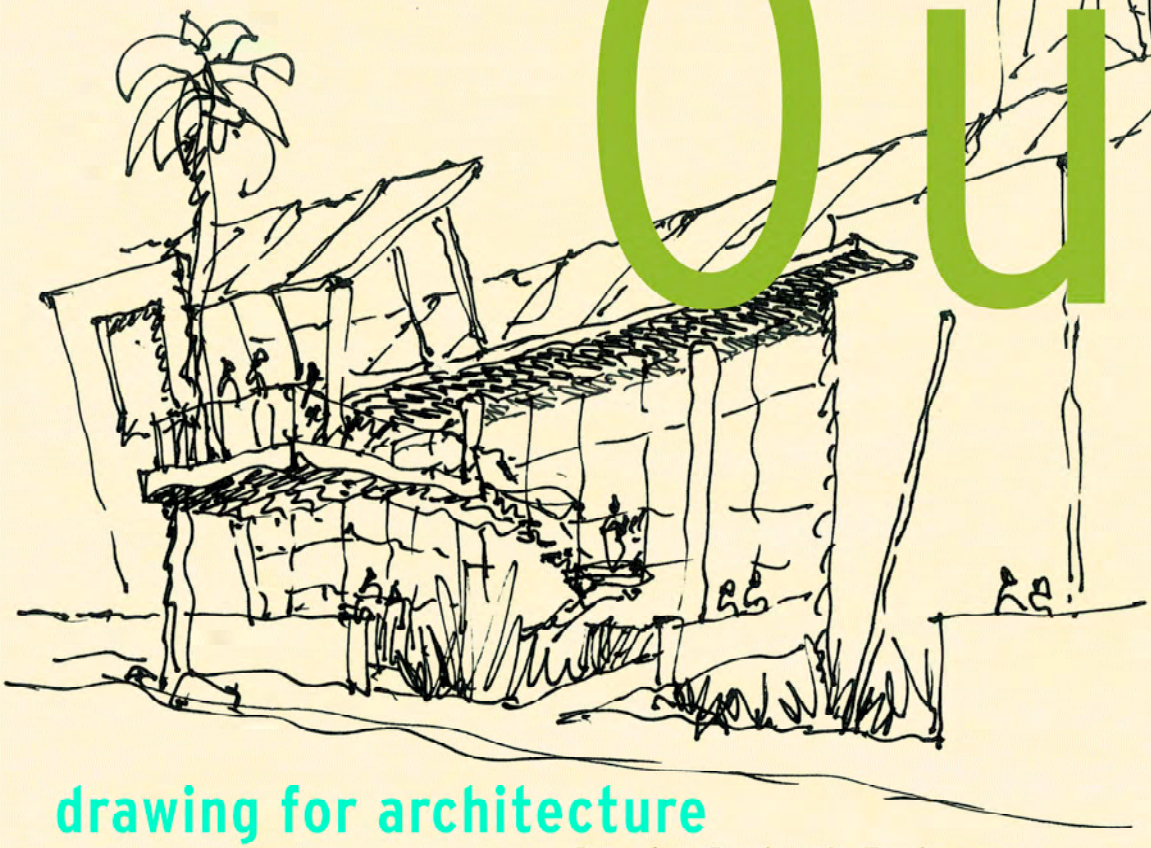
arcCA
architecture california
the journal of the american institute of architects
california council
aiacc design awards issue
05.3

Drawn Out

Children's Museum:
Rob Wellington Quigley, FAIA



drawing for architecture

Drawing Berlage's Exchange

Ain, Hartmann, Kulper, Lautner, Neutra

And The Winners Are . . .

Maybeck Award: Rob Wellington Quigley, FAIA | 25-Year Award: Art Center College of Design, Craig Ellwood Associates

Firm of the Year Award: Morphosis | Firm of the Year Award: RATCLIFF

Lifetime Achievement Award: John Field, FAIA

arcCA 05.3 aiacc design awards issue

drawn out

Content

Alexander Ortenberg, PhD, guest editor/curator

arcCA 05.3

Editor Tim Culvahouse, AIA
Culvahouse Consulting Group, Inc.

Editorial Board Paul Halajian, AIA Chair
John Leighton Chase, AIA
Peter Dodge, FAIA
Wendy Kohn
Kris Miller-Fisher, AIA
Eric Naslund, FAIA
Pierluigi Serraino, Assoc. AIA
Kelly Walker
Thomas M. Anglewicz, AIA

Design Bob Aufuldish
Ragina Johnson
Aufuldish & Warinner

Production Greg Delviscio
Lorraine Sacca

Publisher Roylin Downs
California Regional Publisher
McGraw-Hill Construction

AIACC Lori Reed, Director of Marketing and Communications

arcCA is dedicated to providing a forum for the exchange of ideas among members, other architects and related disciplines on issues affecting California architecture. **arcCA** is published quarterly and distributed to AIACC members as part of their membership dues. In addition, single copies and subscriptions are available at the following rates:

Single copies: $6 AIA members; $9 non-members.
Subscriptions (four issues per year): $24 AIA members;
$15 students; $34 non-members, U.S.; $38 Canada; $42 foreign.

Subscriptions: arcCA, c/o AIACC, 1303 J Street, Suite 200, Sacramento, CA 95814, www.aiacc.org

Advertising: 877.887.7175.

Inquiries and submissions: Tim Culvahouse, Editor: tim@culvahouse.com; Culvahouse Consulting Group, Inc., 2919 Florence Street, Berkeley, CA 94705; 415.309.2085; fax 510.665.4007. Bob Aufuldish, Aufuldish & Warinner: bob@aufwar.com.

arcCA (ISSN 0738-1132) is published by The McGraw-Hill Companies on behalf of The American Institute of Architects, California Council. McGraw-Hill and AIACC are not responsible for statements or opinions expressed in **arcCA**, nor do such statements or opinions necessarily express the views of AIACC or its committees. Contributors are responsible for credits and copyright permissions. Third class postage paid at Shepherdsville, Kentucky. Printed on recycled paper by Publishers Press.

McGraw-Hill CONSTRUCTION Dodge Sweets Architectural Record ENR Regional Publications

AIACC
The American Institute of Architects, California Council
1303 J Street, Suite 200
Sacramento, CA 95814
916.448.9082 ph 916.442.5346 fax
www.aiacc.org

Comment

I received the final PDFs for this issue of **arcCA**, for corrections, while sitting in my car on a side street outside the Le Sage Riviera RV Park in Grover Beach, California. Someone in a café in Pismo Beach had told me there was a public wireless hotspot there.

Surely there is something of architectural significance in the idea—well, no, not the idea, the fact—of someone in a car, downloading onto a laptop computer, through a wireless network based at an RV park, an issue of a magazine featuring award-winning buildings.

And just across the road—the Pacific Coast Highway—is the Grover Beach Amtrak station. It's something one might draw, if one thought about it awhile. Not the train station (though of course one could); the . . . what? "Matrix" isn't right (no mid-air suspensions). "Infrastructure" isn't social enough. "Space"?

It would be a good assignment for the John Lautner described by Jon Yoder in this issue—someone interested in the relationships and not too concerned about making a pretty drawing. Someone who would give equal weight to the seen and the not seen.

As you will see, the regular editorial section of this issue is about drawing and, more specifically, about attitudes toward drawing and the use of drawing. We have excluded the most obviously utilitarian sorts of drawings—construction documents—not because we think them dull, but because we intend to devote the first issue of 2006 to them.

Less intentionally, we're delaying until the fourth quarter of this year an article about the architectural illustrations of Carlos Diniz. The editor dawdled in selecting the illustrations to print, and then we ran into a further delay in securing high-resolution scans. But they (along with Peter Dodge's commentary) will be something wonderful to look forward to.

The drawing on the cover is by Rob Quigley, this year's AIACC Maybeck Award winner. We're pleased for the second time to be able to publish the annual AIACC and Savings By Design Awards in a special color section.

You'll find, as well, a series of color plates accompanying the articles on drawing. And the more attentive among you may have noticed something different about the cover. Take these changes as hints that more systematic enhancements to the design of **arcCA** are afoot. We are working with our designers on a number of ideas, to be implemented formally beginning in 2006. As always, but especially now, your suggestions are welcome. If you will be at the Monterey Design Conference, you can look for me at mealtimes in the dining hall at a table with the **arcCA** logo, to share your thoughts. If you can't make it to Monterey, please drop me an email: tim@culvahouse.com. And stay tuned. ◉

Tim Culvahouse, AIA, editor

Contributors

Tulay Atak is an architect and a doctoral candidate in the Department of Architecture and Urban Design at UCLA.

Lauren Weiss Bricker, PhD is an associate professor of architecture and director of the Archives-Special Collections in the College of Environmental Design, California State Polytechnic University, Pomona. Dr. Bricker is Chair of the State Historical Resources Commission in California and co-chair of the Commission's Committee on the Cultural Resources of the Modern Age. She is a co-author of forthcoming *Mediterranean Revival House* (Abrams), and is currently working on "The Pragmatists," a study of the American response to the form and ideology of European Modernism, supported by a fellowship from the Clarence S. Stein Institute of Urban and Landscape Studies, Cornell University.

John Chase is the Urban Designer for the City of West Hollywood. His last book, *Glitter, Stucco & Dumpster Diving* won a PEN USA nomination for best books on the visual arts in 2001. His next book, *2000+: 30 Los Angeles Buildings by 30 Los Angeles Architects,* will be published by Monacelli Press in Spring 2006. Mr. Chase is a former architecture critic for the *San Francisco Examiner* and former Disney Imagineer. He is a member of the **arcCA** editorial board.

Anthony Denzer is Assistant Professor of Architectural Engineering at the University of Wyoming. This article was drawn from his doctoral dissertation, "Gregory Ain and the Social Politics of Housing Design" (UCLA, 2005). He also received an M.Arch. from the University of Kansas.

Wendy Kohn is co-author of *The City after the Automobile* and editor of several architectural monographs. She is currently an architectural consultant and columnist for the magazine *My House* and a member of the **arcCA** editorial board.

Perry Kulper is an architect and SCI-Arc Faculty member living in Los Angeles.

Alexander Ortenberg is an architectural historian, a practicing architect, and an architectural artist. He received his PhD from UCLA, his dissertation focusing on the evolution of architectural representation and on the evolution of architectural professionalism. He teaches at Cal Poly Pomona and is the principal of Ortenberg Architecture. He is a member of the AIA, the Society of Architectural Historians (SAH), and the American Society of Architectural Illustrators (ASAI).

Jon Yoder is completing a doctorate in Critical Studies in Architectural Culture at UCLA. His dissertation takes the ocular-centric projects of John Lautner as lenses through which to focus on issues of experiential and projective vision. Drawing on visual media theory and existential phenomenology, it is the first sustained study of embodied visuality in architecture. He has also worked as an architectural designer with Pei Cobb Freed & Partners, The ZGF Partnership, and SPF:Architects.

[Introduction]

Alexander Ortenberg, PhD

When discussing architects' practices, scholars and professionals alike tend to emphasize the longevity of our craft's mental and physical instruments. Even as recent technological and theoretical developments made some of them obsolete and challenged some others, little has been done to rethink the history of the architect's tools. As to architectural drawing—arguably the oldest and the most stable of those devices found in our conceptual toolbox—we have become accustomed to the notion that visual representation emerged after a certain threshold of structural complexity and/or sophistication of architectural forms had been surpassed.

It is tempting indeed to interpret four-millennia-old papyri found near the Egyptian city of El Ghorab as a prototypical construction document. Practicing architects might also be eager to construe late medieval drawings as a form of communicating the future building to the patron and the public. Furthermore, the sketchbook of thirteenth-century master-builder Villard de Honnecourt might appear not unlike those that turn-of-the-twenty-first century masters such as Alvaro Siza still carry around with them. Finally, Rafael's letter to Leo X advocating the

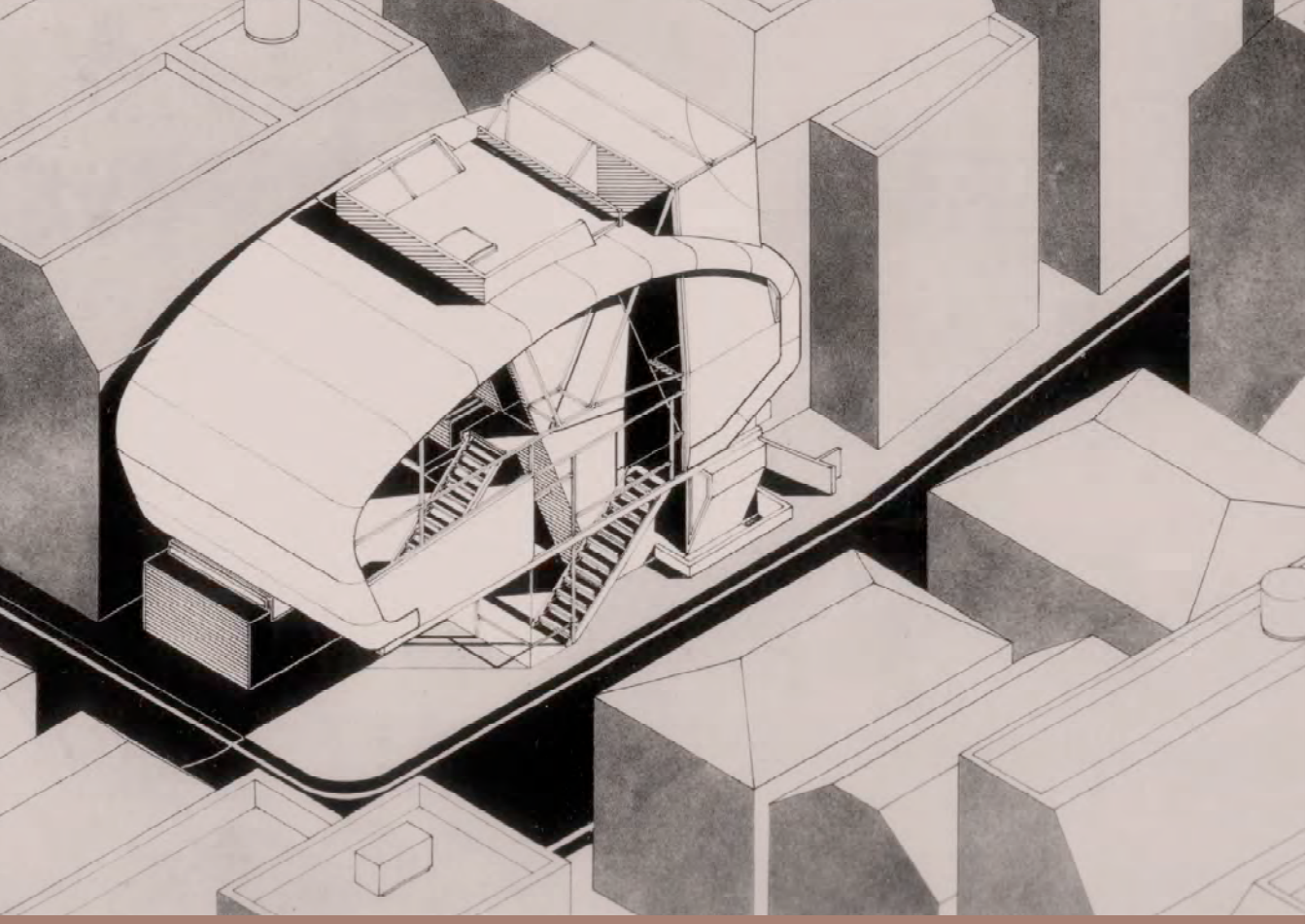
use of floor plans, elevations, and sections seems to present evidence of a completely modern approach to design emerging in the early sixteenth century.

Undoubtedly, these artifacts indicate a long history of drawing being one of architects' major tools. They should not, however, be misconstrued as proof that contemporary means and conventions of architectural representation are nothing but a refined version of the eternal architect's toolbox. Magnificent as they are, the elevations of late Gothic cathedrals could not be considered as an exhaustive means of representation. Unlike our contemporary drawings, which imply the representation of depth—and this includes orthographic projections—medieval drawings depict only the plane of the main elevation.

Moreover, even as some forms of architectural representation have indeed displayed remarkable longevity, their social and cultural roles have gone through tremendous changes. Drawing, which is now considered the most transparent and universal way to convey design ideas to a wide range of agents, was once used to draw the line between the architect and his learned patron, on one side, and the unenlightened mechanic, on the other. The Renaissance theorist and artist Luca Pacioli—whose 1509 treatise was a major *tour de force* in establishing modern conventions of graphic representation—was convinced that the rules of geometry were too abstract to be grasped by mere craftsmen. Written two centuries later, a treatise by French Royal architect Ch-A. d'Aviler attests to the fact that late-seventeenth century architects searched, in their communications with builders, for the best written and verbal expression and did not rely on graphic explanation. It was only by the middle of the eighteenth century that English and French theorists proposed extending the ability to read architectural drawings to the "whole Body of Artisans and Mechanics." Even then, many of these theorists made clear that they meant only the masters of the trades. The "servile and labouring Order of People" was still condemned to have no other knowledge than what was absolutely necessary for the perfection of their manual skills.

Nineteenth-century democratic ideals—mixed with architects' struggle for their professional authority—brought a new approach to the art of architectural representation. It became perceived as a universal language to be understood by the client and the foreman, by masons and carpenters, by architectural critics and by the general public. Coinciding with the significant reduction in the cost of papermaking, these social and cultural developments led to a true explosion in the production of architectural drawings. In a letter written in 1867, the French architect Charles Garnier reported that, while working on the project for the Paris Opera, his office produced 30,000 (!) sheets of working drawings. Garnier was well known for his efforts to promote architecture as fine art. His inscription for his tombstone did not, however, mention any of his artistic achievements but said, merely, "Here lies Charles Garnier, the son of a shoemaker." It was this dual self-perception as both an artist and a laborer that made him as proud of his mode of production as he was of the final fruit of his labor.

The architectural profession arrived in California around the turn of the twentieth century. As Reyner Banham once stated, by this time "being unable to think without drawing became the true mark of one fully socialized in the profession of architecture." And yet, the drawings discussed in this issue of *arcCA* demonstrate that their role extends beyond the widely recognized functions of learning new ideas, developing design concepts, and communicating them to collaborators and clients. They clearly indicate that architects have used their representational skills to make a statement of who they are *vis-à-vis* their colleagues, society, and the history of our profession. ◉



Let Me Illustrate

Tulay Atak

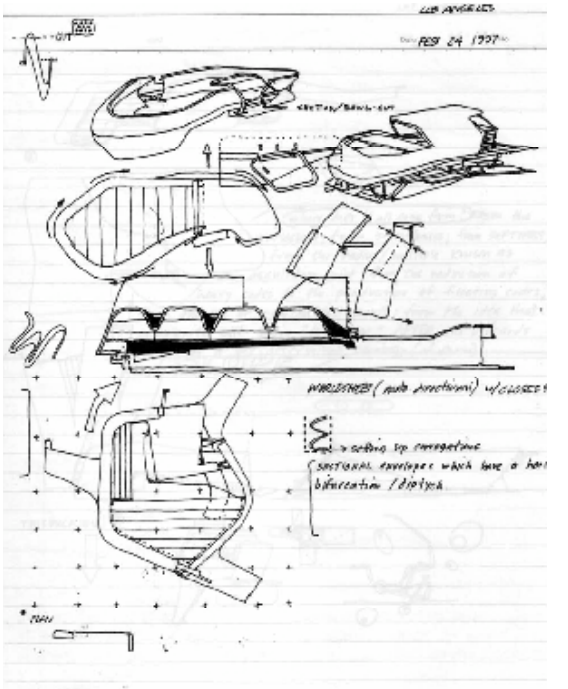
This short essay was written after an interview with Neil Denari that took place on June 4, 2005. Rather than explaining Denari's work or quoting his words verbatim, the essay addresses a specific comment Denari made during the interview on drawing as illustration and attempts to extrapolate the notion of illustration in architecture. I am grateful to Neil Denari for his generosity with his time.

Neil Denari calls his drawings illustrations. Images in a book, a manual, a newspaper, or a magazine are illustrations; hence, the medium where the image is found plays a role in determining how an illustration works. A diagram, a cartoon, a graph are illustrations; hence, the kind of image plays a role in determining what an illustration is. What place does an illustration hold between drawing and design in architecture? What kind of a practice does it entail?

As Mario Carpo has shown, the introduction of images into architectural treatises in the Renaissance, concurrent with the invention of movable type, made an enormous impact on architecture.[1] The volatile category called "illustration" implied not only the mechanical reproduction of drawings, but also a transformation in the production of architecture. Alberti, for instance, preferred to translate images into text and avoided visualization. With his distrust for illustrations at the dawn of mechanical reproduction, he devised a method for the notation and reproduction of three dimensional shapes based on numeration rather than visualization.[2] He claimed that with his method, identical copies could be produced; two sculptors separated by distance or

time could produce the two halves of a sculpture which would form a complete whole if brought together. Already implied in Alberti's work was the practice of the architect as the writer of codes as opposed to an illustrator.

In Alberti's case, the resistance to illustrations was founded on a criterion of precision. Prior to the intrusion of illustrations, written codes and sequences of operations were considered to be more precise for the transmission of architecture than an image. Hence, the adjacency of the two terms "precision" and "optical" was not an easy coupling; rather it was an acculturation that developed over a period of time in various fields. Art historian Svetlana Alpers has described the beginnings of this adjacency as the "art of describing," in relation to a set of practices from mapping to projection.[3] When Marcel Duchamp coined his own "precision optics," the two terms were meshed onto each other in the world of visualizations.[4] Duchamp, himself a student of technical drawings, played with the situation of illustration between drawing and design, between image and concept. In the set of rotating drawings named "*rotoreliefs*," he relocated precision in the corporality of vision.



above: Page from the sketchbooks: Corrugation and perimeter studies for possible projects; right page: Prototype house, Tokyo, Japan, 1993: Section and axonometric drawing.

