

arcca

architecture california
the journal of the american institute of architects
california council

aiacc design awards issue

03.3



DONE
GOOD

- * Labors of Love
- * Prize Housing
- * Preserving Modernism

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Comment

Speaking about Studio E Architects' Eucalyptus View Cooperative in this issue's "Prize Housing" interview, principal Eric Naslund, FAIA, says, "We don't hide the fact that these are simple stucco boxes. But we create contrast to get more mileage out of each move. The plantings, trellises, lattice work balconies, and roofs all create interesting shadows on the broad surfaces of plaster. You can create a dialogue with small, fussy pieces and plain backgrounds." The description reminds me of the Churrigueresque churches of Mexico, with their broad, flat, plaster walls set off by elaborately carved doorways. It makes sense that buildings in the sunny southwest of North America would share a strategy of highly contrasting elements against a simple background—an economy of visual means, informed by what Kenneth Frampton refers to as "the temporally inflected qualities of local light."

Some architectures are characterized by high contrast; others not. The shallow bas relief of Louis Sullivan's skyscrapers, for example, tends the other way. Rather than highlighting an individual element, Sullivan's ornament unifies a monumental form. Louis Kahn favored a similar strategy, though without the expressly applied ornament. At both the Kimball Art Museum and Yale's British Art Center, Kahn chose materials to toe a fine line between the expression of individual elements and the unification of the building as a prismatic whole. His is a brilliantly low contrast architecture.

We don't think of Kahn as an ornamentalist, but, unlike many architects of his generation and later, he was at least willing to use the term. "The joint," he said, "is the beginning of ornament." I believe he had two ideas in mind. The first is the fact that much conventional ornament—"trim"—is used to negotiate unobliging joints. More importantly, however, Kahn was keenly aware of the dual obligation of the architect: to both join things together and render things distinct. The question of continuity—how continuous should these two elements appear?

How distinct should they be?—is always with us and is a critical test of architectural judgment.

Yet we don't often discuss visual continuity, because we remain shy of "visual effects," which sound too much like "style." And so they are. A style is not only a set of motifs; it's also an economy of visual continuity, whether Venturi's "pattern all over" or Kahn's careful matching of fired stainless steel and finely surfaced concrete (at the BAC) or of travertine and concrete (at the Kimball).

Colin Rowe and Alan Colquhoun long ago burst the illusion that modernism was "beyond style." As they made clear, modernism is a style—or a constellation of styles—a fact driven home by the period renovation of the Downtown L.A. Standard, also among this issue's featured projects. We should get over our aversion to the term "style," because with it come other terms (visual continuity is one of many) that should be part of critical architectural discussion. We can't afford to talk only about those characteristics of buildings that fall within the narrow confines of "form follows function" or "honest construction," remaining silent about the myriad decisions we make "because it looks good." We need, in fact, to resuscitate our vocabulary for evaluating what makes a building "look good."

Style is not dishonest; we're dishonest when we claim we don't employ one. We need to take style out of the closet. Here, as elsewhere, "don't ask, don't tell" is a comfortable excuse for not thinking. ●

Tim Culvahouse, AIA, editor



Yale's British Art Center, Louis Kahn

Contributors

Kenneth Caldwell is a communication consultant and writer based in Oakland, California.

Architect **Anthony Catsimatides, AIA**, practices in Marin County. In 1995, he founded Plan Net Professional Online Service (www.plannet.com), an Internet based design service that has evolved into a web-zine of resources, ideas, and articles about architecture and planning.

Mark L. Donohue, AIA, is a practitioner and educator. He received his B. Arch. from Carnegie Mellon and his M. Arch. from Harvard. He is a principal of Visible Research Office, a multidisciplinary firm that provides design services to product companies, commercial ventures, and residential markets in the Bay Area. He is currently an Adjunct Professor at CCA (California College of the Arts, formerly CCAC), where he teaches studios with a particular focus on issues of digital representation and making. His work has appeared in various publications including *Zyzyva*, *Appendx*, and *Metropolis*.

Mary Griffin, AIA, is a principal of Turnbull Griffin Haesloop. She served on the AIACC Awards Committee in 2002 and 2003 and will serve as its chair in 2004.

Chip Lord, co-founder of Ant Farm, is chair of the Film and Digital Media Department at UC Santa Cruz.

John Melcher, AIA, has spent his entire professional life in San Bernardino County, much of it in Redlands. Long active in AIA affairs, he is a past president of AIA Inland California and is currently Vice President, Regulation and Practice, AIA California Council. He is employed by STV Incorporated and is the manager of the firm's Upland office.

Lynne D. Reynolds, AIAS, is a student in the architecture program at California College of the Arts (formerly CCAC) who spent most of the previous two decades as a professional photographer of furnishings and interiors.

On these pages and in the articles following, **arcCA** celebrates the AIA California Council's 2003 Design Award Winners. Honorees recognized by the Council include:

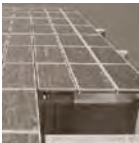
25 Year Award: Kresge College / **Maybeck Award:** Chuck Davis, FAIA / **Honor:** First Presbyterian Church, Abramson Teiger Architects / **Merit:** 9350 Civic Center Drive, Barton Myers Associates, Inc.; Bo01 "Tango" Exhibition Housing, Moore, Ruble, Yudell Architects & Planners; Cecil Williams Glide Community House, Michael Willis Architects; Clifton Hall, California College of the Arts (formerly CCAC), Mark Horton / Architecture; Cognito Films, Randall Stout Architects, Inc.; Colorado Court, Pugh, Scarpa and Kodama; Cragmont Elementary School, ELS Architecture and Urban Design; Downtown LA Standard, Koning Eizenberg Architecture; Dutra Brown Building, Public; Eucalyptus View Cooperative, Studio E Architects; Hidden Villa Youth Hostel and Summer Camp Facility, Arkin Tilt Architects; Hotel Healdsburg, David Baker & Partners; James M. Wood Community Center, Lehrer Architects; John Entenza Residence Restoration, Michael W. Folonis, AIA, and Associates; Landmark Theatres Sunshine Cinemas, Pleskow & Rael, LLC; MoMAQNS, Michael Maltzan Architecture, Inc. and Cooper Robertson & Partners; View Silo House, ROTO Architects, Inc.; West Marin House, Fernau & Hartman Architects



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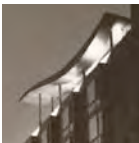
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Design Award winners featured this issue:

- 1 Downtown LA Standard – Koning Eizenberg Architecture, pp. 36-37
- 2 John Entenza Residence Restoration – Michael W. Folonis, AIA, and Associates, pp. 35-36
- 3 Colorado Court – Pugh, Scarpa and Kodama, pp. 28-29
- 4 Dutra Brown Building – Public, pp. 26-27
- 5 Eucalyptus View Cooperative – Studio E Architects, pp. 30-31
- 6 Bo01 "Tango" Exhibition Housing – Moore, Ruble, Yudell Architects & Planners, pp. 32-33
- 7 Cecil Williams Glide Community House – Michael Willis Architects, pp. 24-25



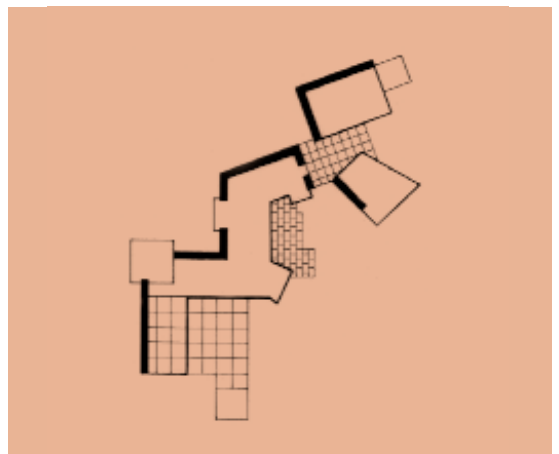
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Design Award winners featured next issue:

- 8 Hidden Villa Youth Hostel and Summer Camp Facility – Arkin Tilt Architects
- 9 First Presbyterian Church of Encino – Abramson Teiger Architects



View Silo House, Livingston, Montana – ROTO Architects

[Jury comments] "A good example of coherent form-making. It holds its place and sits lightly on the land, . . . a sentinel on the horizon, there, but not domineering."

West Marin House, Bolinas – Fernau & Hartman Architects

"Interior volumes seem purposeful, warm and welcoming. The jury appreciated the commitment to sustainability and the high level of integrity in the detailing throughout."



Landmark Theatres Sunshine Cinemas, NYC – Pleskow & Real, LLC

"This renovation preserves the theater's important role as a cultural center in the community. The annex building animates the street and enlivens the urban experience."

Cognito Films, Culver City – Randall Stout Architects, Inc.

"Direct, focused, and well-executed, demonstrates the drive of one, simple idea with multiple uses. A well-edited project."



Cragmont Elementary School, Berkeley –
ELS Architecture and Urban Design

“Elegantly positioned on the site, it is deferential to its neighbors and demonstrates community involvement in the planning process. A timeless design response.”

Clifton Hall, California College of the Arts (formerly CCAC), Oakland –
Mark Horton / Architecture

“A vibrancy in the composition of the façade seizes the moment, providing an entry icon to the campus.”



MoMAQNS, Long Island City, NY – Michael Maltzan Architecture, Inc. and Cooper Robertson & Partners

"A sense of permanence in the community, even though it is a temporary structure. The entry and signage emphasize the place it holds in the community."



James M. Wood Community Center, Los Angeles – Lehrer Architects

"An uplifting example for the building type.

It succeeded in meeting all its goals. Open and inviting, it creates a vibrant backdrop to the plaza."



Hotel Healdsburg, Healdsburg – David Baker & Partners / Frost + Tsuji

“Simple and understated, it reflects a ‘warm minimalism.’

It enlivens the public domain and is sensitive to the rest of the buildings in the square.”

9350 Civic Center Drive, Beverly Hills – Barton Myers Associates, Inc.

“A very urbane project. It demonstrates a dialogue with history, not freezing the past but adding to it. Its layering gives a lot of detail to the street.”

Four Years In

This issue marks the fourth time **arcCA** has covered the AIACC Design Awards. The Editorial Board was struck by certain similarities between this year's winners and the 2000 winners, as well as by significant differences between these two cohorts and those of the intervening years. The similarities between 2000 and 2003 go beyond the reappearance of several names among the winners—although these are perhaps indicative. (Thumbnails mark repeat winners. Honor awards are in bold.) Both years' winners include several instances of social advocacy—affordable housing and services for the underserved—types largely absent from the 2001 and 2002 cohorts. (In the chart, left-justified captions signify “social advocacy” projects, which include public, but not private, schools.) Multi-family residential winners number three in 2000 and four in 2003; in 2001, zero; in 2002, one. A function of the changing economy? Of jury composition? Of the alignment of planets? Let us hear your own assessments.

