

arcca

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

aiacc design awards issue

04.3

photo finish

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- * Silent Archives
 - * AIACC Member Photographs
 - * The Subject is Architecture

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Comment

arcCA is thicker this quarter. We've added a full-color section to celebrate the AIACC 2004 award winners: Design Awards, Maybeck Award, Firm of the Year Award, and Lifetime Achievement Awards. Also included are awards given by Savings By Design, a sponsor of this special section. All of our sponsors, to whom we're most grateful, are recognized on the back "cover" of the section; take a look, and, if you have the opportunity, thank them for their support.

Over the last month or so, I've received two thoughtful letters critical of arcCA's graphic design; during the same period, we've received a graphic design award, one of many that the magazine has earned. In an issue devoted to awards, the coincidence is worth noting. The simplest way to account for the discrepancy is to say that opinions differ, which is true enough. Some people like some things, and other people like others.

Alternatively, one might say not that *opinions* differ, but that *criteria* differ. The people who give graphic design awards aren't likely to be the same people who make up our readership; they have different expertise, recall different precedents, are aware of different constraints. Similarly, our own award juries differ from year to year, as does the context within which the awards are judged. Trends emerge and fade. Hence, we found it useful last year to highlight several years of Design Awards, for your comparison. We repeat that exercise this year, in "Tracking the Awards."

I mentioned constraints, an acknowledgment of which may constitute a third level of differentiation in the judging of work, graphic or architectural. Reflecting on the Design Awards selection process, juror Eric Naslund, FAIA, notes that this year's Awards Jury took care to try to distinguish what the architect brought to the project from

what was given by the circumstances.

arcCA, itself, operates within a number of constraints—many set, as one might suppose, by cost. The size of the journal, the matte paper, and the duotone printing are all, in part, a response to a limited budget, one structured to lessen the burden on dues revenue.

But there are other reasons, as well, chief among them a decision not to try to be a mini-*Architectural Record*, but rather to distinguish what we do as clearly as possible from it and similar magazines. Our mission is not to highlight individual buildings, but rather to illuminate the broader context within which architects practice.

Of course, we're delighted to celebrate—and to make a lasting record of—the individual buildings that have won awards. But we also expect the special awards section to call out some of these graphic distinctions, so I want to be clear about them. I'm proud of our graphic design, and I'm committed to the identity that it has helped establish for **arcCA** as one of the most thoughtful AIA component publications in the country.

Which is not to say that, as our funding increases (which will happen most quickly if readers encourage their favorite consultants to advertise here), I would not entertain the possibility of a larger format, to accommodate larger images and type; or a paper stock that would afford higher resolution printing; or more color. Those of you who have suggested as much, know that you're heard. Meanwhile, enjoy the pictures. ●

Tim Culvahouse, AIA, editor

ERRATA

In **arcCA** 04.3, "Small Towns," we made two errors in attributing sponsorship for David Dewar's AIA presentations. The AIA component sponsor is not "AIA Sacramento Chapter" (there is no such thing) but rather AIA Central Valley Chapter. And the sponsoring firm is the Lionakis Beaumont Design Group. Our apologies to both.

Contributors

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

Christel Bivens Kanda is a Marketing Coordinator at Cannon Design in Los Angeles. Previously, she worked at Payette Associates in Boston. She received her Bachelor of Arts from Smith College in Northampton, Massachusetts.

Ruth Keffer is a curatorial associate for architecture and design at the San Francisco Museum of Modern Art and a contributor to *Surface* and *Loud Paper* magazines.

Eric Naslund, FAIA, is a principal at Studio E Architects in San Diego. He is the past chair of the AIACC Design Awards Program and currently serves on the editorial board of **arcCA**. He is an adjunct faculty member at Woodbury University in San Diego and will be the Kea Distinguished Visiting Professor at the University of Maryland this Fall. Eric served on this year's AIACC Design Awards jury.

John Parman is the co-chair of *_line* (www.linemag.org) and a founder of *Design Book Review*. He also edits *Dialogue*, Gensler's twice-yearly client magazine.

Pierluigi Serraino is an Italian architect and a PhD. candidate in Design Theories and Methods in the College of Environmental Design at UC Berkeley. Author of *History of Form*2* (Birkhauser, 2002) and *Modernism Rediscovered* (Taschen, 2000), his writings and projects have been published nationally and internationally. Serraino graduated from the School of Architecture of the University of Rome 'La Sapienza,' and earned his M.Arch. at SCI-Arc in Los Angeles and his MA in History and Theory at UCLA. His research interests include collaborative multidisciplinary design, professional practice, information management systems in the workplace, and architectural photography. He has practiced architecture in Italy, France and in the United States. Currently he is project designer at Anshen+Allen in San Francisco.

Tracking the Awards

Last year, in our 2003 AIACC Design Awards issue ("Done Good," 03.3), we introduced a chart showing four years of Design Award winners—the four years during which **arcCA** had been covering the Awards. We hoped that this chart might serve as a critical tool, not by taking a critical position, but rather by affording a broader view of the awards process and suggesting comparisons, of one sort or another, among the cohorts. Some readers have reported that they have indeed found the chart enlightening. Consequently, we here squeeze in one more column, providing an overview of five years of Awards. (The images—too small to be more than icons—highlight repeat winners. Honor Awards are in bold.) Let us know what you make of it.

This year's winners are covered in a newly-instituted special section, which you can find by thumbing to the glossy stock. Enjoy.

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 Hall

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
Steath

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
(formerly CCAC)

ELS Architecture and Urban Design
Cragmont Elementary School

Public
Dutra Brown Building

Arkin Tilt Architects
Hidden Villa Youth Hostel and
Summer Camp Facility

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

Pleskow & Rael, LLC
Landmark Theatres Sunshine Cinemas

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

2004

Mark Cavagnero Associates Architects
School of Music and Arts - Finn Center

Joel Blank and Susie Tsay Tashiro Architects
745 Navy Street

RACESTUDIO
Accessory Dwelling Unit Manual

David Baker + Partners, Architects
Northside Community Center
+ Mabuhay Court



Turnbull Griffin Haesloop
Private Residence, Stinson Beach



Jensen & Macy Architects
CCA Graduate Center

Cannon Design
Clark County Detention Center

Osborn
Electrical Training Trust

Ena Dubnoff/One Company Architecture
and Fernando Vazquez/Studio
El Centro del Pueblo Philanthropic Youth
Services Center



Moore Ruble Yudell Architects
& Planners
Horace Mann Elementary School

John Friedman Alice Kimm Architects, Inc.
Los Angeles Design Center
& Cisco Brothers Showroom

Steven Ehrlich Architects
Kendall Square Biotech Laboratory

Pfau Architecture Ltd.
Lick-Wilmerding High School Technology
and Design Center

Bohlin Cywinski Jackson
Apple SoHo

Kanner Architects
Ross-Snyder Recreation Center



Marmol Radziner and Associates
Hilltop Studio

Jonathan Segal, FAIA
The Titan
SMWM
San Francisco Ferry Building



Pugh + Scarpa
Co-Op Editorial
Jigsaw



Reflections

on the

25-Year

Award

The AIACC 25-Year Award honors distinguished California architecture of enduring significance. This award recognizes a project completed 25 to 50 years ago that has retained its central form and character with the architectural integrity of the project intact.

Eric Naslund, FAIA

Since it became a formal part of the AIACC awards program in 1989, the 25-Year Award has been given to California buildings of lasting design distinction. Modeled on the national AIA's award of the same name, it recognizes those structures that have continually influenced contemporary practice. Since the award's inception, the Council has recognized fifteen buildings. Among these are many buildings well-known by architects here and across the country. Richard Neutra's Kauffmann House in Palm Springs, Pierre Koenig's iconic Case Study House #21, Sea Ranch Condominium One by MLTW, and the Eames House are all past 25-Year Award winners.

The job of determining the 25-Year Award winner falls to the Design Awards jury. The original designer/firm or, indeed, any AIACC member can submit a building for consideration. Just as in a Design Awards submission, a binder and slides are necessary for the jury's consideration. Contemporary photographs must be included to ensure that the design has remained essentially intact. The jury at its discretion may give one, several, or—as was the case this year—no award at all.

The absence of an award this year troubled

left: Condominium Number One, Sea Ranch



Sea Ranch Interior

the jury. We were concerned that it sends the message that there are no buildings in California worthy of recognition, which is clearly not the case. Unfortunately, we were presented with only three submissions, and, while each was a distinguished, well-designed building, none were perceived to have had broad and lasting influence. Each represented advances in particular areas, but none rose to the kind of touchstone status so notable in past recipients—none were as influential as the Eames House, for instance.

Perhaps some will feel that this is too high a standard, but the jury felt that many important California buildings that meet the standard were simply not on the table. We discussed at length how the profession could rectify this situation. How can we encourage the profession to take up the task of documenting our past achievements? After all, if we don't lift up the most important work of our profession, who will?

The most straightforward way to get more

submissions is to encourage the original designers to submit their work. Friends and colleagues of designers of important buildings should urge them to gather the necessary materials and submit. Offer to lend assistance if necessary. In many cases, the original designers are no longer practicing, but the archives are still available. Sometimes all these designers need is a little encouragement.

While it would be ideal to have the original designers submit their buildings, it is not always possible. Yet the profession needs to assure that its lasting legacy is recognized. We need to be reminded of the lessons of these places, and we need to communicate their appreciation to the public. The jury suggests that there are two other professional advocates available: local AIA chapters and architecture schools.

Local chapters are repositories of the histories and stories of all that is built within their boundaries. As any active member knows, the collective memory present in any chapter is a resource of great value. Additionally, local chapters are the best advocates for their region. The trick is to tap into this wealth of information. Presently, the AIACC has assembled a Recognition Task Force, whose job it is to forward nominations to the Council for various achievement awards and other statewide recognition. While this process is designed to turn up *people* worthy of recognition, perhaps the mechanism is in place to add nominations of *buildings* for the 25-Year Award. Local chapters could poll their members annually on local structures of significance and could organize a committee to gather the materials necessary for a submission.

Schools of architecture are the other institution equipped to research and document buildings. Many schools are already participating in case study



Kaufmann House, Palm Springs

YEAR	FIRM	25-YEAR AWARD WINNER
1989	Marquis and Stoller Architects	Saint Francis Square, San Francisco
1990	Frank Lloyd Wright	Marin County Civic Center Master Plan and Administration Building
1991	Wurster Bernardi and Emmons, Inc.	Ghirardelli Square, San Francisco
1992	Moore Lyndon Turnbull Whitaker	Sea Ranch Condominium
1993	Skidmore Owings & Merrill	Oakland-Alameda County Coliseum Complex
1994	Charles and Ray Eames	The Eames House, Pacific Palisades
1995	<i>No Award Presented</i>	
1996	Mario J. Ciampi, FAIA, Richard Jorasch, Ronald Wagner	University of California, Berkeley Art Museum
1997	Hertzka & Knowles and Skidmore Owings & Merrill	Crown Zellerbach Building, San Francisco
1997	Raymond Kappe, FAIA	Kappe Residence, Pacific Palisades
1998	Frank Lloyd Wright / Aaron Green, FAIA	V.C. Morris Gift Shop, San Francisco
1999	Richard Neutra	Kaufmann House, Palm Springs
2000	<i>No Award Presented</i>	
2001	Pierre Koenig, FAIA, Hon. FRIBA and Joe Bavaro, Interior Designs	The Bailey House (Case Study House #21), Los Angeles
2002	Anshen + Allen	Eichler Homes
2003	MLTW/William Turnbull Associates	Kresge College, University of California at Santa Cruz
2004	<i>No Award Presented</i>	

How can we encourage the profession to take up the task of documenting our past achievements?

After all, if we don't lift up the most important work of our profession, who will?

programs, and every school teaches architectural history. Students and the profession would each benefit from the effort required to generate a submission binder. Schools can give students credit as a directed study or as part of coursework in history, theory, or studio classes. This process might be akin to the long California elementary school tradition of building models of California's missions.

Finally, the AIACC should be annually scanning its databases of past award recipients and forwarding this information to the Design Awards Committee and to the local chapters. Perhaps through such collective efforts we can document and recognize these important and influential California buildings. ●

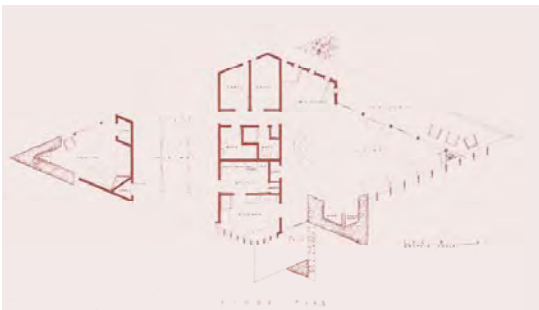


Silent Archives: In the Blind Spot of Modernism

Pierluigi Serraino, Assoc. AIA

In the opening pages of *The Archeology of Knowledge*, French theorist Michel Foucault remarks: “history is that which transforms documents into monuments.” Photographs of buildings have certainly shared such a destiny in the twentieth century. The proliferation and circulation of images in publications have increased exponentially, following the pace of technological advancements in photographic reproduction. The introduction of color in the forties was a definite turning point in the effectiveness of the medium to lure readers into a world half reality, half imagination. Just as drawings were the vehicles of architectural ideas from the invention of printing up to the late nineteenth century, in more recent times pictures have taken on a primary role in delivering design content to readers.