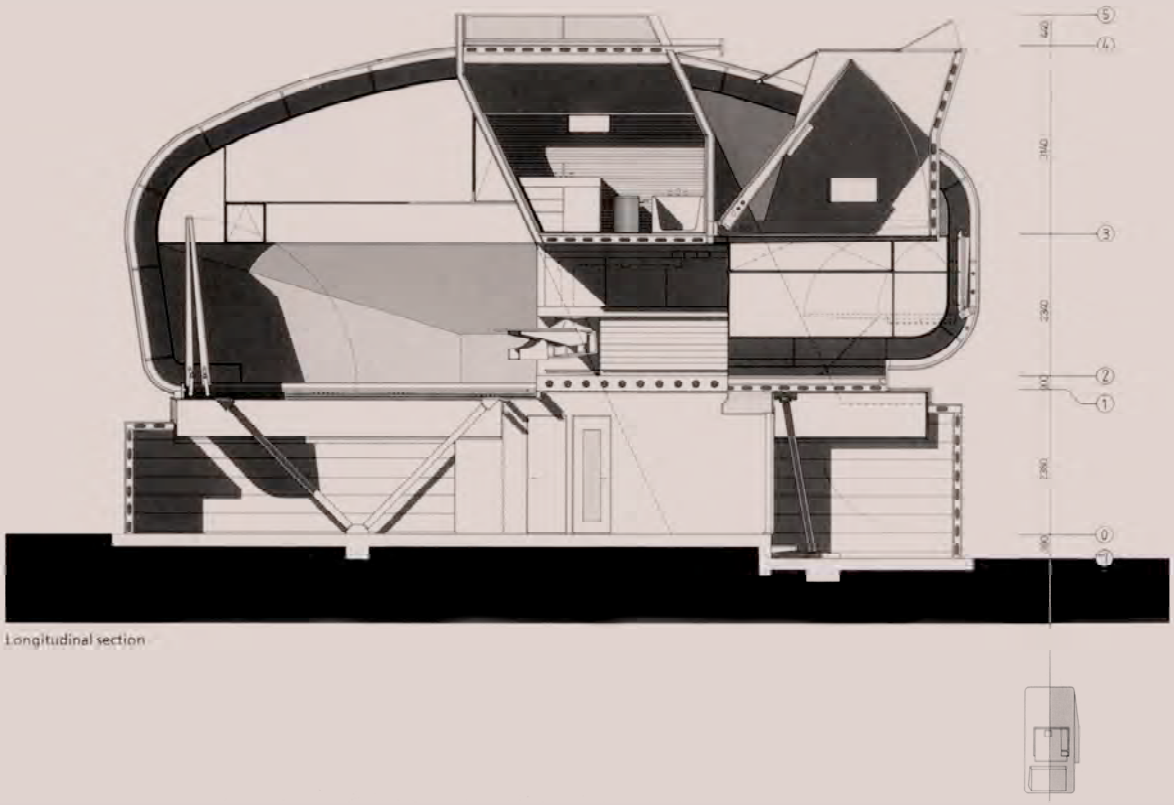
WHAT, EXACTLY, IS AN ILLUSTRATOR'S PRACTICE?

Illustration always has an end beyond itself. It illustrates something other than itself, and it can never be found outside media—be it a book, a magazine or a newspaper; or independent of its referent—be it a text or a product. It is embedded. Illustration has a clear intent: to deliver information. In most cases, illustration is a commercial activity; hence, the delivery of information is also the delivery of a mood conducive to its reception. Simply put, illustration is a mediating practice. Illustration is a condition of architectural drawing in which drawing has no autonomy but is the embodiment of design.

Illustration is not an art; the closest it comes to art is that lowly version of art, graphics. No less coded than written codes and instructions, illustration operates with visual codes. It requires a specific set of skills, which can be acquired and repeated. It has already-set types of drawings.

Instead of inventing new types of drawing, as Rossi and Morphosis have done, Neil Denari's *Gyroscopic Horizons* is full of standard drawing types. The two images included here, the section and axonometric drawing of the Prototype House in Japan (1993), are standard architectural drawings. While drawing types remain constant, design changes. The constancy and change are traceable in Denari's sketchbooks, as well. Hence, illustration has less to do with tools—like ink or graphic software—and the final medium where it will be found—like Mylar, notebook, plot or a website—than with standard drawing types. The standardization of drawing types is a part of illustration. In illustration, the passage from ink and Mylar to the computer screen is smooth. Here, a parallel might be drawn with Zaha Hadid's work. Taking perspective as the visual code of architecture, Hadid's early paintings were not the invention of types but the distortion of already existing ones. Hadid's paintings were illustrations of her architecture.

The visual code of illustration leads to visual precision. Precision on its own does not predetermine architectural form. Rather, precision is about how one deals with form. Here may be the key role of illustration: If illustration is extended from a condition of architectural drawing to a design practice,



Longitudinal section

design becomes precision design. The lesson of Duchamp's "precision optics" might well be an optical tangibility. Precision design is clear both in terms of its conception and in terms of its projection and mediation from drawing to building. This is a passage from precision optics to precision design, from architectural graphics to graphic architecture. ◉

Illustration is not an art, the closest it comes to art is that lowly version of art, graphics.

1. Mario Carpo, *Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory*. (Trans. Sarah Benson). Cambridge, London: MIT P, 2001. Carpo's recent essay "Drawing with Numbers: Geometry and Numeracy in Early modern Architectural Design" extends the problem of images in architectural theory to numeration practices from fifteenth century onwards. *JSAH* 62:4, 2004: (448-469).

2 Alberti, *On Painting and Sculpture* (Ed. and trans. Cecil Grayson.) London: Phaidon, 1972. 128-130. See also Mario Carpo, *Architecture in the Age of Printing*, 122-123.

3. The vast bibliography on the history of optical precision is heterogeneous: Svetlana Alpers, *The Art of Describing: Dutch Art in the 17th Century*. Chicago: University of Chicago P, 1983. Michel Foucault. *Birth of the Clinic: an Archeology of Medical Perception*. (Trans. A. M. Sheridan Smith.) New York: Vintage Books, 1973. Barbara Maria Stafford, *Body Criticism: Imaging the Unseen in Enlightenment Art and Medicine*. Cambridge, London: MIT P, 1991. *Picturing Science, Producing Art*. (ed. Peter Galison and Caroline A. Jones) London: Routledge, 1998. A forecast of optical precision was given by Arnaldo Momigliano's pioneering work on history and the antiquarian. Momigliano also suggested a link between the development of modern engineering and the practices of the antiquarian. In this respect, the figures of Piranesi (1720-1778) and Auguste Choisy (1841-1909) are noteworthy in the establishment of the visual field governed by precision in architecture.

4. In the 1920s, Duchamp carried business cards which described his profession as a "precision oculist." For Duchamp's precision optics, see Rosalind E. Krauss, *Optical Unconscious*. Cambridge, London: MIT P, 1994. p. 95-142.


buoyant
ballasted
invisibility
stealth

Representing Beyond the Surface

Perry Kulper

See also Color Plates 3 and 4.

The projective roles of the architectural drawing in the discipline of architecture are simultaneously exhilarating and daunting. The formal predilections of Modernism, frequent shifts in cultural paradigms, the displacement of manual drawing by keyboard procedures, and the increasing links between software applications and material fabrication processes suggest a reassessment of the role of drawing.

These working notes are an attempt to broaden considerations surrounding the drawing through the cultivation of its various levels of communication, the stimulation of its latent content, and the catalyzing of its speculative roles. These thoughts are an attempt to augment the homogeneous and reductive practices of drawing and to reestablish its imaginative, generative, and creative agencies.

To overcome the legacy of reductive representational practices, we should conceptualize the construction of drawing as more than a tool for problem solving, organization, or expression. A number of interesting questions deserve reconsideration: the distance between the architect, the drawing, and construction; the differences between varied drawing types and their vested authorities; the debates over

left: David's Island

white page versus black screen; the temporality of drawing and its reminiscent and speculative potentials; and the dimensions of experience that perpetually elude the conventions of drawing. While not at the forefront of educational or professional discussions, engaging the spirit of these questions might allow the architectural drawing to reassert its formidable creative agency, while participating in the continuities of cultural imagination.

Motivated by ideas and language on the one hand and by geometry and material projection on the other, the architectural drawing has undergone a multitude of developments, interpretations, and transformations. It has defined and been defined by complex cultural circumstances. In my own work and my work with students, I am interested in the drawing's capacity to represent these complex situations. I am optimistic about the conceptual and speculative potential of mark-making, valuing what is known as well as the accidental and unborn; the margins and figures count alike.

Motivated by ideas and language on the one hand

and by geometry and material projection on the other,

the architectural drawing has undergone

a multitude of developments,

interpretations, and transformations.

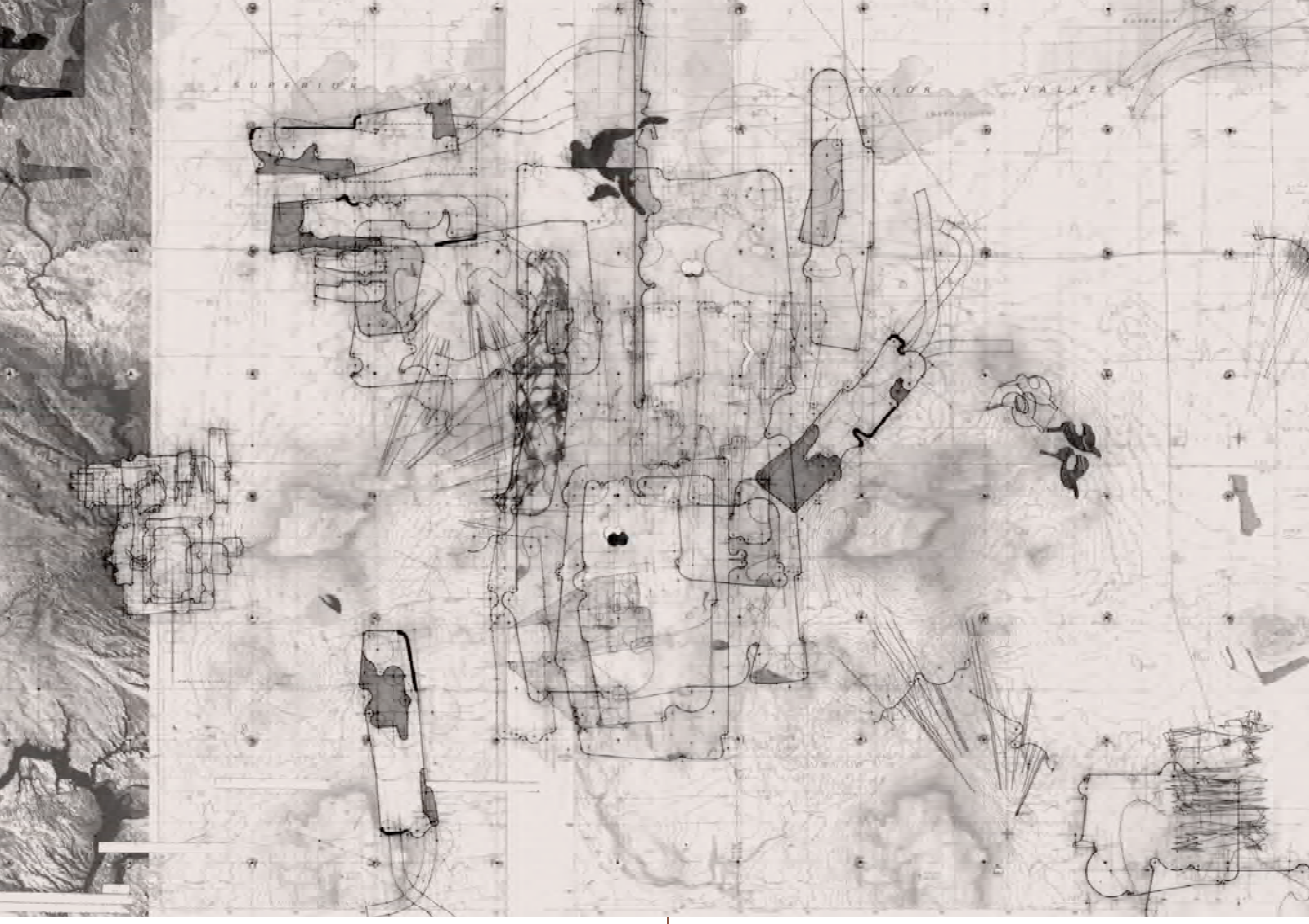
Unlike more exclusionary positions, my work employs multiple representational techniques simultaneously, allowing the drawing to communicate on several levels. The use of indexical sets, notation, diagrammatic assemblies, material indications, language, and other generative marks cultivates latent relations, facilitating the drawing's investigative potential. Manual, digital, and hybrid techniques are all possible. Local "ecologies of potential" emerge from this choreography, teasing out spatial possibilities from the drawings.

The avoidance of premature ideational, geometric, and material reduction is one of the primary ambitions of my work, and a necessary ingredient in the imaginative life of the drawing. The act of drawing itself becomes a form of discovery of the logics and structure of the work.

In the Strategic Plot for the David's Island Competition, for example, speculations about content and programmatic structure emerge from a number of sources, not the least of which is the imagined potential in the space of the Plot itself. Like a game board or a map, it occupies a representational territory between landscape and architecture, incorporating notations for future development. Material configurations coalesce with diagrammatic and durational marks, opening representational borders and cultivating more fluid ideological, material, and temporal assemblies.

In the Fast Twitch drawing, I set out to explore desert occupations linked to ground, sky, and horizon. This drawing includes territorial marking, notation, language, and material indications. As it developed, my interests expanded to include hybrid archetypes, subtle shifts in perceptual awareness, incompleteness, and relations between rhetorical structuring and embodied experience. The drawing examines these interests through varied communicative levels, opening analogical and intuitive means towards the generation of a proposal for desert occupation. Conventional drawing types intermingle with other invented representational techniques, enabling the emergence and eventual synthesis of a range of ideas, with material and spatial ramifications nearly impossible through more traditional drawings.

The Metaspheric Zoo (a cross between "metaphor" and "atmosphere") is a speculative proposal for the Prague Biennale. It is the first in a series of preparatory drawings to discover and theo-



Fast Twitch Site

rize the zoo. Its primary topical, relational, and programmatic attitudes were established through an image combining characteristics of a puzzle, a geographic matrix, and a taxonomic inventory. Ambient surfaces tease coded and indexical marks. Instrumental practices are crossed with language and invented "characters" toward the creation of a synthetic, incomplete, and strangely familiar whole. From this beginning, programmatic interests in botanic surfacing, a roving taxidermy, and a vessel for obsolete atmospheres emerge, confronting the disparate impulses of instinct and desire which are all but eradicated from our over-programmed society.

Although culturally grounded, drawing is a kind of personal cartography in which circumstance and creative identity coalesce toward spatial configurations. Drawing is a risk, and confronting the white surface, or black screen, is an act of violation. It is an assault on whiteness and abstraction.

By engaging varied and shifting levels of communication (in many ways analogous to our embodied experience of space), the speculative, imaginative, and latent capacities of drawing may make it possible to forget, momentarily, the scenic surface of the image. The possibility of seeing behind, beneath, and through the space of drawing—and the drawing of space—toward greater cultural agency and communicative range is the promise and provocation of architectural representation. Though the parameters have radically changed, the architectural drawing remains an unfinished and tantalizing project. ◉

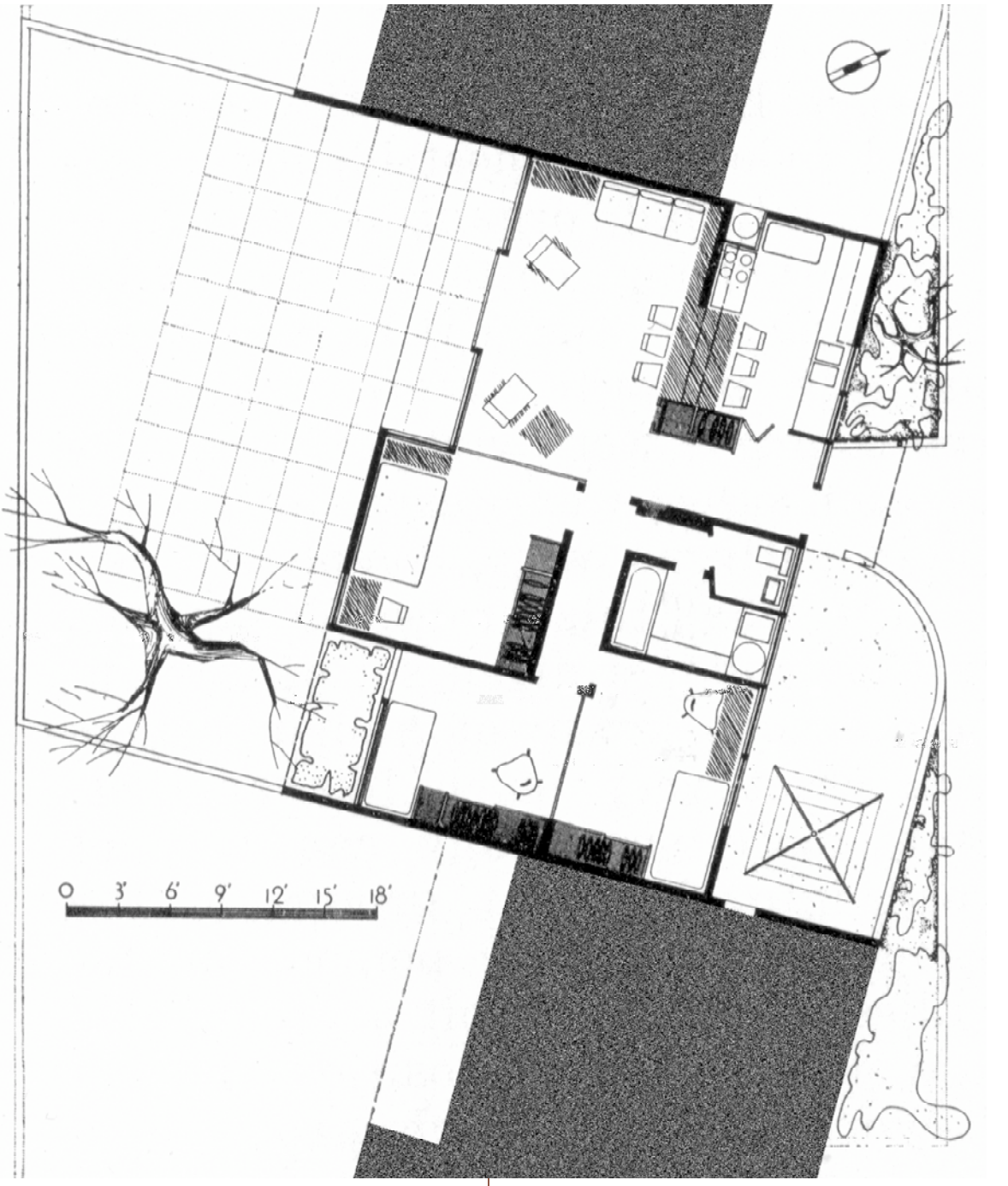
Gregory Ain:
Drawings against Photographs

Anthony Denzer

When Julius Shulman visited his friend Gregory Ain one day in 1937, he unexpectedly witnessed a scene that would forever shape his understanding of the practice of architecture. Ain and his partner George Agron were designing a small house, and Shulman found them debating the placement of a wall between two rooms. "They had tracing paper over the board," the photographer recalled. "They were going back and forth on that one line." Even half a century later, Shulman remained astonished at the level of intellectual rigor applied to a seemingly mundane problem: "I have never forgotten that line. Here are two mature men—young men of course, but they were mature— ... They were working on one line!" [1]

Of course, all architects give careful consideration to the placement of lines on a floor plan, but a review of Gregory Ain's architectural drawings shows that his working method was especially meticulous. [2] Clients were amazed at the number of alternatives he had studied; a colleague said he "suffered" over his plans at the expense of his private life. [3] Ain developed this method simply because there was so much at stake. Throughout his career, he sought to construct bold new social relationships, and yet he

left: Gregory Ain, Dunsmuir Flats view from street (Los Angeles, 1937)



Gregory Ain, Avenel Homes, plan (Los Angeles, 1946)

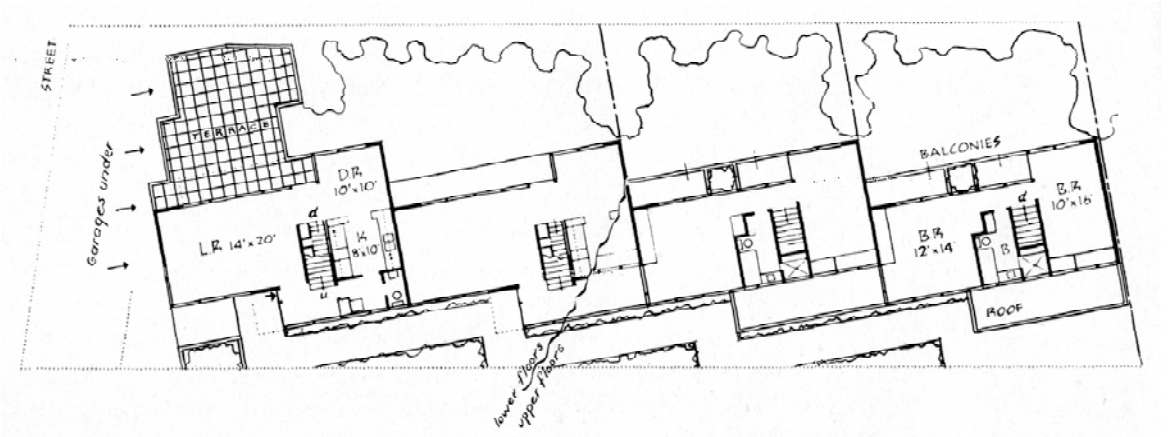
This ten-unit complex of attached row houses was the most progressive project of his career, as it challenged practically every convention of postwar housing: its social organization, economic administration, and physical form.

also wanted to minimize his structures in order to save construction costs. The difference between 960 and 1,020 square feet might mean the difference between a built and an unbuilt project. At the drafting table, every quarter-inch counted.

One of his most difficult projects, which clearly shows how his "suffering" carried significant social and architectural meaning, was Avenel Homes (Los Angeles, 1946). This ten-unit complex of attached row houses was the most progressive project of his career, as it challenged practically every convention of postwar housing: its social organization, economic administration, and physical form. But during the design process some of Ain's avant-garde ideas were rejected by local officials from the Federal Housing Administration (FHA). In the initial plan, Ain designed a kitchen which was almost completely open to the living room, a pioneering attempt to enliven the work of the housewife by connecting it to the social life of the house. When the FHA demanded a closed kitchen, this important relationship was destroyed. In addition, the original design also used the dining table to bridge between the kitchen and living room, which was an eminently reasonable strategy for saving space in the 908-square-foot units. When this feature was eliminated, residents were forced to accommodate a freestanding dining room set in the compact living room. Many families responded by expanding the living room four feet, eliminating the south overhang that Ain had considered essential to the plan.

FHA officials also objected to Ain's original plan for a "double bathroom," which located the toilet and sink in one compartment, with the bathtub and laundry in a separate adjacent room. This plan would have accommodated simultaneous activities while maintaining privacy, an eminently logical and convenient feature. Again, Ain creatively interrogated the basic relationships between typical functions and their architectural planning. And, again, he was defeated. The bathroom, as built, was a common square room containing the toilet, sink, and bathtub. Summarizing the conservative institutional logic that Ain battled, Alfred Steinberg argued: "FHA opposes the novel and untried because it represents risk." [4]

But when he made presentation drawings for publication, Ain used the "original" floor plan, which included the open kitchen, built-in dining



Gregory Ain, Dunsmuir Flats plan (Los Angeles, 1937)

table, and double bathroom, even though these innovations were not built. This post-construction idealization of the project was consistent with Ain's earlier habits and his general belief that architectural publications should convey ideas rather than mundane realities. In the 1990s, at least three new Avenel residents rebuilt the kitchen according to Ain's original plan, a sympathetic "restoration" effort that raised quite interesting critical questions about the meaning of the "original."

