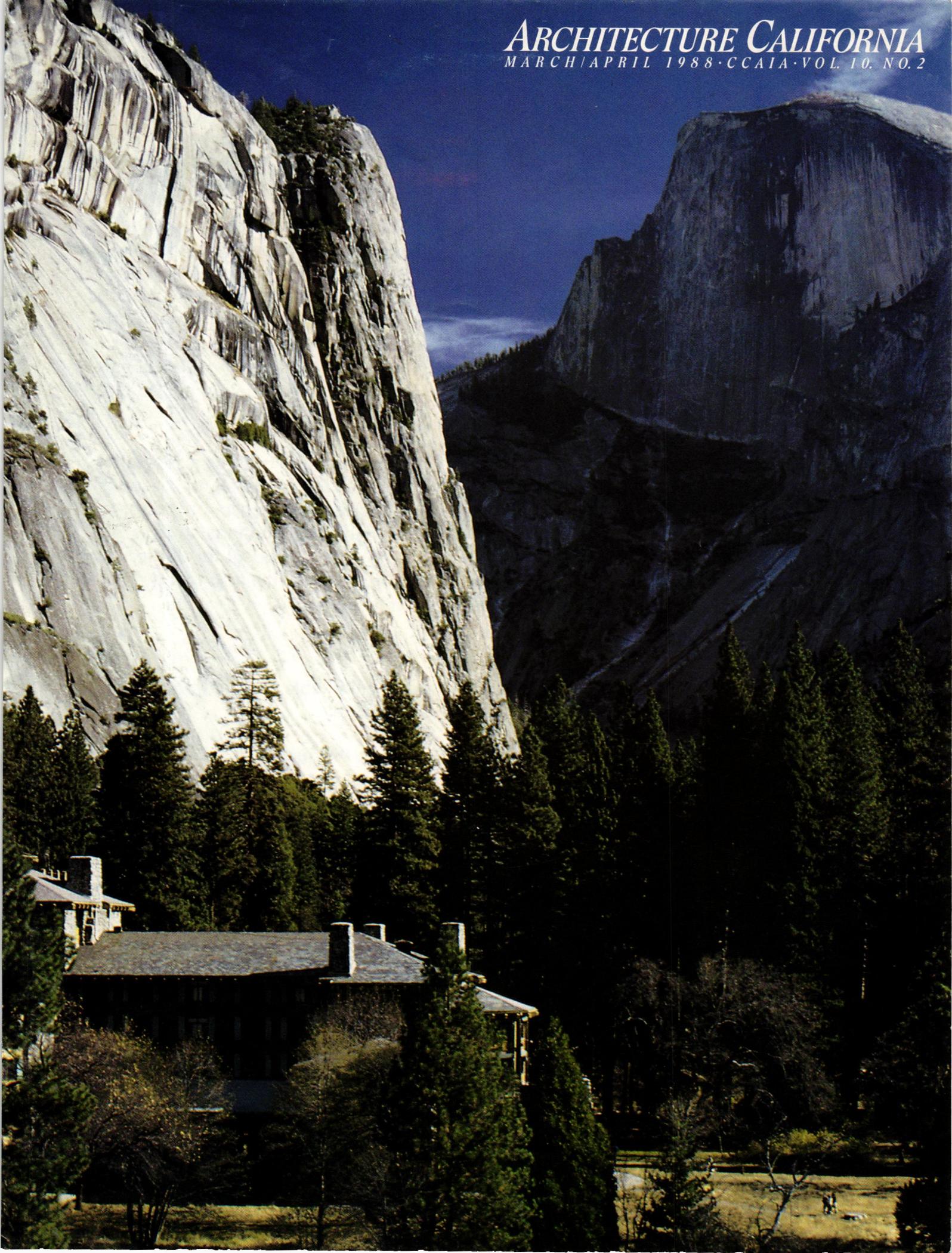


# ARCHITECTURE CALIFORNIA

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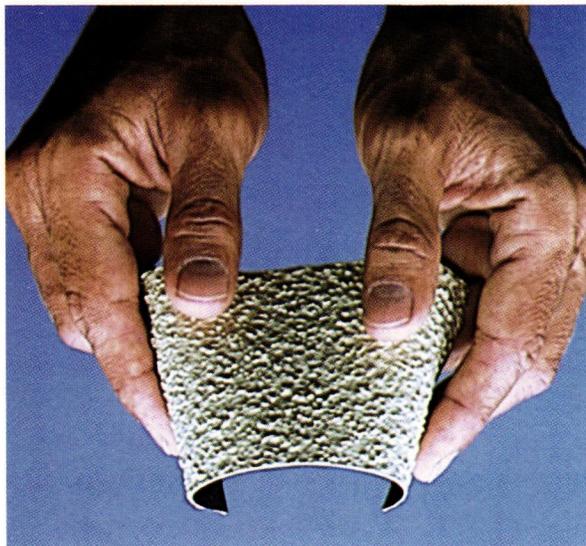
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# Landscape and Architecture



Bear Valley Visitors Center, Point Reyes National Seashore. Architect: Bull Volkmann Stockwell.

CHRIS NOLL

## IN THIS ISSUE

- 17** The Collaboration Between Landscape And Architecture, by Henrik Bull, FAIA
- 20** Stewardship And The Napa Valley, by William Turnbull, Jr., FAIA
- 24** A Linkage System For Los Angeles, by Lawrence Halprin, FASLA
- 28** Interview: Emmet Wemple, FASLA

## DEPARTMENTS

- 7** EDITORIAL
- 12** NEWS
- 30** **THE COUNCIL:** Professional Liability Claims And Coverage, by Ralph Bradshaw, AIA
- 42** **END PAGE:** The Private Spring, by William Rees Morrish, AIA

## COVER

Ahwahnee Hotel, Yosemite National Park. Architect: Gilbert Underwood. Photographer: C. Falkenstein.

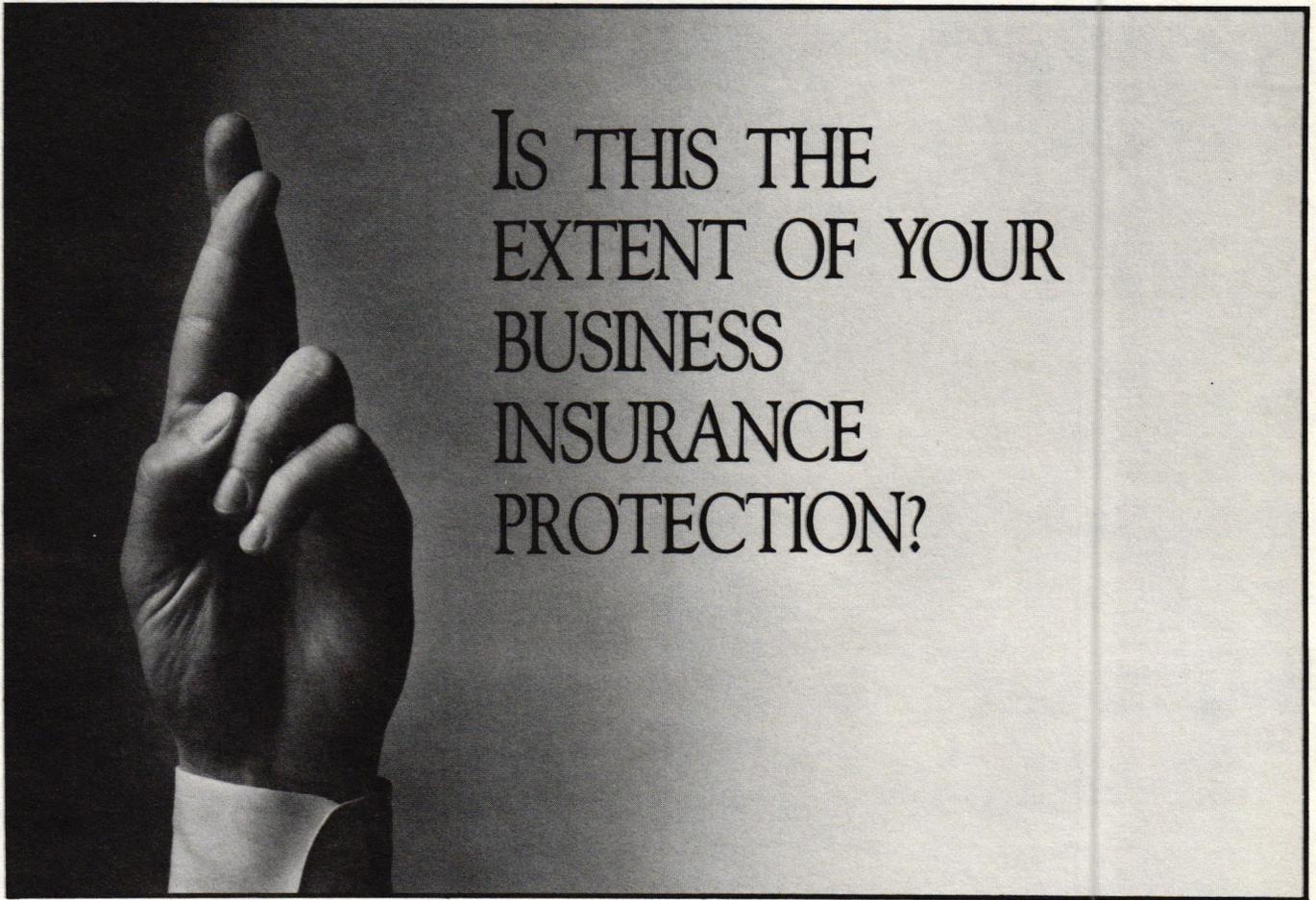
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## The Natural Order



Sterling Residence. Architect: Turnbull & Associates.

**“Nature is not a passive storehouse of resources from which we may take as we please; it is, rather a seamless web from which man is inseparable. Our challenge is to search for answers that will generate new forms and relations between people and nature, and to express those relations in architecture and landscape.”**

—Garret Eckbo, FASLA  
*Landscape Architect, May, 1983*

The transformation of nature through human intervention began as a way to strengthen our species' chances of survival. Land was adapted to sustain life: fields were cultivated, forests hunted and harvested, rivers dammed, swamps drained. While people were still hunters and growers, they retained a respect for and a connection to the land, and acknowledged that they were a part of the natural order. The form taken by the built environment bore a direct—even spiritual—relationship to the land. At its inception, the art and science of architecture was based on a correct placement of the built object into the natural environment.

With the advent of the Industrial Revolution, “nature” ceased to be an order in which man exists and became instead a resource to be exploited, even to the point of exhaustion. As Mammon began to edge Pan out of the pantheon of our collective consciousness, the sylvan glens of Arcadia, too, began to fall under the axe of progress. Soon land use decisions were based on market forces rather than on the ability of the land to continue to exist and, incidently, sustain human life. Nothing characterizes the hubris of contemporary man more than the foolish notion that it is profitable to destroy the rain forests that oxygenate our planet or to build a nuclear reactor over an earthquake fault.

Nature is not an eternally-renewable resource. We can no longer afford thoughtless intervention into the natural environment. The human community must be a resource not just for preserving enclaves of nature in a pristine state, but also for developing the land in an integrated way. As the master builders of our society, architects have an immediate opportunity, and a terrible responsibility, to take a stewardship attitude toward the land with which they build.

Stewardship of the land requires more than simply dealing with context in a sympathetic way. Stewardship is founded on the recognition of our individual responsibility to a greater landscape in which we are only temporary inhabitants. Only through a conscious effort at place making can the built environment improve

upon the natural environment. Then architecture becomes a living element, a part of nature.

This issue explores a variety of attitudes toward building and the landscape, from the placement of the first built object into the wilderness to the reclamation through nature of the urban desert. An interview with Emmet Wemple, FASLA considers the fundamental relationships between landscape and architecture. The influence of landscape as a design element in determining appropriate architectural form is discussed by Henrik Bull, FAIA. Using the Napa Valley as a case study, William Turnbull, FAIA outlines how a sensitive design response by architects can mitigate the impact of the land use pressures affecting agricultural land. A sequence of places designed by Lawrence Halprin, FASLA for downtown Los Angeles illustrates how the high density urban environment can be made into a habitable landscape.

The rare environment that attracted people to California is in danger of disappearing under the grading scars of short-range, short-sighted development. But, as the projects in this issue show, it is not too late for architects to affect a change in land use practices. By adopting a stewardship attitude toward every site that comes across the drawing board, architects can protect and enhance the natural landscape through appropriate design, material selection and client education. On a larger scale, architects can initiate an inventory of precious places within their communities and help to author proposals for the conscious conservation and careful use of those places.

To suggest that people can and should act to conserve the natural environment usually is considered idealistic, if not downright naive, these days. But unless we think about the daily actions that affect and inflict our ecology, we will soon find that all the marsh lands are paved for office parks and the redwoods exist only as specimens in an arboretum. The accretion of thoughtless decisions could leave us exposed at the edge of an ozone hole wondering whatever happened to our garden.

