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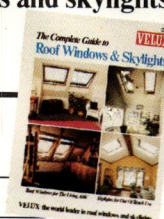
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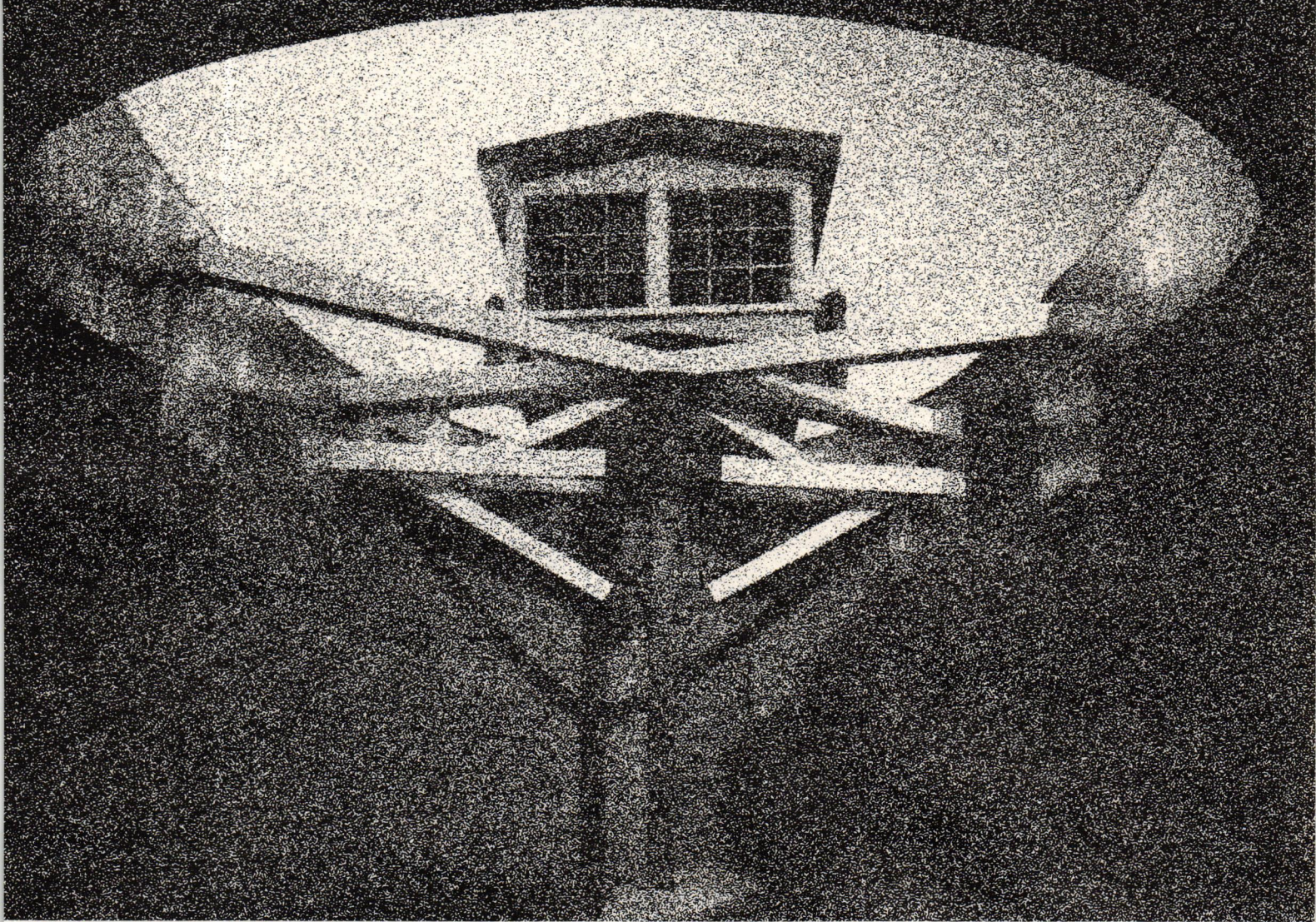
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Annual Review Of California Architecture



8522, Culver City. Architect: Eric Owen Moss.

TOM BONNER

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Tegel Harbor Housing, West Berlin, Federal Republic of Germany. Architect: Moore Ruble Yudell.
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44 **END PAGE:** The Upside Down Of Perfection, by Elizabeth S. Ericson, AIA

California Perceived

The power of image is so seductive that people often mistake it for substance. As George Santayana observes in *The Sense of Beauty: Being the Outline of Aesthetic Theory*: "The crudity we are too distracted to refine, we accept as originality, and the vagueness we are too pretentious to make accurate, we pass off as sublimity."

Since California is the epicenter of pop-culture, there may be sublime justice in the fact that the vacuous packaging of the people and the place often overwhelms the original content of the society and its art. The exuberant pretensions and vague crudity of California's media image frequently leads outside observers to overlook the complex gestalt that the state's cultural artists are working to express.

To see yourself as others see you can be a sobering experience, particularly when those "others" can't see the forest for the chain-link fence. Yet California architects repeatedly expose themselves to evaluation by outside observers through a series of local and regional design awards programs. The fanfare of award presentations often is accompanied by an outcry from architects and critics that substantial works of architecture are passed over in favor of quirky statements that lack rigor or an understanding of the fundamental principles of architecture.

However valid that claim, it is unlikely to be directed toward the jurors of the 1988 Design Awards program sponsored by the California Council, The American Institute of Architects. Operating with a degree of serendipity rarely found among strong personalities, this year's design jury premiated projects ranging from the expansion of offices for a multi-national oil corporation to a transcendental environment created for a Papal Mass. Skidmore Owings & Merrill/San Francisco, a firm virtually synonymous with corporate design, received CCAIA's 1988 Firm Award

(a firm profile will appear in the September/October issue of *Architecture California*).

Recognizing that experimentation is part of the architectural mainstream in California, the jury awarded several projects for the architect's exploration of a personal vocabulary that reflects its cultural milieu. Yet ultimately the jurors expressed disappointment that the design excellence they found existed in exploring established architectural directions rather than in pushing ideas of formal beauty into a new dimension.

The key to understanding architecture as an expression of culture in California is found not in the innovative gesture, but in the attitude with which architectural ideas are pursued. Certain aspects of that attitude—such as energy conservation, accessibility, the commitment to satisfy user needs and the importance of a conservative relationship between the built and natural environments—are widely recognized as substantial concerns. But an integral element of that attitude—the presence of humor or whimsy—often is dismissed as mere image.

In reviewing the Tegel Housing project which appears on our cover, a German critic referred to Charles Moore, FAIA as a "California *Spassvogel*," a California joke-bird. Unlike Moore, few architects would be pleased with this characterization, for in architecture a joke usually implies derision or scorn. Yet a good joke is a great gift, for it promotes amusement and joy.

The humor that inspires the best California architects to create joyful environments is more than a pandering to image. The pleasure derived from skillfully crafted architecture is the seed from which an appreciation of beauty grows. As Santayana wrote, "Beauty is pleasure objectified."

—Janice Phillip

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Denier Residence, Santa Barbara. Architect: Lesovsky/Donaldson Architects.

SIERRA VALLEY DESIGN AWARDS

Outstanding architectural design achievement by architects located in the area between Lodi and Merced was recognized in the annual Honor Awards Program sponsored by the Sierra Valley Chapter/AIA.

One Honor Award was presented to Lesovsky/Donaldson Architects for the Denier Residence, Santa Barbara. The jury commented that the Denier Residence is "a very refreshing statement of form, excellently nestled into the terrain while maximizing view opportunities. Color and form are very appropriate to the site." Lesovsky/Donaldson Architects also received a Citation Award for the Anderson Hall Restoration at the University of the Pacific, Stockton and two Merit Awards for the Kaiser Permanente Building, Stockton and the Zeiter Residence, Moraga.