Ain hired Julius Shulman to photograph the Avenel project, and Shulman might have been expected to have a heightened sensitivity to Ain's work, given his 1937 epiphany as well as his belief that the purpose of architectural photography was to recover and communicate the design's "true" intentions. [5] Still, Ain found that Shulman's images could not properly convey the progressive aspects of the project that he wanted to promote—the social relationships—in part because Shulman could not photograph what had not been built. Indeed, photographs of his projects frequently disappointed Ain; he worked with seventeen different photographers between 1936 and 1952, as if he were constantly, fruitlessly, searching for the artist who could correctly portray the underlying architectural ideas. At the end of his career, Ain told David Gebhard with a certain modest pleasure: "You know, I have many houses that have never been photographed at all." [6]

Ain's approach to architectural drawings was always calibrated against his curious and complex set of attitudes towards architectural photography. When he was asked to reflect on his achievements late in his life, Ain spontaneously launched into an extensive critique of photography and architectural publishing. He had become so dismayed at magazines' habit of favoring photographs over plans that he audaciously proposed a moratorium on the use of photographs in all architectural publications. It was a serious suggestion; He apparently developed the idea while he was a prominent educator in the 1960s, and he repeated it twice in separate interviews in the late 1970s. He believed that the important architectural ideas—social relationships—were found in the floor plan. And he genuinely failed to understand why magazines represented his work primarily through photographs rather than drawings.

He admitted his own work had contained "far less 'eye-appeal' than contemporary work which may have had a different motivation." And he insisted: "public relations was never a factor in my practice ... the camera has never been part of my problem."[7] Ain's anxieties about photography, then, shaped an ideology about how his project would be produced, disseminated, and ultimately received.

Ain was an excellent draftsman and he could draw immaculate aerial perspectives due to his mathematical mind and his training under Richard Neutra. But it is abundantly clear that Ain's illustrations were not intended as *objets d'art;* they were only produced, when needed, to convey the project to his client so that it might be built. In fact, a number of

Ain's projects did not have pictorial drawings at all. Most significantly, Ain did not follow Rudolph Schindler's practice of making stylized illustrations for exhibition, nor Neutra's habit of using color for atmospheric effects. Ain's ascetic, hard-line drawings were utterly "rational" and documentary, although he did sometimes prefer to show the building in an "ideal" state. A preponderance of his perspective drawings were only completed on trace paper, a material unsuitable for exhibition or for posterity.

Ain was especially disappointed that one image, in particular, often represented his entire career: an exterior view of Dunsmuir Flats (Los Angeles, 1937). This photograph, by Julius Shulman, showed the four-unit apartment building as a lean, streamlined "machine-in-the-garden," the articulated structure appearing to cut through the landscape like a freight train. Because the image emphasized architecture-as-volume and the building's repetitive form, it appeared to be a perfect illustration of the International Style. More than any other, this image garnered national recognition for Ain. It was published widely in period magazines, and it was displayed at the Museum of Modern Art. [8]

In a late interview, Ain claimed that he resented over-publication of the iconic Dunsmuir Flats photograph because the elevations were "simple extrusions of the plan." This statement was patently insincere, since he went to so much effort to craft the solid-void relationships between the slab overhangs and the strip windows, for example, but in essence it was an effort to distance himself from Shulman's image and deny authorship of it. Ain insisted: "I never liked the way they looked, though the plan was really extraordinary." [9] Indeed, the plan inventively solved several problems, and on this basis Ain considered Dunsmuir Flats his most successful project.

Yet, when Ain referred to "the plan," he meant an idealized redrawing of the plan; as at Avenel Homes, here he also elided the fact that the building was not built as he wished.

Early perspectives and plans show that Ain intended that each unit would have a geometric integrity of its own and then participate in an idealized system where each would be staggered in plan and section at identical intervals. The building as constructed, however, compromised the purity of this system in several ways. First, the two rear units were built at the same floor level and therefore did not "interlock" at the roofline. Second, the four units were not, in fact, all attached. Ain was forced to "break" the building into two pieces with a three-foot clearance in between the second and third units. In reality, as a close reading of Shulman's photograph demonstrates, Dunsmuir Flats was not the perfectly platonic mathematical game that Ain sought to portray. When he made presentation drawings of Dunsmuir Flats for publication, Ain "restored" the building to its ideal state.

If Ain's habit of redrawing and idealizing his buildings indicated his suffering—and his perfectionism—it also placed him within a strong tradition among architects, including Frank Lloyd Wright and Andrea Palladio. These architects, too, used the mutability of drawing as a medium to elide issues of contingency that were considered irrelevant to the architectural ideas. What made Ain's case significant and instructive was his insistence on using drawings as a means to compensate for the limitations of photography. ◉

1. Julius Shulman, interviewed by Taina Rikala De Noreiga, Los Angeles, California, January 12 & 20, February 3, 1990, Archives of American Art, Smithsonian Institution, Tape 4, side B.

2. Ain's drawings are archived at the Architecture & Design Collection (ADC), University Art Museum, University of California, Santa Barbara.

3. James Garrott, quoted by Esther McCoy, *The Second Generation* (Salt Lake City: Peregrine Smith Books, 1984), 134.

4. Alfred Steinberg, "FHA-Profits Before Housing," *The Nation* 168 (January 1, 1949), 11-13.

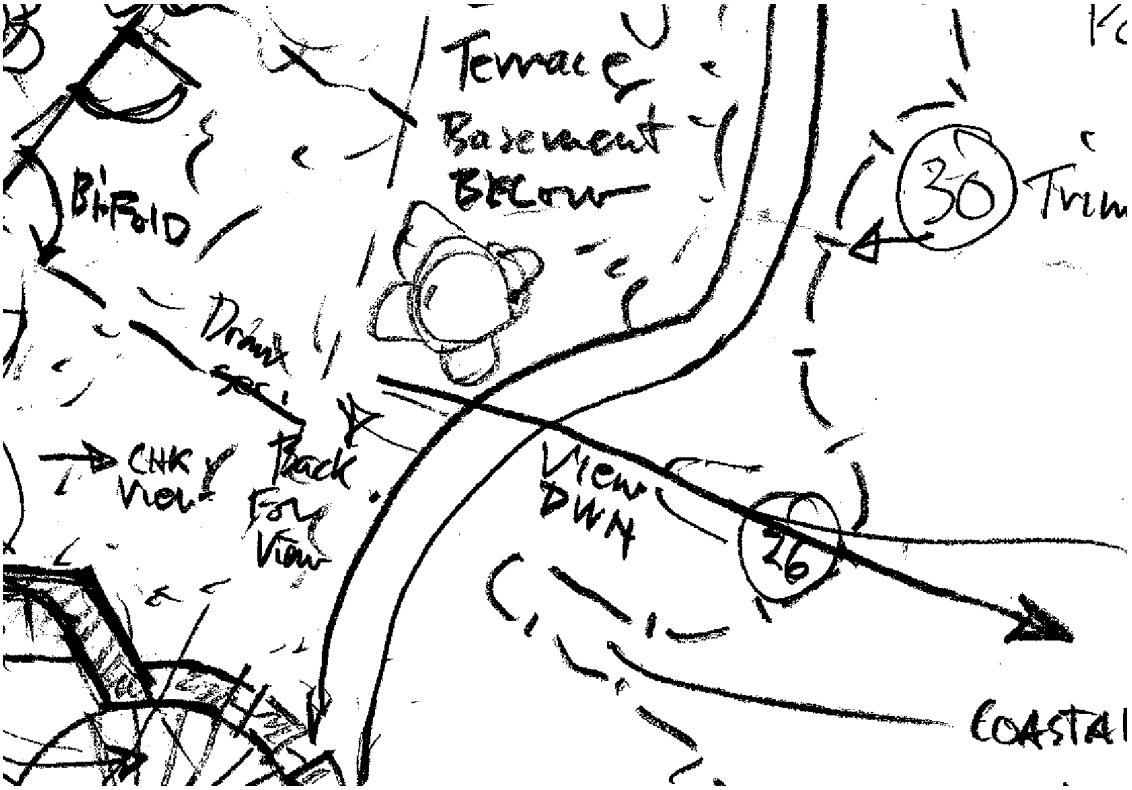
5. Julius Shulman, *Photographing Architecture and Interiors* (New York: Whitney, 1962), 2.

6. Ain, interviewed by David Gebhard and Harriette Von Breton, June 19, 1973. Transcribed notes, David Gebhard papers, (ADC), 2.

7. Ain, interviewed by Thomas S. Hines, April 25, 1977. Tape recording courtesy of Thomas S. Hines.

8. Elizabeth Mock, ed., *Built in U.S.A.*, 1932-1944 (New York: Museum of Modern Art), 1945.

9. Ain, interviewed by Gebhard and Von Breton, op. cit.


Terrace
Basement
Below
Bi-Fold
Drive
CNK
View
Track
For
View
View
Down
26
30
Trim
Coastal


Terrace
Basement
Below
Bi-Fold
Drive
CNK
View
Track
For
View
View
Down
26
30
Trim
Coastal

John Lautner:

Diagramming Vision

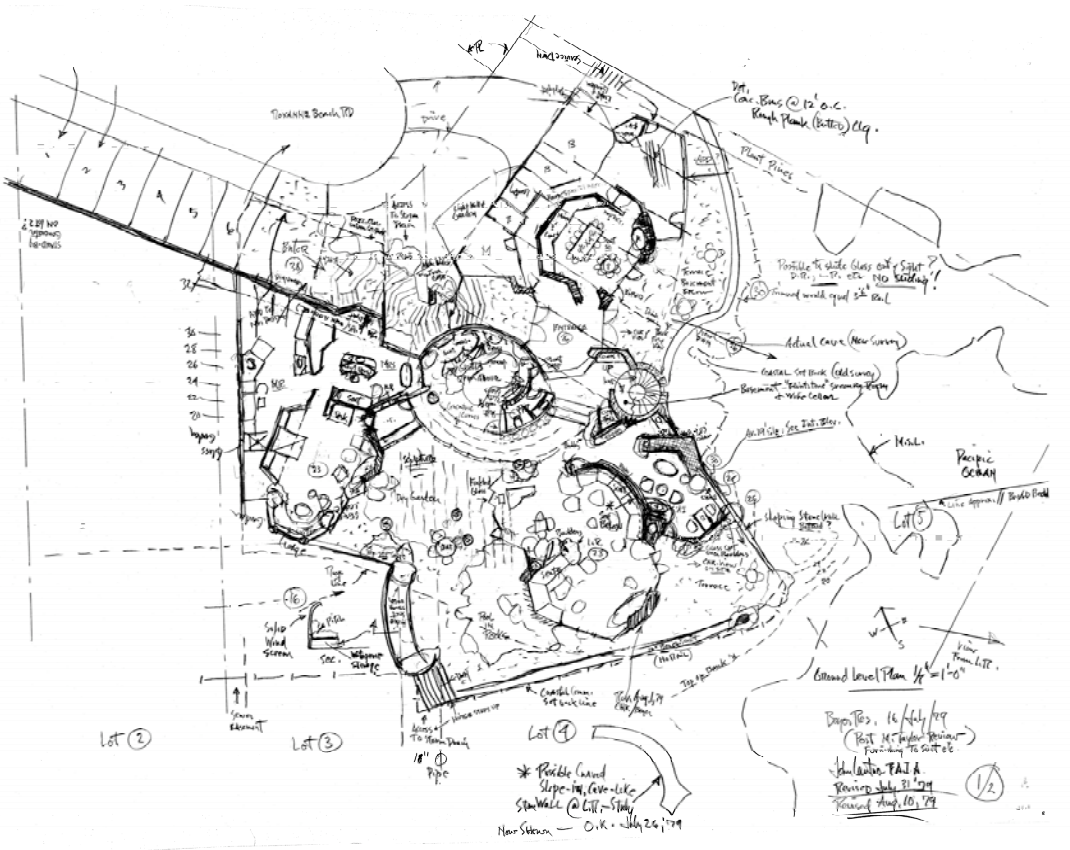
in Los Angeles

Jon Yoder

By all accounts, Los Angeles architect John Lautner was a poor draftsman. Architect Wes Peters, Lautner's friend and fellow apprentice with Frank Lloyd Wright at Taliesin, even called him "the most terrible draftsman I ever saw in my life." Lautner admitted as much: "I took drafting when I was in high school and I couldn't keep the pencil sharp. I couldn't make a neat drawing and I knew the typical school, all they do is grade on neat and then to hell with the ideas, and Mr. Wright had ideas so I went for that." This distinction between neat drawings and substantive ideas is more than the defensive response of a messy student—it reflects a common distaste among Modern architects for what was widely considered to be the superficial pictorialism of the Beaux-Arts tradition. At Taliesin, Lautner purposely used his poor drafting ability to deflect the rendering tasks that apprentices were typically assigned during their tenure with Wright. By consciously focusing on ideas instead of on line weights, Lautner hoped to avoid the lures of mimesis and "paper architecture."

Instead of drafting, he preferred the physical tasks of building. His experience with masonry and pipefitting at Taliesin, coupled with his supervi-

left: Beyer House Detail of Drawing



Beyer House

sory work for a building contractor during World War II, gave Lautner a direct feel for construction systems and materials. This knowledge helped him to achieve many ingenious structural solutions throughout his career. In fact, his penchant for structural efficiency and bold concrete forms have led some to align Lautner's architecture with the work of structural expressionists such as Oscar Niemeyer, Eero Saarinen, and Kenzo Tange. These were, after all, the contemporary architects he most admired.

A closer look at one of Lautner's seemingly crude drawings, however, reveals a greater concern for program than for construction. His schematic plan for the Beyer House is essentially a programmatic diagram of room functions, furniture arrangements, material notations, site conditions, and viewing angles. Seen as a presentation drawing, it is certainly unpolished, even child-like. But as a working diagram it is actually extremely sophisticated. It contains an enormous amount of information. No mark is superfluous. Every line means something. Of course, many architects of Lautner's generation employed similar "bubble" diagrams, but few ever managed this level of complexity. And most surrendered what began as curvilinear forms to the rectilinear rationale of the grid during design development. As Lautner fleshed out his designs, however, they often kept their curvaceous character.

Lautner often began projects by taking a topographic map to the building site and indicating desirable viewpoints and orientations directly on the map. Then, practicing the creative gestation he learned from Wright, he would return to his office and spend days trying to visualize the project. As Lautner explained, "It's thinking right from scratch and having a major idea, from inside. I've never designed a façade in my life." Although many other architects have made similarly staunch "form follows function" assertions about their inside-out design processes, Lautner's claim was largely justified. He rarely designed in elevation, diagramming projects instead in plan and section. After meeting with the

client to verify program, he would then hand these seemingly rough diagrams to his staff to produce construction drawings under his supervision. His drafters were often surprised at the level of detail and accurate scale in diagrams that initially looked child-like.

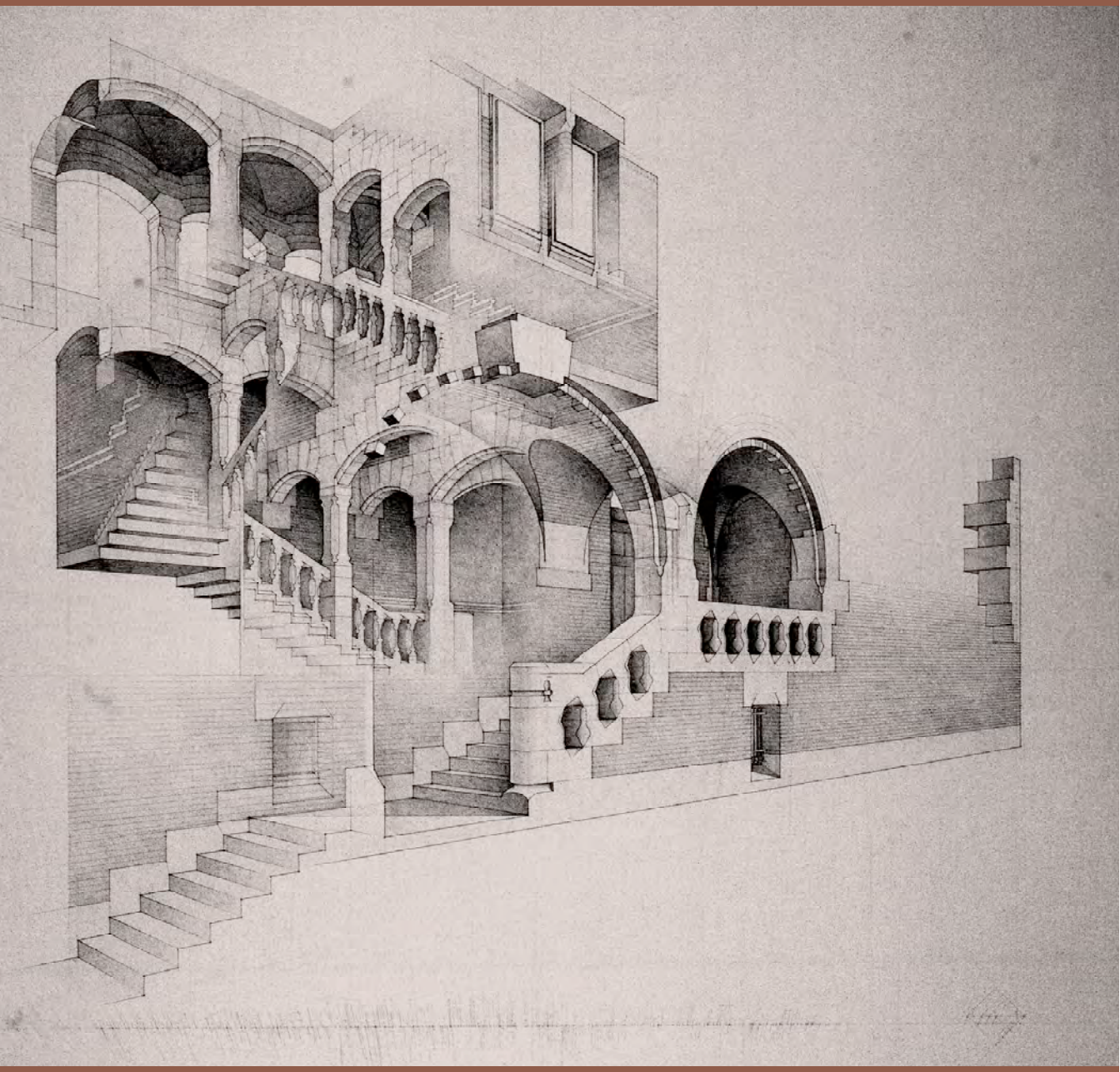
Of course, this design process sounds similar to those of other star architects. Frank Gehry, for example, is known to generate napkin sketches of general building profiles from which his staff extrapolates built form under his guidance. Still, although Lautner's forms are often as sculpturally plastic as Gehry's recent buildings, they resulted from an extremely different impulse. Gehry's surfaces undulate mainly for effect from the exterior, while Lautner's forms curve primarily to accommodate views from the interior. Reflecting what Erwin Panofsky labeled the "spheroidal" shape of human vision, Lautner's bulbous spaces diagram the alliance of site and sight. As Lautner explained, "Usually in the hills you have a panoramic view that people are interested in right away, and so most of my things are curved." Even his innovative spanning systems—trusses, waffle slabs, and concrete shells—were employed largely to keep the views from his buildings as free of visible obstructions as possible. By using these long-span devices to eliminate intermittent walls and columns, Lautner opened the viewing "apertures" of his wide-angle spaces. If Gehry's buildings pose for cameras, Lautner's houses operate as cameras.

Even during his early days with Wright, Lautner's architectural attention was clearly focused on constructing views. In a 1937 "At Taliesin" newspaper article, he compared the behavior of Wright's Roberts House at Deertrack, Michigan to that of a human eye: "The house itself is literally looking toward the lake because the living room roof and ceiling pitches up like one's eyelash under a visor to the sky, leaving nothing but glass between you and the view." During his later career, Lautner continued to note "eyelids" and "eyelashes" in his schematic designs. These often found architectural expression in moveable shades and deep roof overhangs that simultaneously shield the sun and frame distant views. Sightline notations and optical specifications such as "CHK view ON SITE!" also occur frequently throughout these drawings. These notes and arrows might seem crude, but they actually require more from the architect than is typically expected—more time on site (and sight), and less at the drafting table.

On one hand, because Lautner never became a very good draftsman, his reliance on graphic representation techniques was minimal. He was no captive of the two-dimensional surface, and neither are his buildings. On the other hand, neither was Lautner the child-like primitive that many assume. His curving, free-flowing forms were rarely the result of purely intuitive gestures. Although his schematic drawings often look like basic bubble diagrams, they are more than formally vague placeholders for future program; they are actually sophisticated design drawings that contain incredible detail and indicate precise layouts of space and vision. They are diagrams that surely asked and answered more questions than highly polished presentation drawings would have.

Drawings, for Lautner, were necessary devices for achieving the final building, but they were simply not valued as finished artifacts. This attitude hampered Lautner's public recognition in the 1970s, when a major East Coast publisher wanted to issue a monograph on his work. The attempt was stymied when Lautner refused to "clean up" his drawings for publication. In order to be published, they would have had to become more like the presentation renderings he despised. "They just don't get it" was his continued refrain. Drawing and construction were both transparent activities for Lautner—merely means to an end. He could readily see beyond both activities to imagine their implications. Graphic techniques and construction technologies were essentially lenses through which he visualized his projects. Like Lautner's camera houses, his drawings are less for looking at than they are for looking through. They are operative diagrams of ocular desire. ◉

Note: The author would like to thank Frank Escher and Brian Hart of the John Lautner Archive for their valuable assistance. See also The John Lautner Foundation website: www.johnlautner.org.



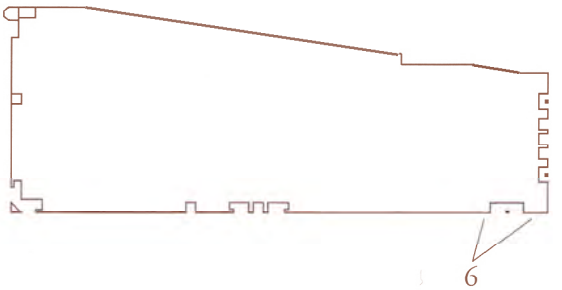
Sugar Daddy

Drawing Berlage's Exchange

Wendy Kohn

"It's a stair I used every day," remembers Daniel Castor as he contemplates "Sugar Daddy," his luminous drawing of the entry to the Chamber of Commerce in H.P. Berlage's 1903 Amsterdam Exchange. Castor first encountered the building he describes as a "ship in dry-dock" while traveling around Europe after college graduation. The structure known as the Beurs "struck a chord in me," he admits. In 1993, Castor won a Fulbright to return to Amsterdam during a break from Harvard's Graduate School of Design. Several grants and four years later, he finished an analysis of the Exchange that's been published in book form (*Drawing Berlage's Exchange,* Rotterdam: NAi Publishers, 1999), exhibited in Los Angeles and Rotterdam, and recognized as both masterful and magical.

His research began with a series of probes: different ways of revealing the ideas behind Berlage's "inscrutable" building in drawn form. These were plans, isometric projections, even a sixteen-foot-long, continuous elevation. But it was Castor's desire to convey his own wonder at a building many Dutch saw as "ugly and boring" that led him to develop his own technique. "That's beautiful," declared his Dutch friends when he completed his first "deep



6

The more your eye flows around

and through the volumes

of space depicted, the more you

start to see solid and void,

motion and stasis, lightness and

weight simultaneously

space" perspective drawing, "and if that's the building, then it's interesting."