Virtually all publications on architecture include photographic material. Yet a finite number of images has exerted an almost hypnotic power in the field, to the point that the chapters of the Modern Movement are nearly inseparable from the photographic record of the buildings being discussed. These pictures keep coming back over and over again with relentless assertiveness, becoming discour-



left and above: Moore House by Anshen+Allen, Carmel, 1951

sive units in a coherent system of visual references. This disciplinary framework is handed down from generation to generation, locking our understanding of an historical period into a unifying narrative that allows no interpretative change, resisting potentially revisionist investigations of the past.

A precondition for this pattern is that the photograph be perfectly preserved in a processed archive, accessible to all researchers interested in acquiring the copyright, and readily available to publishers. In the United States, some photographic archives are particularly well kept and organized. They are constant sources of visual material for trade publishers eager to make coffee table best-sellers, as well as for academic presses reinforcing or challenging the canons of architectural history. The names linked to archives associated with what is today known as Mid-Century Modern are widely known in and out of the country: Julius Shulman, Ezra Stoller, and the Hedrich-Blessing brothers, followed closely by figures like Balthazar Korab, Joseph Molitor, Roger Sturtevant, Morley Baer, and Samuel Gottscho and William Schleisner, among others.

When drawing pictorial material from these archives to make cases in architectural history, scholars consistently reinsert into the field a large, yet finite and predictable, body of images on which studies of modern living in corporate and suburban America have been polarized. We still see today the same image of the TWA terminal at JFK in New York that Stoller took in the fifties, despite the fact that several architectural photographers had taken pictures of that building. The snapshots Molitor created of the work of Paul Rudolph are what the audience is constantly exposed to, regardless of other compelling images of the same projects. California modernism is still equated with the artistry of Shulman, although other photographers were actively engaged in covering the Southern California territory. These pictorial documents are the monuments of our modernity.

Yet, looking more closely at the publications of the post-war period, one notices a far more diversified representation of architects and their buildings. Generous coverage (in color) of projects and architects mostly unknown to us today wallpaper the magazines and newspapers of that time, together with the occasional “classic.” The names of the archi-

tectural photographers are often just as obscure or at best moderately known: Robert Wenkam in Hawaii, Robert Cleveland in Los Angeles, Fred Lyon in San Francisco, to name a few. We can find their work featured in magazines such as *Sunset*, *The Architectural Forum*, *Progressive Architecture*, and *Time* and be captured by the striking effects of some of their compositions. Yet we see no trace of their creativity in contemporary output. How so?

The disappearance of particular icons from architectural culture, and—conversely—the constant reinforcement of other icons, simply because the negatives are available, is a phenomenon worthwhile reflecting upon. Maynard Parker’s archive is a case in point. Parker, a Los Angeles-based architectural photographer now deceased, was widely known during his lifetime, partially through his association with the magazine *House Beautiful*. His work encompasses images of the architecture of Frank Lloyd Wright, Harwell Hamilton Harris, and Anshen+Allen, among many others. In the course of his career, he generated 80,000 negatives, which are currently stored in the Huntington Library in San Marino, California. The bulk of the collection, however, still needs to be processed. The fraction that is organized is arranged by homeowner or project name, simply because Parker usually included this information (rather than architect’s name) on the outside of the envelope. Yet there are currently no indexes or logbooks for the collection. The Parker Collection contains both black and white negatives and color transparencies, but many of the transparencies have color shifted due to the hostile environment in which they were housed—Parker’s un-insulated attic—for many years. The nitrate negatives, being an unstable medium to begin with, are in no better condition.

It follows that today the work of Maynard Parker is practically unknown to the younger readership, mainly because it is not amenable for reproduction. The fact that the archive is unprocessed and many of the negatives are damaged—some beyond restoration—makes it virtually impossible for publishers to reinsert the architecture he photographed in to the books that keep the memory of mid-century modern alive. We can’t bring back to our contemporary consciousness, for example, the Emmons House in Carmel by Anshen+Allen, designed in the early

fifties and recipient of numerous awards, simply because the negatives are not there. And yet the project was hailed as a sensitive insertion of modernity in the gentle landscape of the coastal town. The same goes for the images Parker took of the Morris Shop in San Francisco by Frank Lloyd Wright, where he was able to frame in one illustration the entire spiral ramp leading to the mezzanine. Not a trace of an indoor-outdoor relationship he captured in a house credited to Harwell Hamilton Harris, published in a book called *American Building* by James Marston Fitch. None of the surprises that that archive could yield if it were processed and its negatives were in fine state can ever reach us.

We can't bring back to our contemporary consciousness the Emmons House in Carmel by Anshen+Allen, designed in the early fifties and recipient of numerous awards simply because the negatives are not there.

Another instance of uncelebrated California Modernism is an historical “victim” of archival loss. The Tamalpais Pavilion by British, but San Francisco-based, architect Paffard Keating Clay, designed and built in the mid-sixties in Marin County, is lost in its documentation. Former architectural photographer Robert Brandais, who did the assignment for the project, has no recollection of where the negatives might be. No archive of the architect is anywhere to be found. The building apparently has been demolished. Yet this project was celebrated in the press for its adventurous use of concrete and was shown in the former San Francisco Museum of Art (now the San Francisco Museum of Modern Art) in an exhibit organized by David Gebhard on recent California Architecture. Moreover, Paffard Keating Clay had the credentials to be tenured as a lasting

figure of provocative modernism, having worked for Le Corbusier, Frank Lloyd Wright, and SOM San Francisco, while also having married the daughter of architectural historian Sigfried Giedion. With any images of the work lost, with no architect to contact, no drawing to refer to, and no building to visit, the link with posterity has been irreversibly broken.

These are examples of what I will call “silent archives.” They are either tangible—as in the case of Maynard Parker, where the collection is there but is not processed—or intangible—as in the case of Paffard Keating Clay, where no documents are available—in either case, instances of an entity that cannot speak to us. As opposed to active archives, where data can be easily retrieved and photographs function as both records and salable commodities, silent archives are bare trails of bread crumbs, hinting at a reality we can never really reach.

Such is also the destiny of the late Gordon Drake, a promising architect who started his career in Los Angeles and moved to San Francisco in the early fifties. Before his premature death in a skiing accident at age 34, he built several significant buildings. Architectural photographer Morley Baer depicted all the work he did in San Francisco and Carmel. And yet, the Baer archive does not list them in its logbook. As a result, the townhouse Drake designed in the city with landscape architect Douglas Baylis, for instance, cannot be republished, not because the building wasn't there, but simply because neither transparencies nor negatives or prints can be found.

One final example: Anshen+Allen designed the Moore House in Carmel in 1951. Acclaimed in the national and international press, the building was photographed only by photographer George Cain, a character nowhere to be found. Since the record was not readily available, the Moore house could not be examined or shown for renewed appraisal. Only recently did someone in the Anshen+Allen firm find the pictures of this house in a box, by sheer chance.

These are merely a few instances of the interdependency between architecture and its own record. In order to exist beyond the life of the building, to be transmitted to those yet to come, for the unborn eyes of our future architect colleagues, architecture has to acquire a more ephemeral, yet long-lasting format: the photograph and—equally important—its accessibility in the future. ●

AIACC Member Photographs

Selected by the arcCA Editorial Board



Hiroshi Morimoto, AIA
Napa Soda Springs
Napa



Kurt Lavenson, AIA
Greek Theater
Berkeley



Howard Chan, Assoc. AIA
Truss, 655 Sutter
San Francisco



Roger Wolff, AIA
Bunker Hill, 1968
Los Angeles



Arnie Lerner, AIA
Neon Sign
Del Mar



Jeffrey Heller, AIA
Bay Bridge
San Francisco/Oakland



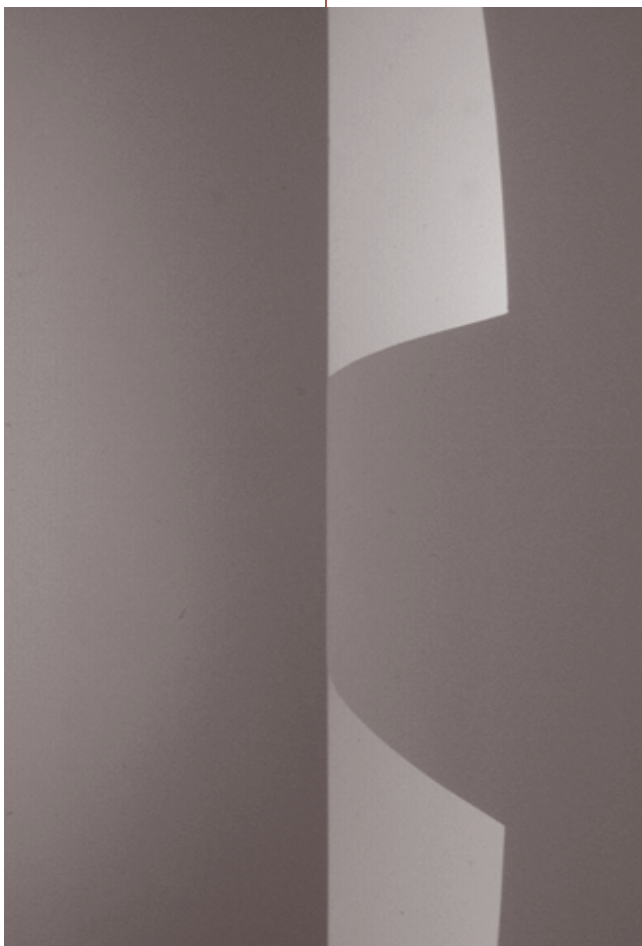
Melisa Sharpe, Assoc. AIA
Cathedral Door
Los Angeles



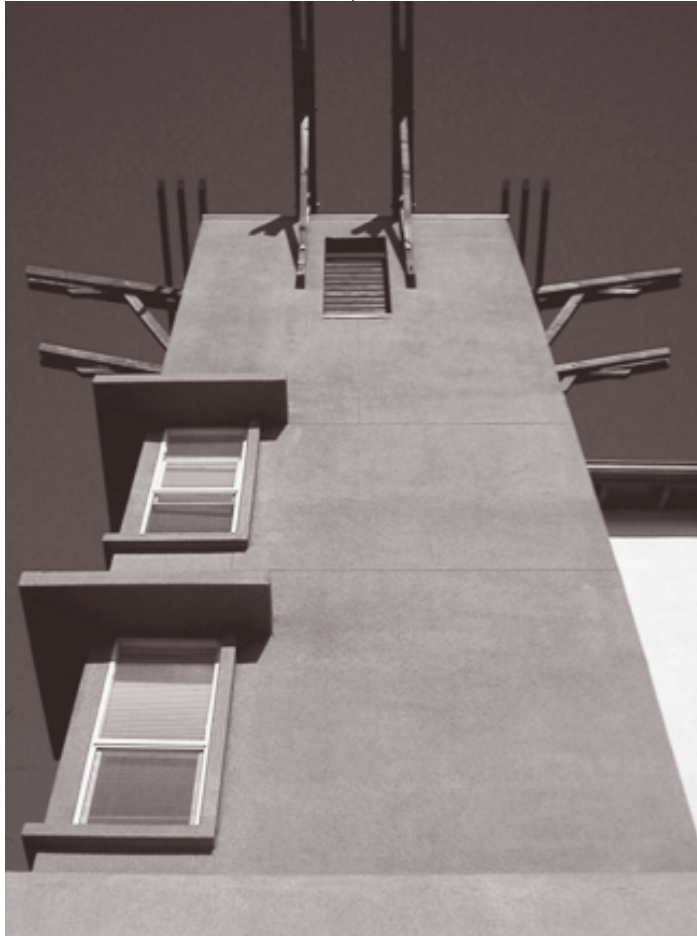
Libby Raab, AIA
Driftwood Structure
San Gregorio Beach



