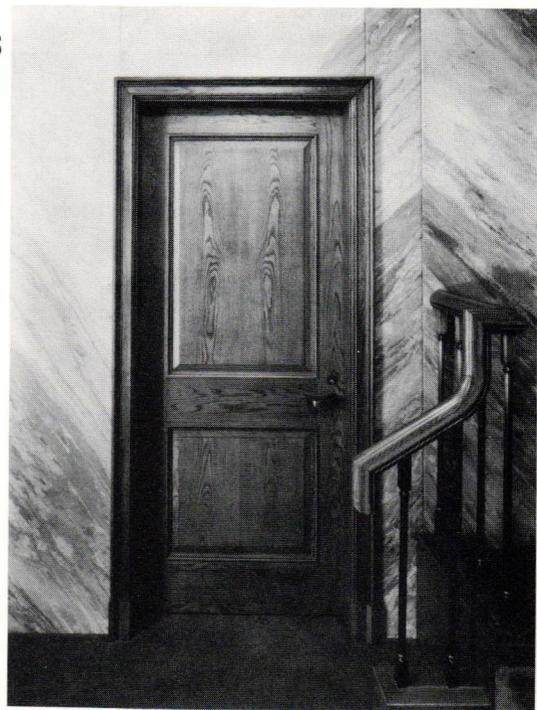
Circle 511 on Reader Inquiry Card

Elegant Solid Wood Doors and Jambs... 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 **Firetile™** 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 512 on Reader Inquiry Card



MINTON COMPANY

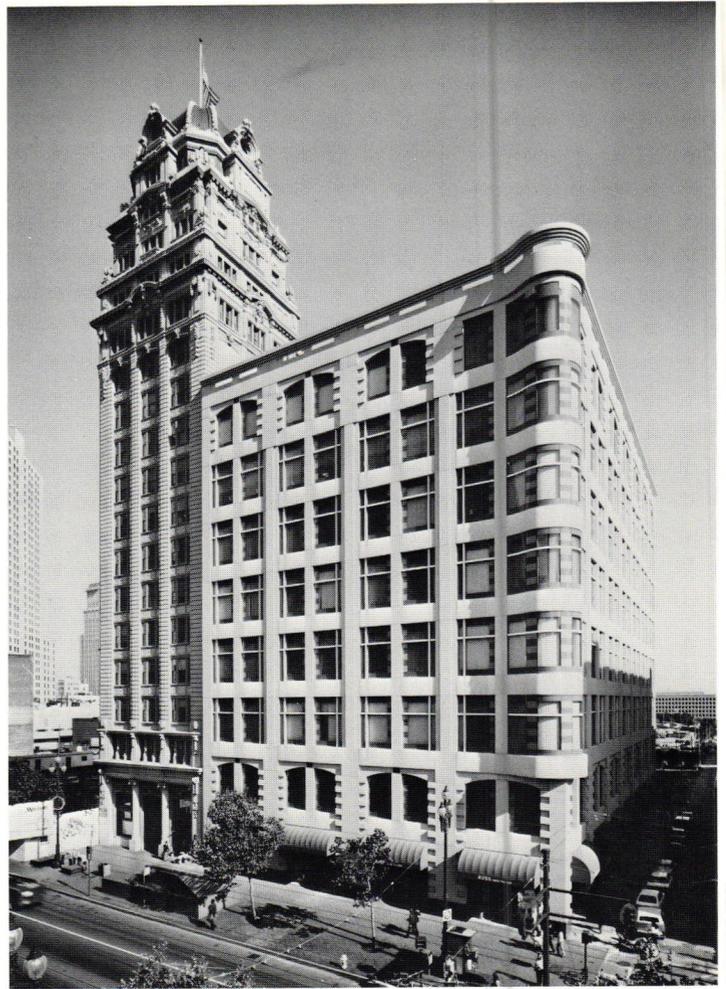
QUALITY ARCHITECTURAL PRODUCTS SINCE 1911

CALIFORNIA BUILDING OFFICIALS

The California Building Officials' awards program honored seven buildings that embody innovative solutions for energy conservation, accessibility for the disabled, sound attenuation, structural integrity and code compliance. Kaplan/McLaughlin/Diaz received two Awards of Excellence for Pacific Presbyterian Professional Building, San Francisco, and for the renovation of Park Hill, San Francisco. Awards of Excellence also were given to developer Morrison Homes and architect Barry Holloway for

Danbury Park, Pleasanton; Chris Craiker, AIA, Inc. for Peninsula Landing, Redwood Shores; CLEO Architecture + Design, Inc. for The Floral Emporium, San Diego; Brian Paul & Associates, Inc. for The Plaza at La Jolla-West Tower, San Diego; and Gensler and Associates/Architects for the renovation of 779 Market Street, San Francisco.

Jurors were Richard T. Conrad, AIA; Michael J. Bocchicchio, Sr., AIA; Raimar W. Schuller; James F. McMullen; Warren D. Noteware; Shirley Chilton; and John C. Canestro, P.E.



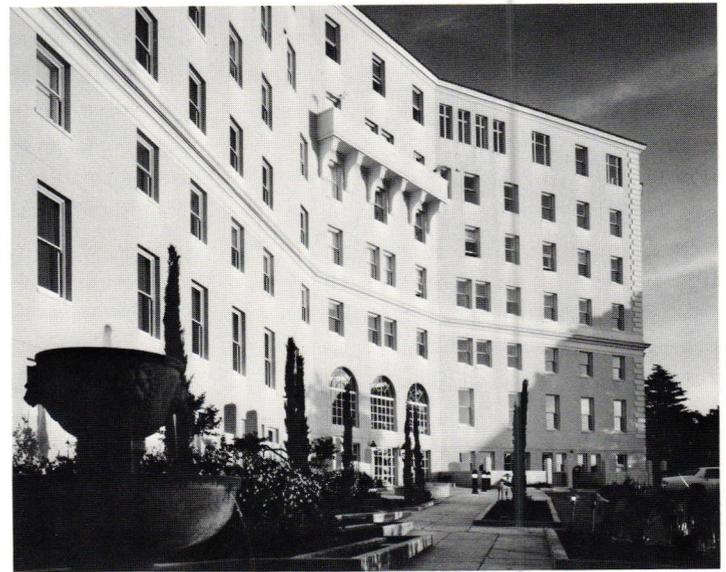
779 Market Street, San Francisco. Architect: Gensler and Associates/Architects.

DAVID WAKELY



The Plaza at La Jolla-West Tower, San Diego. Architect: Brian Paul & Associates, Inc.

THE PLAZA AT LA JOLLA-WEST TOWER, San Diego.
 Architect: Brian Paul & Associates, Inc. Jury Comment: A state of the art office design with integration of recent technology and traditional building materials. The Plaza's museum-like lobby and uncommon attention to comfort warranted recognition.

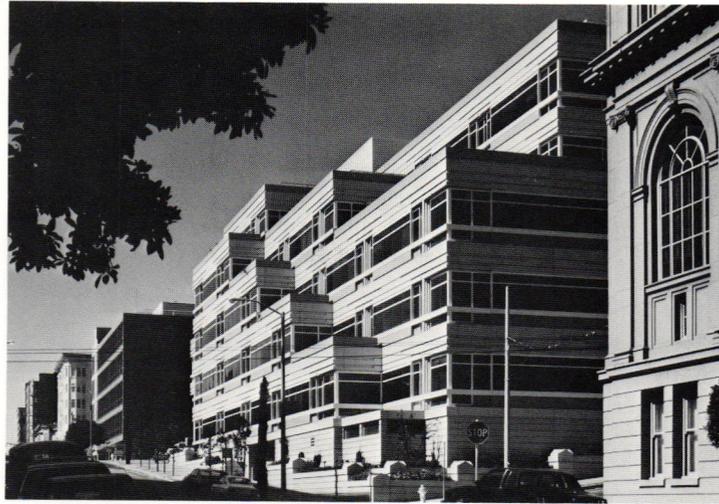


Park Hill, San Francisco. Architect: Kaplan/McLaughlin/Diaz.

PARK HILL, San Francisco.
 Architect: Kaplan/McLaughlin/Diaz. Jury Comment: Architects for Park Hill restored this historic landmark to grandeur, while providing modern and safety-conscious living accommodations to residents.

DOUGLAS SYMES & ASSOCIATES

799 MARKET STREET (left), San Francisco. Architect: Gensler and Associates/Architects. Jury Comment: With this intriguing renovation, Gensler and Associates entirely upgraded this former department store for all code requirements. The result is a magnificent aesthetic contribution to downtown San Francisco.



Pacific Presbyterian Professional Building, San Francisco. Architect: Kaplan/McLaughlin/Diaz.

DOUGLAS SYMES & ASSOCIATES

PACIFIC PRESBYTERIAN PROFESSIONAL BUILDING, San Francisco. Architect: Kaplan/McLaughlin/Diaz. Jury Comment: This outstanding project was chosen for extraordinary attention to site and use of materials to meet special design demands from occupants and neighborhood residents.



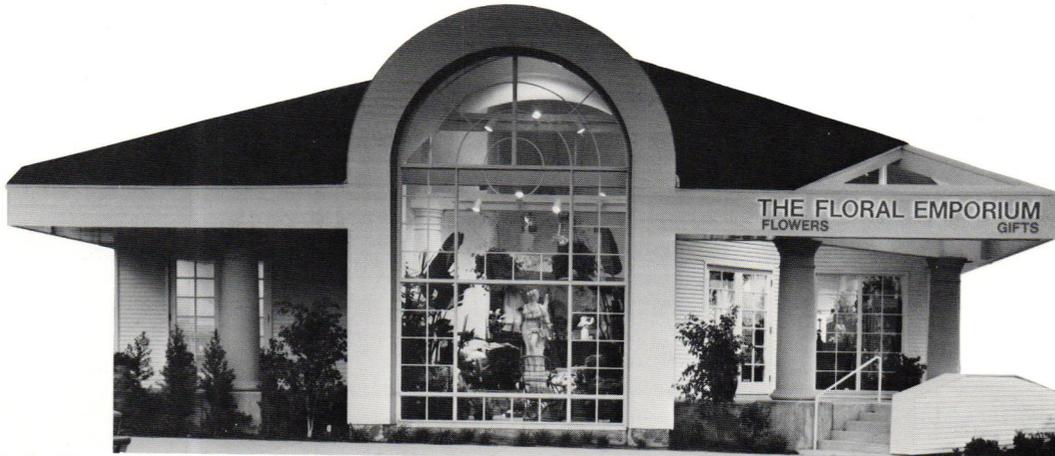
Peninsula Landing, Redwood Shores. Architect: Chris Craiker, AIA, Inc.

PENINSULA LANDING, Redwood Shores. Architect: Chris Craiker, AIA, Inc. Jury Comment: Special attention to extremely difficult environmental conditions and delightful design solutions make Peninsula Landing a winner.



Danbury Park, Pleasanton. Architect: Barry Holloway. Developer: Morrison Homes.

DANBURY PARK, Pleasanton. Architect: Barry Holloway. Developer: Morrison Homes. Jury Comment: These townhouses made maximum use of living area while maintaining high standards of conservation and safety at an affordable market price.



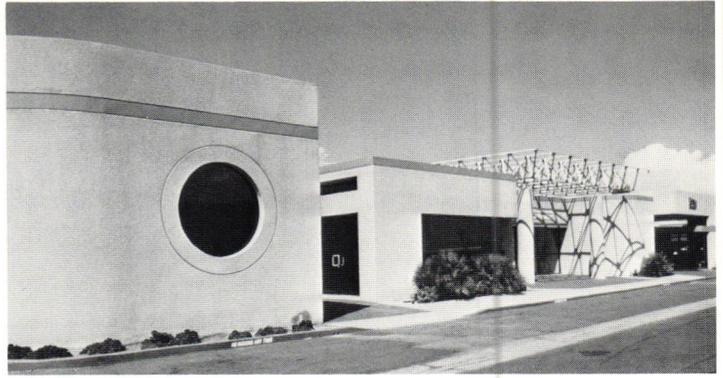
The Floral Emporium, San Diego. Architect: CLEO Architecture + Design, Inc.

THE FLORAL EMPORIUM, San Diego. Architect: CLEO Architecture + Design, Inc. Jury Comment: The designers successfully demonstrated that elegance may be achieved while special attention is given to energy conservation and accessibility for the public.

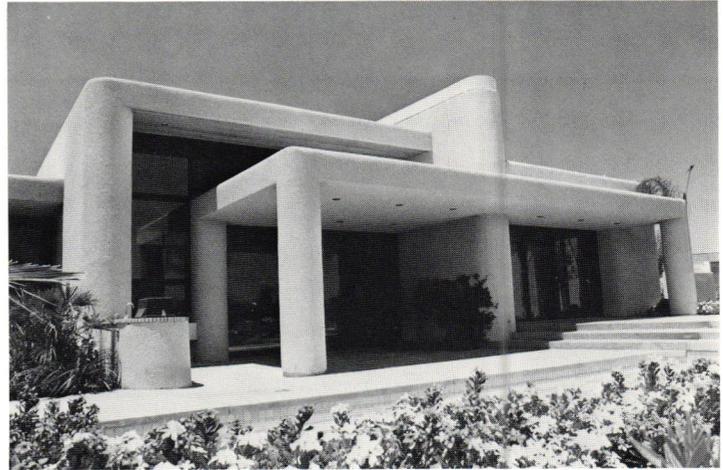
CALIFORNIA DESERT

Two of the four Honor Awards given during the California Desert Chapter's first Honor Awards program went to Urrutia Architects for Patio Homes, Vintage Club, Indian Wells and for Fairway Estates, Ironwood Country Club, Palm Desert. Honor Awards also went to Kaptur & Cioffi Architects for Guest House, Palm Springs, and to Steven H. Sullivan, AIA Architect for Plaza Center, Indio. Jurors were Victor Chu, AIA; Norma Sklarek, FAIA; and Rob Quigley, AIA.

Plaza Center, Indio. Architect: Steven H. Sullivan, AIA Architect.



Fairway Estates, Ironwood Country Club, Palm Desert. Architect: Urrutia Architects.



Guest House, Palm Springs. Architect: Kaptur & Cioffi Architects.

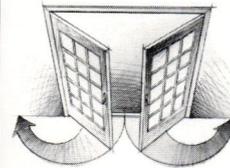


Patio Homes, Vintage Club, Indian Wells. Architect: Urrutia Architects.

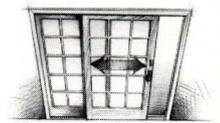


IT MAY LOOK LIKE A TRADITIONAL FRENCH DOOR, BUT LOOKS CAN BE DECEIVING.

Only when you try to open it do you discover that our new Frenchwood™ door does not swing open. It glides.



Traditional French doors.

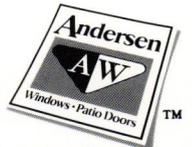


Andersen® Frenchwood™ door.

And that departure from tradition offers many practical advantages. Like more useable floor space, because doors don't swing into the room. Better weathertightness, because it glides on a track that overlaps the raised sill. In fact, our Frenchwood door is the only French-style door we know of that is designed to stand up to torrential rains and high-powered winds. And thanks to a specially designed latch locking system, hundreds of pounds of pressure won't budge it.

To find out more about this revolutionary concept in door design, contact one of the Andersen distributors listed below. Or write Andersen Corp., Box 12, Bayport, MN 55003.

Come
home to
quality.



