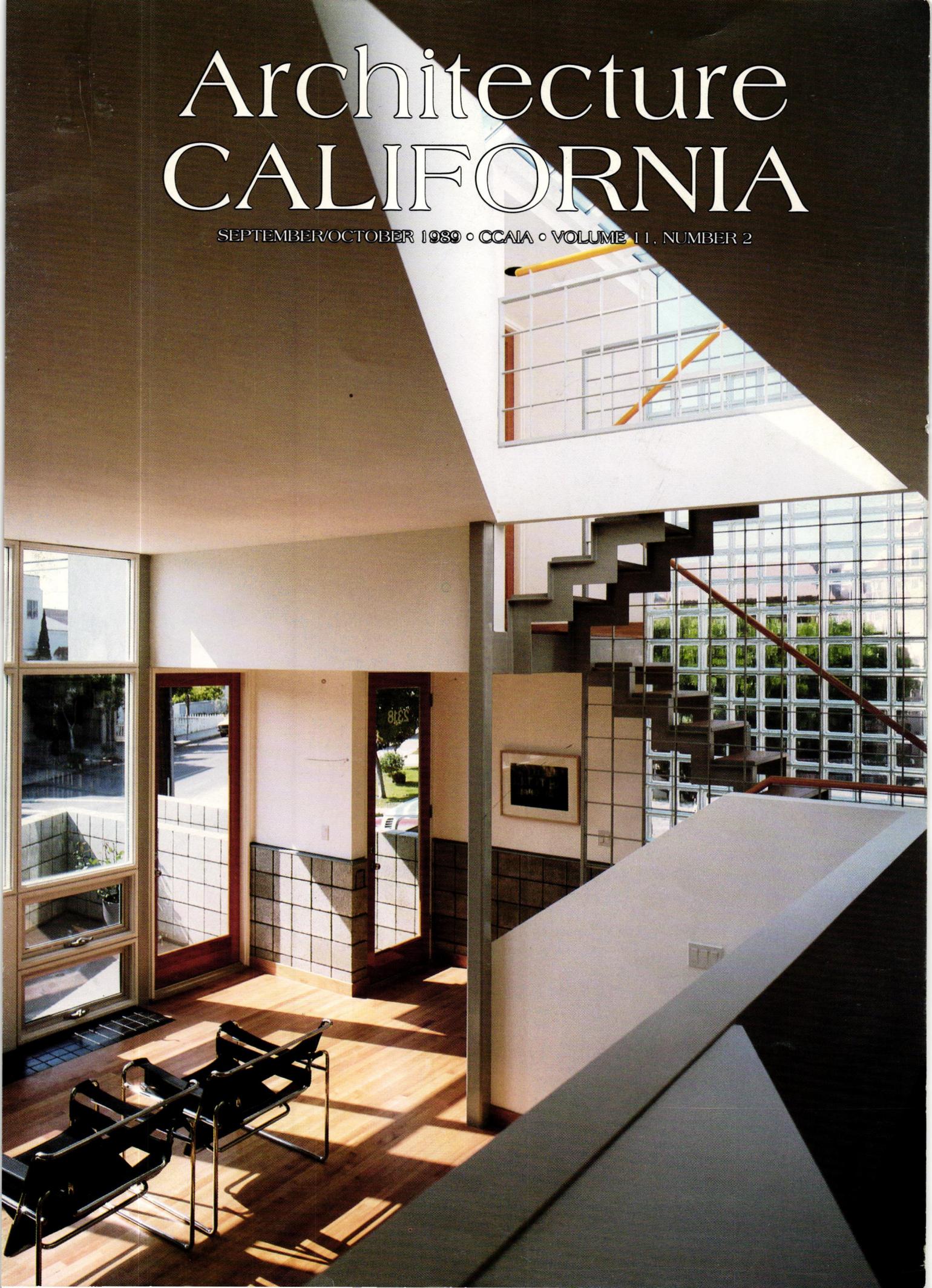


Architecture CALIFORNIA

SEPTEMBER/OCTOBER 1989 • CCAIA • VOLUME 11, NUMBER 2





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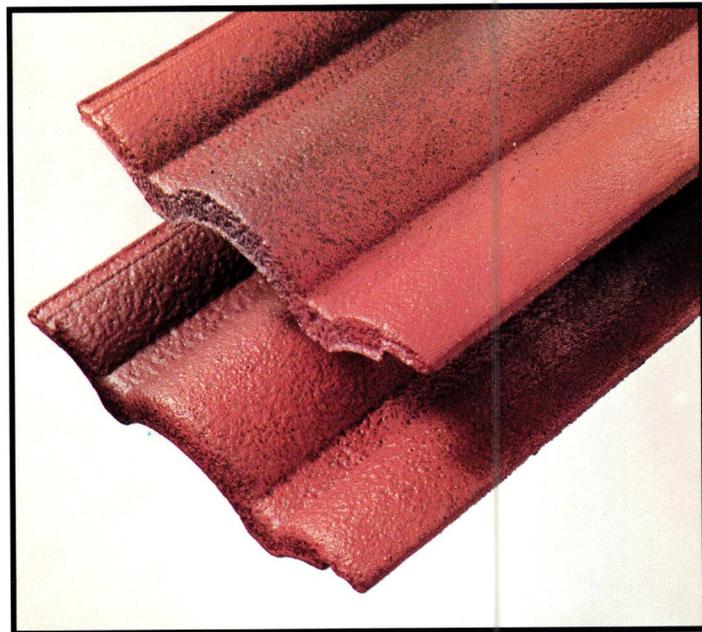
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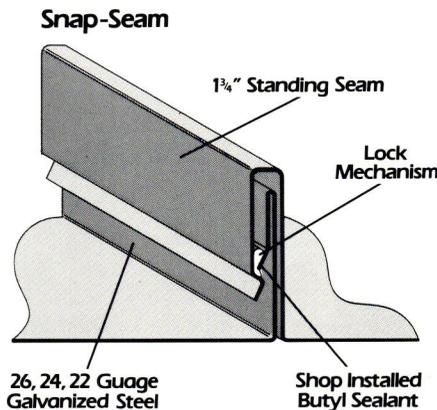
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News

Two R/UDATs in One Month Pismo Beach

Pismo Beach is a small city on the central coast, midway between San Francisco and Los Angeles, with the first glimpse of the ocean for south-bound travelers on Highway 101. Its moderate climate, cooler than the inland areas to the east and the metropolitan areas to the south, and its spectacular location—coastal mountains slope dramatically to cliffs and beaches—have, since 1970, attracted more and more people seeking respite, making it a resort town.

Rapid growth has taxed its infrastructure, its public and private services, its city staff, its businesses and its citizens, eroding the quality of life for everyone. Its situation seemed hopeless—it would go on with more of the same.

But its new city manager, Richard Kirkwood, recently of Roy, Utah, near Ogden, was convinced that an AIA Regional/Urban Design Assistance Team (R/UDAT) would give the town what it needed, especially while it was revising its general plan. Kirkwood had witnessed a R/UDAT in Ogden, and had seen the significant difference the R/UDAT had effected there. He was sure, too, that a R/UDAT in Pismo Beach would unite the various segments of Pismo in the effort needed to bring a team to town.

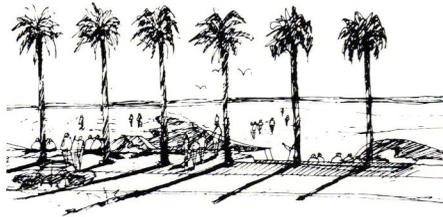
Everyone knew about the R/UDAT (though they were not all clear as to what its initials stood for), and hundreds of people worked uncounted hours to raise the funds to finance the undertaking, prepare for local input, make arrangements for housing, meals, transportation—all the things basic to a successful operation.

In a surprisingly short time, Pismo Beach's R/UDAT was approved, its date set, its team named. The town was abuzz with excitement. The team arrived, spent four days seeing, hearing and analyzing problems and possibilities and, sleepless though its members were, put on a standing room only presentation of its recommendations.

"Pismo Beach is a diamond in the rough," said Kirkwood. "It takes the



Courtesy James Aiken, AIA



Elisabeth K. Thompson, FAIA

Aerial view of Pismo Beach (top) and a view by the R/UDAT for the Esplanade-South (center). Traffic in Downtown Truckee (bottom), one of the problems studied by the Tahoe R/UDAT.

entire community to cut and polish her to give her the brilliance this beautiful area has reserved for her." The final town meeting focused on a vision of what the city could be, and the team's printed report provided the guidelines for making the vision come true.

Some proposals were short term, immediately achievable: cleaning up the downtown area, improving access to downtown and to the beach (changing direction of one-way streets, putting up new directional signs, planting trees along streets designated as connections from freeway to downtown and beach). Some were long term and would need interaction with state and county agencies: an extended seawall, an oceanfront esplanade, a boardwalk, imaginative sculptures along the beach for children to climb, benches for ocean viewing, a family recreation center overlooking Pismo Creek and a walk along the creek through an arboretum to a municipal golf course and club. The largest

building proposed and most needed is a cultural, community and conference center on a centrally located downtown site, to become a major attraction for patrons of the town's many motels and growing number of hotels as well as residents of the surrounding fast-growing county (which includes the university city of San Luis Obispo).

The success and meaning of any R/UDAT ultimately lies with the community. Pismo caught the enthusiasm of the team members and determined to carry forward all the team's recommendations. Ten committees are at work, including one on the general plan for the city whose imminent revision was the catalyst for the R/UDAT visit.

Important to both the visit, and from now on to the follow-up, has been the assistance and participation of the local AIA chapter and a faculty committee and students from the School of Architecture and Environmental Design at California Polytechnic University in San Luis Obispo. Paul Neel, FAIA chaired the committee; members were professors Larry Loh, AIA, Alan Cooper, Alice Loh, William Howard and W. Michael Martin, AIA. James Aiken, AIA, is president of the California Central Coast Chapter/AIA.

The team members were under the direction of James Christopher, FAIA of Salt Lake City, and included Jeff Benesi of TRA Architects, Seattle; John Curry, Hilton Head, S.C.; attorney Jay Derr, Seattle; Eric Ernstberger, ASLA; Alan J. Fujimori, ASLA; Frank B. Gray, growth management executive, Boulder, Colorado, formerly of Petaluma, California; and transportation planner David Markley, Redmond, Washington.

North Lake Tahoe R/UDAT

A mountain ski and beach resort area with problems caused by increased popularity as well as population, asked for a R/UDAT to help it find a solution. The area is the resort triangle formed by Tahoe City, Truckee, and King's Beach at the north end of Lake Tahoe. A team headed by Dennis

Ryan, A.I.C.P., associate professor of urban design and planning at the University of Washington, spent four days analyzing the area's resources and its problems and made its recommendations to a crowded hall eager to hear what it can do to handle the all-but-unmanageable traffic congestion all year round, which was the basic reason for inviting the R/UDAT team.

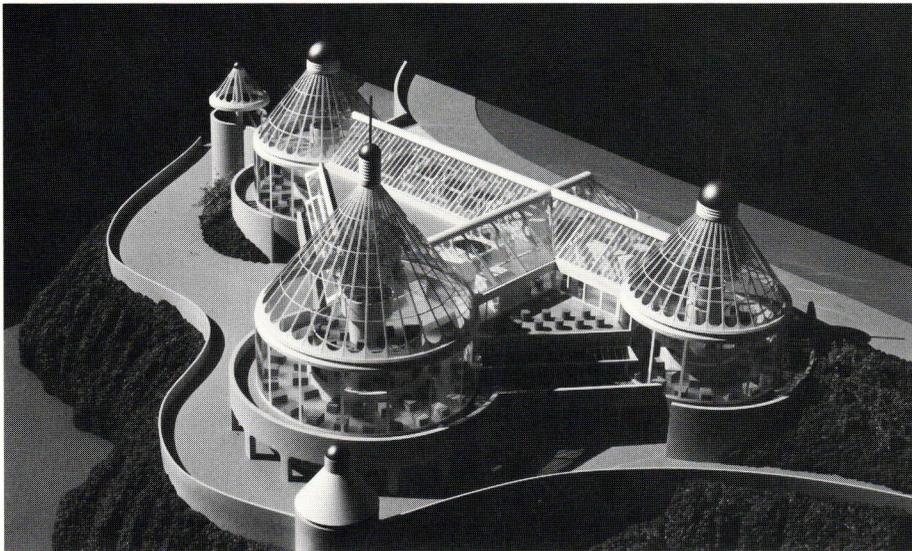
Although the team suggested long-range plans for projects at specific sites that would improve handling crowds at ski runs, for instance, the local community was pleased to learn that there were immediate remedies that help the situation in simple ways: form a public/private Transportation Agency to incorporate and improve existing transportation systems; a third-lane

corridor for high occupancy vehicles; a "Gridlock Busters" program providing human traffic directors at congested points; urging the state to move a switching yard in downtown Truckee which is a major cause of congestion.

The Tahoe region has more than its share of governmental agencies; the Team suggested that North Lake Tahoe and Truckee incorporate and develop more local control.

North Lake Tahoe organized its committees for implementation before the R/UDAT arrived, and it raised more than enough funds for the team's expenses.

"We have quality in our natural environment," said one resident. "Why can't we have it in our human environment? The R/UDAT pointed out what people can do about that. We learned a lot. I'm ready to get going."



A Stately Pleasure Dome

Once the destination point for both San Franciscans and visitors from afar, eager to enjoy the splendid views up and down the coast at San Francisco's ocean front, the Cliff House—fourth in a series of bad-luck buildings—has fallen into a sad state of tawdriness and disrepair. Its clientele in no way resembles that of early days, but the site is still spectacular. It deserves a better building, says San Francisco's Landmarks Preservation Advisory Board; its lack of architectural integrity cost it designation as a National Historic Place. But a better building—a beautiful one—has been proposed for the site: a dazzling glass and metal

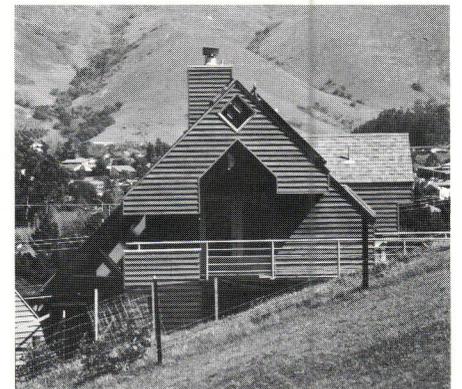
pleasure dome designed by architect James Ream, with Stone, Marraccini and Paterson, architects, and Ove Arup & Partners International, structural engineers. Set on the apex of the promontory, it includes restaurants, gift shops, a visitors' center for the Golden Gate Recreation Area (within which the site is located), a Musée Mécanique, and other attractions that the Park Service would sanction. This "crystal palace," sparkling in sunlight by day and luminous from within by night, would become a special feature of the Recreation Area, and once again a destination point for an elegant and exciting experience.

Central Coast Chapter 1989 Honor Awards

To climax Architecture Week in San Luis Obispo, the California Central Coast Chapter AIA revived its Honor Awards program, last held four years ago. An honor award went to Maul Stewart Associates of Morro Bay for the addition of a 300-seat chapel to Mount Carmel Lutheran Church and a Merit Award to George Stewart, AIA, for his own residence.



Honor Award: Mount Carmel Lutheran Church, San Luis Obispo
Maul Stewart Associates, architects



Merit Award: Stewart Residence, San Luis Obispo
George R. Stewart, AIA, architect

Citations were awarded to James Aiken, AIA for Penelope's retail store in San Luis Obispo; Amanzio/Cooper Architects for the Elmendorf Residence in Atascadero; Tom Courtney Associates, San Luis Obispo, for the Marrion Hospital Medical Center & Birthing Center in Santa Maria; and Hall-Hurley-Deutsch, Santa Maria, for the Bank of Santa Maria.

Jurors were George Hasslein, FAIA, San Luis Obispo; C.M. Deasy, FAIA, Los Angeles; and Kenneth Kruger, FAIA, Santa Barbara.

Vision Pacific '89: A 'Must See' For Architects

Creating a future vision of issues facing the building industry is the goal of building industry leaders participating in Vision Pacific '89, the first CCAIA-sponsored education and professional development conference and trade show for the entire design and construction industry in California.

Vision Pacific '89 will be held October 5-7, 1989 at the San Francisco Civic Auditorium/Brooks Hall. Cutting-edge industry issues are the focus of more than 85 educational programs. Exhibit booths will have the latest in design and construction products, technology and services.

The conference includes an opening address by historian Spiro Kostof, the 1989-90 AIA/Sunset Magazine Western Home Awards, presentation of the 1989 Department of Rehabilitation "Building a Better Future Awards," and the CCAIA's annual Council Awards.

Neuman Moves to Stanford

David Neuman, FAIA, associate vice chancellor for physical planning and campus architect, UC Irvine, has been appointed Stanford University architect, where he will be responsible for overseeing the selection of architects for work on the Stanford campus and advise the administration and trustees on policies related to architectural character and esthetics.

At Irvine he has been responsible for a \$500 million expansion program which included commissioning of such internationally known architects as Arthur Erickson, Hon. FAIA; James Stirling, Charles Moore, FAIA; Robert Venturi, FAIA; Esherick Homsey Dodge and Davis; MBT Associates; Kennard Design Group and Frank Gehry, FAIA. While at Irvine he also completed a draft update of the campus' long range land use plan; a comprehensive urban design plan for the university's medical school; and UCI's first property management unit.

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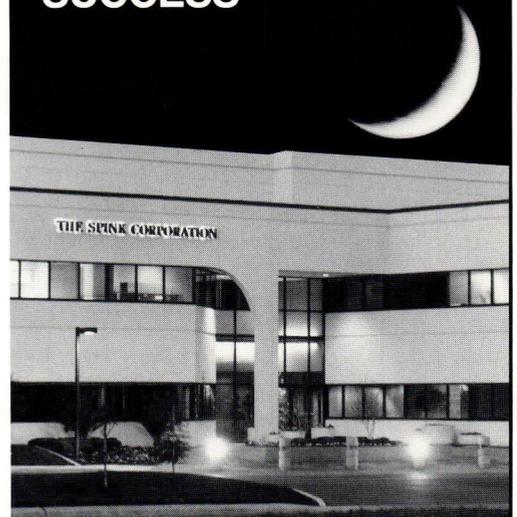
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Award of Merit: Kanehoe Marine Corps Air Station, Hawaii
Bobrow/Thomas & Associates

Their honored building is the Medical and Dental Clinic at the Kanehoe Marine Corps Air Station, Hawaii. Located on the windward side of Oahu, the building is designed to make use of this natural ventilation, and through solar collectors and an innovative windmill, to conserve energy. The architects also won two awards in the 1986 program for their Port Hunenme Medical Clinic for the U.S. Navy.