In his study, Castor focused on the zone of the building where Berlage, credited as Holland's first modernist, pierced the austere flatness of his exterior elevations. The massive Exchange's perimeter and its immediately adjacent interiors proved an "unending" subject: "the more I looked, the more I saw." Castor's eight "jellyfish" drawings, his term for these inside-out studies, possess this quality as well.

At first they seem factual: a careful transposition of three-dimensional, built form onto a two-dimensional plane. But the more your eye flows around and through the volumes of space depicted, the more you start to see solid and void, motion and stasis, lightness and weight simultaneously.

At 2 ft. x 4 ft., these large drawings suggest the interaction between calculated design and experienced tectonics in a way photographs or typical renderings are rarely capable of. Rather than definitive cuts through surfaces, as in conventional architectural drawings, slow fades move your eye from what is portrayed to what is left out. The technique extends the implied space of Berlage's Exchange right out to the viewer's own. It manages to evoke and analyze at once.

Working on the Exchange entirely by hand meant that each jellyfish drawing was essentially an experiment, a record of choices made during the rendering process. Even though the jellyfish technique allowed Castor to show many competing aspects of a single view at once—inside and out, above and below, surface and depth—he reached a moment in every drawing when he had to surrender the ambition to convey everything he perceived.

For two subsequent projects, on Bramante's Tempietto and Trajan's Markets, Castor built wire-frame models in Autocad as an armature for his rendered perspectives. The computer allows Castor's choices to be more "premeditated." Why did he study the Exchange with a mechanical pencil instead of a series of keystrokes? As Castor tells it, "Thoreau went to the woods to write deliberately. Well, I went to the Beurs to draw deliberately." ◉

Daniel Castor, Berlage's Exchange, "Prodigal Son"

Daniel Castor, "Jellyfish Drawing" of Bramante's Tempietto

The Late Travel Sketches of Richard J. Neutra:

Seeing His World

Lauren Weiss Bricker, Ph.D.

See also Color Plates 5 through 8

If the recording of my world ever bordered on art, it was in the most casual manner, but a real human experience kept on oozing, dribbling, sprinkling, and sometimes freely flowing onto all kinds of accidental paper, whatever happened to be at hand. No spoken or slowly written word can quite express in the same way this past life, as lived in tiny fractions of time.
Life and Shape, *1962* [1]

left: Wetmansherde; above: Neutra sketching

In his autobiography *Life and Shape*, renowned Modernist architect Richard J. Neutra explains that travel sketches were his medium for capturing empathy or "in-feeling" with all he saw and encountered throughout his life. [2] A sketchpad or sheaf of drawing paper were standard equipment on every trip Neutra took from his teenage years in Vienna to the end of his life. Through color, line, texture and shape, these graphic images depict many issues that informed Neutra's architecture: the dominant role of environment over human habitat, the need to create places for human interaction, and the design of objects as cultural signifiers.

In the College of Environmental Design, California State Polytechnic University, Pomona, we

Indus, Attock

are fortunate to own 106 Neutra travel sketches, made between the late 1940s and the end of the 1960s, just prior to his death in 1970. [3] The drawings were donated by architect Dion Neutra, son of Richard and Dione Neutra. A selection of the travel sketches was exhibited at Cal Poly Pomona in 1986, and later at the University of Southern California.

In the small catalog accompanying the Cal Poly exhibition, former Dean Marvin Malecha (who shares Neutra's passion for the travel sketch), noted that this medium "is far superior to the photograph when perception and understanding are the prime object...The designer can focus on those issues which are most important at the time or those which have made the biggest impression. Distortion, subtraction and even addition are essential to the travel sketch and they are equally important to the schematic design drawing." [4]

According to Dion Neutra, the act of drawing was a visceral process for his father, through the use of the motor skills required for drawing he became physically engaged with the site. According to Dion Neutra, the creation of the travel sketches was a social act for Neutra. It was a chance to connect with people, as is evidenced in a photograph of Neutra surrounded by a group of Russian soldiers, and other onlookers. Dion Neutra believes the travel sketches functioned as a "memory peg" for Neutra, reminding him of what he'd seen and where he'd been.

The early travel sketches, the majority of which are housed in the Richard J. Neutra Collection, Department of Special Collections, UCLA, exhibit the influence of Viennese artists Gustave Klimt and Egon Schiele on the young designer. The significance of drawing of all types was instilled in Neutra's professional education at the Imperial Institute of Technology in Vienna (which he entered in 1911), followed by his experience in the office of Berlin architect Erich Mendelsohn, the office of Frank Lloyd Wright, and later in collaboration with R.M. Schindler in Los Angeles.

While the majority of the Cal Poly Pomona travel sketches date from the late years of Neutra's life, the collection contains an earlier drawing of Mt. Palomar, in Southern California (1946). The mood of the drawing is somber: Neutra uses oil crayons to create a dense grouping of pine trees; with the edge of the crayon he crisply outlines boulders strewn in the foreground. As a foil to the sobriety of the scene, Neutra injects a small female figure in the lower left corner; she is tilting on one leg apparently buffeted by the wind that is blowing through the scene. The edges of the sheet are scorched, a reminder of the effect of the devastating fire that destroyed Neutra's first VDL Studio/Residence in the Silverlake district of Los Angeles in 1963.

The majority of the Cal Poly Pomona sketches were executed with pastels. Dion Neutra has noted that his father used larger-dimensioned sheets in his later years, which may contribute to the often-expansive character to his images. Neutra chose to depict historically significant sites, yet one never gets the sense of preciousness or self-conscious reverence for his subject. Instead, he extracts, edits, and emphasizes the aspects of the view that interest him.

The drawings tell us about how Neutra literally saw the world. In *Life and Shape* he explains that his that his left eye had a lens defect and was shortsighted, while his right eye was normal. Over time, the left eye became farsighted, and the other became more normal. He describes the effect of this condition on his visual perception:

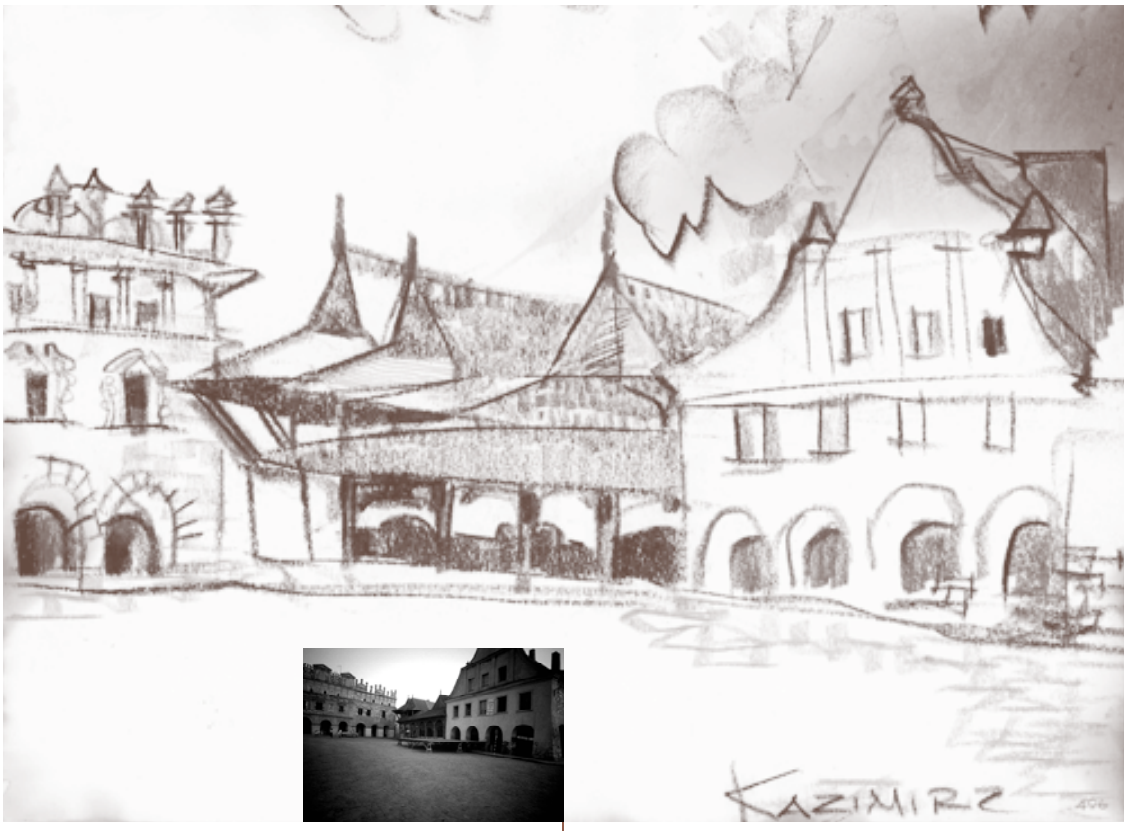
Since most of the time I saw and worked with one eye, either the right one for minute sharp detail or the left for over-all composition, my mind similarly also swung back and forth—oscillated, so to speak, between an attempt at total comprehension, an integrated over-all view, and the minute perfectionism of near-sightedness. But I kept using each eye, one imaginatively and wholesale for over-all form, the other more observationally, for tiny, neat detail. [5]

Obidos

Richard and Dione Neutra took photographic slides during their trips. [6] A comparison between a slide of site and Neutra's travel sketch reveals the way he "saw" a site. It is also reflective of the advantage of the sketch over the photograph as a medium for conveying his perception of a specific location. One such case is Cabo Espichel, in Sesimbra, Portugal on the coast south of Lisbon. The focus of the slide and Neutra's sketch, from the 1960s, is the Casa Agua, a small octagonal building within the 18th century Sanctuary of Our Lady of the Handle. In the photograph, the modest-sized building is surrounded by a grassy plain, with only a hint of its proximity to the coastal edge of the site. By contrast, the Neutra's sketch gave the building greater prominence by centering it in the picture, enlarging it and contrasting its solid polygonal form with a hint of blue sky and clouds and the shoreline. He also carefully renders the masonry wall framing the building's grass-covered entrance court, giving it much greater prominence than is evident in the more general view of the photograph. The sketch clearly reveals those portions of the building and its context that interested him.

In his sketch titled "Wetmansherde" (1963), Neutra employs the traditional device of framing his subject through an arched opening. The scene is a grouping of vernacular. The key element of the drawing is a large tree that is planted near the base of the tower. The trunk and branches of the tree extend forward in the scene, its branches sending shock waves around the archway. Spatially the outline of the tree flattens the illusion of three-dimensional space created by the more traditional aspects of the composition. The eye of Neutra transformed the scene into one of considerable artistic interest.

Neutra's travels took him many points in Asia. A number of the travel sketches depict scenes in Thailand. His sketch of statue of the Buddha in Ayutthaya (1966) is the one the few interior drawings in the Cal Poly Pomona collection. The figure sits on a high throne, its green body contrasting with the golden throne and the deep red ceiling. Neutra



Polish Square

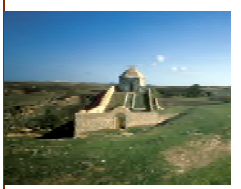
perspective so that he effectively fills the space near the back of the worship hall. Rather than treat the Buddha with extreme reverence, Neutra chose to capture the bemused expression of the figure as he looks down on his worshipers.

The breadth of Neutra's vision is clearly evident in his sketch of "Indus. Attock." (1968). Attock is a town located in the Punjab District of Pakistan. It is reported to have been along the route followed by Alexander the Great in 326 B.C. when he crossed the Hinduskush Mountains to capture the plains beyond the Indus River. The landscape embraces the town—the broad mountain range beyond is softly rendered, as is the vegetation and land—including an oxen in the foreground. The buildings are generalized, with a maroon edge defining an occasional corner or roof. The presence of the river is suggested. The overall effect is one of calmness, with the natural site conditions dominating the scene.

The Neutra travel sketches give us an insight into the great architect's world. Richard and Dione Neutra traveled the globe at a time when many Europeans and Americans were much more provincial in the range of places they chose to visit. The travel sketches give us an insight into what Neutra saw, and how he saw it. As such, they give us a glimpse into the think and perception of the man, and perhaps his architecture. ◉

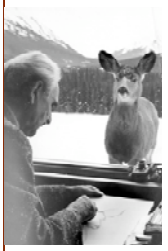
NOTES

1. Richard Neutra. *Life and Shape,* New York: Appleton-Century-Crofts, 1962, 82.
2. Ibid.
3. The Department of Special Collections, University of California, Los Angeles holds the earlier travel sketches, dating from the 1910s into the 1940s.
4. Marvin J. Malecha. "Introduction. Understanding Architecture through Drawing." *Richard Neutra Travel Sketches.* The School of Environmental Design, Cal Poly University, Pomona, 20 October–7 November 1986, n.p.
5. *Life and Shape,* 73-74
6. The slides are housed in the Visual Resources Library, College of Environmental Design, California State Polytechnic University, Pomona.

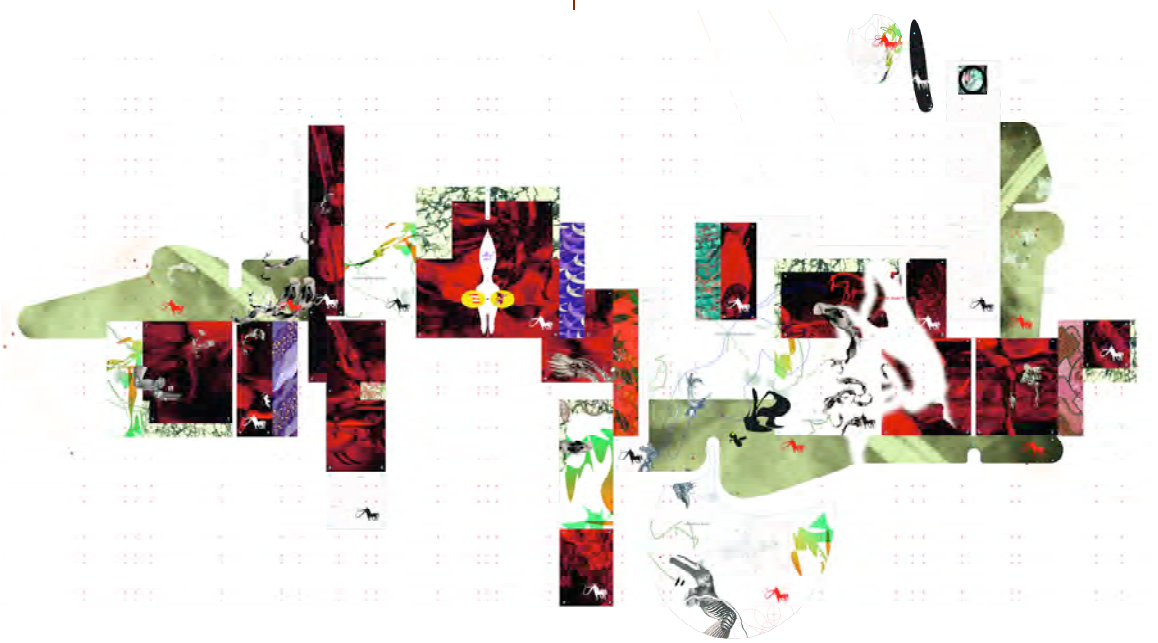


Color Plate 1: Richard J. Neutra, Cabo Espichel

Color Plate 2: Richard J. Neutra, Bangkok Temple



Color Plate 3: Richard J. Neutra, Self Portrait



Color Plate 4: Perry Kulper, The Metaspheric Zoo, speculative proposal for the Prague Biennale

Color Plate 5: Perry Kulper, The Metaspheric Zoo detail, speculative proposal for the Prague Biennale

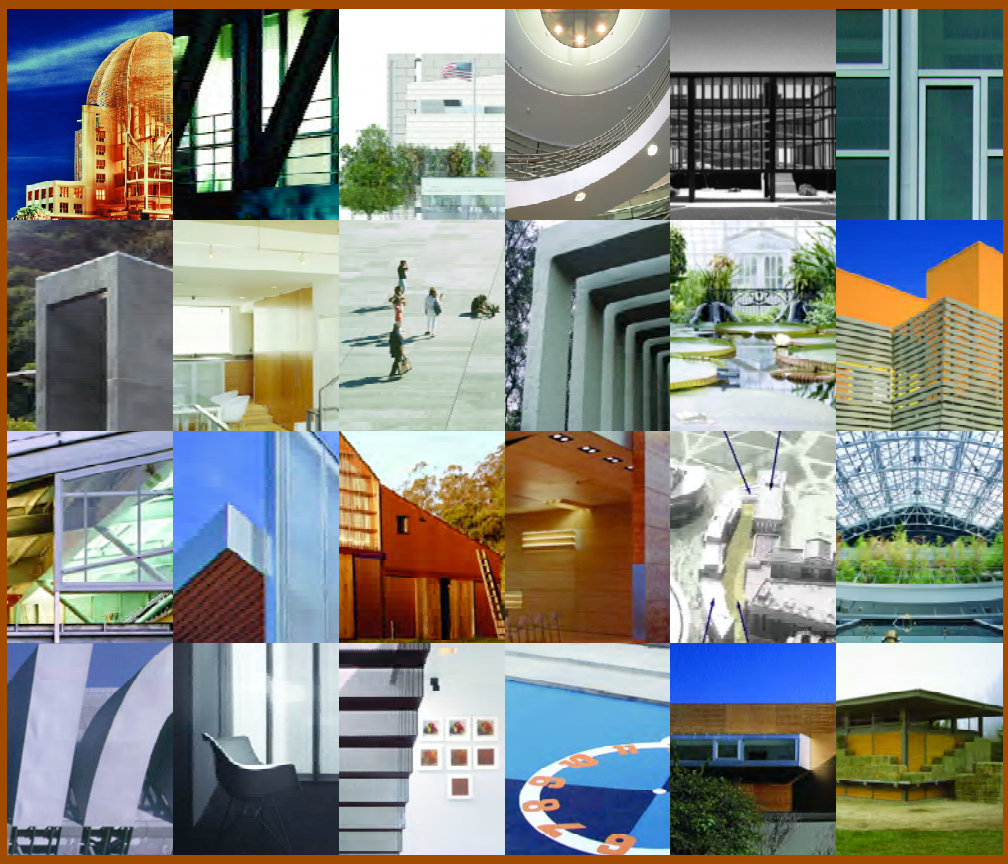
Color Plate 6: Laura Hartman, collage, mixed media on board.

The sensitive handling of color evident in this collage and those shown in Color Plate 7 informs the architectural work of her firm, Fernau & Hartman Architects, Berkeley, www.fernauhartman.com.

Color Plate 7: Laura Hartman, collage, mixed media on board.

2005

AIACC AWARDS



. Maybeck
. Firm of the Year
. Lifetime Achievement
. Design
. Savings By Design

2005 AIACC Awards

Michael Franklin Ross, AIA
Chair, 2005 AIACC Design Awards Committee

Five architects came together from around the country from different cities, different firms, different perspectives to judge 345 entries in this year's AIACC Design Awards.* Five architects with differing points of view, but with the same objective: to recognize the most thoughtful, the most artful, and the most well-resolved projects, both aesthetically and programmatically.

A public architect and LEED Accredited Professional, Deborah Weintraub, AIA, is the City Architect of Los Angeles. She oversees all municipal facilities design in California's largest, burgeoning metropolis. An educator, Professor and Dean Emeritus of Tulane University, Ron Filson, FAIA, also practices architecture in New Orleans. Earlier in his career, he was the Director of UIG at UCLA, teaching students to cross the bridge from the academic world to the realm of professional practice.

The three other jurors are principals in their own firms, and all three have served on the National AIA Design Awards jury. Mary Griffin, AIA, of Turnbull Griffin Haesloop in Berkeley, California, won an AIACC award last year for a private residence in Stinson Beach. Her firm is recognized for finely crafted wood architecture. Joseph Valerio, FAIA, is the lead designer of Valerio Dewalt Train in Chicago, Illinois. His work has been published in six recent books and a monograph by Rizzoli.

Peter Bohlin, FAIA, is a design partner of Bohlin Cywinski Jackson. They have five offices, in Wilkes Barre, Pittsburg, and Philadelphia, Pennsylvania; Berkeley, California; and Seattle, Washington. They have won national design awards for elegantly detailed houses and complex university laboratories.

These five diverse architects reviewed projects ranging from small additions and historic renovations to major urban complexes. Every project was judged on the same criteria: a clearly-stated, well-executed design idea that fulfilled its programmatic purpose and enhanced its environment. The results represent a broad spectrum of the best design work in California.

The jury spent two days reviewing over three hundred binders. Each juror initialed every binder, indicating they had personally reviewed it. At the end of the first day, there were still over sixty projects on the table. On the second day, jurors studied the binders and accompanying PowerPoint slides and ultimately concluded with the twenty-one winners; one Maybeck Award, one 25-Year Award, five Honor Awards, and fourteen Merit Awards.

The AIACC Maybeck Award is California's equivalent of the Gold Medal. This award honors an individual California AIA architect for outstanding achievement in producing consis-

tently distinguished design. The 2005 jury selected Rob Wellington Quigley, FAIA. Ten years earlier, Rob's firm received the AIACC Firm Award. The jury was impressed not only with Quigley's consistently high level of design throughout his career, but also with his social consciousness. His work has served as a touchstone in the revitalization of San Diego. His leadership has been a catalyst in launching what has become known as the "San Diego School" of multi-family residential architecture. The jury observed that "his work has always been sustainable" and that his "design aesthetic is enabled by it, not hampered by it."

The 25-Year Award recognizes a California project completed twenty-five to fifty years ago that has retained its central form and character, with the architectural integrity of the project intact. The 2005 jury selected the Art Center College of Design in Pasadena, designed by the late Craig Ellwood and his partner Jim Tyler. The building is a timeless 864-foot long steel structure bridging a canyon, creating a dramatic entry sequence under the bridge. It is a tribute to the Art Center leadership that the unadorned beauty of this pure structure has been maintained and kept intact as a center for creative design.

Among the five Honor Awards and fourteen Merit Awards, what is most impressive is the wide range of award-winning work and the architects themselves. There were both familiar names and emerging talents, large firms and smaller partnerships. One of the benefits of the AIACC design awards program is to recognize well-resolved design projects regardless of size or budget.

Projects ranged in scope from the 2,000 square foot Sinclair Pavilion at the Art Center College of Design in Pasadena, by Hodgetts and Fung, to the more than 1,000,000 square foot Caltrans District 7 Headquarters Building in Los Angeles, by Thom Mayne, FAIA, of Morphosis.

The five Honor Awards alone included a broad range of scale, aesthetic approach and diverse design challenges. The 93,000 square foot Engineering Building at UC Santa Barbara, by Anshen + Allen Los Angeles, is a sophisticated, highly technical nanofabrication facility. Research labs require a rigorous design approach that respects the programmatic forces. The jury stated, "The more [we] looked at it, the more powerful it got."

An Honor Award was also bestowed upon a 10,000 square foot Mission District mixed-use complex by Kennerly Strong Architecture. The jury admired how the building, composed of three residential townhouses and street-level storefront commercial, could make an architectural statement and respect its urban context on a difficult corner lot.