—Janice Phillip

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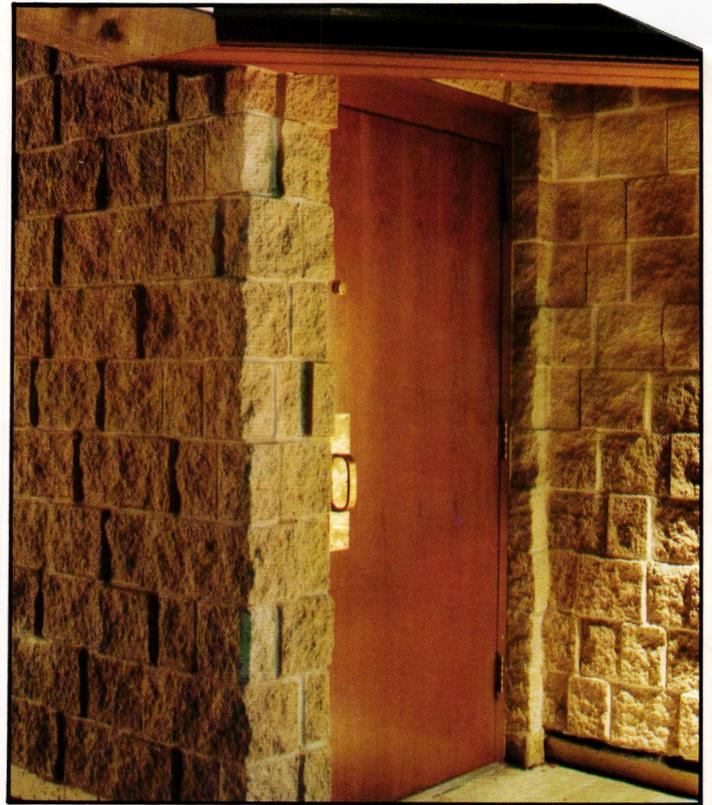
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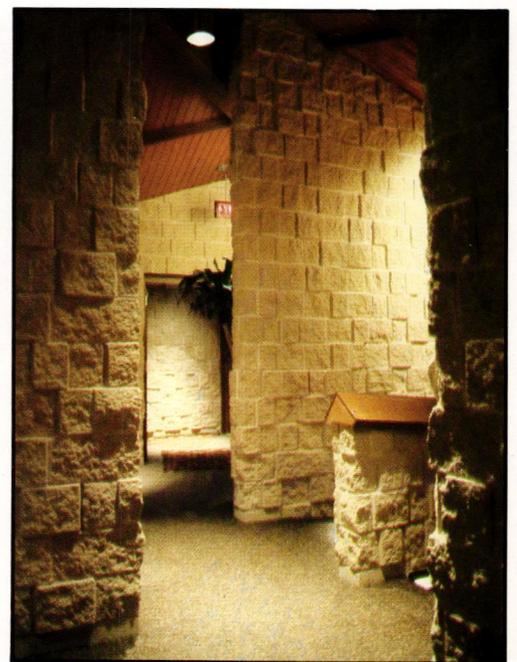
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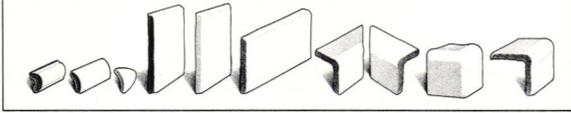




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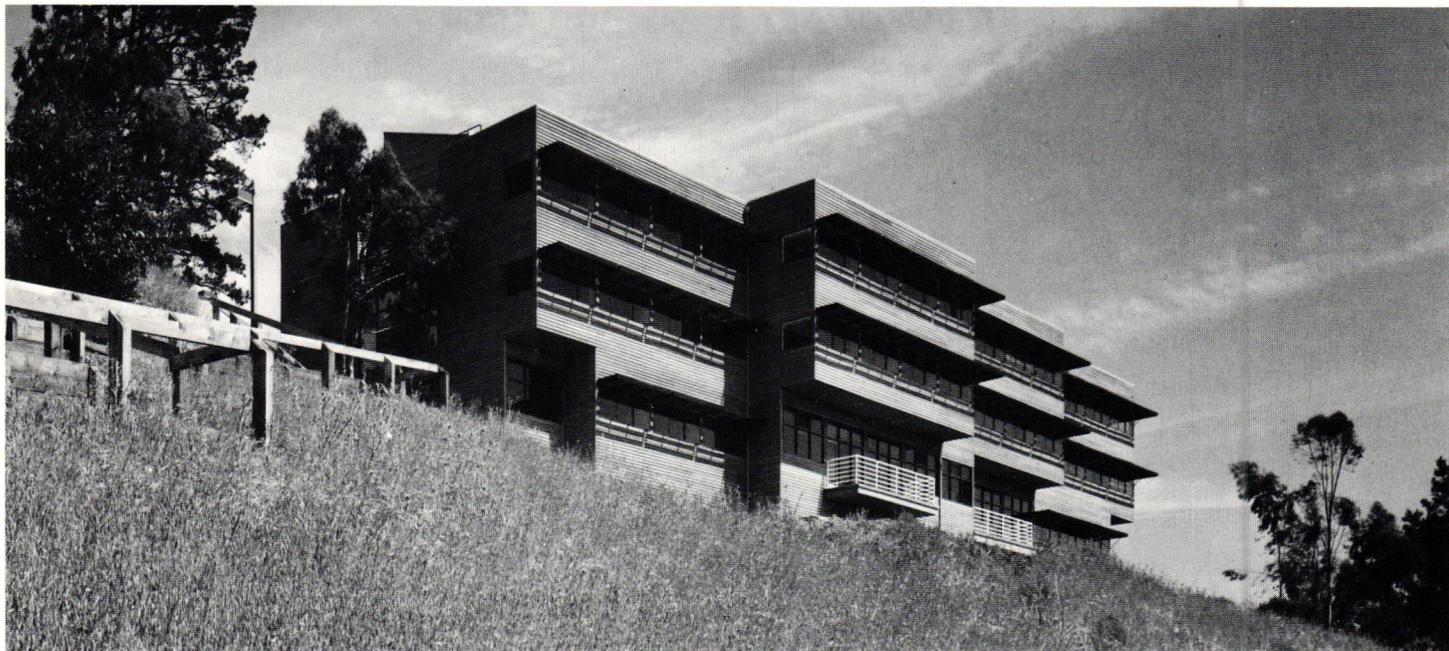
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Mathematical Sciences Research Institute, University of California, Berkeley. Architect: Shen/Glass Architects.

## WESTWEEK

One of the distinguishing characteristics of contemporary civilization—the expanded insight into man's relations with the planet generated by space exploration—is the focus of the 1988 WESTWEEK design conference. Among the many speakers at the three day event will be European architects Richard Rogers, Gae Aulenti and Marco Zanuso. The Los Angeles Chapter/AIA will sponsor "L.A. Architecture: 12 + 12," an analysis of the achievements and philosophies of 24 contemporary architects in the Los Angeles area. WESTWEEK takes place March 23 to 25, at the Pacific Design Center, 8687 Melrose Avenue, West Hollywood, CA 90069. For detailed program information, call (213) 657-0800.

## DESIGNS IN WOOD

Two California firms received Merit Awards in the American Wood Council's 1987 Wood Design Award Program.

The Mathematical Sciences Research Institute at the University of California, Berkeley was designed by Shen/Glass Architects for the first design/build competition ever sponsored by UCB. The Institute houses 54 research and administrative offices, a lecture hall, seminar room and library. The jury commented, "This handsome, larger scale building

manages to hide a complex series of environmental and economic limitations behind pragmatic applications of wood. Wood goes a long way toward overcoming the institutional look of the building."

Dutcher and Hanf were recognized for the Atwood Barn, a classic farm building located in the Sonoma Valley at Glen Ellen. Jurors praised the barn for its "authentic spirit, sharpened and distilled. It is beautifully situated and scaled in relation to the site, handling a slope with perfect asymmetry."

Jurors for the competition were William Tillman Cannady, AIA; Doug Kelbaugh, AIA; Melanie Taylor; and Mark Simon, AIA. The American Wood Council is a national association of wood industry and trade organizations.

## SYMPOSIUM ON HEALTH CARE DESIGN

"Innovative Design Technologies" is the theme for the First Annual National Symposium for Health Care Interior Design, which is scheduled for April 29 through May 1, at the La Costa Hotel and Spa in Carlsbad, California.

The focus of the symposium is on the latest advances in technology and the design of nurturing environments that are essential for healing in today's health care facilities. The symposium is endorsed by the California Council, The American Institute of Architects.

Cost for the three day symposium is \$300, which includes meals, receptions, a facility tour, scheduled programs and a copy of the "Proceedings." For information or to register, contact National Symposium for Health Care Interior Design, Inc., 4550 Alhambra Way, Martinez, CA 94553, or call (415) 370-0345.

## COMPETITIONS

- The 25th anniversary Gold Nugget Awards-Best in the West design competition now is open to all residential, commercial and industrial developments, including remodeling and renovation projects, in the 14 western states. Deadline for completed submissions is March 22. Contact Pacific Coast Builders Conference, Attention: Gold Nugget Awards, 605 Market Street, Suite 600, San Francisco, CA 94105, (415) 543-1600.

- Exterior, interior and specialty construction incorporating Pittsburgh Corning Corporation's glass block products as a central design element are eligible for the PC GlassBlock Products Design Competition. Entries are invited in three categories: existing/completed; planned/pending/in-works; and conceptual. Jurors are James Ingo Freed, FAIA; Terrance Sargent, AIA; Craig Taylor, AIA; Stanley Tigerman, FAIA; and Thom Mayne. Cash prizes will be awarded. There is no entry fee; deadline is March 31. Contact

Pittsburgh Corning Corporation, 800 Presque Isle Drive, Pittsburgh, PA 15239; (412) 327-6100.

- Formica Corporation is sponsoring a design competition to encourage the design of imaginative furniture and conceptual objects using Formica brand 2000X building products. Entries are due April 27. Cash prizes will be awarded. Jurors are Malcolm Holzman, FAIA; Katherine McCoy; Edwin Schlossberg; Michael Sorkin; and Joseph Valerio. For free samples of Formica 2000X building products and a competition poster, call (800) 524-0159.
- Excellence in design and planning of new and remodeled housing and commercial buildings will be recognized in the eighth annual Builder's Choice Design and Planning Awards, sponsored by *Builder* magazine. All winning projects will be published in *Builder*. Entry deadline is June 3. Contact Tarah Hargo, *Builder*, 655 15th Street, N.W., Suite 475, Washington, D.C. 20005, (202) 737-0717.

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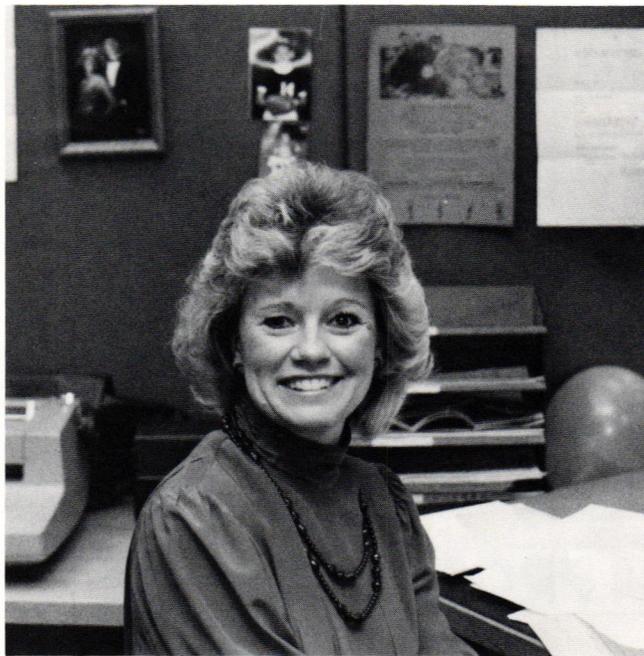
The University of California has published a 1987 Edition of the UC Agreement for Architectural Services to replace the outdated 1970 Edition. Both CCAIA and the major insurance carriers provided input to the agreement, which will be used on a trial basis until August 1988, when a final version will be produced.

The new, more comprehensive agreement clarifies the responsibilities of participating parties, and increases the number of contract options to better meet the needs of each project. The major changes in the 1987 Edition include:

*Format.* The agreement now follows the format and organization of 1977 AIA Agreements. In addition, three separate versions of the UC Contract have been produced, each providing for different construction administration responsibilities. Version A is used when the architect is fully responsible for all construction administration activities; Version B, when the University provides general construction administration; and Version C, when the University is fully responsible for all construction administration activities except those specifically delegated to the architect by the agreement. All other provisions in the three versions of

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*Frankie Hatfield, CCAIA Administration Analyst*

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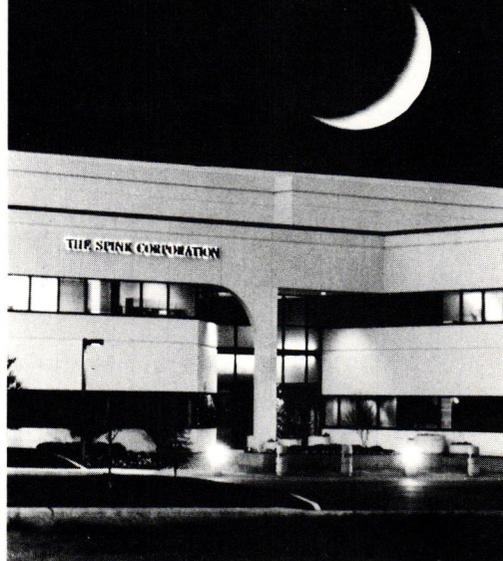
He also pioneered the use of aerial photography for surveying, designed Sacramento's first modern subdivision, helped build Sacramento's first suburban shopping center and the Port of Sacramento, and was intimately involved in just about every major subdivision from Land Park to Rancho Cordova.

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the contract are identical.

*Project Manager.* Section 2.2 now states that the University must designate, in writing, a project manager authorized to act in the University's behalf, with the intent of providing a sole decision-maker on the project. This provision should significantly benefit the architect when questions arise during the course of a project.

*Indemnification and Insurance.* Article 18 now requires the architect to indemnify the University when injury or damage is due to negligent acts or omissions of the architect. This language is recognized as insurable by major insurance companies. Article 18 also requires the architect to carry general and professional insurance and specifies the minimum limits. UC recognizes that a majority of firms in California do not carry insurance, but holds that insurance is necessary in order to indemnify the University.

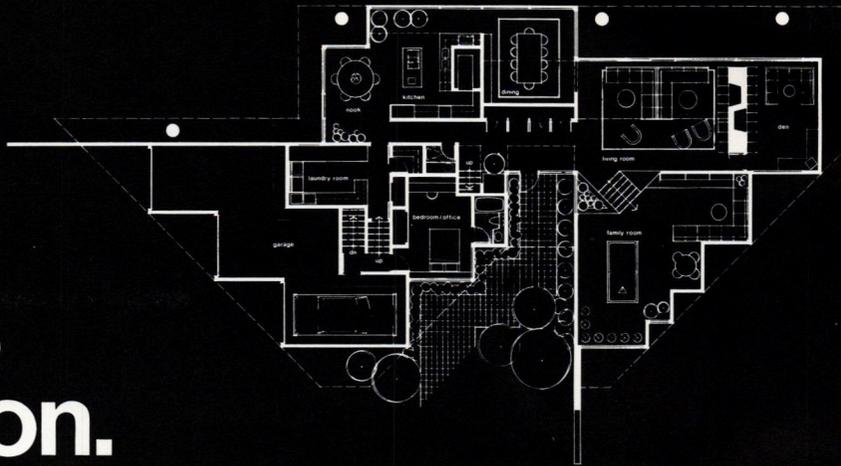
*Time.* A new section (1.8) clarifies the architect's time requirements and establishes approval time requirements for the University.

*Analyses.* The agreement now requires the architect to submit a report listing all codes, ordinances and regulations that affect the project, along with a fire and life safety design criteria for each project. The architect now is required to prepare and submit an energy analysis of the project.

Karen Van Dorn, AIA, principal architect for the University of California, deserves much of the credit for the 1987 Edition of the UC Agreement for Architectural Services. Working with the University in developing the agreement were members of CCAIA's Practice Management Committee: Lawrence Segroe, FAIA (vice president of Professional Practice); Robert Carter, AIA; William Richardson, AIA; Paul Ruffing, AIA; Larry Sillman, AIA; Diane Whitaker; with legal review by Gerald Weisbach, FAIA.

CCAIA will provide further input before the final UC Contract is adopted in August. To offer comments or recommendations, contact Jerri L. Davis, Director of Professional Practice at CCAIA, (916) 448-9082. For more information about the November 1987 Edition of the UC Contract, contact your nearest UC campus or Karen Van Dorn, Principal Architect, University of California, 247 University Hall, Berkeley, CA 94720, (415) 642-3081.