2000 Jurors

Donn Logan, FAIA, ELS / Elbasani & Logan Architects, Berkeley
 Susan A. Maxman, FAIA, Susan Maxman & Partners, Philadelphia
 John Patkau, FRAIC, RCA, Hon. FAIA, Patkau Architects Inc., Vancouver, BC
 Pilar Viladas, Design Editor, *New York Times Magazine*

2001 Jurors

Howard Backen, FAIA, Backen & Gillam Architects, Sausalito
 Steven H. Oliver, Oliver & Company, Richmond, CA
 Jane Weinzapfel, FAIA, Leers Weinzapfel Associates Architects, Boston
 Marion Weiss, AIA, Weiss / Manfredi Architects, New York

2002 Jurors

Rebekah Gladson, AIA, UC Irvine
 Ralph Johnson, FAIA, Perkins & Will, Chicago
 James Olson, FAIA, Olson Sundberg Kundig Architects, Seattle
 C. David Robertson, FAIA, C. David Robertson Architects, San Francisco

2003 Jurors

Ross S. Anderson, AIA, Anderson Architects, New York
 R. Allen Eskew, AIA, Eskew + Dumez + Ripple, New Orleans
 Mark Hornberger, AIA, Hornberger + Worstell, San Francisco
 Marsha Maytum, FAIA, Leddy Maytum Stacy Architects, San Francisco
 Ambassador Richard Swett, FAIA, Swett Associates, Inc., Bow, NH

2000

Lehrer Architects
**Downtown Homeless
 Drop-In Center**



Studio E Architects
 Eleventh Avenue Townhomes



David Baker FAIA & Associates
 Moonridge Village



Michael Maltzan Architecture, Inc.
 Hergott Shepard Residence



Barton Myers Associates, Inc.
Myers Residence



Koning Eizenberg Architecture
PS #1 Elementary School

Koning Eizenberg Architecture
 Fifth Street Family Housing

Cannon Dworsky
 El Sereno Recreation Center



Tanner Leddy Maytum
 Stacy Architects
CCAC Montgomery Campus

Sant Architects, Inc.
Conference Barn

Architectural Resources Group
 Hanna House Seismic Strengthening
 and Rehabilitation

Marmol & Radziner Architects
 Harris Pool House

Anshen + Allen
 Ron W. Burkle Family Building,
 Claremont University

Heller Manus Architects, Komorous/Towey
 Architects, and Finger/Moy Architects
 San Francisco City

2001

Turnbull Griffin Haesloop
Long Meadow Ranch Winery
 Private Residence

Skidmore Owings & Merrill LLP
 101 Second Street

Shubin + Donaldson Architects, Inc.
 Ground Zero Ad Agency

Kuth/Ranieri Architects
 Iann Stolz Residence

Cannon Dworsky
 Lloyd D. George United
 States Courthouse

NBBJ Sports & Entertainment
 Paul Brown Stadium

Ellerbe Becket
 Walter A. Haas, Jr., Pavilion, UC Berkeley
Metro Red Line Station
South Coast Plaza Pedestrian Bridge, with
 Kathryn Gustafson

Cody Anderson Wasney Architects, Inc.
 Toyan Hall Renovation, Stanford University

Skidmore Owings & Merrill LLP,
 Del Campo & Maru, and
 Michael Willis Architects
 SFO International Terminal

Morphosis and Thomas
 Blurock Architects
Diamond Ranch High School
 International Elementary School

Pugh + Scarpa
 Reactor Films

2002

Jeffrey M. Kalban & Associates
 Architecture, Inc.
 People Assisting the Homeless (P.A.T.H.)

Fields Devereaux Architects and Engineers
Bing Wing of the Cecil H. Green Library,
Stanford University

Clive Wilkinson Architects
Palotta Teamworks National Headquarters

LPA, Inc./ Francis + Anderson
 Gonzalo & Felicitas Mendez Fundamental
 Intermediate School

Griffin Enright Architects
 Tatum Student Lounge,
 California Institute of the Arts

Leddy Maytum Stacy Architects
 625 Townsend

Daly, Genik Architects
 House in Valley Center

Chu + Gooding Architects
 The Architecture of RM Schindler
 Exhibit at MOCA

SPF Architects
 Wildwood School

Eric Owen Moss Architects
Stealth

Morphosis
 Hypo Alpe-Adria Center
 University of Toronto Graduate
 Student Housing

Pugh + Scarpa
 The Firm
 Bergamot Artist Lofts

Randall Stout Architects, Inc.
 Blair Graphics

2003

Lehrer Architects
 James M. Wood Community Center

Studio E Architects
 Eucalyptus View Cooperative

David Baker & Partners
 Hotel Healdsburg

Michael Maltzan Architecture, Inc.
 and Cooper Robertson & Partners
 MoMaQNS

Barton Myers Associates, Inc.
 9350 Civic Center Drive

Koning Eizenberg Architecture
 Downtown LA Standard

Abramson Teiger Architects
First Presbyterian Church
of Encino

Moore, Ruble, Yudell Architects & Planners
 Bo01 "Tango" Exhibition Housing

Mark Horton / Architecture
 Clifton Hall, California College of the Arts
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ELS Architecture and Urban Design
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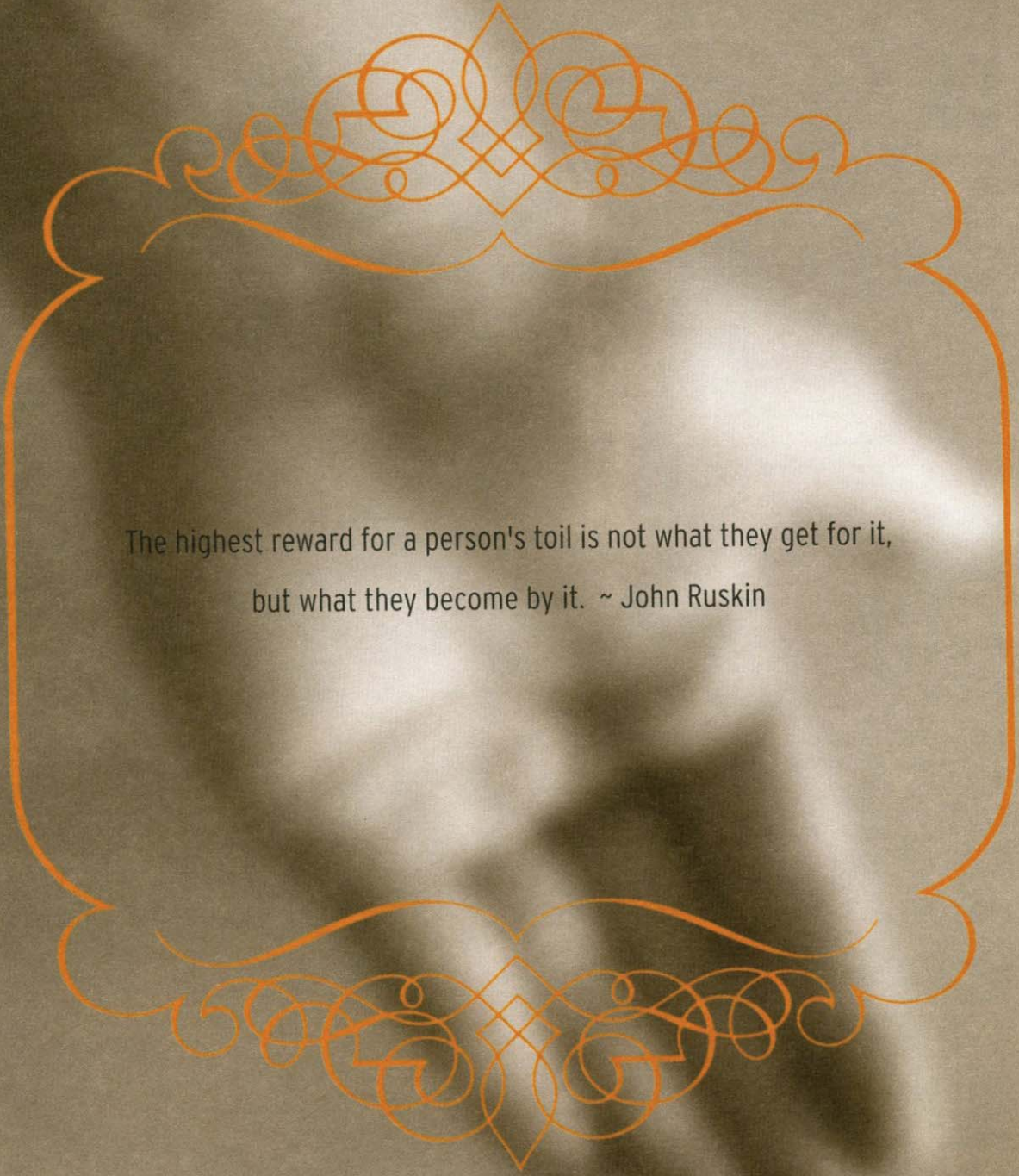
Michael Willis Architects
 Cecil Williams
 Glide Community House

ROTO Architects, Inc.
 View Silo House

Fernau & Hartman Architects
 West Marin House

Pugh, Scarpa and Kodama
 Colorado Court

Randall Stout Architects, Inc.
 Cognito Films



The highest reward for a person's toil is not what they get for it,
but what they become by it. ~ John Ruskin

Labors of Love

A Conversation with Marsha Maytum, FAIA

Lynne D. Reynolds, AIAS

Architecture, in contrast to the other professions alongside which the many years of required education cause it to be compared, is positively awash in honors and awards. Design awards illuminate architecture's distance from law and medicine and its closer relationship to the fine arts. Whether such awards are more valuable financially, in terms of promotion, or as a sociological bulwark doesn't ultimately matter. Competition is the way of the architect, on many levels, and the recognition garnered from triumph in a well-publicized competition can be the adrenaline in the lifeblood of a firm. There is almost always a direct correlation between the accumulation of this kind of recognition and the potential for more work.



The architecture firm of Leddy Maytum Stacy in San Francisco—with its precursor firm, Tanner Leddy Maytum Stacy—has been in existence for more than twenty years. In that time it has assumed a leadership role in the areas of sustainability and adaptive reuse. Employing (according to the Northern California Chapter of ADPSR) “rigorous aesthetics, appropriate technology, and environmental sensitivity,” the firm has made an immense impact on the northern California built environment, achieving more than a dozen local, state, and national AIA awards along the way.

Yet, another stimulant that may contribute more to keeping architects in a profession that is remarkably lacking in financial rewards is the infinitely more personal desire to create architecture that can be defined as “a labor of love.” Such work holds a profound satisfaction that can help bridge the gaps between projects and can sometimes make the difference between “practicing architect” and “former architect.”