Two Honor Awards were given to single-family residences: one a masterful new building and one a sensitive, meticulous restoration. The Jackson Family Retreat in Big Sur, by Anne Fougeron, was cited by the jury as a "delicate house that hardly seems to touch the ground...detailed to perfection."

The other residence was R.M. Schindler's Elliot House, originally completed in 1930. I've been in this house many times. It was restored by Marmol Radziner and Associates to a level of design veracity not seen before. Major areas of work included restoration or rebuilding of significant structural damage and recreating Schindler's distinctive details.

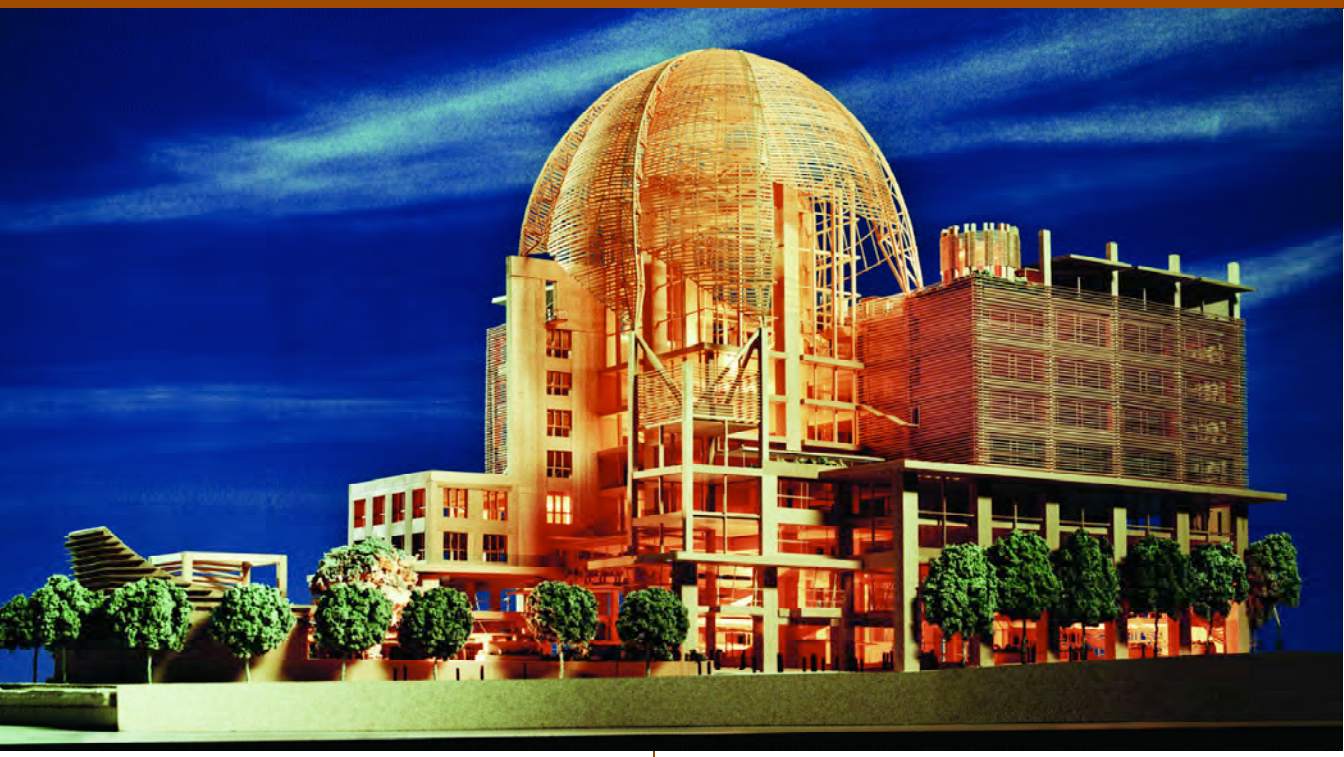
The fifth honor award was given to the Swiss Government Plaza in Bern, Switzerland, by Lee & Mundwiler Architects of Santa Monica. This is essentially an urban design award for public space, a plaza that is a "prelude" to the Capitol Building. Through the careful selection of spare elements—stone, light and water—the plaza makes a quiet yet serene design statement.

What can we learn from these premiated projects and from the process itself? Design excellence finds itself in many disparate destinations. The design ideas of dedicated, tireless architects can make a difference in our lives in both public and private places. The awards program raises people's awareness of the value that design brings. It stimulates a dialogue about how we live and the choices we make. This jury consciously sought projects that were both aesthetically well-resolved and that made a clear statement. We hope these award-winning projects will stimulate your thinking and bring you what Vitruvius called "commodity, firmness and delight."

**The Executive Committee of the AIACC Board of Directors selects the Firm of the Year Award and Lifetime Achievement Award winners.*

The **Savings By Design** Energy Efficiency Integration Design Awards, co-sponsored by the American Institute of Architects, California Council, annually recognizes professionals whoachieve a rare combination of superlative design and creativity, environmental sensitivity, and innovative energy efficiency solutions.

The Savings By Design Awards were selected by a distinguished jury comprised of Nancy Clanton, PE, LC, IALD, President, Clanton & Associates, Boulder, Colorado; Katherine (Kate) Diamond, FAIA, Design Principal, RNL Design, Los Angeles; and Robert Noble, AIA, CEO and Design Principal of Tucker Sadler Group, San Diego, California.



San Diego Main Library Model

MAYBECK AWARD:

Rob Wellington Quigley, FAIA

www.robquigley.com

San Diego Main Library Model

Rob Quigley, a native Californian, served as a Peace Corps architect in Chile after his graduation from the University of Utah in 1969. He founded his firm in San Diego in 1978 and opened a branch office in the Bay Area in 1994. The firm has ranged in size from five to fourteen people during that time, and greatly benefits from the experience of a core group of long-term, co-creative employees.

Starting with small, single-family residences in the 1970s, Mr. Quigley's pioneering work in passive solar design attracted worldwide media attention. As a design architect concerned about energy conservation, he has lectured locally, nationally, and internationally. In 1981, his Shukugawa Energy Demonstration House was built in Japan as a summation of American efforts in this field. Current sustainable efforts include the Leslie Shao-Ming Sun Field Station at Jasper Ridge Biological Preserve for Stanford University, which recently won the AIA Committee Award, and the West Valley Branch Library, San Jose's first LEED-certified civic building. The $103 million San Diego New Main Library, now completing working drawings, will be California's largest LEED silver-rated building.

Mr. Quigley's mid-career work has focused on a pressing social issue: housing the "working poor." He worked with private

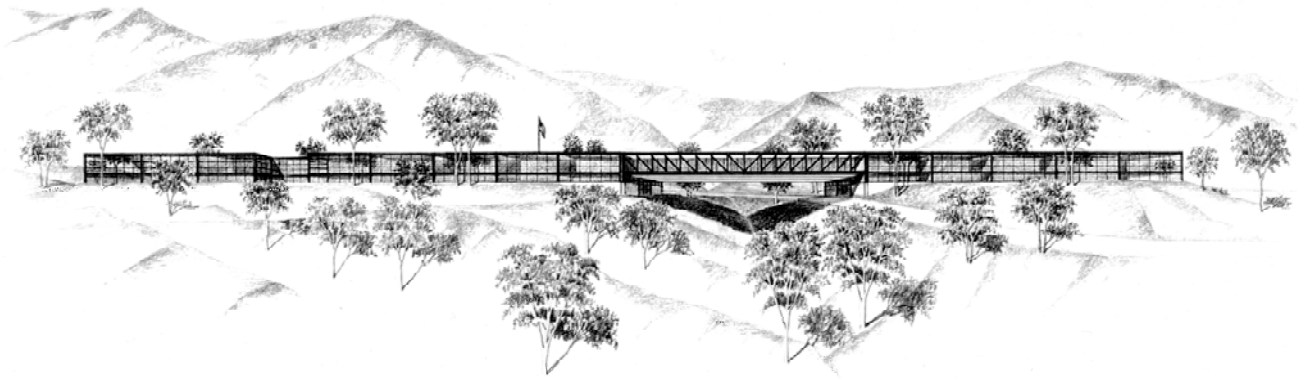
above: Beaumont Building

below left: Campaige Place

below: Gilman Mixed Use

developers and city officials to modify codes and rewrite ordinances to make privately financed, low-occupancy hotels. His ground-breaking Baltic Inn initiated a national trend in affordable, single-room occupancy hotels. The program resulted in the creation of over 2,000 units in San Diego and is emulated by cities from Atlanta to Seattle. The Baltic Inn was published in *Newsweek* magazine and received a Commendation from President Reagan. The Island Inn received a national AIA honor award and was selected as one of the best design processes involving the public, consultants, artists, and other designers.

The larger body of Mr. Quigley's work has focused on the unique possibilities of his particular region. Critics and editors from *Architectural Record* and *Progressive Architecture* to Esquire have applauded his efforts to define the more elusive aspects of the California culture and climate. ◉



Art Center College of Design, rendering by Carlos Diniz

25 YEAR AWARD:

Art Center College of Design

Architect: Craig Ellwood Associates

Design Associate: James Tyler

Project Architect: Stephen Woolley

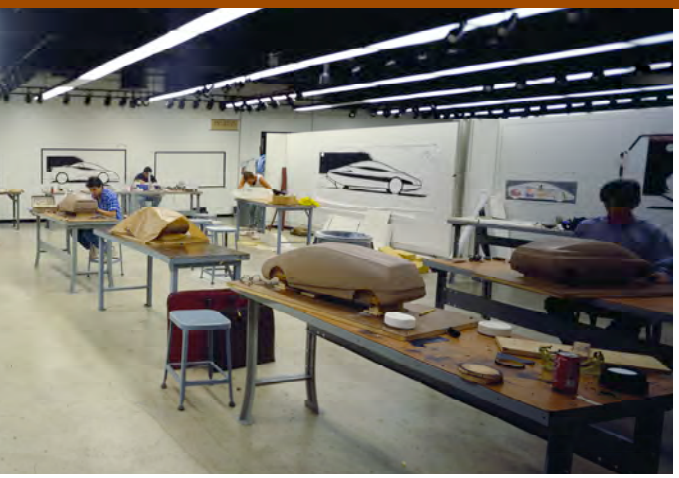
addition, 1992, James Tyler Architecture

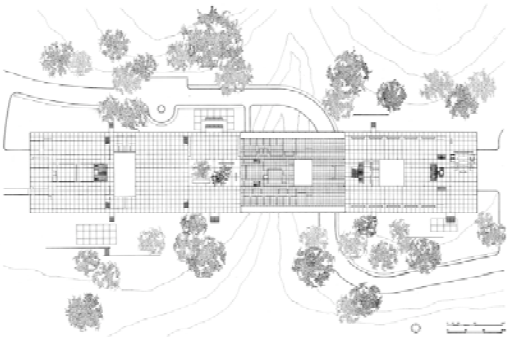
The Art Center College of Design, completed in 1977, stands as a landmark in the City of Pasadena. Although initially reluctant to allow its construction, the community has learned to love the unadorned steel structure spanning a canyon in the hills overlooking the Rose Bowl.

As the College's website describes it, "The 21,000-square-foot structure, situated on 175 wooded acres, provides space and facilities for the College's approximately 1,400 students, and its stark steel-and-glass design perfectly mirrors Art Center's modernist aesthetic. It is home to the College's undergraduate and graduate programs and includes film and photography labs, computer labs, and a professional recording studio among its many resources."

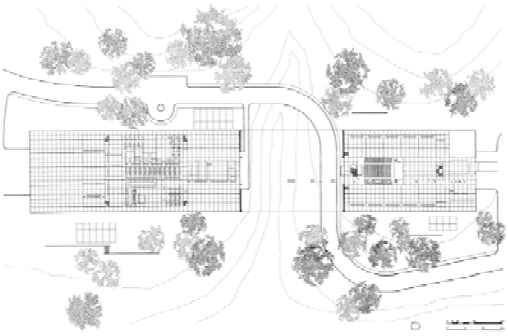
The entire campus is contained within the 144-foot by 864-foot building, which is designed with 48-foot square bays on the main level and 24-foot square bays on the lower level. There are no suspended ceilings except in the Bridge Wing, leaving the structural, electrical, and mechanical systems exposed, allowing the intrinsic nature of the building's construction to be expressed in a clear manner.

The Bridge Wing spans 192 feet across the canyon, supported





Main Level Plan

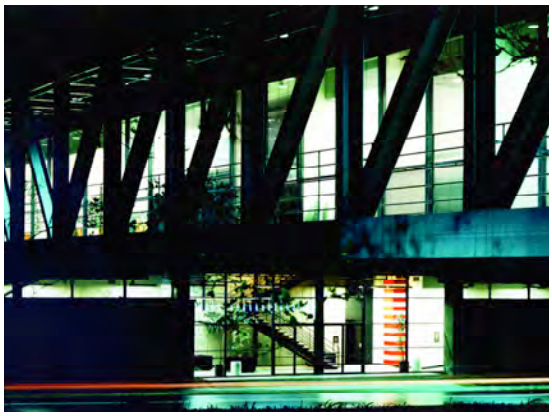


Lower Level Plan

by four, 16-foot high trusses. Contained within it are the administrative offices and library. In contrast to the remainder of the building, the glass walls here are set back 12 feet from the exterior trusses to provide a covered walkway across the canyon, connecting the North and South Wings.

Care was taken in grading the steep site to preserve the character of the slopes and maintain the integrity of the ridges and canyons. The site is landscaped to restore the natural flora, augmented with groves of trees and shrubs native to Southern California. The Campus Drive approach curves in such a manner that the building becomes barely visible just before the drive passes under the Bridge Wing on its way to parking areas at the south end of the complex. All parking was planned to be out of sight from the school to provide clear views of nature.

The building—in which considerations of order, proportion, scale, materials, and color create a harmony of elements at all scales—stands in clear juxtaposition to the natural landscape, where students wander freely to sketch, reflect, and relax.



Note: see also the College's new Sinclaire Pavilion, by Hodgetts + Fung Design Associates, a 2005 Merit Award Winner, p. 72.

Rendering from NYC2012 Olympic Village Design Competition

FIRM OF THE YEAR AWARD:

Morphosis

Los Angeles

www.morphosis.net/morph.html

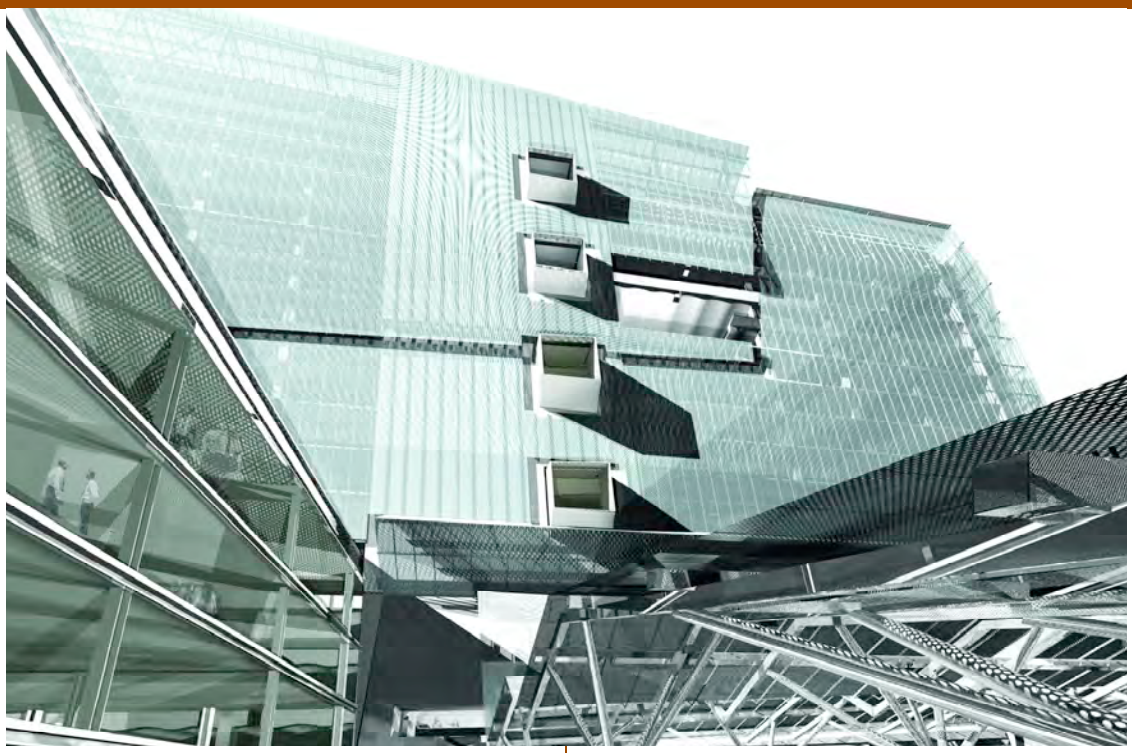
Thom Mayne and his Santa-Monica based firm, Morphosis, have been at the forefront of architectural innovation since the firm's founding in 1972. This highly collaborative group of forty professionals is committed to a critical practice, in which creative output engages contemporary discourse through architectural design, education, and writing. Morphosis' work ranges from designs for watches, teapots, and chairs to proposals for large-scale civic buildings to innovative urban design and planning schemes that reshape entire cities.

EDUCATION

Thom Mayne was among a small group of educators and students who founded the Southern California Institute of Architecture (SCI-Arc), whose humanistic, educational, and artistic values and ambitions have provided an important experimental venue for architectural and design professionals.

Throughout the history of the firm, Mayne's teaching and practice have fortified one another, as evidenced in the firm's recent commitment to LA Now. The first in a ground-breaking series of interdisciplinary, "wall-less classroom" initiatives, LA Now captures a "snapshot" of Los Angeles at the beginning of the 21st century, encouraging civic and business leaders, developers, architects, students, and the public to rethink the city and its future.

Rendering from the Wayne L. Morse U.S. Courthouse in Eugene, Oregon



Rendering from the Federal Building in San Francisco, CA

TECHNOLOGY, METHODOLOGY, PRODUCTION

In its early years, handmade drawings and models were important to the firm's production. While drawings and models remain paramount to its working process, cutting-edge technology has transformed the way in which Morphosis designs, collaborates, and produces buildings. A good example is the firm's use of Z Corporation's 3D Printer (www.zcorp.com), which allows the creation of physical models directly from 3D digital data, not only speeding the design process, but also helping to develop better solutions through frequent reviews and revisions.

THE PROFESSION AND THE BUILT ENVIRONMENT

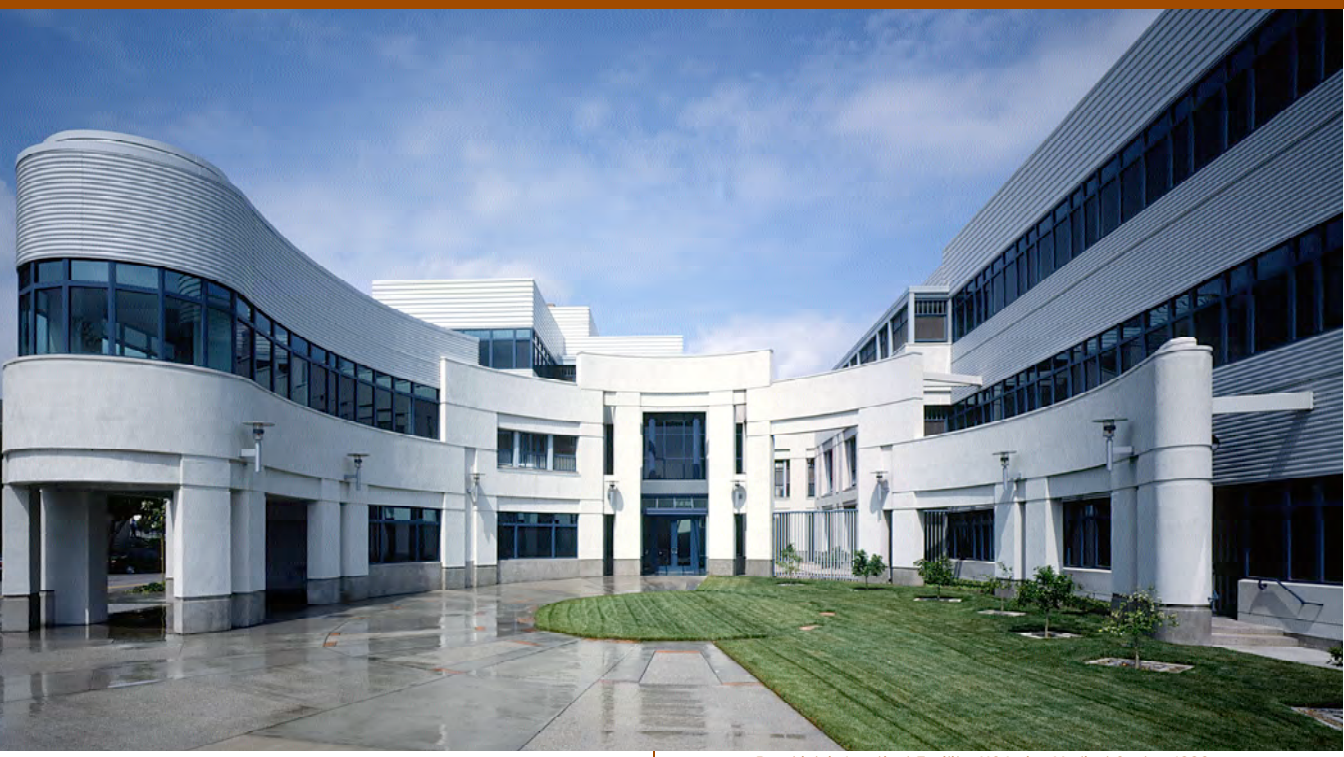
The firm's early work in Los Angeles, such as the 2-4-6-8 House and Kate Mantillini's Restaurant, became emblems of the city's growing cultural sophistication. In the mid-1990s, Morphosis was awarded one of its first major public commissions, the Diamond Ranch High School in Pomona.

Over the past decade, the scale and complexity of the firm's work has continued to grow. The firm recently completed the $171 Million Caltrans District 7 Headquarters in downtown Los Angeles and is now completing three major projects for the federal government's Design Excellence program: the San Francisco Federal Office Building, the Wayne L. Morse United States Courthouse in Eugene, Oregon, and the NOAA Satellite Operation Control Center in Suitland, Maryland. These projects represent some of the most innovative and integrated solutions for sustainable building in the country.