Barton Phelps, FAIA
Spillway and Creek Diverter
Pyramid Lake Dam



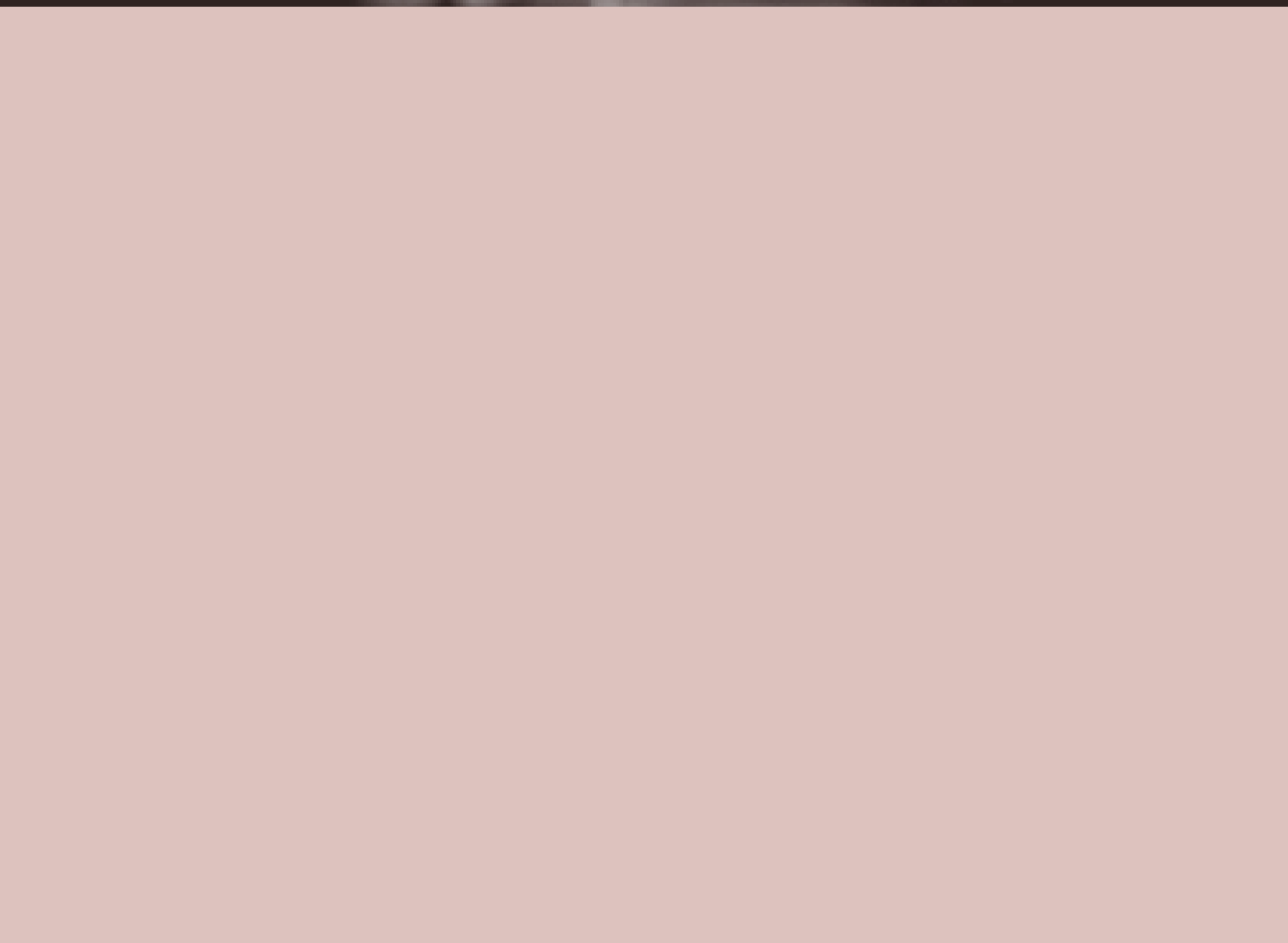
W. Ward Thompson, AIA
SF MoMA
San Francisco



Paul Chau, Assoc. AIA
Plaza Maria Tower
San Jose



Larry Aronat, AIA
Getty Museum
Los Angeles



The Subject Is

Architecture

Ruth Keffer

Photographs discussed in this article follow, beginning on page 36. For more information on the artists, please see the following sources:

Pfleger, Susanne, et al. *Candida Höfer: Photographie*. München: Schirmer/Mosel, 1998.

Mark Luthringer's website: www.luthringer.com.

Boberg, Oliver, et al. *Oliver Boberg*. Osfildern-Ruit: Hatje Cantz Publishers, 2004.

Rader, Marc, et al. *Scanscape*. Barcelona: Actar Press, 1999.

Sultan, Larry. *Larry Sultan: The Valley*. Zurich: Scalo Publishers, 2004.

Hido, Todd. *House Hunting*. Tucson, AZ: Nazraeli Press, 2001.

Conkelton, Sheryl, et al. *Uta Barth: In Between Places*. Seattle, WA: Henry Art Gallery, 2000.

Sugimoto, Hiroshi, et al. *Sugimoto: Architecture*. Chicago: Museum of Contemporary Art, 2003.

In his 1953 photograph of Rudolph Schindler's residence on King's Road, Julius Shulman constructed an image of perfection. Viewed from the doorway of a glass-enclosed living room, a sunlit courtyard beckons us into the utopia built by modernism: pristine, harmonious, and aesthetically flawless.

But for any recent visitor who has schlepped across the muddy walkways or stumbled through the musty rooms of this 80-year-old structure, Shulman's photograph may seem a bit fantastical. In reality, the house offers a range of contradictory experiences: the rooms are cramped and awkward in places, yet the scale is inviting; the house is pleasantly exposed to the outdoors, yet the interior is dark. One expects to feel the weight—and the clarity—of history, but the house instead has a mystery and a curious tranquility that have not been eroded by years of serving as an icon of modernism.

For a newer generation of photographers who take architecture as their subject, it is precisely these contradictions that enrich their vision of the built environment. These photographers seek out the hidden or the unnoticed in our everyday surroundings; they challenge the historical record or the received narrative of a place; and above all they attempt to represent a building or a space as it is subjectively experienced: architecture as felt, sensed, remembered, or imagined.

The weight of history is itself the subject in German

photographer Candida Höfer's work. Höfer's own 2000 photograph of the Schindler house is a stark and unflattering image. It presents a view of one of the main living spaces, but without the detritus of living: no furniture, rugs, wall hangings, knick-knacks, or plants. There is no hint of human presence, only the raw architecture of concrete floors and walls, a copper fireplace, heavy wood beams. Visually, this portrait of the room privileges the space over its occupants, but psychologically it focuses on the home's collective occupation—the decades of long- and short-term residents, tourists, scholars, and photographers, such as Höfer herself, who have constructed its monumental history through their own responses to the space. [34]

Some architectural icons are not aesthetic monuments at all, but buildings that achieve their status through historical accident, through their incidental connection to some larger narrative. One such structure is the Unabomber's cabin, the Montana shack where serial killer Ted Kaczynski lived and planned his crimes. In a 1998 series by San Francisco photographer Richard Barnes, the cabin is documented as an anthropological artifact. Its physical qualities— austerity, isolation, lack of technology—seem analogous to the life it housed and nurtured. Ironically, the shack is, as a built form, the very definition of ordinary, and Barnes' photographs have a deliberately flat, journalistic quality that makes this obvious. But, as a subtext, the structure's historical context is impossible to efface, and it gives these photographs their considerable power to disturb and intrigue. [35]

The camera is an anthropological tool for many contemporary photographers. Some work in the tradition of Hilla and Bernd Becher, recording every iteration they can find of various architectural typologies, such as freeway interchanges or strip malls. In Oakland photographer Mark Luthringer's recent series, *40 Monuments to Progress*, in which he has stalked and captured an eccentric collection of technological devices that inhabit our outdoor spaces, the iterations are like portraits. Each of his subjects—a parking lot security camera, a roadside rain culvert, a satellite dish—has a quirky character, sometimes ominous, sometimes comical, and sometimes utterly mysterious. Luthringer admits that often even he cannot identify what it is he has photographed. Nevertheless, each of these seemingly benign objects is similarly transformed from banal to surreal. Crisply composed, with a velvety, almost airbrushed quality, the photographs fetishize the sculptural qualities of these artifacts and exaggerate their often incongruous placement within our everyday environment. [36]

Luthringer's obsessive scrutiny of sculptural form is also visible in the work of Berkeley photographer Alice

Wingwall, though in her 1998 photographic collage, *Lapidarium*, the subject is a single structure, the façade of a church in Venice. The work is an assemblage of views of the church face, each shot from a slightly different angle, so that together they form a kind of skewed panorama. This configuration of multiple perspectives, similar to the photographic portraits by David Hockney in the 1980s, is what Wingwall calls a "surrogate" of the building. Indeed the title, a Latin term for a collection of stoneworks, suggests the way the parts of the façade, fragmented in the photos and then reassembled, constitute the whole. But the collage is more than a visual surrogate; it is a record of experience, a visual narration of the photographer's sensory and emotional interaction with the structure. This photographic treatment suggests that architecture is never solid, but exists only as it unfolds in our perception. [37]

The fallibility of perception, as it mediates our experience of architecture, is the subject of German photographer Oliver Boberg's work. Boberg begins by taking a series of pictures of some common urban structure or space, nondescript sites such as underpasses or garages that could exist in any city. Then he creates a composite, physical model, realistic but generic, in which particularizing details are removed. The model is then photographed at a scale and angle that make it appear to be a real location. The viewer is fooled not only by the quality of the model and the technical precision of the photograph, but by the ordinariness and utter familiarity of the scene. This perceptual disconnection is akin to what police say happens in many car accidents—we drive through a familiar intersection, and instead of seeing what is actually there, our brains mistakenly supply us with a stock image from our mental archives. Boberg is constructing his own stock images, to test our level of awareness of the environment we occupy, an environment, he seems to argue, whose banality and aesthetic sterility have numbed our senses. [38]

Marc Räder, another German photographer, is using Boberg's strategy in reverse. In his 1996 series *Scanscape*, an exploration of suburban developments in California, Räder uses a simple camera technique, a very short depth of field, to transform these otherwise benign images of tract homes, business parks and outlet malls. With only a small area of the photograph in focus, these locations resemble small-scale models, like desk-top architectural dioramas. What makes the illusion work, though, is not the simple manipulation of the camera's lens, but the artificiality already built into the architecture: the earnestly contrived styles of developer-designed neighborhoods, the reassuring sameness and predictability that pass for community. One suspects the original models of these sites looked exactly like Räder's photographs. [39]

Suburbia is a potent subject for many contemporary photographers. Lary Sultan's recent series *The Valley*, explores the culture of the porn industry in the San Fernando Valley. Though he documents the activity both on and off camera his focus is the sets themselves: suburban houses with ornately landscaped exteriors and lavishly, though often grotesquely, decorated interiors. The photographer gives a light touch to the heavy irony of the subject matter: homes that once nurtured the dreams of the aspiring nouveau riche now clandestinely serve to feed the shallow fantasies of anonymous consumers. In one exterior image, a broad neighborhood view of single-family lots nestled in lush greenery, the visible and invisible merge. The photograph hints at the layers of history that have constructed this view of the valley: the original coastal wilderness, supplanted by wheat farms and fruit orchards, which were in turn displaced by the onslaught of sprawl. The porn industry is the newest and least visible layer, and perhaps the most fleeting, but it is all the more disturbing for its ability to have penetrated the veneer of security that the suburbs traditionally represent. [40]

Oakland photographer Todd Hido's images are less densely constructed but more directly affecting explorations of what might lie underneath the façade of suburban utopia. The photographs in his *House Hunting* series, mostly shot at night and outdoors, feel at first a little nostalgic and sad, as if one were witnessing the end of a long summer day, when darkness has finally brought stillness. But a few details—the acute angle of the pavement at an intersection, the harshness of a street light competing with the glow from a bedroom window—begin to transform this view into another more menacing kind of scene: a crime about to happen, perhaps, or one already committed. Or perhaps something less dramatic but more sinister is being captured: the futile feeling of another day having passed too quickly. [41]

Hido's emotionally charged images remind us that architecture is more than its physical parts—the spaces we occupy are spaces we interpret and reinterpret, as we translate sensory experiences into thoughts and feelings. Photographer Uta Barth has created a number of photographic series that investigate architectural space in terms of these intangible qualities. In a 2000 series titled *... and of time*, Barth, a UC Riverside professor, photographed spaces inside her home, recording a succession of silent, still moments. In the images we see just fragments of rooms, as bars of sunlight drift almost imperceptibly across a carpet or behind a sofa. The architectural details are rendered immaterial: the windows are shadows, the walls are fields of color, and the only occupant of the space seems to be light itself. Most of the works in this

The photograph gives
a light touch
to the heavy irony
of the subject matter:

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clandestinely serve to feed

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series are diptychs, two sequential moments paired together, that suggest our sense of architectural space is a shifting thing, as ephemeral as our sense of time. [42]

Perhaps no photographer has more eloquently captured this subjective experience of architecture than Hiroshi Sugimoto. In his *Architecture* series—portraits of icons such as the Chrysler Building and Notre Dame du Haut—the forms are blurry, fragmented, and out of context, as if the camera had recorded a fleeting mental image of a building rather than the building itself. These images, in their slyly disturbing manipulation of familiar details, speak to the often unquestioned power of photography in constructing the identity of an architectural monument. Sugimoto's photograph of the Schindler House is very different from Candida Höfer's version in its emphasis on mood and sensation rather than clinical details. But both photographers share with their contemporaries a desire to retreat from the glamorizing vision of mid-century architectural photographers in favor of a more complex, but ultimately more honest, representation. [43] ●



Candida Höfer, *Schindler House Los Angeles VIII*, 2000. Courtesy of the artist and Rena Bransten Gallery, San Francisco.



Richard Barnes, *Unabomber Cabin, Exhibit D*, 1998. Courtesy of the artist.



Mark Luthringer, *Draining*, 2002; *Security Camera*, 2003; *Locked (#3)*, 2001; and *Receiving*, 2002, from the series *40 Monuments to Progress*.