Taken from *1 Thessalonians 2:3*, the expression “a labor of love” describes an altruistic impulse, driven by pleasure or interest without expectation of recognition or recompense. For the architect whose commitment to a project transcends both the mundane and occasionally extraordinary impediments that are part and parcel of “labors of love,” acknowledgment by a jury of their peers is often, in the purest sense of the word, a windfall. Marsha Maytum, FAIA, a principal of the award-winning firm Leddy Maytum Stacy and a member of the 2003 AIACC Design Awards jury, recently spoke about this year's Design Awards and the qualities that distinguish many of the winners as “labors of love.”

“I felt that the projects we selected, each in its own way—which was why they were part of the design awards—took the problem at hand and made it something so much more. I look down [the list of winners], and I think that every one of them is addressing interesting and important issues,



First Presbyterian Church of Encino by Abramson Teiger Architects

ones that we as a profession are now facing.” She went on to say, “One of the things that the jury saw—and we had quite a diverse group of jurors—was the passion displayed in the chosen work. What was immediate for everyone about the honor award (First Presbyterian Church of Encino by Abramson Teiger Architects) was the integrity of the design—and the passion with which it was created.” All of the jurors acknowledged a strong emotional response to the redesign of the original, Stygian, mid-century church and admitted to having been moved and absolutely inspired by it. Perseverance, commitment, passion, and integrity were attributes that Maytum and the jury ascribed to most of the winning projects.

Do what is natural
to you,
and you are sure to get
all the recognition
you are entitled to.

- Rutherford B. Hayes

The reward for work well done is the opportunity to do more.
- Jonas Salk

Maytum made special mention of Colorado Court, by Pugh Scarpa Kodama, and Clifton Hall, by Mark Horton Architects, as accomplishing a great deal within very stringent site and budgetary constraints, as did the Cragmont Elementary School, by ELS Architecture and Urban Design. The Eucalyptus View Cooperative workers’ housing in Escondido, by Studio E Architects, was an immense favorite of hers. “I thought personally that it was a great project because it was very modest, it made very simple moves, yet it creates such a beautiful statement that it takes such housing to a whole new level. That’s really quite hard to do.”

We give our highest rewards
to those who
convincingly
disprove
established
beliefs.
- Carl Sagan

Environmental sustainability, which is one of the key characteristics of the work of Leddy Maytum Stacy, was another aspect that successful projects shared. Maytum encourages architects to design in a way that not only serves the goals of a particular organization, but also overlays aspects of sustainable design, allowing their clients to be good members of their community. “I would say that it is just one more factor of what goes into designing, and each of the projects that was recognized had a distinct set of circumstances” to resolve in this respect. Maytum acknowledged that one of the ways architects can contribute is by representing the value of the experience that they bring to society on the issue of sustainability. Largely through architects’ efforts and those of environmental activists “many civic leaders now understand the value and importance of sustainability [and recognize] how interrelated everything is.” These issues will fall to the next generation of designers and architects to continue pursuing.



Colorado Court by Pugh Scarpa Kodama



Clifton Hall, CCA by Mark Horton / Architecture



Eucalyptus View Cooperative in Escondido,
by Studio E Architects

While the qualities of passion and perseverance will certainly influence a jury in an entrant's favor, the basics of good presentation are not to be underestimated, according to Maytum. She lauded the level playing field afforded by the AIACC standards for competition presentation, which acknowledge that smaller firms are generally without the media or graphic design resources of the giants, but cautioned that entrants "not underestimate the importance of good photography. We can only review projects based on what we see, and having good, clear photography helps us to do that." She stressed, as well, that serious attention should be paid to the written statements that are part of the application. "We sat quietly in a room for two, eight-hour days and read every book or paper for every project," Maytum said, "so I know that having a clear, concise statement is a tremendous advantage."

Art is the imposing of a pattern on experience,
and our aesthetic enjoyment
is recognition of the pattern.
- D. H. Lawrence

Maytum also spoke about the design approach that informs her decisions as she sits on various juries, a process she enjoys for the opportunities they afford to interact with other interesting jurors. She said that embracing order and maintaining rigor are important to the design approach at LMS, but that they do not necessitate maintaining a rigid stance. She noted that Bill Leddy often speaks about "poetry and pragmatism" in their design approach. In addition to being made well, "simplicity needs to ring through" in their designs. These things, in turn, have their basis in a sense of order. "Architecture is not one of the easiest careers I've found that people who are practicing architecture do it for their own, very specific reasons—which can take on a whole range of possibilities—but I think that one of the best aspects of projects is that often they turn out to be more gratifying, more satisfying, so that the thinking at the end of the day is, 'Oh wow. We helped out,' and we do that by going beyond." ●

Dignity does not consist
in possessing honors
but in deserving them.
- Aristotle

~ Prize Housing ~

Kenneth Caldwell

arcCA asked Kenneth Caldwell to interview architects who received 2003 AIACC Design Awards for their multi-family housing projects. All of the five projects have some element of affordable housing, ranging from a high-rise tower for the homeless to a live/work building with an affordable requirement. Although each architect approaches his work differently, all of them show us that it is possible to design affordable, multi-family housing that offers dignity and joy.

Cecil Williams Glide Community House

Interview with Michael Willis, FAIA, the founder of his namesake firm. The firm's Cecil Williams Glide Community House in San Francisco received a 2003 Merit Award.

Q: It's been a few years since Cecil Williams House first opened. How has it held up? What about the experiment of a high-rise for the homeless?

A: The on-site social services are the key factor that makes the project successful. The network of support, job training, and recovery alleviates the isolation one might feel living in a high-rise. Support is all around you, so you don't really have the opportunity to opt out. Having a voice to turn to when you feel alienated is a great help.

When the building first opened, there was a concern for how the homeless people would treat their building. Because of the "gentle" social network, their sense of ownership has happened. The residents identify with the building, not just their apartment. It starts at the front desk and goes all the way to the roof deck that overlooks the city. The residents are not ashamed to live there, they are proud. I am never worried about what I am going to find there when I show it to clients. People still walk in thinking it is a nice hotel.

Q: Can this experiment be replicated?

A: I think the kinds of developers who are interested in replicating this idea are developers who have a sense of social mission. We are talking with another church group that wants to develop housing. Like Glide they would offer social services as part of managing the building. It would be for low income families. They are hoping for a financial return so they can build more.

Q: What's happening with affordable housing across the country?

A: At the AIA Grass Roots Conference this spring, someone representing the President's Council of Economic Advisors explained why cutting housing subsidies is a good idea. After he left the room, we said, how are we going to continue public/private financing?

The truth is that the institutions that help fund affordable housing, whether through tax credits or Fannie Mae or some other mechanism—they are going to figure out a way to continue to make a benefit to the financial interests that have been the private part of the public/private cooperation. There has always been a crisis in funding affordable housing. HOPE VI came out of the desperate genius of Henry Cisneros, and that program benefited a number of cities. It was viewed with skepticism when it was first proposed. A new financing vehicle will be found. If you look at the landscape of people who are funding it on the private side, these are not all bleeding heart liberals. These are people who have figured out how to make money.



Cecil Williams Glide Community House, Michael Willis Architects

However, my concern is if the President does go ahead with his tax program, we may be going backwards. In the interim between one program ending and another approach being revealed, we may not produce housing. I am going to use the President's own logic to argue why it is good to build affordable housing. The President makes the claim that we need to improve productivity. Americans are understood to be productive workers. The untapped increase in productivity lies in the people who are joining the world of work. And you cannot be a productive worker if you don't have a decent and stable place to live. You help the economy by helping people participate in it.



Chestnut Court, Oakland, Michael Willis Architects

Q: What are some of the design innovations that we are seeing in affordable housing?

A: The innovations that we see are ones that people who live in market-rate housing probably take for granted. New units are all being connected to the Internet. This has been very important in terms of live/work, long-distance learning and other training, small business opportunities, and helping seniors stay connected. In terms of renovating units, we try to reduce the isolation of affordable housing while maintaining security. I think you see this at Chestnut Court in Oakland and Easter Hill Village in Richmond. We try to connect the streets to the city's grid, so the housing is connected with the larger neighborhood. Cul-de-sacs benefited the criminals more than the residents. A connected neighborhood is more easily patrolled by residents and security officers. As it gets better it can be modified. At Chestnut Court we created designs off of Grand that look like the residential neighborhood. On Grand Avenue, the design is a little more contemporary. The colors are subdued. The houses are pushed out to the street, which is the first line of defense. However, the parking is gated. Secure but visible is the idea. All of it adds up to raising the quality of design so we are not building a big arrow that says "affordable."



Dutra Brown Building, Public

Dutra Brown Building

Interview with James Brown, AIA, a partner in Public, a San Diego architecture firm. Their Dutra Brown Building in San Diego received a 2003 Merit Award.

Q: Where does the firm name “Public” come from?

A: My first office was a little shed attached to an apartment house. It housed the washer and dryer. Over the years, various people used it as an office. A former tenant was a notary public, and he had a tin sign. I have always been a fan of readymade art. I collect stuff from the sides of roads, from construction sites; I've made a lot of furniture and art. I was trying to spell out something interesting from these letters, and I just decided to throw out the word “Notary” and keep the word “Public.”

Q: Did you begin your practice with housing?

A: No, with fences. I went to Cal Poly San Luis Obispo. I graduated in 1984, moved to New York, and went to work for my

favorite architect in college, Peter Eisenman. I ended up in San Diego. Pretty early on, I teamed up with a friend from college, Jim Gates. We played in the same punk rock band called “The Spurts.” This was the late 1980s, and the economy was not so good. We would design gates and fences and build them. We have done more fence posts than any other architect on the west coast, on the east coast for that matter. We taught ourselves how to build, because we needed to make money. We got our first TI in the 1990s, then a house addition, and over the years we found ourselves where we are. It was incremental from \$40 gate jobs—jobs that took us two weeks to do.

Q: What else did you build besides fences?

A: We created a lot of art furniture and also did some public art in San Diego.

Q: Do you still do that?

A: We have a wood shop and metal shop here at the office. We are licensed as architects and contractors. So we are design-build. But we don't do that much woodworking or metalwork any more. But other folks here do.

Q: Do you build all your own designs?

A: We don't build the larger projects, like the one we are doing at UC San Diego.

Q: How did you move from fences to projects at UC San Diego?

A: Our first big break after the furniture was the TI project. We thought it was pretty interesting, so I called up the photographers Hewitt/Garrison. I confessed that I didn't have any money, but they took a gamble on us and it was published in the *LA Times Magazine*. David Garrison told me to go to UC San Diego and show them my work. Armed with the magazine and pictures of our fences and functional art, I set up an appointment with UCSD Campus Architect, Boone Hellman. He said this is really interesting and to keep trying. So every year, without fail, I showed him what we were doing. After ten years, we had enough of a portfolio that they hired us. But we had to compete and were selected by the users. And Hewitt/Garrison still shoots our work.

Q: What is the project at UC San Diego?