Of these projects, architecture critic Nicolai Ourousoff has remarked, "[Mayne's] large-scale public projects serve as a valuable bridge between architecture's once-marginalized creative class and those who are often most distrustful of creative thought: government officials and developers. But even in designing expressions of institutional power, [Mayne] has been able to retain his underlying social agenda. His best work has a depth and complexity far beyond what we have come to expect in our public architecture. In an age of diminished expectations, this optimism may be its most radical feature." (*Los Angeles Times* July 25, 2004)

Mayne has also participated in planning projects around the world. Most recently, in May 2004, the firm was announced the winner of the international competition to design a 60-acre Olympic Village master plan for New York City's bid for the 2012 Olympics. ◉

See page 78 for the Merit Award: Caltrans District 7 Headquarters Building, Los Angeles



Psychiatric Inpatient Facility, UC Irvine Medical Center, 1992;
Associated Architects: Moore Ruble Yudell Architects and Planners;
Brockmeyer McDonnell Architects

FIRM OF THE YEAR AWARD:

RATCLIFF
Berkeley

www.ratcliffarch.com

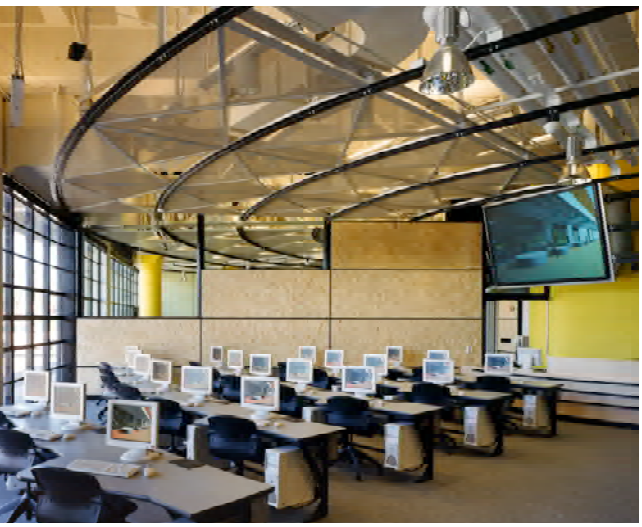
Founded by Walter H. Ratcliff, Jr., AIA, in 1906, RATCLIFF has shown a unique ability to survive through the Depression, two World Wars, and economic booms and busts. The axioms established by Walter and carried on by his son, Robert, his grandson, Christopher, and the firm today include:

- to build is the ultimate act of optimism
- structures must have enduring value for the client and the community
- architects are stewards of the environment

As a sole practitioner, Walter Ratcliff designed an estimated 300 buildings. RATCLIFF, the firm, is credited with an incredible range of projects, from single-family dwellings to retirement housing, kindergarten classrooms to college campuses, medical office buildings to full-service hospitals, and civic structures to commercial buildings.

As pioneers in the practice of healthcare architecture in the 1960s, RATCLIFF took the bold step of hiring a physician and nurse to educate the firm's architects about operational issues. Today, the firm employs a former hospital administrator to continue this legacy of in-house healthcare operations resources.

The firm uses process-mapping systems and up-to-the-minute



above: New Computer Technology Center
Laney Community College, Oakland, 2001

planning software to ascertain client needs and propose responsive approaches to project goals. The process often begins with project stakeholder "problem-seeking" workshops. Everyone from facilities manager to hospital volunteer gains a tangible role in developing durable solutions. Embracing this team approach and recognizing the benefits of establishing trusting relationships, the firm's planners have been known to recommend operational adjustments to a new client that eliminated the need for a new building.

When the architectural industry embraced technology as an essential business tool, members of the RATCLIFF team helped develop "Portfolio," a widely-used construction administration software system. The firm's Committee for Environmental Design Resources (CEDR) developed the Green Matrix™, an Internet-based tool that provides a comprehensive, chronological application of sustainable design resources.

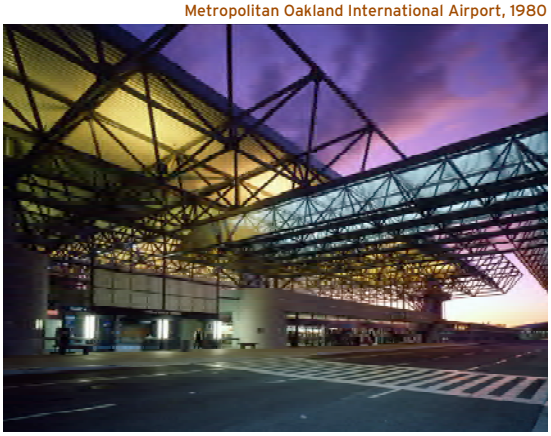
Long before sustainability became a buzzword, RATCLIFF was designing structures that were relevant to their era but were a strong investment in the future. "Buildings should grow old gracefully, that they be thought through all the way," said Walter Ratcliff. Long after the ground-breaking ceremony occurs, RATCLIFF clients call on the firm as a trusted advisor to assist in maintaining and renovating their facilities. For instance, the firm recently provided acoustical upgrades to Walter Ratcliff's award-winning Mills College Concert Hall to decrease the intrusion of noise from a nearby freeway and air traffic that Walter could not have envisioned in 1925.

Never a hierarchical firm with a single design aesthetic, RATCLIFF energizes the individual designer to contribute to a team effort. RATCLIFF mentors its members to grow not simply as designers, but as better people. As a way of returning to the firm's roots, each year the staff and their families are invited to a corporate retreat like no other. At Lone Rock Ranch in Mendocino County, a Ratcliff family treasure since 1926, the firm's extended family reconnects with its core value of respect for nature's beauty and returns to the office refreshed from a weekend of hiking, building sand castles at the beach, and relaxing at the rustic compound built of indigenous materials.

The firm's designers are impassioned about their craft and excited about the future. RATCLIFF remains and will continue to be a firm where architects can leverage great benefit for others and have fun doing so. And the optimism is infectious. ◉

above: Valley Life Sciences Building Renovation & Addition, UC Berkeley, 1995

below: Terminal II Expansion, Metropolitan Oakland International Airport, 1980



above: Art Museum, Mills College, Oakland, 1920-30

Stanford Shopping Center

LIFETIME ACHIEVEMENT AWARD:
John Field, FAIA

Museum Thesis

After college and graduate school at Yale, where Vincent Scully's architecture history classes convinced him to pursue his childhood fascination with architecture, John Field, FAIA, now Consulting Principal of Field Paoli, drove west, stopping in Chicago to see Harry Weese and in L.A. to see Craig Ellwood, neither of whom had work to offer. "I thought, well, I'm not really crazy about L.A. if I can't get a job with Ellwood. I'll go up and see a friend in San Francisco. I never meant to stay. I just thought I had all the freedom in the world, I should use it. And here I am."

"I went to see the architects whose work I liked, and every one of them said, 'Why don't you go back to Minnesota? The joke in school had been, 'See you in Skidmore Owings and Merrill,' knowing there was very little work out there; I finally went to Skidmore. The fellow who interviewed me looked at my portfolio, with one Miesian design after another, and said, 'I'll tell you this, if I don't hire you, you're going to starve out here.'"

Following his stint at SOM—where Field learned to write specs, learned about project management, "why you wrote the documents you wrote, how you kept files organized so you can find something"—he opened a one-man office. "Periodically, I would get hungry and go back to work for somebody. One person I worked for was Henrik Bull. We were old friends. We were

also friendly with Woody Stockwell and Dan Volkman, who had an office together. One day over lunch, we realized that every client interviewed all four of us, so we got together."

Bull, Field, Stockwell, and Volkman set up a sabbatical program, so that each year one of the partners could take three months off to recharge their design batteries. "I had become more involved in projects that required community approval. I used to hate those meetings. I'm a patient man by nature, but I would just lose it. I realized that everybody in the room had a different picture in their head, because they didn't know how to talk about what they saw in their mind's eye. So I put in for a grant to make a documentary film. It was intended to give people a common language, both visual and verbal, to talk about why they liked things."

"The question was: why did people instinctively take their significant other's hand in some places and not in others? You watch in St. Mark's square, it is like magic, but it happens over and over: people walking in and discovering it. And I wanted to know why, because I figured if we knew why, then we could design it."

"We identified the sensory elements of spatial experience. We began with touch: your feet are touching the paving surface, it has a texture, and it varies. It varies if it's sloping up and if it's sloping down. We treated the urban space as rooms (and I think we were the first I'd ever seen do that). We dealt with the elements as space definers, what they were, what they could be, and how complicated they could be. The film, *Cities for People,* was on public TV in '74."

Field showed the film at Stanford, and the woman in charge of the shopping center called him and said, "You can make films about it, and you can lecture about it, can you design it?'

"Of course, I said, 'Yes,' and that's what led to doing the Stanford shopping center, a real career change. I had come to understand the complexity of spatial experiences and sequential spaces, and shopping center design was the easiest way to get to design two or three city blocks at a time. If you design as a city planner, you could wait thirty years before they ever built the whole thing, but if you design a shopping center, they build it tomorrow. Becoming a shopping center expert was a device, a way to get a chance to design a series of places."

"The thing that concerns me about architecture today is urban growth, which is gradually covering everything. Curiously, at the same time, the profession has slipped into focusing on media figures—buildings can't just be background, we don't build background anymore. We don't build cities with accents; everything's an accent. That is not going to make cities we want to be in, ultimately."

"That's why I've been so interested in the increasing acceptance by developers of mixed use. I was telling shopping centers for years that they should put housing over the stores; they would just brush the idea aside. Today, they're beginning to do it. It's the coming of age of the suburbs into cities and towns with places."

For the complete interview with John Field, FAIA, visit the arcCA *webpage at www.aiacc.org. For more on the work of Field Paoli, visit www.fieldpaoli.com.*

top of page: Waldman House

above: Boston Density drawing

HONOR AWARD:

Engineering Sciences Building, UC Santa Barbara

ARCHITECT:

Co Architects

(Formerly Anshen + Allen, Los Angeles)

www.coarchitects.com

CLIENT: The Regents of the University of California, Santa Barbara

LANDSCAPE ARCHITECT: Wallace Roberts & Todd, LLC, San Diego

ENGINEER: Arup, Los Angeles; Research Facilities Design, San Diego

OTHER CONSULTANTS: Applied Dynamics, Inc., Half Moon Bay; Carmen Nordsten Igonda, Los Angeles

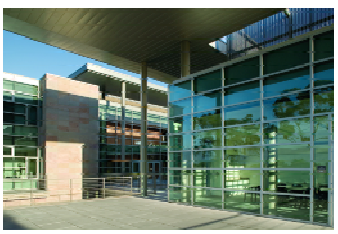
GENERAL CONTRACTOR: The Austin Company, Irvine

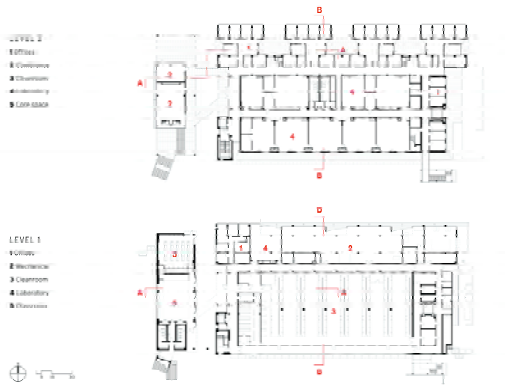
PHOTOGRAPHER: Assassi Productions, Santa Barbara

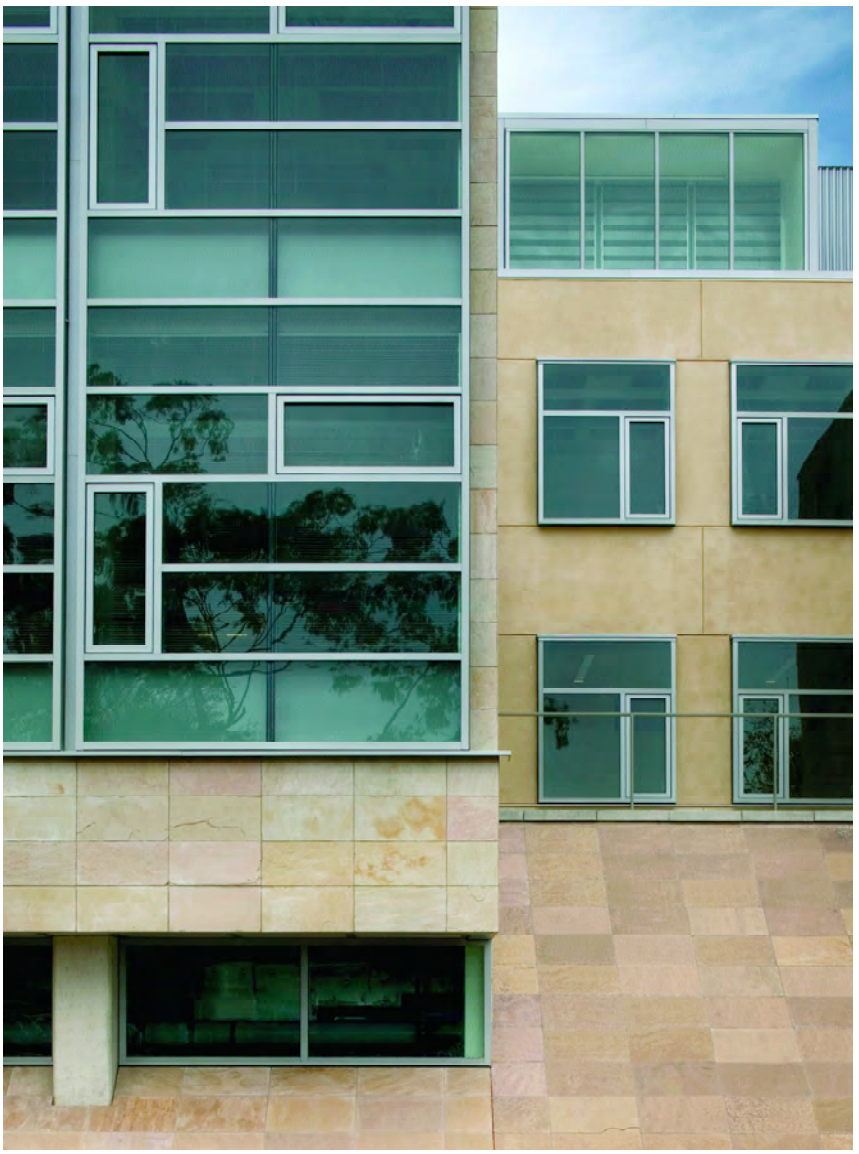
Size: 93,000 gross sq. ft.

Cost: $27,000,000

This new engineering building, housing a nanofabrication research facility and flexible laboratories, defines the campus edge and establishes a pattern for further development. A freestanding pavilion, containing classrooms and meeting spaces, acts as a public porch, linking the building to the Campus Green and the coastal mountains to the north.




LEVEL 2
LEVEL 1



HONOR AWARD:

Jackson Family Retreat, Big Sur

ARCHITECT:

Fougeron Architecture, San Francisco
www.fougeron.com

CLIENT: (withheld at owner's request)

STRUCTURAL ENGINEER: Endres Ware Architects Engineers, Berkeley

OTHER CONSULTANTS: Hardman Glazing, San Leandro

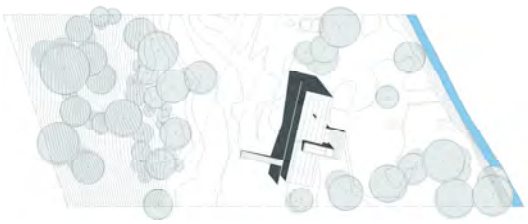
GENERAL CONTRACTOR: Thomas George Construction, Carmel

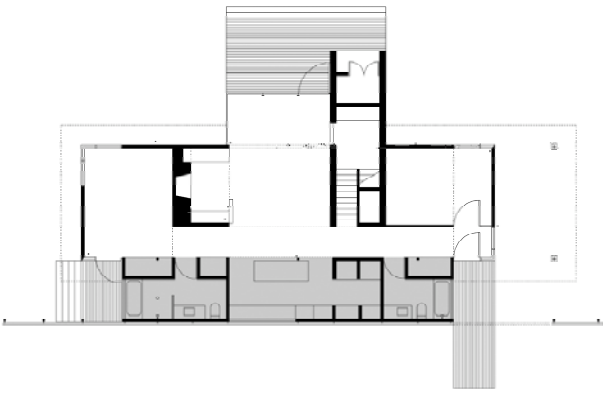
PHOTOGRAPHER: Richard Barnes, San Francisco

Size: 2,500 sq. ft.

Cost: (withheld)

Acknowledging the ecologically fragile nature of its site, this two-bedroom house sits lightly on the land. Its four principal volumes, clad in different materials—standing seam copper, Alaskan yellow cedar, glass and steel, and integrally colored stucco—interweave to create visual and spatial complexity.





HONOR AWARD:
Mission District Mixed-Use, San Francisco

ARCHITECT:
Kennerly Strong Architecture, San Francisco

CONSULTING ARCHITECT: Winder Architects, San Francisco

CLIENT: Werner Associates, Mill Valley

STRUCTURAL ENGINEER: Santos & Urrutia, Inc., San Francisco

ACOUSTICAL ENGINEER: Shen, Milsom & Wilke, Inc, San Francisco

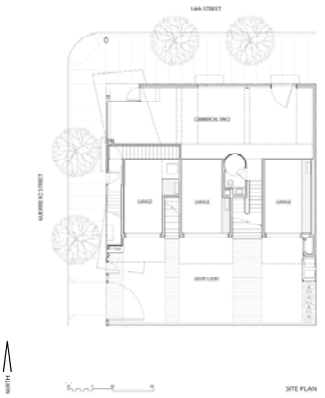
GENERAL CONTRACTOR: Werner Associates, Mill Valley

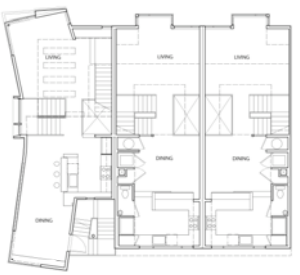
PHOTOGRAPHER: Matthew Millman, San Francisco

Size: 10,000 sq. ft.

Cost: $2.1 million

An innovative corner building evinces two personas, public and private. A retail storefront wraps the corner, maximizing street activity. Internally, the design up-ends the horizontal, front-to-back relationship of the typical row house to create vertical homes that flow from the formal entry court to roof gardens with panoramic views.





THIRD FLOOR PLAN

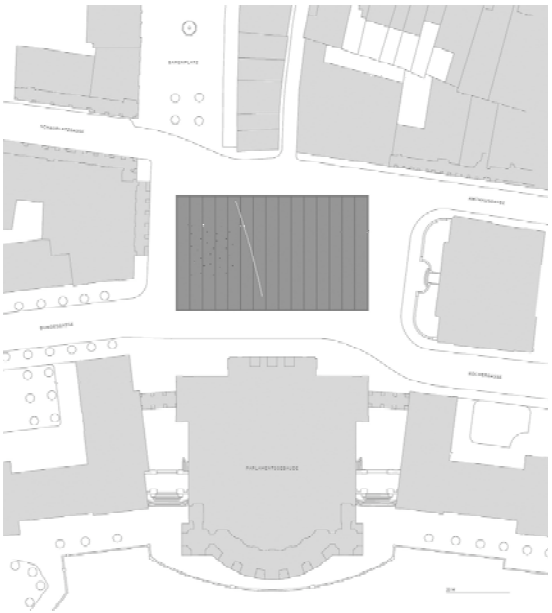
SECOND FLOOR PLAN

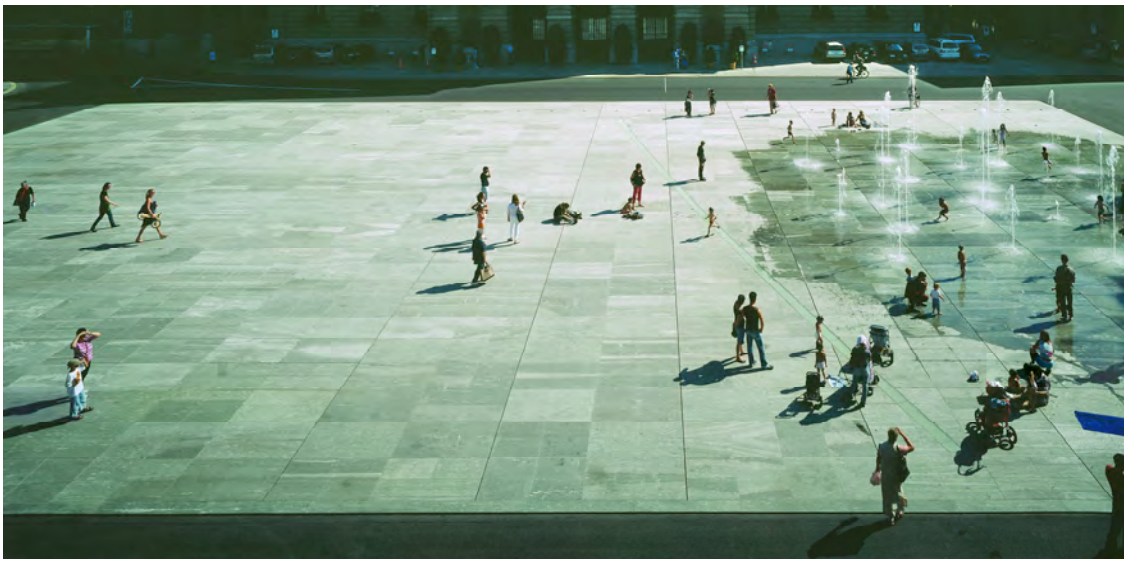
HONOR AWARD:
Federal Government Plaza (Bundesplatz) Bern, Switzerland

ARCHITECT:
Lee + Mundwiler Architects, Santa Monica
www.lm-arch.com

ASSOCIATE: Stauffenegger + Stutz, Basel, Switzerland
CLIENT: Swiss Government/City of Bern, Switzerland
PHOTOGRAPHER: Ruedi Walti, Basel, Switzerland
Size: 100,000 sq. ft.
Cost: $6.775 million

The arranged emptiness of the Federal Government Plaza, composed of stone, light, and water, implies no political doctrine and refers to no social strata. It provides a truly neutral space for all, accommodating a variety of functions from weekly markets and concerts to national celebrations and political demonstrations.





HONOR AWARD:
Elliot House Restoration, Los Angeles

ARCHITECT:
Marmol Radziner and Associates, Los Angeles
www.marmol-radziner.com

CLIENT: Cameron Silver, Los Angeles

STRUCTURAL ENGINEER: Niver Engineering, Los Angeles

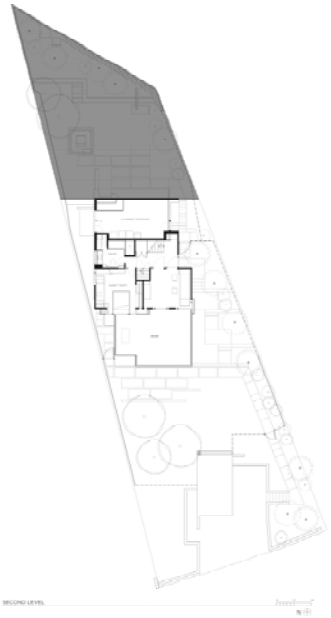
GENERAL CONTRACTOR: Marmol Radziner and Associates, Los Angeles

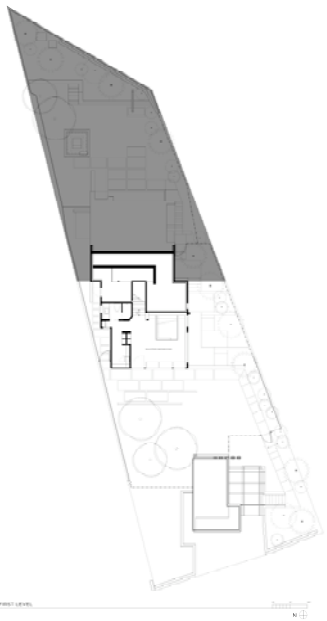
PHOTOGRAPHERS: Benny Chan, Los Angeles; Tim Street-Porter, Hollywood; William Claxton, Los Angeles

Size: 2,100 sq. ft.