Andersen

CALIFORNIA BUILDERS SUPPLY CO., Sacramento (916) 929-3191

CARROLL MOULDING CO., Huntington Beach (714) 898-0433

MAPLE BROS., INC., Brea (213) 694-3771

MAPLE BROS., INC., El Cajon (619) 442-8895

WESTERN DOOR & SASH CO., Oakland (415) 535-2000

The Illusion of Chaos: An Interview with Frank O. Gehry, FAIA



The Gehry Office, Venice



Frank O. Gehry, FAIA

"I'm concerned about doing the job right and looking out for the client. I'm very conventional in that sense because I make sure that the service is there."

More than any other architectural firm, Frank O. Gehry & Associates has captured in architecture the pulse of life lived on the fault line. A raw warehouse space tucked anonymously into an alley just off Venice Beach is the home of the inventive group of architects and design professionals honored with the 1987 Firm Award from the California Council, The American Institute of Architects. In presenting the award to Frank O. Gehry & Associates, the jury said, "This firm has significantly influenced the direction of architecture in California. The work is colorful, fresh, and inspired out of its own ideas. Rather than follow the ideas of other architects, Gehry & Associates has done things that others have followed."

There is no doubt that Frank O. Gehry, FAIA is the driving genius at Gehry & Associates. "The work and the ideas embodied in

it come from Frank and from the process he creates," says Bob Hale, a senior associate. Architects who come to the office to learn how to design like Gehry or to work directly with him will be disappointed. Gehry does not encourage anyone to design the way he does, and newcomers will most likely end up working with senior associates to learn how to make the designs a reality. "Working closely with someone is a personal thing," says Hale, "especially with Frank."

The people who work the closest with Gehry are senior associates Robert G. Hale, Jr. and David W. Denton, AIA, and firm vice president C. Gregory Walsh, AIA, who has been with Gehry since they were classmates at the University of Southern California. In addition to design and planning, Hale and Denton manage projects, undertake contract negotiations, supply required documentation, and "illustrate the problems to Frank" through the development of models, zoning envelopes, and program massing studies. "We start with mundane functional issues and Frank tweaks them to make something special," Hale says. "He makes magic from nothing."

The creative environment at Gehry & Associates attracts and holds a dedicated core of talented professionals. Tom Buresh says that the firm's charrette atmosphere is what attracts him: "This is one of the highest energy places I know. I need the adrenalin fix you get here." People in the office acknowledge each other's talents and share their wisdom and experience. "Everyone is fairly aggressive. You have to be to survive," Hale says.

The distinction many offices make between the "creative" architects and the "practical" technical people is not made at Gehry & Associates, where the realization of a design often pushes technical skills to their most creative limits. "Our technical people can make things happen that leave the rest of the profession scratching its head," Hale says. Walsh adds, "If you're going to stick your neck out,

JOHN W. OSTROM

RICK GARDNER-HOUSTON

you'd better make sure that the form no one's seen before doesn't leak."

The cutting edge can be a lonely place, but it makes for a stimulating learning environment. "Frank is always curious," Bob Hale says. "He likes dealing with the new. Frank has an emotional compulsion to push himself. That's what keeps the work on the cutting edge. For me, the real satisfaction is my involvement in making something unique." The satisfaction for Greg Walsh comes from "the work and the process of doing it. It's hard fought for, but we have a freedom here."

That freedom has produced an exceptional range of innovative architecture. In conferring the Firm Award, the jury commented, "The firm has created a balance in its work between expressionism and the underlying programmatic order, individualizing space by breaking it down into programmatic components. This is thoughtful work, marked by a freedom of expression, that dares to enter the realm of art."

Frank Gehry is a master of context. In a town that has a different context every 20 feet, he successfully resolves the paradoxes to achieve harmonious geometries of space. Gehry's architecture is animated in an intuitive way, with emphasis on relationships of scale and human activities. "Frank's concepts happen fast, change fast, are often volatile," says Walsh. "We carefully refine our work to make a building live up to its promise. We take the first ideas and try not to lose them in the reality of construction, budget, and detail—it's a battle to make sure what we do comes out according to the vision." The resultant buildings serve as canvases upon which Gehry traces the forms and colors of an abstract urban landscape.

Frequently architects dedicated to the exploration of a personal vocabulary tend to impose their need for experimentation on the client's program. Gehry & Associates tends to bring the client on board as part of the design team. According to Bob Hale, the resultant designs reflect the client's desire for expression. Walsh explains, "Anybody can solve a problem. We create spaces that relate to people's psyche. Our best work comes out of an intense dialogue with the client."

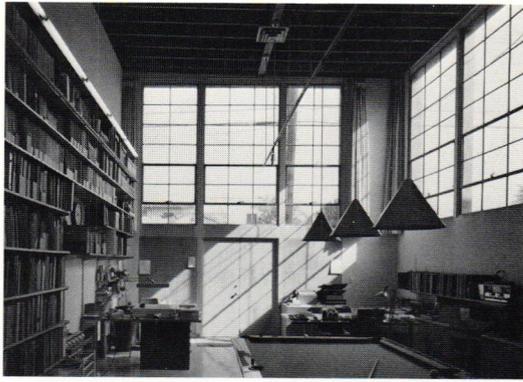
The following pages offer an overview of the work of Frank O. Gehry & Associates combined with an intense dialogue with one of architecture's more controversial figures, Frank Gehry.

REFERENCE

Architecture of Frank Gehry. Minneapolis: Walker Art Center, 1986.

Arnell, Peter and Bickford, Ted, editors. *Frank Gehry Buildings and Projects*. New York: Rizzoli International Publications, Inc., 1985.

Viladas, Pilar, editor. "What You Know, You Question." *Progressive Architecture*, October, 1986.



Danziger Studio and Residence, Hollywood, 1964

MICHAEL MORAN



Joseph Magnin Stores, Costa Mesa and San Jose, 1968

MARVIN RAND



Billy Al Bengston Exhibition,
Los Angeles County Museum of Art, 1968

MARVIN RAND



Ron Davis House, Malibu, 1972

T. KITAJIMA

"I always have felt that architecture was about materials. Watching my artist friends work directly with materials—the product is something that seems right and real and acceptable and not contrived."

The culture of California is expressed in your work, yet the ideas are transferable to other parts of the country. How important is context in your work?

Frank: I pay attention to everything. What we see is a manifestation of the culture, like it or not. Just to build a wall around yourself and say "I'm going to cut that out" is unrealistic, like putting your head in the sand. This endless sprawl of billboards and freeways has a reality that you can deal with and make something of. You can't run from the world. I went through all the anti-Semitism in Canada as a kid and I know from experience that you can't crawl into a hole.

You have to make a connection with your time. You can learn from the past, but you make your own interpretation now and, hopefully, that goes into the future. But to get so precious about trying to reconstruct Europe into America at this time doesn't make any sense. In fact, it's scary to see because it is ostrich-like. It denies the world we live in.

We should deal with people and not worry about rebuilding Rome in Los Angeles. That is a totally irrelevant and cynical thing to do. I'm



TIM STREET-PORTER

Mid-Atlantic Toyota Distributors, Glen Burnie, Maryland, 1978



T. KITAJIMA

Gehry House, Santa Monica, 1978

trying to deal with the reality of what I see around me. My work is not to be misconstrued as a scenario for everybody. I never intended that.

As an educator, what response do you get from students? Do they expect you to be a school of architecture?

Frank: I don't teach that way. I try to treat the students like individuals and help them find their own main issue—the thing that they connect to, that they get excited about, that they're going to fester and think about. Not to climb on my bandwagon. By the time they climb on my bandwagon, I'll be over and out. I may continue for awhile, but I'm going to burn out eventually. I would like to be a role model, not an aesthetic model.

I love the kids that are coming up. When I become negative and cynical, I tap into a few classes at the university and get my fix on optimism, and I come back and go to work.

How do you and your colleagues in the office work out design ideas?

Frank: It's a personal thing. I work with very good designers here. The designers get a sense of what I want, and then I have sessions with them on every project. Mornings are just for design. We come in early and work until lunch, then do all the phone calls and have a wrap-up design session before I go home.

We work on models. I always cut, push, and move the pieces. Then the designer will work on the idea for a couple of days and I'll work on something else. I just go from one session to the next.

Sometimes I get slow. I'm human so I get the doldrums and can't work. I procrastinate and try to clean my desk. The guys know, when they see me doing that, to stay away and let me go through it until I settle down.

And I do a lot of sketching. My drawings don't look like the drawings found in galleries. When galleries have shown my sketches, they are frustrated because the drawings don't sell.

Yet the sketches have a tremendous sense of an evolution of thought.

Frank: That's what they are. They're aimed at the finished building. I'm very focused on the finished building and that's maybe why the buildings have a kind of energy at the end.

In many cases, architects' drawings are better than their buildings. I worked for Carlos Diniz and learned to draw really well. When I started practice, my drawings were like snow jobs *for me*. The drawings looked so good that I thought the building was good. And I learned that it wasn't. I'm glad I learned that early, because it taught me to do the drawings much

faster and work between models and sketches.

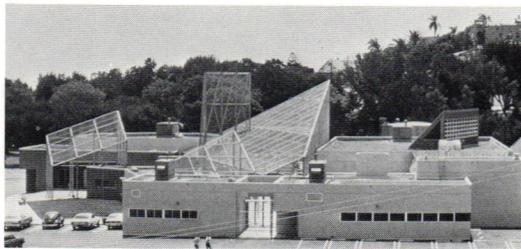
You know the experience when you have a beautiful little scenario at 1/8" scale, then you blow it up to 1/4" scale and it looks awful. That disruption is necessary to keep yourself in line. It keeps you on the edge. You have to deal with that awkwardness—that's the moment when you really start to make jumps, when you learn.

People—your colleagues and clients—seem to matter to you.

Frank: They light the fire. I learned early that you don't talk down to people and you give them your best. Once you put out ideas that are clear, people can deal with them. They can dismiss the ideas if they want, and I am fully prepared to take that lump.

That is the thing to teach students: you have to be willing to take it. You may find that you aren't any good, you may find you are dismissed, and you may find that nobody likes you. You have to be willing to take that risk.

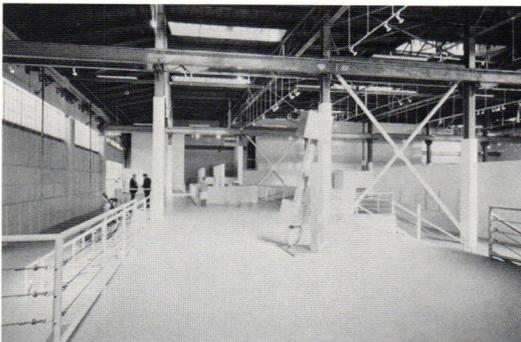
It took a long time, but I found a constituency. It's not the same constituency that architects found when they took a safer road. They got bigger projects.



Cabrillo Marine Museum, San Pedro, 1979



Santa Monica Place, Santa Monica, 1973/80



Temporary Contemporary, Los Angeles, 1983

"We should deal with people and not worry about rebuilding Rome in Los Angeles. That is a totally irrelevant and cynical thing to do. I'm trying to deal with the reality of what I see around me. My work is not to be misconstrued as a scenario for everybody. I never intended that."

TIM STREET-PORTER

TIM STREET-PORTER

“Architects put me down. Even my favorite colleagues say, You’re just an artist. That’s not true. I’m an architect. Recently the L.A. County Museum had a show of *avant garde* art and I wasn’t in it. I was very pleased.”

You have those big projects now.

Frank: I’m starting to. But I don’t do the 80 story building in New York.

But you get those juicy museums.

Frank: Juicy? Tell me which museums.

The California Aerospace Museum, for one.

Frank: Three and a half million dollars, juicy? The juicy jobs have been the L.A. County Museum, MOCA, the Central Library expansion, the Getty. I was interviewed for both L.A. County and MOCA. In the L.A. County Museum interview I was told by one of the board members, You’re the architect that exposes all the ducts. I said, I’ve done that, but I don’t *need* to do that. With the proper budget I wouldn’t do it. It was funny to go to Rusty

Powell’s office in LACMA and see the exposed ducts with this big budget.

Juicy is what I *did* with the Goldwyn Library, the Aerospace Museum, Loyola Law School. All had really tight budgets and I turned them into something. So I would take issue with the “juicy.” It’s a critical point to make, because our commissions are just the opposite of that.

When you get a huge budget, will it change your work?

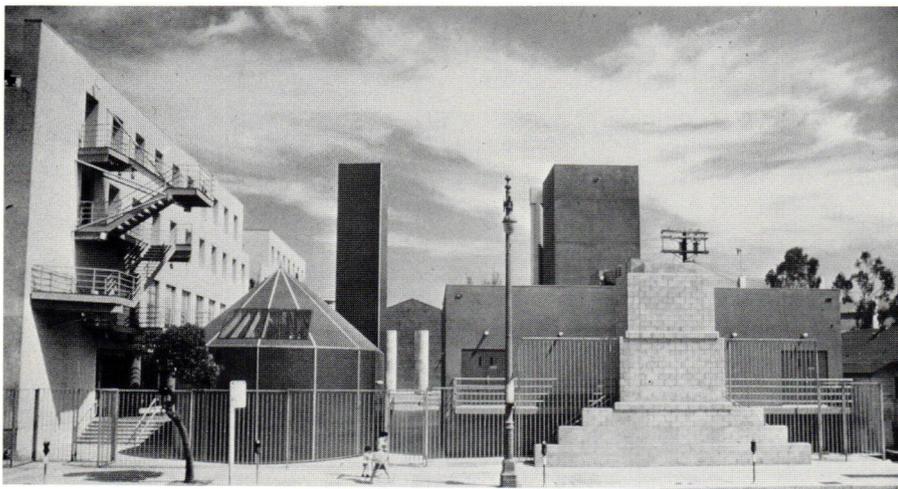
Frank: I’ll be too old.

Architects are never too old, they’re always too young.

Frank: I’m working with a big budget now for a house in Malibu. I struggle with it because, politically, I’m a little bit in opposition to it. Which is mainly why I am what I am. You are what you are, finally, and what you feel comes out. Maybe that’s one of the reasons why I didn’t get those projects I just mentioned. I was collusive in why I didn’t get those jobs. I’m realistic about that.

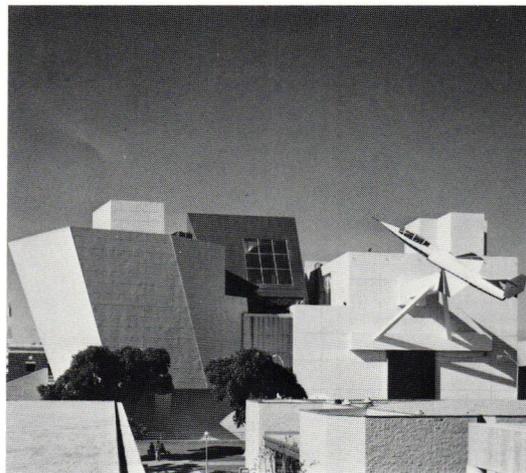
When I get a big budget with marble, I like it. Rebecca’s Restaurant was a big budget and I played with it in my terms. When I get a wealthy person’s house, I tend to use the materials I use—like lead copper, which is very expensive—in my way and also to make bigger spaces. If someone wants to make a house a display of riches, I probably would not accept the project.

Are you worried about being spoiled by the allure of large scale projects and large budgets?