A Citation Award was presented to Crosby, Thornton, Marshall, Booker,

Lawlor Architects for the Thayer Residence, Modesto. Ramsey, Derivi, Castellanos, Preszler Architects received a Citation Award for their office interiors and a Merit Award for the Derivi-Castellanos Residence, Linden. A Merit Award also went to Architecture Plus for the Evers Building, Modesto.

Jurors were Jack Hollstein, AIA, Roger Scott, AIA and John Stafford, AIA.

INSTITUTE HONORS

A professor of architectural history and a graphic design firm in California received 1988 Institute Honors from The American Institute of Architects in recognition of achievements that "enhance" or influence the environment and the architectural profession."

Spiro Kostof, professor of architectural history at the University of California, Berkeley, authored *A History of Architecture: Settings and Rituals* and was host and principal writer for the public televi-

sion program "America By Design." Kostof was applauded by his nominators for having "the admirable and rare ability to make serious architectural commentary comprehensible and compelling for both lay and professional audiences."

Sussman/Prejza & Company, Inc., a design consultant firm in Santa Monica, is renowned for its successful collaboration with architects, the best-known of which is the graphic identity for the 1984 Olympics in Los Angeles, designed in conjunction with The Jerde Partnership. The firm develops visual images and applies them to architecture, printed graphics, corporate identity programs, public interiors, color programs, retailing, restaurants and exhibits. Sussman/Prejza was applauded for "moving off the two dimensional page and into the 3-D world of environmental design." The firm has created and defined a new discipline of "urban enhancement" that involves a collaboration of client, planner, architect and graphic designer to rework and enliven urban centers and streetscapes.

THE COLLEGE OF FELLOWS

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

- Mark W. Hall, FAIA; Archiplan; Los Angeles Chapter
- Peter S. Hockaday, FAIA; MBT Associates; San Francisco Chapter
- John W. Pitman, FAIA; Edwards & Pitman Architects; Santa Barbara Chapter.

CONCRETE EXCELLENCE

The 25th annual Pre-Stressed Concrete Institute Design Awards Program honored



STEPHEN FRIDGE

Lincoln Plaza, Sacramento. Architect: Dreyfuss & Blackford Architectural Group.

six California firms for achievements in aesthetic expression, solid design application and function using prestressed and precast concrete.

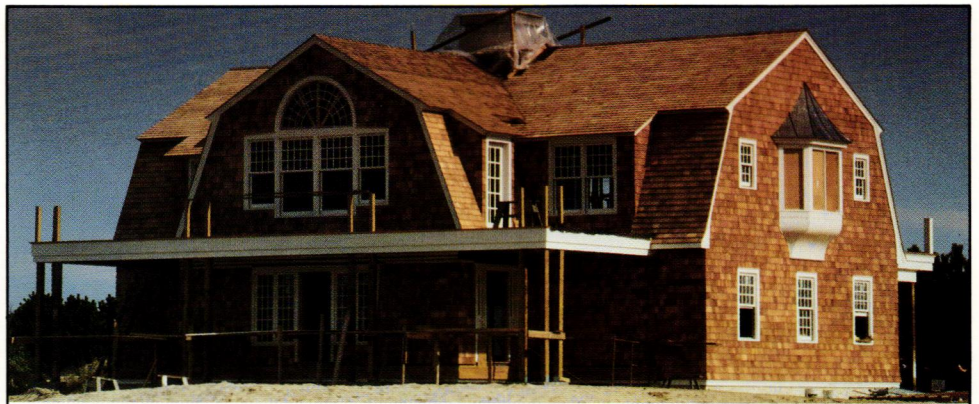
Among the winners were Jorge de Quesada Inc., Architects for 1700 California Street, San Francisco; Kaplan/McLaughlin/Diaz for Stevenson Place, San Francisco; Dreyfuss & Blackford Architectural Group for Lincoln Plaza, Sacramento; The Watry Design Group for Stanford University Parking, Stanford; and a special award to CH2M Hill for the Harbor Street Grade Separation, Pittsburg, California.

Jurors were Donald J. Hackl, FAIA; Dan Barge, Jr., FASCE; Dirk Lohan, FAIA; Terence J. Williams, FRAIC; R.E. Stotzer, Jr.; Clellon Loveall; and Don Flemming.

RFPs FOR PIER RESTORATION

A development/restoration plan for the Santa Monica Pier was approved by the Santa Monica City Council, paving

continued on page 12



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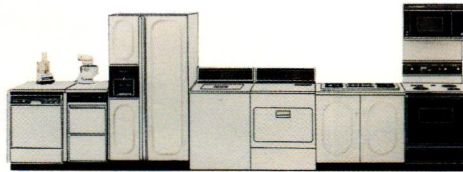
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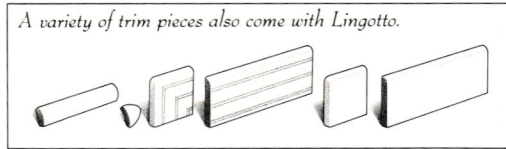
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Carl F. Braun Music Hall, Stanford University. Architect: Marquis Associates. Photo: Jane Lidz



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the way for the revitalization of the southern California waterfront landmark.

The goals of the restoration process are to preserve the unique qualities that distinguish the Santa Monica pier, to enhance the economic activity of the pier through appropriate balance of public and private investment, to extend the use of the pier with multi-season uses and night time activities, and to maintain the entertainment and recreation focus of the existing and planned development. The Pier Restoration Corporation, a public-benefit entity formed in 1983, will oversee the restoration process.

Request for Proposal documents (RFPs) now are available to prospective developers and tenants for future work on the pier. To receive copies of the design guidelines for the pier restoration, or for further RFP information, contact Susan Mullin, Acting Executive Director, Pier Restoration Corporation, 201 Santa Monica Pier, Santa Monica, CA 90401, (213) 458-8900.

SHELTERS FOR BATTERED WOMEN

Over 880 shelters for battered women have been built in this country since 1974, but few were designed with the needs of their residents in mind, according to Ben J. Refuerzo, assistant professor of architecture at the University of California, Los Angeles. Refuerzo has written the first detailed guide on how to site, build, landscape, furnish and even fund shelters for battered women.

Refuerzo's guidelines, "In Support of a New Life," are based on two years of research. "During that time period, 3,942,000 batterings of women occurred in this country, or one every 14 seconds," Refuerzo said. The design of proper shelter for these women requires architects to deal with special physical and psychological needs which, at times, appear contradictory. Refuerzo offers 150 specific design guidelines that create a sense of protection within a home-like atmosphere.

Copies of "In Support of a New Life" are available from Professor Refuerzo at (213) 825-2769.

PEER REVIEW, IS IT RIGHT FOR YOU?

Now that The American Institute of Architects has endorsed the Peer Review Program of the American Consulting

Engineers Council (ACEC), all AIA members can take advantage of this quality review program. Since California has the largest number of trained architect peer reviewers in the nation (43), it is very easy for California architecture firms to participate in the peer review process.

Here's how it works: a firm that wants a peer review *personally selects* a trained reviewer to come into the firm's office, interview employees, review office procedures and policies, and assess business practices. This process can lead to management initiatives that increase a firm's overall efficiency. In addition, peer review provides feedback to management on employee attitudes and generates suggestions for improving the firm.