Clarifications

The Satellite Food Facility for the Social Sciences quad at the University of California, Irvine, shown on page 46 of the January/February 1989 issue of *Architecture California*, is by Widom Wein Cohen/R.L. Binder AIA.

The master plan for Parkland College, referred to on page 26 of the same issue, was prepared when the firm of Sprankle, Lynd & Sprague was organized under the name of Ernest J. Kump Associates.

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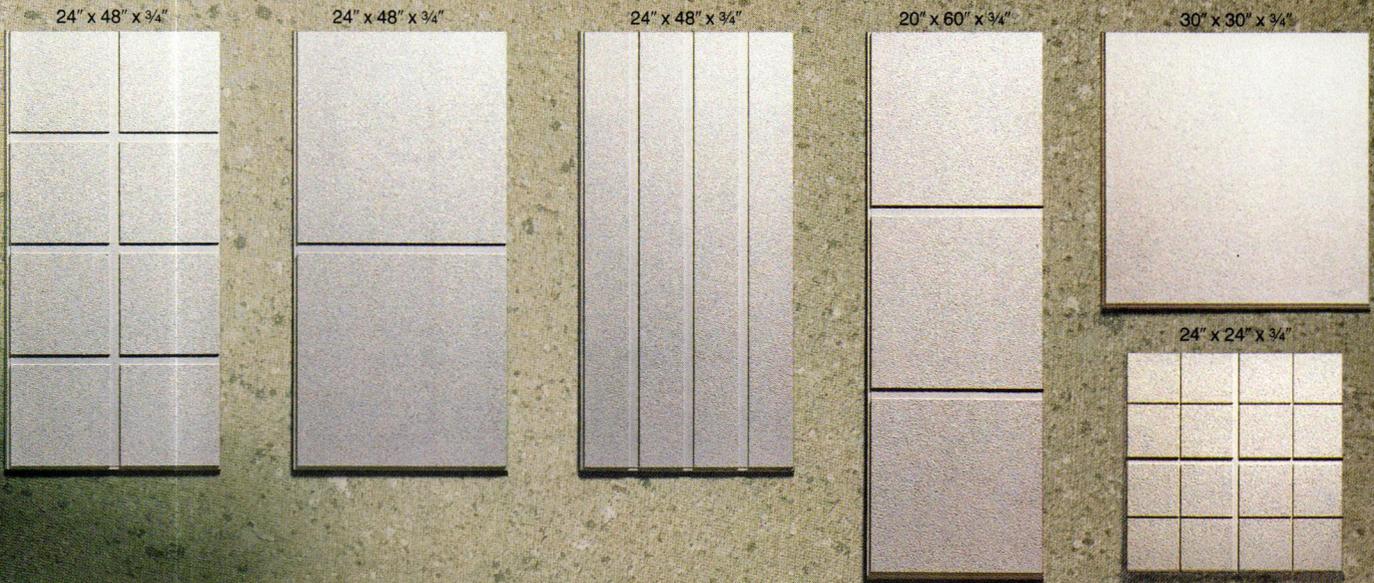


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The Editor's Page

The Fragile Land

California's population is now almost six times what it was 50 years ago. On a highway built for travel at 70 miles an hour, traffic crawls at 18 miles an hour. Infrastructure and institutions provide marginally for the present population. What is going to happen when the state's assets attract more people, as they will, who along with those who will arrive by birth, further increase the happy throngs who claim California as residence?

Growth doesn't mean traffic congestion only, although that is the experience of it that most people have. It also means loss of lands that should never have been built on, as John Jacobs, past executive director of two influential organizations (SPUR, San Francisco Planning and Urban Design; and the San Francisco Chamber of Commerce), says: "What we need now is to tie up a greenbelt, or a parks plan, with a traffic alleviation plan which would get political and popular support; get the leadership of an organization like the AIA, with its stature and validity, and its regional components. Start regionally, urge an inventory to identify land that should be kept free of development, and because there is no master land use plan, push for one. Then see that it is implemented." There's a challenge, clear-eyed and forthright. Our article, "Grappling with California's Growth Dilemma," offers five other provocative views.

Architecture in the Footsteps of Diplomacy

Seven Americans—six of them California architects—went to Armenia last spring to give their best gift—architectural skills—to help in the rebuilding of some part of that earthquake-ravaged land. In this issue, two of them report vividly their experience, one they will never forget. Their serious intent to work, their readiness to do so with tools and materials they brought to leave with their hosts, and their open goodwill won over Soviet officials and Armenian architects. They did what no other American architects had ever done: collaborated in the design and planning of a new city to replace one totally destroyed by the earthquake. Among architects, no iron curtain can long exist.

Members of the team intend to return to Armenia at a later date, with special emphasis on seismic design and construction assistance. And then they will be able to see in what way their work has been incorporated into the new city of Spitak.

The Many Faces and Forces in Architecture

Gold Medalist Joseph Esherick says in our interview with him that his big concern right now is to "cure architects of the notion that they are the sole designers of their buildings." He makes a good point. Not only are there many essential technical consultants intimately involved in the design of today's buildings, there are also the less visible forces we don't necessarily connote with architecture: social, economic, political and cultural, and they do indeed shape the buildings we use. It is to our benefit to recognize them and their part in design. And while doing that, we should not forget another all-important building shaper: the client.

—*Elisabeth Kendall Thompson, FAIA*

1989 CCAIA HONOR AWARDS



John W. Ostrom

Ten buildings—eight in California, two in other states—were selected for Honor Awards, ten others for Merit and four for “People in Architecture” awards in CCAIA’s 1989 Design Awards program. Jurors were Hugh Hardy, FAIA, of New York; Paul Sachner, executive editor, Architectural Record; and George Hoover, FAIA, of Denver. All 210 submissions were exhibited at the Monterey Design Conference, where the jurors shared their impressions of California architecture before announcing the winning projects.

A SENSE OF PLACE FOR A GROWING CITY

Honor Award and People In Architecture Award

Escondido’s new City Hall is the first building to be completed according to the city’s civic and cultural center master plan now in development. The site is part of a 13 acre park in the downtown district, at the intersection of major routes to the business area. The city held a competition in 1984 for design of the city hall and of a civic center master plan, and PAPA was chosen out of 107 entries. The architects call their design “Mediterranean Deco” because it combines both the regional architectural tradition locally admired, and a strong non-regional character which they devised (with some historical precedent, freely interpreted) to give this formerly agriculture-centered town an image to fit its rapid growth and importance. The dome over the entrance courtyard announces the civic importance of the building; the park side is less formal, opening onto a pool and fountain which become part of the park.



Jury Comment:

“This gives this growing, formerly agricultural town a real sense of place. It defines Escondido today, as a City Hall should, and does it very well.”

Project:

Escondido City Hall, Escondido

Architect:

Pacific Associated Planners Architects

Owner:

City of Escondido

Contractor:

Nielsen Construction Company





Jury Comment:
"It is a pleasure to see something so simply done. If a generation passed and you saw these buildings, they would still look fine. They have that timeless quality one likes to see in architecture."

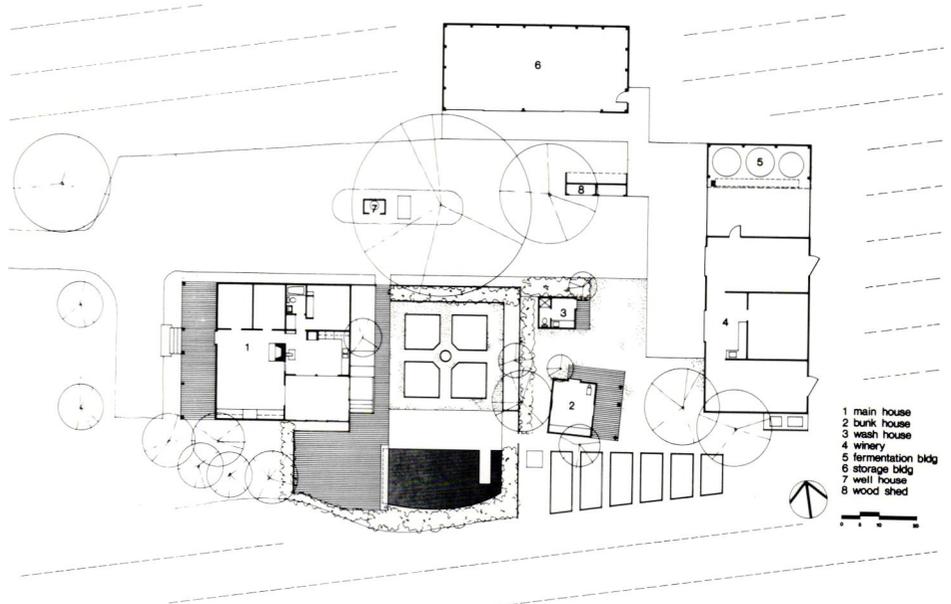


Reverdy Johnson

A WINERY IN NAPA VALLEY

Honor Award

Direct in concept, simple in design, this winery in the Napa Valley, north of San Francisco, fits right into its agricultural landscape. As its architect William Turnbull, FAIA (who is also one of the owners) says, "The emphasis of a winery is on its wines, not on billboard architecture. This addition to our old winery — a remodeled barn we used for ten years — has an indigenous feeling which helps to maintain this focus." The new building is of wood throughout, like the older one; heavy timber posts and beams frame the structure, and flush set boards make the exterior finish.



- 1 main house
- 2 bunk house
- 3 wash house
- 4 winery
- 5 fermentation bldg
- 6 storage bldg
- 7 well house
- 8 wood shed

Project:

*Johnson Turnbull Winery
 Oakville*

Architect:

William Turnbull Associates

Owner:

Johnson Turnbull Vineyards

Honor Award

Project:

14-16 Leroy Place, San Francisco

Architect:

Hood Miller Associates

Owner:

Thomas Robertson and Jody Jahn

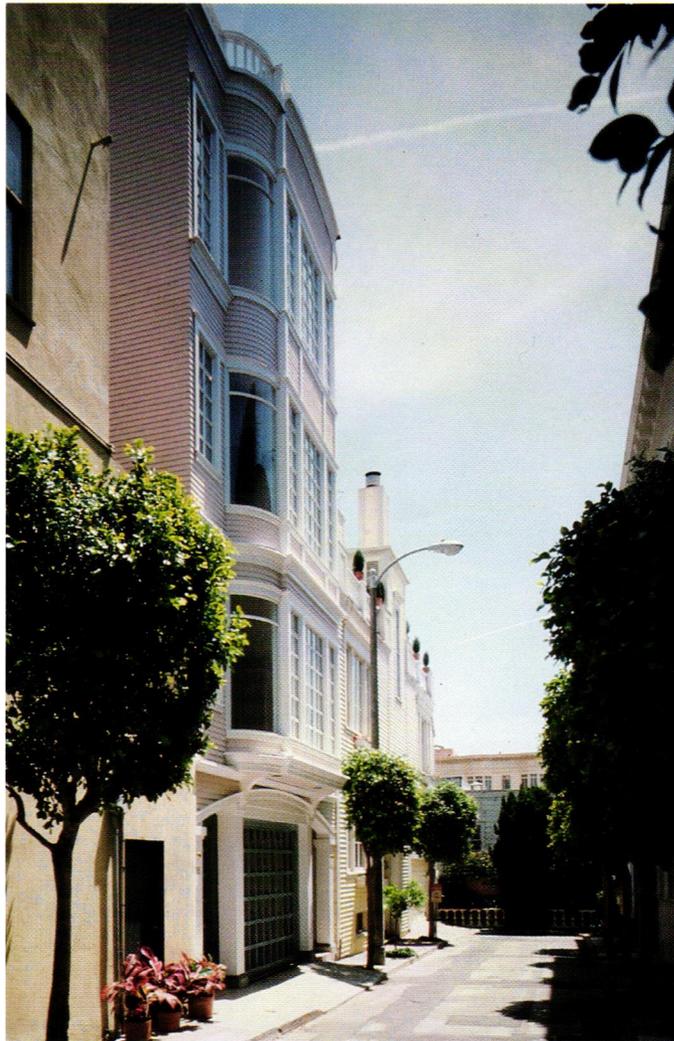
Contractor:

Qualifast Construction

Structural Engineer:

Pirooz Barar & Associates

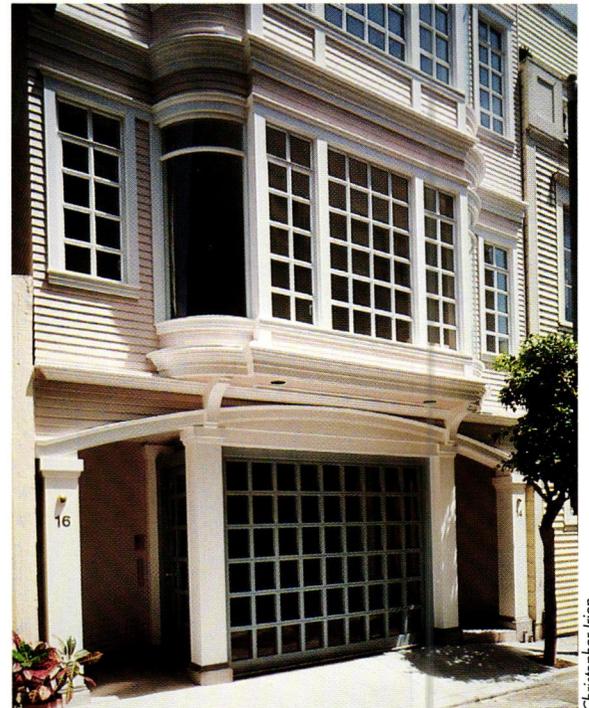
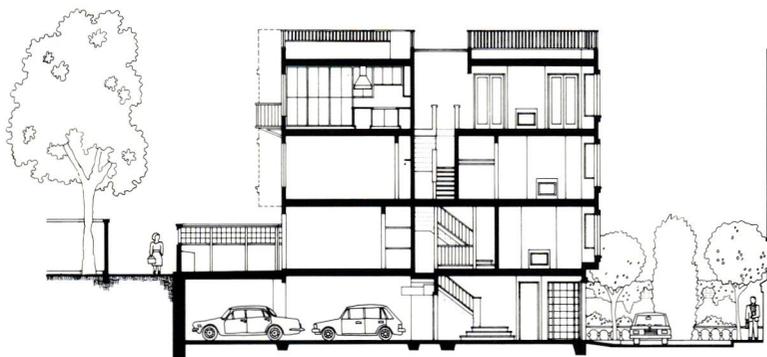
A location on San Francisco's Nob Hill connotes graceful townhouses and grand and sophisticated apartment buildings. This two-unit building on an alley on Nob Hill manages to incorporate this tradition of elegance and still "be at home among its relatively humble neighbors on Leroy," say its architects. "The auto court harkens back to the fine old apartment buildings and the Mark Hopkins Hotel, and the detailing and the round windows recall the townhouses." Its site is a 22 by 58 foot interior lot on a 20 foot wide alley and it offers the exceptional amenity of offstreet parking for five cars. Each apartment has its own entrance: the lower one has access by stair, the two-story upper one by elevator. Each has private outdoor space: the smaller (900 square feet) lower unit has a trellised patio; the upper larger (1800 square feet) unit has a roof garden.



Christopher Iron

Jury Comment:
"A very elegant house, elegantly detailed. A sophisticated response to an urban setting and to the car."

ELEGANCE ON A 20-FOOT ALLEY



Christopher Iron

Honor Award

Project:

*Marsh Studio/Residence,
Hermosa Beach*

Architect:

Dean A. Nota Architect AIA

Owner:

Peggy Marsh

Structural Engineer:

Reiss and Brown

Energy Analysis:

Greg Davis

General Contractor:

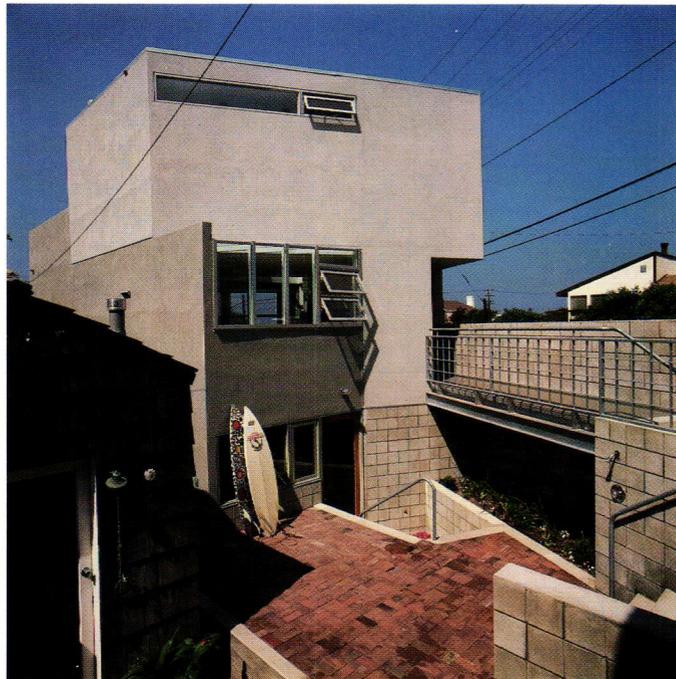
John Lee Construction

FREEWHEELING STUDIO AND RESIDENCE

The interplay of planes in this studio/residence in Hermosa Beach, California, "echoes the collage-like urbanism of the surrounding neighborhood," says the architect. The building also recalls, through the geometry of its plan and the masonry base on which it rests, an earlier studio which had to be completely demolished to meet city codes. Recall of the studio was a major part of the program. The site is small and triangular, a problem and a challenge, with streets on three sides and existing houses on the fourth. The new building rises from its masonry base to a "lighter and more transparent sequence of spaces above," using as it evolves concrete block, steel columns and beams; large windows frame views, glass block admits light and provides privacy.