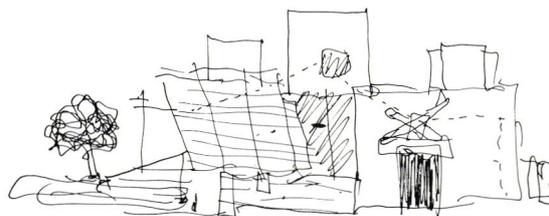


Loyola Law School, Los Angeles, 1981/84

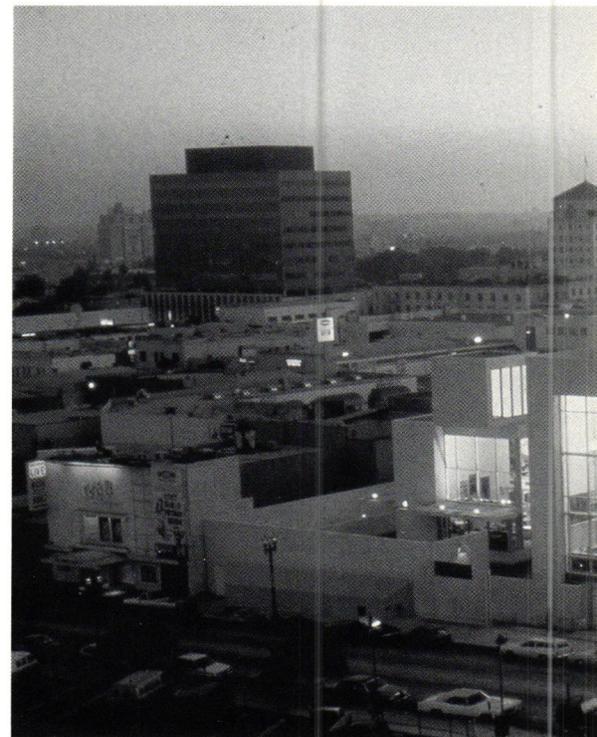
MICHAEL MORAN



MICHAEL MORAN



California Aerospace Museum, Los Angeles, 1984



Frances Howard Goldwyn Regional Branch Library, North Hollywood, 1984

Frank: Not yet. I'm conscious that it's a transition. It's not just assured that I can make that transition. That's what keeps me on my toes. Keeps me insecure a little bit. But I'm optimistic. The idea of taking the vocabulary that I've developed and translating it into bigger scale is very exciting.

Insecurity seems to be an important ingredient in your creative process.

Frank: You can't feel that you have it all worked out. I actually went through a soul-search about not accepting those bigger jobs. I'm happy now, having a good time. I've got a *modus operandi* that works and a good team. I know that taking on big jobs disrupts that, because we've had big jobs before. In the early 1970s, I did Santa Monica Place; the experience was grueling. So I'll ease myself into accepting bigger jobs. I won't take on more work than I personally can handle.

We've turned down some big projects. It's a scary feeling. When you think of the years I've struggled to have somebody offer me a \$15 million project, and then look them in the eye and tell them that I can't do it because I'm busy working on three small houses and a tiny office building . . . but you can't cancel something you're already committed to doing. I turn work down because we just don't have the time. We wouldn't do a good job.

I'm concerned about doing the job right and looking out for the client. I'm very conventional in that sense because I make sure that the service is there. When you're a small office and

you get a bigger job, that transition is rough until you work the new people in. I'm very nervous about it. I want to do it slowly. We will not grow bigger than 30 people; that is the maximum number I can deal with.

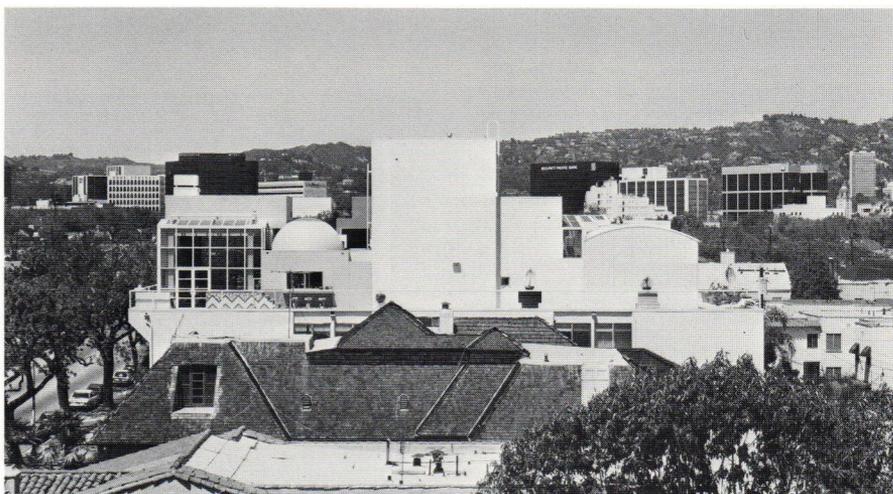
I'm no competition. I'm not going to take anybody's work away.

You're almost a mythological figure now, thanks to the media. You could start another career as a "coverboy."

Frank: I hardly ever read our press. I really don't believe it all. If you believe the good stuff then you have to believe the bad stuff. I get too much exposure.

Press attention can be deadly—it sets up expectations. Now you're compelled to be Frank Gehry.

"I'm no competition. I'm not going to take anybody's work away."

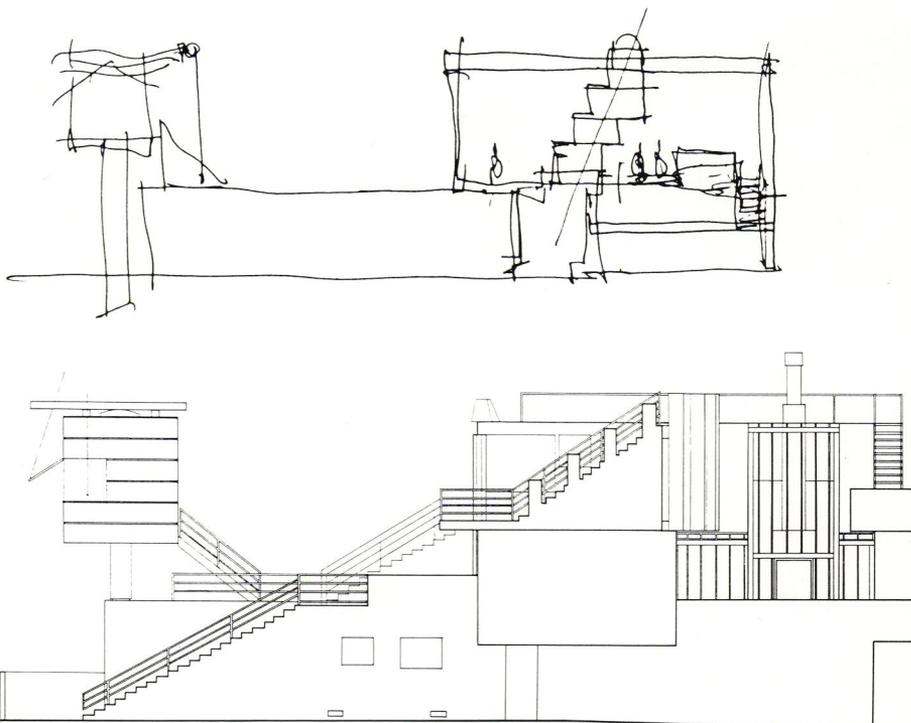


Wosk House, Beverly Hills, 1982/84

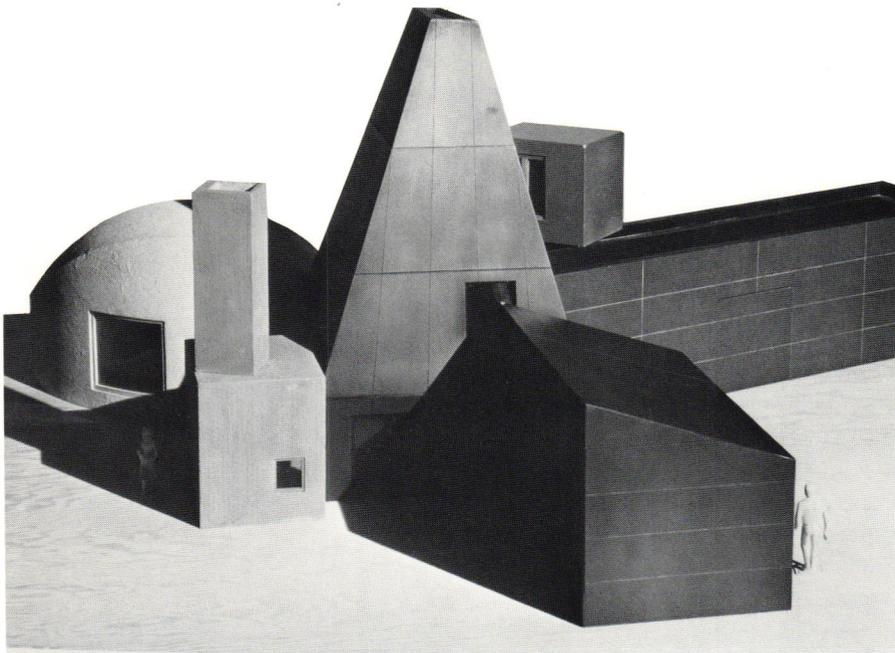
MICHAEL MORAN



MICHAEL MORAN



Norton House, Venice, 1983



Winton Guest House, Wayzata, Minnesota, 1983/84

EAMONN O'MAHONEY

Frank: I'm not going to do that. I'm still working on the projects and I'm inundated and very insecure. I go through ups and downs and worry about things. We're always struggling with the fact that this isn't a profession that's financially wonderful. So even with all the jobs and all the opportunities it's still a struggle.

So those things tend to keep the personal stardom in perspective?

Frank: Absolutely.

Lately you've received quite a few honors, including two AIA Honor Awards, an honorary doctorate and induction into the American Academy & Institute of Arts and Letters. How does this recognition affect you?

Frank: I'm a sucker for all that. I love it. The only person I ever send clippings to is my mother. Every clipping, she gets. Every award, she knows about. She has the archives. In some way I'm trying to please her.

People keep splitting hairs over whether you're an artist or an architect ...

Frank: ... architects put me down. Even my favorite colleagues put me down. They say, You're just an artist. That's not true. I'm an architect. Recently the L.A. County Museum had a show of *avant garde* art and I wasn't in it. I was very pleased.

What is the prognosis for architecture in our contemporary world?

Frank: When I'm pessimistic it feels like the 1920s in Germany. When I'm optimistic it feels like there's new frontiers and times are different and, hopefully, we can overcome.

I think we have to deal with three issues. One is the American complacency about the marketplace, which I don't believe you can correct with tariffs. To give up by creating tariffs is wrong. We were recently working on a restaurant in Kobe. The Japanese built a building in six months that would take a year and a half here. It has got to be cheaper. We have to get our act together and compete. We can't give up without a fight.

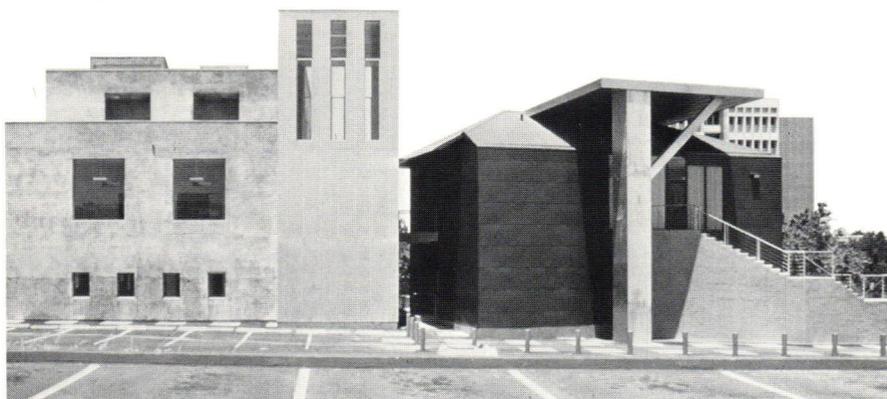
And we have to correct mental attitudes. When you walk into a store and the salesperson treats you like a piece of junk or the people in your office tell you that you can't do something you know damn well you can do—it's a disease that's all around us. We have to change that.

Second, we have to get realistic about this environmental crisis, like the depletion of the ozone layer. Issues in the environment have to be dealt with, and we're not dealing with them. We have to understand the reality of what we're being put into. Instead we get misinformation like Chernobyl.



Rebecca's Restaurant, Venice, 1986

MICHAEL MORAN



ICS/ERF, University of California, Irvine, 1986

MICHAEL MORAN

I went to give a lecture in northern Sweden right after Chernobyl. I said that I would do it if they would let my wife and kids go over for two days. When we heard about Chernobyl, I called some friends at the U.S. Embassy in Sweden and asked them about the radiation readings. They said there was no problem. So I told my wife and kids that we were going. My kids—they're eleven and seven—refused to go. Their instinct was incredible. I went because I was committed to giving a lecture and I had heard from the Embassy that it was okay. Now I find out that was the time of the highest radiation levels. I ate reindeer meat over there. Now I glow in the dark.

The third issue we have to deal with is AIDS. The epidemic somehow uncannily dovetails with the attitude of laxity and complacency in our society, and that's scary. Maybe the attitudes about sex are getting too crazy. We have to re-evaluate all of that. The family needs to learn about survival. My personal interpretation of architecture relates to all these other issues politically because it deals with scale, realistic attitudes, the use of materials. I always have felt that architecture was about materials. Watching my artist friends work directly with materials—the product is something that seems right and real and acceptable and not contrived.

How can architects make a better architecture?

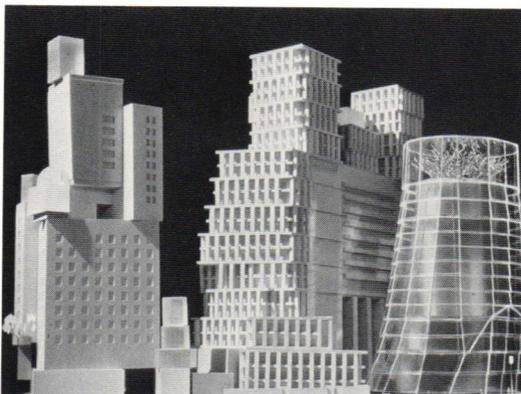
Frank: My fellow professionals are like sheep sometimes. We get on bandwagons. But there

isn't one simplistic answer. You have to keep your hand in basics: in the way the wind and the sun move, gravity, the present.

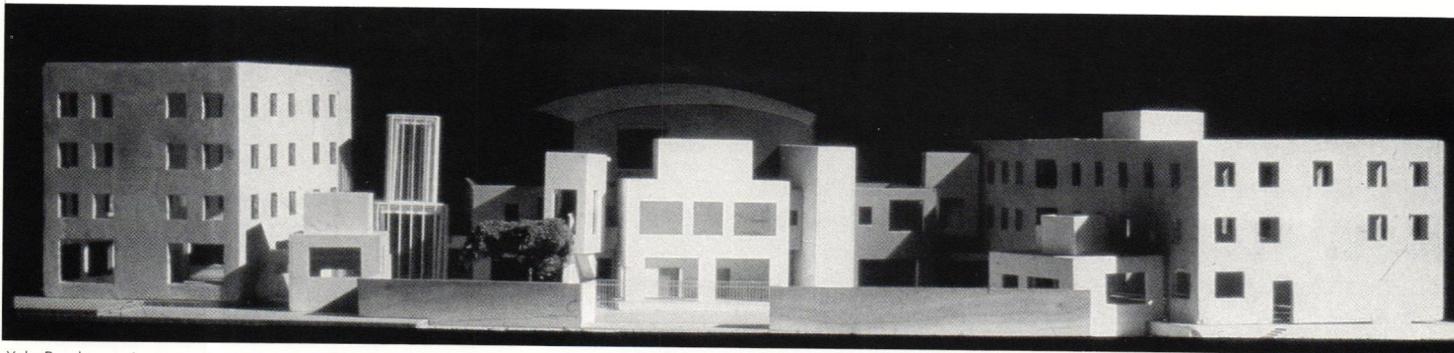
If more architects were secure enough to follow their own style, their lives would be more fun and their work would be a better contribution. Everybody is looking over their shoulders and that is total insecurity. My advice is, be yourself.