Design Professionals Insurance Company (DPIC) believes so strongly that the program will improve practice management skills and result in a reduction of claims that it offers a one-time, 5% premium reduction for any insured firm that undergoes peer review.

To receive additional information about the benefits of peer review, or to sign your firm up to be reviewed, contact Pamela Frye, ACEC Peer Review Program, 1015 Fifteenth Street, N.W., Washington, D.C., 20005; (202) 347-7474.

CONSTRUCTION REVIEW

The dollar volume of construction in California in 1987 fell 74% below 1986 levels, and that downward trend is projected to continue with a 10.5% decline from 1987 to 1988, according to the California Construction Review (CCR) compiled by the Construction Industry Research Board. Estimated dollar volume of construction in 1987 is \$38.3 billion; the forecast for 1988 is \$34.25 billion.

Housing production, measured by new housing units in building permits, is estimated to total 251,852 in 1987, down 19.9% from 1986. A total of 208,000 housing units are projected for 1988.

California cities figured prominently in the top 20 metropolitan areas in the nation registering the largest number of new housing starts in 1987, according to the F.W. Dodge Division of McGraw-Hill Information Systems Company. Los Angeles/Long Beach ranked as the second largest area of activity in the nation; Riverside/San Bernardino ranked fourth; San Diego, seventh; Anaheim/Santa Ana, thirteenth; Oakland, fifteenth; and Sacramento, nineteenth.



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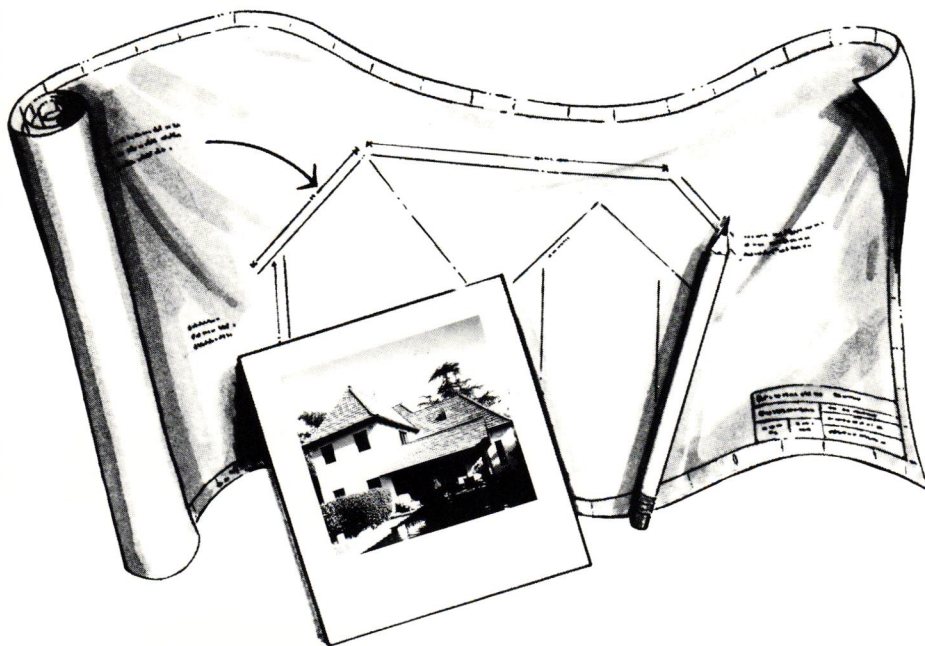


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CCR estimated 1987 nonresidential building in California at \$12.82 billion, down 7% from \$13.8 billion in 1986, and the lowest total since 1983. This sector is forecast to decline an additional 8% in 1988, to \$11.8 billion.

Although heavy construction (also referred to as non-building construction) dropped 5.1% from 1986 to 1987, the forecast for 1988 shows heavy construction at \$4.15 billion, up 4.3% from 1987.

LOW-E GLAZINGS REDUCE ENERGY COSTS

Low-emissivity glazings can reduce heating, cooling and lighting requirements in commercial buildings by up to 40%, according to research conducted at Lawrence Berkeley Laboratory at the University of California, Berkeley.

Researchers analyzed how nine types of windows affected the energy consumption of a typical commercial building that features a perimeter daylighted zone. The largest energy reductions occurred when low-E glazing replaced standard tinted or reflective glass. While low-E glazings transmit less visible light than standard clear glass, thereby reducing the savings on lighting energy, the savings in cooling costs usually offset the small increase in lighting requirements.

An analysis of different glazings in residential application indicates that low-E windows provide greater energy savings than conventional windows in both northern and southern climates due to their low-conductance rates and solar-transmission properties. For further information on low-E research findings contact Steve Selkowitz at the Lawrence Berkeley Laboratory, (415) 486-5605.

COMPETITION

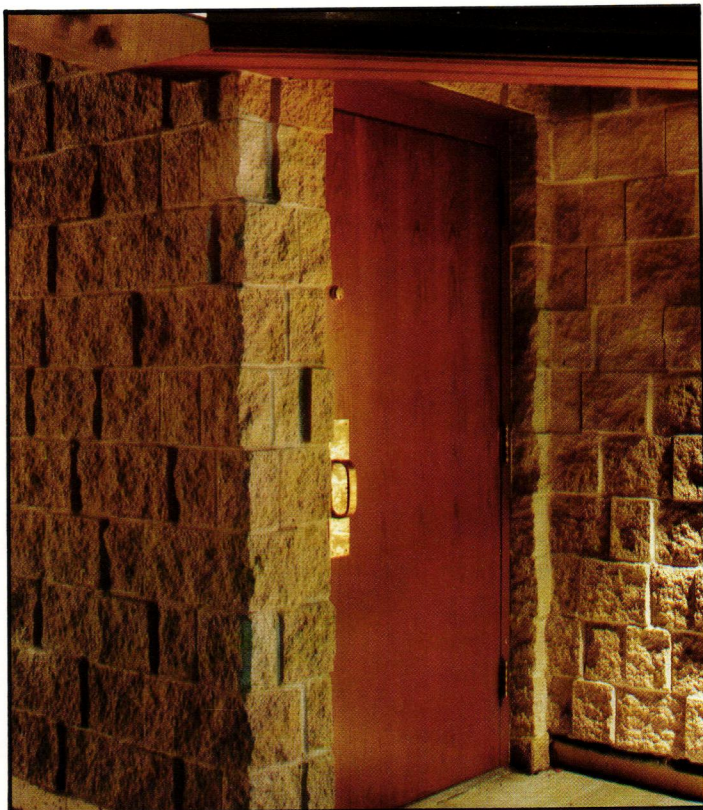
The Urban Land Institute announces the 1988 ULI Awards for Excellence competition. The program publicly recognizes innovative land development projects throughout the United States and Canada that exemplify superior design, relevance to contemporary issues and resourceful use of land, while improving the quality of the built environment.

Deadline for submissions is May 31, 1988. For further information, contact Carla Altman, Marketing & Public Affairs, Urban Land Institute, 1090 Vermont Avenue, NW, Suite 300, Washington, DC 20005, (202) 289-3303.