Courtesy of the artist.



Alice Wingwall, *Lapidarium*, 1998. Courtesy of the artist.



Oliver Boberg, *Einfahrt (Driveway)*, 1998.

Courtesy of San Francisco Museum of Modern Art and L.A. Galerie-Lothar Albrecht, Frankfurt.



Marc Räder, *Scanscape #9 (Silver Hawk, Tarzana, California)*, 1996, from the *Scanscape* series.

Courtesy of the artist and Galerie Berinson, Berlin / UBU Gallery, New York



Larry Sultan, *Encino, 2002*, from the series *The Valley*.
Courtesy of the artist and Stephen Wirtz Gallery, San Francisco.



Todd Hido, *Untitled #2077*, from the *House Hunting* series, 1996-98.

Courtesy of San Francisco Museum of Modern Art and the artist.



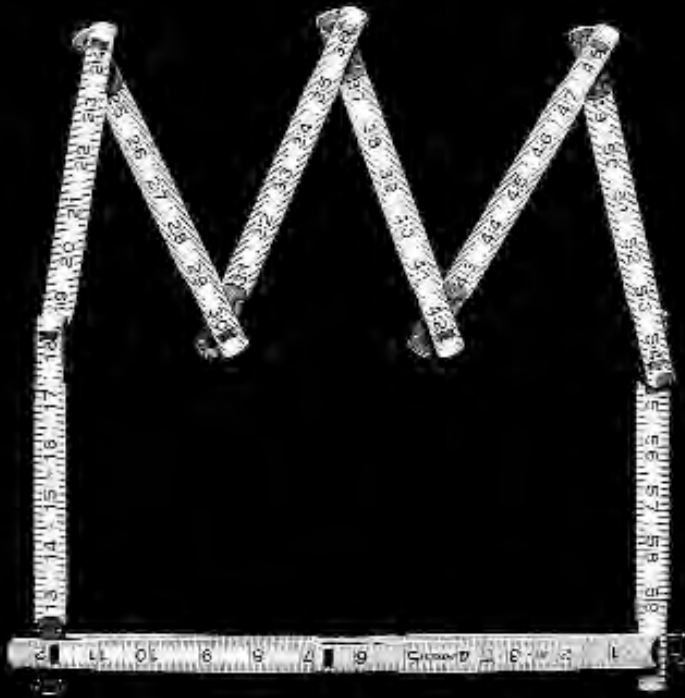
Uta Barth, *Untitled (aot 4)*, 2000, from the series *... and of time*. Courtesy of the artist and Acme Gallery, Los Angeles.



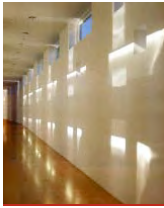
Hiroshi Sugimoto, *Schindler House-R.M. Schindler*, 1997, from the *Architecture* series.
Courtesy of San Francisco Museum of Modern Art and Sonnabend Gallery, New York.

2004

AIACC AWARDS



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



Maybeck Award
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Firm of the Year Award
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Lifetime Achievement
Award / Page 56



Lifetime Achievement
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Honor Award
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Merit Award
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Merit Award
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Merit Award
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Merit Award
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Merit Award
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Merit Award
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2004 AIACC

Awards

arcCA is pleased to offer this special, full-color section, highlighting this year's AIA California Council's honorees.

The Maybeck Award honors an individual California architect for outstanding achievement in producing consistently distinguished design. This award is intended to honor the individual architect rather than the firm.

The Firm of the Year Award is the highest honor AIACC bestows on an architecture firm. The award recognizes firms who have:

- _ consistently produced distinguished architecture for a period of at least ten years;
- _ contributed to the advancement of the profession in at least three of the following areas: design, research, planning, technology, practice, preservation, or innovation;
- _ promoted continuing collaboration among individuals;
- _ produced work that has transcended a (single) specific area of expertise and has made connections between areas;
- _ developed a culture that educates and mentors the next generation of architects.



Merit Award
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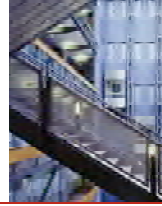
Merit Award
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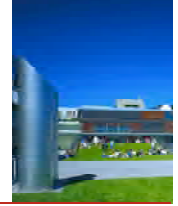
Merit Award
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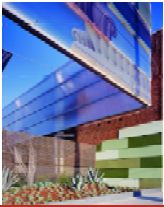
Merit Award
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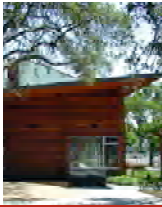
Merit Award
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Savings By Design
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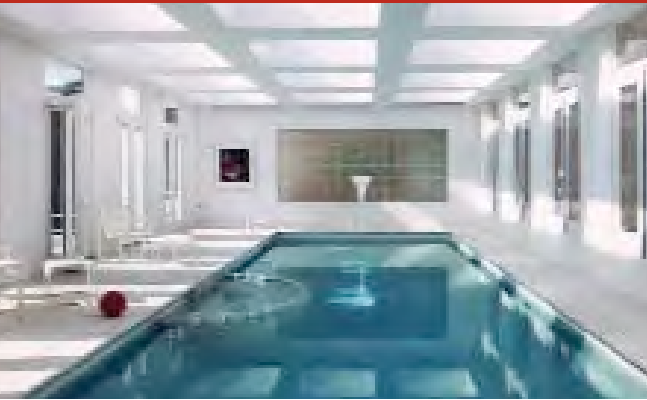
The Lifetime Achievement Award for Distinguished Service is the most significant honor presented by the AIACC for service to the profession. It is presented to an individual architect or group in recognition of outstanding contributions to the improvement of the built environment or for contributions to the aims and goals of the profession of architecture or the AIA in California.

The Maybeck Award and Design Award winners were selected by a distinguished jury comprised of Hugh Hardy, FAIA, Hardy Holzman Pfeiffer, New York; Sally Harrison, AIA, Tyler School of Art, Philadelphia; Mark Horton, AIA, Mark Horton Architecture, San Francisco; Robert Hull, FAIA, The Miller Hull Partnership, Seattle; and Eric Naslund, FAIA, Studio E Architects, San Diego.

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

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

The **Savings By Design Awards** were selected by a distinguished jury comprised of Steven Castellanos, FAIA, California State Architect; David Eijadi, AIA, LEED AP, Vice President, The Weidt Group, Minnetonka, Minnesota; and David Nelson, AIA, IALD, LEED AP, Principal, David Nelson & Associates, LLC, Lafayette, Colorado.

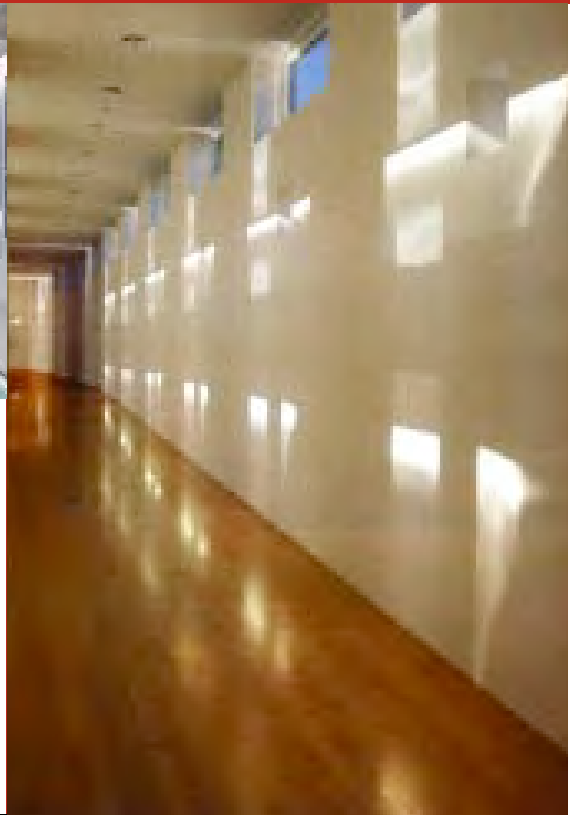


MAYBECK AWARD:

Daniel Solomon, FAIA

<http://www.solomonarchitecture.com>

Ornstein-Schatz Residence - Fairfax



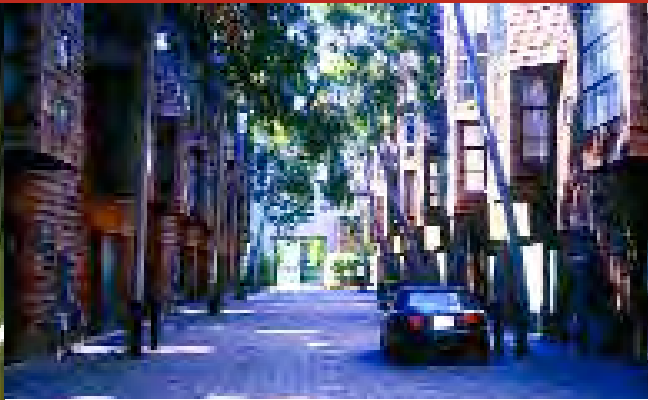
The ideas that give coherence to Daniel Solomon's body of work are products of a long trajectory of teaching and writing. They have evolved slowly through a thirty-five year practice. Throughout, the work has been consistently recognized for design excellence through regular publication and some seventy-five design awards, including national recognition for projects as diverse as the urban design for a 4000-unit residential neighborhood in San Jose and a passively cooled funeral chapel in Houston.

Solomon's practice began with single-family houses, some suburban, some urban. Houses led to housing, principally urban housing in dense, established neighborhoods. This engagement in turn triggered an interest in the relationship between autonomous buildings and town fabric, an interest that led to the critique and realignment of modernist practice that is the foundation of the work.

The interaction between large-scale patterns of urban settlement and carefully conceived and executed single buildings is the most original and distinctive aspect of Solomon's work. His study of the relationship between architecture and urbanism created opportunities in urban design, which today constitutes a large segment of the practice. It also created bonds with pro-



Beth Israel Cemetery - Houston, Texas (with Gary Strang)



left: Vermont Village Plaza - South Central Los Angeles

above: Fulton Grove Townhouses - San Francisco

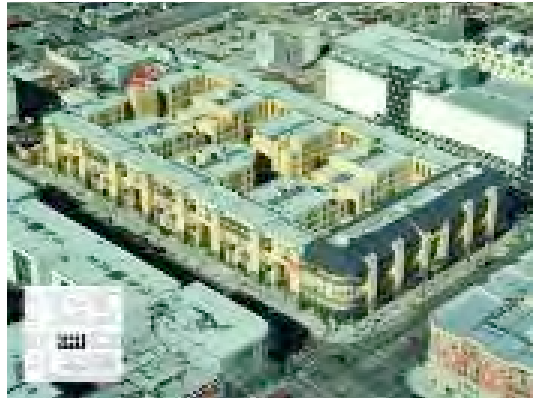
fessional colleagues that resulted, in 1992, in Solomon's participation in the founding of the Congress for the New Urbanism, his co-authorship of the organization's charter, and his continuing leadership of the organization and the movement it represents.

As one of the leaders of the CNU, Solomon helped formulate the design standards and community design principles that are embodied in HUD's HOPE VI program, an initiative that has transformed the character of public housing throughout the country. He is currently working on HOPE VI projects in four cities, including Seattle, where Holly Park promises to be his firm's most complete realization of both a neighborhood design and its architecture.

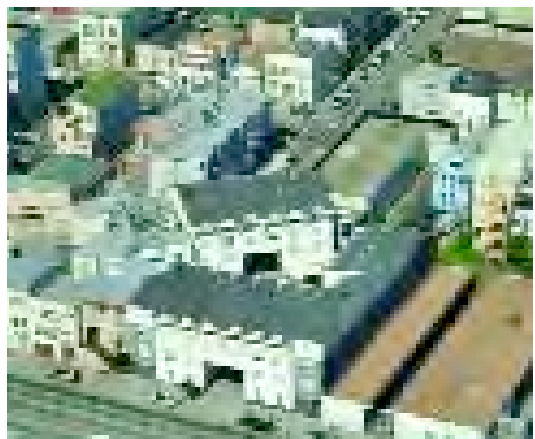
The set of concerns that have given shape to Daniel Solomon's architectural practice have also been the foundation of his long teaching and writing career. Solomon was a regular member of the architecture faculty at the University of California, Berkeley, from 1966 until 2000 and is now Professor Emeritus. He has been a visiting professor at USC, the University of Minnesota and Columbia University, and he continues to lecture regularly. His writings include *ReBuilding* (New York, N.Y.: Princeton Architectural Press, 1992) and *Global City Blues* (Washington, DC: Island Press, 2003).

Almost from the beginning of his practice, Daniel Solomon's goal has been to reconcile the sunlit modernist dwelling with traditional urbanism. It is possible to see the small San Francisco dwelling he built for his family in 1971 as a microcosm of the entire trajectory of his practice. This early project was the insertion of a classic double-height Corbusian maisonette into the shell of a nineteenth century San Francisco row house on a tiny mid-block alley. This 960 square foot dwelling and the 5100-unit Beijing neighborhood he led the design of in 2003 each are part of a lifelong engagement with the promise and the failures of modernist practice, in which the ideals of the private dwelling collide with the traditions of city building and the public space of towns.