Members of CCAIA's Firm of the Year are Frank O. Gehry, FAIA; C. Gregory Walsh, AIA; Rene G. Ilustre, AIA; Berta A. Gehry; Adolph Ortega; Sharon K. Williams; Robert G. Hale, Jr.; Ronald A. Johnson; Sergio Zeballos; D. Rose Weinberg; Anne Greenwald; A. Carroll Stockard; Perry A. Blake; Edwin Chan; Tom Buresh; Myriam Laverde; Alan Au; David W. Denton, AIA; Marta Jandres; Sandra Cervantes; Susan Nardulli; Bertold Penkhues; Robin Meierding; Kevin Daly; Leora Tobias; Roberta Weiser; and Leslie Berns.

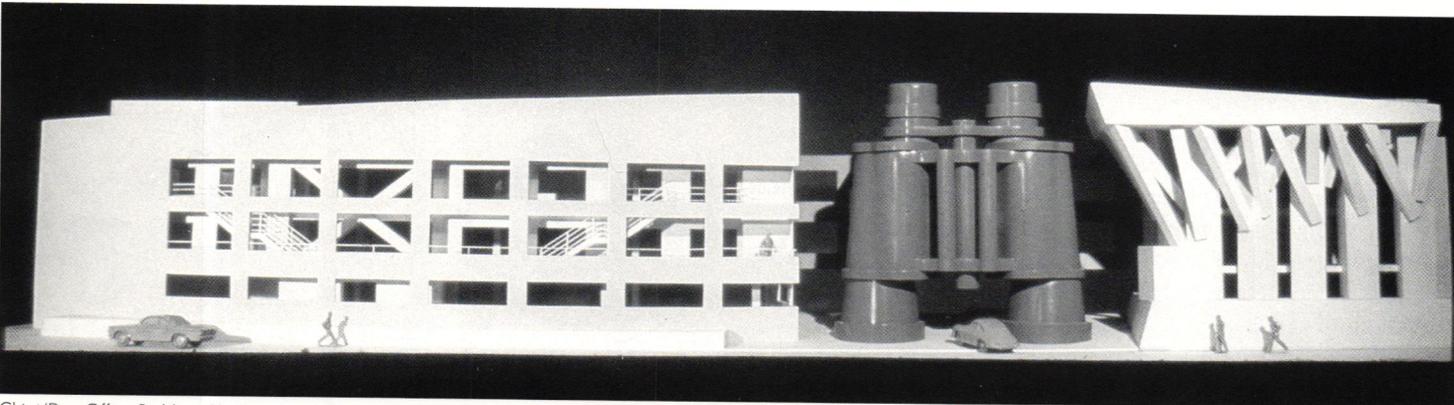
"You know the experience when you have a beautiful little scenario at 1/8" scale, then you blow it up to 1/4" scale and it looks awful. That disruption is necessary to keep yourself in line. It keeps you on the edge. You have to deal with that awkwardness—that's the moment when you really start to make jumps, when you learn."



Turtle Creek Development, Dallas, Texas



Yale Psychiatric Institute, New Haven, Connecticut



Chiat/Day Office Building, Venice

Designing Places for People

THE COMPLEX QUESTION OF
BEHAVIOR-RELATED ARCHITECTURE

By C.M. DEASY, FAIA

An architect who designs structures for housing exotic animals in a zoo will, of necessity, work closely with experts in animal behavior to ensure that the animals' every need is met. Since such species are expensive and can't be replaced by calling the local employment office, no one can afford to take the chance that designing the wrong habitat might cause the animal to sulk, stop eating or refuse to mate.

An architect designing structures for housing human beings will rarely, however, confer with experts in human behavior to ensure an appropriate habitat for this species. Considering the fact that humans are at least as complex and sensitive as Lesser Aardvarks and Harnessed Sitatungas, this is an unfortunate situation. Experts in human behavior can contribute information of great value to architects and architecture. No one wants to have clients who sulk, stop eating, or refuse to mate.

The idea that the human sciences can make a direct, positive contribution to architectural design seems strange to many people. The human sciences deal with such elusive qualities as attitude, motivation and the interaction between people. It is not immediately apparent that these qualities have much in common with the materials of construction that architects work with. Yet if we accept the thesis that the rational basis for building is to make people more effective in whatever they undertake to do, the contribution of the human sciences is indispensable. It is becoming increasingly obvious in American industry, and in all other aspects of American life, that attitudes, motivations and interactions are the crucial elements in effectiveness.

Is it possible that some mystical quality in the design of a building will motivate people to be better wives and husbands, more effective teachers, more creative employees, wiser managers? No one seriously believes that. It is true, however, that most of us spend a large part of our lives in houses, schools, and work places that fail to provide positive support to our activities and subject us to unnecessary stress. Ironically, these negative effects can occur even in the finest and best equipped structures designed with the best of intentions. What is missing in these cases derives from a lack of understanding of how human beings respond to their physical surroundings and their social setting.

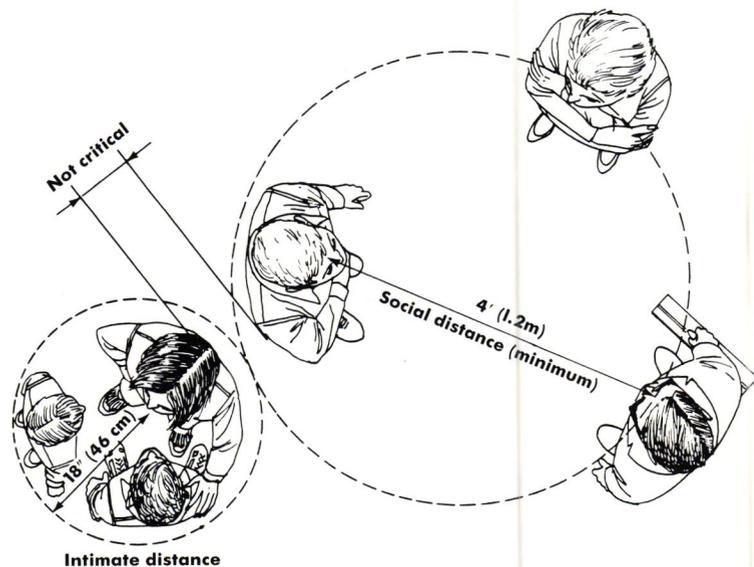
Fortunately for architects, there are a limited number of ways in which the design of buildings and building complexes can affect human behavior. There are only eight motivational factors that a building design might influence: friendship formation, group membership, personal space, personal status, territoriality, communications, cue searching, and personal safety. These factors are not at all esoteric.

When an architect lays out an apartment complex or the floor plan for a corporate headquarters, the location of stairs, passageways, and walks is determined by a variety of functional

requirements. At the same time, these decisions about traffic flow determine where and if people will meet. Since you can't make friends without meeting people, decisions that normally are seen as functional actually affect friendship formation. This is one reason that high-security high-rise apartments can be lonely places.

Personal status was linked to architecture even before the Pharaohs began building their skyscraper tombs along the Nile. It has led to some memorable architecture. There is another aspect of personal status that is not so widely recognized, but far more troublesome. What the human scientists call "distributive justice" is something that architects deal with all the time, although we may not be aware of it. When laying out a group of middle management offices, it may be technically inconvenient to make all offices equivalent. The differences may not be enough to impair the use of the offices, but that is beside the point. If occupants feel that they were dealt a short hand, they resent it.

Another aspect of behavior that is widely discussed—and widely misunderstood—is territoriality. Everyone knows about nesting robins and how they defend their territory. Human territoriality is much more complex. If someone dumps grass clippings on your side of the fence or takes over your assigned parking stall, your reaction will be out of all proportion to the actual injury suffered. We even carry a moveable sense of territoriality with us. How much of the lunch counter belongs to you? What are your neighbor's rights to spread his or her newspaper over onto your territory and into your coffee? What part of the armrest between airline seats is yours? In the larger scheme of things, these are clearly trivial concerns. But they are still annoyances and, from time to time, they erupt into violence. Why not avoid them by providing clear indications of territorial boundaries?



People generally are more sensitive to space in front of them than they are to the space behind or beside them.

Territoriality seems to be a selfish motivation, but it is extremely important for the well-being of our towns and cities. An architect who creates a clear identity and a strong bond between people and “our” block, “our” street, and “our” neighborhood, creates a strong force for stability and permanence. If an area clearly does not belong to “us”, but instead belongs to “them”, no one will be much concerned about what happens to it.

The most intriguing demonstration of the dynamics of applied territoriality is the program of Margaret Thatcher’s government to sell Great Britain’s enormous stock of public housing to the tenants. Over a million families have become home owners in this way and the impact in terms of maintenance, improvements, and participation in the affairs of the community is impressive.

A discussion of territoriality leads logically to a closely related motivating factor, personal space. Anthropologist Edward Hall has identified some interesting and useful information about the distances at which people in our North American society normally position themselves. Normal head-to-head distance for a small group meeting in the street or the lobby of a hotel will be about five feet. At about ten feet, people begin to disengage. They no longer feel a social obligation to relate to others at that distance. This may seem at first to be “so what” information. But if it is taken with another factor, our endless interest in communicating with others, it begins to influence the design and furnishing of all kinds of public spaces.

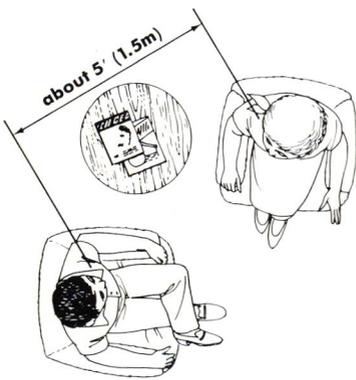
To communicate easily with others we like to see their faces. In a sense we want to “see” what they say. To get our message across, we like to use all our arsenal of communicating systems: gesture, expression, and body language, as well as voice. Given

these conditions, we can say that most small groups would prefer to position themselves in a circle roughly five feet in diameter. Yet how often does seating in public parks, hotel lobbies or airport terminals make that kind of arrangement possible? To use a reverse example, if you wanted to relieve the receptionist in a public waiting room of some social pressure to communicate, you would arrange the seating so that no one was closer to the receptionist than 10 feet and no one directly faced the reception desk.

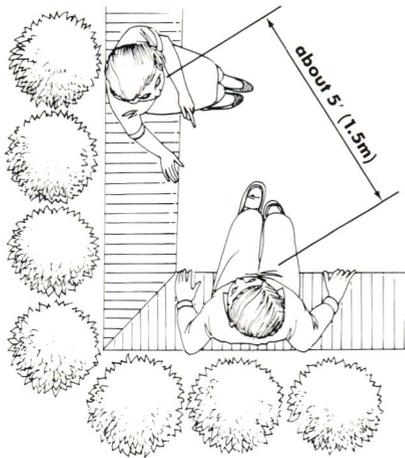
Motivating factors such as territoriality and cue searching play a role in almost every kind of building, public or private. They are not discrete factors, but different parts of a continuing spectrum. They tend to overlap and vary in importance depending on the type of building and the people who use it. For young people, group membership has a high priority. In later years, personal safety becomes more important. You may notice that such potent factors as greed, power, and sex are missing from our list. This doesn’t mean that architects aren’t interested in such things, only that their designs do not materially affect them.

While an understanding of general motivating factors can help architects design buildings where people can function in an atmosphere of maximum cooperation and minimum friction, this is only part of what the human sciences can contribute to the design of a better environment. When the information-gathering techniques of the human sciences are focused on a specific project, particularly where different groups of people must operate together in a complex process to produce a

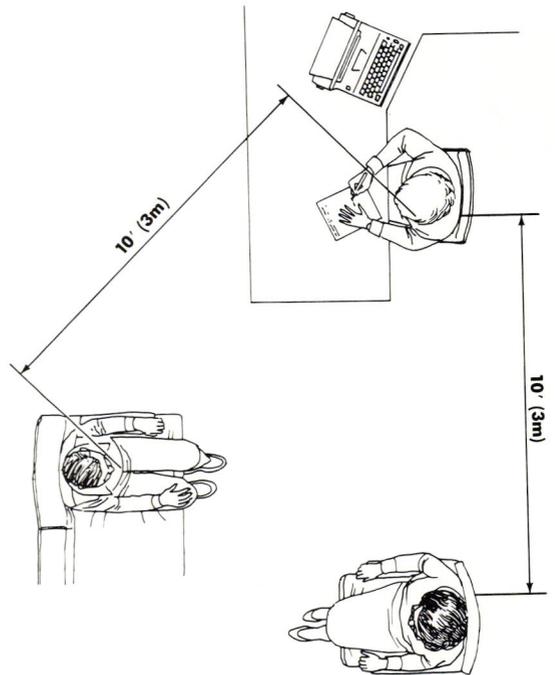
continued on page 34



Seating that can be moved to suit individual preferences is most satisfactory.

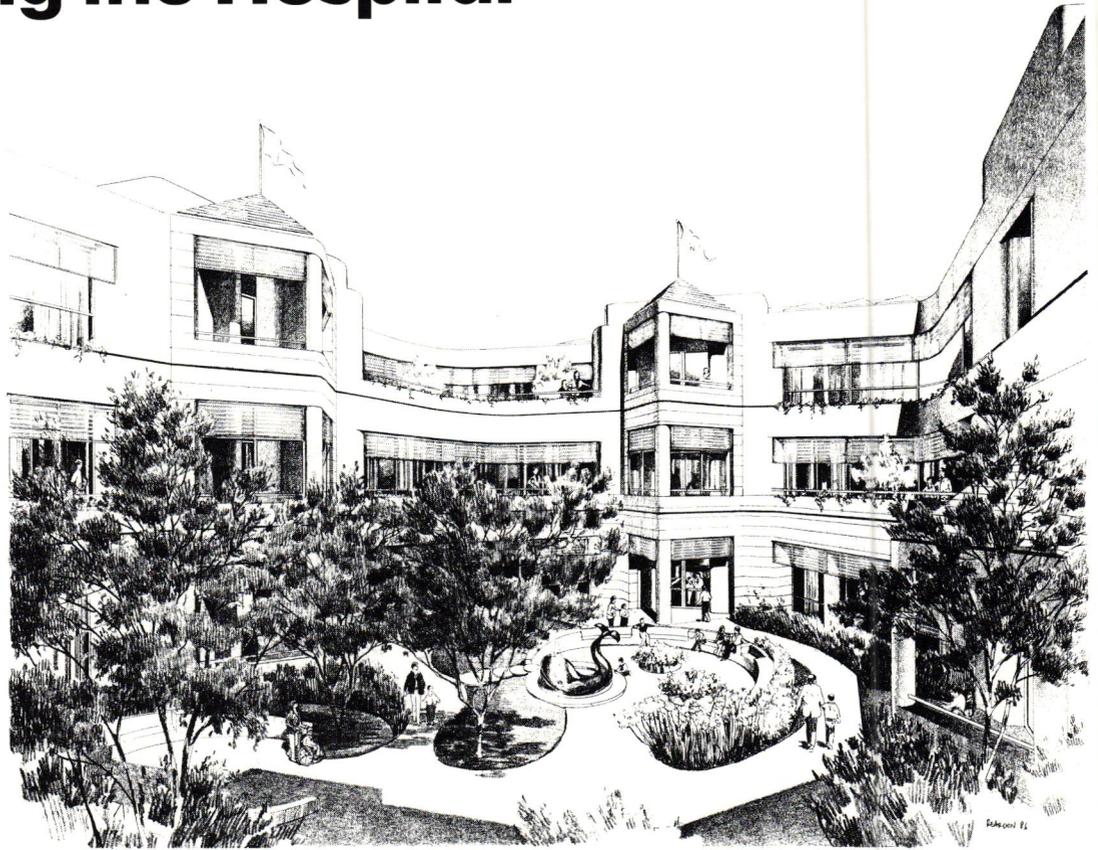


If seating cannot be moved or adjusted, then it should be possible for the individual to shift or move.