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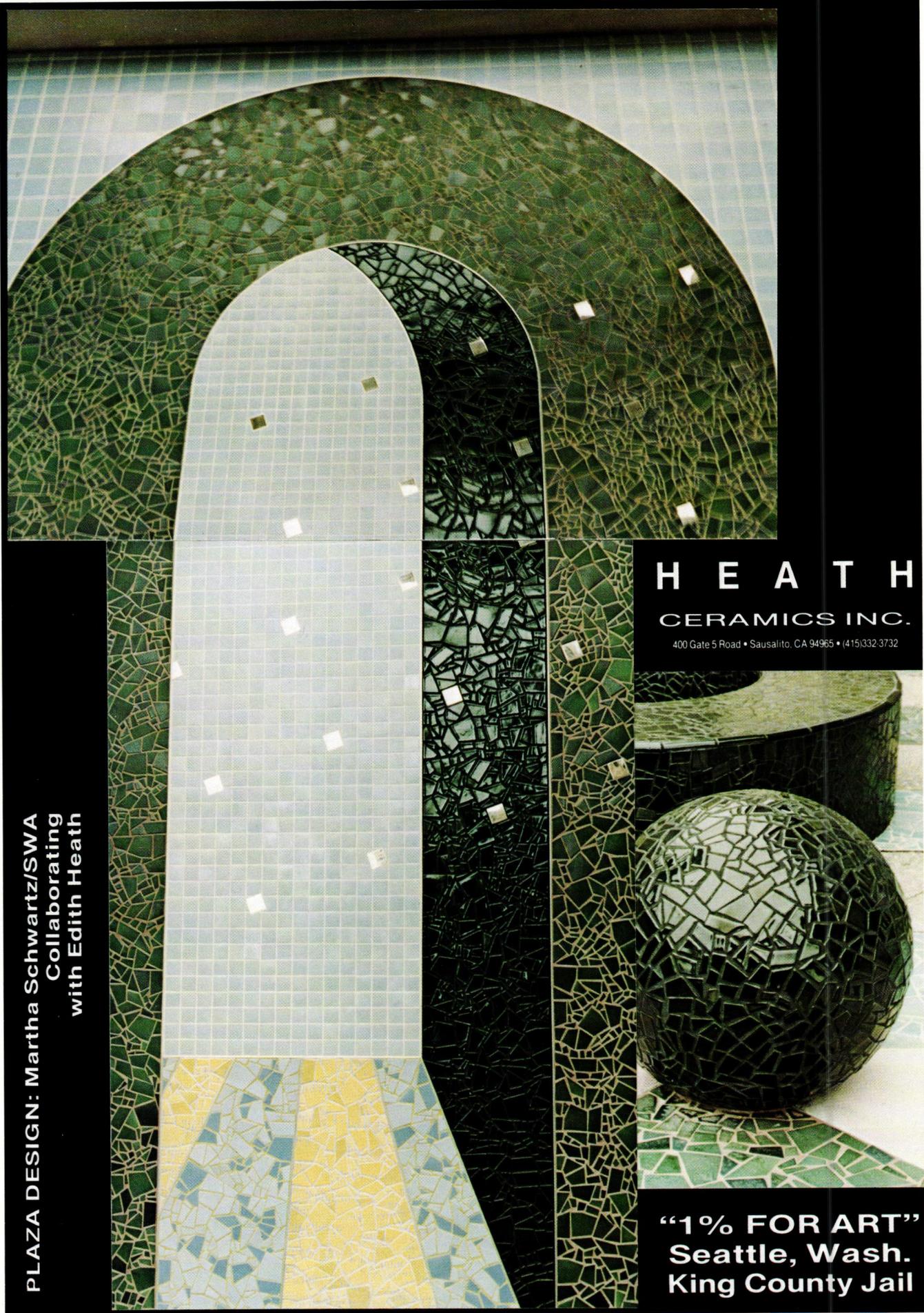
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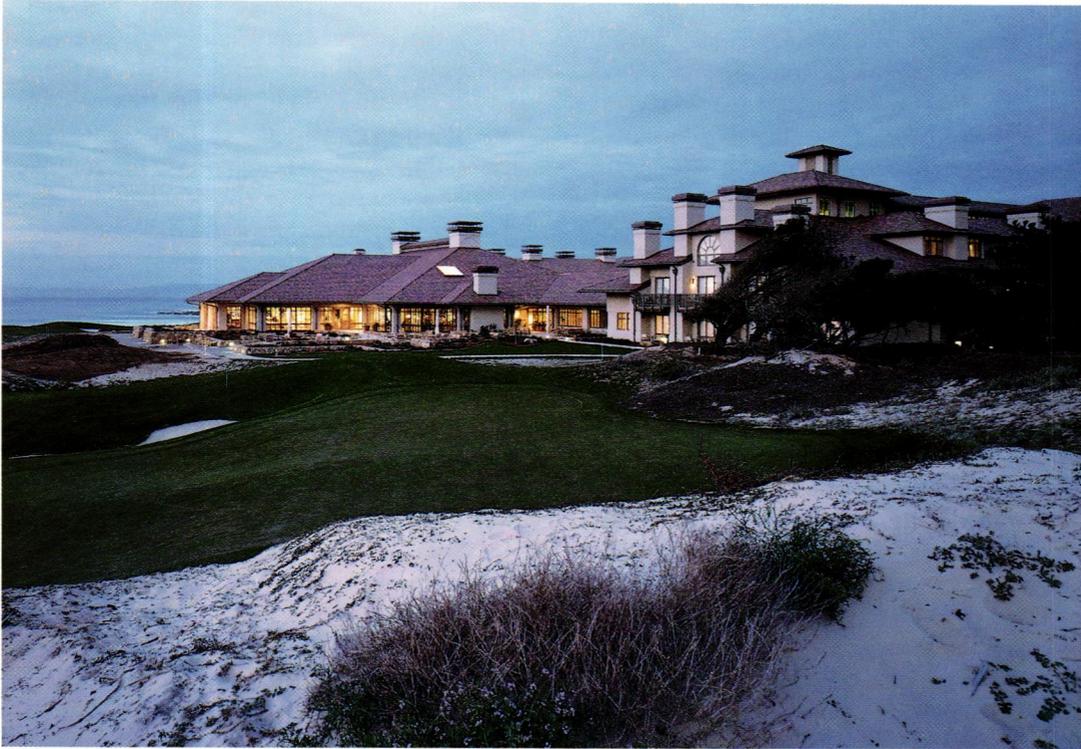
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# The Collaboration Between Landscape And Architecture



Inn at Spanish Bay, Monterey Bay.

JANE LIDZ

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## DESIGNING FOR ECOTOPIA

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By HENRIK BULL, FAIA

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The best buildings in the northern Pacific rim are *of the land*, not imposed *on the land*. The design goal in the geographic area defined as “Ecotopia” by Joel Garreau in *The Nine Nations of North America* is to understand the unique ecology and beauty of a particular site and to enhance it. This attitude stems more from the Zen Buddhist philosophy than the Judeo-Christian world view, and is more intuitive than rational. This approach is not well understood or appreciated today by the architectural press in New York, and hence is largely ignored in the profession. However, I believe that the public responds favorably to architecture that is in tune with our spectacular and rugged natural environment, and that architects have a responsibility to build *with*, rather than *on*, the land.

The idea that topology is a prime design determinant frequently is considered an idiosyncrasy of Bay Area architects, but it has a much older origin. Prior to the Modern movement, architects were taught to strive for an architecture appropriate to the building’s own environment. The Beaux Arts tradition recognized differences in site conditions and trained architects to design classical buildings in the city and vernacular buildings in the wild. Sometimes the forms were borrowed from other periods or cultures, but often the architecture was invented for the particular climate, site and program. When the Beaux Arts tradition was vanquished by the Modernist crusade, architecture related to natural surroundings found refuge in the Bay Area.

At that time, Bay Area architecture was characterized by casual elegance, the use of natural materials, and the frank expression of structure—ideas more Japanese than Classical European. Site topography was a major design determinant. The early leaders of the Bay Area School, whose work articulated the relationship between place and built space, included Bernard Maybeck and Julia Morgan—well known for their design versatility and sense of what was appropriate in individual settings—as well as Ernest Coxhead, Louis Mullgardt, W.H. Ratcliff, Jr., and the Greene brothers. Following World War II, this tradition was furthered by Joseph

Esherick, Mario Corbett, Charles Warren Callister, Charles Moore (in his early work), William Turnbull, Jr., William Wurster, and many other talented architects.

Perhaps the finest example of the collaboration between landscape and architecture is the Santa Cruz campus of the University of California. Just as great design ideas frequently originate on paper napkins, landscape architect Thomas Church defined the planning goals for the proposed campus in notes he jotted down while traveling on an airplane: "To a greater extent than any of us have faced heretofore, the buildings are less important in the visual composition than the trees. Any attempt of a designer to compete in grandeur with this site is doomed to failure."

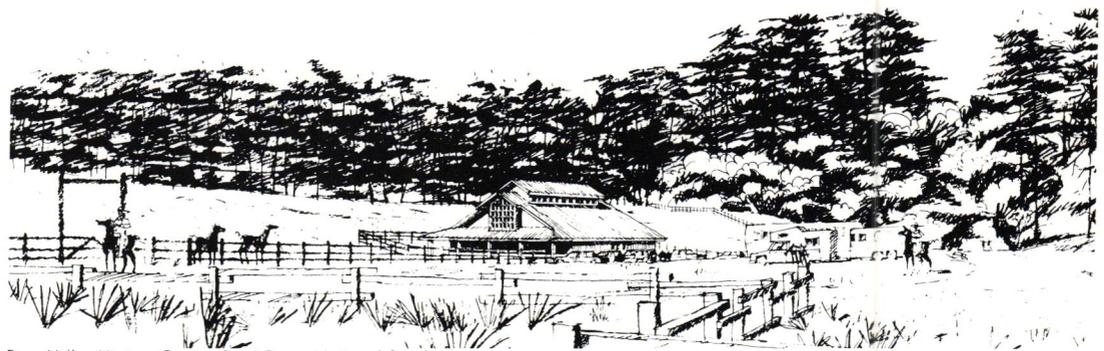
The natural beauty of the Santa Cruz site was not compromised by buildings or automobiles. Instead, the campus was divided into colleges similar to those at Oxford and Cambridge, and the colleges were tucked into the edge of the forest with minimum disruption of the natural features. Ernest Kump, FAIA, who worked with Tommy Church as consulting architect, amplified Church's sentiments by saying that "we have to make this campus architect-proof." (The statement was probably prompted by the tragedy of the Berkeley campus where John Galen Howard's master plan was abandoned and a variety of mediocre, grossly scaleless buildings were scattered around at random.) The effort was internationally recognized for its successful integration of natural and built environments.

In all architecture, height, bulk, texture, materials, color and form should be appropriate

to the surrounding environment. When building in the wild, these criteria become even more important. Height itself has become a major issue with some conservationists and most planning officials. But is height an evil to be avoided at all times when designing in unspoiled nature? An example suggests the real issue is appropriate scale, not height *per se*.

The Ahwahnee Hotel in Yosemite National Park is the perfect example of a building that is appropriate to its wild setting. The Ahwahnee is a tall structure set among high trees at the base of a towering granite cliff. Because of its height, the Ahwahnee could never get approved or built today. However, the building seems small when viewed against the rock wall that soars above it. The building achieves a harmonious scale in relation to the environment that is entirely appropriate. The architecture is as powerful as the scenery.

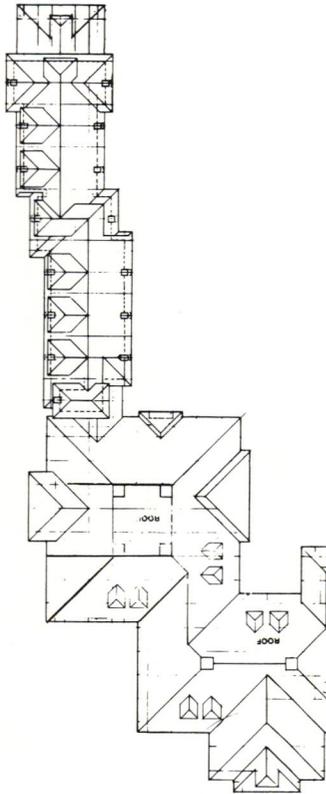
When building in the wild, the tendency is to use rustic materials, although these materials may be less appropriate for the elemental rigors of the site. The anchoring stone-covered corner piers of the Ahwahnee seem appropriate to the rugged surroundings. Most visitors do not realize that the wood siding is actually stained board-formed concrete. Such "dishonesty" in the use of materials was frowned upon in the Modern period, but the hotel looks as good today as when it was cast in place (which would not be the case had genuine wood or raw concrete been used in such a harsh climate). The architect, Gilbert Underwood, used the same materials at Sun Valley Lodge in Idaho, but there the building was designed to be low and rambling in response to



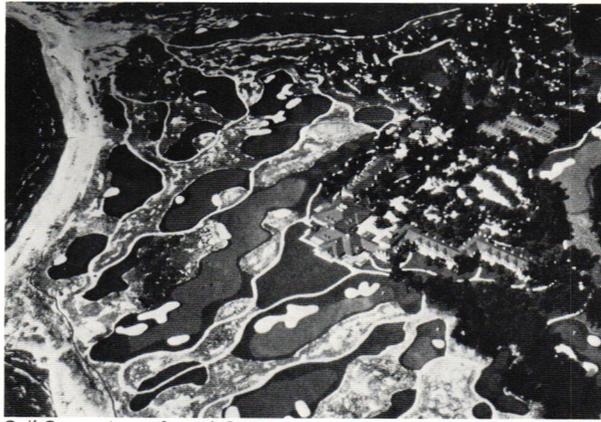
Bear Valley Visitors Center, Point Reyes National Seashore.

When we interviewed for the Bear Valley Visitors Center at Point Reyes National Seashore, I said that we would design a building that looked like it "had always been there." We designed a barn-like building, partly because I like barns, but also because it was less likely to draw a protest from conservation groups, some of whom already had said that no building should be built in the park. The roof pitch and low eaves related the visitors center to the ground, minimizing its presence in the landscape. The traditional barn form fits comfortably into the rolling hillside of the Marin countryside.