A: The program includes a café with a women's center above. Then there is another building with meeting rooms and the Lesbian Gay Bisexual Transgender Resource Office above. On one side, there is the student center, a group of structures in a loose arrangement. On the other side is Mandeville Center, a large, rational arts complex by A Quincy Jones. We are rein-

venting the “in between” space, what they call “the hump.” We are borrowing from both of the formalistic setups. We are taking a concrete plinth from the southern edge of the Mandeville project, creating a seating platform, and extending it a hundred feet. Above this element is a raised walkway that is the organizing spine for our two small buildings. The activities are more loosely organized off the spine.



UC San Diego Café and Women's Center, Public

Q: Tell me how the Dutra Brown Building came into being.

A: Dutra is my wife's last name and my daughter's first name. City Centre Development, the redevelopment agency for downtown San Diego, sent out an RFP for a full city block in Little Italy. I got a call from architect/developer Ted Smith, and he suggested that a bunch of architects and developers go in together on this. There would be individual buildings by different architects and we could have a vibrant city block. We would also look over each other's shoulders to be sure there were light and courtyards. We got the smallest parcel and we designed it to hold four or six units. It was stipulated that one of the units be affordable.

Q: The design is fairly industrial looking. How did that happen?

A: This project started in 1995, and the neighborhood has changed. Back then, Little Italy had a lot of industrial shops, and we were trying to relate to that. We wanted to use found materials. One day, I came across a goldmine. An old Navy warehouse at the foot of Broadway was closing, and I bought these two big windows that are 18 feet tall and 10 feet wide. I saved \$50,000 in window costs alone. We incorporated a lot of other found materials and strange metal parts. The open living spaces face Beach Street, while the guts of the building, the circulation, bathroom, kitchen, are in the back. I wanted to make the spaces flexible so they could go between residential and office uses depending on the need. Our building is market-rate apartments with 25% set aside for low-income. Jonathan Siegel's project along Kettner is a market rate for sale product. Michael Gallaso and Rob Quigley designed low-income rental housing. There is the Merrimac Building, designed by Ted Smith and Lloyd Russell, and the Harbor Marine Building, designed by Robin Brisebois, which were

retained. So there is a wide spectrum of design and income on this block. Instead of one monolithic project, it feels like a real city block.

Q: Is that a model for development?

A: I think it should be done more often. There is an increase in administrative hassle because there are lots of cooks. I think it can work if there is one master developer leading a team of architects. This is a great model for design and for improving the quality of life. Housing people in four stories over a brightly colored parking prison is not the solution.

Q: Is there a downside?

A: We helped pave the way in Little Italy, and some of the projects that followed are unfortunate. They are monolithic.

Q: You are also doing housing in Los Angeles?

A: Yes, we have a project just off Santa Monica Boulevard called Lofts at Laurel Court. The developer, Avi Brosh of Palisades Development, liked the Dutra Brown Building.

Q: Are you drawing on Schindler at Laurel Court?

A: I wish I could tell you that. We were trying to create great indoor/outdoor spaces. We wanted large openings and courtyards. The project contains 20 market-rate condominiums. One of our big moves was counterintuitive. At the busiest part of the site, on the corner, we chose to place a private, quiet, outdoor room behind large concrete block walls. That “hinge” allowed us to have a lot more flexibility with the rest of the site. The other outdoor space is a larger, more public courtyard, which the three residential buildings face. The exterior is beige stucco, not unlike the neighbors. The difference is that when you get to the courtyard the bright colors come out, it's like the buildings were opened and the histories spilled out.

Q: Are we going to see a trend towards more medium-or high-density housing?

A: Yes. I know there is a tremendous need for housing in San Diego and in Tijuana. Tijuana is larger than San Diego. We cannot keep traveling further and further to work.

Q: What is the link between building fences and these larger projects?

A: We are able to eke out more design. We work with basic building blocks and put them together in an intelligent way. And we understand developer *pro formas*. We are starting to do small developments ourselves. Fences led to a table and eventually to something like the Dutra Brown Building. We are talking about incremental knowledge.

Colorado Court

Interview with Lawrence Scarpa, AIA, a partner in the Santa Monica firm Pugh + Scarpa. Pugh-Scarpa-Kodama is a partnership with Steve Kodama that created the Colorado Court housing in Santa Monica, which received a 2003 Merit Award.

Q: How did you get into affordable housing?

A: We always wanted to do it, and one of our partners, Angela Brooks, had won a *PA* award for her housing work. We tried very hard for many years, but it was a difficult market to get into. So in 1996 we formed a partnership with a San Francisco architect, Steve Kodama, who has 35 years experience doing housing. Pugh-Scarpa-Kodama is a separate firm that focuses on affordable housing. Kodama grew up in LA and he wanted to be more active here. We had a mutual friend who helps cities put together housing programs, and he introduced us. I think we've done about ten projects together.

Q: Do you worry about diluting or confusing the brand of your firm?

A: People in the affordable housing sector don't care about the brand thing.

Q: What was your motivation?

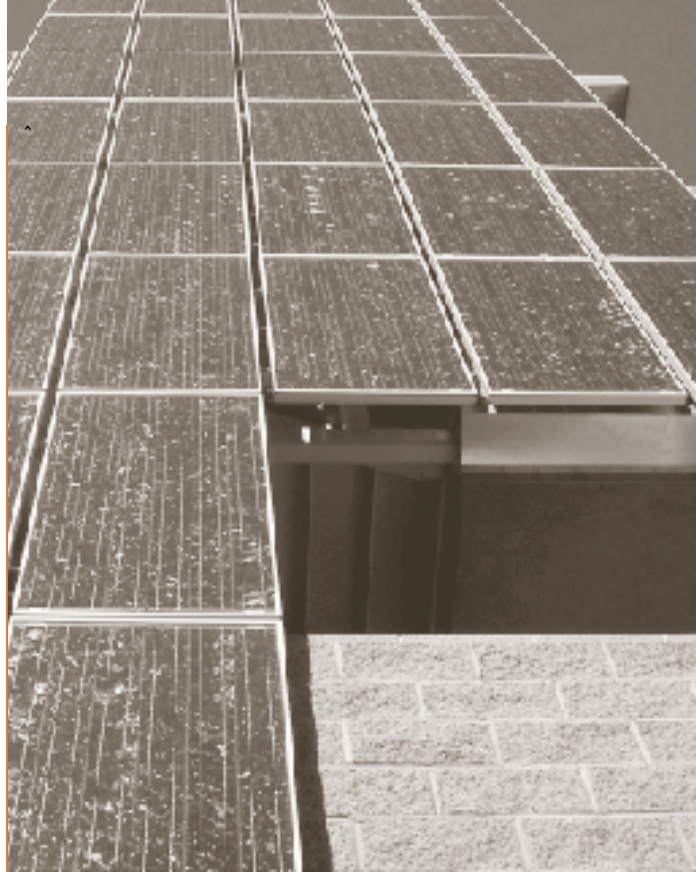
A: We believe in giving something back, doing something for the greater good. We have a lot of film industry clientele. So, it's a way to look at the other side of architecture, but I think they turn out to be one and the same. You can bring the same ideas to affordable design as to offices for movie stars. I don't think tight budgets preclude good design.

Q: How did you get so much sustainability into Colorado Court, an affordable housing project?

A: We have always been interested in sustainability. Six or seven years ago, we designed the only totally solar-powered electrical vehicle charging station in the U.S., next to Santa Monica City Hall. To do that we had to be pretty creative about our strategy for funding. We found public money nobody knew about.

For Colorado Court, Santa Monica provided the land on a long-term lease and provided construction financing with the stipulation that the project would be green. However, there were no guidelines as to what that meant. We could do what we wanted as long as it didn't cost any more. Of course it did, so we had to find the resources. Our strategy was two-pronged.

In affordable housing, there is no real resource for additional funds. In this case, they set aside a larger-than-normal project contingency. Our strategy was to design a super



Colorado Court housing in Santa Monica, Pugh, Scarpa and Kodama

simple building so simple that we would minimize potential change orders that would eat into the contingency. Every unit stacks vertically. Variety is in the horizontal elements. We used the balance of the contingency for green items at the tail-end, like natural linoleum, formaldehyde-free cabinets, paints without VOC, and recycled carpet.

The other strategy was to look for money like we did at the electric vehicle charging station. We got some money from the State through DOE in a buy-down program most people are familiar with. We also found a little known source of funding that is now called the Six Cities Program, which sets resources from utility bills aside for clean air projects.

Q: How did you create an “energy independent” project?

A: A combination of tools. Solar PV panels, a micro turbine, breezeways, and cross-ventilation. The south facades have shade and the north facade has glazing. When we designed the project, we went under the assumption that we were going to make it happen. We would subtract the element if we didn't. We were well into the process before we knew it was actually going to happen.

Q: With the new technology, did anything go wrong?

A: The solar panels were by Atlantis Energy, BP Solar. They quit producing the panels we wanted, so we had to redesign the structure in the middle of construction.

Q: What about some of the design elements? What do they do?

A: They are abstract patterns. It is not a machine. We don't live in machines. Those facades are sculptural and also provide shading. We are interested in place-making, a space for people. We are not interested in making a machine that is 100 percent efficient. The key is to make a new architecture, a new paradigm. We made some sacrifices in efficiency for how people use and enjoy the building.

Q: Can this project become a model for affordable housing ?

A: I think it can. It's the perfect scenario. You've got a building type with long-term ownership. That is how these energy strategies pay off. This is the tenant population that needs savings the most. These are the people who can least afford the utility bills. In low-income families, utility bills might represent as much as 50% of a family's income.

We have to change the way we think. In our society, we think about the least possible amount that a project can cost in capital expenditures on day one. Not what does it cost three, five, ten years from now? These kinds of project are an investment in the future. We cannot afford not to do it. We have wars over oil. We have to look at the long-term damage

of our resource consumption. Interestingly enough, the strong energy savings have proven to be a marketing edge.

The State of California has changed some of the ways they fund projects because of Colorado Court. They view environmentally friendly projects more favorably with points through tax credits. There is much you can do that costs little or nothing more. For example, using polished concrete floors is less expensive because there is no need for carpet. High content fly ash in the concrete is stronger and no more expensive. Water recycling is a minimal additional cost. Of course, the orientation of the building helps. A huge thing is to scrutinize the engineering data. My partner is an engineer and an architect, and so we questioned the engineers closely. We get them to remove some things. All of that saves money.

Q: What has been the reaction from the occupants?

A: They like it. The head of the housing department in Santa Monica said, "We have done a lot of housing; this is the first one that everybody likes." I hear that and I get a little bit worried. It must be too soft. They had 3,000 people on their waiting list for 44 units. The clients are proud that it is an environmentally sensitive bldg. They were surprised how well the tenants like the building.



Broadway 1424, Pugh, Scarpa and Kodama

Q: What is going to happen to affordable housing?