At a distance of about 10 feet, it is not considered rude to ignore a visitor and continue working.

Humanizing the Hospital



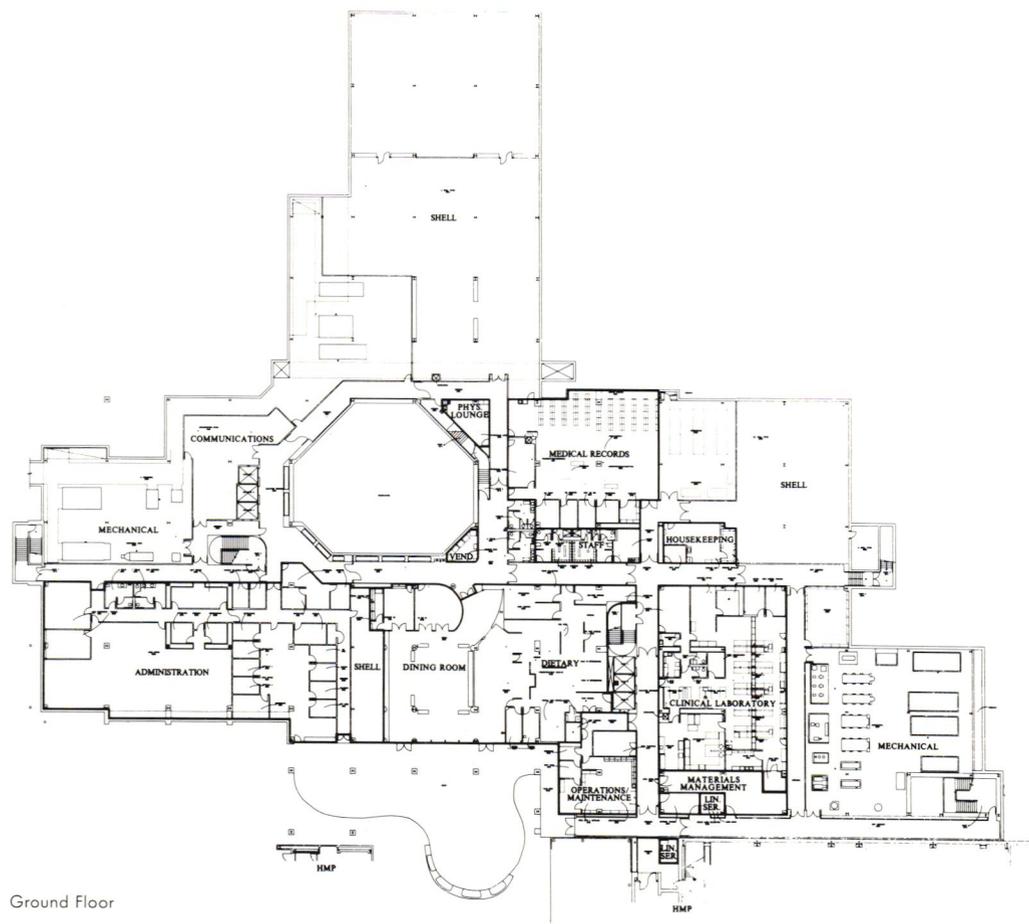
THE PSYCHOLOGICAL HEALING OF SICK CHILDREN

BY DEREK PARKER, FAIA, RIBA; RUSSELL MEEKS, AIA; AND FELICIA BORKOVI-CLEPER, AIA



Designing a hospital for children is a wonderful opportunity for an architect to enhance the humanistic elements of architecture and develop the therapeutic role of the environment in diagnosing and treating, caring and curing, and living and dying. At the New Children's Hospital at Stanford, we integrated six themes into the design concept to humanize that facility for children, their families, and the care-givers.

The Children's Hospital at Stanford University has established, in its 65 years of operation, a tradition of exceptional medical treatment delivered with warm personal care. Spurred by the new tools of molecular biology, medicine now is on the brink of formerly undreamed of breakthroughs and opportunities. Nowhere do those breakthroughs have more implications than in the treatment of disease in children. Prenatal screening for genetic disease, radioactive probes identifying sickle cell anemia, bone marrow transplants, the use of monoclonal antibodies, and organ transplants, all improve and prolong



Ground Floor

the lives of our children. This new hospital that we have designed as a replacement for the existing facility offers care to children of all ages. It has 125 beds (including 31 neonatal intensive care units), supplemented by an ambulatory care center, including a day hospital.

We quickly discovered that children are not little adults. They are quite different people, physiologically and psychologically. They are newborns, infants, toddlers, school age children, adolescents and, because of the success in treating childhood diseases, post-adolescents.

Hospitals are frightening places for children and even for adults. We've worked hard to make this hospital friendly to children and to their families, and to soften that hard edge of necessary technology.

A substantial nationwide research effort that included site visits, parent surveys, interviews with children, and consultations with environmental psychologists was completed. The research included a study of children who were well and sick, and an analysis of their hospital-based artwork. Our research resulted in a set of guidelines used to develop six humanizing themes that were integrated into the design concept. These guidelines were in the categories of character, feelings, senses, scale, distraction, individuality, and inside/outside.

We were looking for a noninstitutional character, something with a reduced scale. We wanted to intensify feelings and develop confidence in the hospital as a place where patients and families were treated not as medical records, but as human beings; the feeling that the hospital was a place of safety, a place for caring. We wanted to stimulate the sense of sight with views and color, the sense of hearing with music and water, and the

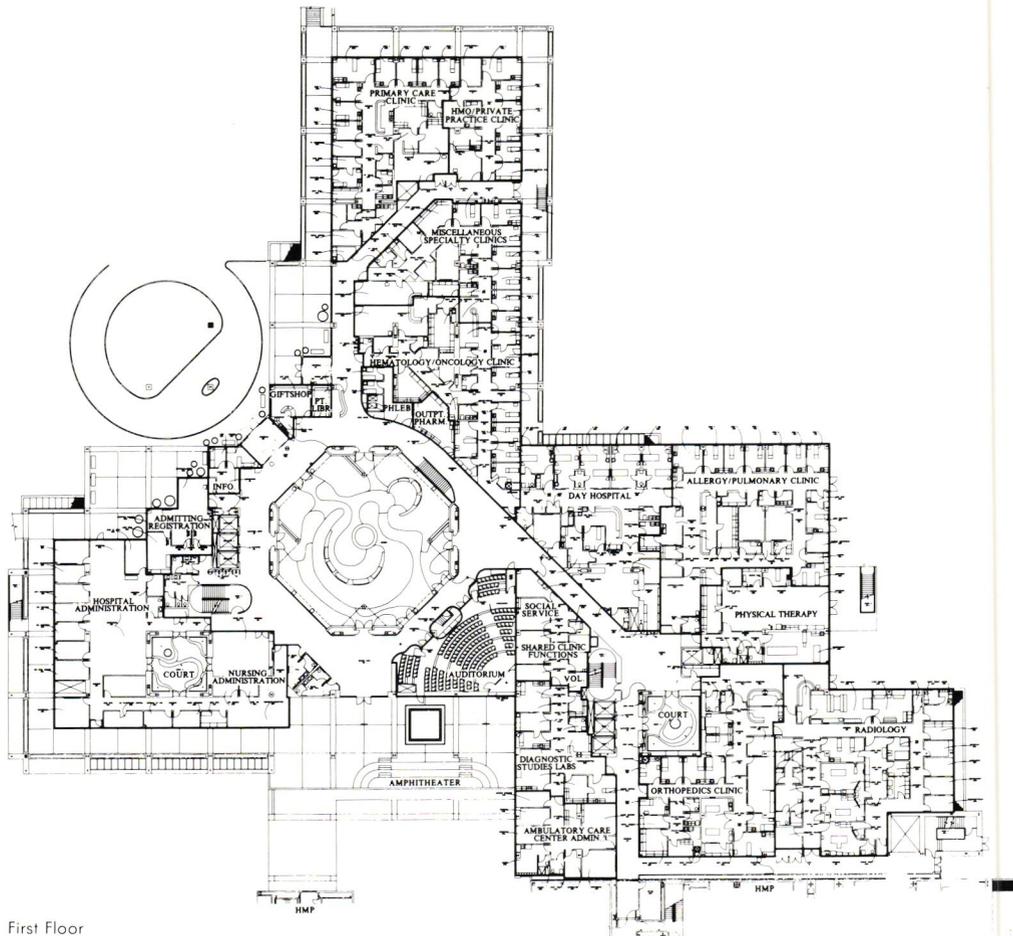
senses of smell and touch with flowers and textures. We looked to the scale of the village to create surprise, intimacy, interest, something nonmonumental. We also wanted to provide distraction through displays, artwork, and movement.

Since the children's stays in the hospital can be long, we gave the children the opportunity to individualize their spaces with posters, room names, flags, and toys. We wanted to diffuse the dividing line between the outside and the inside through spatial continuity, continuity of materials, views, and inside/outside vegetation.

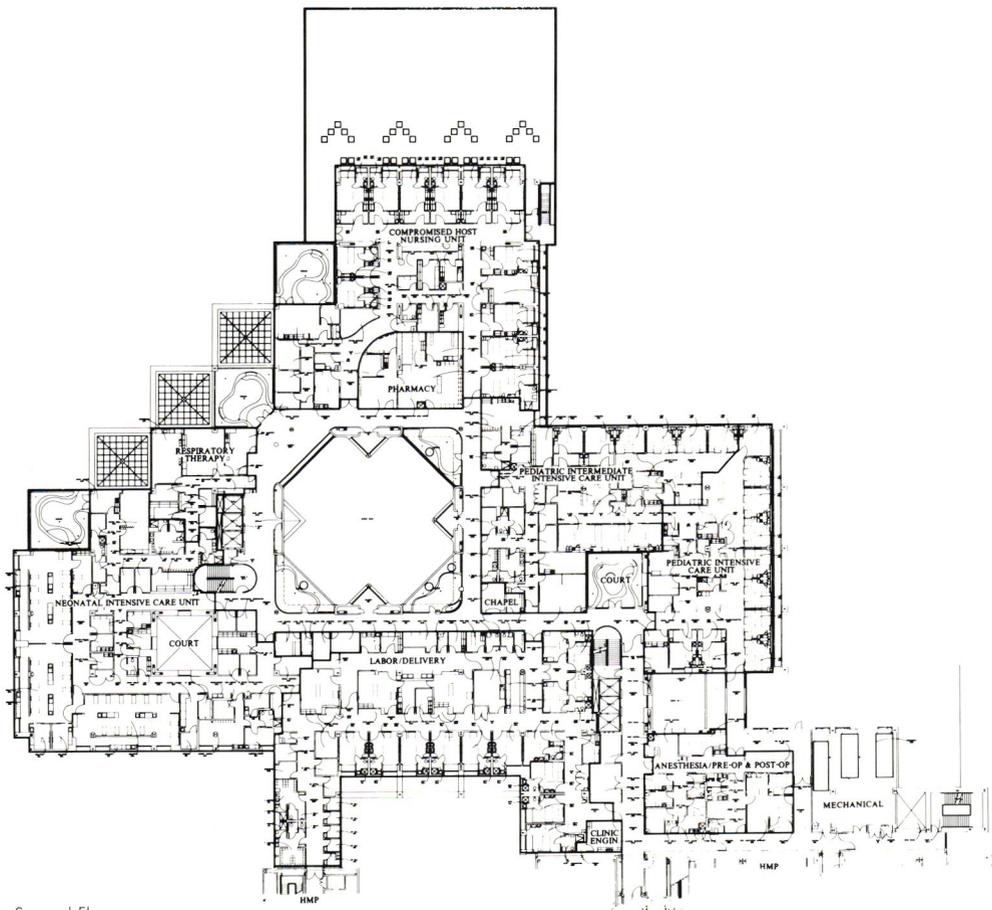
These guidelines, among others, were discussed in great detail with a sensitive and active client, and incorporated into the design process to develop the six humanizing themes.

HUMANIZING THEMES

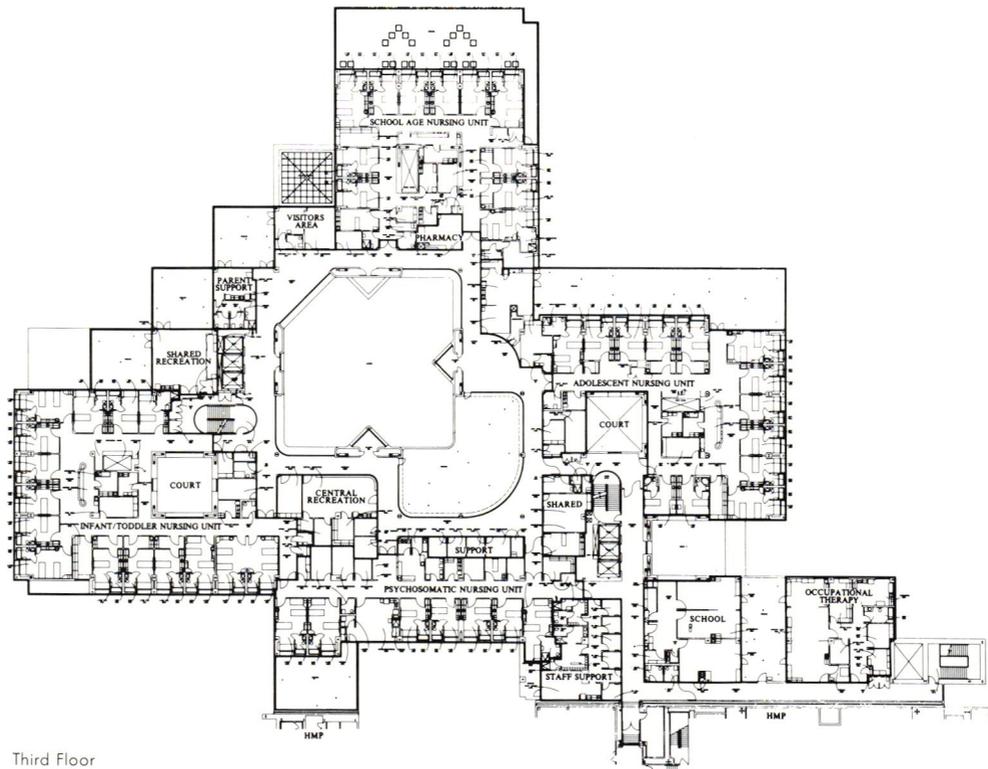
The first theme involves the approach to the building. The approach was rotated 90 degrees from the approach to the Stanford Medical Center, to which the New Children's Hospital is attached. This gives children an initial introduction to the hospital that is devoid of the institutional impact of the larger facility, while still allowing us to use the resources of that facility. One approaches the building on an axis that is defined by two mature oak trees, the drop-off point, the main garden, and an active piece of sculpture that is related to children. The building takes an embracing form as the wings of beds are expanded out on each side of the entrance. The building presents a small-scaled terrace, a fragmented arrangement of canopies and play rooms, and gardens much like transparent toy blocks. This reduction in scale assists in reduction of anxiety levels.