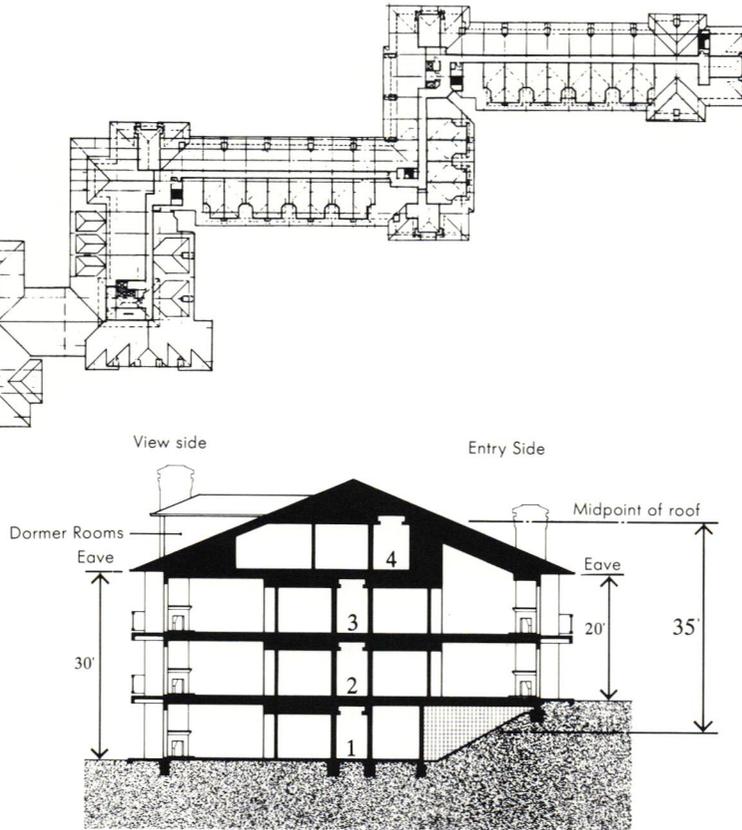
The design generally was supported by the many groups who reviewed the drawings, with the initial exception of the architectural staff at the National Park Service in Denver. They stated that, at 43 feet, the building was "much too tall" in relation to the trees. We had drawn the trees to scale at 120 feet which, the Park Service declared, was "clearly impossible". (Trees do not grow that high in Denver.) When the Park Service was convinced that the trees were, indeed, that high, their objection to the height of the building evaporated. The *perceived* height of the structure was diminished by the actual scale of the landscape.



Site plan, Inn at Spanish Bay.



Golf Course, Inn at Spanish Bay.



Section, Inn at Spanish Bay.

the flat site, small trees, and more gentle surrounding mountains.

Once architects and vernacular builders designed buildings to be integral with the landscape. In the last three decades, architecture has been characterized by buildings that do not attempt to relate to each other or to their surroundings. As a result, concerned citizens have sought ways to control inappropriate building and, in doing so, have demanded restrictions that do not address the real problem.

Today planning commission agendas stretch into the wee hours of the morning and the process of getting a building approved would tax the patience of Job. Height, density, traffic and parking are the issues discussed, but the real issue is the appropriateness of a building

to its site. The intent of the architect to preserve and enhance our natural environment can achieve as much or more than reams of design and construction regulations.

When designing for a natural site, the architect has a responsibility to determine the appropriate forms, scale and materials for the particular setting. For that matter, if architects adopted the same approach in urban environments, our cities would be more humane places in which to work and live.

*The different view of life and mankind's relation to nature that manifest in the architecture of the northern Pacific rim attracted Henrik Bull, FAIA, a native Easterner, to the west in the early 1950s. The work of Bull Volkmann Stockwell has been distributed principally west of the Rocky Mountains, from the Tehachapi Mountains to Alaska.*

When we were commissioned for the Inn at Spanish Bay (at the north end of the Seventeen Mile Drive in the Monterey Bay), we recognized that the client's program and the county's 35 foot height restrictions were in conflict. We appealed to the zoning administrator, saying that we had no argument with the *intent* of the ordinance. We felt that the building should feel low and ground hugging, in keeping with the site—a plateau slightly raised above the sand dunes about 1,000 feet from the crescent shaped Spanish Bay beach. The zoning administrator and the California Coastal Commission responded favorably to a typical section that had four guest room floors on the ocean view side, and two on the entrance side.

The lowest level was single loaded, taking advantage of the grade change at the plateau edge. The top level guest rooms were tucked into the roof forms that were designed to echo the shapes of the surrounding sand dunes. The eaves around the welcoming entry court were only one story above grade, but the height of the building varied from 23 feet to 63 feet at the small focal point tower. To enhance the relationship between building and site, the plan was wound through the existing Monterey pines at the edges of the plateau. Sometimes architects must look beyond the existing site to rediscover the natural landscape. The site for the Inn at Spanish Bay had been a sand quarry and the original sand dunes had been destroyed. As part of our project the dunes were restored to create a Scottish style Links-Land 18 hole golf course, sensitively designed by Robert Trent Jones, Jr., Tom Watson and Sandy Tatum. To restore the dunes, one-half million cubic yards of sand was brought to the site by conveyor belt from a location deep in the Del Monte Forest (500,000 cubic yards equals 100 football fields, three feet deep).

# Stewardship And The Napa Valley



Trefethen Vineyards.

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## BUILDING IN THE AGRICULTURAL LANDSCAPE

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**BY WILLIAM TURNBULL, JR., FAIA**

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The Napa Valley is a microcosm of the problem besetting agricultural lands in California. That problem is how new construction, which alters the historic character of any place, can be added to the existing landscape with an attitude of stewardship that respects the land. In essence, the problem is one of environmental responsibility.

Because of myopic attitudes on the part of those building in the Napa Valley, the quality and sense of a very special place is being eroded. The concern is more visible in the Napa Valley because the number of tourists who visit there yearly is said to exceed those visiting Disneyland. But the responsibility of an architect to take a stewardship attitude toward putting buildings in the landscape is no different in the Napa Valley than it is in Eureka, Yosemite, Bakersfield, Palm Desert or San Diego. This article talks about one tiny piece of the state, but the opportunities, attitudes, limitations and failures are equally applicable across the many landscapes of California.

When the orange and citrus groves were torn out of the Santa Clara Valley in the 1950s and '60s to make way for housing, people began to realize that the specialized croplands of California were a fragile resource, capable of being lost to development. In 1968, the Napa County Board of Supervisors established the first "agricultural preserve" in the United States. It was established by creating a zoning district and using the Williamson Act to place islands of land outside the Napa Valley into an agricultural preserve.

Within the preserve, parcels—including vineyards on the valley floor—were zoned to a minimum of 20 acres, later enlarged to 40 acres. At the same time, an effort was made to preserve agricultural lands through a tax assessment geared to what the land could produce, not what the land could be sold for to developers. The value attached to the land for taxation purposes was based upon its production income rather than its market value. With these two measures, the Napa Valley set out to save its landscape. But this protection is very fragile

since it exists solely at the pleasure of the Board of Supervisors and can change anytime the Board changes into a pro-growth philosophy.

In the 1970s and '80s, a lot of "boutique" wineries were established in the valley. Thirty years ago, there were five or six major wineries. Now there are 170 wineries. The Napa Valley's reputation is for premium and super-premium wines, which are different than the inexpensive varietals and jug wines that come out of the Central Valley. The small wineries have developed because the high quality of the super-premiums requires more hand processing and attention than the corporate industrial processes associated with mass production.

The proliferation of wineries led to marketing dynamics that have had an adverse impact on land use. When there were six wineries, the consumer was familiar with the labels and knew what to expect from each one. But with 170 manufacturers, which product do you buy? In 1987 alone, there were 350 releases of Chardonnay in the premium category. The Napa Valley grower is not interested in keeping bottles on the shelves. To sell them, consumers have to know what exists, which means marketing and advertising.

What does a vintner do to gain recognition in the market place? One approach was to invite people in for a taste of your wine. The valley had a tradition of winery tours and tastings. As the reputation of the valley's wines grew, so did the number of tourists. The wineries were not fighting for a share of tourism, but for a share of cognitive recognition of their name and label.

More aggressive marketing efforts gradually began to change the main use of the valley from a strictly agricultural one to a mixed-use tourist/agricultural destination point. The Robert Mondavi Winery started a concert series; other vintners began to sell related articles like wine books or logo T-shirts. Suddenly the winery began to resemble an entertainment center and retail outlet. On Highway 29, the V. Sattui Winery has a picnic ground and a place to buy bread and cheese. Does this constitute a winery or a restaurant? Such diversification has led the growers and the winery owners into a battle about the definition of a winery. The question is, how far from the base of fermenting grapes and bottling wine can you go and still maintain the concept and definition of an agricultural preserve?

Another marketing strategy to gain recognition was an architectural one—the construction of look-at-me buildings that act as markers and claimers of attention. The Napa Valley is a giant garden. In the great green sea of grapes, all buildings stand out as markers above the 5½ foot tall rows of vines.

Some people trying to make a go out of selling wine want the memorable image of the Napa Valley to be a man-made structure that stands as a destination point to mark their wines. Others of us hold that the memorable image should be the vineyards and the mountains—the landscape.



Clos Pegase.

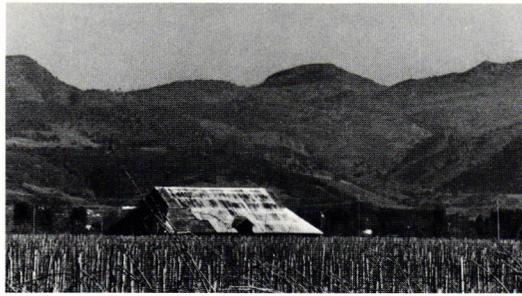
JANICE FILIP

## ISSUES OF FORM

What is the appropriate built character for the Napa Valley? Does quality lie on the side of tradition or of risk experimentation?

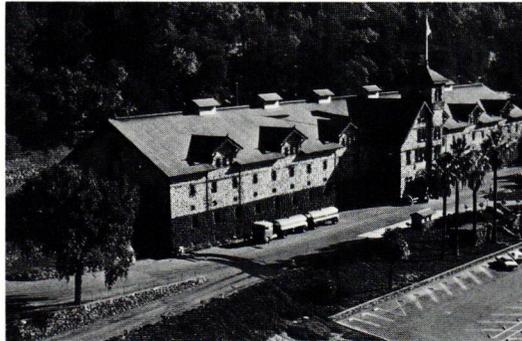
The architect has the obvious responsibility to his client for square footage and dollars. Architecture is not architecture if it does not keep the rain out. But the architect also has a responsibility to the community to fit in, to add a positive piece to the environment. Those who do not, tear out another piece of the garden and leave the fabric in disorder. The responsibility of fitting in should not preclude imagination. Much the same way the historic traditions of France or Italy talk about stone buildings and tile roofs, there is a vernacular way of assembling **building spaces and forms** that is additive and not competitively subtractive.

Two excellent examples of this strategy are Trefethen Vineyard's winery barn (1886) and the Christian Brothers Greystone Winery (1888), which is the biggest stone winery in the valley. Both are look-at-me buildings because of their size and dramatic siting, but the use of natural materials, natural colors, and agricultural forms makes these wineries feel like they

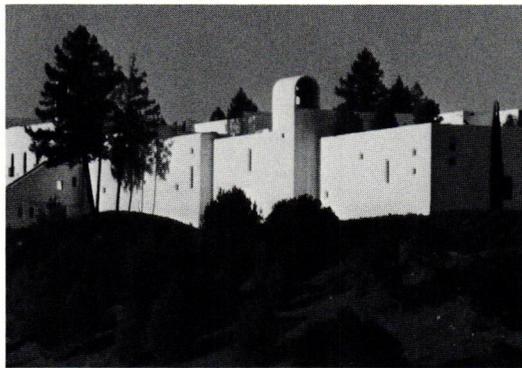


Napa Barn.

TOM GLASS



The Christian Brothers Greystone Winery.



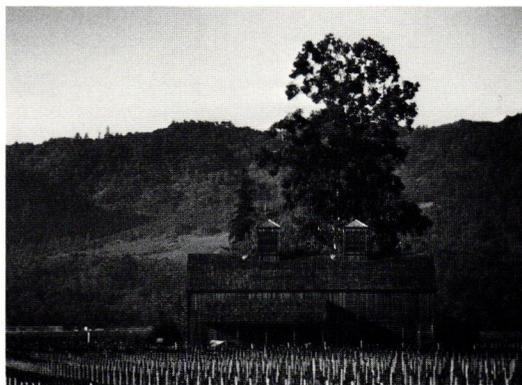
Sterling Vineyards.

TOM GLASS



Robert Mondavi Winery.

JANICE FILLIP



Johnson-Turnbull Vineyards.

TOM GLASS

belong in the valley. The agricultural tradition has been followed in recent construction at the Robert Pepi Winery, Cakebread Cellars, and Johnson-Turnbull Vineyards.

Buildings that do not try to fit into the valley fall into several categories: look-at-me monuments, midground buildings, and an occasional industrial type structure. People like the Newtons, the original founders of Sterling Vineyards, build castles in the sky. They select places that are highly recognizable—there are a number of volcanic outcroppings, drumlin mounds, in the valley—and build on top of them. Sterling's strategy was to build a white Greek hill town in the middle of the valley (original design by Martin J. Waterfield, architecture by Richard Keith & Associates).

The latest raging claimer, Clos Pegase by Michael Graves, is referred to locally as "clos pig's ass." The local people believe that winery is a stage set planted in the valley and that it changes the character of the valley from an agricultural place to a Disneyland. The building is very precious, just a visual image to attract tourists and wine-buyers to a destination. Sterling and Clos Pegase are examples of buildings as billboards in the Venturi sense.

Some midground buildings, such as Cliff May's design for the Robert Mondavi Winery, play back to history, although the allusion is spurious—the Spaniards never colonized the Napa Valley. In 1838, George Yount planted the first grapes and he was not of Mexican heritage. The pseudo-Spanish style is exotic, but that style is a historic tradition in other agricultural areas of California.

Another midground type is the winery that is nowhere, like the Whitehall Lane Winery on Highway 29. This building type neither fits in with the agricultural tradition of the valley nor sets itself out to be an exemplary piece of look-at-me architecture. When you compare the new building at Whitehall Lane with the original farm buildings behind it, the comparison between 1978 and 1878 is a juxtaposition of what fits in agriculturally and delights the eye versus what seems like strip commercial.

In architectural terms, most of us do not see the midground buildings until they take visual quality away from the environment. In the Napa Valley, visual quality is open landscape, the acres and acres of vineyard gardens. When you start to lose that garden, then the mediocre really hurts.

Two new wineries are examples of that: one, Napa Beaucanon, sits at a 45 degree angle to the road, to the vines—to the garden—for maximum billboard impact. (Its Post-Modern paint scheme does not act to mitigate its image.) The other is a ponderous new winery for

French-Algerian investors designed in the tilt-slab industrial manner and sited right behind the Lowney House, one of the most outstanding examples of Victorian architecture in the valley. With the juxtaposition of the two attitudes of construction, each cheapens the other and makes a mockery of architecture as a sensitive response through design. Those buildings do not add to the landscape, they subtract from the garden quality and interrupt the pattern.

With Clos Pegase or Sterling, because of the positiveness of the action of making, the building is like a focus rose in a rose garden: you can either like it or hate it. Making it as a structure was a positive act. While these buildings take away land from the garden in the valley, they may add something back in terms of a Palladian palace in a Venito agricultural landscape. But putting up a mediocre building in a billboard way is a negative act—it takes away quality.

## HOLISTIC ARCHITECTURE

Unless the architect is conscious of a greater responsibility to the community, he or she is running a great risk. If the risk takers on private property offend the congregant public taste or value system, because of the visibility and the marking-ness of their buildings, the result soon may be design review boards and design restrictions. For the first time in its 100 year history, St. Helena has put in a design review board.

Design review boards guarantee mediocrity. The opportunity to build an outstanding piece of architecture—whether through a competition like that for Clos Pegase or through a sensitive client—will never come again. The design review board will be too scared. What will be built instead is Whitehall Lane, the strip commercial. Everybody loses.