A: We don't have enough. A few years ago, I helped start a non-profit housing development corporation (www.livableplaces.org). I think well-intentioned people sometimes lose sight of their vision. Livable Places wants to influence policy. We want people with creativity and commitment to have a chance to design, even if they have not done this kind of work. We were frustrated at how affordable housing was developed and how it looked. I wanted to show that it does matter. Most affordable housing developers don't want to do mixed-use because of how these projects are funded. We are doing mixed-use because it makes sense. So we bring together different funding sources and don't use some of the typical sources that try and tell us how to do things. I think this group has the potential for becoming a new model for the development of affordable housing. We did this because it seemed to be the only way to make significant change in how we think about affordable housing. We've received almost one million dollars in grants, so someone must be listening.

Eucalyptus View Cooperative

Interview with Eric Naslund, FAIA, a partner in the San Diego firm studio e Architects. Their Eucalyptus View Cooperative in Escondido received a 2003 AIA Merit Award.

Q: How did your firm get involved in affordable housing?

A: When we first started out, we did market-rate tract homes. The experience was frustrating. Very formulaic, generic, any ideas we had got shot down. We thought there has to be a better way to do this. So we entered and won a competition to design 17 affordable homes for the Redevelopment Agency of Riverside in the early '90s. We did things in those homes that we were telling developers they ought to do. Take technology and budgets that the for-profit world was dealing with and rearrange a kit of parts to make something else. That was what kicked it off.

We thought, this is pretty cool to do housing like this. This first project coincided with the Federal government starting to finance affordable housing with tax credits. We started working with some of the early housing organizations as they were figuring out the low-income tax credit program. We were also approached by Davids-Killory Architects to be the architects of record for Sunrise Place and Daybreak Grove in Escondido.

Q: Was it your intention to design affordable housing?

A: We didn't have a grand plan to do affordable housing. But we wanted to do work for people who cared about the environment they were creating, people who were interested in experience, not formulas. We started to see that there are people who appreciate this, who also have a mission.

Q: How do you get design with these strict budgets?

A: We embrace the problem. We don't approach it by whining. You take what you got. What can the materials, like wood and stucco, do? We have also worked hard to set an agenda about what we are trying to do with the projects relative to better neighborhoods, quality of life and sustainability. Those goals help us figure out how to arrange the spaces and open up the buildings. I think our skill is more in how we plan the site. When you design a good armature, it is easier to put stuff on it.

Q: Do you still do any for-profit housing?

A: Because of the early for-profit work, we understood the technology and costs and where you can stretch. We have come back to the for-profit work now. We became concerned that we might get pigeon-holed into affordable housing. What

happened is that potential clients saw that we could make something out of nothing and thought we could help them. We are doing a charter school that will open in the fall. Charter schools are mission-driven, like the housing. We are also doing market-rate housing in downtown San Diego and in Long Beach. Savvy developers know that the type of person who is going to rent in downtown San Diego now is looking for edgy space. They want "cool stuff" for this audience.

Q: Interesting that market-rate design is coming out of affordable housing. Why has San Diego become such a hotbed of innovative, medium density housing?

A: I think it goes back to the late 1970s, when Ted Smith was building his "go-homes" in the suburbs of north San Diego County. Several residents share one kitchen—an early co-housing prototype. Ted was knowledgeable about how development works, and he pushed the envelope. Also, Rob Quigley came along in the early '80s, saw the old SROs going away, worked with the City of San Diego to rewrite their ordinance to allow new SRO units to be built, and then did the Baltic Inn. He went on to do a series of SROs and almost single-handedly brought back a housing type.

Q: Could you tell me a little about your inspiration for Eucalyptus View?

A: We were inspired by the Southern California bungalow courts. They are a long and much loved tradition here in San Diego. There is a community space that can be shared and observed. Also, the site is located where there is a mix of commercial and residential uses. The city wanted to develop South Escondido Boulevard into a quasi-commercial area. So we placed the daycare and laundry functions along the edge of the boulevard. The residential units face the courtyard.

Q: What about security?

A: There is real security and perceived security. The real security in this project is in the shared concern of the neighbors, the eyes. You mark the threshold when you come into the courtyard, so everybody recognizes a stranger. In another project we are doing in Long Beach, we are exploring a higher level of security, where the project is on a major boulevard and there may be more people up to no good.

Q: Can you tell me a little more about the design?

A: We tried to have fun with the building section. We stacked units with tall living spaces displaced to create two interlocking Ls. The higher volumes and the level changes that resulted are unusual in affordable housing. Also, we don't hide the fact



Eucalyptus View, San Diego, Studio E Architects

that these are simple stucco boxes. But we create contrast to get more mileage out of each move. The plantings, trellises, lattice work balconies, and roofs all create interesting shadows on the broad surfaces of plaster. You can create a dialogue with small, fussy pieces and plain backgrounds.

Q: What kind of construction costs are we talking about?

A: The medium-density affordable housing ranges from the low sixties to the high seventies. Market-rate would be a little more.

Q: With your affordable housing, have you experienced community resistance?

A: Initially, we did. We have done a lot of work in Escondido, and every possible fear would come out. As the projects got built, people moved in, property values did not drop, and the non-profits took care of their property. The quality of the developments helped secure future approvals.

Q: What about the fees?

A: We get paid a similar percentage for the affordable as the for-profit. The total fee might be a little less with affordable housing, because of the lower construction costs. What is different is when you get paid. Depending on the funding sources it can be less frequently. Since we enjoy the work so much, it is worth it.

Q: What is the future for affordable housing?

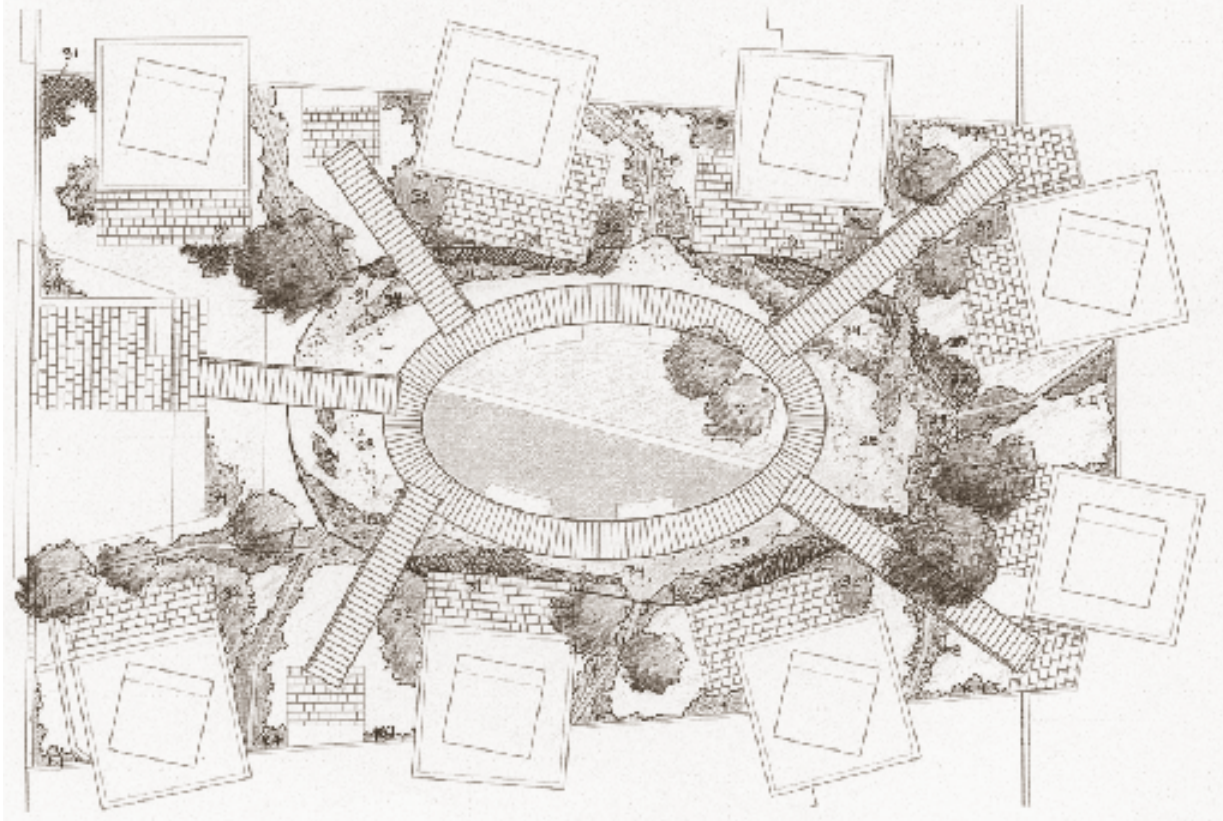
A: I have heard mixed reviews. Tax credit financing is popular on both sides of the aisle in Washington. Republicans like tax credits and Democrats feel like they have been effective. But there has been some discussion recently about the impact of the new tax bill. If you have large corporations receiving tax breaks, there is fear that it will diminish the market for purchasing tax credits.

Q: Do you think the medium-density housing that we see in San Diego's Little Italy and elsewhere in San Diego is going to happen elsewhere?

A: I think it could happen anywhere. This is not a trend that is exclusive to San Diego. What is important is integration with the rest of the city.



Tesoro Grove, San Diego, Studio E Architects



Bo01 "Tango" Exhibition Housing

Interview with James Mary O'Connor, a senior associate at the Santa Monica based firm Moore Ruble Yudell. Their Bo01 "Tango" Exhibition Housing in Malmö, Sweden received a 2003 Merit Award.



Bo01 "Tango" Exhibition Housing in Malmö, Sweden, Moore Ruble Yudell

Q How did an LA firm end up designing a 27-unit housing project in Malmö, Sweden?

A: We've been working in Malmö a long time, designing and completing a 300-unit project named Potatisakern that had won the Building of the Year award for the city the previous year.

The city officials of Malmö contacted us after visiting one of our other housing projects in Germany, the Tegel Housing Project.

In Sweden, there is a long tradition and a commitment for every citizen to live in good housing. They build experimental housing projects for a housing exhibition every two years. It is in a different location each time and is open for four months and features new ideas and designs. As a country, they want to explore how they should live in the future. This time around, the government invited thirty firms to participate. I think they were all Scandinavian except for our firm.

Q: What kind of site was it?

A: In this case, the government had a brownfield site, a former SAAB factory near an industrial harbor, which they were reclaiming. Swedes are ahead of us in terms of environmental consciousness and sustainability issues.

Q: What about China? What is the model there?

A: We are working right now in a new town outside Tianjin, east of Beijing on the coast. The new town will have a population of 60,000; our project is for 10,000 units. We work with a local associate architect on the drawings. Historically, towns grow incrementally. In this project, we are doing all of those units all at once, and they want it very fast. They want the center of the project to have exclusive, expensive villas, while we are trying

to explain the importance of a rich public space dominating. We don't want to privatize the public space. They've become the capitalists and we've become the socialists!

Q: But this is larger than anything you've done before. Why did you take it on?