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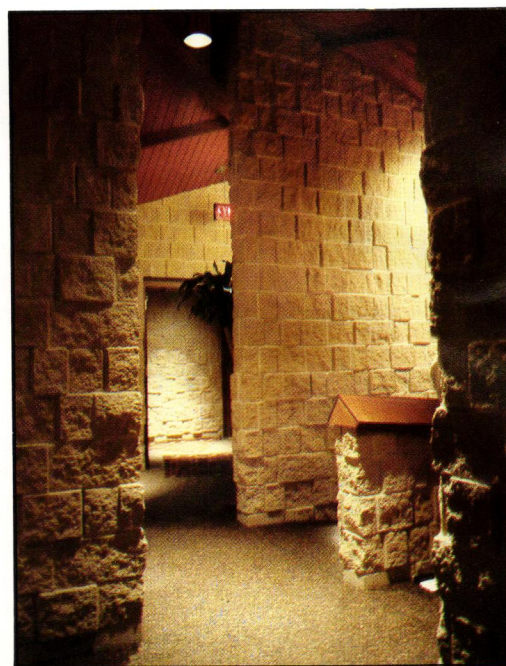
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California Design

*"The first question one asks
is whether the architecture announces
the presence of art."
E. Fay Jones, FAIA*

REFLECTIONS ON THE NATURE OF ARCHITECTURE BY THE 1988 DESIGN AWARDS JURORS

Bob: Three components make a project merit a design award: whether the architect addressed the program in a direct way; whether the vocabulary was legitimate for the program; and whether that vocabulary was exercised in an artful way.

Elizabeth: I looked at the art and the craft of these buildings: How well the building was put together, what materials were used, and how sensuous or refined the result. I looked for aesthetic traditions in the work and for aesthetic innovation.

Fay: Most of the award-winning buildings not only had clearly stated structural arrangements, but the nature of their materials was expressed in the structure. There was a strong whole-and-part relationship.

Bob: The overall quality of the work was high, but the leading edge artistic issues seemed to be missing.

Fay: Back in Arkansas, we look at California as an avant garde place where new ideas originate. But I didn't really find that in these submissions. Instead I found well-grounded, traditional ideas that were being given a fresh treatment and refinement, as well as ideas that are characteristic of the region.

Elizabeth: I expected diversity, but I did not expect as much



Jurors for the 1988 Design Awards sponsored by the California Council, The American Institute of Architects, were E. Fay Jones, FAIA of Fay Jones and Maurice Jennings Architects, Fayetteville, Arkansas; Elizabeth S. Ericson, AIA of Shepley Bulfinch Richardson and Abbott, Boston, Massachusetts; and Robert J. Frasca, FAIA of Zimmer Gunsul Frasca Partnership, Portland, Oregon.

"collage historicism." The most intriguing projects were those with a commitment to a personal vocabulary, a subjective vision of architecture.

Bob: Although a lot of styles were accurately and artistically reported and the overall quality of the work was high, there was no new news. There wasn't anything that spoke not only to the fundamental issues of the region, but to the conditions of the region now as distinct from what they were historically.

Fay: The instant communication we have now provides so much knowledge of what's going on that we're becoming homogenized. No longer are pockets of people working in regional isolation and creating something unique.

How does one produce a timeless building? Look at the buildings out of history that have maintained an appeal to subsequent generations and cultures. Look at how their architects dealt with the compositional elements of symmetry and the repetition of structural order. Rather than using eye-catching forms in an arbitrary, applique way, the work effervesces out of compositional elements. Even the decorative quality of the building should be integral and grow out of logical circumstances.

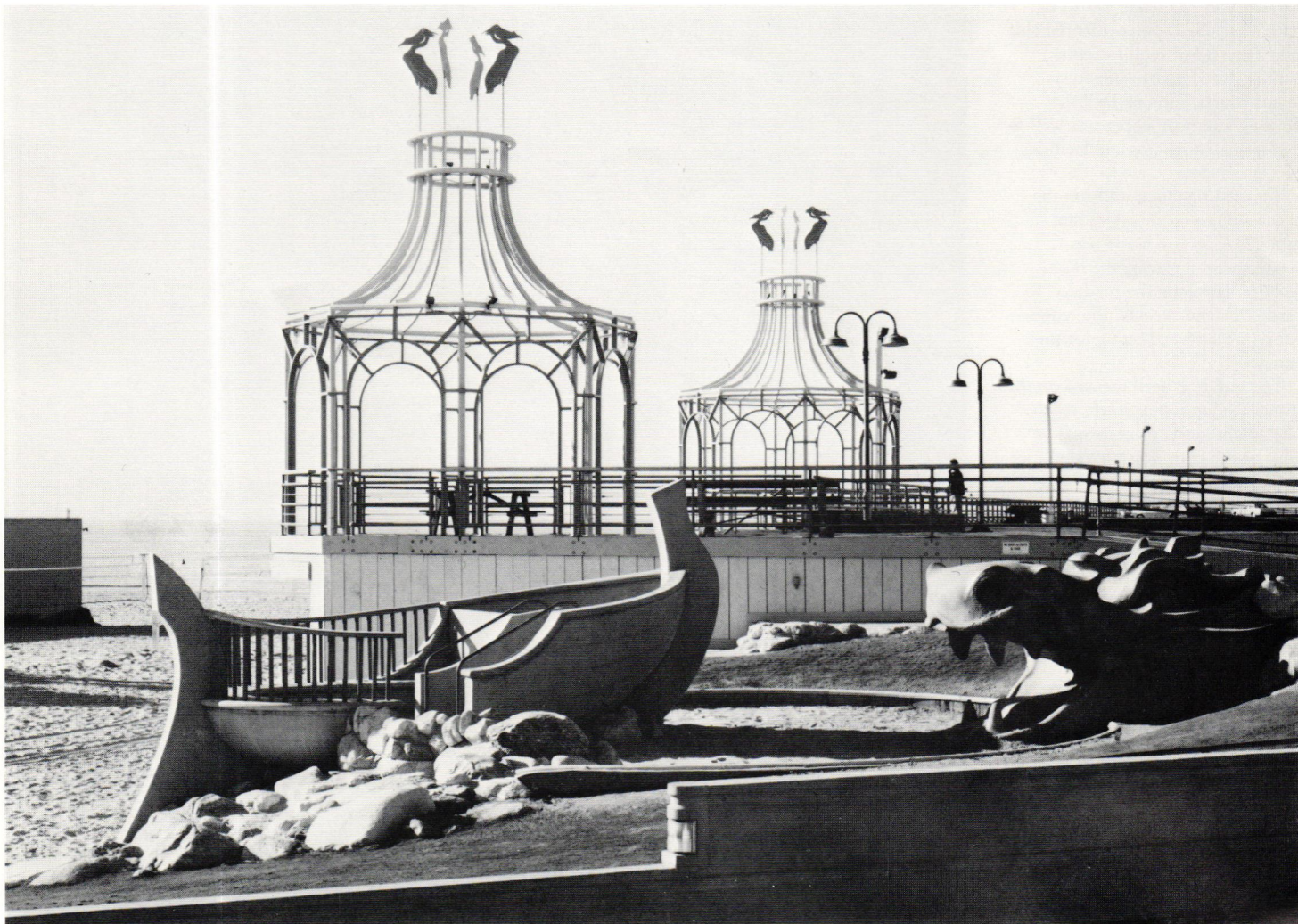
A positive aspect of architecture in the last few years is a growing concern for the historic aspects of a region and preservation of our heritage. There is recognition that certain heritages endure, that the stylistic fences are down and that the tradition of a place is still free to be interpreted.

Bob: In the end, the jury chose not to recognize any projects of the suburban office type because no single project spoke in a clear voice, in an artful way, about the dignity of the human spirit. These projects were all driven by the same things, and there was very little intervention on the part of the architect in terms of describing human values.

Continued on page 39

Honor Awards, 1988

California Council, The American Institute of Architects



TIMOTHY HURSLEY, THE ARKANSAS OFFICE

CAROUSEL PARK SANTA MONICA PIER

MOORE RUBLE YUDELL/
CAMPBELL & CAMPBELL,
A JOINT VENTURE
HONOR AWARD

Fay: The place is an urban stage. The straightforward plan is enhanced by the sculpture of the sea serpent and the concrete work of the boat is handled in an artistic way. The small, open-roofed pavilions complement the larger forms of the carousel house. A delightful place to be is created with great skill.