Cost: (withheld)

The architects approached the restoration of R.M. Schindler's Elliot House of 1930 with the goal of maintaining the integrity of the master's vision while acknowledging the realities of contemporary living. Working from original plans and photographs, the firm's in-house shop recreated cabinetry and furnishings from Schindler's original designs.






4237

MERIT AWARD:

Conservatory of Flowers Rehabilitation, San Francisco

ARCHITECT:

Architectural Resources Group, San Francisco

www.argsf.com/home_anim.shtml

DESIGN ARCHITECT: The Portico Group, Seattle, Washington

OUTBUILDING ARCHITECT: baker vilar architects, San Francisco

CLIENTS: Department of Recreation and Parks, San Francisco; Friends of Recreation and Parks, San Francisco; San Francisco Park Trust; Project Management & Construction Management, Department of Public Works, San Francisco

STRUCTURAL ENGINEER: Tennebaum-Manheim Engineers, San Francisco

MECHANICAL ENGINEER: Mechanical Design Studio, Walnut Creek, San Francisco

ELECTRICAL ENGINEER: POLA*inc*, San Francisco

CIVIL ENGINEER: Bennet Consulting Group, San Francisco

LIGHTING DESIGNER: Horton Lees Brogden Lighting Design, San Francisco

EXHIBIT DESIGNER: Portico Group, Seattle, Washington

GENERAL CONTRACTOR: ISEC, Inc. and Troy's Contracting, Davis

PHOTOGRAPHER: David Wakely Photography, San Francisco

A series of storms in December 1995 severely damaged the Conservatory of Flowers in Golden Gate Park, California's oldest public greenhouse, forcing its closure. The restoration involved relocation of the plant collection; a temporary, *in situ* greenhouse for immovable specimens; new interpretive exhibits; and structural and mechanical upgrades.

MERIT AWARD:

Camino Nuevo Charter Academy Elementary School, Los Angeles

(Phase One)

ARCHITECT:

Daly, Genik Architects, Los Angeles

www.dalygenik.com

CLIENT: Pueblo Nuevo Enterprises, Los Angeles

LANDSCAPE ARCHITECT: Mia Lehrer + Associates, Los Angeles

STRUCTURAL ENGINEER: William Koh & Associates Inc., Los Angeles

MECHANICAL ENGINEER: Retrofit Service Co., Inc., Rancho Cucamonga

ELECTRICAL ENGINEER: Briggs Electric, Inc., Irvine

PLUMBING ENGINEER: Elite Plumbing, Inc., Santa Ana

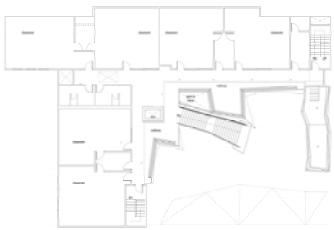
GENERAL CONTRACTOR: Miller Company, Irvine

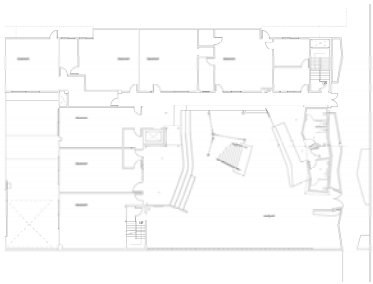
PHOTOGRAPHER: Tom Bonner, Venice

Size: 21,000 sq. ft.

Cost: $1.7 million

By reusing and renovating a mini-mall and parking lot, a familiar type of commercial building is transformed into an inviting elementary school, focused around an enclosed courtyard. The building creates a strong identity for the school while seamlessly integrating into the urban neighborhood by maintaining a low building height and using everyday materials.





MERIT AWARD:
Sinclaire Pavilion, Pasadena

ARCHITECT:
Hodgetts + Fung Design Associates, Culver City
www.hplusf.com

CLIENT: Art Center College of Design, Pasadena

LANDSCAPE ARCHITECT: LRM-LTD, Culver City

STRUCTURAL ENGINEER: William Koh & Associates Inc., Los Angeles

CIVIL ENGINEER: KPFF Consulting Engineers, Santa Monica

GENERAL CONTRACTOR: Matt Construction, Santa Fe Springs

PHOTOGRAPHERS: Craig Hodgetts, Culver City; Hsin-Ming Fung, Culver City; Marvin Rand, Venice

Size: 2,000 sq. ft.

Cost: $750,000

Situated on a knoll overlooking the clipped green lawn surrounding Craig Ellwood's elegant Miesian extrusion, this new student lounge is the only other free-standing structure on the sixty-acre site. It celebrates the virtues of mechanics through human-powered elements that pivot, swivel, and glide, emphasizing the roots of the school's industrial design curriculum.

MERIT AWARD:
Sylmar Branch Los Angeles Libra ry, Sylmar

ARCHITECT:
Hodgetts + Fung Design Associates, Culver City
www.hplusf.com

CLIENT: Los Angeles Public Library

LANDSCAPE ARCHITECT: Katherine Spitz Associates Inc., Marina del Ray

STRUCTURAL ENGINEER: Englekirk & Sabol Consulting Structural Engineers, Inc., Los Angeles

ELECTRICAL ENGINEER: Byrne & Associates, Reseda

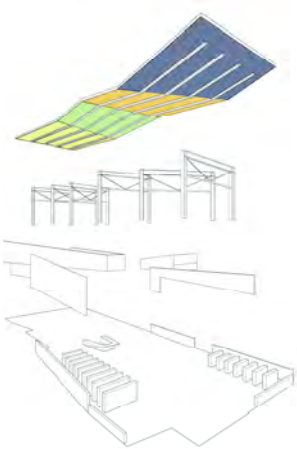
GENERAL CONTRACTOR: Royal Construction Corporation, Arcadia

PHOTOGRAPHER: Craig Hodgetts, Culver City; Marvin Rand, Venice

Size: 12,000 sq. ft.

Cost: $3.6 million

In an outlying district of metropolitan Los Angeles, hard against the San Gabriel Mountains, a casually creased roof rests on irregularly spaced columns, setting up a lively rhythm and creating a civic building that is unexpectedly light and unself-conscious. Multi-hued and heavily textured, the roof echoes the eclectic montage of neighboring structures.



MERIT AWARD:
Photography Studio & Workshop, Petaluma

ARCHITECT:
Kennerly-Bowen Architecture, San Francisco

CLIENT: Thomas Heinser & Madeleine Corson, San Francisco

STRUCTURAL ENGINEER: Level Structural Engineering, Sebastopol

GEOTECHNICAL ENGINEER: Herzog Geotechnical, Mill Valley

MECHANICAL ENGINEER: Peter Alspach, San Francisco

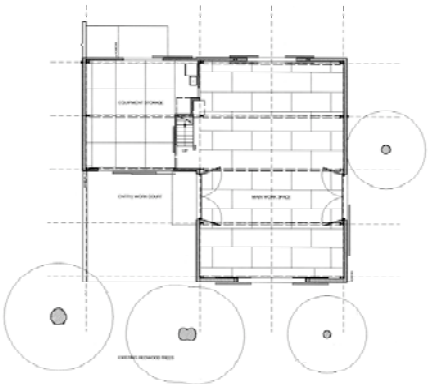
GENERAL CONTRACTOR: Fairweather & Associates, Sebastopol

PHOTOGRAPHER: Thomas Heinser

Size: 2,200 sq. ft.

Cost: $330,000

Located on agricultural land in western Marin County, a gabled basilica echoes the cross-sectional properties of an enchanting but irreparable barn, which it replaced. It advances the expressive and functional possibilities of agricultural buildings, transforming a pre-engineered metal building system through refinement of its proportions and elaboration of its enclosure system.



MERIT AWARD:

Nissan Styling Studio
Farmington Hills, Michigan

ARCHITECT:

Luce et Studio, San Diego

www.lucestudio.com

ASSOCIATE ARCHITECT: Albert Kahn Associates, Inc., Detroit, Michigan

CLIENT: Nissan Design America, Inc., La Jolla

LANDSCAPE ARCHITECT: Claude Cormier Architectes Paysagistes Inc., Montreal

STRUCTURAL ENGINEER: Wallace Engineering, Kansas City, Missouri

GENERAL CONTRACTOR: Turner Construction Company, Detroit, Michigan

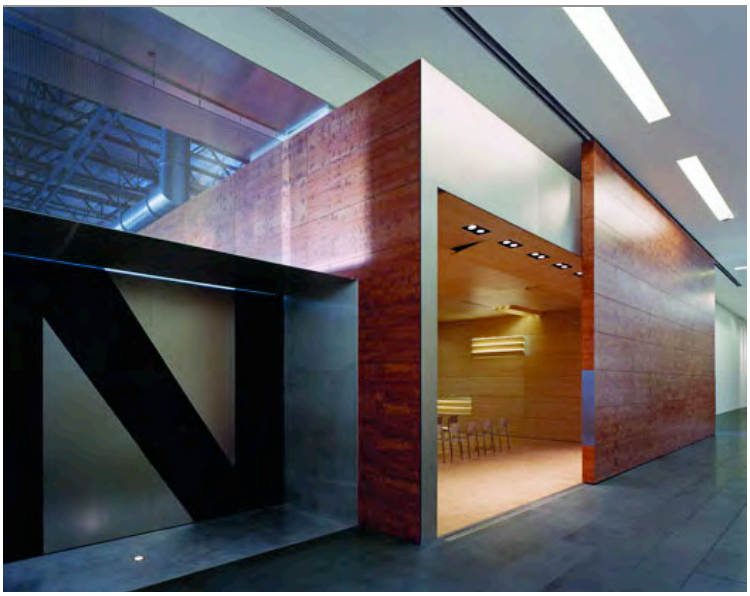
OTHER CONSULTANTS: A. Zahner Co. Architectural Metals, Kansas City, Missouri

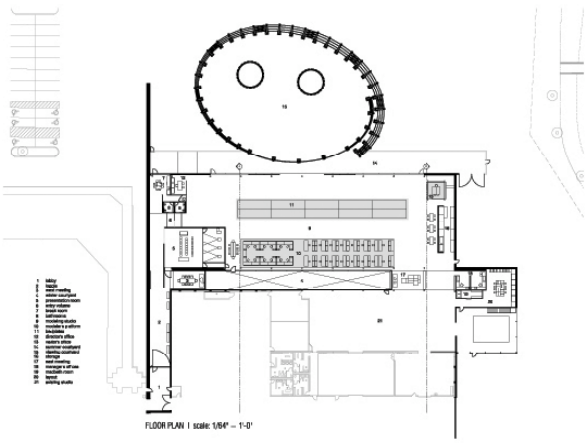
PHOTOGRAPHER: Paúl Rivera/Archphoto, New York, New York

Size: 45,000 sq. ft.

Cost: (withheld)

A new studio wing centers around a generous loggia, an active space that changes as staff communicate through visual image, modeling, and prototyping, forming a public landscape of the design process. Its main modeling studio looks out onto "The Egg," the studio's signature outdoor viewing courtyard.





MERIT AWARD:

Joseph A. Steger Student Life Center, University of Cincinnati, Cincinnati, Ohio

ARCHITECT:

Moore Ruble Yudell Architects & Planners, Santa Monica

www.moorerubleyudell.com

ASSOCIATE ARCHITECT: glaserworks, Cincinnati, Ohio

CLIENT: University of Cincinnati, Cincinnati, Ohio

LANDSCAPE ARCHITECT: Hargreaves Associates, San Francisco

STRUCTURAL ENGINEER: Arup, Los Angeles with THP Limited, Cincinnati, Ohio

MECHANICAL/ELECTRICAL/PLUMBING ENGINEER: Arup, Los Angeles, with Heapy Engineering, Dayton, Ohio

ENVIRONMENTAL GRAPHIC DESIGNER: Kolar Design Associates, Cincinnati, Ohio

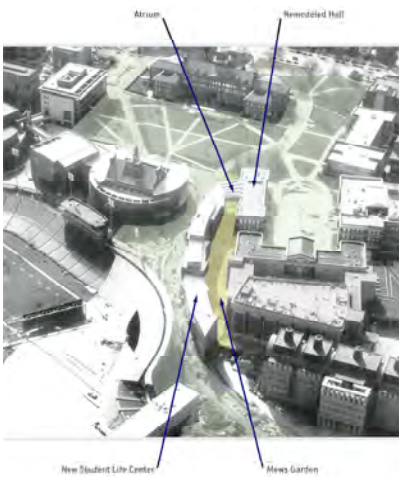
GENERAL CONTRACTOR: Dugan & Meyers Construction, Cincinnati, Ohio

PHOTOGRAPHER: Alan Karchmer, Washington, DC

Size: 65,000 sq. ft. new construction; 35,000 sq. ft. renovation

Cost: $26.2 million

A dense mix of academic, social, and retail uses establishes a new spine for campus activity. From the window bay for one or two, to a quiet mews terrace, to the large enclosure of atrium or sweep of arcade, the inhabitant engages in dynamic interaction with the building and its setting.



MERIT AWARD:

Dr. Theodore T. Alexander Jr. Science Center School, Los Angeles

ARCHITECT:

Morphosis / Thom Mayne, Santa Monica
www.morphosis.net/morph.html

CLIENT: Los Angeles Unified School District

LANDSCAPE ARCHITECT: Katherine Spitz Associates Inc., Marina del Rey

STRUCTURAL ENGINEER: Englekirk & Sabol Consulting Structural Engineers, Inc., Los Angeles; Don C. Gilmore Associates, Los Angeles

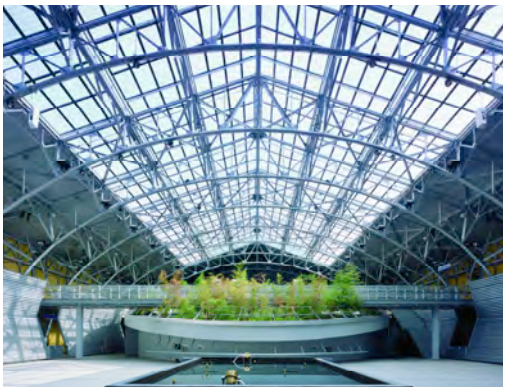
GENERAL CONTRACTOR: Bernards Brothers, San Fernando

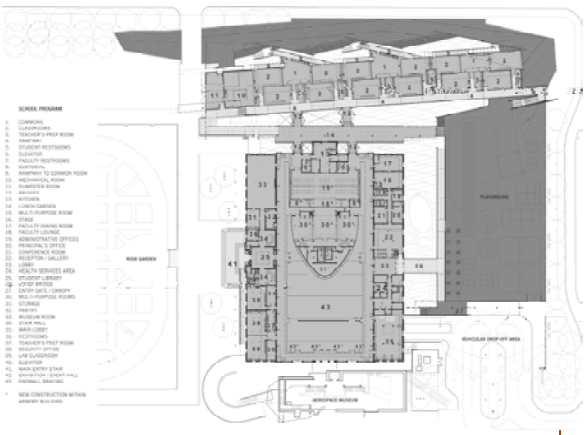
PHOTOGRAPHERS: Benny Chan, Santa Monica; Gary Leonard, Los Angeles

Size: 196,000 gross square feet

Cost: (withheld)

Renovation of an existing armory creates a hybrid campus of primary education and scholastic research, complementing the greater USC-Exposition Park Museum and Education campus and establishing a community foothold in the heart of South Central LA. New structures are introduced into the site through the subtle merging of building and ground.





MERIT AWARD:
Caltrans District 7 Headquarters Building, Los Angeles

ARCHITECT:
Morphosis / Thom Mayne, Santa Monica
www.morphosis.net/morph.html

CLIENT: State of California, Department of General Services, Los Angeles

LANDSCAPE ARCHITECT: Campbell & Campbell, Santa Monica

STRUCTURAL ENGINEER: John A. Martin Associates, Inc., Los Angeles

GENERAL CONTRACTOR: Clark Construction, Los Angeles

PHOTOGRAPHER: Roland Halbe, Stuttgart, Germany

Openness, interplay, and sustainability characterize this office building, with its outdoor lobby enlivened by a neon and argon light installation. Perforated aluminum panels open and close automatically, providing surface variety, sun shading, and ever-changing views; and photovoltaic panels on the building's south face provide 5% of the facility's electricity needs.

MERIT AWARD:
Orange Grove, West Hollywood

ARCHITECT:
Pugh + Scarpa
www.pugh-scarpa.com/indexmain.html

CLIENT: Urban Environments, Inc., Los Angeles

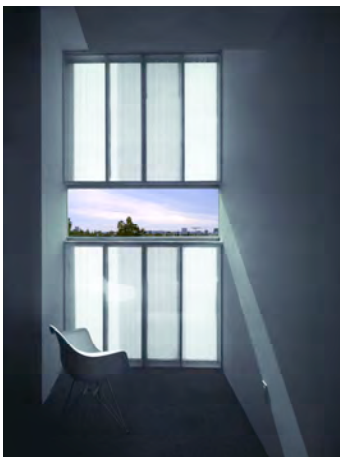
STRUCTURAL ENGINEER: Oxford Engineering Company, Woodland Hills

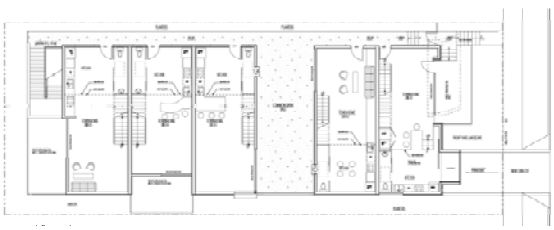
CIVIL ENGINEER:

GENERAL CONTRACTOR: Becker General Contractors, Inc., Los Angeles

PHOTOGRAPHER: Marvin Rand, Venice

Located in a neighborhood characterized by 1950s "dingbat" apartment buildings, this ensemble of five townhomes provides large, simple interior spaces in an idiom of strongly defined shapes rendered in industrial materials. Unlike neighboring structures, the building uses large balconies to create a strong relationship with the street.





MERIT AWARD:
Solar Umbrella, Venice

OWNER:
Angela Brooks, AIA, & Lawrence Scarpa, AIA, of Pugh + Scarpa, Santa Monica
www.pugh-scarpa.com/indexmain.html

CLIENT: Angela Brooks, AIA, & Lawrence Scarpa, AIA, Venice

LANDSCAPE ARCHITECT: SQLA Inc., Los Angeles

INTERIOR DESIGN: Angela Brooks, AIA, & Lawrence Scarpa, AIA, Venice

STRUCTURAL AND CIVIL ENGINEER: Gwynne Pugh, P.E., AIA

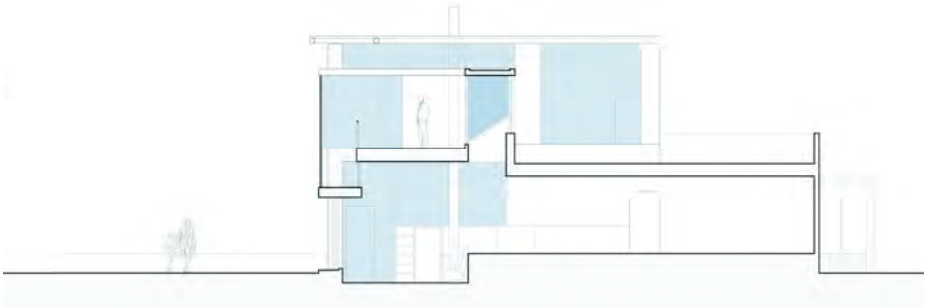
SUSTAINABILITY ENGINEER: John Ingersoll, P.E., Ph.D.

SOLAR DESIGN AND ENGINEERING: John Ingersoll, P.E., Ph.D.

GENERAL CONTRACTOR: Above Board Construction, West Los Angeles

PHOTOGRAPHER: Marvin Rand, Venice

Inspired by Paul Rudolph's Umbrella House and Heyward Apartments of 1953, the Solar Umbrella provides a contemporary reinvention of the solar canopy, a formal strategy that provides thermal protection in climates with intense exposures. Passive and active solar design strategies render the residence 100% independent from the grid.



MERIT AWARD:
3rd & Benton / 7th & Grandview Primary Centers, Los Angeles

ARCHITECT:
Rios Clementi Hale Studios,
Los Angeles
www.rchstudios.com

CLIENT: Los Angeles Unified School District

LANDSCAPE ARCHITECT: Rios Clementi Hale Studios

STRUCTURAL ENGINEER: Taylor & Gaines, Encino

MECHANICAL/PLUMBING ENGINEER: John Denton & Associates, La Cañada

ELECTRICAL ENGINEER: VIRTEC Engineering, Agoura Hills

CIVIL ENGINEER: William Rose & Associates, Santa Clarita

COST ESTIMATOR: Davis Langdon, Santa Monica

GENERAL CONTRACTOR: Pinner Construction Company, Inc., Anaheim

PHOTOGRAPHERS: top left, Johnathan Dewdney; all others, Rios Clementi Hale Studios

Size: 14,000 sq. ft. (average)

Cost: $3.2 million (average)

A prototypical set of buildings and site planning strategies are realized in two new Primary Centers—self-sufficient schools for kindergarten through 2nd grade. An inverted roof allows clerestory lighting for the classroom prototype, based on the prescribed "relocatable" classroom unit. Outdoor classrooms connect to a large, colorful "carpet" of sports and game courts.

MERIT AWARD:
House on Blue Jay Way, Los Angeles

ARCHITECT:
SPF:a, Los Angeles
www.spfa.com

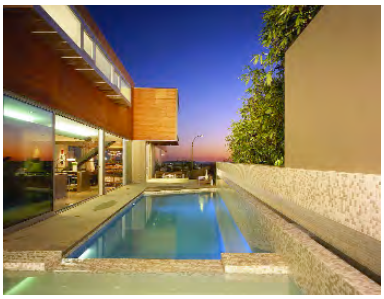
CLIENT: Jeff Bueth, Hermosa Beach

STRUCTURAL ENGINEER: Henry Guzman, South El Monte

GENERAL CONTRACTOR: William Kent Development Inc., Winnetka

PHOTOGRAPHER: John Edward Linden, Woodland Hills

A four-level spec home, perched on a steep grade overlooking the Los Angeles basin, represents a beautiful client-architect partnership. The client, a designer by trade, designed many of the furnishings for the residence and selected others to best showcase the home's inviting architecture.



MERIT AWARD:
Hay Barn and Stable, Somis

DESIGN ARCHITECT:
SPF:a, Los Angeles
www.spfa.com

CLIENT: Steve Sharpe, Somis
STRUCTURAL ENGINEER: Castlebrook Barns, Fontana
GENERAL CONTRACTOR: Castlebrook Barns, Fontana
PHOTOGRAPHER: John Edward Linden, Woodland Hills

Organized around a 12 foot by 12 foot steel structural system, this barn and stable uses hay bales themselves as a rough, constantly changing cladding on a sleek, unchanging frame. Horses eat the hay, sometimes right off the building.