101 San Fernando - San Jose



Del Carlo Court - San Francisco

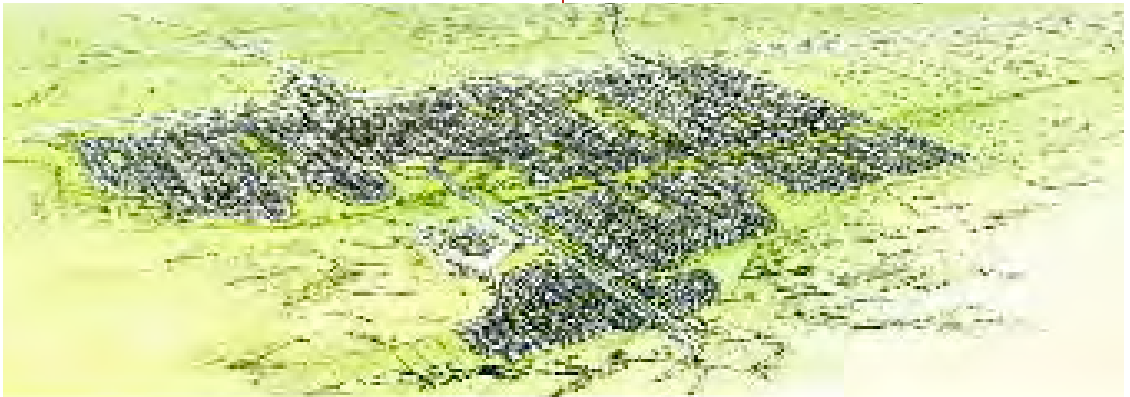


Del Carlo Court - San Francisco

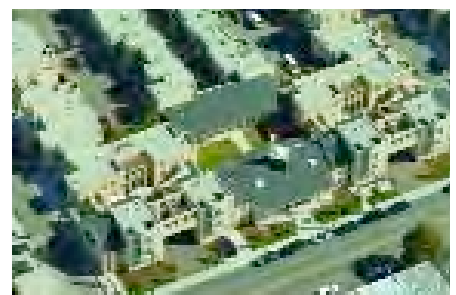


Hua Yuan Residential Neighborhood - Beijing, China

Coyote Valley - San Jose



Holly Park - Seattle, Washington



Britton Courts - San Francisco



FIRM OF THE YEAR AWARD:
 Marmol Radziner and Associates
 Los Angeles

<http://www.marmol-radziner.com>

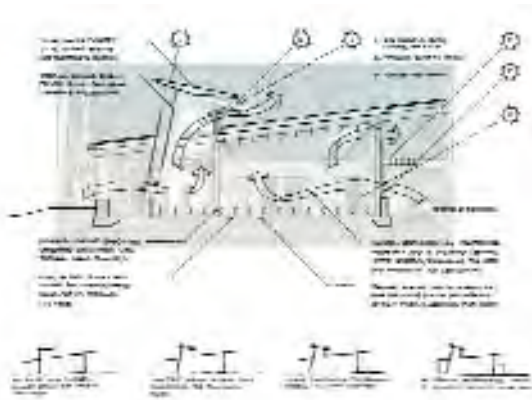
RESTORING THE ROLE OF ARCHITECT AS MASTER BUILDER

Established in 1989, Marmol Radziner and Associates began experimenting with a design/build approach after two years of conventional practice. For the last twelve years, the firm has gradually refined their skills, reclaiming a knowledge of construction that has partially disappeared from the profession of architecture. Inspired by the Bauhaus philosophy, the firm brings together artists, craftsmen, and designers in order to find an integral relation between design and process of production.

By taking responsibility for every level of detail, Marmol Radziner and Associates has developed into a truly interdisciplinary firm, consisting of architects, general contractors, landscape architects, furniture makers, carpenters, and site supervisors. Within the firm, collaborative processes among the diverse disciplines are nourished, and an open exchange of ideas results in creative, buildable solutions.

THE NATURAL WORLD

Reflected in the firm's projects is the desire to create a more harmonious relationship between people and the natural world. Projects engage and embrace the mild Southern California climate and landscape, blending the boundaries between indoor and outdoor spaces. The design concepts are inspired by the



unique characteristics of each client and each site, applying a modernist language of clean lines and simple forms.

The firm incorporates sustainable natural and renewable materials and building technologies. Common throughout the work are passive energy conservation systems, including roof overhangs that act as summer sun shades, floors that collect the winter sun's warmth and radiate it through the day, and siting that takes advantage of cross-breezes.

CIVIC IDENTITY

Marmol Radziner and Associates actively seeks projects that reinvigorate the civic identity of Los Angeles, designing context-appropriate buildings for organizations dedicated to improving the lives of children and adults. Among the firm's civic projects are the Accelerated School in South Los Angeles, a pre-K through 12 school and community center; First Flight Child Development Center at Los Angeles World Airport; and The Mark Taper/Inner City Arts Center, a collaboration with Michael Maltzan that adapted a community arts center from a former warehouse.

FABRICATION

The firm's commitment to design extends to include custom fabrication of cabinetry and casework, windows and doors, finishes, and fixtures, as well as furniture. Run by architects, the in-house wood and metal shops create pieces that seamlessly fit their contexts, whether in historic restorations or renovations or in new residential or commercial spaces.

After years of crafting custom furniture for individual homes, Marmol Radziner and Associates recently released its own collection of furniture. The Marmol Radziner Furniture collection embraces the modernist idiom of clean lines and simple forms, balancing textures and materials with the same precision and attention to detail given to their architectural projects. In addition, the firm reproduces the furniture that R.M. Schindler designed for his King's Road House. These designs are licensed to Marmol Radziner Furniture through Friends of the Schindler House/MAK Center for Art and Architecture, and significant proceeds from the sale of this furniture go directly toward the continued conservation of the King's Road House.

PRESERVING ARCHITECTURAL HISTORY

An important aspect of Marmol Radziner and Associates' work is the restoration of modern architectural icons in Southern California. Preserving an original building's architectural integrity while bringing it up to contemporary standards of



Kauffman House Restoration, Palm Springs

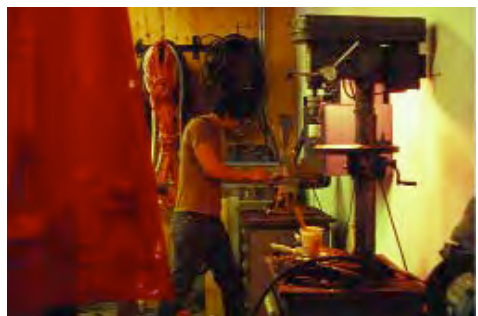
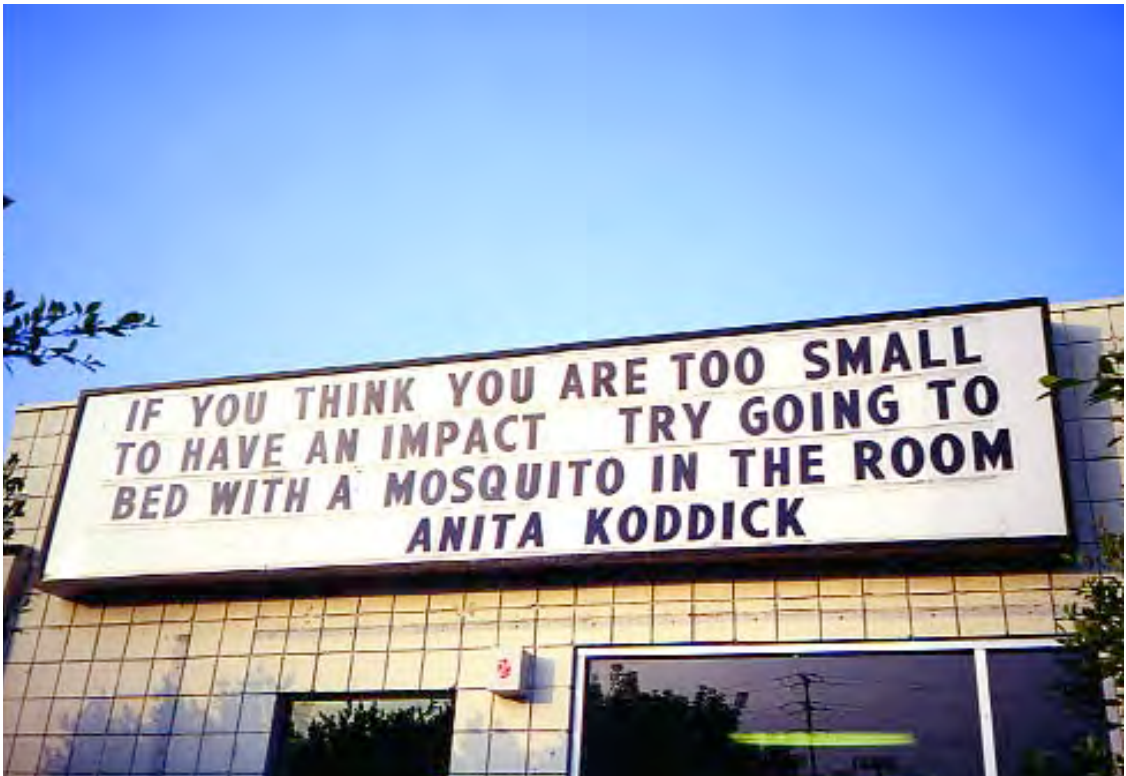


Harris Pool House, Palm Springs

construction is a delicate balance, one that the firm takes seriously. Research is a critical aspect of the restoration process. Reviewing archival drawings and photographic documentation from the period helps to piece together a structure's details and material composition. To date, the firm has restored six homes by Richard Neutra—including his iconic 1946 Kaufmann House—one by Albert Frey, and one by R.M. Schindler. The firm is currently restoring three additional Neutra houses, Schindler's King's Road House, John Lautner's Garcia House, and Frank Lloyd Wright's Millard House ("La Miniatura"). ●



Marmol Radziner and Associates' offices and workshops





Kettleman Residence, Los Angeles

TWBA \ CHIAT \ DAY, San Francisco

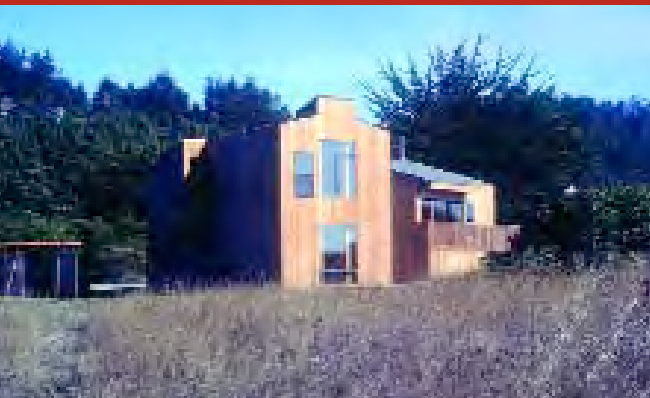


Mark Taper/Inner City Arts Center



Guttentag Studio, Santa Monica





LIFETIME ACHIEVEMENT AWARD:
Donlyn Lyndon, FAIA

What Architecture Affords: The Thread of Donlyn Lyndon's Achievement

John Parman

A longer version of Donlyn Lyndon's remarks on the Sea Ranch and other topics will appear in the Fall 2004 issue of line, the online journal of AIA San Francisco, www.linemag.org.

An architect, co-founder of a famous firm; an educator, long associated with Berkeley, MIT, and ILAUD, a renowned summer program on urban design; a writer whose just-published Sea Ranch monograph is an architect's must-have; an editor whose journal *Places* transcends genres in a way that echoes his whole career—these are the achievements of a life that the AIA California Council recently honored. Meeting with Donlyn Lyndon at his house in Berkeley, I asked him to describe the thread that connects these different aspects of his remarkable career.

LYNDON: *What motivates me is to show the ways that buildings can become something more than just individual projects—how they can be part of their larger environment, and contribute to it. My teaching aims to make people understand the richness of the experience that architecture can afford. I like that phrase. Architecture affords us the possibility of doing or experiencing things that aren't otherwise available.*

Lyndon attributes this impulse to a visit made as a teenager in the early fifties to "Design for Modern Living," an exhibit at the Detroit Institute of Fine Arts, with model rooms designed and furnished by the Eames, Florence Knoll, George Nelson, and Jens Risom.



The Sea Ranch, Condominium Number One

LYNDON: *I was admiring George Nelson's room. His wonderful bay window, with a platform and mattress in it, exists in almost every house I've ever done. Standing there, I started listening to what people were saying. They just couldn't get it—they rejected the thing outright—and I thought, "I have to do something." I could see how people closed themselves off from the riches of experience that modern architecture could afford. I wasn't sure yet whether I was going to become a designer, or teach, or write about architecture. And I've never been able to make up my mind.*

I asked Lyndon which one—designing, writing, or teaching—meant the most to him.