A: This is a whole new scale. But we could affect the lives of so many people. I am amazed at the number of projects over there. Even given the scale of our work, it is a drop in the ocean.

Q: Who is funding your multi-family projects in Asia?

A: We are working with private developers in Asia. In China, the developer borrows money from the government.

The clients in Asia have seen our housing projects in Europe, and they want high-income housing based on those designs for the middle class! The developers want us to replicate our European work in a very different climate and culture.

The reason the European work gets noticed is that we are good at going to a place, understanding that site, and not coming up with the previous thing, even though that's what the client often wants.



Bo01 "Tango" Exhibition Housing in Malmo, Sweden, Moore Ruble Yudell

Q: But do you bring something of California?

A: Because we live in California, we do bring something different. In the Philippines, they also have those extremes of suburban and high-rise housing in the large cities. Our clients there are looking for something different. They are interested in the European model, in which you have relatively high densities with four to ten stories. They liked the sense of openness in our buildings in Sweden. I asked a German developer why he always included us on his list, and he said that we offered another alternative that is neither traditional nor ultra modern. I think the California experience of openness, of living in the landscape, of the interior and exterior informing each other is key.

Q: Is your firm working on large multi-family housing here in the US?

A: Not at the scale that we are working in Asia. Our multi-family housing reputation was built in Europe and abroad. Quality architecture in the US is not associated so much with multi-unit housing, but with private homes, institutional and cultural buildings. Here, in the larger cities, most people seem to live in private suburban homes or urban high-rises. There are not much of the denser low-rise buildings—the sort of "fabric" buildings. And in Europe, most of the housing is subsidized, for middle-income as well as low-income tenants.

Q: Do you think we are going to see denser middle-class housing like we see in Europe or some parts of the developing world?

A: Yes, things are changing. We have a 60-unit project in Santa Monica. It is private sector rental housing, where the units are between 700 to 1,000 square feet. The developers here are starting to believe that there is a market for people who want to live in better designed housing. The university clients are building better quality student housing and faculty housing. What's happening in downtown Los Angeles is important. I think it's interesting that some of these AIA awards are for middle-class and affordable housing.

Most of these winning projects are also experimenting with sustainable design. Certain cities, like Santa Monica and San Jose, are very committed to sustainability and a high level of design. San Jose has built a lot of good high-density housing downtown.

I also think it is important to point out that at our "Tango" housing project in Malmo, the sustainability features that seem exceptional now—how they generate more electricity than they need and sell it back, clean their own water, incorporate sustainable materials—will probably be the only way you can build in the future. It will become the norm and we will all have to do it.



Preserving Modernism

Anthony Catsimatides, AIA

Notwithstanding that buildings of mid-20th century modernism are reaching the fifty year mark for historic landmark classification, many works still not recognized are in danger of disrepair, unsympathetic alterations, or demolition. At the same time, the older that modern architecture gets, the more we're apt to pay attention to its value in the market place. Restoration is a response of integrity, respect for something significant, and, in many cases, a financial bottom line value. In the context of notorious losses of modern masterpieces in recent years, two 2003 AIACC Design Award winners suggest an emerging appreciation of the historical value of modern design.

(opposite) Entenza Residence Restoration,
Michael W. Folonis, AIA and Associates

DEMOLITION OF A MODERN CLASSIC

Art collectors understand the value of owning and caring for a masterpiece by a famous artist. The way that Michael Folonis, AIA, an architect in Santa Monica who has recently undertaken the restoration of mid-century homes in LA, sees it, "The only difference between a Renaissance painting and mid-century architecture is time." Each has its place in history, and each is significant in creative, artistic, archeological, and financial terms. California homes built during the post war era are a statement about our culture at a particular time in history, the post war era of rebuilding toward the American Dream.

Nevertheless, when the owner of a residence by a significant modern architect plans to make alterations, there are typically no restrictions, other than perhaps moral, to adhere to the original design. Housing is an area that, more than any other, has raised qualifying concerns over the fate of significant buildings. How much authority should cities or towns have over private, real property?

In a widely publicized controversy in early 2002, Michigan businessman Richard J. Rotenberg purchased a home designed by Richard Neutra for

Samuel and Luella Maslon in Rancho Mirage, California. With the property still in escrow, he proceeded to demolish it. At the time, Rancho Mirage had no policies governing historic preservation, and demolition permits were handed out over the counter. According to a press release by the Palm Springs Modern Committee, Rotenberg was the son of a partner in Maslon's law firm in Michigan and had taken some time to research the potential for restoration. We can only assume that, since Rotenberg knew the significance of the house, he did not perceive sufficient financial value in restoration. Since the controversy reached a media-frenzied proportion last year, Rancho Mirage now has a policy to review all permit applications prior to awarding demolition or renovation approval.



Entenza Residence Restoration, Michael W. Folonis, AIA and Associates

RESTORATION OF A DISTINGUISHED PRIVATE RESIDENCE

One of this year's AIACC Design Award winners is Folonis's restoration of a small, 850 square foot house originally designed in 1937 by Harwell Hamilton Harris for John Entenza, editor of *Arts and Architecture* magazine. What makes this particular home unique is that Entenza was living there when he conceived of *Arts and Architecture's* Case Study House project. The house is important in a sublime way, for it surely shaped Entenza's thinking about the benefits of modern home design.

Folonis was fortunate in finding much published material through *Arts and Architecture*, providing considerable insight into the original construction and detailing of the house. Harris had apprenticed to

Schindler and Neutra before he went out on his own, and ideas for the Entenza house can be traced to the works of both Neutra and Schindler of the same time. The only thing that was modified during the restoration, according to Folonis, was the rearrangement of bathroom fixtures, including the substitution of a tub for the original shower. Everything else remained as true as possible to Harris's design.

In the case of the Entenza house, as well as the Pumphrey house (another Harris design of the same period, which Folonis has also restored), the owners were very excited about restoration. According to Folonis, the value of a restoration was never even discussed, except in the context of historic significance. Folonis has won several awards for the Entenza restoration, recognizing the value of restoring this diminutive giant of mid-century design.

AN ORGANIZATION THAT CARES

DOCOMOMO is an international organization, formed in the Netherlands in 1988, that monitors the fate of modern architecture and the activities associated with preserving buildings of the recent past. The Northern California chapter (http://www.docomomo.org/chapters_northern_california.shtml) is active in raising awareness of endangered, modern California buildings. Laura Culberson, President of the chapter, says that there is a growing awareness of the value of mid century modernism. After DOCOMOMO published an article on the fate of Neutra homes in California, they received several phone calls from individuals who were interested in purchasing Neutra homes in order to restore them.

In another case, Santa Clara County recently demolished a library designed by architect Edward Durell Stone, in order to make room for a larger library. Now, the county has engaged DOCOMOMO in support of identifying significant residential projects within its jurisdiction that would merit stricter guidelines in restoration.

"Modern properties will be looked at more closely as cities become more educated on what they have to offer. Preservation of exemplary works of the mid-century period can add significant dollar value to a property," says Culberson. We value historically significant works because of the added value they bring to our lives, financially as well as for the human factor—the events that took place there or

the people who lived there. And the revolutionary thinking that occurred in the simplification of design is still a governing factor in today's mainstream architectural consciousness.

Yet, Culberson continues, "It's very difficult to explain to people the importance of modern architecture." Often we hear the phrase, "too cold," or "too austere." Culberson goes on to say, "Most people formulate opinions of modernism through a glance at the exterior façade, which may not be very telling. It's really through experiencing the open plan, the inside/outside design, and the simplicity of details—and by living the simple lifestyle—that one can understand the significance of modern design."

TRANSFORMATION OF A MODERN OFFICE BUILDING

Starting with the shell of a classic 1950s office building in downtown Los Angeles, the Santa Monica based architecture firm of Koning Eisenberg recently transformed the former Superior Oil Company headquarters into the hip Downtown LA Standard hotel, another AIACC Design Award winner.

Hank Koning and his client, owner/developer Andre Balazs, found it rewarding to enhance the mid-century spirit by designing new features that identify with, rather than contradict, the modernity of the building. The lobby of the Downtown LA Standard takes advantage of the original, unique '50s styling, as does a rooftop swimming pool with views of downtown. Open floor plans characterize each guest room, in which the bathroom is a continuous part of the room itself. According to Koning, "this building is more up-to-date than a newer construction, really."

This was not, however, a case in which the owner or the architect appears to have intended from the outset to recreate a "moderne" copy. Instead, the design developed through an evolutionary process, exploring what the building wanted to be. As Koning puts it, "this renovation evolved from a corporate office to a hotel, then evolved again to references of basketball players"—the beds in some of the rooms are custom designed eight feet long, and the curtains are made of the same jersey material from which basketball shirts are made. In light of this evolutionary process, it is significant that the AIACC awards jury "admired that the project maintains the integrity of the existing building."



Downtown LA Standard hotel, Koning Eisenberg

AWARENESS OF CALIFORNIA MODERN

As we get further away in time from the era that spawned the modern icon, we realize that, if we lose the actual artifacts that we've built, we lose a significant part of California's past. As more awareness of the value—historical, aesthetic, experiential, and financial—of mid-century architecture is brought to the media and to the general public, we should hope to see less butchery of classic modern designs and more care taken to preserve an important part of our heritage. ●



25-Year Award:

Kresge College

MLTW/Moore-Turnbull Associates

Mary Griffin, AIA

Kresge College is one of ten residential colleges located on the University of California Santa Cruz campus on a heavily wooded knoll overlooking Monterey Bay. Two sides of the site are precipitous, while the other slopes gently to the south. The program called for a residential college to accommodate 325 resident students and an equal number of off-campus commuters. Program requirements included student rooms, a library, classrooms, and faculty offices, as well as dining, recreation, and common areas. Students and faculty requested a “non-institutional” alternative to typical university classrooms and residences, which could be built within a very tight budget.

William Turnbull and Charles Moore’s answer to these challenging requirements resulted in small, two-story buildings grouped along a pedestrian pathway sited to respect the trees and terrain. “The street,” wrote Turnbull, “creates a center for the College, a place where people meet. It establishes a unique character and identity, . . . a space which organizes and enriches the life of the college in much the same manner that a street does for a village or small town.”

In *Charles Moore: Buildings and Projects, 1949-1986*, Eugene J. Johnson cites Kresge as an

example of “large-scale planning that seems deliberately to eschew geometric complexities for an apparently relaxed relationship between building and environment. The basic idea of the street that meanders uphill in an irregular path came from a study of streets in Italian hill towns and Greek island villages. These kinds of urban systems, built over centuries by human beings in touch with their landscapes, represented . . . the kinds of environments that people actually wanted to live in.”

The residential accommodations offered students choices about how to live. Instead of the typical double-loaded corridor, the plan called for four-person apartments, each with a living room, two bedrooms, bath, and kitchen. More adventuresome students were given a “do-it-yourself” situation in eight-person groups. Walls, roofs, and basic plumbing and cooking facilities were provided, but the students built intermediate floors and walls of their own design. All rooms were furnished with a modular cube system that allows for unlimited arrangements.