First Floor



Second Floor



Third Floor

The second theme is the gentle entrance. The child enters the building through a highly transparent membrane that creates the illusion of being outside. The lobby is small, low-scaled, almost residential, and overlooks a magnificent garden full of color. The primary circulation on all floors is organized around the garden. The garden is asymmetrical to help people maintain their orientation. Destination and waiting areas are signaled by the use of nodes in the circulation by the design emphasis of color and changes in proportion and ceiling height. A computer study of the main garden was used for solar shading and, by the landscape architects, to select appropriate vegetation.

A nurturing interior is the third theme. The simple toy-block, rectangular arrangement of play rooms, terraces and canopies as one enters the building changes into a curvilinear space definition that evolves from the focal point of our building, the central garden. The garden brings in daylight, movement and change, and a sense of detail. The energizing smell of spring and a sense of freedom is felt in a protected way. The garden answers the human needs to be active, breathe fresh air, be comfortable, get oriented. The sensuous forms of landscape penetrate the building to give shape to walls, ceilings, columns, and furniture. The round shape is poetic, charming, sheltering, and fun, while also connoting the softness and protective warmth of the mother's breast and of the feeding spoon.

The fourth theme is the individualized room. The undulating mood is recaptured at the most intimate level in the universe of the sick child, the patient's room. The room is designed to allow each child to have the parent sleeping next to him. The room defines each child's territory by grouping together around the child's bed: the parents' bed, toys, bookshelves, the study area,

the child's chair, and a nightstand on casters to bring everything into arm's reach. When in bed, the child may watch a continuously changing light show as the daylight filters through the window shutters and reflects on the walls and ceiling. The shutters, which are operated from the inside by the child, also provide a constantly changing exterior appearance that further de-institutionalizes the building.

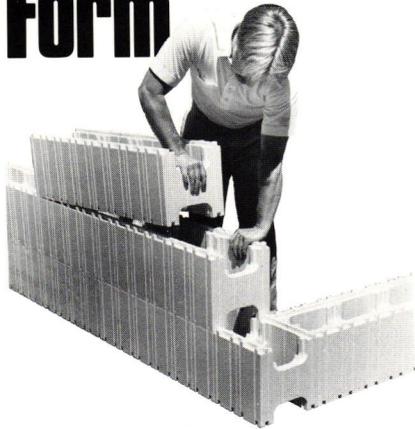
The decompression zone is the fifth theme. Parents, while having sleeping areas next to their children, also have a chance to get out of the highly stressful environment. The building provides decompression areas both indoors and outdoors—lounges, libraries, sleep quarters, the lobby, terraces, and alcoves of all sizes—giving parents the option to socialize or be private. Parent and child can take a long sensuous walk on the roof terrace at leisure or as an exercise.

Theme six is to provide distraction through art and artifact. The architectural interior is light, warm, simple and neutral. The interior is designed as a timeless background for changing colorful elements, such as toys, art, graphics, and displays. No age-specific group imagery is used, allowing interpretations of nonfigurative art at varying levels of sophistication. With abstract patterns from finishes to artwork, the child can create images within his or her own imagination.

To summarize, we found that children's memories are often of places and related sensations. That is why we made the New Children's Hospital at Stanford a building with doves on the roof and geraniums in the window.

Derek Parker, FAIA, RIBA is senior principal at the San Francisco firm of Anshen + Allen, in which Russell Meeks, AIA and Felicia Borkovi-Cleper, AIA are associates.

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.



By Therma Manufacturing
1435 Koll Circle Suite 111
San Jose, California 95112
(408) 437-8717

"The most popular booth at PCBC."

Circle 514 on Reader Inquiry Card

LETTERS

HOUSING THE DISPOSSESSED

It was good to read your courageous Editorial in the March/April issue of *Architecture California*. More and more voices in the press indicate that humane attitudes are on the increase. Hopefully we should also see more architecture solving those needs instead of the many displays of conspicuous consumption.

—Albert Frey, FAIA
Palm Springs

Although *Architecture California* makes a poor political forum, the editorial staff has gone ahead and dabbled in political muckraking. If you insist on being political at least be fair, unlike your March/April Editorial.

For example, your second paragraph starts out with "Each day the barbarous social and economic policies of an administration that fosters private greed over public good forces a growing number of impoverished people into the desperate situation . . ."

Now that's not fair to the Reagan Administration. Let me explain why.

First, let's take a look at those "barbarous social and economic policies . . ." In part it was those policies that were responsible for the decline in inflation rates which in turn resulted in lower interest rates and a resurgence in the national and state economies. Need I remind you that inflation was running at a solid 12 percent and interest rates were at a crushing 18 percent? Must I belabor the negative impacts on tax revenues that the pre-Reagan policies entailed?

This is not just trivia, the economic upswing had a direct and positive impact on the State of California budget, which directly left more money for us Californians to do with what we please. It was then our choice to spend it on the homeless as we saw fit. And I agree of course that we should spend it on the homeless.

Which brings me to my second point, the problems of the homeless are our responsibility, not the federal government's. Until we admit to the financial end of that responsibility we are just kidding ourselves. It doesn't make much sense for the federal government to collect the money from everybody in all of the 50 states and then give it back to the 50 individual states to solve problems

that the individual states have a better grasp on to begin with. Furthermore, this ridiculous money shuffle just sends the federal budget further out of balance, and that can have serious repercussions.

President Reagan from day one has been a states' rights advocate. This is exactly the issue at hand. The reduction of federal funding has been a calculated, well-publicized effort to force the states to take responsibility for and gain the benefits of localized decision making. The lack of backbone in our state government to deal with the financial realities of sheltering the homeless is a poor excuse to denounce the federal government's reduction of funding.

In closing, sheltering the homeless is a positive subject for the magazine to dedicate an issue. Political commentary, however, is not helpful unless it is thorough and fair.

—William E. Zellmer, AIA
Sacramento

ARCHITECT'S THE NAME

The constantly used phrase, "architect and designer," refers to different people, one being an architect, and the other being a designer. This denigrates the architect—it implies that others, not architects, are designers. The public gets the idea that the architect prepares the "blueprints" for the designs conceived by a designer.

The term "architect and designer" is intentionally perpetrated by those unlicensed organizations that have systematically invaded the architectural profession and wish to create the concept that designers do the design work and architects draw blueprints, or whatever, but certainly don't design.

If the term refers to "others" (*i.e.*, consultants) involved in the design, why not state it as follows: "architects and others involved on the design team"? To honor a nonexistent, unlicensed group of people as "designers" only further confuses the public about architects and elevates those invaders of our profession.

—William Krisel, AIA
Los Angeles

JURY BIAS

That most architectural award programs are actually "photo contests" is of no surprise to practicing architects. This

stigma is not enhanced when jurists exhibit cavalier bias based on prior recognition of presented work and then have the audacity to admit it before the convened participants. Name dropping and cute cliches appear to have replaced the professional critique. The entrants to this year's CCAIA awards program deserved better. The Monterey Design Conference tradition deserved better.

—Brent Dickens, AIA
San Rafael

A DESIGN CHALLENGE

It seems architects and builders have no conception of women's ability to reach top shelves installed in kitchen cupboards. I have yet to find a kitchen where a step stool is not needed. For senior women, this is a very serious hazard and most certainly should be corrected. With a little ingenuity, I feel sure some good architect could design more accessible shelving.

—Wilma Gleason
Sacramento

HOME SWEET HOUSE

When does a house become a residence?

Bureaucrats like to talk of dwellings, preferably "dwelling units." On forms I am asked for my "residence address," and sometimes for my "place of domicile."

"Home" in corporate usage is sometimes restricted to that self-cancelling phrase, "home office."

But when we discuss the work of architects, it is usually simply "house." That is true, whether it is a major work by Greene and Greene or 1,000 square feet of Maybeck at his most rustic. In a nation where we eschew the grandiose, the "manors" and "lodges" of the rich and powerful are usually named after the first owner. To an architect, my present home is not known by the street address or any fancy title: it is "the Mel house."

In a recent issue, the Bernstein House in the photo caption became the Bernstein Residence in the text. Obie Bowman's imaginative Sea Ranch house is the "Brugler Residence" in text and caption.

Is this the start of a trend?

—Nigel A. Renton
Oakland

No trend, just sloppy proof-reading. The editors appreciate Mr. Renton's amusing reminder that home is where the house is.

WANTED: ARCHITECTS AND ENGINEERS ONLY!

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

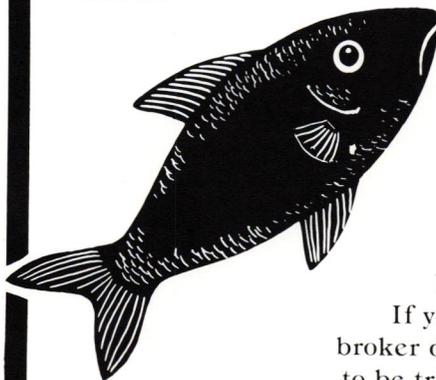
AA&C was created to serve only design professionals' insurance needs and to provide an employee benefit coverage, cost, and "service"



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

In essence, by thinking that the little guy is big, we got big ourselves.

If your present life and health insurance broker doesn't think that you're large enough to be treated just like his biggest clients, we would like to prove to you that you are large enough for us.



Association Administrators & Consultants, Inc.
The CCAIA Benefit Insurance Trust
Service Organization

19000 MacArthur Boulevard, Suite 500
Irvine, California 92715

(714) 833-0673 Collect

Circle 515 on Reader Inquiry Card

An impressive majority of homebuyers in the west prefer tile roofs

*(Insight 1987 California
Consumer preference survey by
Great Western Real Estate...)*



A-M HOMES

Borgatta, Plan 2, Irvine, CA
Aram Bassenian & Assoc., Arch.



A-M HOMES

Sonterra, Laguna Niguel, CA
Aram Bassenian & Assoc., Arch.



AKINS DEVELOPMENT CO.

Vista Ladera, Santa Margarita, CA
Preson Sutton & Assoc, Arch.



BAYWOOD DEVELOPMENT GROUP

Brisa Del Lago, Rancho Santa Margarita, CA
Dorius Architects



PACER HOMES

Belmonte at Rancho ViaVerde, San Dimas, CA
Berkus Group Arch.



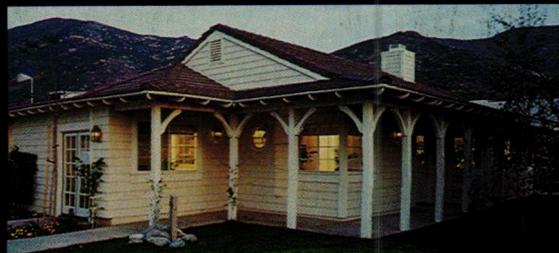
THE HILLSDALE GROUP

Greenhills Life Care Senior Housing, Millbrae, CA
The Steinberg Group, Arch.



SHEA HOMES

Remington at Rancho Del Oro, Oceanside, CA
Kaufman Meeks, Inc., Arch.



RUSSEL/PACKARD DEV.

Falcons Pointe at Southridge Village, Fontana, CA
L.A. Young & Assoc., Arch.



RICHMOND AMERICAN, Arch/Bldr
Horizons West at Garden Lakes, Avondale, AZ



A-M HOMES
Saltaire, Laguna Niguel, CA
Berkus Group Arch.



IRVINE PACIFIC
San Marino Villa, Irvine, CA
Shleppey & Hezmalhalch & Assoc. Arch.



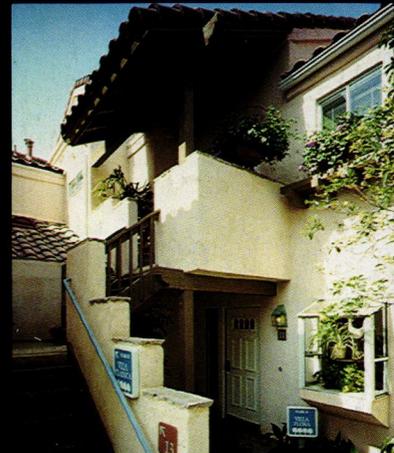
CHRISTIANA COMMUNITY
Del Rey Colony, Venice, CA
Richardson Nagy Martin, Arch.



RUSSELL/PACKARD DEVELOPMENT
Falcon's Pointe at Southridge Village, Fontana, CA
L.A. Young & Assoc., Arch.



DESERT HORIZONS
Desert Horizons, Indian Wells, CA
Berkus Group, Arch.



BAYWOOD DEVELOPMENT CORP.
Brisa Del Lago, Plan B, Rancho Santa Margarita, CA
Dorius Arch.



A-M HOMES
Borgatta, Plan 3, Irvine, CA
Aram Bassenian & Assoc., Arch.

*These award-winning builders
selected Lifetile.*



DESERT HORIZONS

Desert Horizons Perimeters, Indian Wells, CA
Berkus Group, Arch.



BAYWOOD DEVELOPMENT CO.

Brisa Del Lago, Plan E, Rancho Santa Margarita, CA
Dorius, Arch.



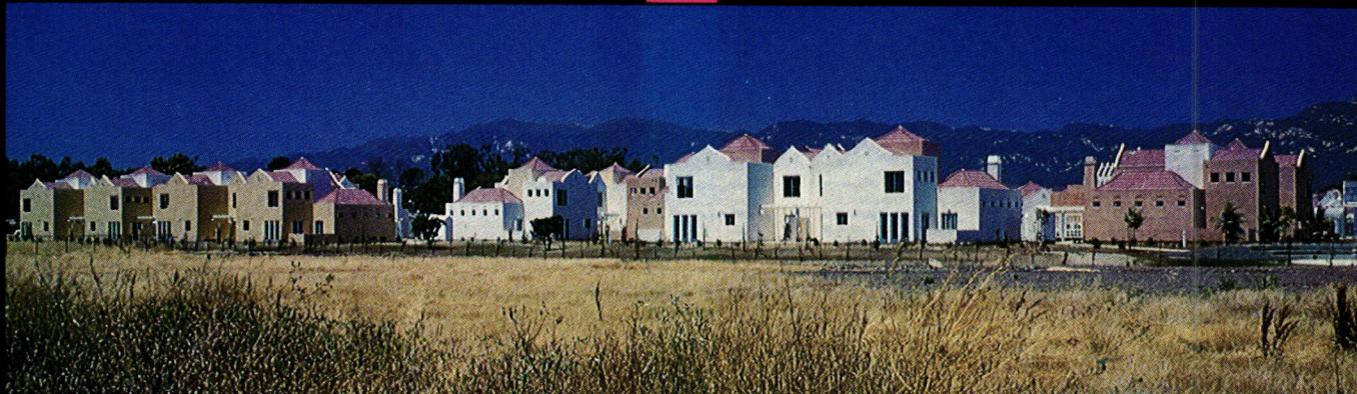
A-M HOMES

Borgatta, Plan 1, Irvine, CA
Aram Bassenian & Assoc., Arch.