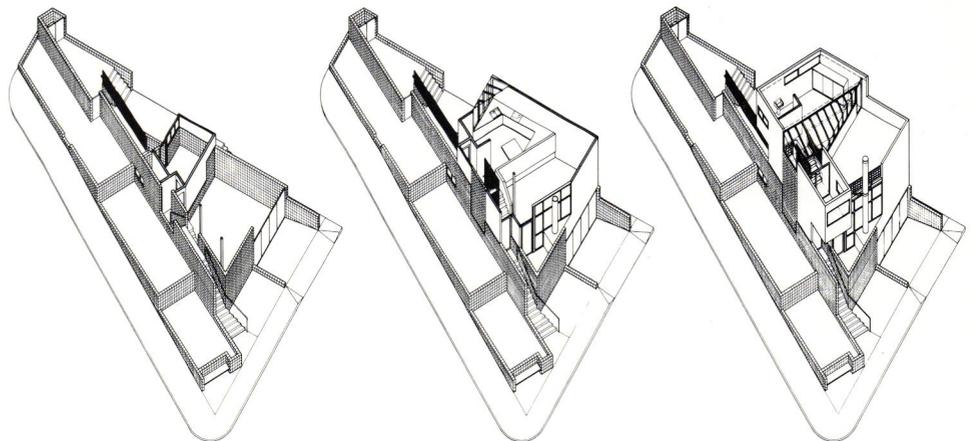


Sam Nigroho



Jury Comment:
"This house makes maximum use of a very difficult site which is incorporated into the architectural design. It has a very freewheeling spirit, especially inside. Although the interior is small, its openness makes it seem larger than it is. The use of light is extraordinary. It would be a great pleasure to move through and be in this house."

Reiner Blunck





Timothy Hursley

DESIGNED FOR CIVIC AND COMMUNITY PRIDE

Project:
Columbus City Hall
Columbus, Indiana

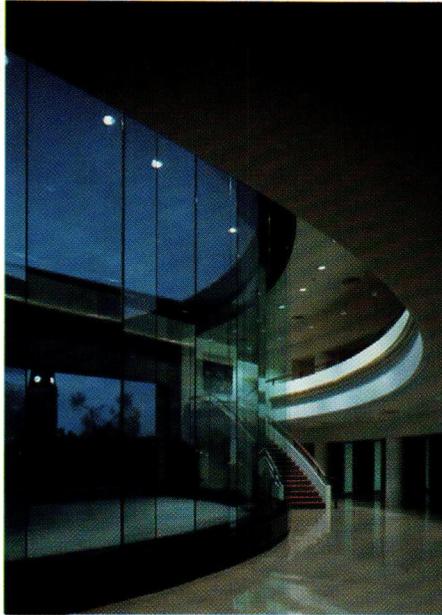
Architect:
Skidmore, Owings & Merrill,
San Francisco

Owner:
City of Columbus, Indiana

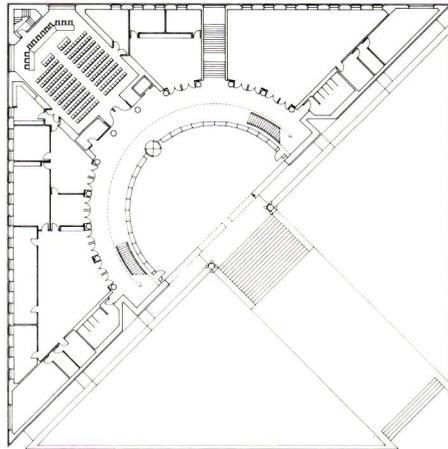
Construction Manager:
Repp & Mundt

This handsome city hall is one of the many fine buildings in Columbus which make that city a living museum of contemporary architecture. Situated on the city's principal street, and facing the county court house across from the site, the building is at a slight elevation above the street. It is two-story in front, three-story at the back. Its triangular plan is broken to make a semi-circular court with the enveloping wings reaching to the front. The broad bands that run at the top of the wings are cantilevered from each side but do not meet at center, suggesting enclosure without actually effecting it. The building wall facing the court is sheathed in glass, opening up to view such interior functions as the stairway, lobby and upper level corridor connecting city offices—a symbol of open, democratic process in government.

Balthazar Korab



Jury Comment:
"If you come here as a private citizen, you feel you come to something special. This building summarizes a great sense of community pride, one of the most important things architecture can do. This wonderful circular space is a celebration for everyone."



Honor Award

Project:

Grand Floridian Beach Resort

Architect:

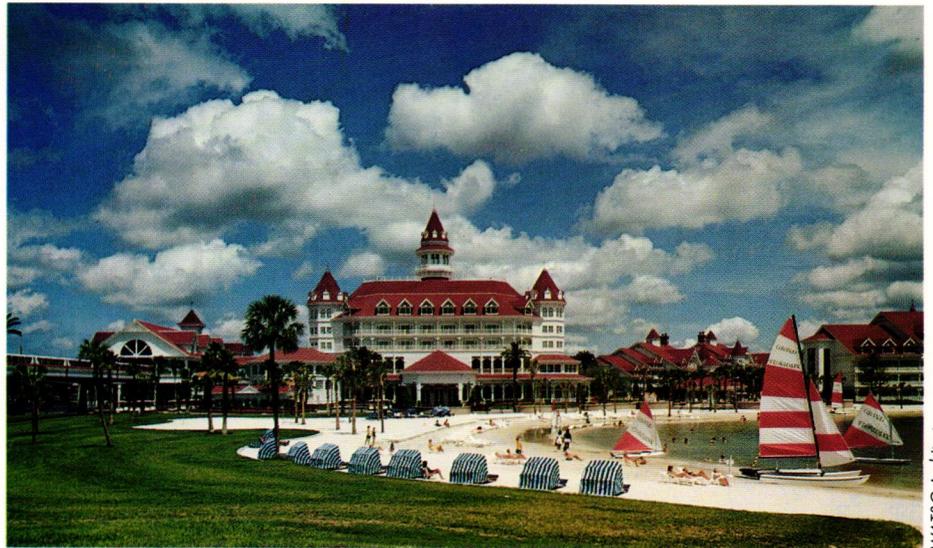
Wimberly Allison Tong & Goo,
Newport Beach

Owner:

Disney Development Company

Contractor:

Frank J. Rooney, Inc.



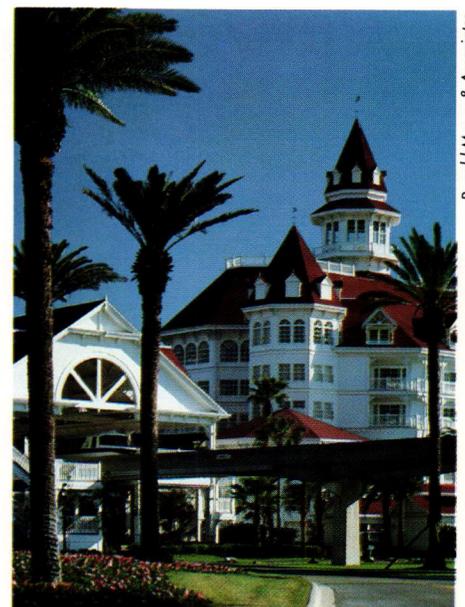
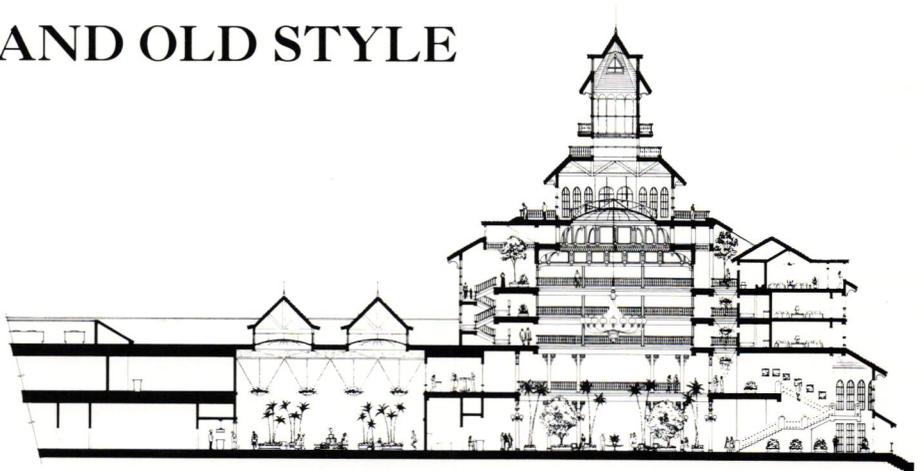
WAT&G Architects

RESORT IN A GRAND OLD STYLE

In the fantasy land of Walt Disney World, this Victorian concoction, clearly inspired by the grand old Hotel del Coronado, seems entirely fitting. Even the monorail station is designed as a modern Victorian building, high tech in high style, albeit of a past era. The hotel's 900 rooms are in the main building and in satellite buildings, where are located also the various conference and recreation rooms provided nowadays by such resorts. The five-story lobby with its stained glass domes, has Victorian touches also: a filigree cage elevator, greenery in the turn-of-the-century manner, an aviary, and fancy chandeliers.

Jury Comment:

"Fantasy is a perfectly legitimate problem. The sophistication and three dimensional presentation is no less remarkable than the Del Coronado in San Diego, of which this is a sister, or a cousin. The overall detailing is done well and is done consistently."



Ronald Moore & Associates

Honor Award

Project:

Seacliff, Malibu

Architects:

Kanner Associates

Partner in Charge and

Project Planner:

Charles G. Kanner, FAIA

Owner:

Seacliff Estates Homeowners

Association

Contractor:

Winston Brock Chappell

Structural and Civil Engineering:

Reiss & Brown, Inc.

Landscaping:

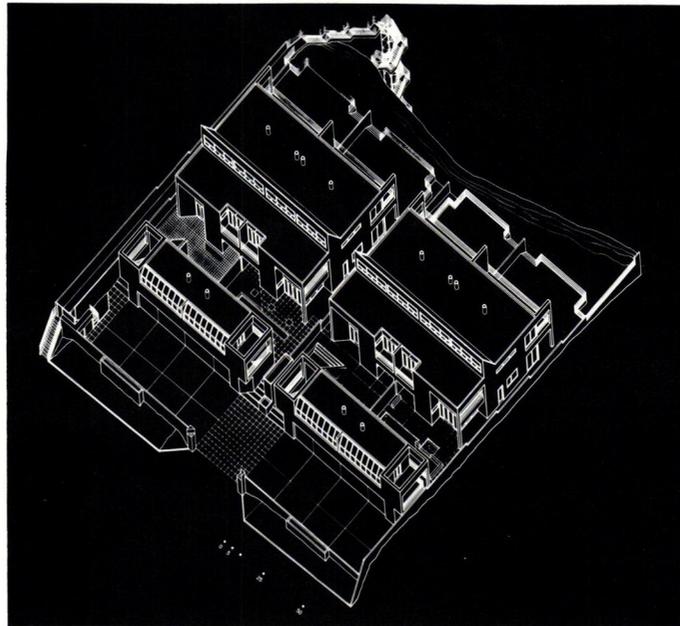
Emmett L. Wemple & Associates



© 1988 Glen Allison

SHARED HOUSING ON A BEACH LOT

Seacliff's two double-houses, housing four families on two lots, conserves beach front space in a community where it is extremely scarce. The building looks efficient in its cool, crisp way, and was designed to be energy efficient as well. Although it reads as one structure on its exterior, its four families each have freedom and privacy. Open decks on the ocean side assure uncompromised views.



Jury Comment:
"The idea of a shared and communal approach to making houses on the seacoast is valuable, and this is an excellent solution to the single-family mentality that often pervades architecture along a coast...The white, crisp, clean forms with the white pipe railings seem just right."





*Jury Comment:
"This is a big building done in a way that is convincing. Unlike so many other suburban offices, this creates a place and center for community gathering of all who occupy the building."*

A BIG COMPLEX FOR MANY PEOPLE

Honor Award

Project:

Pacific Bell Administration Complex, San Ramon

Architect:

Skidmore, Owings & Merrill, San Francisco

Owner:

Pacific Bell

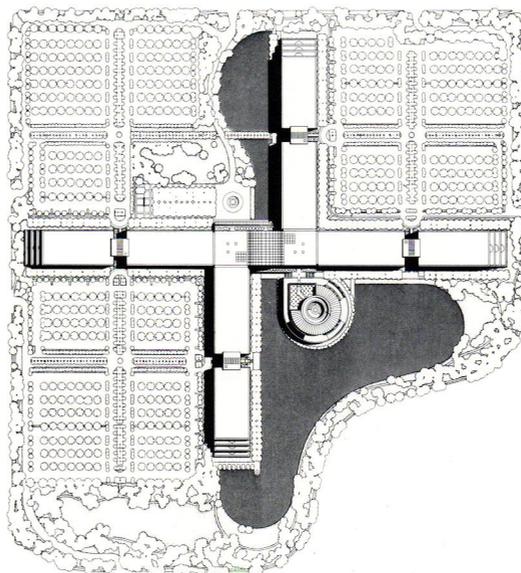
Contractor:

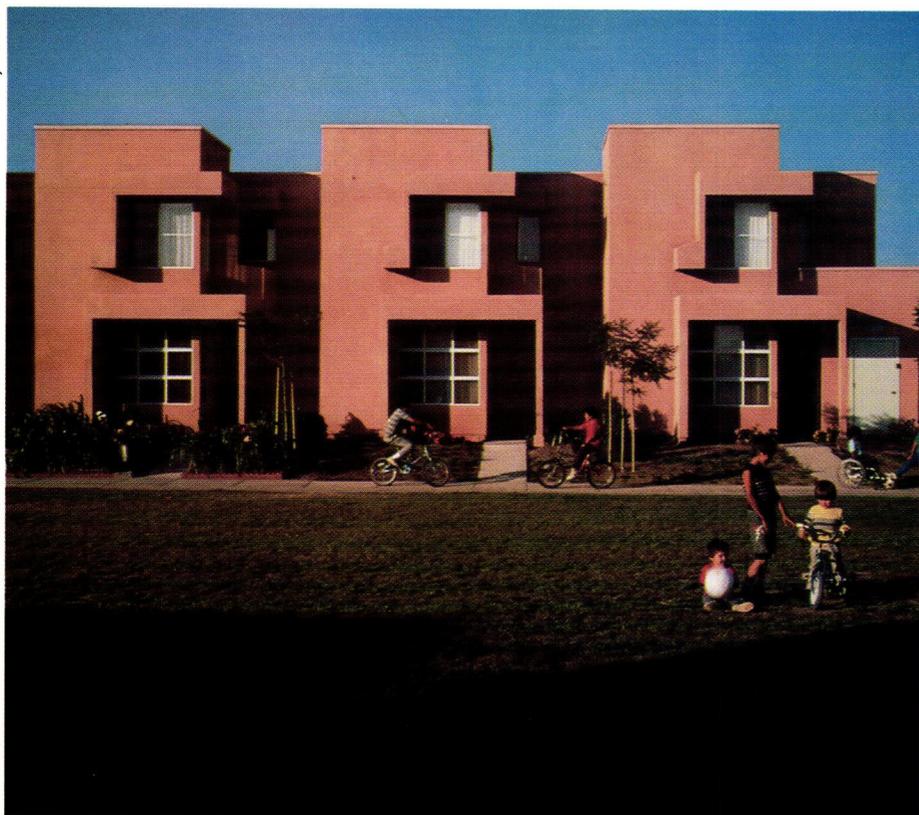
Swinerton and Walberg Company

This very large complex houses the headquarters offices for Northern California's very large public utility, Pacific Bell. Its site is about 40 miles from San Francisco, east of the Berkeley Hills, in a once-verdant valley of orchards, now a growing center for clean industry and residential developments. The complex is planned in quadrants, three of which provide parking. The fourth is landscaped open space with an 1800-seat circular dining facility. On the flat site, the flat-roofed complex gains identity from the high arched trellis spanning 144 feet, at the end of the lake between the building's wings. The four wings extend from central administration offices in a Greek cross.



Jane Lidz





Honor Award and People In Architecture Award

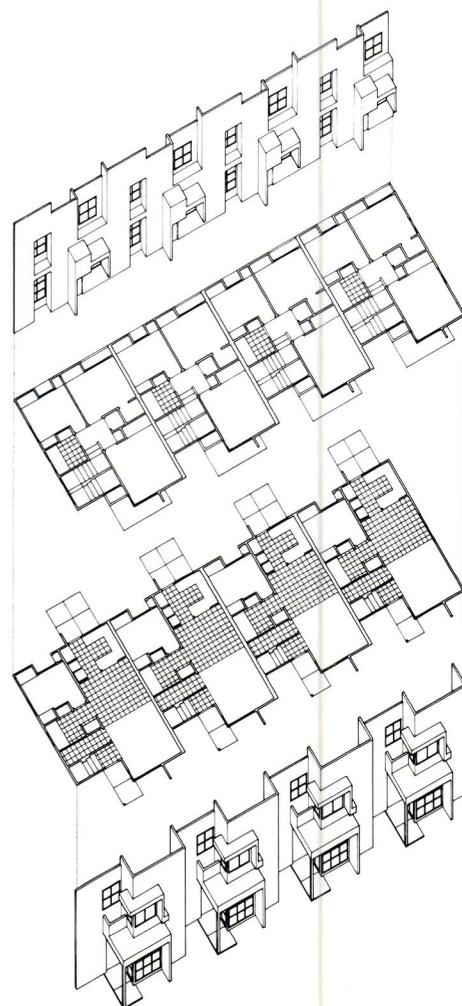
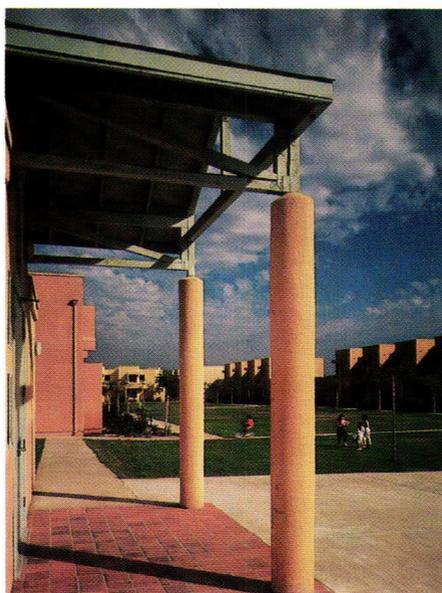
Jury Comment:

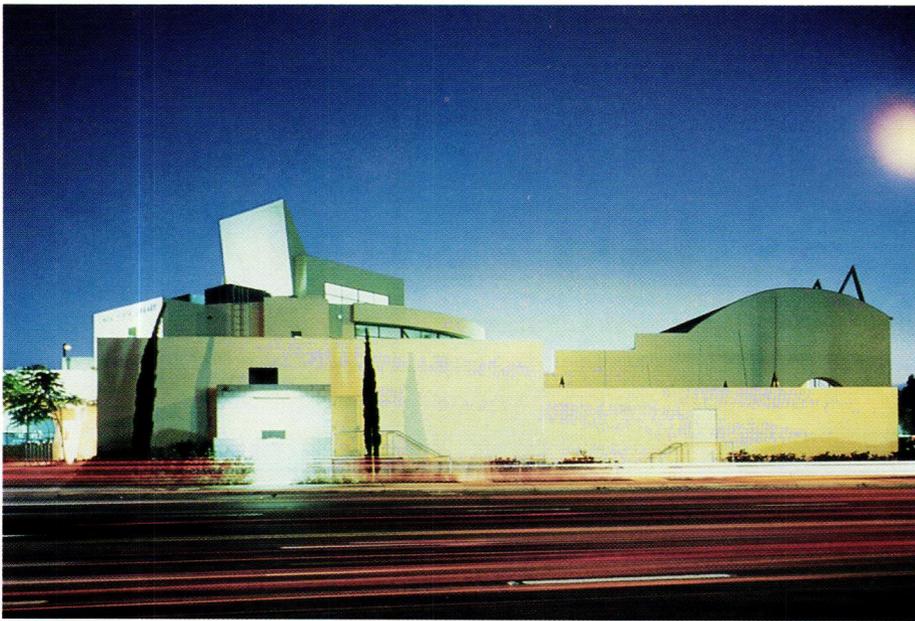
"This is an unusually restrained and sensitive use of materials and form. It is also unusual in a low budget project like this to see such an elegant use of a very inexpensive material, stucco. The grouping of buildings around a courtyard makes it truly seem to be designed with the users' need for both privacy and community in mind."