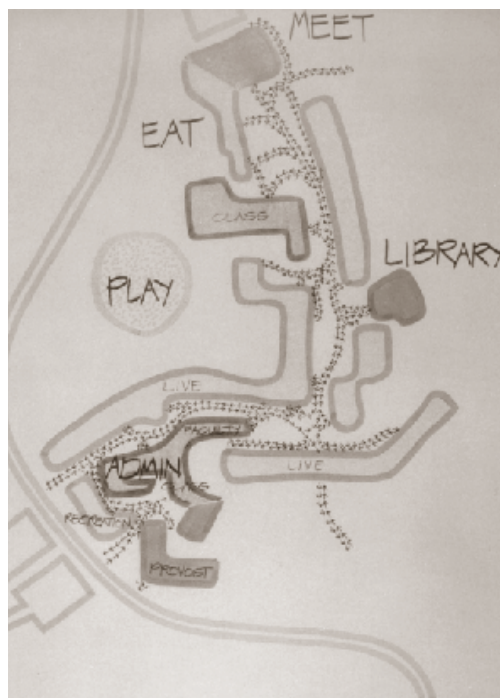
The structures that house special functions are strategically placed markers along the street. The octagonal court at the upper end provides an entry to the town hall space and restaurant. The library is denoted by a two-story gateway. Other public facilities, such as telephone booths, are enlarged to become street markers commenting on the importance of communications in student and faculty life. The college is designed as a mixture of the serious and the playful, a place where educational processes can occur in both traditional and non-traditional manners.

As Robert A. M. Stern describes Kresge in Johnson’s book, “The College turns an earth-colored wall to the exterior to blend its architecture with the surrounding forests and create an enclosure and a suggestion of remarkable secrets for those permitted to enter. Inside, an eclectic array of building forms is disposed to create as richly articulated a stage set for human action as any ever offered by Hollywood. Kresge is a self-contained village within a larger university . . . Moore aggrandized the laundry and canteen . . . to provide moments of architectural grandeur. An amphitheater, a red-white-and-blue rostrum, two-story dormitories that vaguely resemble roadside motels, administrative offices, shops, and a mailroom—all decorated with strips of neon—and freestanding walls with rectangular openings that visually frame the sky

complete the assembly. The buildings are arranged along a grand, thousand-foot-long street—the thoroughfare of the College, intended to serve as its symbolic and functional nexus, the sort of linear quadrangle guaranteed liveliness by the movement of students along it.”

Thirty years later, Kresge is still both a fully inhabited college complex at UCSC and an enduring example of how to site buildings to respect their landscapes and enhance the lives of the inhabitants.

“Kresge reminds us,” wrote William Hubbard in *Complicity and Conviction*, “that student life . . . comprised more than just the room, the library, and the dining hall. Kresge finds ways to use architectural form to acknowledge, even celebrate, those grittier aspects of life like washing, contacts with the outside, transactions with the bureaucracy When we see how Kresge’s space is articulated with seating areas and gathering places, how the surrounding trees are brought in at certain places, how the spine follows the natural contour of the ground—when we see all this, we realize that this space could be a space only for college students and that it could be located only in a central California forest Kresge . . . tells us that it could only have happened where it did, could only be meant for us.” ●



Kresge College, Concept Diagram, William Turnbull



Maybeck Award: Chuck Davis, FAIA



EHDD Staff

Hired as a designer and draftsman by Joseph Esherick in 1962 and now CEO and Senior Design Principal of Esherick, Homsey, Dodge & Davis, Chuck Davis, FAIA, has been a key contributor to the firm's body of work and an important developer of its architectural philosophy. By taking the philosophical foundations established by Esherick and applying them to the design of major academic, institutional, and private projects, Davis has expanded the scope and scale of the firm's work.

During the first years of his career, "I learned all I could about all the aspects of being an architect from Joe Esherick, George Homsey, and Peter Dodge. It was what one could call being an intern and resident physician all rolled into one. The senior physician was Joe, the lead physician on the floor was George, and Peter was the quiet, intellectual counterpart to George and the one who was often the voice of reason. None of our roles were easy, as Joe thought long and hard about what we were all doing and often redirected our efforts to get the very best out of all of us."

Davis' approach is quintessentially Californian—inclusive rather than exclusive, inventive and

spontaneous rather than formal or pedantic. Based on free association and the invention of the moment, Davis's style explodes preconceived notions of form and style, leading to a type of jazz architecture, one born new in each instance. What results are structures extremely diverse in their form and articulation, yet exceedingly well suited to their sites, their programs, and the needs of the users.

The opportunity of a lifetime came with the Monterey Bay Aquarium, Davis's first aquarium project, won with his promise to set up an office on the site and to share space with the marine biologists who would be developing the program. "For the next five and one-half months," Davis recalls, "I roamed back and forth between the biologists in the lab and my people in the next room, trying to understand the myriad technical requirements of taking care of fish and mammals, as well as trying to fashion a building that would fit the context of Cannery Row. While derelict to the casual eye, the cannery was alive and wonderful where it was—literally a breath-taking series of interior spaces, all different and random, built to the needs of the various manufacturing processes, and the building responded in kind." Davis served as designer, project manager, architect, and politician with the city, the Coastal Commission, and the owners of Cannery Row.

A direct result of this integrative, complex, and thoroughgoing process is a transformation in current aquarium design. A new methodology—based upon a harmonious union of marine science, materials research, visitor experience, aquarium exhibitry, and a deep understanding of aquatic habitats, emerged from Chuck Davis's experience at Monterey Bay.

Understanding the technology and methods of construction is crucial to Davis for the creation of a good building. The son of an army engineer, Davis advanced his Berkeley architecture education in Europe, supervising construction projects for the Army Corps of Engineers. Building bridges, warehouses, and runways for the Corps gave Davis a first-hand education in heavy construction and a respect for the work of those who build. His nuts-and-bolts approach to projects has benefited the firm, giving it a well-earned reputation for technical competence, particularly in challenging programmatic projects such as laboratories and aquariums, as well as libraries, which carry important symbolic weight as well.

The Science Library for UC Santa Cruz sits

within a spectacular grove of redwoods, zigzagging through the grove and preserving as many of the trees as possible.



Science Library for UC Santa Cruz

Glassy, multi-story spaces around the perimeter of the building echo the verticality of the trees and create a feeling in users of sitting in the forest while studying. The Doe Library at UC Berkeley takes an entirely different approach, demonstrating Davis's dictum that, when beginning the design process, one should "check one's ego at the door." The building is a major addition to the historic main campus library adjacent to the Berkeley Memorial Glade—an important open space in the center of the campus. A new building might have destroyed the glade and hidden the main façade of the existing building; instead, the addition is buried beneath the glade, with huge skylights that bring light deep into the building. Its roof forms a new entry plaza to the historic building.

Davis has long been interested in the fabric of cities, and has been an active participant in the AIA's R/UDAT process (Regional/Urban Design Assistance Teams). He has been chairman of R/UDAT teams—an important leadership position—for eight cities since 1981, including Salt Lake City, Santa Fe, Austin, and Boise.

Davis regularly serves on design award juries, has published numerous papers and delivered lectures on a variety of subjects, and has taught frequently at UC Berkeley and other universities. He is a Fellow of the American Institute of Architects and served as the vice-president of the San Francisco Chapter from 1990 to 1992. He has an ongoing interest in mechanical things and has designed a collection of sturdy, yet comfortable, chairs meant for academic use. ●



doing good, doing good

Mark L. Donohue, AIA

A lot has changed since the 2001 Monterey Design Conference. The attack on the World Trade Center, the military action in the Middle East, Enron and the collapse of technology stocks—all leave us searching for direction in uncertain times. As a nation, we are in an unprecedented global position as the world's leading superpower and at the same time its biggest target. This combination of power and vulnerability leaves many with unsettled feelings about the future. The topic for this year's AIACC design conference engages these troubling events by looking at the actions designers are taking on the local front to bring about change in their own backyards.

The expansive growth of the go-go '90s, fueled by the economic expectations of the Internet and the subsequent bursting of the dot-com bubble, has left many in architecture struggling to find ways to fill the gap left by the slowdown in the commercial market. Public work has helped fill the void. The theme of the 16th Monterey Design Conference, "doing good, doing good," looks at how the change in patronage for architects practicing today is an opportunity to enhance the profile of the profession while, as a society, we redefine our priorities.





In the thirteenth century text *Summa Theologica*, St. Thomas Aquinas draws a relationship between craftsmanship and citizenship. He writes, “A craftsman will not act well unless he acquires a love for the good pursued in the exercise of his craft: so that to be a good citizen, you must love the good of your city.” St. Thomas equates doing good in one’s craft with doing good as a citizen. Imbedded in the argument is the notion of responsibility, of how one can affect the world around through the love of what one is doing. The relationship between craft and the civic good is particularly meaningful for those practicing architecture today who desire to imbue the profession with a renewed sense of purpose.

Architects affect society through the design of places—or, as Charles Moore put it, the design of variously scaled environments filled with big and little drama where people live, work, learn, play, and gather. MDC 2003 is organized into five panels that loosely fit Moore’s categorization of places. We have asked noted individuals to give their unique perspectives on the topic of “doing good.” Robert Ivy, FAIA, editor of *Architectural Record*, will moderate the panel discussions and provide continuity for the entire weekend.

The memory of blackouts and the energy crisis Californians continue to face remind us to think wisely about our diminishing natural resources. Amory Lovins, CEO of the Rocky Mountain Institute, and Dan Sturges, an electric car innovator, will discuss alternative visions for the future of transportation and energy use. Sym Van der Ryn and William Morrish will follow with a discussion of sustainability and urban environments. David Dewar, a distinguished master planner from South

Africa, will join Teddy Cruz, David Abel, and Lawrence Scarpa, AIA, from Southern California to discuss their efforts to make livable places. San Diego and the Bay Area have seen the rise of community-based development, marrying the effort of developers and architects to transform cities through enlightened interventions. Developer Tom Sargent will be in conversation with architects Eric Naslund, FAIA, Jonathan Segal, FAIA, and David Baker, FAIA, to discuss their approaches to making places that work. The panel focusing on gathering places features Thom Mayne, FAIA, and Edward Feiner, FAIA, Chief Architect, U.S. General Service Administration (GSA), who will discuss the San Francisco Federal Courthouse project, sponsored by the GSA, and how other federally sponsored buildings affect local communities.

The Monterey Design Conference is a unique forum in which to discuss issues facing the profession. The theme of “doing good, doing good” is about individuals working to enrich the community while achieving designs of merit. By examining the work of people who have put thought into action, we hope that we might inspire others to do the same. We are looking to promote action on both the individual and collective levels, to go back into the community and affect change. The open hand that gives as well as receives is emblematic of the exchange we are hoping to achieve. ●

You can find out more about the conference at www.aiacc.org. Look under the heading Monterey Design Conference 2003. You can also help us start the dialogue by answering a question on the website. Please help get the discussion going by responding to our inquiry: What is “doing good” for you?