Elizabeth: The use of a whimsy creates a new kind of Victorian

tracery that intrigues me. The architect's fascination with shape, penetration and transparency is carried throughout. It's hard to find a truly successful whimsical work that transcends the quirky. This project is wonderful.

Bob: When an architect has a relatively simple program with only two or three moves to make, they have to be the right moves. Here they were. The recall of the existing building forms extends and dignifies the existing buildings in a way that other moves probably wouldn't have done. All of the moves were so right that the jury could not imagine them being done in any other way. The apparent

craftsmanship and detail were consistent with the simple idea.

Elizabeth: The project deserves further applause because it was part of a redevelopment effort.

Fay: We hope that it will promote further efforts along these lines.

Bob: This is an important historic place in the culture of Santa Monica. Essentially, this little addition extended and enhanced that culture. The vocabulary was established in another era and the architect was able to continue to dignify what existed, but not in a totally reconstructive way.

Project:

Carousel Park
Santa Monica Pier

Client:

City of Santa Monica

Architect:

Moore Ruble Yudell/
Campbell & Campbell,
a joint venture

General Contractor:

FTR International

Structural Engineer:

Gordon Polon

Mechanical Engineer:

Howard N. Helfman

Electrical Engineer:

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**THE AMERICAN CLUB
TAI TAM, HONG KONG**

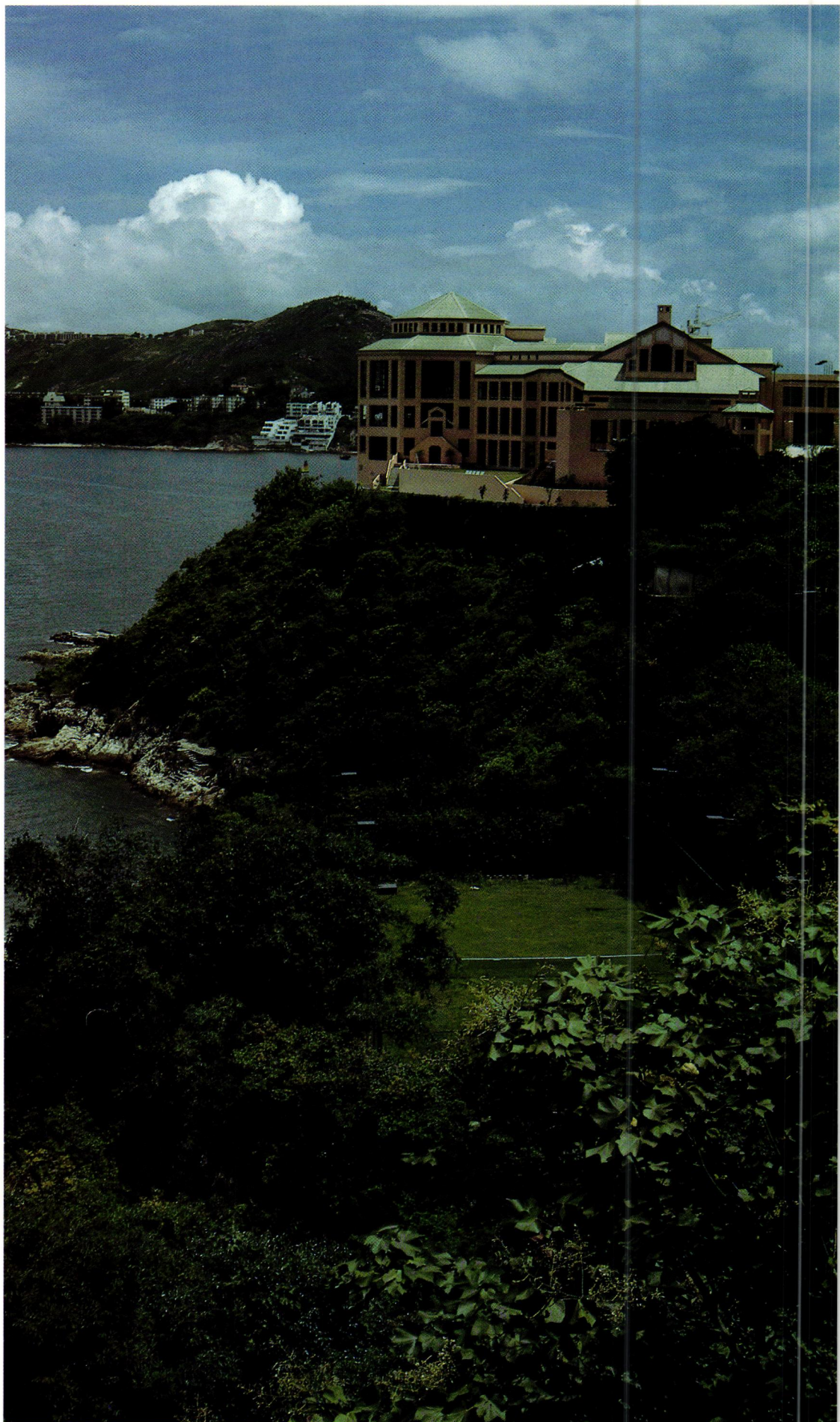
WILLIAM TURNBULL
ASSOCIATES
HONOR AWARD

Architect's Statement: The American Club is located on the site of three old villas overlooking Tai Tam Bay on the south side of Hong Kong Island. In the intensely urban world of Hong Kong, there is a great need for relaxation, space and privacy. Our challenge was to fit onto a secluded, water-oriented cliff side a myriad of requirements: parking for 150 cars, four to six tennis courts, sunning facilities, bowling and boat storage, as well as the normal attributes and facilities of a social club.

We used retaining walls on the ocean side to create additional ground. A private world was established by placing the multi-level garage along the roadway. To further extend the site, the tennis courts were placed on top of the garage.

The building itself focused on the formal dining room which, much like a lighthouse, projects off the edge of the cliff. This provided spectacular vistas for diners and marked the establishment as a special place on the coastline.

The building is constructed of concrete and the interiors are to be furnished in native wood and tile.





LINCOLN POTTER

Fay: This building claims its special site and belongs there. The placement of the building and the handling of the parking and recreational facilities are skillfully worked out. This basically concrete building uses native wood and an indigenous palette of colors to create a handsome atmosphere that is defined by the discreet volume and forms. The way octagonal and rectangular forms are put together makes for a delightful silhouette on the hill.

Elizabeth: You can't be a wimp on a hill in Hong Kong. This building captures the splendor of the villa and fits a complex program onto a limited hillside footprint. The architect invented a vocabulary of simple rectangular openings that modify depending on the view or their relationship to the central octagonal form. The interior is a joyful celebration.

Bob: Buildings, to a great extent, are stage sets where we act out a part of our lives. This building is a good example of that. You can almost smell the brandy and cigars. It's also a modern building that deals with traditional attitudes and forms. The building is very thin and the openings are clear and clean. The clarity of form reads in a modern way, but doesn't contradict the traditional forms that one expects in this place and for this particular use.