LYNDON: *To make places that people actually can live with and enjoy, that will afford them a range of opportunities—things to look at, think about, and change—there's a dimension to that which writing or teaching doesn't have, although I love to write and to teach.*

Lyndon has clearly been influenced by his partners and by like-minded architects like Joe Esherick. Are there others?

LYNDON: *My father was a tremendous influence, although I took a very, very different path in the work that I've done and in the kind of architecture. My passion for it, my sense that it's important, my belief that buildings can embody thought all stem from my experience with him, amplified by my education at Princeton and particularly by my contact with Charles Moore. Giancarlo de Carlo is an influence. My stepmother, Joyce Earley, a landscape architect and planner, made me understand landscape. "It should really be about environmental management" was her comment on Bill Wurster's proposal to create a College of Environmental Design at Berkeley. "The landscape is alive."*

Turning to the Sea Ranch, the subject of his and Jim Alinder's Princeton Architectural Press monograph, Lyndon's starting point was how its landscape has changed.

LYNDON: *Larry Halprin planted a huge number of trees, thinking that half of them would die. Instead, they propagated. When you go to the lodge now, you can't see the condominium, because all this vegetation brackets it off. The same is true of Esherick's hedgerow houses. You can't even find the hedgerow, and you can hardly find the houses. Both of these projects were meant to be examples of how to build on the*



site, but their gestures to the landscape don't exist anymore. You can't see them.

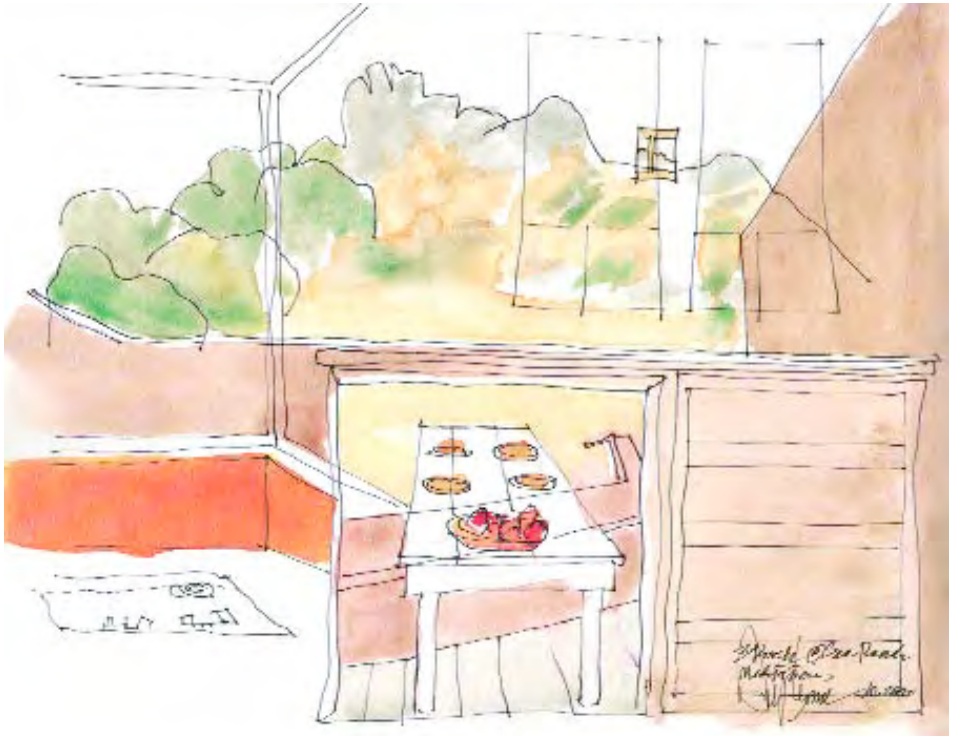
Does he consider the Sea Ranch a viable model of urbane development in a rural context? If he were to do it again, would he do anything differently?

LYNDON: *That word "urbane" is the twister, because the Sea Ranch has a lot of residual suburban impulses. It needs a center, for example. Gualala provides one, but you have to drive almost eight miles to get there. And the architecture tends to discard the street. It focuses on the meadow, the ocean, or the trees, and pretends that the street isn't there. Yet that's where the primary social encounter tends to be, so a more appropriate model would recognize it as a place of social engagement. Also, everyone's mantra about the Sea Ranch is "living lightly on the land." I suggest in the book that we ought to modify this. Others built on the land before we got there. It wasn't a wilderness. We're part of it, and "living lightly with the land" seems to incorporate this better.*

Does a lifetime achievement award stop Lyndon in his tracks or prod him to keep going?

LYNDON: *I'm looking forward to designing two new houses at the Sea Ranch, completing a cluster of four that includes my own house and another I designed for my brother. I'll continue with Places, which now has new sponsors and opportunities. I'm planning two books—one on Giancarlo de Carlo's influence on America and America's influence on him; and the other drawing on the thousands of slides I've taken, each making a different point about cities or architecture, in order to construct a set of observations. Then finally I'd like to do a monograph that brings together in one place my writing, my lectures, and my work. It will be a chance for me to develop the thread that you were asking me about.*

Lyndon-Wingwall House, The Sea Ranch

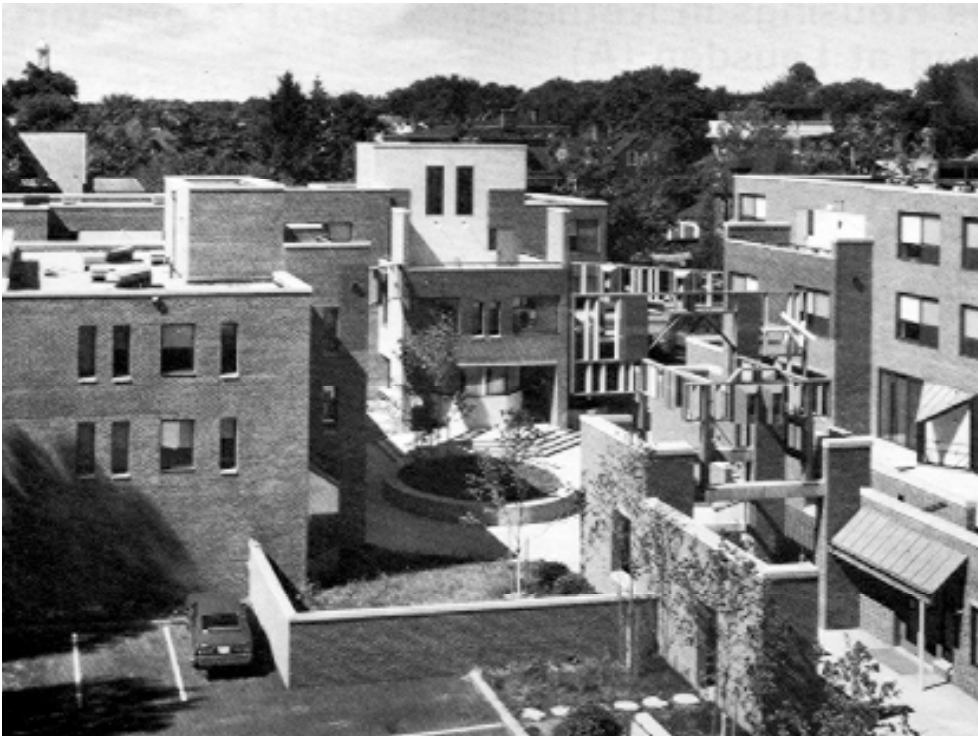
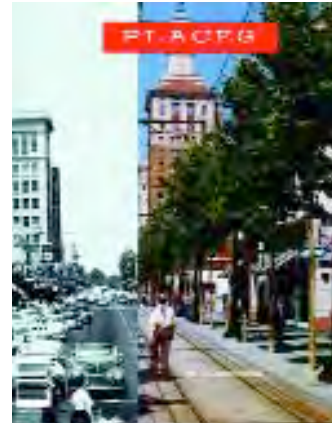
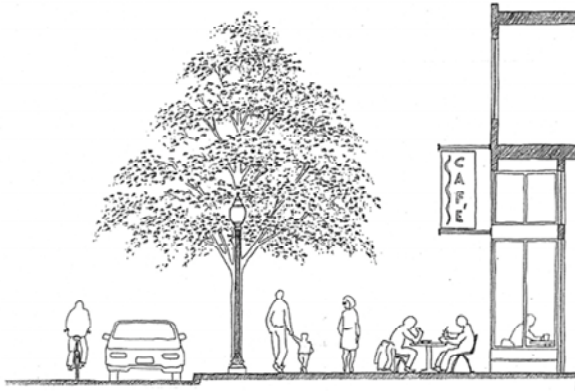


Lyndon-Wingwall House, The Sea Ranch



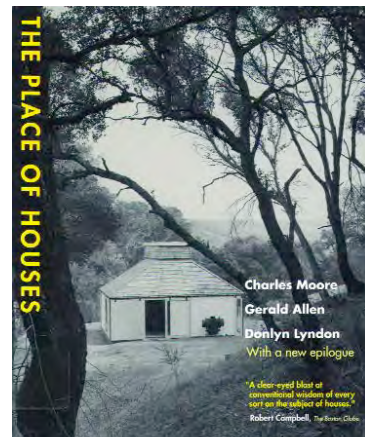
Bayer Corporation, Bio-Technology Campus, Berkeley, California

City of Berkeley, Downtown Public Improvements Plan



Pembroke Dormitories, Brown University

Wendel-Lyndon House, The Sea Ranch





Tom Bradley International Terminal, Los Angeles International Airport

Interview with Daniel Dworsky, FAIA

LIFETIME ACHIEVEMENT AWARD:

Daniel Dworsky, FAIA

Christel Bivens Kanda

arcCA: You have won a lot of impressive awards. What does the Lifetime Achievement Award mean to you, as compared with other awards you have received?

DWORSKY: *I am very honored by this award. I think it sums up a lifetime of effort and is a wonderful recognition from my peers, since I'm now retired. It's nice that people retain good thoughts about you. It's a boost.*

arcCA: When did you retire?

DWORSKY: *On July 1, 2003 I retired from active practice with the merged firms of Dworsky Associates and Cannon Design. The Cannon firm maintains an office for my use. I still provide a limited amount of consulting services as an individual for clients such as the Federal Reserve Bank and the City of Beverly Hills. I am also looking forward to assisting my son, Doug Dworsky, a talented architect, who is now pursuing the real estate development field.*

arcCA: You have had essentially two careers, one as a college and professional football player and another as an architect. Were you able to bring any lessons from your career in football to your career as an architect?

DWORSKY: *Yes, there is a definite correlation. The lessons of hard work and sacrifice lead more often to success than not. There are a number of lessons that you learn in athletics, including working harmoniously with people and working as a team. Architects utilize such operative skills working with team members, persevering when times are tough, and pursuing mutual goals aggressively—these skills retained from competitive sports.*

arcCA: Many successful architects have a project that serves as the turning point in the career. Is there one for you?

DWORSKY: *It was the Crisler Arena at the University of Michigan. That was the first major public building that I had the opportunity to design, and it opened up the opportunities for other college, institutional, and public facilities.*

arcCA: Michigan is your *alma mater*; that must have been an exciting project for you.

DWORSKY: *Michigan's basketball program was on the rise. Fritz Crisler, the Athletic Director at the University of Michigan and also my football coach, initiated the program to build a new arena. I had to compete with other architects for the pro-*

ject and, when selected, it was a dream opportunity.

arcCA: Now, I know you often say that the Theater Building at California State University, Dominguez Hills is one of your favorites. Why is that?

DWORSKY: *It is one of my favorites because I look at it as a pure concrete sculpture on a unique site. Most of the sites that we have to work with are limited by numerous constraints, but this site had a park-like environment with unusual grades. I had the opportunity to work with Quincy Jones, the campus architect, who was sympathetic with my work. Because of Quincy, I was able to do something more aggressive architecturally. I was very proud to produce this building within a slim budget and a demanding schedule.*

arcCA: You have been practicing as an architect for close to six decades on different projects and building types in various aesthetics. Are there any common threads that weave throughout your work?

DWORSKY: *I believe the common thread is the use of simple, straightforward, functional planning, which leads to concepts that achieve spatial excitement with structural integrity. I often used a limited palette of natural materials, such as concrete, brick, and wood. I preferred developing non-traditional forms using traditional materials.*

arcCA: It sounds as if you view all your projects as sculpture.

DWORSKY: *As I mentioned, the building's functional integrity is of prime importance. I pursued spatial excitement through the sculptural aspects of each concept and avoided traditional references, so as to maintain the abstract experience. I was fortunate to work for Raphael Soriano when I arrived in Los Angeles after graduation. I had focused on the work of Mies van der Rohe during my fifth year at the University of Michigan and was recommended by John Entenza of Arts and Architecture magazine to fill an opening in Soriano's office. The experience with Soriano, whose work was influenced by van der Rohe, significantly shaped my understanding of architecture. He was uniquely skilled and aesthetically disciplined.*

arcCA: You have mentored an impressive roster of architects; you must feel a sense of pride knowing that you have been an influence in so many careers.