LOW INCOME HOUSING WITH STYLE

These houses for farm workers at Saticoy, near Ventura, are an addition to a development of houses which began in 1937 when a camp for migrant workers was built on the site. In 1975 workers organized as a cooperative, built a church, a school, a grocery store and a butcher shop, and administrative offices—the manifest of a settled community. Architect John Vaughan Mutlow, AIA was commissioned to design 35 new houses in 1976; these 39 units he has recently completed are a further development. The workers' background is Mexican, and the design for the houses reflects this sunland heritage, using overhangs and sunshades to articulate the simple building forms. A neat device is the turning of the corners of each row with a four-bedroom unit, giving a sense of both suspense and continuation. The central court is a protected, landscaped open space for community activity and children's play.

Project:
Cabrillo Village Farm Workers Housing, Saticoy
Architect:
John Vaughan Mutlow, AIA
Owner:
Cabrillo Cooperative Housing Corporation
Contractor:
McGall Constructors





A LIBRARY AND COMMUNITY FOCUS

Honor Award

Project:
Linda Vista Library, San Diego

Architect:
Rob Wellington Quigley AIA

Owner:
City of San Diego

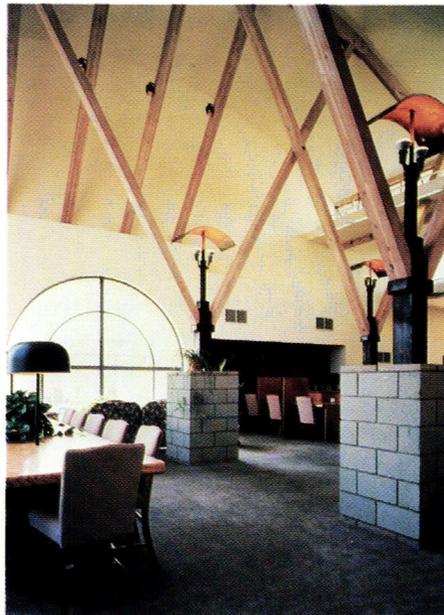
Landscape Architect:
Land Studio

Interior Design:
The Design Point

Programming:
Michael Feerer & Associates

Lighting Consultant:
Patrick B. Quigley & Associates

This small (10,000 square foot) library in an otherwise featureless suburb of San Diego, is the community's only cultural center. Its stucco-faced forms do more than provide for the residents' needs for a civic place; the building is itself an image of dignity and respect, something not until now a part of the community's self-view. A ramp for easy access leads into the rotunda. Natural daylighting and the concrete block anchors from which timber braces spring, give the reading room a lively air. The compact plan makes it possible to operate the library with a two-person staff.



Frank Domin

Jury Comment:
"This is the kind of building that creates a focus in its community. It is more than just a library or a place to read a book. It also has symbolic power for the community as a whole."

Merit Award

Julian Main Post Office, Julian
Architect: Keniston & Mosher

Sea Ranch Employee Housing, Sea Ranch
Architect: William Turnbull Associates

University of California Press Headquarters, Berkeley
Architect: ELS/Elbasani & Logan

Arnold O. and Mabel Beckman Conference Center, Irvine
Architect: Skidmore, Owings & Merrill, San Francisco

360 Newbury Street, Boston
Architect: Frank O. Gehry & Associates, Design Architect; Schwartz/Silver Architects, Associated Architect

House on Point Dume, Malibu
Architect: Moore/Ruble/Yudell

345 First Interstate Center, San Francisco
Architect: Skidmore, Owings & Merrill, San Francisco

River Center, Tucson, Arizona
Architect: Leason Pomeroy Associates

Merit Award and People In Architecture Award

Comprehensive Cancer Clinic, West Los Angeles
Architect: Morphosis/Gruen Associates

Rosa Parks Senior Apartments, San Francisco
Architect: Marquis Associates

Grappling With CALIFORNIA'S GROWTH DILEMMA

Growth of population and problems that flow from it are the most perplexing issues facing California today. No one wants to lose the quality of life we enjoy, but what can design professionals do to stop, or at least stem, the erosion we can't help seeing all around? Five experts in several different fields take a hard look at the issues, the problems and the possibilities for doing something about them now.

ROGER MONTGOMERY, DEAN

College of Environmental Design,
University of California, Berkeley

Californians for the foreseeable future will experience continued growth and continued efforts aimed at growth control. The state's economy will grow and with it employment and population. This means more sprawl, more traffic, more of what makes people complain about growth. Public discontent will continue to make growth control a popular, widely practiced political nostrum for an increasingly congested and fractious urban existence.

Dismal as it may seem, California's future looks very much like its recent past. However, and here looms trouble, continued growth coupled with efforts at control will tend to accentuate increasing tendencies toward division within the state's highly diverse population.

California's booming economy has produced the present levels of growth regulation and control that variously attempt to stop, slow, direct and manage urban, suburban and rural development in so many local jurisdictions. For decades the state has grown at a rate well above that of the national economy. The state's resources and its vast stock of developable land, its political stability and open economy, and its relatively low prices in relation

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Gridlock c.1900: Nothing new. Then solutions sought; today, we just complain

RAY WATSON, FAIA

Vice Chairman,
The Irvine Company

The problems associated with city growth are complex and in constant flux, but typical citizens are less interested in knowing the real causes than in declaring war on the perceived instigators of threats to cherished life-styles. That they might be targeting the wrong enemy is not so important as that their fears, concerns, and hopes have been recognized—and that someone is mobilizing the troops to do something about it. The unfortunate consequences of crusades use up our limited resources and energies.

City planners and urban writers have long been critics of suburban flight. By Earth Day of 1970, suburbanites themselves were challenging the move to the suburbs, fearful that further growth would transform their beloved suburbs into the very thing advocated by urban planners and writers: cities not unlike those from which suburbanites had fled. Yet they generally acquiesced in non-residential

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RICHARD WEINSTEIN, DEAN

Graduate School of Architecture and Urban
Design, University of California, Los Angeles

Several years ago a film called *Blade Runner* pictured a future for Los Angeles none of us wants to experience. The film was remarkable for its visual impact and it has—among architects—become shorthand for the direction many of us in our dark moments imagine Los Angeles to be taking. It shows the decaying infrastructure of the city—cracked and steaming streets spewing noxious gasses; tilting overpasses; perpetual rumblings underground; climatic disturbances producing a constant toxic mid-day mist illuminated by flickering neon lights. This world is inhabited by a desperate ethnic underclass dressed in gaudy or transparent plastics that are already the dream of Melrose Avenue. The affluent either live in high rise climate controlled fortresses, or have escaped the dying planet altogether to live in outer space. Rich and poor in Los Angeles are more decisively separated than in any major U.S. city.

These exaggerations have a haunting power because they touch, in each case, something in our experience and fears which rings true.

The pattern of dispersed settlement in the Los Angeles area increases the burden on infrastructure—there is

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FRANK B. GRAY

Executive Director, Downtown Management Commission, Boulder, Colorado

Would you invest in a corporation which had no business plan and was run by the sales staff?

Probably not.

So why consider investing in a municipal corporation—a city—which has no plan for managing its resources and its growth, and is dominated by persons who will fiscally profit from the sale of its assets?

You shouldn't.

A municipal corporation is in many ways different from a for-profit corporation, although its operational characteristics may appear to be the same. In simplistic terms, a municipal corporation looks at industrial and commercial growth as a revenue-producing activity, residential growth on the other hand is normally viewed as a net expenditure. The key, then, in community corporate management is to balance these various sectors to provide a fiscally sound balance.

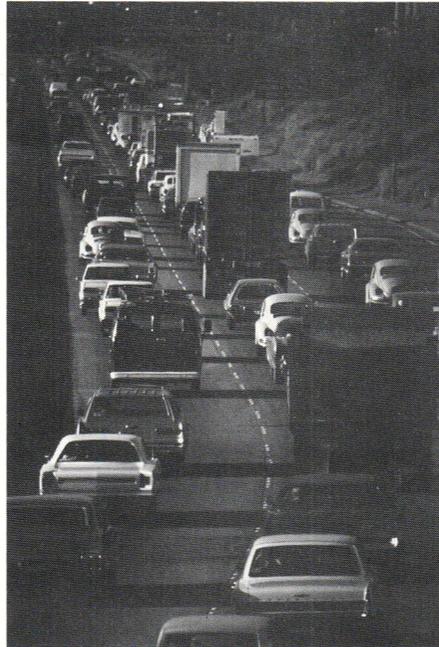
Community corporate management becomes even more complex, however when it is clear that the "profit" the corporation is expected to produce isn't a fiscal one, but is measured in social and environmental terms, commonly referred to in the aggregate as "quality of life".

Simply put, growth management is a tool to be used for the implementation of a municipal corporation's business plan (sometimes referred to as a general or comprehensive plan). A growth management system is a unique tool in that it can balance the many corporate non-fiscal objectives against the fiscal resources of a corporation.

In its simplest form growth management systems developed in the late 1960s and early '70s attempted to balance factors of residential growth. The critical factors common to almost all of these systems were rate, type, and location of residential growth. These systems provided a mechanism for a community to address both physical infrastructure (sewer, water,



Traffic 1970s, above, and 1980s, below



streets, schools, etc.) and social integration concerns. These systems tended to bring fiscal balance by affecting primarily the expenditure side of the ledger.

The systems being developed by many communities today are much more sophisticated and for the first time attempt to integrate the physical and fiscal growth of the community into a single system. These systems still deal with the basic factors of rate, type and location of growth, not with residential growth only. The comprehensive growth management systems of the 1990s are balancing a community's "books" by managing both sides of the ledger.

When a community implements this level of management control, the profits to both the residential and the business community increase. A dynamic example of this strategy is Boulder, Colorado, the city in which I live.

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MICHAEL J. STANTON, AIA

CCAIA Vice President, Governmental Relations

Like millions of other people, I came to California to explore it, and I never went back, either to Maryland, where I grew up, or to New England, where I was educated. Would I go back now? Of course I wouldn't. Nor would most of those others. California now has one of the most culturally diverse and interesting communities on earth with an economy of unparalleled diversity whose top quality products range from the finest in agricultural to world class technology.

With prosperity, however, has come a hydra-headed creature that threatens the very features that make life in California so alluring. Water and air pollution grow steadily. Traffic congestion has reached near total gridlock on many key traffic arteries. The pressure of new migrants and foreign capital makes California real estate spectacularly expensive—much of housing is unaffordable to those who live here. Our cultural and recreational facilities are overcrowded and the state's infrastructure is deteriorating badly. To many the only solution is to stop all new growth.

Public debate on dealing with growth is increasing daily. Developers and no-growth groups alike are using draconian methods to try to accomplish their objectives. Local governments—strapped by the funding limitations of Proposition 13—perceive themselves as unequipped to deal with the increasingly complex planning issues that are the hard choices that our success requires.

Increasingly, many important decisions are being made, not by seasoned professionals after months of careful study and evaluation, but by voters in response to simplified half-truths and advertising messages associated with ballot initiatives. One thing is abundantly clear. The factions on both sides of the issue are becoming more firmly entrenched. The arguments are more shrill and the middle ground for

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more of it so there is more to repair and maintain—at a time when public funds are increasingly scarce.

None of our most pressing problems respect the 164 political subdivisions which constitute the region—pollution, traffic, housing. We have myriad overlapping, redundant, warring, imperial bureaucracies. Often it seems that the courts govern the region; our elected officials look the other way.

One has to have sympathy for the lawmaker who might advocate that his constituency bear an inconvenient portion of the regional burden; he could soon be out of a job. Better to transfer responsibility and accountability to the initiative process or the courts. But one must sympathize with the electorate, too—the fragmented system is too complex to understand.

The failure of leadership also fails to solve problems; if little is done, few can be held accountable. Policy gridlock victimizes the citizen and he loses faith in the system. When there is no one to blame, the citizen litigates, the citizen initiates, the citizen eschews the community of trust which is the precondition of good governance. Community A is concerned about traffic and passes a no-growth ordinance; 100 yards away, in a different political jurisdiction, Community B accepts the new development and the new tax revenue; increased traffic flows through Community A anyway—and its impact is greater than it would have been had it been mitigated by a plan.

How does trust survive in the helpless frustration of failed policy? Unless we restore trust in our governance structure, the public will not accept the financial and psychic burdens we must all learn to accept if our region is to choose its future. It is encouraging to note that the *LA 2000* Rand survey showed that a strong majority of voters support more planning, even if it leads to increased constraints, and would accept higher taxes if the revenues were tied to the solution of problems.

The choice, stated in the extreme to sharpen our collective sense of urgency, is between a polarized and

warring community living in a poisoned environment with collapsed services and failing infrastructure—a *Blade Runner* society—and the choice we all wish to make: for a community which is the first to live successfully in the cities of the third millennium.

“One has to have sympathy for the lawmaker who might advocate that his constituency bear an inconvenient portion of the regional burden; he could soon be out of a job... But one must sympathize with the electorate, too—the fragmented system is too complex to understand.”

Richard Weinstein

In the past, Los Angeles has found the wit and the will to plan for water, plan for the movement of people and goods; and at one time our infrastructure was the envy of the nation. Our youth, our climate and our vision were the other assets upon which we built the twelfth most powerful economy in the world. But the future presents more daunting problems. We now recognize how delicate is our environmental carrying capacity. We speak 126 languages and are also a third world city with 50,000 families living in garages.

What began as a group of 100 very different, somewhat unrelated citizens getting together to take a look at the year 2000 has become an almost unanimous, and concerned, band of regionalists. We quickly shed the perspective of L.A. itself as we came to understand that problems we face can only be addressed without regard for artificial boundaries, that they must be understood in a regional context.

Housing, transportation, jobs, pollution, indeed social, environmental and economic policy are crucially interdependent. When solvents are outlawed to cleanse the air, 30,000 jobs in the furniture industry may be lost. Unintended consequences flow from policy decisions made by single purpose agencies. That is why the *LA 2000* report calls for the creation of a growth management plan whose central mission is the evaluation of

trade-offs between environmental, economic development, transportation and social policy. A growth management agency would have as its purpose managing this system of interrelated forces pursuant to a plan. A separate Environmental Agency combining the several single-purpose environmental bureaucracies would be charged with developing an environmental management plan within the context of the larger growth management guidelines.

The environment is itself an interactive system where pollutants move from media to media and elude the control of single-purpose environmental bureaucracies. Disposing of solid waste through burning can create both air pollution and toxic ash which impacts groundwater. The trade offs between environmental strategies affecting different substances and media must be evaluated and prioritized so that limited funds can have the greatest impact.

The challenges we face will likely establish the pattern of growth for many other metropolitan regions after the turn of the century. New growth outside the urban cores of older cities—where most of the new growth is occurring—already resembles the dispersed structure of Los Angeles. We are a laboratory. We have to work out the proper relation of the free market to thoughtful governance which anticipates the destructive consequences of growth and provides for a habitable future. Environmental and historic necessities require that we accept limits to our inclinations lest they, unconstrained, lead to unintended consequences, like those imagined in *Blade Runner*.

It is curious that a people so jealous of their personal freedoms, so insular in their metropolitan organization, so blessed by climate and natural circumstances, should be chosen by history to redefine freedom through the acceptance of limits on that freedom, to replace their insularity with a regional community of trust, to struggle for a wholly new balance with nature wherein the fragile and unpredictable mountains and land, and the overburdened sea and sky can finally establish a decent interaction with human settlement. □

to many other Pacific Rim centers, stimulate the flow of people and money into the state.

In concert with demand for products—especially those of high tech industry—and its expanding services economy, these should fuel the incredible California economic machine to levels that continue to outperform the national economy.

Now, after a quarter of a century of public involvement, efforts to stop slow, or mitigate growth and its effects, the public support for land use and environmental regulation shows no sign of diminishing or wavering. Growth control activity has become an established fact of life in California.

As support for regulation increased, localities began to use a second approach, referred to by planners as distributive and redistributive, a device actually in use since colonial times. Today's use of this tool is to regulate by withholding such utilities as sewer lines or highways, in some instances, water connections. Even newer, and more powerful, is infrastructure finance. With this device, direct charges and exactions on development pay for nearly everything. Once, these charges were shared across generations; now newcomers pay for everything—and this tends to price out all but those with the highest incomes.

These devices represent ways of growth management via the distribution of cost and benefits. Merely noting these distributive tools highlights the socially hazardous underside of all growth control and management: the fact that these policies impose costs and benefits differentially across the state and its population.