Project:

The American Club
Tai Tam, Hong Kong

Client:

The American Club

Architect:

William Turnbull Associates

Associate Architect:

M. Moser Associates, Architects
Hong Kong

Engineer:

Mitchel, McFarlane, Brentnall
& Partners, Hong Kong

Interior Design:

William Turnbull Associates and
M. Moser Associates

Landscape Architect:

Urbis Design Group, Hong Kong

Mechanical/Electrical Engineer:

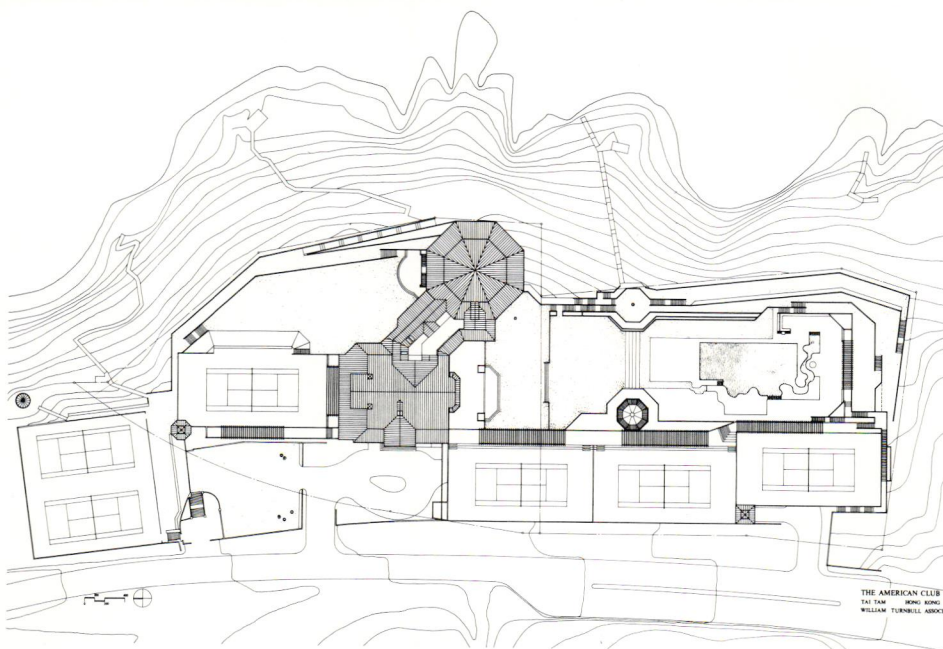
J. Roger Preston and Partners,
Hong Kong

Quantity Surveyors:

Langdon, Every, Seah,
Hong Kong

Kitchen Consultants:

Unity Engineering Co., Ltd.,
Hong Kong



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MOORE RUBLE YUDELL
HONOR AWARD

Architect's Statement: This 170 unit housing complex forms part of a multi-use master plan for Tegel Harbor in the suburbs of West Berlin. An additional 150 units within this master plan are being designed by other architects as a second phase of construction. The housing area makes a rich and varied set of connections between Tegel Village and a small harbor, whose expansion and conversion to recreational use is also part of the master plan. The housing begins with a series of bright villas, embraced by a second layer of gently undulating row houses (both part of the second phase).

Within the row house sequence, our project establishes a courtyard with four "houses" and four gates. The axis of this court proceeds directly through two of these gates to the landscaped commons beyond, ending with a view of the harbor. This visual axis to the water is emphasized by a meandering path lined with tall poplars. In the great commons, the houses step up from five stories to eight, plus a high zinc-covered roof. The roof itself is a lively village of dormer windows and loggias, set upon a more ordered base of stucco walls with precast pilasters and moldings.

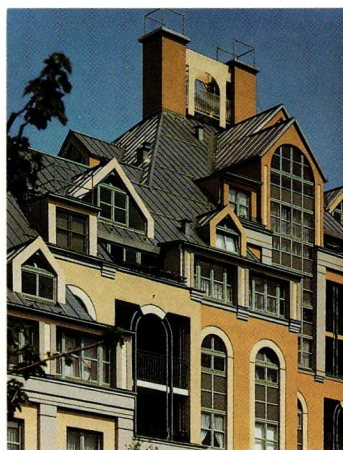
The social housing units are, by code, tiny, yet are relieved by generous loggias. Typical units allow views of the commons and the harbor from the combined living/dining rooms.

The design seeks to achieve an extraordinary degree of variety within a precast concrete construction system, making this high-density social "townhousing" at once urbane and playful.





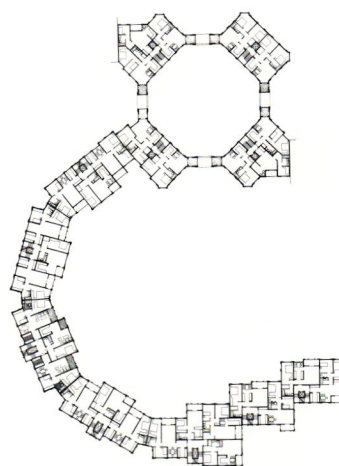
RICHARD BRYANT



Fay: The plan arrangement and siting are beautifully worked out. Even though some present-day, playful techniques are used, the building has an urbane quality. The organization is simple, yet sculptural in creating remarkable interior and exterior spaces. The complexities built up through the dormers, the bay windows and the juxtaposition of materials were skillfully handled throughout.

Bob: The plan is strong and simple, so the idea becomes compelling. One of the goals in providing housing on a large scale is to particularize the environments. When you try to particularize, the danger is that the building has a sameness or that it becomes confusing and unclear. This architect was able to give individual character to the units and not compromise the strength of the overall design.

Elizabeth: The visual impression of this housing project is to be urbane and playful, creating a variety of form within a strong unifying plan. All of that usually is very difficult, yet seems to be done with ease in this project. The building-up of forms from the window to the dormer to the roof creates exuberance and sparkle. The light-heartedness of what could have been a heavy result in precast concrete turns this housing project into an exceptional contemporary chateau.



Project:

Tegel Harbor Housing
(Wohnanlage Am Tegeler Hafen)
Reinickendorf, West Berlin
Federal Republic of Germany

Client:

Otremba Baubetreuung

Architect:

Moore Ruble Yudell

Associate Architect:

Hähndel, Wolf + Zell

Structural Engineer:

B.W.H. Hochbau-Gesellschaft, mbH

Mechanical Engineer:

Hähndel, Wolf + Zell

Construction Manager:

Ingenieurbüro Ruths

Color Consultant:

Tina Beebe

Landscape Architect:

Müller, Knippschild, Wehberg
Landscape

**GLICKMAN RESIDENCE
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BACKEN ARRIGONI & ROSS, INC.
MERIT AWARD

Fay: This is a San Francisco building on a narrow lot. From its minimal set-aside entryway and garage on the lower level, the multi-storied house rises up through space. The bay windows on each level are treated differently, yet the form remains whole in a simple way. The spaces move outward from the enclosed, sheltered interior to open up to the view and allow greater amounts of light to enliven the interior. A great deal of privacy is afforded by the glass block.

Elizabeth: This upbeat townhouse is like a pumpkin with a smile on its face. Both at night and by day, light filters through, penetrates and emanates out of the building. It's a wonderful, witty gesture for the city street.

Bob: I'd like to be invited to a party at this house.





TOM BONNER

ARCHILLA CLOTHING STORE SANTA MONICA

WILLIAM ADAMS, ARCHITECT
MERIT AWARD

Fay: Here you see a sensitive and sure artistic hand able to create in an infill space some simple sculptural forms for the display of the merchandise. These handsome cylindrical objects are rich in color

and detailing. A unique atmosphere is created that seems appropriate to the merchandise being dispensed.

Elizabeth: I liken this project to an Emily Dickinson poem: it's short, intense and poetic. In one terse burst of energy there is an incredible amount of artistry. All the elements within the clothing store, including the merchandise,

are part of the sensuous result. The poetic interactions of shining mirrors, soft hanging cloth and antique copper dressing rooms transcend mere merchandising with pure visual seduction.