IRVINE PACIFIC

San Marino Villa, Irvine, CA
Shleppey & Hezmalhalch, Arch.



GOLDRICH & KEST

UCSB Faculty Housing, Santa Barbara, CA
Land Planner—IBI Group/L. Paul Zajfen Arch.

We are proud of our representation in this select group...and to have been chosen as roofing material for so many of these outstanding projects.



For sample selection and technical assistance
for your next project call...
In California 800/533-8899, outside California 800/551-4455

from page 34

that architects should abandon their normal concerns and shoulder the responsibility for their clients' mental well-being. While some architects and some buildings clearly have exasperated their clients beyond endurance, there is no evidence that the architectural profession has any responsibility for the nation's mental health (with the possible exception of the disco designers).

Architects must continue to deal with such matters as safety, aesthetics, comfort and function as we always have. The only difference is that the insights of the human sciences give function a new meaning. At the same time, these insights give architects a new opportunity to undertake an increasingly important role in society, a role that no one else is currently filling.

Architecture forms the setting in which our civilization evolved and it is hard to imagine that civilization could continue as we know it without such a setting. Working with the human sciences, architects can make a more humane setting and, to some extent at least, a better society.

C.M. Deasy, FAIA, formerly a senior partner in Deasy, Bolling and Gill, Architects of Los Angeles, now lives in San Luis Obispo. He was one of the first architects to work with social psychologists in the design of actual projects in order to make buildings more responsive to their users. Mr. Deasy is the author of *Design for Human Affairs* and *Designing Places for People*, and has contributed to *Psychology Today*, *Human Behavior*, and *Architecture*.

BIBLIOGRAPHY

- Cooper-Marcus, Clare, and Sarkissian, Wendy. *Housing As If People Mattered*. Berkeley and Los Angeles: University of California Press, 1986.
- Deasy, C. M. *Design for Human Affairs*. Cambridge, Mass.: Schenkman Publishing Co., 1974.
- Deasy, C. M. *Designing Places For People*. New York: Whitney Library of Design, 1985.
- Hall, Edward T. *The Hidden Dimension*. New York: Doubleday & Co., 1966.
- Hall, Edward T. *The Silent Language*. New York: Doubleday & Co., 1959.
- Manning, Peter. *Office Design: A Study of Environment*. Liverpool: University of Liverpool, 1965.
- Marans, Robert, and Spreckelmeyer, Kent. *Evaluating Built Environments: A Behavioral Approach*. Ann Arbor: Institute for Social Research, University of Michigan, 1981.
- Newman, Oscar. *Defensible Space*. New York: Macmillan Publishing Co., 1973.
- Sommer, Robert. *Design Awareness*. San Francisco: Rinehart Press, 1972.
- Sommer, Robert. *Personal Space: The Behavioral Basis of Design*. Englewood Cliffs, N.J.: Prentice-Hall, 1969.
- Sommer, Robert. *Social Design: Creating Buildings With People In Mind*. Englewood Cliffs, N.J.: Prentice-Hall, 1983.
- Van der Ryn, Sim, and Silverstein, Murray. *Dorms at Berkeley*. Berkeley: Center for Planning and Development Research, University of California, 1967.



Imagine

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


POZZI
WOOD WINDOWS

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

A Division Of Bend Millwork Systems/
A Nortek Company.

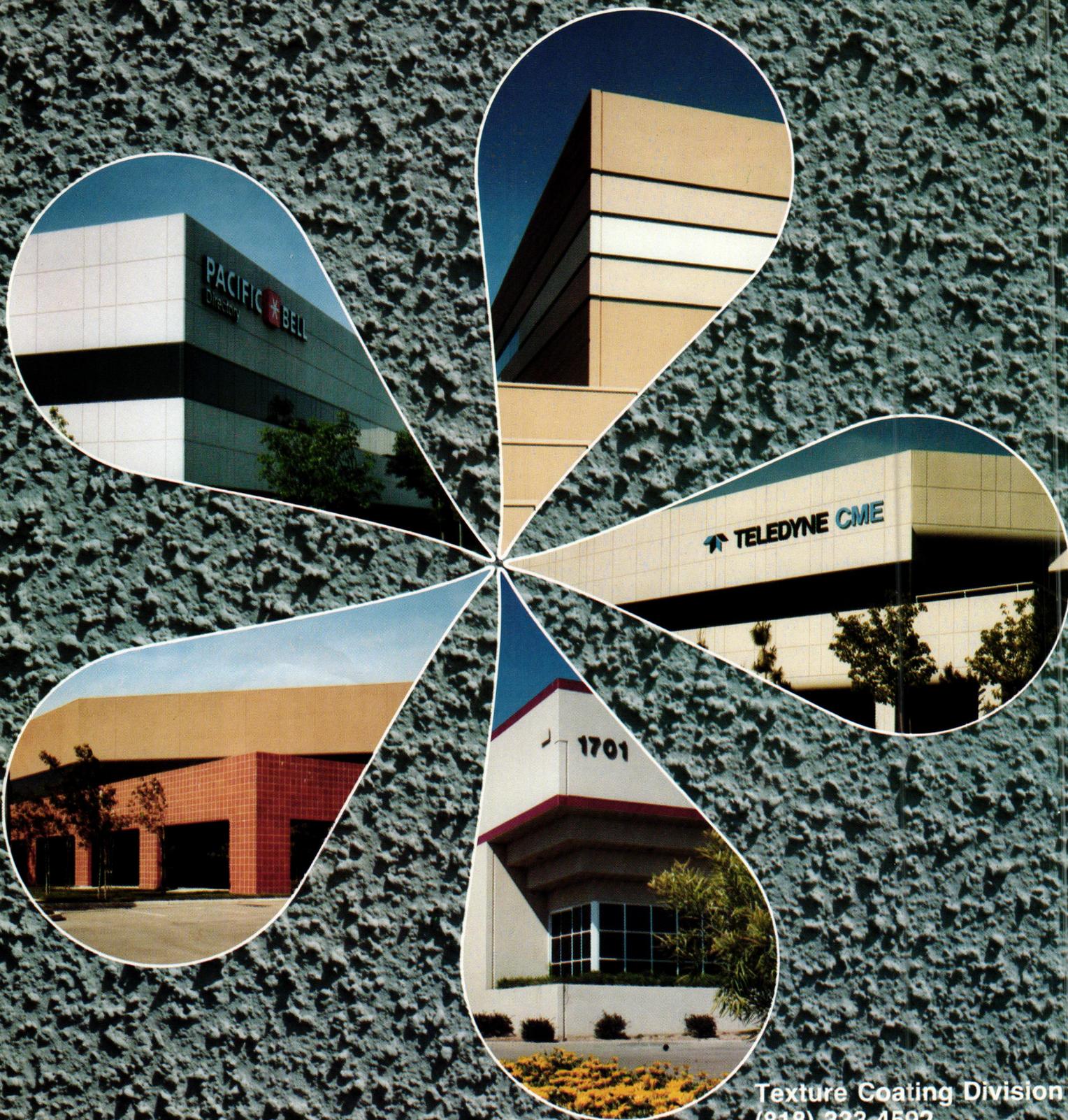
Circle 517 on Reader Inquiry Card



DECRATREND *Textured Coatings*

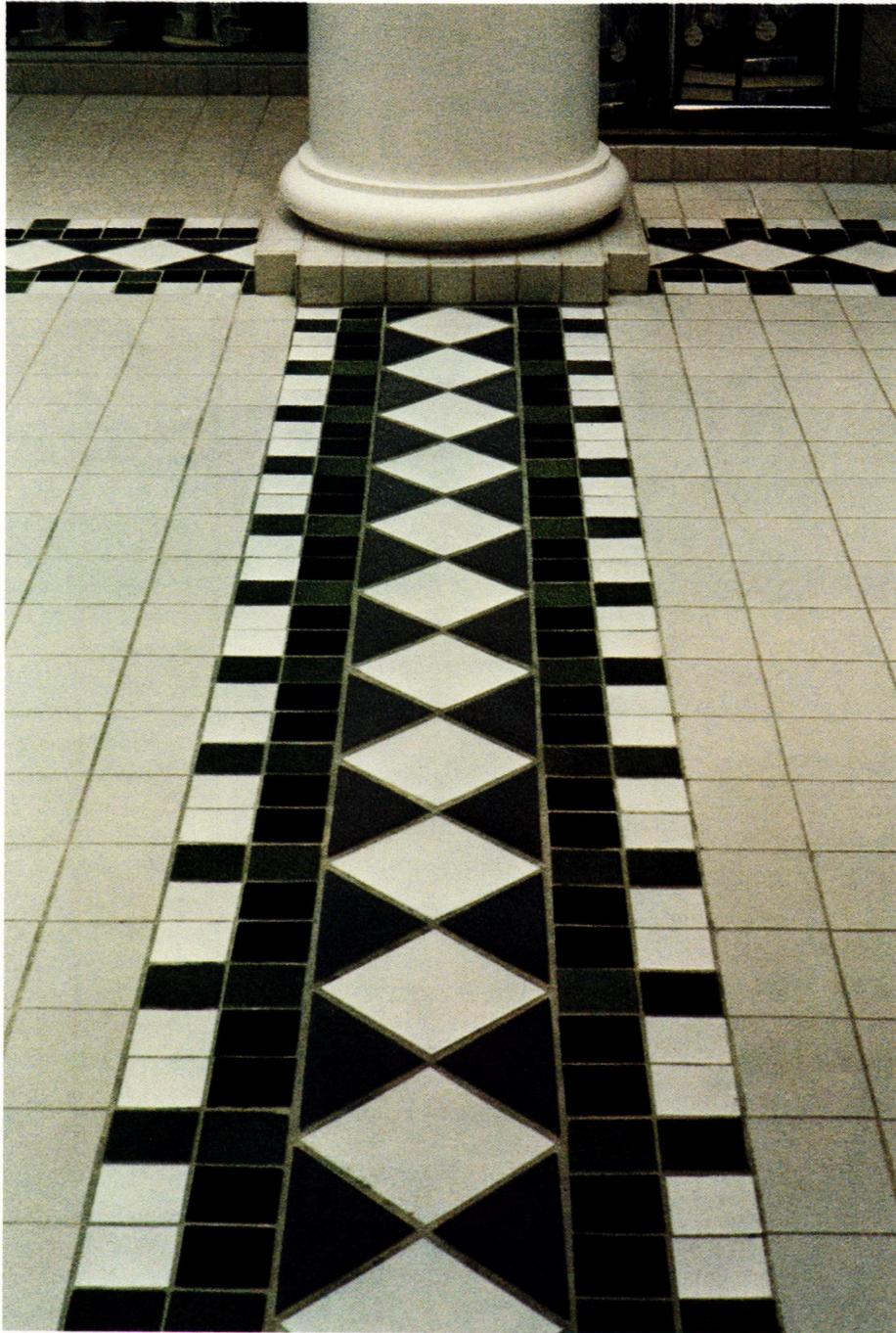
A COMPLETE SYSTEM OF:

Decorative and Waterproofing Elastomerics



Texture Coating Division
(818) 333-4592
Circle 518 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 Francisco Ortega (415) 332-3732

from page 13



Classic Ceilings

"The quality of yesteryear"

TIN CEILINGS

From original 1898 dies
Free layout service

ANAGLYPTA & LINCRUSTA

Embossed wallcoverings
imported from England
All products ASTM E-84

Fullerton, CA
Pasadena, CA
800-992-8700

Circle 520 on Reader Inquiry Card

The project is bordered by open terraces and public arcades which create a pedestrian walkway through the building.

Three mixed-use residential buildings are under construction in the South Park area. Glass sky bridges that connect two high rise towers are a distinguishing feature of Park Place, a 192 unit apartment complex designed by Rob Wellington Quigley, AIA. The pedestrian level of the \$18 million complex offers shops and restaurants along a 30 foot arcade that faces Hope Street. Completion is scheduled for the fall of 1988. Parkside, a \$23 million residential and retail complex located on Ninth Street and Grand Avenue, provides 200 housing units in two buildings designed by Kurt Meyer Partners. Parkside includes shops, a market, and a health facility with a running track, swimming pool and spa. Dworsky Associates' design for Skyline II, scheduled to begin construction this fall, incorporates 40,000 square feet of shops and restaurants at street level in the 14 story, \$33 million apartment building. Each apartment has balconies and the high-rise is stepped to allow views from all angles.

A second stage of development, scheduled to begin in January 1989, focuses on three blocks adjacent to Eleventh Street. Plans call for three mid-rise apartment complexes with 30 story towers; a 100,000 square foot museum; two office buildings of between 10 and 12 stories with a combined floor area of 775,000 square feet; various retail businesses and community services accounting for 280,000 square feet; and 75,000 square feet of recreation area. Kober Cedergreen Rippon is responsible for the second stage master plan, and is designing two housing blocks and an office building. Among the other projects are an apartment block by Cesar Pelli and Associates; an office building by Murphy, Jahn Associates; and a museum designed by James Stirling and Michael Wilford Associates.

Another aspect of the CRA project is the restoration of nine South Park residential hotels. About \$7.5 million in low-interest loans will be available from CRA to help provide more than 700 housing units for low- and moderate-income tenants.

The CRA anticipates completion of South Park by the year 2000.

NEW MARBLE & STONE SLAB VENEER



- Design Requirements
- Tolerances
- Fabrication
- Panel Systems
- Detailed Illustrations
- Design Examples
- and Much More . . .

138 pages - 8 1/2" x 11"

Fill out coupon and mail with payment:

Masonry Institute of America
2550 Beverly Boulevard
Los Angeles, CA 90057

Send _____ copies @ \$10.27 each.
USA addresses only!

Check for \$_____ is enclosed.

NAME: _____

COMPANY: _____

ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____

Circle 521 on Reader Inquiry Card

ADVERTISERS INDEX

Andersen Corporation	17
Association Administrators & Consultants	33
Blomberg Window Systems	13
Classic Ceilings	40
Dealey, Renton & Associates	11
Decatrend Textured Coatings	38
Deleo Clay Tile	8
Echeguren & Co.	11
Harper and Shuman Inc.	2
Heath Ceramics	39
Higgins Brick Co.	10
Lifetile	35-36
Masonry Institute of America	40
Mezger Enterprises, Inc.	43
Micro Match, Inc.	34
Minton Company	13
Monier Roof Tile	46
H. C. Muddox	44
Perma Concrete	3
Pozzi Windows	37
Red Cedar Shingle & Handsplit Shake Bureau	6
Shaper Lighting	12
Therma Manufacturing	32
Velux-America Inc.	45
Windowmaster Products	4

INQUIRE

Keep In Touch.

Use this Reader Inquiry Card to get the latest information on products and services advertised in **Architecture California.**

EASY TO USE. Here's how.

1.

CIRCLE the Number... Circle the number on the card which corresponds to the number under each advertisement or manufacturer's literature item for which you want more information.

2.

COMPLETE the Form... simply fill in your name, address and telephone number, then check the boxes in categories A-G which best describe you and your firm.

3.

MAIL Today! No postage necessary.