With the insight gained from working with distributive tools we now see that regulation also assesses costs and benefits. We now understand, for instance, that when the regulations of one jurisdiction bar inexpensive housing, three things can happen: that housing relocates to a less politically active and typically poorer jurisdiction; or gets more expensive, perhaps to the level of generating additional homelessness; or it does some of both.

What does the continuing crunch between growth and growth control hold for design professionals? Some of the impacts are clear. Everyone in the field by now has had direct experience with lengthy, often contentious review and approval processes. These involve-

"The distributional effects of growth control promise a more volatile, more divided California society. Those architects and environmental design professionals who work to mitigate social polarization will be heroes in some ultimate pantheon. But opportunities for such heroism may prove too costly for most of us."

Roger Montgomery

ments have led to increased time inputs from design professionals. To take the most obvious example, more regulation and distributional activity mean more work for planners; therefore, more planners. California with 11 percent of the nation's population has 17 percent of the planners (actually 17 percent of the American Planning Association membership). In contrast New York State, with nearly 7 1/2 percent of the population, but much less vigorous growth management, has but 5 percent of the APA membership.

Architects have benefitted too. 16 percent of AIA members belong to California chapters as against 7 percent who belong to those in New York. In all probability these numbers primarily reflect the increasing role of this state as an exporter of architectural services to the rest of the country and the world. Even so, it is clear that regulation means a greater number of hours of professional work inputs for a given volume of building. Parenthetically, this may explain in part the riddle of growing architectural inputs in a relatively flat construction economy. Though managing the review and approval process may not be as much fun as designing, it does produce billable hours.

Benefits flow from these increased professional inputs. Though in any individual case each of us will find much to debate, taken as a whole growth control and management

focuses attention on development quality. Whether a routine suburban subdivision design review, or an elaborate "beauty contest" for a highrise office building, design quality becomes a more important issue because of growth control. Perhaps genius occasionally gets denied; but, overall, the development climate becomes more design conscious, architecture improves. Unfortunately, improved design does not mean improved society.

How about the societal impacts of the on-going conflict between growth and growth control? What conclusions can we draw for the decade ahead? The overarching affects are distributional. Control differentially allocates the costs and benefits of growth. While affluent Marin County halts growth, somewhat less affluent San Ramon gets the new office parks, much less well off Tracy gets the new affordable houses, and East Oakland little or nothing. In the Southland the same thing happens. Office parks go to Irvine, or, after incredible layers of review, regulation, exactions, and design scrutiny, to Santa Monica. The houses typically appear very far away in San Bernardino or Riverside, and Compton plays East Oakland. Development continues, growth control distributes it within the region. The point requires repetition. Growth control at the local level whether in the form of no growth, slow growth, or highly regulated growth simply distributes and redistributes the costs and benefits from one jurisdiction to another according to predictable patterns of status, wealth and related characteristics.

Continued growth, selectively located according to the dictates of a fragmented, local control system bent on maximizing immediate local advantage, NIMBYism, and other such beggar-thy-neighbor motives, promises a more sharply divided California by the year 2000.

Coupled with the increasingly bipolar income distribution associated with deindustrialization, service employment growth, and California-brand, high-tech industrialization, and

continued on page 42

FROM TROLLEY TRACKS

Down by the tracks in San Diego's waterfront area, an unusual public park is in the early stages of development. It is unusual because, in a sense, the tracks make the park. For years an eyesore, the 3/4-mile stretch was ignored. Then a new convention center was built, and along with it, hotels. A competition, held last year by the Centre City Development Corporation for a design to transform the track area, was won by a team of landscape architects, an architect/urban designer, and artists. This amalgam of special talents, led by landscape architects Peter Walker and Martha Schwartz of San Francisco, designed a park that uses the tracks as major force: the park follows the lines of the tracks in their simple geometry, and adds, for the necessary accessories,

other geometric forms, equally simple. There is a circular pool and fountain; triangular flower beds; cubes as trolley stations; a square lawn set on the diagonal as location for transformers. The main sense is, however, linear. The team worked separately but in union; each to his/her own special interest and expertise, but doing everything for the whole concept. Art was, from the beginning, inherent in the design, with the intent that the whole space would be a piece of art. To Schwartz, also an artist, the strongest image was the line of the track, "stripes in a Mexican serape;" Walker looked for ways to relate the site to the city. Idea and reality will merge for public benefit in four or five years when the park is complete. □

Project:

*Marina Linear Park
San Diego*

Landscape Architects:

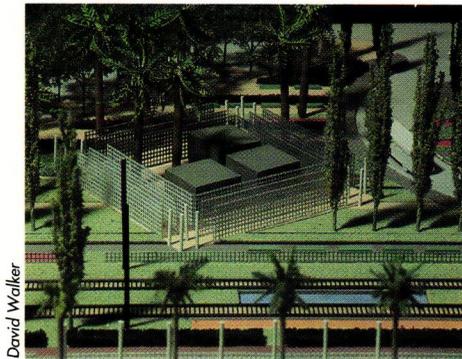
*The Office of Peter Walker and Martha Schwartz, San Francisco
Peter Walker, Cathy Deino Blake,
Doug Findlay, Thomas Leader, David Meyer, Kenneth Smith, David Walker,
Jane Williamson, Sara Fairchild.*

Artists:

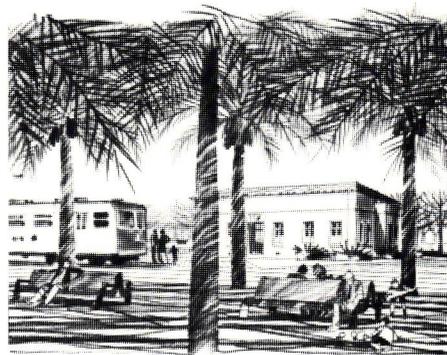
*Martha Schwartz, Dennis Adams,
Andrea Blum*

Architect/Urban Design:

*Austin Hansen Fehlman/Group
Pat O'Connor*

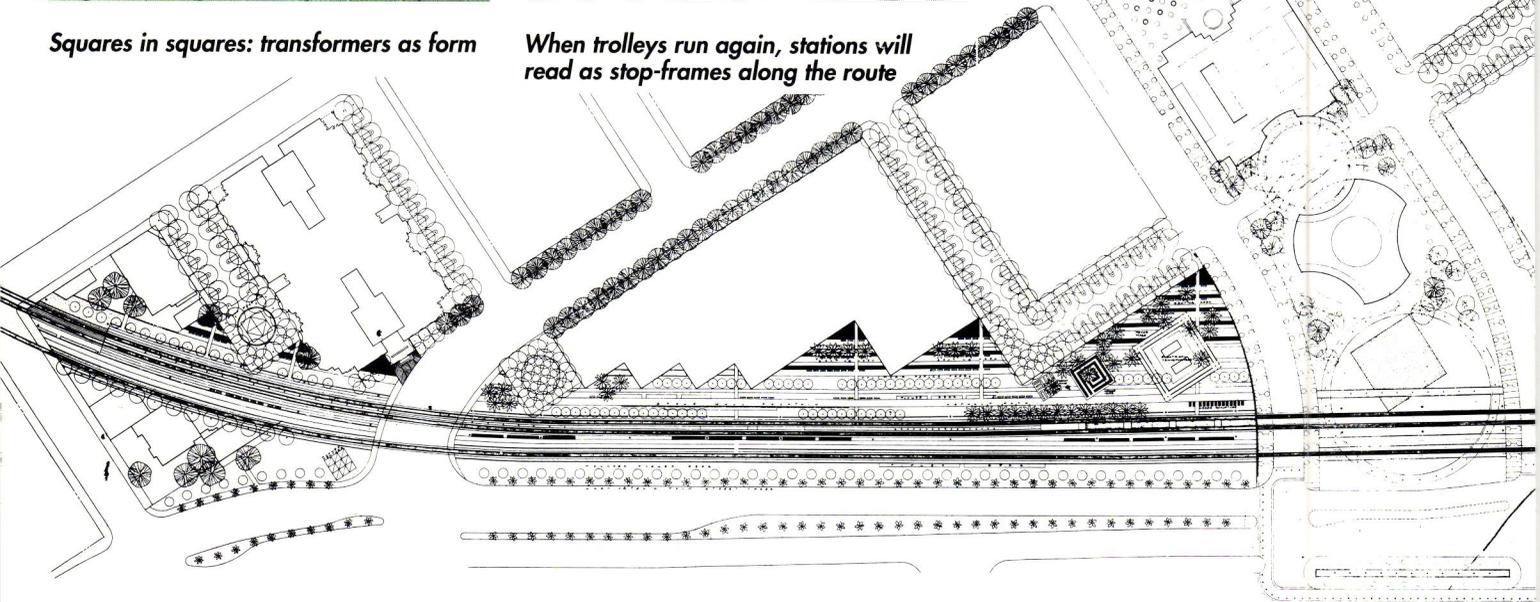


David Walker



Squares in squares: transformers as form

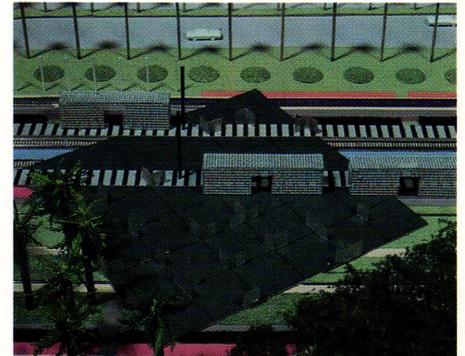
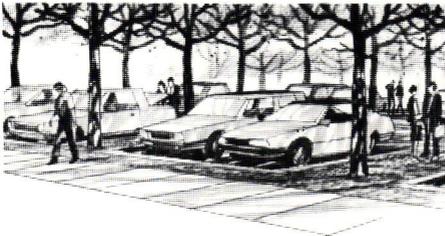
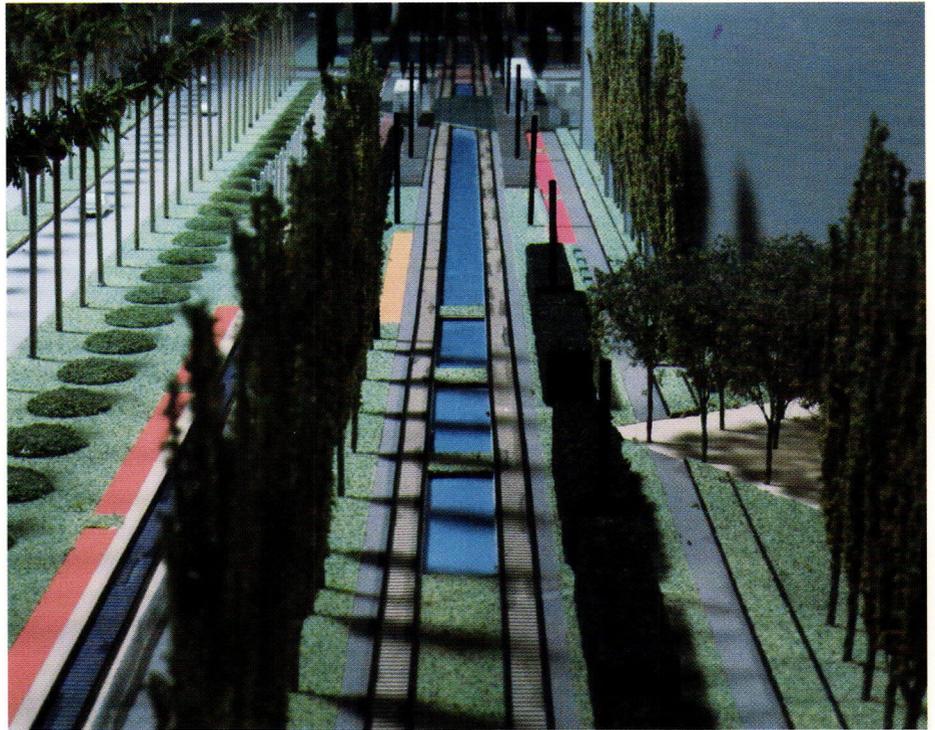
When trolleys run again, stations will read as stop-frames along the route



TO LINEAR PARK

Strong geometry makes the pattern

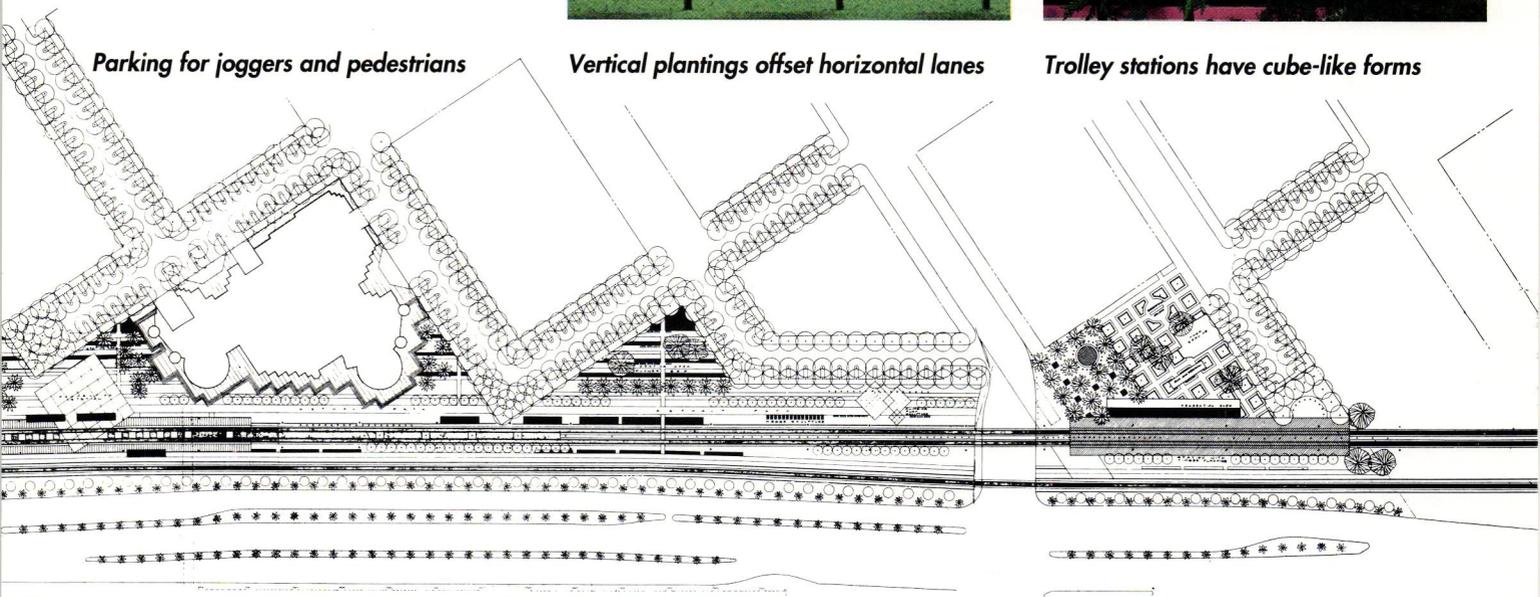
"Like stripes in a Mexican serape"



Parking for joggers and pedestrians

Vertical plantings offset horizontal lanes

Trolley stations have cube-like forms



GOLD MEDAL ARCHITECT: JOSEPH ESHERICK, FAIA

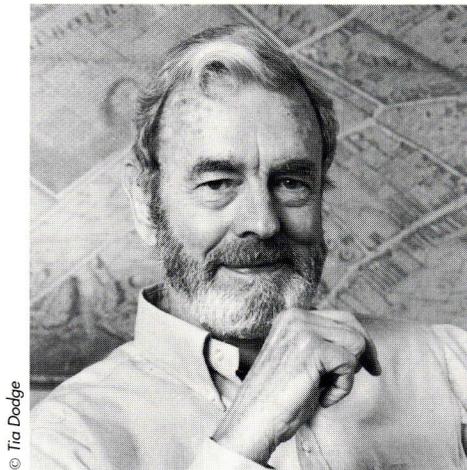
An interview by Margaretta J. Darnall

Joseph Esherick, FAIA, the American Institute of Architects' 1989 Gold Medalist, sets deceptively simple goals for his work as an architect: to make buildings that fit into their context and to make places that people will enjoy. As an educator, a field in which he is also preeminent, his goal is not to think of teaching but of learning. He is extraordinarily successful in each of these aims. As for himself, his interests are wide ranging and without limit because of his intense desire to learn. He is fascinating to talk with because he continually makes analogies to diverse and unexpected fields.

In many ways, Esherick's approach to architecture is in response to the formal Beaux Arts education he had at the University of Pennsylvania in the 1930s, then dominated by French architect Paul Cret. But it was from Cret (Gold Medalist in 1938) that Esherick learned principles that are foundations of his practice: about architecture as a sequence of spaces through which people pass; about the approach to a building and its relationship to its gardens; how the program generates space; the importance of light as an architectural device. Above all, he feels he gained "an understanding of the plan, not as a pattern on paper, but as a three-dimensional diagram."

The Beaux Arts method still disturbs him, however, in its insistence on historic styles and symmetry and, most important, in the lack of context in students' design problems. "It was absurd", he says. "We were asked to design an art museum, say, on an island and if we didn't like the shape of the island, we could change it."

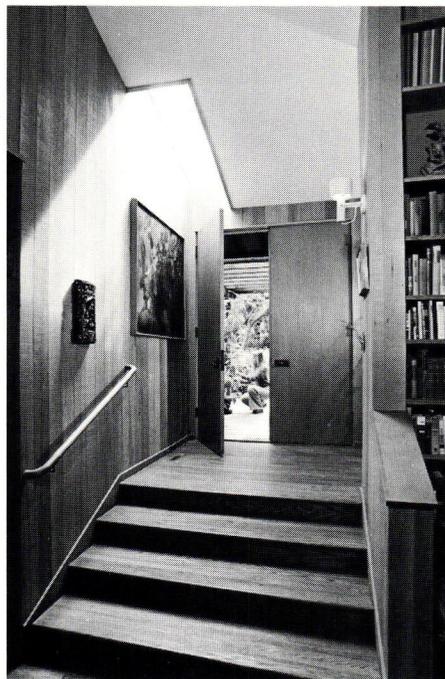
"Attaching the building to the world is important," he explains. "It exists in a particular place, in a particular region in a particular locale." These elements, together with the program,



© Tim Dodge

"Architecture is analogous to learning, and the products of architecture—the buildings and the settings we design—should open up processes for greater learning by everyone involved. Architecture as learning implies architecture as discourse and discourse not only involves speaking up but listening."
1989 Gold Medal Acceptance Speech

Darrow M. Watt



Botsford Residence,
San Francisco Peninsula

give rise to his design, and he says he wouldn't know what to do without their constraints. He often finds contextual clues which would elude most designers—for instance, an unassuming almond orchard on the site of an early house he did in the San Joaquin Valley. He was charmed with the orchard, and used its 22-foot grid as the module for the house. "All the major events in the house happen every 22 feet," he says. We just cut down a few things and let the orchard drift through the house." The orchard now is gone, the charm and integrity of the house remain.