DWORSKY: *I benefited significantly from working with these*

special individuals, and I was fortunate to have them as members of our firm. It was clearly a two-way street. The work that each individual produced and the numerous discussions significantly enhanced my own education and direction. Jon Jerde, for instance, had a significant impact on the early work of our office, as Mehrdad Yazdani has had on the recent work. I've been very fortunate to have been associated with some of the most talented individuals in our profession.

arcCA: It's impressive that you found success quite early in your career.

DWORSKY: *The situation was quite different back in the early '50s, when I got started. The country was in a strong growth period following the Second World War. It was much easier for a young practitioner with little experience to get started. Our profession has become more complex. We now face more regulation, greater legal and technical challenges, and as a result one must be prudent and cautious when initiating one's own practice. It is now, more than ever, important to obtain the right experience with a good professional firm providing the desired mentoring opportunities to prepare for one's future. The profession can be very exciting and rewarding in many ways.*

arcCA: What kind of advice would you give to a young architect starting out in the field?

DWORSKY: *First, I recommend that one should seek experience with an outstanding office or individual in the profession. This significantly extends one's education, so important in this complex, difficult, but exciting pursuit. Don't expect high rates of compensation initially; the most important factor is to obtain valuable experience that will make your future both professionally and monetarily satisfying.*

Theater Arts Building,
California State University, Dominguez Hills



Jerry Lewis Neuromuscular Research Center, UCLA



Great Western Bank, Los Angeles



Multipurpose Drake Stadium, UCLA



Crisler Arena, University of Michigan



Angelus Plaza Highrise Retirement Complex, Los Angeles

HONOR AWARD:

Community School of Music
and Arts—Finn Center,
Mountain View

ARCHITECT:

Mark Cavagnero Associates Architects
<http://www.cavagnero.com>

LANDSCAPE ARCHITECT: Stephen Wheeler
Landscape Architects

STRUCTURAL ENGINEER: Murphy Burr Curry, Inc.

MECHANICAL/ELECTRICAL/PLUMBING ENGINEER:
C & B Consulting Engineers

CIVIL ENGINEER: Sandis Humber Jones

ACOUSTICAL ENGINEER: Charles M. Salter
Associates Inc.

LIGHTING DESIGN: Architecture & Light

GENERAL CONTRACTOR: Rudolph and Sletten

Size: 25,000 sq. ft.

Cost: \$12 million

This state-of-the-art education facility, the first permanent home for a 35-year old non-profit organization, houses music classrooms and studios, visual arts studios, administrative space, a recital hall, and an outdoor performance space. The building is organized around a central courtyard, buffered from surrounding traffic noises while providing light and organizational clarity.



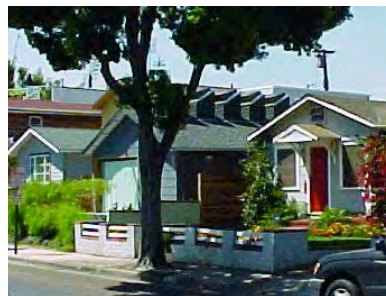


MERIT AWARD:
745 Navy Street Santa Monica

ARCHITECT:
Joel Blank and Susie Tsay Tashiro
Architects
<http://www.mozu.org>

STRUCTURAL ENGINEER: Charles Tan + Associates
Consulting Engineers
CONSTRUCTION: by owner
Size: 707 sq. ft.
Cost: \$120,000

Renovation of and addition to a 1926 bungalow in Santa Monica's Ocean Park neighborhood. Openness and privacy are balanced through use of a thoughtful palette of inexpensive materials. Concrete floor stores heat during winter days, while skylight monitors vent hot air during the summer months.



MERIT AWARD:

Accessory Dwelling Unit Manual, Santa Cruz

ARCHITECT:

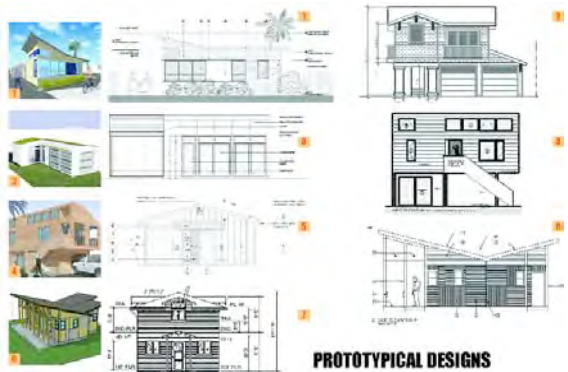
RACESTUDIO

<http://www.racestudio.com>

ADU PROTOTYPE ARCHITECTS:

David Baker + Partners, Architects
 Boone/Low Architects & Planners
 CCS Architecture
 Peterson Architects
 Mark Primack Architect
 Eve Reynolds, Architect
 SixEight Design

The City of Santa Cruz commissioned a series of seven accessory dwelling unit (ADU) prototypes and accompanying manual to help homeowners identify appropriate forms for their individual circumstances. The manual and plan sets are available from the city. (For more on the program, see *arcCA* 04.2, "Small Towns," pp. 14-19.)



MERIT AWARD:
Apple SoHo
New York, New York

ARCHITECT:
Bohlin Cywinski Jackson
<http://www.bcj.com>

ASSOCIATE ARCHITECT:
Ronnette Riley Architect

STRUCTURAL ENGINEER: Dewhurst Macfarlane and Partners PC

ASSOCIATED STRUCTURAL ENGINEER: Goldreich Engineering, PC

MECHANICAL/ELECTRICAL/PLUMBING ENGINEER: Flack + Kurtz Inc.

LIGHTING DESIGN: ISP Design Inc.

FIXTURE DESIGN: Eight, Inc.

SECURITY/DATA/AUDIO-VISUAL CONSULTANT: Emmaco Prentiss, Inc.

GENERAL CONTRACTOR: J.T. Magen & Company Inc.

This first of a larger series of Apple's prototype stores for major urban markets occupies a 1920s Neo-classical structure, which was formerly a U.S. Post Office. The previously restored landmark exterior contrasts sharply with an ethereal interior, emphasizing the refined design and elegant technology of the products.

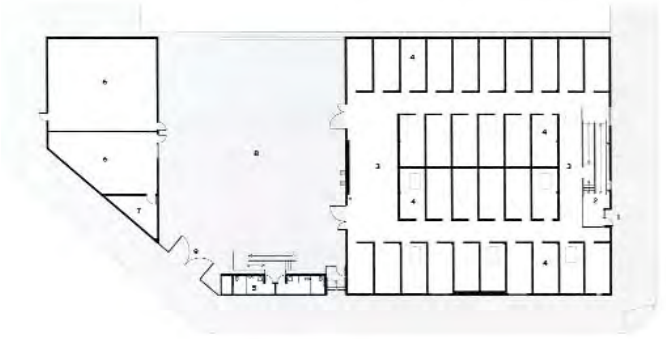


MERIT AWARD:
CCA Graduate Center,
San Francisco

ARCHITECT:
Jensen & Macy Architects
<http://www.jensen-macy.com>

STRUCTURAL ENGINEER: Jeffrey Weber & Associates
MECHANICAL ENGINEER: Guttman & Blaevoet
GENERAL CONTRACTOR: Oliver & Company
Size: 12,400 sq. ft.
Cost: \$899,000

Conversion of a warehouse into studios for graduate fine art students at California College of the Arts. Each artist is given a private, introspective space, defined by unfinished plywood walls ending at half the height of the interior space, aligning with the luminous clerestory of corrugated polycarbonate at the building's perimeter.



MERIT AWARD:
Clark County Detention
Center, Las Vegas Nevada

ARCHITECT:
Cannon Design
<http://www.cannondesign.com>

ASSOCIATE ARCHITECT:
HCA Architects

STRUCTURAL ENGINEER: Martin & Peltyn, Inc.
ELECTRICAL ENGINEER: Dunham Associates, Inc.
LANDSCAPE ARCHITECT: SWA Group
GENERAL CONTRACTOR: CRSS Constructors, Inc.
Size: 320,000 sq. ft.
Cost: \$70 million

A discreet urban detention center anchoring the west end of the Justice Mall, part of a revitalized civic center. Metal-grated panels mask recreation courts, and v-shaped screens cloak narrow security windows while allowing light into interior spaces. Materials are inspired by the desert terrain and surrounding courthouse buildings.

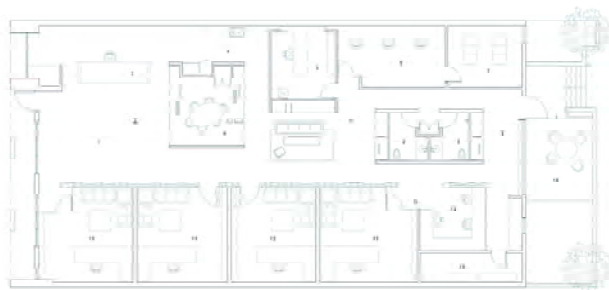


MERIT AWARD:
Co-Op Editorial,
Santa Monica

ARCHITECT:
Pugh + Scarpa
<http://www.pugh-scarpa.com>

STRUCTURAL ENGINEER: Gordon Polon
GENERAL CONTRACTOR: Hinerfeld-Ward Inc.
Size: 4,700 sq. ft.
Cost: \$460,000

Interior remodeling of a 1963, Frank Gehry-designed commercial structure as a full service post-production facility. One-hundred foot long wood wall fabricated of 74 glued laminated beams of varying thickness, sculpted by direct automation, contrasted with office façades composed of 1/8" colored acrylic panels, layered to a thickness of one inch.



MERIT AWARD:

El Centro del Pueblo
S. Mark Taper Foundation
Youth Center

ARCHITECT:

Ena Dubnoff, AIA, of ONE Company
Architecture, and Fernando Vazquez of
Fernando Vazquez/Studio
<http://www.studiofv.com>

SPECIAL CONSULTANT: Deborah Sussman

STRUCTURAL ENGINEER: Daniel J. Echeto, Structural
Engineering Design

MECHANICAL ENGINEER: Comeau Engineers, Inc.

ELECTRICAL ENGINEER: Llanes Engineering

CIVIL ENGINEER: John B. Abell, Inc.

LANDSCAPE ARCHITECT: Katherine Spitz Associates

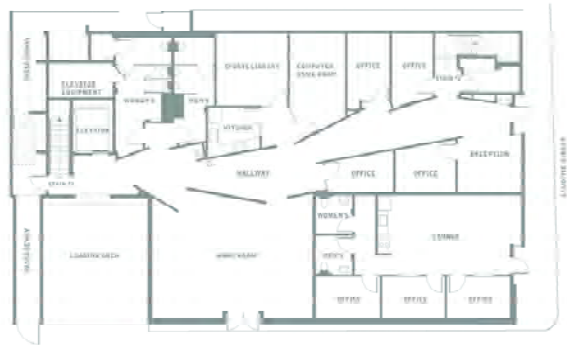
GRAPHIC DESIGNER: Maureen Nishikawa,
Graphic Designer

GENERAL CONTRACTOR: Curtom Building and
Development Corporation

Size: 11,132 sq. ft.

Cost: \$1.2 million

Adaptation of a nondescript office building in the Echo Park area of Los Angeles as a youth recreation center—a place of community and safety for at-risk youth, gang-involved youth, and court-referred offenders and their families. Façade openings allow light into both floors while protecting youth from potential gang activity.



1st FLOOR PLAN



MERIT AWARD:

Electrical Training Trust,
City of Commerce

ARCHITECT:

Osborn

www.osborn320.com

STRUCTURAL ENGINEER: Brandow and Johnston Associates

MECHANICAL ENGINEER: M.B. & A. Consulting Mechanical Engineers

ELECTRICAL ENGINEER: ESSCO

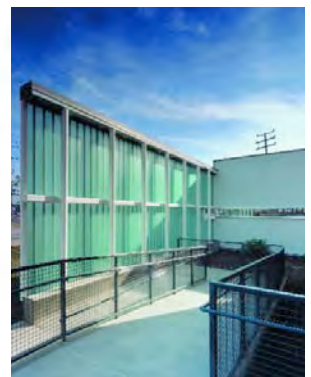
CIVIL ENGINEER: KPFF Consulting Engineers

CONSTRUCTION MANAGER: Osborn

Size: 141,000 sq. ft.

Cost: \$7.5 million

A training facility for apprentice, journeymen, and contract electricians—on a site defined by a network of rail yards, loading docks, and anonymous storage buildings. The project focuses on the generative potential of 'misfits' within spatial situations produced for one set of functions but now forced to generate another.



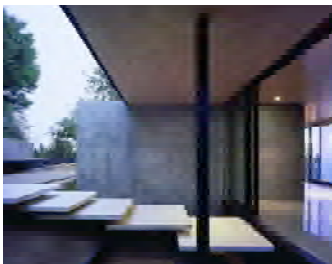
MERIT AWARD:
Hilltop Studio Pasadena

ARCHITECT:
Marmol Radziner and Associates
<http://www.marmol-radziner.com>

ASSOCIATE ARCHITECT:
HCA Architects

STRUCTURAL ENGINEER: KPFF Consulting Engineers
MECHANICAL ENGINEER: John Dorius & Associates
SOILS ENGINEER: Grover Hollingsworth and Associates
GENERAL CONTRACTOR: Marmol Radziner and Associates
Size: 1,300 sq. ft.
Cost: withheld at owner's request

Renovation of architect Thornton Ladd's 1950 studio, composed of interrelated indoor and outdoor rooms, overlooking Pasadena and the Rose Bowl. Reaffirming the architect's original intent, the renovation integrates Asian influences within a modern context. New sliding glass panels and motorized sun screens replace original canvas screening on the roof terrace.