Architects do not think holistically. In the Napa Valley, the site is defined legally by meets and bounds but, because of the nature of the garden of vines, the site really stretches as far as the eye sees until it hits a hedgerow or landform.

Nobody owns the Napa Valley. Almost any site is within the experiential purview of anyone driving down the road. The public owns the landscape, and you and I are the public. That is the idiosyncrasy of public/private ownership. Private property rights say that you can do anything you want within the building code, but within that you are also in the public domain. The architect has a responsibility to the bigger public welfare that comes from the public owning with its eyes what it can see. Buildings that are intrusive, that are high on

the “offense-o-graph,” impact our sense of the quality of place.

Architects have to think of the landscape as part of the vocabulary of elements that are under their compositional control. If we do not consider the vocabulary of vegetation as within our purview, the same as studs and stucco are, we are not thinking clearly enough about the design problem.

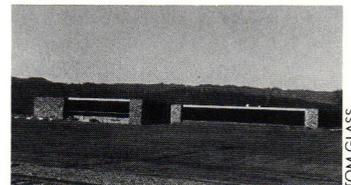
The worst problem facing an architect is knowing what to do. Knowing what to do can be looking at the latest copy of *Progressive Architecture* and taking down what is fashionable. That is one answer. Another answer is to read a landscape. If you can read the landscape and work with it, chances are you will create something of your own and not be a victim of fashionable intent.

In design terms we talk about buildings as metaphors, what they want to be. You can talk about landscape that way as well. A landscape is an ecology that is in constant transition. The idea that any change in an existing landscape is wrong simply is not true. All landscapes are trying to reach a “climax” condition, which occurs when the soil, water and temperature come together with plant species in a stable situation. In California that was a great oak, park-land savanna in the Central Valley 200 years ago. Anytime people mess with that equilibrium, we start the dynamics all over again. Things should change in a responsible manner. The change should add benefit and enjoyment to the society, rather than visual pollution and subsequent emotional irritation.

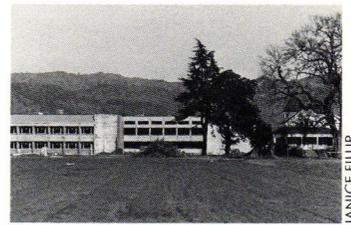
For the Napa Valley, the issue of responsible change is now. If architects are not responsible for their actions, the democratic process will correct the overstatements through the legislative process. We architects will be judged collectively, based on the actions and attitudes of individual professionals. If we fail to exhibit a stewardship attitude toward building in the agricultural landscape, we will not only lose design freedom. We will lose the landscape itself.

Considering the beleaguered condition of California’s agricultural landscape at the last gasp of the 20th century, it is clear that the sons of the pioneers had better be careful. The goose that laid the golden state is suffering some visible coronary distress.

*Since 1977, William Turnbull, Jr., FAIA has grown grapes and made wine at Johnson-Turnbull Vineyards in the Napa Valley. In his other life, he practices architecture.*



Christian Brothers Warehouse Facility.

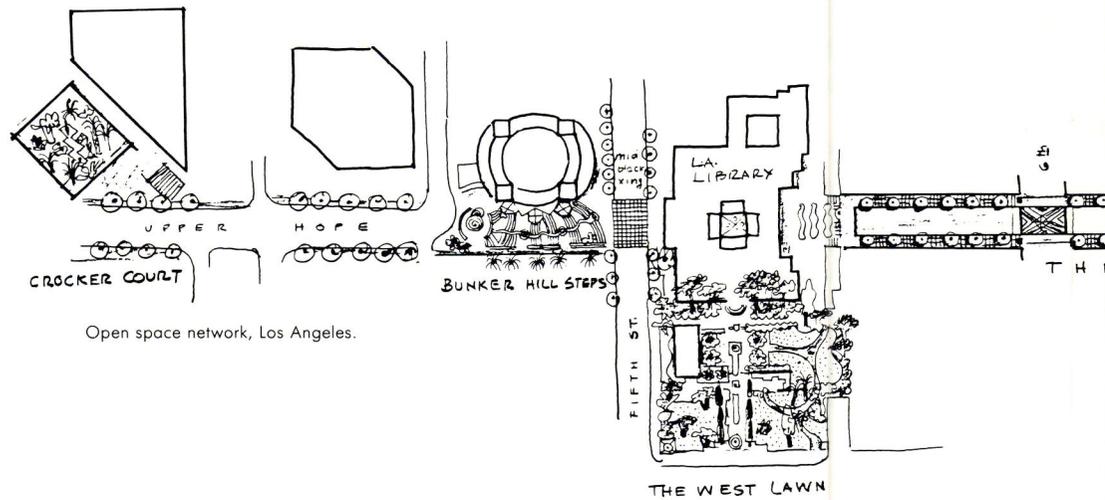


The Lowney House, with addition.

TOM GLASS

JANICE FILIP

# A Linkage System For Los Angeles



Open space network, Los Angeles.

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## CHOREOGRAPHY FOR THE URBAN DANCE

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BY LAWRENCE HALPRIN, FASLA

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The way I design is to choreograph sequences of events. My work is best described as progressions: linear, zig-zag and spiral progressions all seem to exemplify life for me. I always think of objects as parts of sequences and in relationship to each other and to the people led through them. Only through sequences can you transform a city.

Once I got started in Los Angeles, I inevitably began to think about sequences. Somehow my involvement escalated: after Crocker Center, I was commissioned to do the Bunker Hill Steps, the Central Library West Lawn, Hope Street, and finally Olympic Park. When I saw that these projects were coming and that they were contiguous with each other, I developed a concept to link them together to create a unity in downtown Los Angeles.

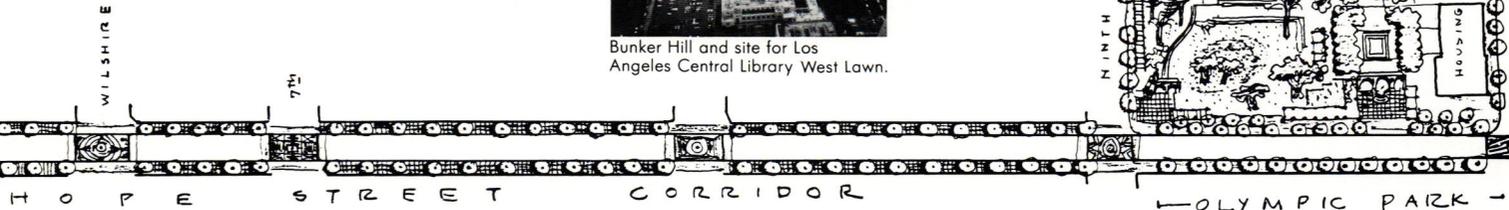
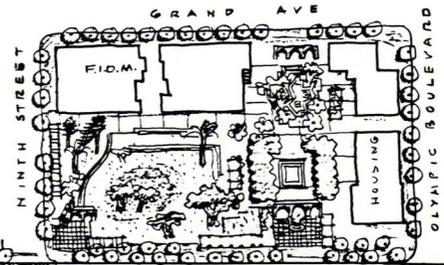
Downtown Los Angeles is not a particularly attractive place for human beings. One of the reasons is the lack of any architectural order. (Incidentally, my use of the word "architecture," includes landscape architecture. I reject the idea of professions. The idea of "them" and "us," architects and landscape architects, is very limiting.) The reason that downtown Los Angeles is unattractive has a lot to do with the design of open spaces and of buildings in relationship to them. Many buildings have terraces and plazas with pieces of "plop" art, but these spaces do not add up to anything. The spaces are sterile, partly because they are only visual, and partly because they are sheer tokenism. If these spaces were integrated and organized with each other, and the streets were used as linkage systems, then the downtown would be alive.

The system we are working on in Los Angeles is connected at ground level, because the street level is where people are. At one point, the traffic department wanted an elevated walkway to connect the Bunker Hill Steps to the Central Library. I refused. Instead we have a mid-block crossing with lights.

When the whole city is moved up one level, like downtown Chicago was 50 years ago, a basement level is created where nothing happens except service. We



Bunker Hill and site for Los Angeles Central Library West Lawn.



have an example of that approach in San Francisco. The Embarcadero Center functions pretty well internally, but it does not tie into anything. Cities should not be internalized. Most new developments in cities are internalized out of fear, and that is no basis on which to build a city.

### WAYS TO HUMANIZE A CITY

The main thing I have learned since I did the first "pedestrian mall" is not to get complex and fancy about it. My ideas about downtown Los Angeles are all very simple:

- The pavement ought to be rich in color so that it invites you to walk along, almost like a rug.
- The lights should be scaled down to human level. Public lights have gotten taller and fewer over the years, and they do people little good.
- Intersections should have a treatment that feels like the walkways so that they serve as visual bridges and signify that the intersection is a pedestrian zone. The roadway should not flare out at street corners to enable cars to make easy turns; that kind of flaring destroys the pedestrian street.
- The street itself is perceived as a linear plaza, not just a walkway. As with any plaza, there should be places to sit or browse in the sun, perhaps the sound of water, and lively shops and activities at the ground level of buildings.
- Essentially, an urban street is surrounded by walls. If the wall is punctured all the time, the street loses its integrity. So the openings of buildings onto the street should be choreographed to preserve the integrity of the street.

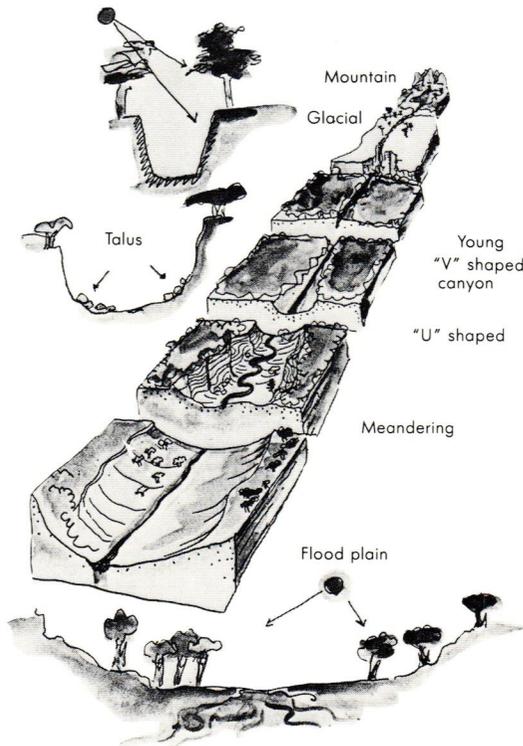
Perhaps the most important idea is not to be fussy. When I first started, nobody was doing pedestrian ways in cities, nobody was doing street furniture. No attention had been paid to pedestrian lights since the 1920s, and there was



Bunker Hill fountain study.

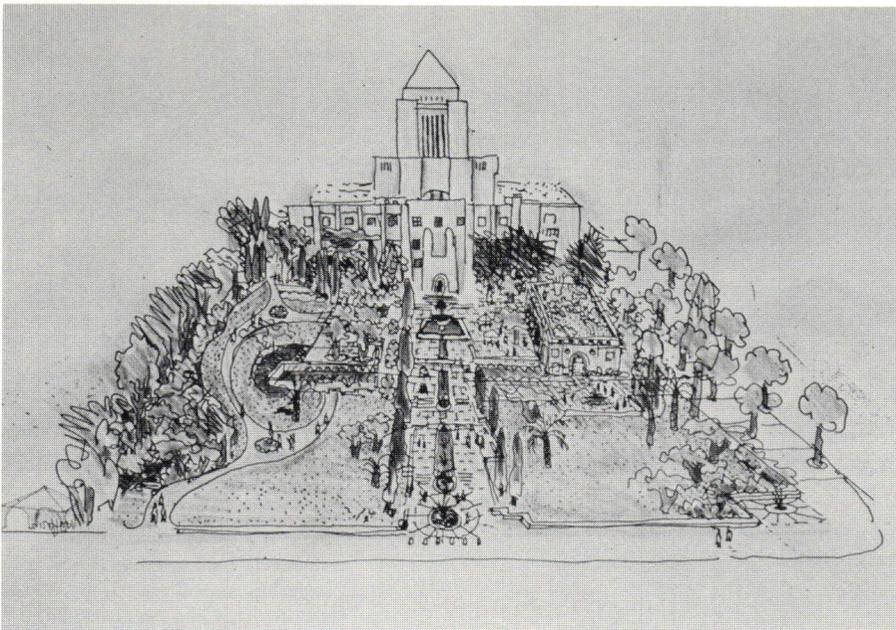
Water is a primal element that effectively evokes the quality of a natural biological experience, but it must be used in an appropriate manner. Water moves in a progression. At its source water cascades, but as it moves down into the plains or the arid zones, water gets much calmer and narrower and less exuberant. In a dry climate particularly, the movement of water has more relationship to irrigation canals. The water that will run down the Bunker Hill Steps and through the runnels at the Central Library's West Lawn is thin and elegant, as all dry area water courses naturally are.

Two sides different because of sun

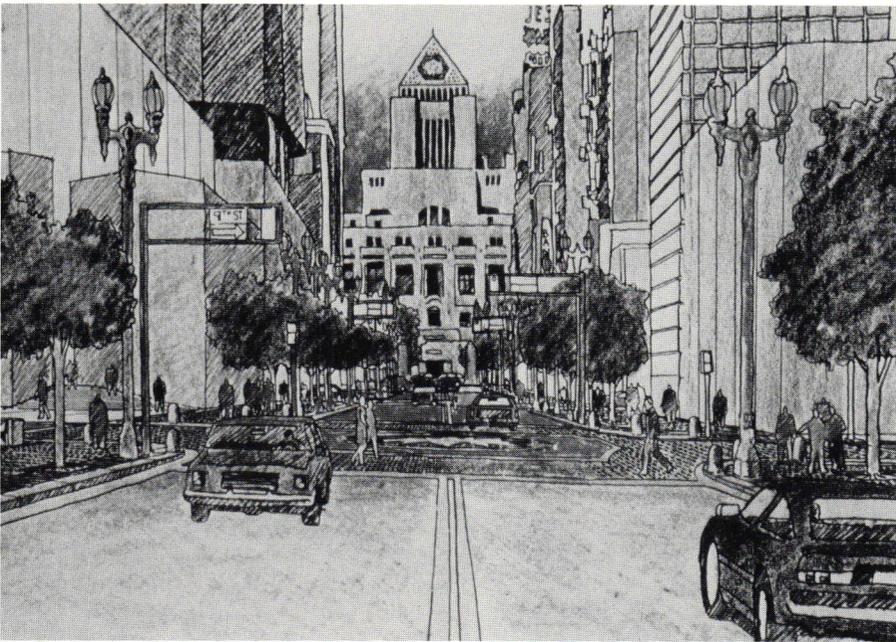


In flood plain-vegetation both sides similar

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Successional form change (rock fountains and vegetations) based on age of river erosion. This river-making process is fundamental to my design process.



Los Angeles Central Library West Lawn.



Hope Street.