Residential work has been the core of Esherick's practice, as it was for his early employer, Gardner Dailey, and for many other Bay Area architects of the 1930s, '40s and '50s. A measure of his success in this always intriguing field is the warm regard his clients have for him. Last December, one of his first San Francisco clients had a party in his honor to which nearly 60 former clients came. All but one or two still live in their Esherick houses, and those who had given them up, had done so, they said, with great regret and only for imperative reasons.

Among his many ideas of what a house should be is that people should enjoy being in it for the changing light throughout the day. He expects a house to respond to the variations of the seasons, bringing in sun in winter and providing shade in summer. The sequences of spaces that he adroitly designs draw people into and through the house.

He chooses the actual site for the house elsewhere than on the best part of the plot, which he likes to save for a garden, or "just to have". He uses views with care and likes to have them appear in unexpected places. These are things that people enjoy in Esherick's work without quite knowing why. And *he* enjoys that.

Although design is the overriding force in Esherick's progress through life and career, he has managed a successful practice, made impressive contributions to his profession in a variety of ways, and found a second career in teaching, which he prefers to consider as learning.

He opened his own office in 1946, with residential clients referred to him by his former employer, Gardner Dailey. The period following World War II was a boom time for the pent-up desires of clients, and he did well. But he never changed his principles or his goals. In 1972, however, he formed a partnership with three employees, George Homsey, Peter Dodge and Charles Davis. All four partners are strong in design, and it takes an unusual arrangement to make such a partnership work well. Through a "continuous ongoing discourse, so that everyone knows what everyone thinks about almost everything," it does work, and constant review of each others' projects maintains the high design standard the firm is known for.

Currently, Esherick is in the midst of designing a small maritime museum on a prominent site in old Monterey, adjacent to the Old Custom House, overlooking the harbor. His analysis of the site includes research on early town plans so as to align the new building with the original grid used in this part of Monterey, and making plans and elevations of surrounding buildings in order to understand their scale and massing. He is quick to point out that he is "not doing a historic adobe building," and says that it will "probably turn out to be a steel-framed building."

The program for the maritime museum is filled with disparate and even contradictory elements, he says, which need to be assessed separately and integrated gracefully: the museum itself; a library; an auditorium; and a community center. In the context of surrounding buildings, this will make too large a building, so he is searching for a way to disguise the mass.

As a teacher, Esherick is legendary. He started out as an eight-week replacement at UC Berkeley for Vernon DeMars who was on a two-month trip to Germany, but, as he says, he never

Elisabeth K. Thompson, FAIA



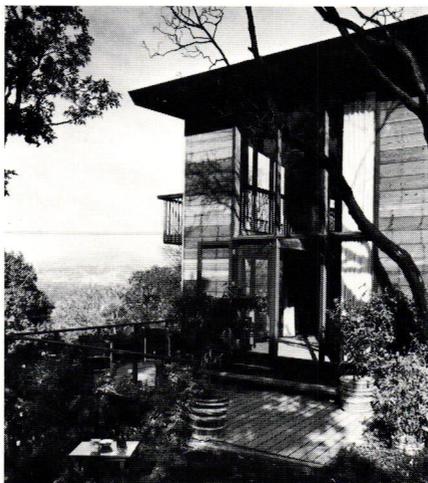
Stevenson College, UC Santa Cruz

"There's a wonderful story about Joyce asking a friend, 'What's most important thing in the world, truth or doubt?' The friend says, 'Obviously, truth.' 'No,' says Joyce, 'the uncertainty of life, that's what's important.' Joyce is important in my thinking. He took the ordinary and respected it, and he used the plain people's way of talking and brought it to the heights. I work simply, with ordinary things."

Roger Sturtevant



Residence in Ross, Marin County



Residence in Ross, Marin County

left until he retired in 1985. Since then, he has been a visiting professor at other universities, and is a frequent member of design juries. Asked how his teaching and practice enhance each other, he replies, "There is no difference—they are really the same thing." He summarizes his thinking on teaching by paraphrasing a comment on writing by novelist John Gardner in *The Art of Fiction*. Esherick substitutes the word *architecture* for Gardner's word *writing*: "There are no rules for real architecture... There are techniques—hundreds of them... There are moral and esthetic considerations every serious architect must consider ... There are common mistakes that show up repeatedly in unsuccessful architecture... There are, in short, many things that a serious architect needs to think about; but there are no rules."

As his professional contribution, Esherick spends considerable time or organizations and committees, which give him immediate contact on issues he questions with his students. Foremost on his mind at the moment is the curing of architects of the notion "that they are the sole designers of their buildings. He argues that the technological, social, political, economic and cultural forces are all "in some way design forces," which architects need in order to keep from becoming "another special interest group."

Esherick's ideas and buildings have a timeless quality because he has never treated architecture as either style or fashion; there is little difference in character between the work he did 30 years ago and what he is doing today. He is still concerned, as he was when he started out, about whether what he is doing is "the best possible thing", and he thinks that the hardest part in architecture is knowing "when to stop fussing with it." He is clearly an architect who will never stop learning, never stop wanting to learn, and never stop striving to do something even better. □

Dr. Darnall is a graduate in architecture of the University of California, Berkeley, and has two advanced degrees from Cornell in architectural history. She is a former faculty member at the Washington University School of Architecture in St. Louis and is currently living in the Bay Area.

CALIFORNIANS AND SOVIETS Collaborate To Design New City

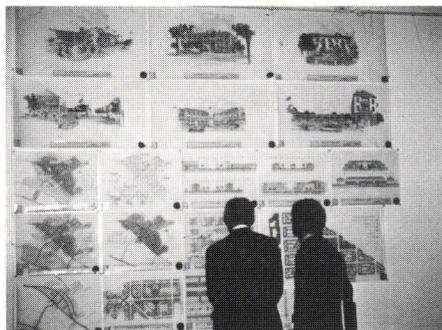
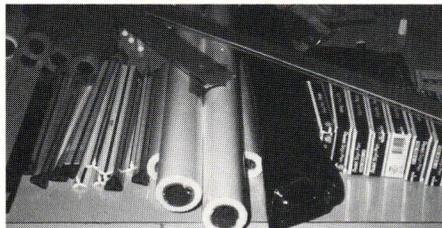
The six California architects who went to Armenia after last December's devastating earthquake there had no way of knowing how they would be received or what they would accomplish. But they went prepared to work, taking with them the equipment and materials they needed, and their serious and undeviating intent moved Soviet officials to assign them a task—to design a new city for a totally destroyed town. The Americans, Soviets and Armenians soon found that architecture is a simple, warm and effective way to friendship. The seven team members are (left to right): Christopher Arnold, AIA; Michael Stanton, AIA; team leader Ronald Altoon, AIA; Robert Odermatt, FAIA; Peter Hasseleman, FAIA; researcher Donald Geis of Washington, D.C., and Jeffrey Heller, AIA (seated).



Jeffrey Heller, AIA



The team in the office of the director at the regional design institute in Yerevan and presenting their plans for Spitak (below)



Architecture As A Tool For Diplomacy

by Ronald A. Altoon, AIA

Each of us had had foreign experience, travelling, working, studying. We should have been prepared for the unexpected. But going to Armenia surpassed anything we could have imagined, and produced results as yet premature to estimate. We came home physically exhausted and emotionally depleted, yet professionally enhanced and politically stimulated. But it was the diplomacy of architecture with which we became involved during our week in Yerevan, capital of Armenia, U.S.S.R., that was the most unexpected experience of all.

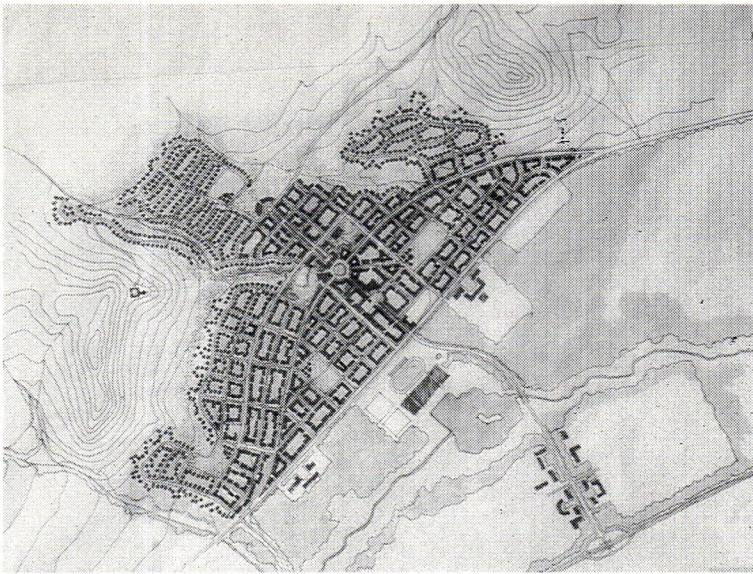
If we were surprised, so were our Armenian hosts, who met us with sincere appreciation and great hospitality. They briefed us thoroughly on the situation and in return we told them what we hoped to achieve. We had brought all our own equipment to leave behind. But they were at a loss as to what to have us do. We had come prepared; we came to work. Later we were told of a conversation we had heard but could not understand: "What do these guys hope to achieve in seven days? We are wasting our time with them." Had we witnessed the parade of experts from all over the world who had come to Armenia to collect data, we would doubtless have been as cynical.

But they did put us to work. We shared the long table in the office of Hratch Poghosian, director of the institute to which we were assigned, which was also his desk: he sat at one end, working, and we were all at the other end. Obviously, the design institute and its director had not prearranged this, but it was the only place to put us and let us work, as we had requested, as an undivided team. During the time we were there, people—government officials and interested architects—visited us unannounced and frequently, reviewing and critiqueing our work, challenging us to support our concepts, in detail.

Our process of advancing every scale simultaneously—town plan, unit layout, sections, neighborhood and district plans, elevations, sketches, structural details—was so different from their method that they were fascinated with such a curious way of working. Later, the director said to us "I could not have imagined how seven could work as one."

As they watched us working 17-hour days, and as we became increasingly involved, a bond developed between our hosts and ourselves, a special sense that we were not a disinterested third party, but a group committed to a purpose that transcended all differences between our governments.

The task they gave us was to design a New Spitak, to replace the town of



Plan for New Spitak

25,000 which had been totally destroyed, with many of its residents killed or left handicapped in the earthquake. A Russian team from Moscow had been given the same assignment, and we were asked to review what they proposed, and make our own plan for the city.

We borrowed from the Russian scheme a basic circulation system, a program and an understanding of the social structure of the community.

The four lengthy critiques of the designs of our Russian and Armenian colleagues' designs led to a rare camaraderie through our use of the common language of mutual concerns and the instruments of graphic communication. For us it was easy; diplomats must struggle interminably with protocol to ease past imposed barriers.

We had toured several cities in

addition to Yerevan, where we stayed: Leninakan, second largest city, Kirovakan and Spitak, in the zone of greatest earthquake damage. Their devastation seemed like what Berlin must have suffered after the allies' bombing.

Our emotional and psychological nerves were deeply touched. We became convinced that in our design for New Spitak, the only appropriate response had to be along traditional lines, to build a recommitment to Armenian culture. These people had lost family, friends, homes, all personal belongings. In those few horrifying minutes of this terrible quake, they had been uprooted from everything their 3,000-year history had bequeathed them.

We made good use of the packet of background information on architec-

ture, culture, history and religion that we assembled before leaving home. Our morning and evening walks between the hotel and our makeshift atelier yielded an uncommon store of local design issues and customs that framed our concepts. We were vigilant in maintaining traditions of massing buildings to establish neighborhoods at one scale, and at another, in using the indigenous tufa stone as the primary texture of buildings to maintain detail integrity.

As the deadline approached, we were asked to present our work to the dignitaries of the Union of Armenian Architects. It was heartwarming to hear one of them comment, "You come here from so far, yet you seem to understand us better than we ourselves do." When we were told the next day that our plan had been accepted for implementation, we were grateful and pleased. But beyond that, we felt we had brought to this far place a new way of viewing the process of design, contextual in vision and comprehensive in execution, that we believe may have substantial impact as future architects consider the Armenian environment.

Our briefings in Moscow with the Union of Soviet Architects produced an unexpected and encouraging indication of a desire to exchange information relative to the emerging social, political and cultural issues in the Soviet Union. The opportunity shortly afterward to meet with Yuri Platonov, Union President, at the AIA convention in St. Louis, further reinforced their commitment to share the role of building bridges between our two peoples.

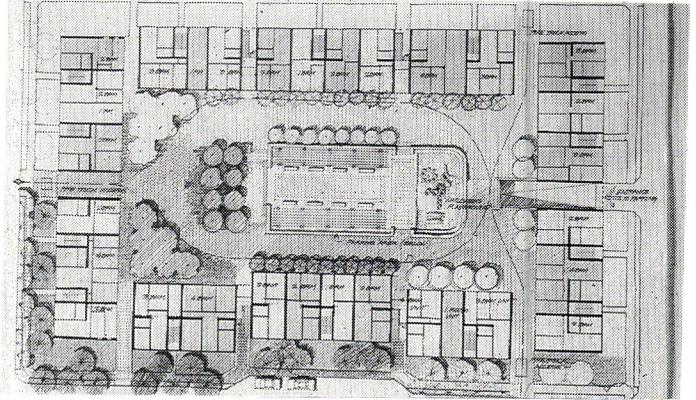
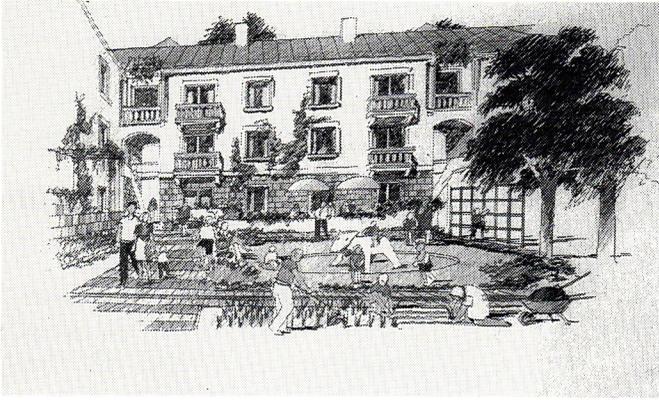
Although we went to Armenia to assist and share our skill in a time of crisis and need, we came away with much more than we gave: an understanding of our common concerns, the knowledge of a great resource we share with each other, and the sense that we have, if only in a small way, advanced the dialogue of collaboration. They said, "architects the world over are made of the same stuff."

This was a statement of friendship. This was the diplomacy of architecture. □



"We became convinced that in our design for New Spitak, the only appropriate response had to be along traditional lines"

Typical high density apartment block plan and example of high density housing open space (left)



Seven Worked As One

by Michael Stanton, AIA

The six California architects who went to Armenia in March had no way of knowing just what we would accomplish, or how. We went to help with the enormous job facing the Armenian and Soviet architects in building the shelter needed so imperatively for the thousands of people made homeless by the terrible earthquake of the previous December. Besides our training, experience and skills, we took four crates of equipment for drawing and rendering, materials and supplies, all of which had been donated by sympathetic suppliers in our country. Behind our arrival in Yerevan, Armenia's capital city, lay months of negotiations with organizations cultural, governmental and political in the United States and in Soviet Russia. Led by our Armenian-American chairman, Ronald Altoon, AIA, of Los Angeles, and funded by CCAIA and AIA, we successfully hurdled all obstacles.



Our Yerevan hosts set us to work on the redesign of the city of Spitak, the most severely damaged of the area's cities, an industrial town of 25,000 people, on the southern slope of the Caucasus Mountains at an elevation of 1,700 meters. With only five days to do the job, we fell back on long experience with charrettes, and adapted Regional/Urban Design Assistance Team techniques (in which three team members had participated) to make possible a process for accomplishing our task in so brief a time.

A great deal of evaluation and planning for the rebuilding of Spitak had been done, before we arrived, by a team of planners from Moscow who had selected a new location for the city some distance away in a more seismically stable place. We used their basic master planning, and the new location; and we accepted the program they had set up, the major roadway street, and the four-story height limit, all of which we found appropriate.

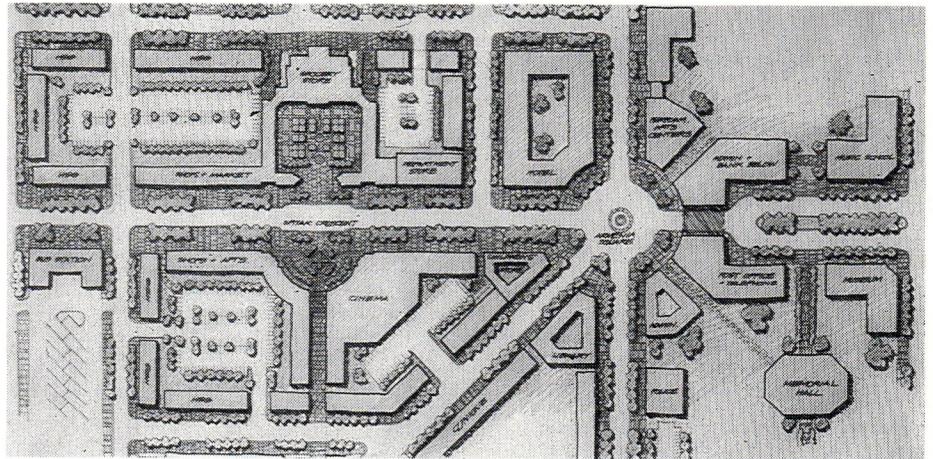
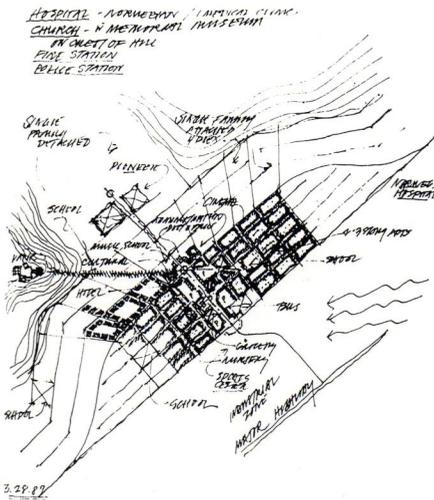
Other aspects we did not find so suitable: they had organized their plan around residential superblocks; had treated important buildings as set pieces, not integrated into the urban fabric; and had made a pedestrian retail mall the commercial focus. Even more basic, we felt the plan lacked identifiable Armenian features, which in our opinion were essential in renewing the spirit of the people.