Under the Radar

ESRI Café

Armant rout Architects

John R. Melcher, AIA



The ESRI Café, winner of the 2002 AIA Inland California Honor Award for Design Excellence and a strikingly handsome example of the staying power of modernism, is the most recent achievement of an enduring friendship between its husband-and-wife owners and its architect, Leon Armantrout, AIA, of Redlands.

The ESRI Café is located on New York Street, just west of downtown Redlands, a short distance south of Interstate 10.

Founded more than 30 years ago, Environmental Systems Research Institute (ESRI) is perhaps the best-known developer of GIS products in the world, and today its systems are in use in public agencies and private sector businesses throughout the United States and internationally. Locally, ESRI is better known for its sycamore-shaded campus than for what it does, a mystique which the café, as the first building on campus to be open to the public, seeks to dispel. Already established as a gathering place for a variety of informal functions throughout the day, the café meets the food service needs of ESRI's staff of more than 1500 from early morning to early afternoon every business day.

In true modernist spirit, the building's plan and massing express its functions with great clarity. A rugged, board-formed concrete rectangle housing the kitchen, service functions, and servery is wrapped on its north and east sides by the elegant L-shaped glass pavilion that houses the dining and meeting spaces. The servery, although deep in the interior of the building at the northeast corner of the concrete structure, is enlivened with natural light that floods in where the walls give way on both sides to open to the dining room and by a large, well-placed light scoop that bathes its food service offerings with reflected north light.

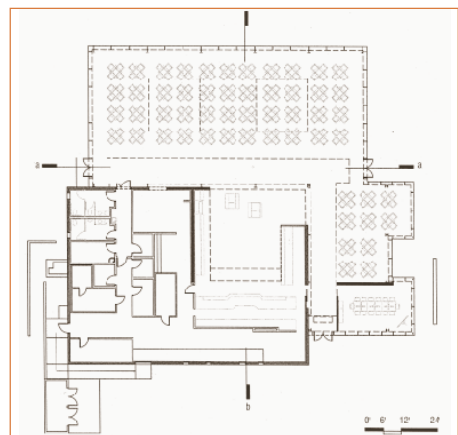
The Pilkington-glazed dining room walls rest on a simple floor of sealed concrete and are supported by a carefully detailed, exposed steel frame, which also supports a roof of clear fir decking. The southeast corner of the dining room is set apart by a heavily-finned wood wall that encloses a Zen-like space, which is reserved for small private functions.

Finished and furnished in muted pastel colors and natural materials throughout, the dining space visually merges with the outdoor environment beyond, and the glass walls seemingly disappear. The room's configuration affords it exposure to all four points of the compass, where the harsh, southern California sunlight is everywhere mitigated by the ubiquitous sycamores, so that every area of the room is comfortable and inviting throughout the day. Challenged to preserve as many of the full-grown trees on the site as possible, Armantrout's elegant response is founded on a series of highly specialized grade beams around, over, and below the principal root structures of the trees, into which the building is neatly fitted.

Armantrout's concern for the quality of space is by no means limited to the public spaces; the kitchen and scullery areas are skylighted, and the south-facing concrete wall is randomly perforated with windows that afford workers glimpses of the natural environment beyond the building, in addition to providing playful relief to the south elevation.



The café is located at the main entrance to the site, near where ESRI first occupied the property a quarter-century ago. Over the years, Armantrout has extended the vocabulary of the original building, a wood-sided bungalow with modernist leanings of its own, to each subsequent structure - until this one. The café, although strikingly different, successfully expands that vocabulary, even as it asserts itself as the architectural centerpiece of the campus. ●



Employee restaurant and meeting center plan

arcCA welcomes submissions for Under the Radar. To be eligible, a project or its architect must be located in California; the project must not have been published nationally or internationally (local publication is OK); and construction must have been completed within the last twelve months or, for unfinished projects, must be 60%-70% complete. Architects need not be AIA members. Submissions from widely published firms (as determined by the arcCA Editorial Board) may not be accepted. Please send your submissions to the editor by email at tculvahouse@ccac-art.edu, attaching three to five JPG images with a combined file size of no greater than 1.5MB. Describe the project in fewer than 200 words in the body of the email, providing a brief caption for each image, keyed to the image's file name. (If you don't have the capability to submit by email, you may send the equivalent information by regular mail to: Tim Culvahouse, AIA, Editor, arcCA, c/o AIACC, 1303 J Street, Suite 200, Sacramento, California, 95814, Re: "Under the Radar.")

Credits

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page 3: photo, **courtesy of Tim Culvahouse**

page 12: photo 1, **courtesy of Andre Balazs**; photo 2, **Marvin Rand**; photo 3, **Marvin Rand**; photo 4, **David Hewitt and Anne Garrison**, photo 5, **Jim Brady**; photo 6, **Cesar Rubio**; photo 7, **Timothy Hursley**; photo 8, **Ed Caldwell**; photo 9, **Richard Barnes**

page 13: (top to bottom, left to right), first column photos, **courtesy of ROTO Architects**; second column, photo, **Todd Hido**; photo, **Richard Barnes**; drawing, **Fernau & Hartman Architects**

page 14: (top to bottom), first column photos, **Whitney Cox**; second column photos, **Joshua White**

page 15: (top to bottom), first column photos, **Timothy Hursley**; second column photos, **courtesy of Mark Horton / Architecture**

page 16: (top to bottom) first column photos, **Christian Richters**; second column, photo, **Michael B. Lehrer**; photo, **RMA Photography**; photo, **Michael B. Lehrer**

page 17: (top to bottom), first column photos, **Cesar Rubio**; second column photos, **Bryan Mar**

page 18: (top to bottom), photo, **Michael B. Lehrer**; photo, **Jim Brady**; photo, **Cesar Rubio**; photo, **Gant Mudford**; photo, **Richard Barnes**; drawing, **Koning Eizenberg Architecture**; photo, **Tom Bonner**; photo, **Richard Barnes**

page 19: (top to bottom), first column, photo, **Timothy Hursley**; photo, **Timothy Hursley**; photo, **Brandon Welling**; photo, **Marvin Rand**; second column, photo, **Cesar Rubio**; photo, **Kim Zwarts**; photo, **Marvin Rand**; photo, **Joshua White**; third column, photo, **Michael B. Lehrer**; photo, **Jim Brady**; photo, **Cesar Rubio**; photo, **Christian Richters**; photo, **Bryan Mar**; photo, **courtesy of Andre Balazs, owner/developer of the Standard, Downtown LA**; photo, **Timothy Hursley**; photo, **Marvin Rand**; photo, **Joshua White**

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page 24: photo, **Timothy Hursley**

page 25: (left to right) photo, **Timothy Hursley**; photo, **Bob Swanson**

page 26: all photos, **David Hewitt and Anne Garrison**

page 27: rendering, **Public**

page 28: all photos, **Marvin Rand**

page 29: rendering, **Pugh, Scarpa and Kodama**

page 31: photo, **Jim Brady**

page 32: rendering, **Moore Ruble Yudell**; photo, **Cesar Rubio**

page 33: photo, **Cesar Rubio**; rendering, **Moore Ruble Yudell**

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page 56: (top to bottom), photo, **Wyatt McSpadden**; photo, **courtesy of Ant Farm**

Coda



Remembering Doug Michels

Chip Lord



Doug Michels, an architect and artist and a founding member of Ant Farm, died on June 12 at Eden Bay in Australia. He was 59 and lived in Houston, Texas.

In August 1968, Doug Michels arrived in San Francisco driving a 1967 lime green Cadillac convertible with his wife, Carol, a design student named Doug Hurr, and a German shepherd puppy named Cheyenne. The “drive-away” car had to be turned in the next day, but that night we toured counter-cultural San Francisco in style.

Founded in San Francisco, Ant Farm was named in recognition of our statement that we were “underground architects,” ready to restructure the built environment of the counter culture. When few commissions turned up, we moved to Houston in 1969 to teach at the University of Houston College of Architecture. A student revolt had thrown out the dean, and students demanded that the school hire the guy who had come through on a lecture tour the year before—Doug Michels. Ant Farm was launched in Houston and produced architectural happenings and media events—*AstroDaze*, *Time Slice*, *Plastic Businessman*, *Enviroman*, *the Electronic Oasis*, and *Avenue to Infinity*. These were architectural songs for a concept album, honed by jamming in the studio and performed live on occasion.

Recognition came in the form of an invitation to the Paris Biennial, and we sent the *Electronic Oasis*, a time capsule in the form of a cardboard box containing postcards and souvenirs of cowtown Texas and the July 1969 Moon landing. Doug went to Paris and, with his traveling companion, did an unannounced performance titled *Make Love Not War* under an American flag on the steps of the Musée de l'Art Moderne.

When the U of H didn't renew our teaching con-

tracts, we went back to California and set up a studio on Gate 5 Road in Sausalito to design and build inflatable structures. Then, in 1971, Marilyn Oshman commissioned us to design a weekend house on a lake outside Houston. This modest \$25,000 job grew into a year and a half design/build experiment in hand-made futurism. Doug and I moved back to Texas and, working with Richard Jost, a Houston architect/builder, designed the *House of the Century*, named by the client's husband, Alvin Lubetkin, who paid the bills. It won a *Progressive Architecture* Design Citation in 1973. Doug and Richard shaved their heads for the PA photo session—I was the token long hair.

The Texas-California dialectic remained throughout Ant Farm's decade and resulted in the *Cadillac Ranch*, designed in our studio at Pier 40 in San Francisco in early 1974 and constructed outside Amarillo in June. The project was commissioned by Stanley Marsh III of Amarillo, a millionaire whose local TV station was famous for the fast cars he bought the newsmen. Doug and I worked with Ant Farm partner Hudson Marquez, with whom we shared the experience of growing up in the “Auto-America” of the 1950s, a time when the Cadillac as status symbol was something to aspire to, and the Cadillac slogan, “Standard of the World,” was really true.

Building the *Cadillac Ranch* was relatively easy—it just took four days and a back-hoe to plant the ten different models, so on the fifth day we had a party, wore rented tuxedos, and drank ourselves silly with Stanley and Wendy Marsh's friends. June 21, 2004 will mark the 30th anniversary of *Cadillac Ranch*, and it will be celebrated with a party at the site, as were the 10th and 20th anniversaries. But this past June 21, the Cadillac Ranch was painted black in memory of Doug—flat black was his favorite color.

The Berkeley Art Museum will exhibit *Ant Farm 1968 - 1978* beginning 14 January 2004 and running to April 26. The exhibition will then go to The Santa Monica Museum of Art (July 2 - August 29, 2004); the ICA, Philadelphia; the Blaffer gallery at the University of Houston; and the Center for Media Art, Karlsruhe, Germany.