SUBSCRIBES

Please Print Name _____ (This card expires December 15, 1987)

Position _____

Company _____

Address _____ Tel No. () _____

City, State _____ Zip _____

Send Me Details On The Items Circled

501	502	503	504	505	506	507	508	509	510
511	512	513	514	515	516	517	518	519	520
521	522	523	524	525	526	527	528	529	530
531	532	533	534	535	536	537	538	539	540
541	542	543	544	545	546	547	548	549	550
551	552	553	554	555	556	557	558	559	560
561	562	563	564	565	566	567	568	569	570
571	572	573	574	575	576	577	578	579	580
581	582	583	584	585	586	587	588	589	590

Please Print Name _____ (This card expires December 15, 1987)

Position _____

Company _____

Address _____ Tel No. () _____

City, State _____ Zip _____

Send Me Details On The Items Circled

501	502	503	504	505	506	507	508	509	510
511	512	513	514	515	516	517	518	519	520
521	522	523	524	525	526	527	528	529	530
531	532	533	534	535	536	537	538	539	540
541	542	543	544	545	546	547	548	549	550
551	552	553	554	555	556	557	558	559	560
561	562	563	564	565	566	567	568	569	570
571	572	573	574	575	576	577	578	579	580
581	582	583	584	585	586	587	588	589	590

SEPTEMBER/OCTOBER 1987

Please check appropriate boxes below to insure processing:

A AIA Member: (1) Yes (2) No

B Your Job Function:
 Owner/Partner/Principal (1) Landscape Architect (6)
 Manager/Dept. Head (2) Draftsman (7)
 Architectural Designer (3) Student (8)
 Staff Architect (4) Other (9)
 Interior Designer (5)

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

D Your Organization:
 Architecture or A/E Firm (1) Contractor or Builder (4)
 Government Agency (2) Interior Design (5)
 Commercial, Industrial or Institutional (3) College or University (6)

E Annual Dollar Volume:
 Under \$500,000 (1) \$10,000,000-\$20,000,000 (5)
 \$500,000-\$1,000,000 (2) \$20,000,000-\$50,000,000 (6)
 \$1,000,000-\$5,000,000 (3) Over \$50,000,000 (7)
 \$5,000,000-\$10,000,000 (4)

F Professional Employees in Firm:
 250+ (1) 13-25 (6)
 100-249 (2) 6-12 (7)
 61-99 (3) 1-5 (8)
 41-60 (4) Self Only (9)
 26-40 (5)

G Reason for Inquiry: Current Project (1) Future Project (2)

SEPTEMBER/OCTOBER 1987

Please check appropriate boxes below to insure processing:

A AIA Member: (1) Yes (2) No

B Your Job Function:
 Owner/Partner/Principal (1) Landscape Architect (6)
 Manager/Dept. Head (2) Draftsman (7)
 Architectural Designer (3) Student (8)
 Staff Architect (4) Other (9)
 Interior Designer (5)

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

D Your Organization:
 Architecture or A/E Firm (1) Contractor or Builder (4)
 Government Agency (2) Interior Design (5)
 Commercial, Industrial or Institutional (3) College or University (6)

E Annual Dollar Volume:
 Under \$500,000 (1) \$10,000,000-\$20,000,000 (5)
 \$500,000-\$1,000,000 (2) \$20,000,000-\$50,000,000 (6)
 \$1,000,000-\$5,000,000 (3) Over \$50,000,000 (7)
 \$5,000,000-\$10,000,000 (4)

F Professional Employees in Firm:
 250+ (1) 13-25 (6)
 100-249 (2) 6-12 (7)
 61-99 (3) 1-5 (8)
 41-60 (4) Self Only (9)
 26-40 (5)

G Reason for Inquiry: Current Project (1) Future Project (2)

YES!



Enter my subscription immediately.

SUBSCRIPTION FORM

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

Reader Inquiry

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 5851, SACRAMENTO, CA

Postage Will Be Paid By Addressee

ARCHITECTURE CALIFORNIA
1303 J STREET, SUITE 200
SACRAMENTO CA 95814-9909

NO POSTAGE
NECESSARY
IF MAILED IN
THE UNITED STATES



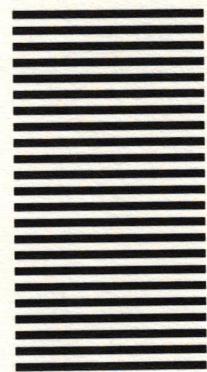
Reader Inquiry

BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 5851, SACRAMENTO, CA

Postage Will Be Paid By Addressee

ARCHITECTURE CALIFORNIA
1303 J STREET, SUITE 200
SACRAMENTO CA 95814-9909

NO POSTAGE
NECESSARY
IF MAILED IN
THE UNITED STATES

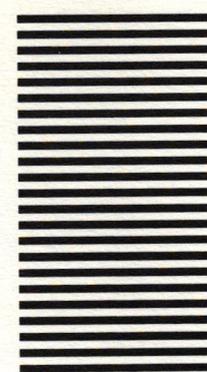


BUSINESS REPLY MAIL
FIRST CLASS PERMIT NO. 5851, SACRAMENTO, CA

Postage Will Be Paid By Addressee

ARCHITECTURE CALIFORNIA
1303 J STREET, SUITE 200
SACRAMENTO CA 95814-9909

NO POSTAGE
NECESSARY
IF MAILED IN
THE UNITED STATES



INQUIRE

Keep In Touch

Use this Reader Inquiry Card to get the latest information on products and services advertised in **Architecture California**

EASY TO USE.
Here's how.

1.

CIRCLE the Number. Circle the number on the card which correspond to the number under each advertisement or manufacturer's literature item for which you want more information.

2.

COMPLETE the Form. simply fill in your name, address and telephone number, then check the boxes in categories A-C which best describe you and your firm.

3.

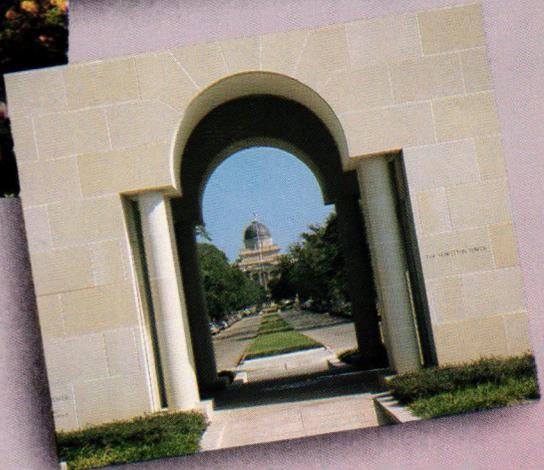
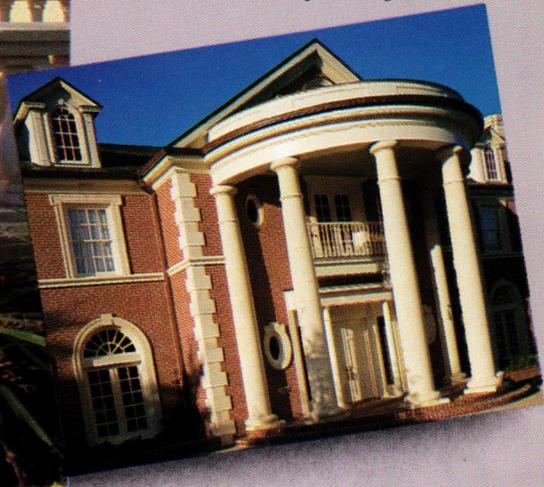
MAIL Today! No postage is necessary.

SEARCH-BOX

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

In California 213-876-3989

Circle 522 on Reader Inquiry Card

Distinguished Company

The Pavilions, Sacramento, CA
Arch: Foothill Design Group

Broadway Plaza, Los Angeles, CA
Arch: Charles Luckman

Fashion Island Bank/America, San Mateo, CA
Arch: S. Iyama

Bear River High School, Lake of the Pines, CA
Arch: Stafford & King

Central Bank, Walnut Creek, CA
Arch: Havlick Hughes and Gilliland

Colorado Place, Santa Monica, CA
Arch: Landau Partnership Inc.

California Railroad Museum, Sacramento, CA
Arch: Spencer & Assoc.

Flakey Jakes, Sacramento, CA
Arch: Forrar Williams

101 Lombard, San Francisco, CA
Arch: Treffinger, Walz, MacLeod

Mirabella Towers, Los Angeles, CA
Arch: Maxwell Starkman Assoc.

Operating Engineers, Los Angeles, CA
Arch: Langdon-Wilson-Mumper

The Park, Las Vegas, NV
Arch: Dennis Rusk

P. T. & T., Fresno, CA
Arch: Allen Lew & Patnaude

Sacramento Bee, Sacramento, CA
Arch: Liske, Lionakis & Beaumont

Southcoast Corp. Plaza, Costa Mesa, CA
Arch: Herbert Nadel & Partners

Broadway Dept. Store, La Jolla, CA
Arch: Associated Arch.

Barclays Bank, Novato, CA
Arch: Wm. Kelly

750 Battery Office Bldg., San Francisco, CA
Arch: Gensler & Assoc.

Bank of Commerce, Redding, CA
Arch: Gene Nichols

Johnson Ranch, Roseville, CA
Arch: Williams & Paddon

Century Park Office, Reno, NV
Arch: William F. Morris & Brown

Inwood Park, Anaheim, CA
Arch: Ware & Malcomb

Kline Center, Ontario, CA
Arch: Langdon-Wilson-Mumper

Levi Plaza, San Francisco, CA
Arch: Hellmuth Obata & Kassabaum Inc.

Loehmans Plaza, Sacramento, CA
Arch: Havlick & Hughes

Metro Business Park, Sacramento, CA
Arch: Comstock-Johnson

Pasadena Executive Plaza, Pasadena, CA
Arch: Herbert Nadel & Partners

Point West Corp. Center, Sacramento, CA
Arch: Carissimi-Rohrer

Serbian Orthodox Church, Fair Oaks, CA
Arch: Nick Puketza

Sacramento Blood Bank, Sacramento, CA
Arch: Ed Kado and Assoc.

Zinfandel Plaza, Rancho Cordova, CA
Arch: Wilson Peterson

When considering brick for your notable projects, consider this prestigious list of H.C. Muddox references. We manufacture face brick, brick block, Thin Brick®, and pavers . . .

with unsurpassed color, texture, and character. We welcome the opportunity to work with you to develop custom shapes and colors to fulfill your requirements for your most challenging projects.

Long respected as one of the finest face brick manufacturers in the country . . .
H.C. Muddox.



H.C. MUDDOX

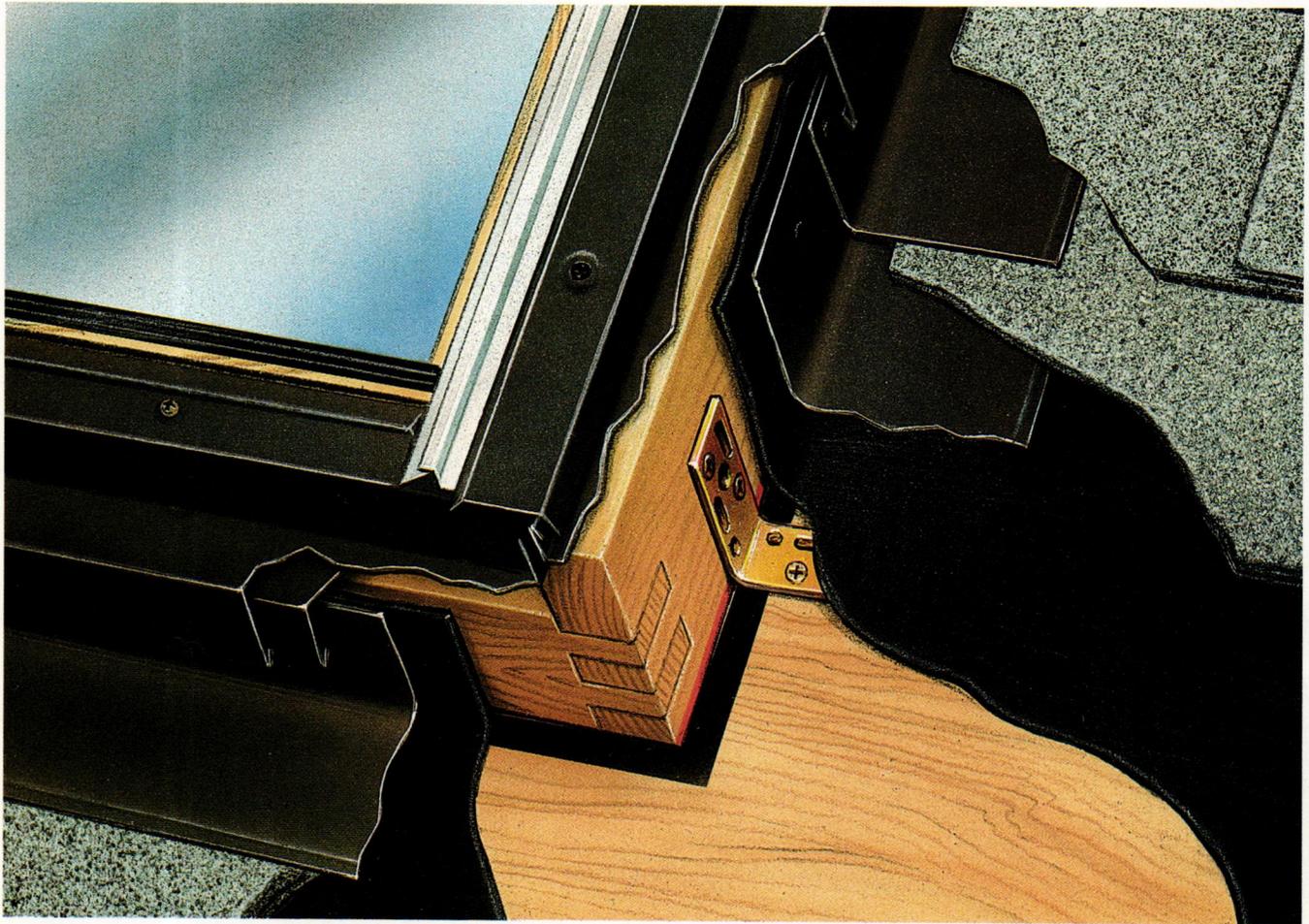
4875 Bradshaw Road, Sacramento, CA 95827, (916) 325-3620

Plants in Sacramento, Lone and San Jose

Circle 523 on Reader Inquiry Card

a division of **PACIFIC COAST**
building products

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. 1-800-548-8008 (in CA)
30936 San Clemente St. 1-800-548-8000 (outside CA)
Hayward, CA 94541

FREE 28 page full color brochure

Name _____

Address _____

City/State/Zip _____





RISE ABOVE THE CROWD...

with the new Signature Tile Series by Monier. Create your very own project identity with roof tile factory blended in colors by design. Send for our brochure today and see how Monier can make the difference for you.



- Arizona
1832 So. 51st Ave., Phoenix, AZ 85063 (602) 269-2288
- California
1745 Sampson Ave., Corona, CA 91720 (714) 737-3888
- California
P.O. Box 6037, 9508 So. Harlan, Stockton, CA 95206 (209) 982-1473
- Florida
4425 U.S. Hwy. 92 East, Lakeland, FL 33801 (813) 665-3316
- Hawaii
429 Waiakamilo Road #202, Honolulu, HI 96817 (808) 841-3391
- Texas
606 Big Stone Gap Rd., Duncanville, TX 75116 (214) 299-5233
- Washington
10920 So. Steele St., Tacoma, WA 98444 (206) 581-3666

006803
ROBERT H TAYLOR
TAYLOR ARCHITECTS
PO BOX 2408
MALIBU CA

AIA
90265