Our design for the Los Angeles Central Library West Lawn started with images from Bertram Goodhue's original garden design, as elaborated by landscape architect Seymour Thomas. Public sentiment strongly favored retaining Goodhue's original axis. When Goodhue designed the garden, a building at the end of the axis was connected to the library. Different buildings are there now and Flower Street is a main thoroughfare, so the original axis does not make as much sense. While we are keeping Goodhue's axis, we will introduce a modern axis that relates the West Lawn to the Bunker Hill Steps at the mid-block pedestrian crossing.

no attention to fountains or paving. American cities were pretty sterile. The ideas for humanizing cities that seemed unique when I wrote *Cities* in 1963 have become part of the vernacular. People now accept the fact that all those elements make cities desirable places in which to live. Now the danger is that many cities are getting over-designed.

A city is strong and powerful. What Brunelleschi knew in Florence is very important: you do not have to be decorative and over-detailed in order to make brilliant spaces. The essence is the space and its relationship to other spaces. Post-Modernism has forgotten that there is a hierarchy in building types. Some of them are background, some are foreground; some are important and some are not. To make every building scream at you is not, in my view, what architecture is about or what cities are about. The city is a composite.

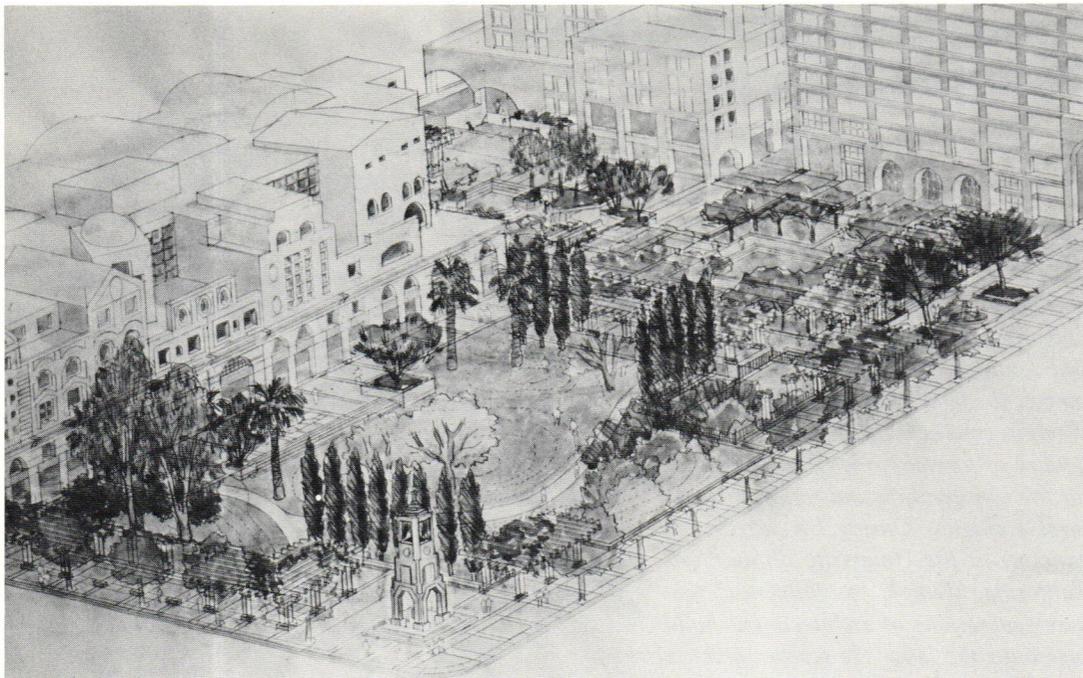
### SPATIAL PROGRESSIONS

Many design elements are relevant to Los Angeles. The grid is important. On a material basis, Los Angeles is a stucco city, with light colors, Spanish arches, little towers, and enclosed courtyards. Los Angeles is not wide open. So Olympic Park, for example, has a closed feeling at the edge of the street. The park is conceived as a series of "outdoor rooms" entered through arcades covered with flowering plants. The inner courtyard, with a fountain at the center, evokes the quality of early Spanish missions.

A sequence of entrances and exits defines spaces so that one can sense the progression of movement from one type of space to another. To enter the Bunker Hill Steps from the neighboring corporate buildings, one must pass through demarcated entrances. This harkens back to the most successful early architecture where spatial progressions were hierarchical. In Jerusalem, the Dome of the Rock is approached from crowded medieval streets through a series of steps and archways. The Forbidden City in Beijing and the Ise Shrine in Japan are the same. When those places were built, the line of demarcation between sacred and secular space, and between what was safe and what was unsafe, was more marked.

The issue of safety is still with us today, particularly in regard to parks. Parks can only be reclaimed and made safe by society, not by design alone. But design and planning *can* encourage people to use an open space and give them a stake in keeping that space safe.

Olympic Park originally was designated as an open, isolated space in the master plan for the South Park redevelopment area. But if it



The master plan for Olympic Park includes an art program through which the work of four southern California artists will be intertwined with the landscape. Lita Albuquerque, Tony Berlant, Raul Guerrero and Adrian Saxe will develop commissioned pieces that speak of the diversity of cultures, interests and themes in the South Park neighborhood and in southern California.

had remained just plain open space, it would not have had any security or any life in it, particularly since the neighborhood is rather downtrodden. I strongly recommended that, on the edges of the park, we put buildings designed to stimulate around-the-clock and weekend use, and to provide eyes on the park.

The Community Redevelopment Agency (CRA) made a conscious decision to diversify the open space to allow development at its edges. The new park shares a four acre block with the Fashion Institute of Design and Merchandising and with Park Place, a 192 unit apartment complex that has 15 percent of the units reserved for low- and moderate-income families. The buildings around the park will set aside funds to monitor the park at night to provide security.

### AN AMALGAM OF DESIGNS

My role in life is not to sensitize architects to the land. That's not what landscape architecture is about. After I developed the master plan for the Sea Ranch, I invited Chuck Moore and Joe Esherick and the others to work with me because they already were sensitized to the basic principles. Ultimately that is what I am now doing in the Novoli project in Florence—developing a scheme with the assistance of some brilliant architects like Ralph Erskine, Richard Rogers and Gunnar Birkerts. We will have an amalgam of designs, but all are integrated through the conceptual idea of how open space can be used as a matrix for developing architecture.

Architects are getting guilt complexes about their responsibility to the natural environment.

They are saying, we need to introduce nature into the city. But that is just a romantic notion. Some of the greatest experiences on the urban level—or any kind of a level—are in intensely urbanized cities like the Old City of Jerusalem, where there is not even a blade of grass. Walking in a magnificent forest and walking in a magnificent city each have similar emotional impacts. I am not trying to get nature into cities, I am trying to get wonderful human experiences that reach deeply into people's archetypal needs. I am not opposed to nature. I am in love with nature. But I am also in love with cities, with people, and with art. Human nature is the nature that interests me.

Cities that are wonderful to live in and to visit depend heavily on pedestrian progressions. These progressions provide conscious linkages between streets and plazas, parks and waterfronts, neighborhoods and downtown areas. They depend heavily on streets as confined linear plazas enlivened by shops and accessible to visual (as well as practical) delight. Progressions in these cities have been consciously choreographed so that people can participate in a kind of urban dance in which human-scaled sequences present possibilities for deeply rooted interactions between people and their urban surroundings.

*This article is drawn from an interview with Lawrence Halprin, a Fellow in the American Society of Landscape Architects. The San Francisco Museum of Modern Art presented a major retrospective of Mr. Halprin's work in 1986 in an exhibition and book entitled Changing Places. In addition to the Los Angeles sequence, Lawrence Halprin currently is working on the master plans for Alcatraz and for a new, 80 acre neighborhood in downtown Florence, Italy.*



Olympic Park.



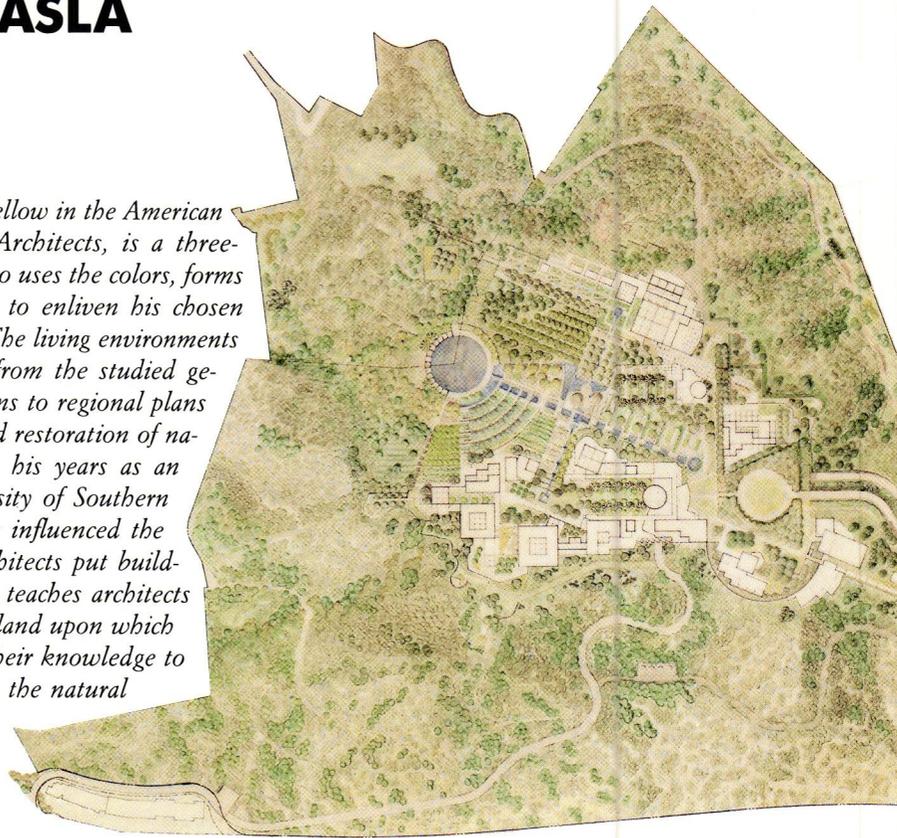
Tower mock-up for Olympic Park by Tony Berlant.



Sebil study for Olympic Park by Lita Albuquerque.

# Interview With Emmet Wemple, FASLA

**E**mmet Wemple, a Fellow in the American Society of Landscape Architects, is a three-dimensional painter who uses the colors, forms and textures of nature to enliven his chosen canvas, the land itself. The living environments Wemple creates range from the studied geometry of formal gardens to regional plans for the conservation and restoration of natural ecologies. During his years as an educator at the University of Southern California, Wemple has influenced the way generations of architects put buildings onto the land. He teaches architects to respect and love the land upon which they build and to use their knowledge to integrate the built with the natural environment.



Preliminary landscape plan for the J. Paul Getty Center, Santa Monica Mountains, May 1987.

## What is an architect's responsibility toward the land?

All of us in the design professions must be alert and dedicated to the preservation and protection of the land and our other natural resources. No one body or group can do this alone. But we can design intelligently and become the leaders both in setting good examples and educating others.

The land does not belong to us, it is loaned to us. Whether we are developers, homeowners or architects, we must realize that with the right to use the land comes a responsibility to ourselves, our society and the future to treat the land well.

## How can architects use the topography, the land form, as a design opportunity?

Whenever possible, the siting of buildings should respond to the natural contours of the land. Of course, geology, soil structure and drainage must be understood and incorporated in design decisions.

Architects often draw a horizontal straight line and then, with no attention to site reality, use this linear abstraction as the base of the structure from which to build above and below. This may seem to be oversimplification, but

then we only need to study our environment to discover the violations of principle and the destructions that exist because of our inattention.

The idea that a building be sited in relation to the land is basic, but often overlooked when architectural solutions are seen as expedient ways to reach immediate ends. The architect and landscape architect must look beyond the assigned problem. They must study sites within their regional and local context and understand the impact each site has in the whole landscape.

## What is the nature of the relationship between architecture and landscape architecture?

After over 30 years of teaching landscape to architects, it is clear that the similarities are greater than the differences. Both professions have the same goals, our basic design principles are alike, and we work with the same processes to reach our objectives. Perhaps the landscape architect puts more emphasis on natural materials.

The great difference between architecture and landscape architecture is the abstraction of time. Landscape architects are more responsive to time of day, to seasons and to years. Architecture is a static form that depends on the life and activity of people to give it any degree of

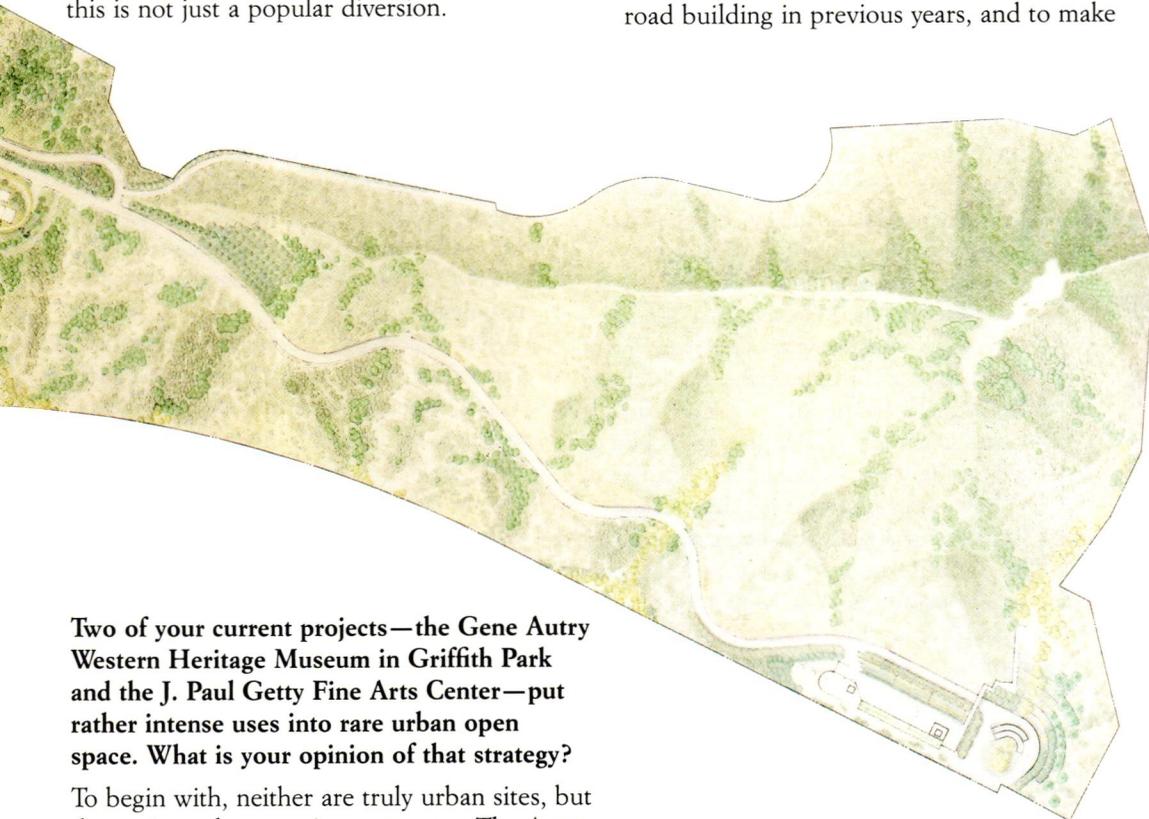
change—not to deny that light and shadow are architectural tools. The natural environment constantly changes. The impact of the seasons and the rate of plant growth over years are design elements to which landscape architecture must respond.