Bob: It's another example of a few good moves that are right on. The design solution extends the merchandiser's intent to describe a

classicism of items with a futuristic, high-style, leading-edge approach. The materials—the old world patina of the cylinders, the pretend rub-stone concrete floors, and the sharp edges—are interwoven to extend the intention. The illumination with natural and artificial light displays the clothes in all of their circumstances.

SUNSET MULTI-USE COMPLEX WEST HOLLYWOOD

ARCHITECTURAL COLLECTIVE
MERIT AWARD

Fay: The building not only recognizes the street, but it's sited well. The color scheme is not to my particular taste, but I'm not sure about what the general culture is in that area. Color can be a very personal thing. The basic structural frame, the balconies, outlooks and views are skillfully worked out. I like the fact that someone has crafted the metal work to create frames that define and enrich the outside spaces.

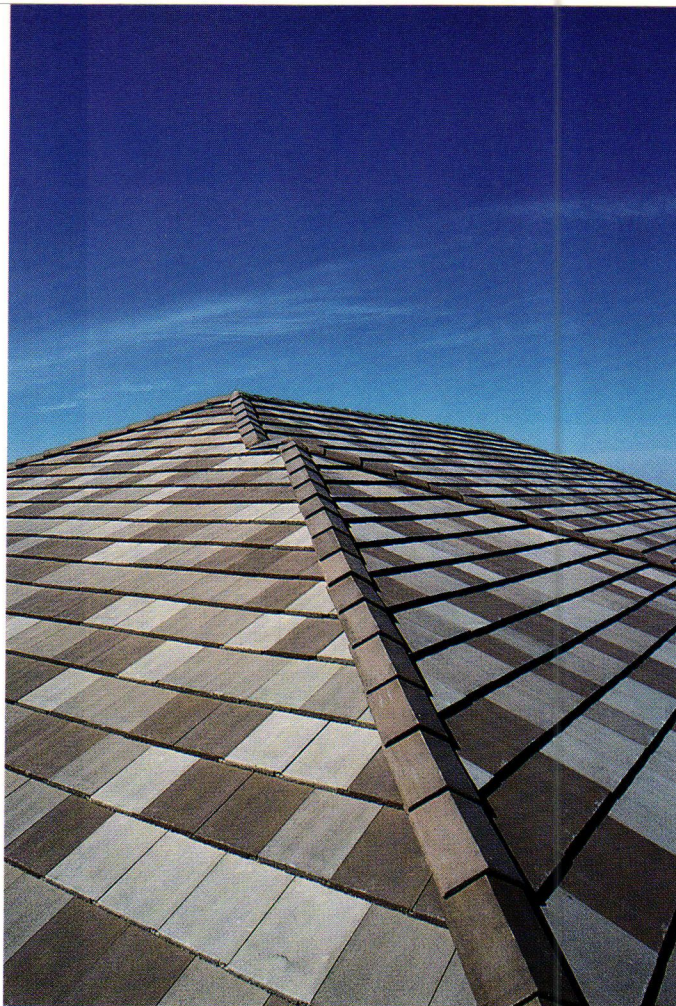
Elizabeth: This building would definitely not play in Boston! I'm

assuming that these bright red and aqua colors demonstrate a happy regionalism in the southern California scene. As a piece of architecture it's playful, creates variety, and is an intriguing solution to housing.

Bob: This project manifests the dilemma that exists in southern California, especially in Los Angeles, as far as establishing an architectural vocabulary that is particular to that area. This project attempts to translate what has been best manifested in the art of this region into architecture. The architect deals with some of the vocabulary found in this relatively chaotic urban scene by giving it order, legitimacy and art. Beyond that, it's a good job. Mixed-use projects are difficult to orchestrate.



MARVIN RAND



Tudor Brown

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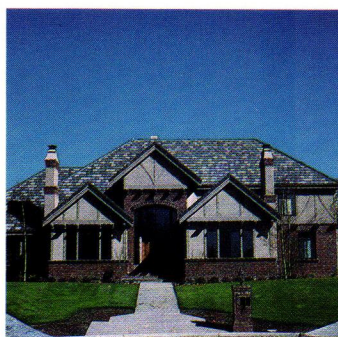
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People In Architecture Award



BEAR VALLEY VISITORS CENTER POINT REYES NATIONAL SEASHORE

BULL VOLKMANN STOCKWELL
PEOPLE IN ARCHITECTURE AWARD

Jury Comment: Apparently there was a systematic and thorough working out of what should be in this place. The architects held community meetings and surveyed the records of similar facilities to determine how the project would be used. And, of course, they interviewed park staff and made site visits to similar facilities. A great deal of good information was put together before setting up the objectives to be achieved.

In the rural landscape, what form is more appropriate than a barn? A symbiotic relationship exists between the site and the building and the appropriateness of that interaction and interchange is universally accepted. The visitors center is handsomely proportioned and simply constructed.

The large interior open space is handled well with the infill for exhibits and displays. Testimonials indicate that the center is well received by a cross section of people from the very young to the very old. The issue of making buildings and exhibits accessible to little children as well as to big adults is very important. The actual design encourages people to enjoy using the building.

Project:

Bear Valley Visitors Center
Pt. Reyes National Seashore

Client:

Coastal Parks Association

Architect:

Bull Volkmann Stockwell: Henrik Bull, FAIA, principal-in-charge

Structural Engineer:

Frank Giuliano

Electrical Engineer:

Hansen and Slaughter

Mechanical Engineer:

Lefler Engineers

General Contractor:

James J. Menke

Interior Design:

Daniel Quan Designs, Exhibits

Landscape Architect:

Nona Chavez, National Park Service



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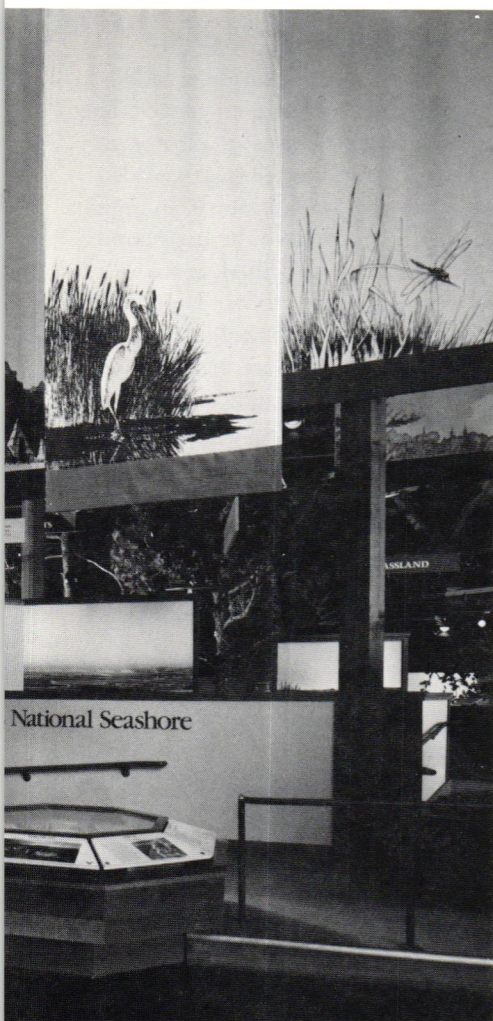
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Architect's Statement: The primary function of the visitors center is to introduce people to the natural history of the Point Reyes National Seashore. The dominant program element is a permanent exhibit area located off the lobby/information center. Also included are a research library and an auditorium for related audio-visual presentations.