First we analyzed this approach, then we reviewed local climatological

and topographical implications, and then tackled the prototypical residential block. Using the Soviet program for Spitak, and basing our design on standard Soviet housing modules, we came up with a typical block which allowed for front yard setbacks, provided traditional gardens, play areas and grape arbors, and made for a much more intricate community than their plan had indicated. We set up a hierarchy of streets of different widths, parking configurations, plantings, pedestrian spaces.

We wanted New Spitak's city center to be a source of pride to its citizens, as well as to satisfy special urban needs, so we designed a strong core surrounded by high density residential; a central spine to encourage transit efficiency and create a sense of community; and incorporated the automobile into the center of town. It seemed appropriate to us to locate commercial uses where they would reinforce each other—Armenians are very entrepreneurial and committed to trade and commerce, so this was not inappropriate—with parking blended into the core in mid-block "courts" behind the main street.

The Soviet and Armenian observers were very impressed with the way we switched from studying a problem at one scale to checking its implications in section, and to sketching a quick perspective to test it in three dimensions. Soviet architects, accustomed to working with standard building types,



plan communities at large scale (at Spitak, 1:5,000 meters), and do not fluidly change their method of analysis. Another important feature of our scheme was that we allowed for a phased development. For instance, we designed two different but complementary public spaces around the market and the cinema (cinemas are very important in Armenian life), which could function as a civic center until the more traditional government plaza could be built.

New Spitak will ultimately be a city of 30,000 population. Following the Soviet pattern, it will have extensive and elaborate cultural facilities, far more than an American community of comparable size would have.

We organized tightly our limited time: two days for site investigation, orientation and review of ongoing work; four days for design; one day for presentation to local authorities and our Armenian colleagues. From our visits to several less damaged cities we drew our visual vocabulary of Armenian architecture and urban design. Many buildings use a locally available volcanic stone, tufa (California has tufa

in its volcanic areas), which makes a non-structural facing.

Features we saw frequently included shallow sloped metal roofs, balconies, multi-storied openings to accentuate entrances, and elaborate treatment of building masses at corners to create visual richness. Armenian cities have broad boulevards with expansive sidewalks, extensive parks with many fountains, and large formal public squares onto which significant public facilities open.

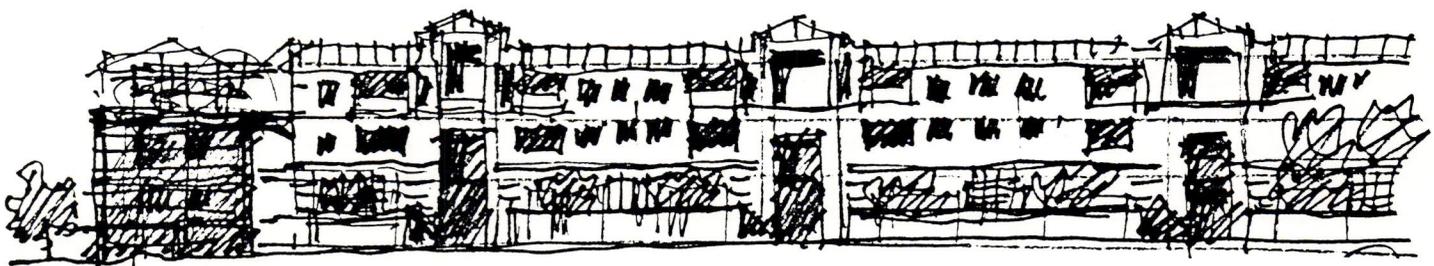
Mindful of the lessons learned in the United States from massive site clearance in the urban renewal programs of the 1950s, from a rigid compartmentalization of a city's functions, and from the failure to deal with the automobile, we tried to blend the fine cultural traditions of Armenian cities with a new and better approach to urban design.

After four days, 17 hours a day, we had enough visual material—overall plans, street sections, detail plans of key urban elements, and six renderings—to present our scheme to representatives of *Gosstroj*, the Soviet state design and construction agency,

and to the Union of Armenian Architects. The Armenian architects and authorities enthusiastically supported our design and, at their urging, Soviet officials have publicly announced that they will incorporate its major features into New Spitak. Construction is scheduled to start this year—none too soon for the homeless facing another rough winter.

Not only did we derive enormous personal pleasure and interest from this CCAIA/AIA planning effort, but we had great satisfaction in seeing that it was uniquely successful on many levels: it was the first collaborative effort between Soviet and American architects on the planning of a Soviet town; the plan itself is an innovative synthesis of recent American urban planning and the unique cultural and physical requirements of this Soviet Republic.

Most important, we hope the plan for New Spitak will help to repair the spiritual damage inflicted by the earthquake because its designers have evoked and reflected the rich heritage of Armenia. □



The First CCAIA Twenty-Five Year Award ST. FRANCIS SQUARE

Marquis and Stoller Architects

Looking Ahead To The 1990s

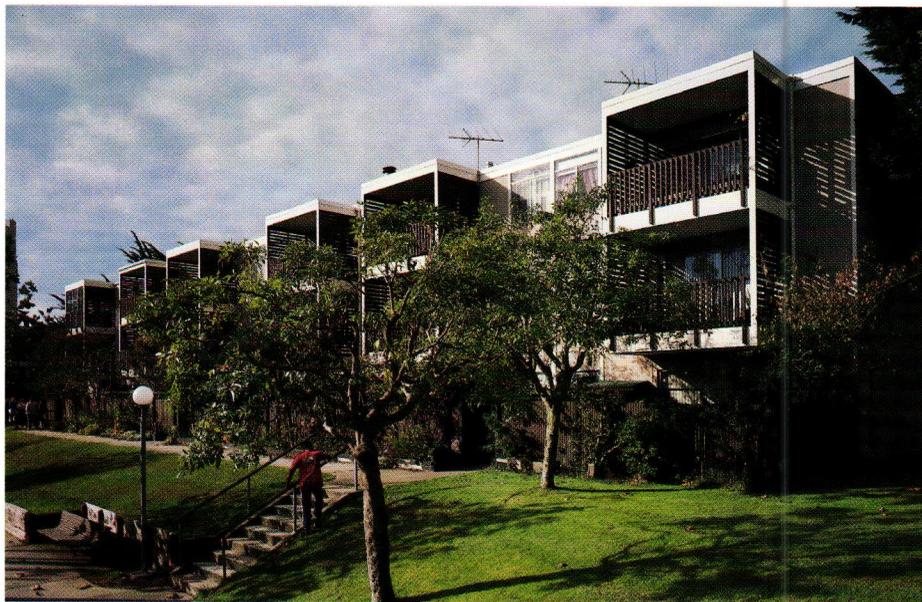
by Robert Marquis, FAIA

I see signs of a trend toward a renewed interest in architecture as a humanist, social art. For instance: The *New York Times*' architecture critic Paul Goldberger wrote recently of the 1989 AIA Honor Awards. "What made this year's awards exceptional was...the fact that every single one of the honorees was a relatively small, modest project." He attributes this to the jury's criterion that "larger projects...deserve to be held to the same standard as smaller ones," and quoted juror David Childs' comment that "a complex, large-scale project should achieve the same uniform degree of perfection and consistency that a more modest undertaking can perhaps more easily achieve."

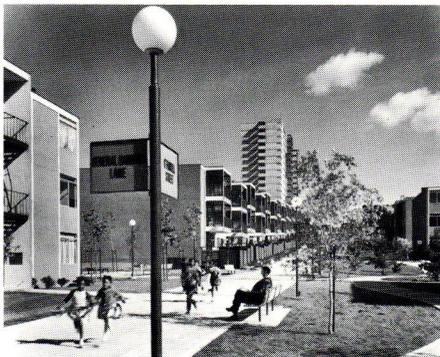
Consider these further instances: Joe Esherick, the epitome of "solving problems with grace, beauty and spirit," was the AIA's Gold Medalist. The California Council AIA gave its Twenty-Five Year Award to St. Francis Square, an "ordinary" (in Esherick's sense) housing project in San Francisco's Western Addition. And it gave one of its "People in Architecture" awards to Rosa Parks Senior Apartments, an "ordinary" renovation that transformed the Western Addition's single most notorious building, the source of much crime and blight, into a model residence for the elderly and a social anchor for the neighborhood. And the Firm Award went to Bull Volkmann Stockwell whose work also fits this trend toward humanistic standards in design.

After a decade in which architects have become less and less relevant to society as a whole, and more and more deprecating of the social, the human, dimension of their work, the pendulum is beginning to swing.

I have been looking for this change.



St. Francis Square Cooperative Apartments in 1989, above and, below, in 1964



For over ten years, I have proselytized at architectural schools, AIA meetings and conferences, reminding and arguing that architecture is a social art, and that people, whether specific people like "the owner" or more general people, who we rather flat-footedly call "the users," have a role to play in the process of creating architecture. This message often fell on deaf ears, but lately my audiences have shown more interest.

Architecture magazine (May 1989) recently featured a set of brief essays by distinguished architects addressing "the architecture of the '80s." The message was that architects in the '80s had taken the notion of style and run it

continued on page 44

A Winner From The Start

by Claude Stoller, FAIA

We were two young fellows, Bob Marquis and I, when we won the commission for this housing project. Our clients were the International Longshoremen's and Warehousemen's Union, and we were doing what was then called 221B3 housing, a special low and moderate income program. Twenty-five years ago there were not the formulas that there are today; there were some books, but not many; there were European projects to study. There were Henry Wright and Clarence Stein writing about housing in this country.

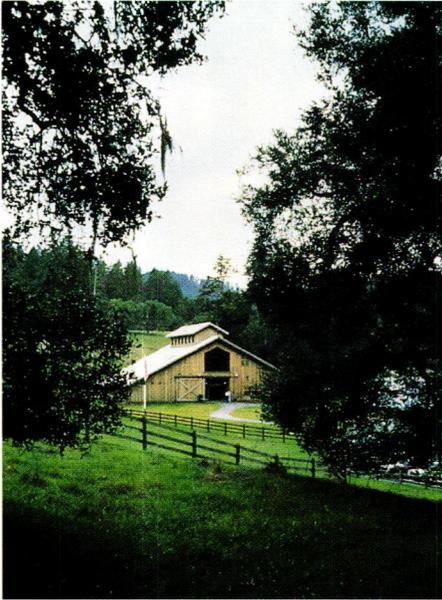
So what we did was just try to do a decent plan. The ILWU and Harry Bridges—their "boss"—helped by taking a poll to find out what blue collar workers would like. And we had some "foolhardy" ideas. We wanted to close off streets so we could work with the three blocks of the project as a whole, not separate parcels. It wasn't easy to get that done.

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1989 CCAIA Firm Award

BULL VOLKMANN STOCKWELL

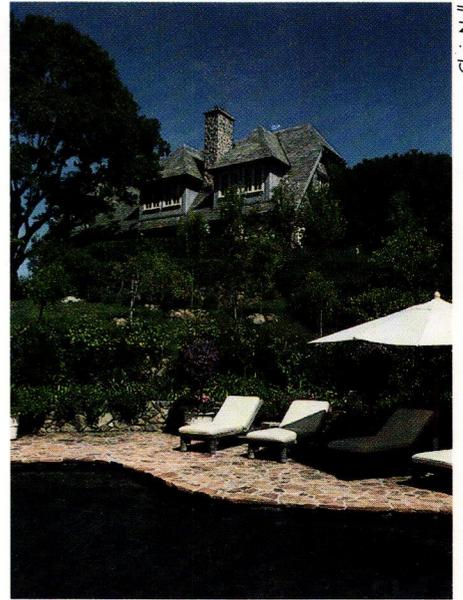
Chris Noll



"This firm has dedication, seriousness and consistency which has continued to show through the years. Its members' work demonstrates that they know what they are doing, that they are working at something and trying to make it better. The architecture of the firm is not just fashion, but solid, strong stuff."

The architectural firm thus described by CCAIA's 1989 Council Honors Jury is Bull Volkmann and Stockwell of San Francisco, chosen to receive the 1989 CCAIA Firm Award for the quality of work done during a period of at least 10 years. In this firm's case, the work reviewed and evaluated covered 32 years of practice.

Chris Noll



The Three R's Of BVS

By Henrik Bull, FAIA

To receive the Firm Award from the jury's chairman, Joseph Esherick, was to me symbolic that Bay Area Architecture is still continuing, a vital and healthy force in design.

I came to California from the East Coast because what Northern California architects were doing strongly appealed to me. Their work showed the influence of vernacular architecture; of the philosophy of Japanese architecture with its reverence for nature; and in the way they sited their buildings, leaving the ground little disturbed; and their respect for the nature of materials, leaving them natural and unadorned. Their downtown buildings were urban, their rural buildings, informal in character. This sense of appropriateness was missing in the Modern movement, so much praised in my architectural schooling and that of the other young architects who were to become my partners.

From the time we became a firm we

have been practicing our version of back-to-basics architecture based on what we call our three R's: Regional, Romantic, Responsive.

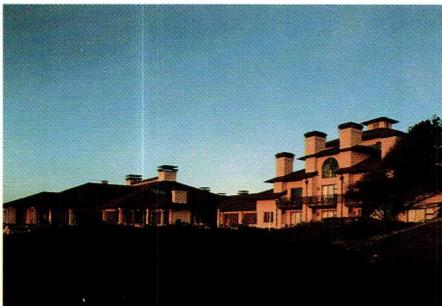
Is the regional attitude toward architecture that I so admired in the Bay Area still valid today? We believe it is. California's benign climate, with all its variety, and its outdoor lifestyle, is not an adversary. We believe in designing with the regional climate, not in defying it.

In defining regionalism, we talk about wanting to make a building look as if it "has always been there", but that is not easy to do. In the Inn at Spanish Bay, for instance, this very long building is sited to follow the edge of a plateau, winding in and out among the pine trees. The design is deliberately not "Mission style" but the materials and detailing do recall elements of Spanish colonial architecture, as well as some of the older Monterey buildings.

When the firm became a combination of three small firms in 1967, we were not exactly ready to call our design approach romantic. During our educations, romanticism was consid-

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Jane Lidz



Top to bottom: Bear Valley Visitor Center, Pt. Reyes National Seashore, 1986; Klaussen House, Squaw Valley, 1955; Harmon Residence, Kentfield, 1985
Top right: The Inn At Spanish Bay, Pebble Beach, 1988

REFLECTIONS ON IMAGE(S)

Looking Back at the 1989 Monterey Design Conference

The nation should look to California for design direction. It's time the public and professionals throughout the country recognize west coast designers as leaders..."—*Richard S. Wurman, quoted in the announcement of the First Annual Monterey/Carmel Design Conference in Architecture California, March 1980.*

With these grand goals, and others—"to achieve the stature of the Aspen Design Conference"—the Monterey Design Conference was launched.

The first two conferences, "California 101" and "California 101 Goes Beyond: Design Communications" were to have 101 architects presenting their designs in afternoon sessions following special or thematic presentations in the morning. The notion of the conference as propaganda, aimed at "the public...throughout the country" was subdued from the second conference on, but the pattern of densely packed design presentations continued, presumably aimed internally at other professionals.

Subsequent conferences have continued the overall scheme with the principal variant being the overall conference theme. The pattern of many short design presentations persisted, averaging over all the conferences slightly more than 20 minutes each and leaving time for little more than "show and tell" presentations. But is it realistic to expect a process of design, that may have taken two or more years, to be explained in 20 or 30 minutes?

The pattern of many short design presentations may have been reasonable when externally-directed propaganda was a conference aim, but it is apparent that the conference has become more internally directed,

focused on ideas and information, on learning from one another, embracing far more congenial attitudes.

The Monterey Design Conference has always been a pleasant serious engagement, and is becoming more so, as the 1989 Conference demonstrated: the inclusion of the CCAIA Awards exhibition and the report of the Jury was a welcome addition, consistent with one of the original goals of displaying the richness and diversity of California architects; the "featured presentations" were lively and extremely well done; the thematic presentations (by non-architects) were particularly apt and especially stimulating; and the tradition of a generous eclecticism was continued. The organizing committee is to be thanked and congratulated.

What next? Hopefully more of the same, but with a more conscious and deliberate effort to make the conference as much as possible a broad and open discourse about ideas and critical issues, above all about learning.

—*Joseph Esherick FAIA
Chair, 1989 Council Awards Jury*



The 1989 CCAIA Council Awards Jury (left to right): Joseph Esherick, FAIA, Esherick Homsey Dodge and Davis; Walter Costa, FAIA, Skidmore Owings and Merrill, San Francisco; Raymond Kappe, FAIA; Elaine Sewell Jones, Honorary CCAIA; Chester A. Widom, AIA, 1989 CCAIA President



John W. Ostrom

Many good memories come to mind as I look back at this year's Design Conference, and I am grateful to the many who did so much to make it memorable.

What went well was a raft of things. First and perhaps foremost, the incredible weather, which made for a strong feeling of camaraderie both inside the buildings and outside under the pines and cypresses. Good food for the body and good food for the mind, mixed with companionship, cypress and sand, made a most rewarding blend. CCAIA's questionnaire to conferees bears out these impressions.

Nearly 65% of the audience at Professor James Adams' opening remarks felt his presentation was excellent; nearly all said it was good. Approximately 71% said that Asilomar was excellent as a site for the conference and 25% said it was good. This parallels the very strong sentiment (71%) to keep the conference in Monterey. Presentations by major speakers — in particular, Beebe, Hardy, Jerde, Predock — evoked excellent responses. Conferees will come long distances to hear such speakers.