Recent years have seen a resurgence among architects of an interest in the landscape. Witness the books and articles prepared by architects related to “garden design.” Charles Moore, Donlyn Lyndon, Bill Turnbull, Robert Venturi and Henry Cobb are a few of the architects who respond to site and landscape ideas with a great sensitivity and insight. I hope this is not just a popular diversion.

### **What about the land use at the Getty Center?**

The Center will be an important cultural addition to southern California. The site in the Santa Monica Mountains is adjacent to the San Diego Freeway and above the exclusive Brentwood residential area. Part of the site once was used for horticultural studies related to southern California chaparral. To some extent the area was used by nearby residents for hiking and enjoying the wonderful views.

Shortly after Richard Meier was selected as the architect, we were chosen as the landscape architect. We began to restore areas of the hillsides that were damaged by grading and road building in previous years, and to make



### **Two of your current projects—the Gene Autry Western Heritage Museum in Griffith Park and the J. Paul Getty Fine Arts Center—put rather intense uses into rare urban open space. What is your opinion of that strategy?**

To begin with, neither are truly urban sites, but the projects do occur in open space. The Autry Museum was a source of concern and deliberation for us because it is located in a park. For 25 years I have struggled, with others, to save open space in Elysian Park from opportunists who sought to drill for oil, expand the police facility or increase roads to correct poor freeway planning. But the addition of buildings that are relevant to park use, such as the Grace Simonds Recreation Center in Elysian Park, can enhance and extend the use of a park. The Autry Museum seemed to me to provide this important type of public use.

Since the site proposed for the Autry Museum was not well used, I saw the museum as an important resource for the public and a way to stimulate use of the Los Angeles Zoo. The museum is opposite the zoo and acts as an anchor to reinforce the zoo, with which it shares extensive parking.

thoughtful decisions about the relationship of adjacent private land to our site. Certain areas of the site are geologically unsound and require regrading and new planting. To date, over 10,000 native California plants have been installed.

Richard Meier is most sensitive to the site. The organization of the buildings, roads and plazas respond to the land in every way. There will be three landscape zones: the native Santa Monica Mountain ecology, introduced plantings in and around the buildings, and a transitional zone that blends the first two zones together. In many ways, this is the ultimate site. It provides all the challenges and opportunities that will, in the end, produce an outstanding example of architecture and landscape architecture at their best.

*continued on page 34*



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# Professional Liability Claims And Coverage

### A CALIFORNIA PROFILE

BY RALPH BRADSHAW, AIA

More data on the practice of architecture was collected from California architectural firms in 1987 than in the previous five years combined. The American Institute of Architects (AIA) conducted its annual firm survey and, for the first time, the California Council, The American Institute of Architects (CCAIA) surveyed its membership on their professional liability experiences. CCAIA's survey generated a return rate of over 33%, as compared to the 10% response that is typical for such surveys. This overwhelming response confirmed that professional liability is as compelling an issue today as it was when the CCAIA Board of Directors made it the Council's top priority.

Responses to both the AIA and the CCAIA surveys established that a majority of California's architectural firms are small businesses. According to the CCAIA study, over 79% of California firms have fewer than 10 employees. Only

8% have 20 or more employees, although this 8% accounts for over 60% of 1987 total gross revenues of the surveyed firms.

Average gross revenues in 1987 were \$60,405 for one-person firms in California; \$142,142 for firms with two to four people; \$416,250 for firms with five to nine people; \$1,088,275 for firms with 10 to 19 people; and \$5,675,190 for firms with over 20 employees. California's average gross revenues were higher than the national average for all firms except single person firms, which averaged about \$10,000 per year less than similar firms nationwide.

The majority of architecture firms in California do not carry liability insurance. The AIA survey determined that 49% of architecture firms nationwide were "going bare" in 1986. The CCAIA survey showed that 62% of the firms in California were uninsured in 1986; a number that dropped to 59% in 1987. Table I illustrates, by firm size, the percentage of firms without liability insurance nationally and in California.

The California firms that maintained liability coverage in 1987 realized up to a 1% reduction in their insurance rates, which means that less of their gross revenue went toward insurance premiums. Although the drop in rates was partially due to the fact that architecture firms have lowered their total amount of coverage and increased their deductibles, the lower rates still represent some relief to insured firms.

Some surprising data about the number and type of liability claims was revealed by the two surveys. Only 11% of the architecture firms nationwide experienced claims in 1986, according to the AIA survey. In 1986 and 1987 combined, an average of 21% of California firms surveyed by CCAIA experienced claims. This contrasted to the figure currently quoted by the insurance industry that 40% of all architecture firms in the country experienced liability claims. California firms with 20 or more employees had a

**Table I**

### Uninsured Architecture Firms

Firm Size	AIA Survey	CCAIA Survey	
	Percent of National Firms Uninsured, 1986	Percent of California Firms Uninsured, 1986	Percent of California Firms Uninsured, 1987
1	74%	81%	79.4%
2-4	55%	74%	71.6%
5-9	34%	56%	50.5%
10-19	18%	39%	32.0%
20+	7%	21%	17.0%

**Table II**

### Distribution Of Claims By Firm Size

Firm Size	Percent of Claims For Property Damage	Percent of Claims For Bodily Injury
1	25%	75%
2-4	22%	78%
5-9	35%	65%
10-19	38%	62%
20+	40%	60%

slightly less than 50% chance of being involved in liability claims over a two year period, according to the CCAIA survey. The average number of claims dropped to less than 12% for one person California firms in the same period.

The vast majority of claims experienced by California firms over the past two years involved property damage rather than bodily injury. As firm size increased, the percentage of property damage claims decreased. The relationship between firm size and type of liability claim is illustrated in Table II.

Claim statistics should be qualified. First, there is a common misconception among architects that a claim is defined as a lawsuit. In fact, a claim represents any demand for service or money, whether in the form of a letter from an owner requesting certain actions, or a demand for arbitration or rectification. The low percentage of claims reported in the surveys may reflect some misunderstanding of this definition. Second, insurance company figures are naturally skewed, since they only represent information from insured firms, which account for only half of the architecture firms nationwide. Yet even with these qualifications, the survey data suggests that architects experience far fewer claims on average than previously believed.

#### HOW TO AVOID LIABILITY CLAIMS

The CCAIA asked survey participants how they accounted for their lack of claims. The overwhelming, and somewhat disturbing, response to this question was "luck." It is unfortunate that luck, which is uncertain and uncontrollable, is perceived to account for a substantive lack of claims. Claims do not depend on luck. On the contrary, claims are largely controllable and, therefore, preventable. While "bad luck" and "the litigious society" are easy scapegoats, poor business decisions and practices account for the majority of claims against architects.

Improvements in business management practices are not hard to achieve. Respondents shared insights and information on how to improve management and avoid claims. Many suggestions represent sound business policies, such as implementing quality control procedures, avoiding under-funded projects, and responding immediately to problems as they arise.

Architects typically are not trained in

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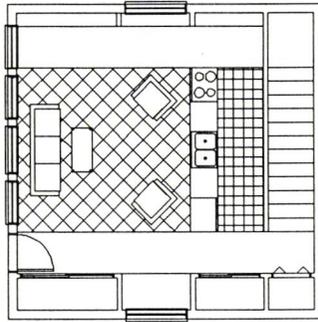
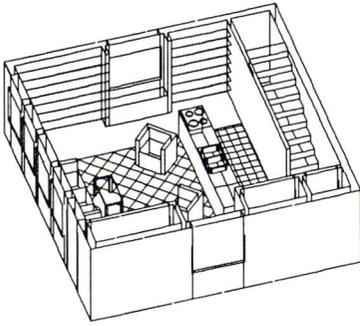
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business management, yet business skills are an essential part of a successful practice. Several firms responding to the CCAIA study learned the hard way that management practices, such as detailed record keeping and a high level of internal plan checking, proved critical in the prevention and resolution of disputes.

Well over half of the CCAIA survey participants involved in claims were willing to share lessons learned from their experiences. The overwhelming lesson learned was that client selection is *critical*. Clients who were under-funded pressured architects to take shortcuts and accept dangerous risks in order to complete the project. Inexperienced clients had unreasonable expectations of the responsibilities and capabilities of the design team. And litigious clients sought to solve all problems in a court of law. Experience suggested that, to avoid claims, architects must choose clients selectively and be willing to walk away from bad projects.

Claims experience also taught that open communication and involvement with clients, consultants and contractors involved in the project are crucial to avoiding claims. The survey generated other suggestions to decrease claims, including the use of tight contracts tailored to each project, attention to detail, peer review, and the provision of construction administration services.

Responses to the CCAIA survey question on how to avoid risk indicated two extreme practice philosophies. On one extreme were the firms that avoid risk at all cost. The fear of a claim permeated all aspects of their practice. Services were severely restricted to simple, low risk buildings. Typically, these firms included in their contracts protectionist language aimed at shifting risk and responsibility away from the design professional. Despite their obsession with risk avoidance, these firms typically experienced claims.

Firms that relied solely on "luck" to avoid claims represented the other extreme. Typically, these firms accepted all risk as par for the course. They practiced "on the edge," frequently trying new techniques and venturing into untested areas without careful consideration of the risks and responsibilities. When lawsuits arose, these firms believed that somehow justice would shine on them and they would emerge unscathed. As one naive practitioner remarked, "We carry no

insurance so that no one will sue us."

Both of these extremes can mean trouble. They graphically attest to the profession's sense that control has been lost. With that attitude, outside forces begin to determine the architect's professional responsibilities and attitudes.

Architects must regain control and manage these outside forces. On the one hand, they should not avoid risk to the point of stifling all creativity. On the other hand, architects must be accountable and accept a certain level of responsibility demanded by their license. Architects should practice somewhere in between these two extremes, being responsive to the needs of society and accepting only those risks that they are capable of managing effectively. Incorporating some of the sound professional management policies suggested earlier and stringently implementing those policies are key to improving one's practice.

*Ralph Bradshaw, AIA chairs CCAIA's Professional Liability Program Steering Committee, on whose behalf this article was written. Mr. Bradshaw was assisted in writing this article by R.D. "Dick" Crowell, Jayne Speich and Jerri Davis. Members of the Professional Liability Steering Committee were Melvin E. Cole, AIA; Richard D. Crowell; Lawrence P. Segrue, FAIA; and Ralph E. Vitiello, AIA.*

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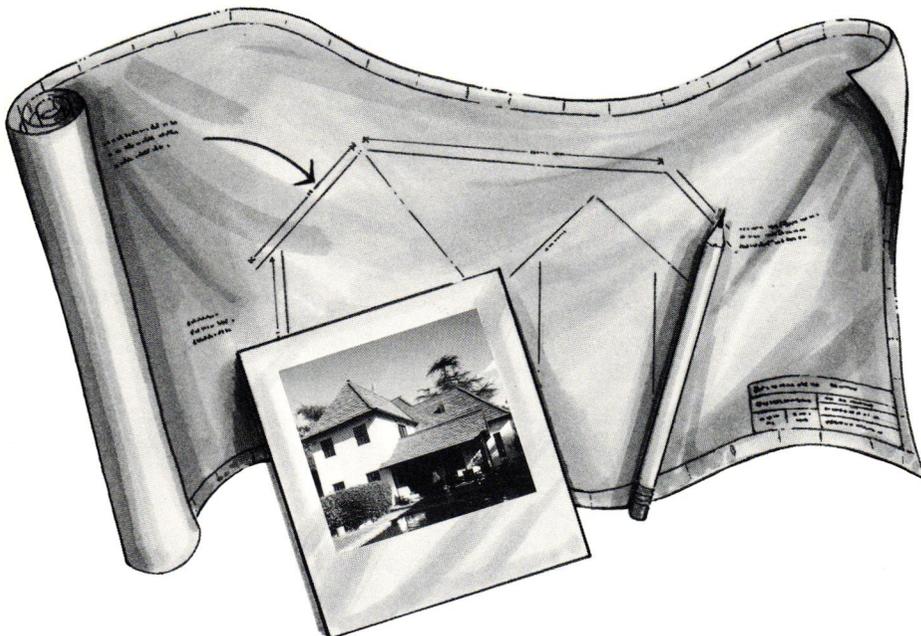
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Two diametrically opposite types of action were taken. One was the preservation and conservation of small areas of relatively undisturbed native ecologies. The other was the complete reconstruction of hazardous and barren areas, either for recreational purposes or to return the areas to a balanced, self-sustaining natural state.

Within the landfill areas, fires, odors, standing water, exposed and blowing rubbish, open crevices and potential mud slides created distinct safety hazards. Leachate seeping from the fills in the southern canyon probably was a health hazard. The dump had to be sealed and engineered to correct these problems.

A clean compacted mantle of soil was added over the entire dump site to seal the rubbish off from the oxygen that can fuel underground fires. Slide slopes were engineered, benched and landscaped to seal the dump, to control erosion and slump, and to improve the site visually. We replanted using a hydromulch of Weed Grassland species and reintroduced native shrubs. Penetration of irrigation water into the landfill was carefully controlled to prevent settlement and excess gas build-up from rapid microbial decomposition.

We had two key project managers determine what was possible on the 500 acre site. One dealt with the character of the site, identifying it environmentally—its nature, geology, earthquake fissures, plant materials. The other person determined what the community needed in terms of recreation, what the demand would be. Then we put those two programs together and, over six months, developed a master plan. The overall master plan was under the direction of



After hydromulch of Weed Grassland species.

Daniel Branigan and Kurt Franzen of Gruen Associates.

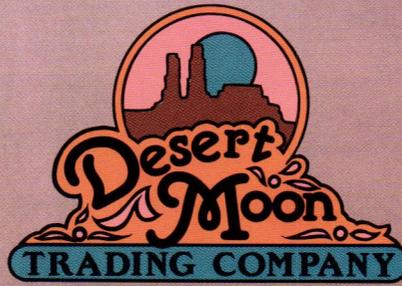
**How do you select plant materials for a given project?**

We approach each project by first determining the design criteria. This means establishing the character and the objectives as related to the natural landscape. Plants are selected to fulfill the design goals and then are evaluated in terms of their environmental appropriateness. Climate, soil conditions, ultimate growth and the ability of the selected plants to thrive within the site conditions become paramount. The danger is always present that the plant is correct for the design aspirations, but totally incorrect in terms of habitat. The California climate is so forgiving that one forgets the subtle microclimates. Most of our ornamental plants come from somewhere else in the world. Because the climate constraints are so few in southern California, choosing which plants to use becomes a matter of applying sensible decisions.

**How do you provide different types of environmental experiences within confined spaces?**

All design decisions are based on first knowing what the place is about, who the participants are, and what feeling or character the environment is intended to impart. In many instances, we write our own program, set our objectives and then select the appropriate geometry, form and materials. We usually expect physical participation by people moving through and out of spaces, but we also consider the visual comprehension which occurs when the participant is not moving.