Over an eight-month period, dozens of community meetings were held to identify, clarify and prioritize user needs. Special interest groups, state and national government representatives, individual citizens and park staff attended the meetings to discuss building location and exhibit content.

Existing park records and observation of visitors provided further information on times of peak use, participation in park-sponsored programs, and use patterns by groups and individuals. Informal interviews with park staff identified the general facilities and activities already available and those that needed to be included in the proposed center. Site visits to other interpretive centers and



museums were valuable in determining which features were popular and which were lightly used or disliked.

These procedures helped us determine specific behavioral objectives. One was to create a center point where persons of all ages and cultures, with or without handicaps, could gather together harmoniously. Here they could park, meet, rest, picnic, explore, learn, laugh and play. All areas had to be easily accessible and inviting. With this smooth and easy introduction to the park, the visitor would feel comfortable enough to freely explore in greater detail areas of particular interest.

A second objective was to encourage interaction and exchange of information with the park staff. It seemed important to everyone that the place comfortably accommodate groups of all sizes, and also allow for informal talks and community programs.

Perhaps our most highly-valued objective was to involve and excite the visitors about the extensive features of the Point Reyes National Seashore through visual and tactile discovery. To inspire those

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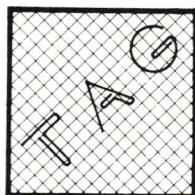
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who visited the center was the most ambitious behavioral objective of all.

An architectural solution was developed to satisfy these objectives. The building's barn-like shape was not only site sensitive and timeless, it was also overwhelmingly successful as an organizing element to achieve the behavioral objectives. The light-filled, spacious central area can accommodate large numbers of people. Where the roof slopes downward on the sides, more intimate spaces were created for the auditorium area and exhibits. Extensive use of wood, a wood-burning stove, and comfortable seating created a warm, inviting, secure atmosphere. Strategically located in the central area were the information desk and adjacent sales display of books, maps and artifacts. This makes it easy to gather more information and interact with the staff.

A critical decision was not to have standard, museum-like exhibits. A more inviting, exciting and inspiring solution was chosen instead. Exhibits were displayed in an open manner in a series of "biotic" communities that handsomely illustrated the interrelationship of all forms of life and land.

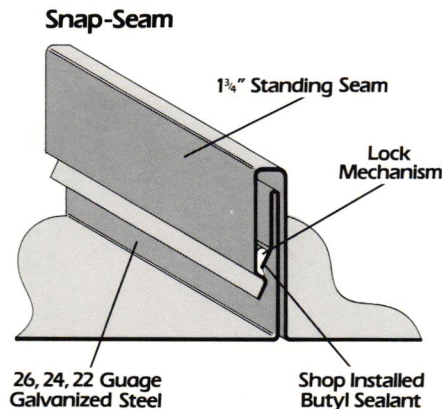
Visitors stroll at their own pace through the exhibit's "compressed" National Seashore. Moving from forest ridge through grasslands and marsh to the coastline and open ocean, the viewer is exposed to a series of open dioramas which show the flora and fauna typically found in each area. Interpretive, well-placed text is graphically presented throughout the simulated hike. The overall integration of the exhibits into the architecture is due to the early and continual collaboration among the architect, the exhibit designer and the mechanical/electrical consultant.

After the project was complete, we sought to evaluate the success of our architectural solution in meeting user needs. The fact that the exhibits and the building never have had any serious vandalism probably tells more about people liking and respecting what is there than anything else. But there are other measures of user satisfaction. The park staff reports continual compliments on the facility, and the center's visitors register contains no negative comments, only accolades. Informal survey data compiled by the park staff indicates expanded use of the park's many features.

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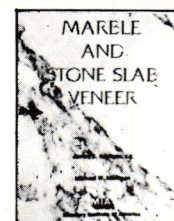
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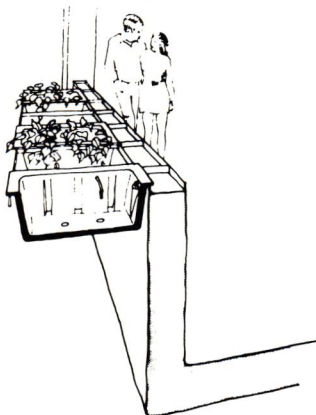
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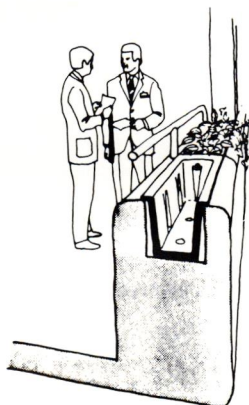
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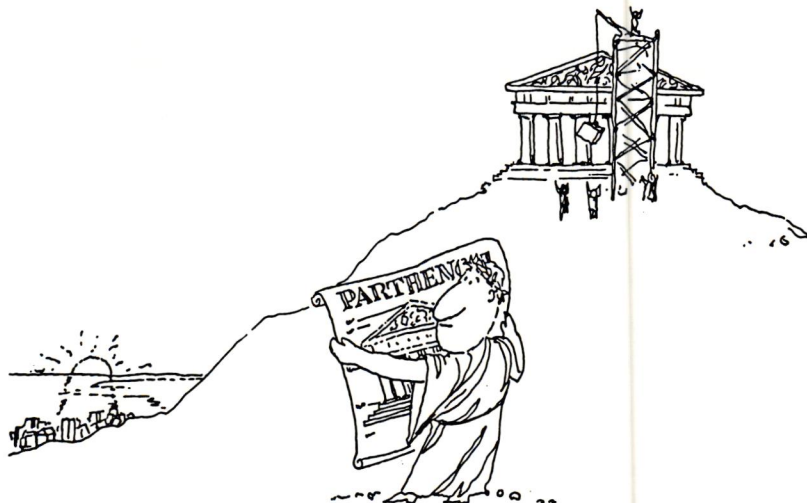


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Fay: The jury considered this area extensively because it's a building type born of our time. The amazing thing is that after over 50 years there is still no great example of this type.

Elizabeth: And it's scary. The two-million-square-foot office building is a small town. Yet there is no identity within these buildings based on human activity, art or the spiritual dimension of the human being.

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The architect is responding to the emphasis of our culture. The corporation wants the building to be its logo, suggesting in its design timelessness, dignity, and so forth. Yet in a suburban office park, you find 20,000 employees each without even a window to identify their location. Workers don't even have an architectural footprint of their own. The person is as modular as the desk. Until attitudes change about the value of the individual in the work place, we'll get buildings that just warehouse employees. Gropius has finally won.

Bob: The problem you're identifying is fundamental to our society and it certainly is not one that architecture alone can solve. But we can't be cynical about the existence of this condition. We have to address it whenever we can. Only when we become cynical does our art become vapid and cease to matter.

Elizabeth: What I find very stimulating here is a shift from architecture as object to architecture as an expression of poetic relationships. The relationships create the vision. That's an important new aesthetic direction. I would encourage California architects to continue developing their subjective visions.

Bob: I would urge California architects to continue to look inward rather than outward for their inspiration and ideas. So many things are unique to this place that California is a rich and diverse place to quarry ideas.

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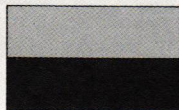


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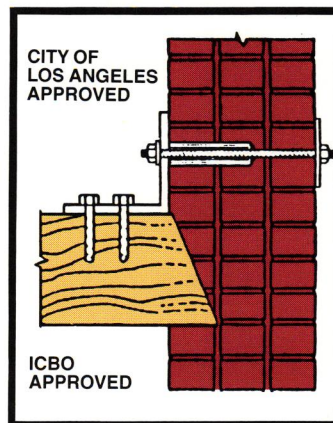
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