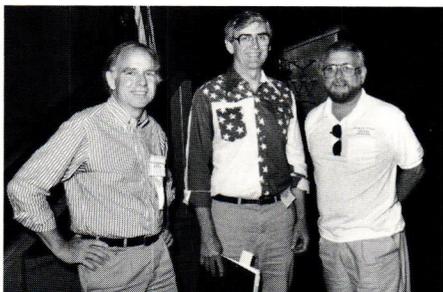
What could be improved on includes early registration by all conferees; and more West Coast and California representation among major speakers. The conference theme, "IMAGE(S)," though vague, seemed to work. As Mark Smith, AIA, said, "It didn't seem to get in the way of the conference, nor did the speakers evoke it much." In my judgment, a theme like, for instance, "Aesthetic, Economic and Functional Integrity of

Architecture”, suggesting a balance of these essential elements, would give more focus and a broader scope for discussion. The premise here would be that practicality doesn’t preclude innovation and artistry but it includes the needs of the user, and this leads to more complex solutions, beautiful as well as functional. Perhaps it follows that this concept avoids the eccentric, avant garde or artistic-only solution.

The conference has moved forward from its original intent of California architects sharing their current work with each other, and has become a very sophisticated design conference that can and will attract top names to speak on provocative architectural issues. Attendance could be increased by inviting allied professionals — interior designers, landscape architects, architects not yet members; and it could also encourage firms to provide funds to send their “up and coming” young staff members. Such a mix, as Alex Bonutti, AIA points out, “looks back to the roots of the conference, to create an opportunity for dialogue, expanded awareness and a revitalization of enthusiasm for our profession.”

These are all worthy objectives. Ours is a very special profession, and this conference enables its members to enjoy and share this specialness with our peers. But more important, it enables today’s architects in practice to pass on the excitement of it to those who will take our places in the future.

— *Robert Allen Reed, AIA*
CCAIA Vice President
Professional Practice



Monterey Design Conference co-chairmen Peter Hockaday, FAIA and Tad Cody, AIA, CCAIA President Chester A. Widom, AIA



Merrill Hall, Asilomar

The Design Conference has changed its focus a number of times in its eight years of existence, and that makes me wonder: is it in an identity crisis? Or is change the name of the game? Don’t we want to preserve the original intent of this kind of conference as a “showcase” of new and undiscovered talent in California? Perhaps it’s time to take a look back at what the original conference goal was and take steps to refocus the goal.

Lately, it seems to me, the original “101” showcase idea is developing into a mirror for notable names and widely adopted fashions, forms and styles. In the beginning, the focus was sharp; now it seems fuzzy. If I want images of trendy styles and forms, I can see them at other design conferences and workshops, and in design-oriented publications.

The opportunity for innovation and invention in any program is not diminished by being formed within a clearly stated policy. Of course, each committee brings to its planning and programming the particulars of its members, but the innovation comes from the special ways in which each set of members meets the policy intent. I liked the variations on the theme that we used to get; I liked the themes. I enjoyed and got a lot of inspiration and excitement from the new talent we

saw. I felt a future for architecture.

But in recent years, I get an uneasy feeling that whim and whimsy determine what will be heard and shown, that political importance rather than architectural significance is the basis for selection. The new and inventive just are not there.

Are there clear, established guidelines for speakers and presenters? Are there criteria for achieving a successful result? Are there basic formats on which to structure a program? As in a building, a program needs structure; a building doesn’t stand by virtue of its facade alone. If we don’t have policy statement or criteria, why not?

This year’s conference had excellent attendance, a good program and some excellent moments. But it would be well to remind ourselves that the image in the mirror is only as good as the quality of the mirror, and we should ask ourselves whether we can continue to attract as many, and more, interested attendees if we slip into clichés. I’m not suggesting tailoring programs to some rigid formula. To remain vital, the program must be flexible enough to respond to and reflect all that affects architecture—but not so flexible that it loses shape.

Every CCAIA program must have a defined scope; we expect that in our profession and in the organization that represents us.

A written statement of the goals and ideas for the conference, if one does not exist, would serve each conference committee as a standard of reference, a sense of direction. It would have the flexibility to inspire innovation and the structure to simplify the process of planning and decision. Criteria for speakers, presenters and showcases would help to assure that continuance of high quality, and a regular review would maintain flexibility and keep the statement up-to-date.

—*Orlando T. Maione, AIA*
CCAIA Vice President
Communications/Public Affairs

paralleling the growth of a more racially diverse state population, the distributional effects of growth control promise a more volatile, more divided California society. From this viewpoint, we can predict that over the next decade, the rich will get richer, the poor poorer, and growth control will contribute toward this drift.

Can design practice do much to counter these trends? Those architects and environmental design professionals who work to mitigate increasing social polarization will be heroes in some ultimate pantheon. But opportunities for such heroism may well prove too costly for most of us. Inclusionary and affordable housing require more than willing designers; someone must lead the necessary social and political mobilization. Only a few lonely architects will find themselves able to provide such leadership. Locational decisions that have the most important impacts on economic development occur mostly in realms untouched by design thinking, the more so as corporate decisionmaking becomes increasingly international. Few architects will be in a position to redirect major corporate and public investments, to move the jobs closer to the people who need them.

Redistributive social policy could certainly mitigate the troubling spillover effects of local actions to slow, direct, manage, or halt growth. As an organized group, architects could have a beneficial influence. Perhaps the best opportunities lie in the advocacy of legislation that shifts facilities financing from localities to the state, as is happening in the present California public school construction system. At the micro level, some opportunities will always exist for individuals and firms to build well and fairly. As critic Paul Goldberger put it recently in rejecting utopianism and pure estheticism, "architecture can make life better, not across great swaths of the city at once, but bit by bit, piece by piece." □

In the 1960s when other communities in the Denver metropolitan region were each offering developers just about anything they wanted in order to attract them to their community, Boulder was purchasing open space lands around the community to insure that the quality of its environment would be permanently maintained.

"In various parts of the state, citizens are beginning to recognize that collective regional planning may be the only solution to devastation of the environment."

Michael J. Stanton, AIA

Today other communities in the Denver region, which is suffering from a very weak economy, are having to offer substantial economic incentives to attract business while Boulder offers no such incentives and is continuing to grow at a measured 2% annual rate. Corporations locating in the Boulder Valley cite their primary attraction to the area as the community's concern for its living and working environment.

Without a balanced fiscal and physical growth management plan, Boulder could not have afforded the amenities which it desired, and needed, to insure its long term stability. Communities, like people, need to match their expectations with their fiscal and physical ability to achieve them. A comprehensive growth management plan is the primary instrument which allows a community to balance its income with its expenditures in light of its long term goals.

In short, it is the business plan for a community. It takes what a community has defined as its long term vision, articulated by its master or comprehensive plan, and develops a fiscal and physical strategy for implementing the vision. It is event-oriented and time-sensitive. A community, like a corporation, that grows faster than the long

term resources needed to maintain it, is destined for failure. Although short term profits sometimes seem overwhelmingly attractive, a well-developed growth management plan will help achieve long term attraction and health.

As temporary custodians of the land and communities that we share, it is most critical that we insure for future generations at least as good, if not better, an environment than was passed to us. Asset and growth management are essential tools to achieve this goal. □

Stanton from page 27

compromise and amicable solutions seems to be shrinking.

Happily, there are signs that change is afoot in our approach to growth in California. Senator Marian Bergeson's package of growth management legislation represents an attempt by the State to begin to deal realistically with the problems of growth and a pragmatic approach to growth regulation. Furthermore, in various parts of the state, citizens are beginning to recognize that collective regional planning may be the only solution to devastation of the environment.

People now seem willing to at least talk about diminishing the authority of local governments. Just recently a San Francisco newspaper poll found a majority of residents favor a regional transportation agency. This change in attitude toward growth in California represents an enormous opportunity for architects and planners to reassert leadership in California's discussions on this problem.

Architects are in a unique position to assimilate a wide variety of information and to conceptualize three-dimensional solutions to complicated problems. It is time that we assist the public by using this skill to suggest visions that will describe thoughtful, workable solutions. □



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into the ground, that no style has any credibility. As Esherick put it in his Gold Medal acceptance speech, "none seem to have had significant staying power", despite their profusion. Almost every one of these thoughtful essays recognized that Post Modernism was dead or dying; their authors were skeptical or downright contemptuous of deconstructivism; and they ended by expressing a hope for less trendy and more socially significant architecture in the future.

The CCAIA's "People in Architecture" Award is for projects that "exhibit exceptional response to the needs of the user." Since my firm won one of these awards, it may seem mean-spirited to say that I find its premise somewhat ludicrous. Can one really separate what should be an integral part of any successful work of architecture? Yet I am in sympathy with the award. But I won't be surprised if, 10 years from now, this award fades away as people ask why it was necessary to single this aspect out for emphasis.

During most of the '80s, architects seeking art and the status of artists found themselves relegated to the position of clothes designers or their imitators. Despite histrionics, the '80s work has become increasingly time-bound. I believe the '90s will see a resurgence of those values that served us so well in the '40s and '50s: innovation, industriousness, personal thrift, and an interest in quality and intrinsic value.

I see architects and their patrons regaining the motivation to understand people's needs and give them what they are really looking for, whether it is affordable housing, opportunities for recreation and child care, or factories, schools, and offices that can help them be productive and effective, contributing members of our society — in short, an architecture which has as its main purpose acting on society's behalf. The shift is occurring already and it is a good omen. □

We also wanted to get the cars out of the places for people, and make safe playgrounds for the children of residents. We put the cars in open parking, against dire predictions—cars would be stolen, people wouldn't want to walk from cars to apartments with groceries, and so on. There have been a few problems at the project, but not with cars parked in open lots.

We didn't use any tricks in design or in materials. We kept things simple, even plain. We used stucco as a finish material, and it has been good through the years. We counted on landscaping to help in making a human environment, and were lucky to have another young fellow work with us: Larry Halprin. We had such a small budget for the buildings and landscaping, but Larry used very small, young trees, spindly then, but now, as mature trees, proving how well he had thought ahead.

In a way, St. Francis square was a pioneering project, something of a model, a gauge for housing. We never thought of the site as sloping, although of course it does slope. In effect, we thought of it as flat.

Two things motivated us: we believed that if we did everything as it should be, it would be beautiful, and we would cut everything we decently could but not the landscaping, even though we had to use small sizes of plant materials. We didn't monkey too much with the design; it wasn't style we had in mind, it was people. Twenty-five years ago social responsibility wasn't the criterion it is today, and in that sense, maybe we were pioneers.

Twenty-five years from now? What will still be there? I hope the things we wanted to accomplish, the things we believed in and still do. Architecture for people. □

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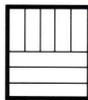
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ered irrational, hence immoral; backward rather than forward. Ornamentation was evil. But our library has few books on Modern architecture and many more on Japanese folk architecture, European vernacular, the arts and crafts movement, and the "pre-Modern" era which included the wonderfully romantic skyscrapers of the Twenties with their graceful proportions making a virtue of height. These are the books that show where our hearts really are. Today romantic architecture is making a comeback. Many architects, however, do not seem to have their hearts in it. Large buildings start out with romantic bases, are sheathed in reflective glass curtain walls and are topped-out with tortured forms. These buildings are schizophrenic, not romantic.

Responsive architecture to us means that our design is responsive to the community, to the people who will use the building, to its surroundings, to local traditions, to our clients. We are pleased when people like our buildings. The guest book at Bear Valley Center is filled with positive comments, a gratifying response because in the design phase there were some who thought the design not "original enough" and perhaps did not express the "spirit of the times".

We have been fortunate in having a good share of imaginative clients—frustrated architects. Not having formal training, they can be free from fashionable influences. The infusion of creative ideas from non-professional clients can bring vitality to architecture—and it certainly keeps us from rubber-stamping out our own work.

Architecture is not like a painting; you can't put it in the basement when you tire of it. Architecture is relatively permanent; its design should be timeless. How to make it fresh is difficult, but important.

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intrusions such as shopping centers, cultural facilities and workplaces. And neither planners nor suburbanites objected when we stopped building regional roads and freeways that linked all this together. In fact, they applauded the anti-freeway sentiment that was part of the "small is beautiful" movement.

Growth, however, is inevitable—short of famine or war. California and other similarly situated states became prime locations for national growth as the country shifted from an industrialized to a service-oriented economy. An unexpected change was the number of women who joined the workforce—and altered significantly planners' estimates of peak-hour freeway loads. Growth continued as expected, but peak-hour traffic increased faster than anticipated. Typical suburban residents wanted to retain their living environment without change: nothing was going to entice them to move back to "town." Nor did they want the "town" to move out to them. Local political representatives were charged with preserving their microenvironment even at the expense of regional and statewide issues. From the regional perspective, a new freeway links the small to the large. From the local community's perspective, it intrudes and disrupts.

Although the average suburban—and urban—resident would not know an environmental habitat from a traffic signal, he or she soon discovered that the more habitats were preserved, the fewer traffic signals had to be endured. The environmental movement became anti-growth movement, but as with any coalition born of diverse objectives, there came a time in the early 1980's when each participant in this powerful political amalgamation had to start going his or her separate way. The legitimate concerns of the environmentalist were being served by environmental impact reports that mandated tougher regulations. As those in the development community adjusted their bulldozer mentality to the new political realities, suburban growth began in earnest again. With the realization by anti-growth suburbanites

that suburban growth could accommodate environmental programs, a new intellectually legitimate movement had to be found. Thus the 1980s have become the era of the "growth management" movement.

As habitat protection was the legitimate base for the environmental movement, infrastructure phasing has become the legitimate base for the growth management movement. Who would contest the concept that supporting roads, schools, flood control channels, and other public facilities should be built in phase with new houses, office buildings, shopping centers? Otherwise, overload follows.

"This country did a relatively good job of solving the problem of gridlock for this century's first 50 years, but has allowed our systems to become overtaxed in the last 20 years. The difference between then and now is that we set out to solve it then, but now all we do is complain about it."

Ray Watson, FAIA

Do lessons learned from the environmental movement aid in addressing the infrastructure/growth-phasing problems that have become the benchmarks of the managed-growth movement? Yes and no. We know how to identify problems, isolate them, how to look for workable solutions within the system. But, we have not so far solved the problem of cost. It is essential, however, to distinguish the environmental movement, which could for the most part be solved by new laws and a regulatory process that allowed for both habitat and man, and the managed-growth movement. Environmental problems are non-regional and are more directly related to the micro-environment of a proposed development. The economic cost of environmental protection, though high, was manageable in the context of the size of the project itself.

Many infrastructure/phasing problems can be solved in a similar process.

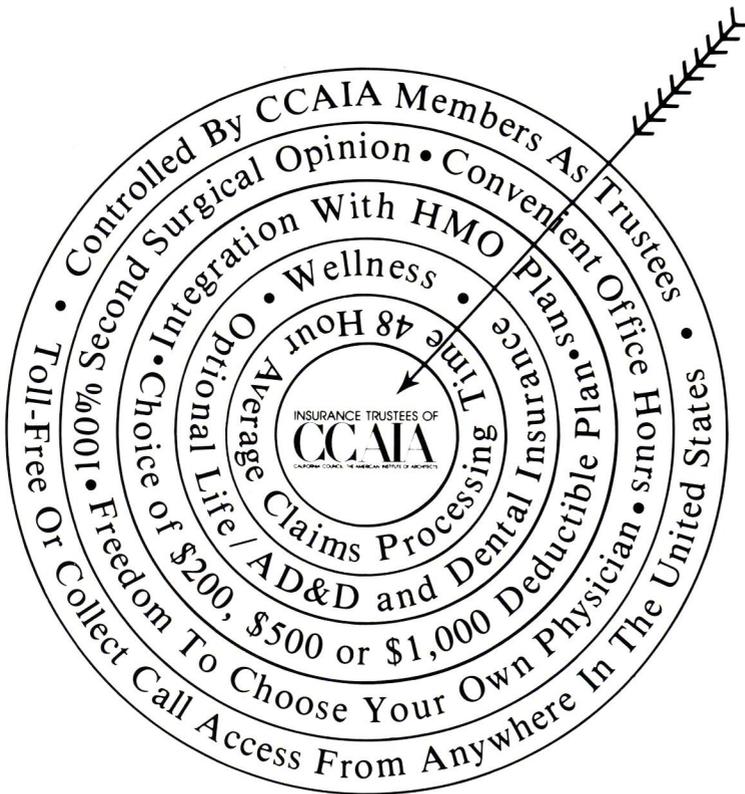
The builder assumes the cost but the consumer pays for it in the price of the property. What isn't resolved in this method is the enormous cost of our transportation corridors, nor does it begin to take into account the financing of alternatives to freeways such as transit systems. Expanding our freeway system in any seriously ameliorative way is a cost that no one part of our economy can absorb.

Many communities have before them, or have voted on, initiatives that require installation of the infrastructure for a development before any houses (or other kinds of new buildings) can be built. This seems a reasonable and even logical idea, especially if you already own a house and, like almost everybody, are fed up with traffic congestion.

So, what do we do next? Our urban areas will continue to grow. Plans, proposals, initiatives, ordinances will be offered and some will be adopted on the local level. But local roads are not the real problem; it is the regional roads that are gridlocked. Towns don't want freeways through their streets; county governments can't put through regional facilities because of local opposition or lack of funds from bond issues or support from state and federal aid.

The problems of our communities are, in many ways, the same as those in the national economy. We put the future in hock to pay for progress today. We need to stop selling the public the idea that population growth is manageable when the best we can do is to manage the growth of the infrastructure and institutions needed to support the population growth. A free society cannot slow growth and it cannot speed it up; it never has been able to do so. Nor have we had much success in directing where growth would take place; we have done better in providing the infrastructure necessary to accommodate it. If we are going to solve this problem, three prerequisites are essential: 1) a public attitude that will not shrink from the unpopular actions implicit in serving the broader community's long term interests; 2)

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new laws and court rulings that impose on local governments the uncomfortable disruptions that accompany regionwide transportation additions; and 3) local communities' acceptance of their fair share of responsibility for regional growth, so long as they have the space to accommodate it.

When might that happen? Even without much on which to base hope, I am convinced that it will happen sooner than later. The problem is now beyond public tolerance, and finger-pointing politicians don't last forever. Finally, it is time for tough decisions, and self-discipline, and leadership to take us over the rough road we must follow if we are to manage growth before it overwhelms us. □

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