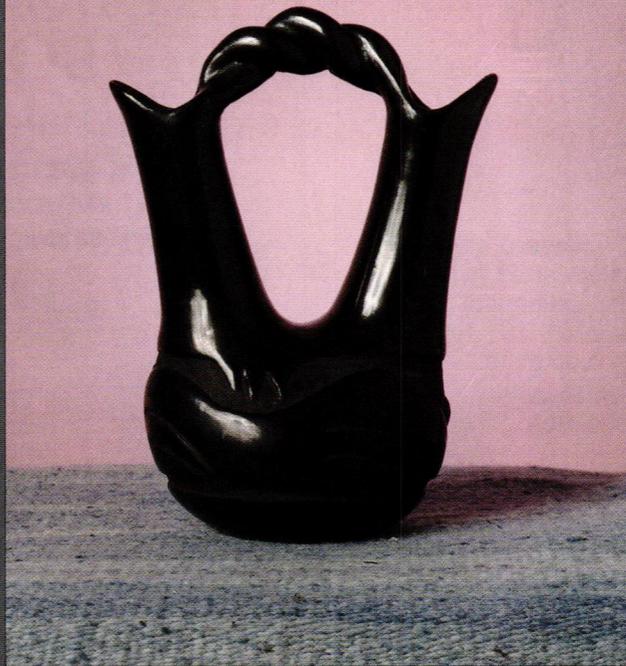
A garden can be simple or complex. It can provide surprise, anticipation, excitement or tranquility. Since our strongest material in the design vocabulary is organic, we take advantage of seasonal change, color and fragrance of plants, and the variety of water treatments to create experiences that are appropriate to the design intent.



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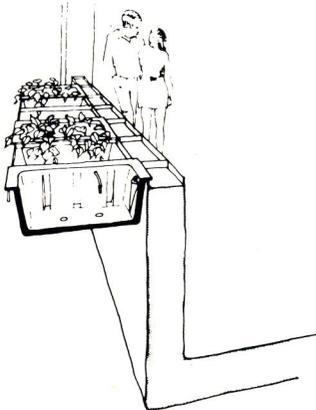


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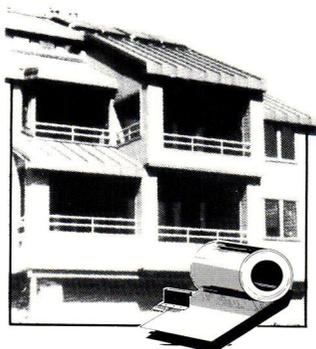
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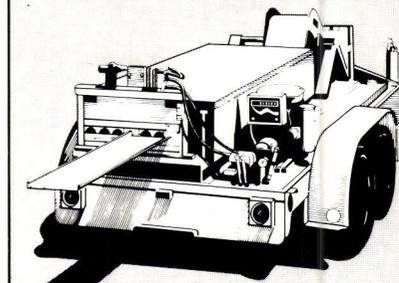
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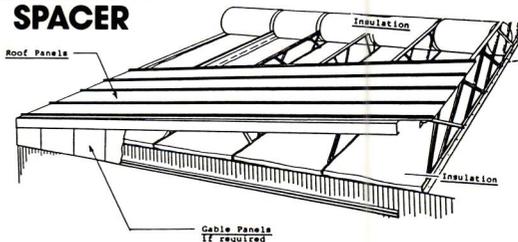
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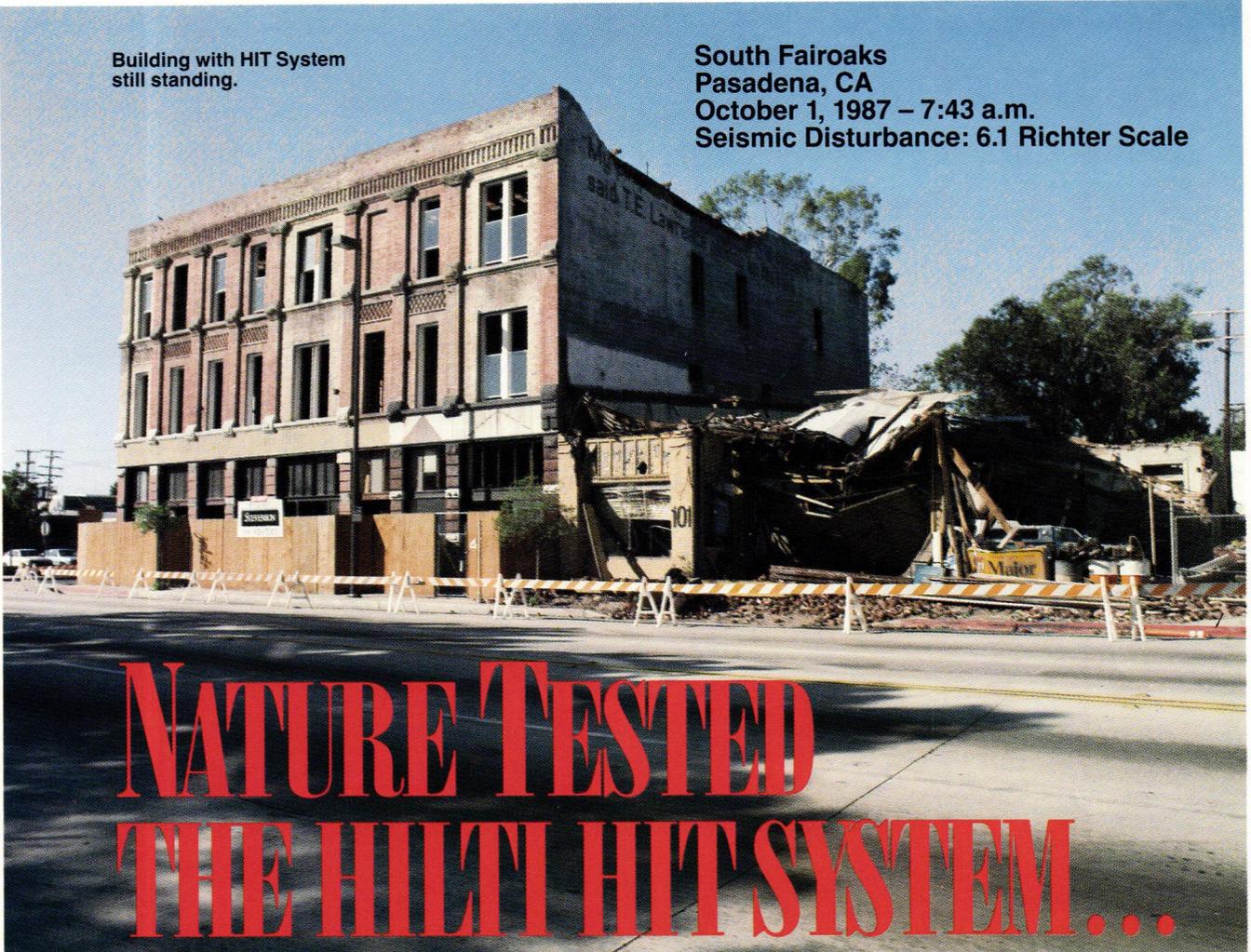
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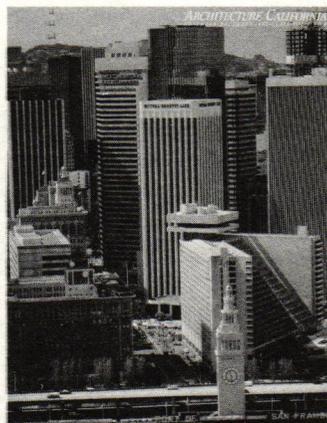
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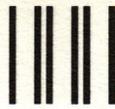
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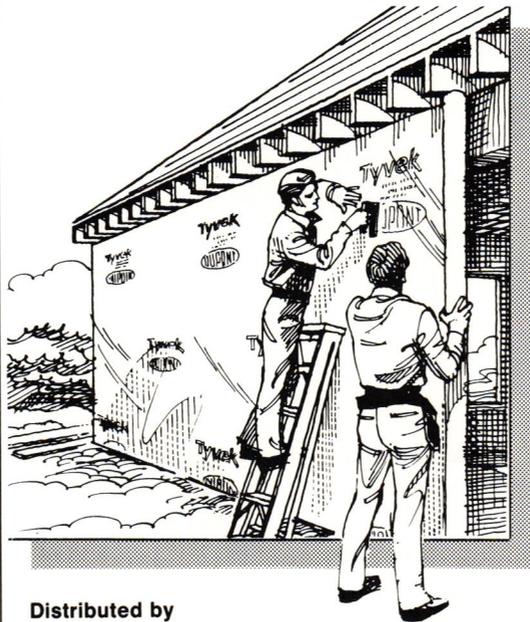


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Association Administrators & Consultants, Inc.	13
Blomberg Window Systems	33
Boral Bricks, Inc.	41
California Association of Window Manufacturers	31
Cal Shake	34
CSI Product Exhibits	30
Custom Bilt Metals	36
Delta Faucets	43
Desert Moon Trading Company	35
Echeguren & Co.	33
Eljer	8
Heath Ceramics Inc.	16
Hilti Fastening Systems	37
Lath, Plaster & Drywall Information Bureau	31
Lifetile	44
Lundberg & Associates	6
Masonry Institute of America	41
Micro Match, Inc.	32
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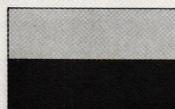


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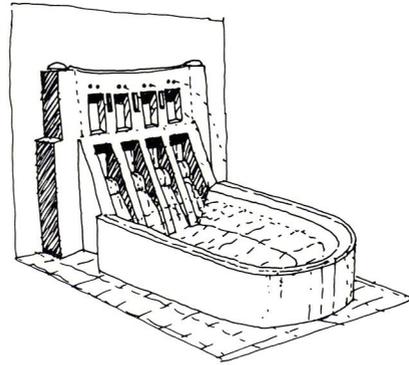
# The Private Spring

FAUCETS AND FIXTURES  
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BY WILLIAM REES MORRISH, AIA

While washing at a household spring, there is little to remind one of the water's sources. The private spring terminates a long line of water transportation and, thus, represents all the issues and physical patterns of the water system. If the private spring is designed properly, it can stimulate city residents to reflect on the relationship of water usage in their city to that of other rural and urban areas. The faucet and water fixtures can be seen not only as utilitarian conveniences, but as representations of the distant landscapes that supply water to the community through a series of ritual passages.

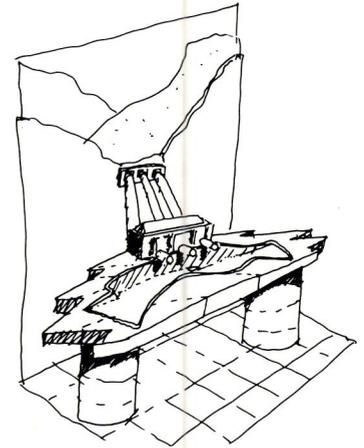
## THE FIRST RITUAL: THE POINT OF INTAKE



Parker Dam Bathtub.

The aqueduct begins hundreds of miles away from the city. At the point of intake, water is pooled from natural water courses into holding channels. The large pumps of the aqueduct lift station draw water out of the pool, into the pipes of the aqueduct. The lift station is the outermost tentacle of the city as it stretches into the countryside.

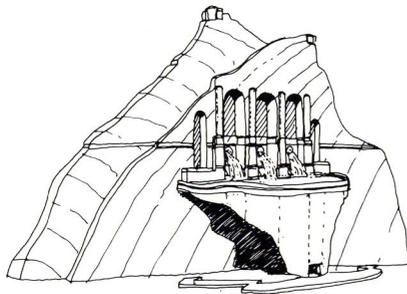
## THE SECOND RITUAL: LINES OF TRANSPORT



Grand Canyon Sink, with Pump House Faucet.

Tunnels, canals, conduits, and siphons carry the water across the dry landscape of the Southwest. The lines of transport tell the story of the land they traverse—a dry landscape marked by broad, open valleys that lie between high, rocky mountains. These transportation lines act as ritual passageways from the open land and its ridges to the geometry of the city.

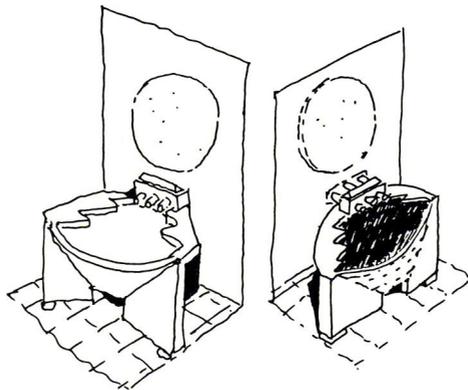
## THE THIRD RITUAL: POOLS OF COLLECTION



Grand Canyon Sink, with Fountain Faucet.

Each aqueduct delivers its water to a reservoir, located at the outer edge of the city. Reservoir pools perform a utilitarian function by distributing the aqueduct's water to the homes and gardens of the city. They also represent a transition from the linear aqueduct axis of the lines of transport to the spreading grid of the distribution system. The transition moves from the open, expansive scale of the mountains and desert to the more articulated individual scale of the irrigated city—from wilderness to civilization.

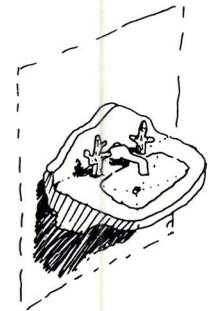
## THE FOURTH RITUAL: THE GRID OF DISTRIBUTION



Reservoir Sink, with Pump House Faucet.

The grid of distribution transports water to the individual consumer. It further reduces the scale, breaking down into a fine-grained complex of pipes and pumping stations. The grid of distribution is the lifeblood of the city. It represents the dialogue between the natural environment and man-made settlements.

## THE FIFTH RITUAL: THE PRIVATE SPRING



Desert Sink, with Cactus Faucet.

The homes and gardens on the grid plan sit like private oases. Faucets, sprinklers, appliances and other fixtures provide pleasure, life-sustaining fluid and cleanliness, with a minimum of inconvenience to the individual. The city is made up of millions of these private springs, each catering to individual ritual patterns. The design of the individual spring could reflect, through image and usage patterns, the form and significance of the larger aqueduct system that connects the community to distant landscapes.

*William Rees Morrish, AIA is co-founder of Citywest, Inc., an architecture and design firm located in Beverly Hills. The Private Spring received first prize in The Challenge, a design competition for water delivery systems, sponsored by the Delta Faucet Company.*

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A case in point is Dana Point Resort, California, dominating a bluff above the marina, commanding indelible, crystalline Pacific views.

Cape Cod—Victorian architecture midst 42 acres of lush gardens. With pools, tennis, complete health club and gym, Dana Point Resort is destined for international attention—and affection.

A genuine Lifetile roof in a special color complementing Pacific sunsets and this building of uncompromising quality. Lifetile. High density, extruded concrete tiles that grow stronger with age, are maintenance-free and meet Class A requirements for fire safety.

Congratulations to HNTB Architects, Los Angeles, for their intelligent choice and this project of significance and lasting beauty.

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