Energy Efficiency Integration Awards

2005 Winners Set New Standards in Energy-Efficient Design

For their achievement in combining exceptional design, environmental sensitivity, and energy efficiency, eight California non-residential projects received awards of recognition from the 2005 Savings By Design Energy Efficiency Integration Awards program.

Every year, the recognition program, sponsored by Pacific Gas and Electric Company, San Diego Gas & Electric®, Southern California Edison, Southern California Gas Company, and The American Institute of Architects, California Council (AIACC), recognizes the extra energy it takes to successfully integrate architectural excellence and energy efficiency.

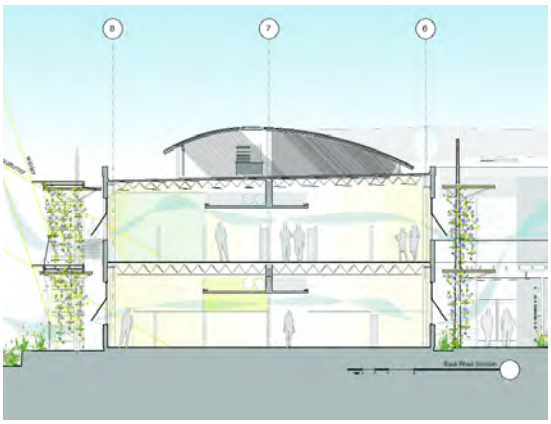
This year, two exceptional projects rose to the top to receive Awards of Honor. Two other outstanding projects received Awards of Merit, and four noteworthy projects received special citations.

"Between the record number of entries and the general evolution of expertise in energy-efficient design, this year's competition was intense," commented Charles Angyal, FAIA, Chief Architect at San Diego Gas & Electric. "But the deserving winners still rose solidly to the top, setting new standards for the design community."

The jurors cited the projects' masterful use of design to create beautiful, high-quality working and learning environments that seamlessly integrate energy efficiency.

AWARD OF HONOR:

"Casa Nueva" Santa Barbara County Office Building
Santa Barbara



ARCHITECT: Blackbird Architects, Inc.

OWNER: Santa Barbara County

DESIGN TEAM: Mechanical Engineering Consultants, Inc.
JMPE
Van Atta Associates, Inc.

PHOTOGRAPHY: William B. Dewey

Resting on an airy rise on a campus of county buildings, this model office building exemplifies creative space, innovative design, and green building practices. The vibrant workspaces and open floor plan in the 28,000 square-foot building encourage the 105 occupants to interact with their environments with user-controlled daylighting and operable windows.

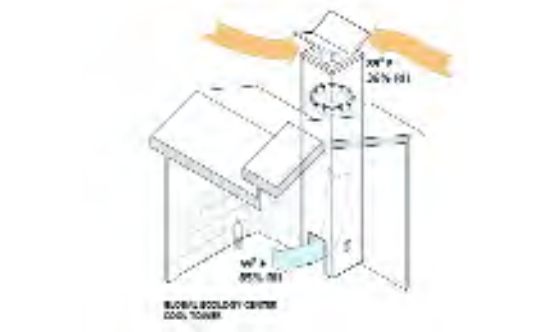
A trellis of simple yet dramatic shade fabric and flowering wisteria shields the south and west sides from seasonal heat gain. The courtyard, which includes amenities such as outdoor workstations and occupiable artwork, provides spaces to work, collaborate, and recreate, while respecting the environment through sustainable materials, energy- efficient design, and native landscaping.

"This project can establish a precedent as a standard for technology, aesthetics, and honesty in environmental design," the jurors affirmed. They applauded the building's budget-conscious simplicity as a prototype for creating a vibrant work environment that respects the environment, as well as its inhabitants. Even though the facility is basically a "simple stucco box," jurors pointed out that the passive energy efficiency solutions and abundant detailing elevate the design.

"This is the epitome of integration. The vegetation, landscape, shading devices, and mechanical system all work together wonderfully," jurors commented. "It's the type of environment in which anybody would love to work."

AWARD OF HONOR:

Global Ecology Research Center
Stanford



ARCHITECT: EHDD Architecture

OWNER: Carnegie Institute of Washington

DESIGN TEAM: Rumsey Engineers, Inc., Engineering Enterprise, JS Nolan & Associates, Loisos + Ubbelohde

PHOTOGRAPHY: Peter Aaron

In keeping with the mission of the Global Ecology Research Center, this research facility drastically reduces carbon impacts while providing laboratory and research spaces that meet the strictest standards of comfort and performance. Strategies such as natural daylighting and radiant heating/cooling minimize energy use and maximize occupant thermal, acoustic, and visual comfort.

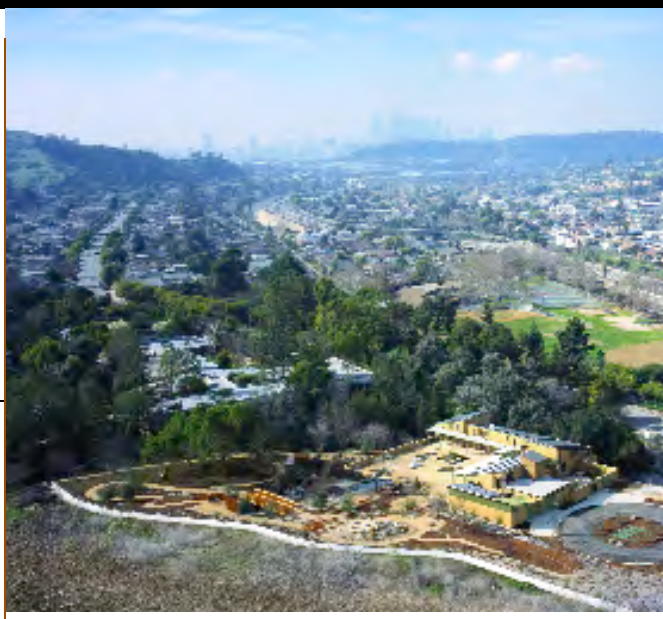
Among its innovations is a tower assisted by a windcatcher top that evaporatively creates a cool breeze in the lobby area. The facility also features a combination of radiation and evaporative cooling that produces chilled water via a rooftop-mounted spray system that operates at night.

Jurors praised the building's refined details, use of natural materials and daylight, and inventive integration of building form with passive ventilation and lighting. Calling the mechanical system "gutsy," from the windcatcher to the nighttime spray on the roof, the jurors felt that the building could function as a learning environment for designing other mechanical systems.

"This project captures the best sense of sustainable design: that it is not an 'either/or' between environment and humanity, it's a 'both' by inventing new design strategies. When we harness creativity, we can do all of the above."

AWARD OF MERIT:

The Audubon Center at Debs Park
Los Angeles



ARCHITECT: EHDD Architecture

OWNER: The Audubon Center at Debs Park

DESIGN TEAM: IBE Consulting Engineers, Kanwar Associates
Soltierra LLC, CTG Energetics, Inc.

PHOTOGRAPHY: Cesar Rubio

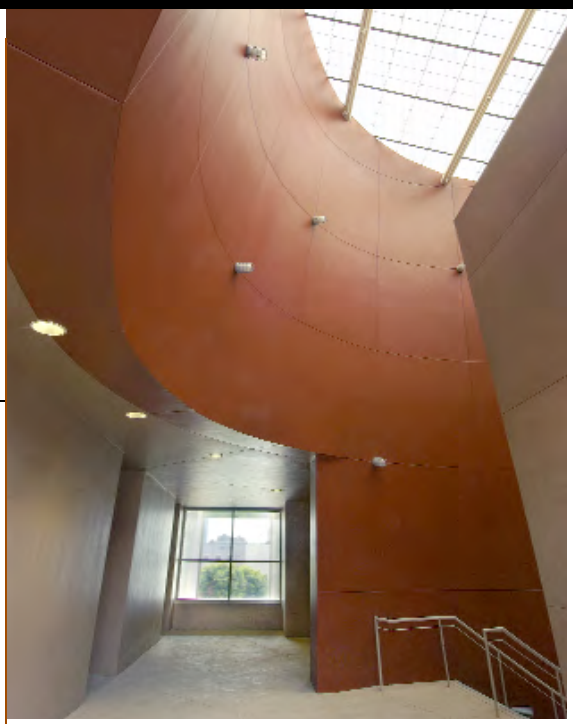
This nature center, sited in an ecologically degraded native habitat on the edge of an under-utilized public park two miles from downtown Los Angeles, is designed to bring children outdoors into nature. The project includes a 6,747-square-foot building with a multipurpose class/meeting room, offices, kitchen storage, library and reception; a children's garden; and interpretative trails. The building is 100 percent solar-powered and produces more energy than it consumes.

The project showed sensitivity to its environment by restoring the native landscape, utilizing passive energy-conservation strategies, incorporating sustainable materials, and including on-site stormwater retention and on-site wastewater treatment and dispersal systems.

"Beyond the ambition of being a Platinum LEED™-rated building that is independent of the power grid," the jurors remarked, "this project demonstrates a strong commitment to the environment." They particularly appreciated the constructed environment of the courtyard leading to the natural environment of the park, and the idea of connecting school children to nature in the heart of Los Angeles. "The innovation of the photovoltaic grid is extraordinary, and the whole project has a sense of calm, serenity, and rightness with the environment."

AWARD OF MERIT:

Cesar Chavez Elementary School
Long Beach



ARCHITECT: LPA, Inc.

OWNER: Long Beach Unified School District

DESIGN TEAM: Fundament and Associates

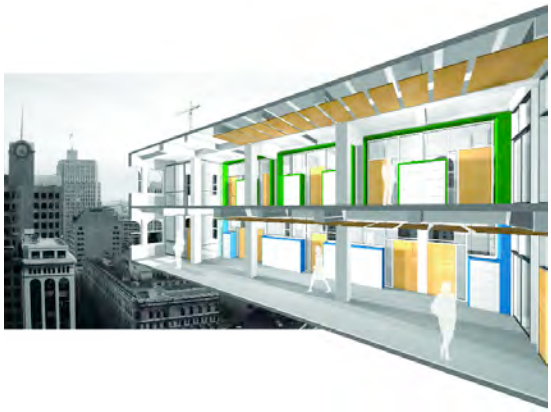
PHOTOGRAPHY: Cris Costea

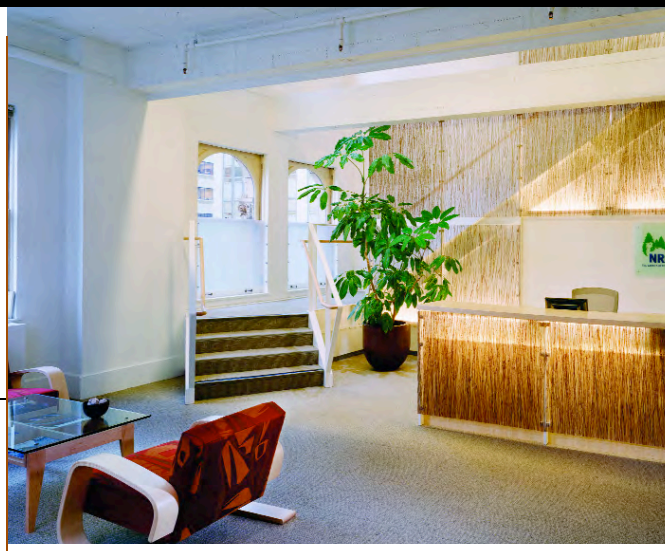
Located in a once blighted downtown redevelopment area, this joint-use elementary school and community health clinic was designed to become a sustainable learning laboratory and a catalyst for redevelopment and community pride in the neighborhood. In addition to classrooms and the health center, it includes a joint-use gymnasium, hard courts, and a lunch shelter in 75,000-square feet of enclosed space on a restrictive 25 acres. Natural daylight illuminates 90 percent of the interior spaces and natural ventilation cools 75 percent of the indoors.

"The ability to integrate innovative environmental technologies into a well-sculpted building is a tough job and done extremely well in this project," declared the jurors. They complimented the building's use of color, its relationship to the open space, and its simple, integrated, and repeatable design. The innovative project solved many sustainable issues in spite of the challenge of severe budget constraints.

"It's the kind of long-term reality that we need in order to build wonder-filled places for children," the jurors concluded, "not just when they're in school but in all environments created for them."

CITATION:
Natural Resources Defense Council
San Francisco





ARCHITECT: Leddy Maytum Stacy Architects

OWNER: Natural Resources Defense Council

DESIGN TEAM: Rumsey Engineers, Inc., Architectural Lighting Design, Engineering Enterprise

PHOTOGRAPHY: Cesar Rubio

Sited in a landmark 22-story downtown office building constructed in 1927, this office renovation project demonstrates that energy-efficient, environmentally responsible workplaces are cost-effective and beneficial for businesses of all types. The 19,700-square feet of space in two stories includes private offices, open work areas, conference rooms, and a law library. The design enhanced the building's existing features—operable windows, steam radiant heat, narrow floor plates, and abundant daylight—to create expanded access to natural light and views and improved air quality to minimize energy use and increase comfort. In addition, the project used recycled/ renewable/non-toxic materials and implemented aggressive water management and indoor air quality programs during construction.

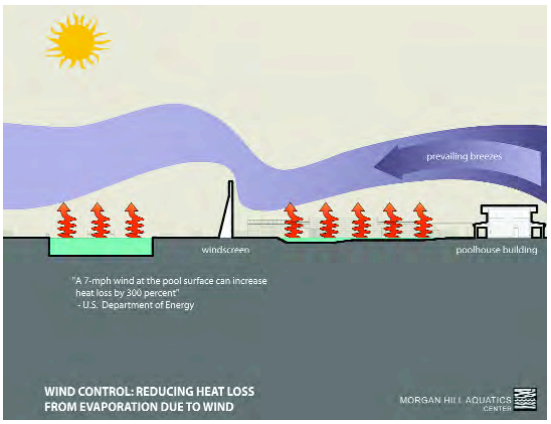
"The design approach following through on such a wide array of sustainable technologies in a small space is outstanding," the jurors enthused. "The lack of waste in the new elements should be a valuable precedent for designers doing historic renovations in existing buildings." They particularly praised the space's quality of light, even in the most interior areas, the demonstration of recycled and reclaimed materials, and the extraordinarily refined detailing.

CITATION:
Morgan Hill Aquatics Center
Morgan Hill

ARCHITECT: ELS Architecture and Urban Design
OWNER: City of Morgan Hill
DESIGN TEAM: Rumsey Engineers, Inc., IDEAS, Rowley International, Inc., Donald Ballanti
PHOTOGRAPHY: David Wakely

This recreational and competitive aquatic facility integrates environmentally sensitive design, energy saving features, and community programming to create an outdoor social center with four pools and low-maintenance support buildings on 8.5 acres. The building features solar panels, natural ventilation, and abundant daylighting, but its most innovative energy-saving feature is the use of fabric windscreens that reduce heat loss from evaporation due to wind. In addition to reducing pool heating costs by 40 percent, the windscreens allow for separation between competitive and leisure aquatics programs while allowing free flow between them.

This project's inventive and effective use of windscreening to profoundly affect energy efficiency impressed the jurors. According to jurors, this application solved multiple engineering challenges. They also cited the integration of natural materials with a soft and refined overall aesthetic, and the appropriate relationship of shape and technology in the use of a shed roof for future solar collectors. Jurors praised the successful indoor-outdoor relationship between various spaces and their functions.



CITATION:
Eastern Sierra Inter-Agency Visitors Center
Lone Pine

ARCHITECT: Marcy Wong & Donn Logan Architects

OWNER: USDA Forest Service, lead agency

DESIGN TEAM: Mechanical Design Studio, SCE Engineers, Green Building Services, Lawrence Berkeley Laboratory

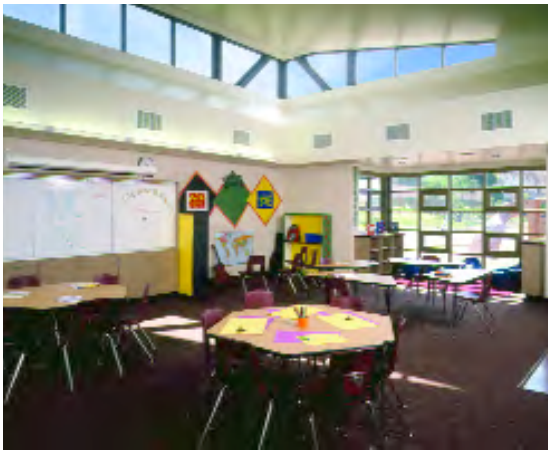
PHOTOGRAPHY: Bill Hustace

Sited on 12 acres in a picturesque high-desert valley near Mount Whitney, this 6,000-square-foot facility with a north-south orientation combines exhibit space, a bookstore, inventory preparation and storage areas, pubic restrooms, office area, and foyer with information and permit counters. In designing this energy-efficient project, the architects integrated lightshelves and sun shades, a ground source heat pump, high-albedo roofing, and fenestration that minimizes heat gain and loss and maximizes views of Mt Whitney.

The environmentally sensitive project restored the site to its native alkaline meadow and created a demonstration native plant garden. Educational displays highlight the history of the region, its environment, and resource issues.

The jurors appreciated the project's inventive geothermal HVAC system. They felt that the white roof was an effective energy efficiency strategy that provides an aesthetic appropriate to the site and the mountains. Jurors viewed the building as a contextually appropriate, simple shed solution that integrates a variety of energy efficiency and sustainability choices.

CITATION FOR CLASSROOM DESIGN:
Solana Pacific Elementary School
San Diego



ARCHITECT: HMC Architects

OWNER: Solana Beach School District

DESIGN TEAM: Merrick & Associates, Johnson Consulting Engineers

PHOTOGRAPHY:

Interior photo: Hewitt Garrison Architectural Photography

Other photos: John Durant

The design of this 80,000-square-foot school emerged from the unique coastal location of the site, program needs, and the physical context. The school, which serves 550 kindergarten through grade six students, includes a fine arts performance space, administrative offices, a reading room, library, computer lab, special rooms for music, science and art, and a lunch area. It is sited to take advantage of on-shore prevailing breezes for natural passive cooling. The project also makes great strides in capturing daylight, maximizing occupant thermal comfort and indoor air quality and in it its use of recycled materials.

The classrooms in this project particularly impressed the jurors. "The daylighting design with its clerestories and views is spectacular," they remarked. "With their inside and outside fun spaces and translucent shading devices, the classrooms are well-designed to create great learning environments."

Savings By Design

Provides Design Assistance and Financial Incentives

It's no accident that buildings are energy-efficient; high performance buildings happen by design.

Savings By Design, a program that encourages high-performance design and construction, offers design assistance and financial incentives to architects and building owners who strive to integrate energy efficiency into their non-residential, new construction projects.

The design assistance and financial incentives are immediate, but the added benefits of an energy efficient facility are ongoing: lower operating expenses and increased property value, occupant comfort, and productivity.

Design assistance is available to help architects design the most efficient buildings possible by providing informed recommendations and analysis.

Design teams who meet ambitious energy efficiency targets can earn up to $50,000 in incentives. To qualify, teams must contact a Savings By Design representative early in the design process, incorporate integrated design, and exceed program baselines by 15 percent.

When building owners use a whole building, integrated design approach and exceed program baselines by 10 percent, they are eligible to receive up to $150,000 in incentives. Owners using a systems approach may receive up to $75,000.

Savings By Design is funded by California utility customers under the auspices of the Public Utilities Commission and sponsored by Pacific Gas and Electric Company, San Diego Gas & Electric, Southern California Edison, and Southern California Gas Company. For more information about Savings By Design or the Savings By Design Energy Efficiency Integration Awards, which recognizes successful high performance buildings, visit www.savingsbydesign.com. Projects must be located within the service territories of: Pacific Gas and Electric Company, San Diego Gas & Electric, Southern California Edison Company, and Southern California Gas Company.

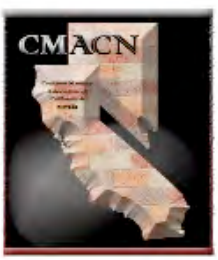
SAVINGS BY DESIGN

PostScript Picture
(pgenotagCOLp_ai8.eps)

PostScript Picture
Sdtrh2p.eps

Southern California Gas Company
A Sempra Energy utility

PostScript Picture
hpc_sce.eps



Southern California Ready-Mixed Concrete Association

Credits

cover: drawing, **Rob Quigley;** typography, **Bob Aufuldish**
page 12: illustrations, **courtesy of the author**
page 20: photo, **Julius Shulman**, used by permission **Special Collections Department, Getty Research Institute**
page 22: drawing, used by permission **Gregory Ain Collection Architectural Drawing Collection (ADC), University of California, Santa Barbara**
page 24: drawing, used by permission **Gregory Ain Collection Architectural Drawing Collection (ADC), University of California, Santa Barbara**
page 30-35: photos, drawings, **Daniel Castor**
page 36-47: photos, **Richard and Dione Neutra;** drawings, **courtesy of Richard and Dione Neutra archives**
page 116: photo, **Lee Manning**

Coda

1414 Fair Oaks Avenue

John Chase, Assoc. AIA

1414 Fair Oaks is a 1958 office building by Smith and Williams in South Pasadena, with landscape design by Garrett Eckbo's firm, Eckbo, Dean and Williams. It is important for three reasons. It incorporates outdoor space as an integral part of its design, it has a design vocabulary of great clarity, and it was once a venue for design collaboration between creative disciplines.

The project is clearly broken into individual buildings and building sections. The height of hyper-articulation is reached where the open wire web trusses supporting the floor of a second-story wing are divorced from the structure of the roof of the one-story section below it. The two floors cross each other as autonomous design elements.

The high vaulted, metal mesh-enclosed space at 1414 Fair Oaks is alternately, and of equal importance, indoor or outdoor space, landscape or office space. In this sense, it reflects the cooperation of the offices it contained. Three discrete suites house the offices of architects Smith and Williams, landscape architects Eckbo, Dean and Williams (forerunner of today's EDAW), and planners Si Eisner and Lyle Stewart. Together they formed the partnership called Community Planners. Community Planner's designs "include nearly every classification of architectural work from a garden tea house to a complete city," according to Whitney Smith.

arcCA Board Member Pierluigi Serraino, Assoc. AIA, writes in his book *Modernism Rediscovered*, beautifully illustrated by Julius Shulman's photographs, "The setting provided the firms with the opportunity for collaborative projects, while maintaining independent practice." This is an example of cross-disciplinary professional practice that has rarely been equaled since.

Another building was added to the complex at the East end of the site by Smith & Williams, fronting on Fair Oaks, sometime after the main building was completed. It appears boxy and blank, and unshielded by the sun, in contrast to the original building. The creative tenants of the building are long gone, replaced by CPAs and other mainstream office uses. Wood elements are in need of re-staining, and the landscape needs a regime of replanting and restoration.

In a brief high school internship at Smith & Williams in 1969, the chief lesson I learned in this building was that design not only resulted in the creation of physical objects but conversely was also the product of a matrix of action, of use, of social and cultural meaning. The result of Smith & Williams, and Eckbo, Dean & Williams' design process at 1414 Fair Oaks is a building that deserves to be better known as a temple of high modern design.