MERIT AWARD:

Horace Mann Elementary School, San Jose

DESIGN ARCHITECT:

Moore Ruble Yudell Architects & Planners
<http://www.moorerubleyudell.com>

ARCHITECT-OF-RECORD:

BFGC Architects Planners, Inc.

LANDSCAPE ARCHITECT: Pamela Burton & Co.

GENERAL CONTRACTOR: Toeniskoetter & Breeding, Inc.

Size: 71,000 sq. ft., with an additional 40,817 sq. ft. covered circulation and canopies

Cost: \$21.5 million

A joint project of the school district and Community Redevelopment Agency, this K-6 school incorporates a multi-purpose hall and other public facilities—including childcare—making it and its playgrounds an all-around community center. A civic character, atypical of recent public school campuses, was achieved by playing up the scale of principal spaces.

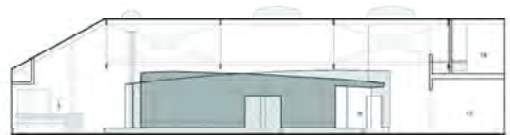


MERIT AWARD:
Jigsaw, Los Angeles

ARCHITECT:
Pugh + Scarpa
<http://www.pugh-scarpa.com>

GENERAL CONTRACTOR: Minardos Construction
Size: 5,000 sq. ft.
Cost: \$320,000

A film editing facility provides darkened seclusion for editors at work at their computer screens, while simultaneously allowing views to the outside world through translucent screens filled with ping pong balls and acrylic beads. Programmatic volumes, rendered to invert expectations of weight and weightlessness, remain distinct from the original bow-truss roofed warehouse.



MERIT AWARD:

Kendall Square
Biotech Laboratory,
Cambridge, Massachusetts

DESIGN ARCHITECT:

Steven Ehrlich Architects
<http://www.s-ehrllich.com>

ASSOCIATE ARCHITECT

AND ARCHITECT-OF-RECORD:

Symmes Maini & McKee Associates

INTERIOR DESIGN: Steven Ehrlich Architects

LANDSCAPE ARCHITECT: Michael Van Valkenburgh Associates, Inc.

STRUCTURAL/MECHANICAL/ELECTRICAL/PLUMBING ENGINEER: ARUP

CIVIL ENGINEER: Daylor Consulting Group, Inc.

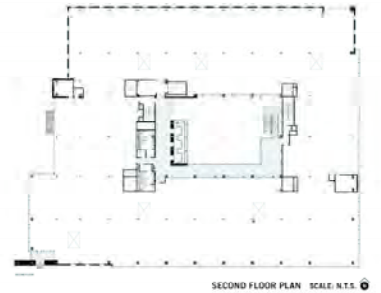
LIGHTING DESIGN: Horton Lees Brogden Lighting Design

GENERAL CONTRACTOR: Siena Construction Corporation

Size: 300,000 sq. ft.

Cost: \$47 million

Medical research laboratories, offices, and support spaces—designed to encourage social interaction among the research scientists—over ground-floor retail. The terra cotta rain screen, patterned after a DNA molecule, contrasts with translucent channel glass.



MERIT AWARD:
Lick-Wilmerding
High School Technology
and Design Center,
San Francisco

ARCHITECT:
Pfau Architecture Ltd.
<http://www.pfauarchitecture.com>

- LANDSCAPE ARCHITECT:** CMG Landscape Architecture
 - STRUCTURAL ENGINEER:** Tipping-Mar + Associates
 - MECHANICAL ENGINEER:** Guttman & Blaevoet
 - ELECTRICAL ENGINEER:** O'Mahony & Myer
 - CIVIL ENGINEER:** Sandis Humber Jones
 - TECHNOLOGY CONSULTANT:** RLS
 - LIGHTING DESIGN:** revolverdesign
 - WATERPROOFING CONSULTANT:** Ferrari-Moe, LLP
 - SOLAR PANEL DESIGN:** EcoEnergies, Inc.
 - INDUSTRIAL DESIGN AND FABRICATION:** Hillikson Design & Manufacturing
 - FOOD SERVICE CONSULTANT:** Myers Restaurant Supply, Inc.
 - GENERAL CONTRACTOR:** Plant Construction Company, L.P.
- Size:** 26,000 sq. ft.
Cost: \$11.5 million

New shop facilities, located under the plane of an existing field at the heart of this urban campus, define a shared work area, encouraging interdisciplinary collaboration. The shop roofs form terraced landscapes for gathering during lunch or between classes and maintain eastward views to the distant hills.



MERIT AWARD:

Los Angeles Design Center
& Cisco Brothers Show room,
Los Angeles

DESIGN ARCHITECT:

John Friedman Alice Kimm Architects, Inc. **Cost:** \$1.2 million
<http://www.jfak.net>

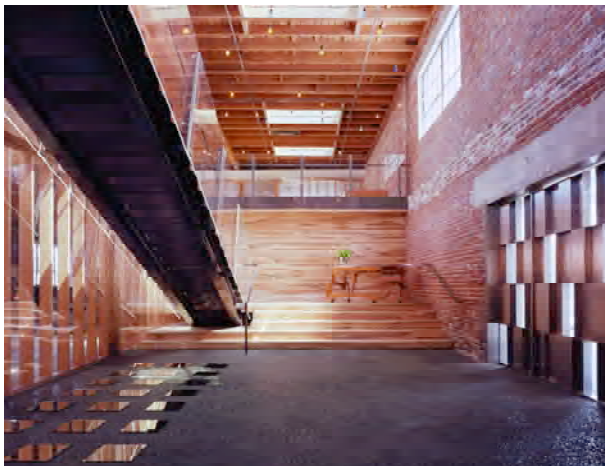
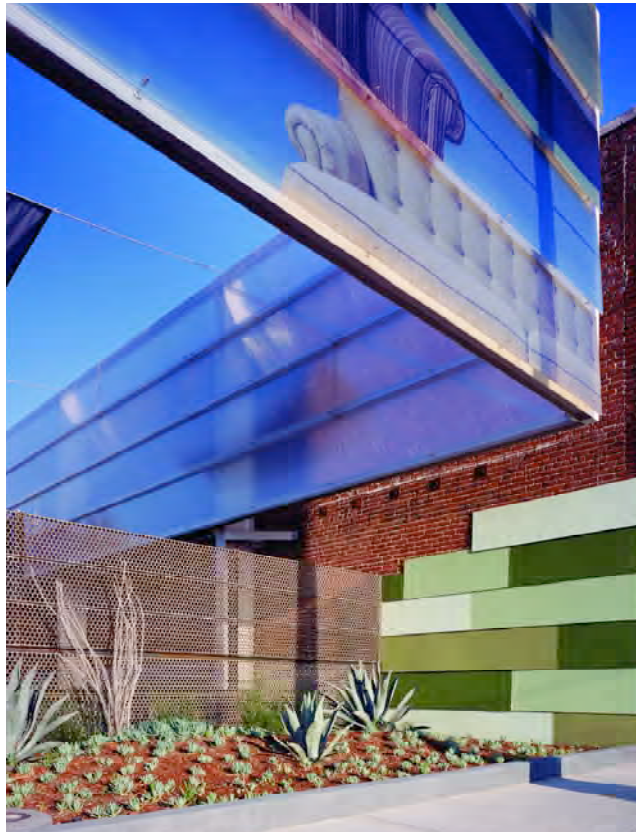
STRUCTURAL ENGINEERS: Mackintosh & Mackintosh, Inc. (building); Franceschi Engineering, Inc. (gates and fence); William Koh & Associates (entrance sign)

LANDSCAPE ARCHITECT: Orange Street Studio, Inc.

GENERAL CONTRACTOR: Brunswick Builders

Size: 80,000 sq. ft. interior; 20,000 sq. ft. exterior public space

First phase in the development of a pedestrian-oriented showroom district intended to spur investment and job growth and to improve neighborhood identity in South Los Angeles (formerly known as South Central Los Angeles).



MERIT AWARD:

**Northside Community Center
& Mabuhay Court, San Jose**

ARCHITECT:

David Baker + Partners, Architects
<http://www.dbarchitect.com>

- LANDSCAPE ARCHITECT:** Cottong & Taniguchi
- STRUCTURAL ENGINEER:** Tipping-Mar + Associates
- CIVIL ENGINEER:** Sandis Humber Jones
- MECHANICAL ENGINEER:** Lefler Engineering, Inc.
- ELECTRICAL ENGINEER:** Belden, Inc.
- GEOTECHNICAL ENGINEER:** Treadwell & Rollo, Inc.
- ACOUSTICAL ENGINEER:** Illingworth & Rodkin, Inc.
- COLOR CONSULTANT:** Shift Design Studio
- INTERIOR DESIGN:** Mabuhay Court: DesignMesh;
Northside Community Center: Sidemark
- GENERAL CONTRACTOR:** L & D Construction Co., Inc.
- Size:** Mabuhay Court, 95,308 sq. ft.; Northside
Community Center, 15,218 sq. ft.
- Cost:** Mabuhay Court, \$11.5 million; Northside
Community Center, \$4.3 million

An innovative, mixed-use public-private partnership integrates 96 very low- and extremely low-income senior housing units with a senior community center. The center, with its meal program and classes on aging, finance, dancing, and nutrition, is available to all residents, providing them the opportunity to meet other seniors from all over San Jose.

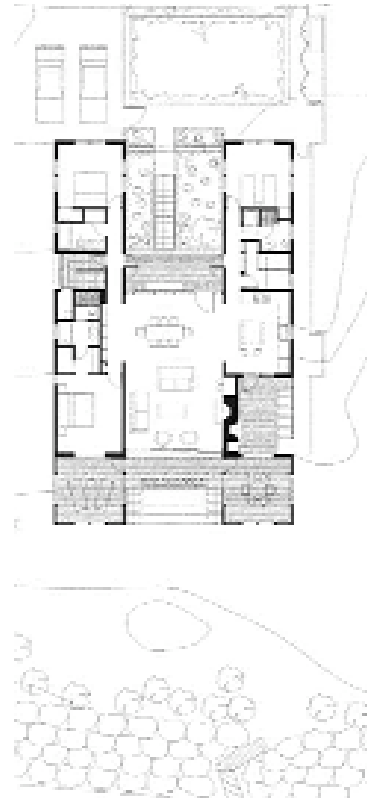


MERIT AWARD:
Private Residence
Stinson Beach

DESIGN ARCHITECT:
Turnbull Griffin Haesloop
www.tgharchs.com

LANDSCAPE ARCHITECT: Mai Arbegast
STRUCTURAL ENGINEER: Fratessa Forbes Wong
Structural Engineers
GENERAL CONTRACTOR: Cove Construction
Size: 2,380 sq. ft.
Cost: withheld at request of owner

A beach house, designed to replace a beloved William Wurster house destroyed by fire, recaptures the spirit of the former house while meeting current seismic codes and FEMA requirements for houses in a high-risk coastal zone. A variety of wind-sheltered outdoor spaces takes advantage of the site's remarkable views.

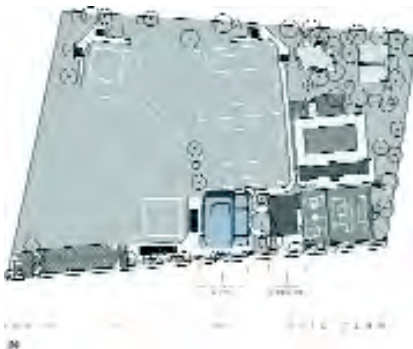


MERIT AWARD:
Ross-Snyder Recreation Center,
Los Angeles

ARCHITECT:
Kanner Architects
<http://www.kannerarch.com>

TILE MURALS: Paul Tzanetopoulos Studio
STRUCTURAL ENGINEER: Martin & HBL, Inc.
MECHANICAL/ELECTRICAL/PLUMBING ENGINEER:
P.A. Breen Associates
CONTRACTOR: City of Los Angeles Bureau
of Engineering
Size: 11,000 sq. ft.
Cost: \$2.3 million

A public recreation center located in a community park comprises a gymnasium, community rooms, kitchen, and park offices. A durable material palette—concrete block, metal panels, corrugated metal siding, stainless steel signage and countertops, and glass block, as well as a series of tile murals—produces a virtually maintenance-free building.



MERIT AWARD:
San Francisco Ferry Building,
 San Francisco

DESIGN ARCHITECT:

SMWM

<http://www.smwm.com>

RETAIL ARCHITECT:

BALDAUF CATTON VON
 ECKARTSBERG Architects
<http://www.bcvarch.com>

PRESERVATION ARCHITECT:

Page & Turnbull, Inc.
<http://www.page-turnbull.com>

ARCHITECT, PORT COMMISSION HEARING ROOM:

Tom Eliot Fisch

STRUCTURAL ENGINEER: Rutherford & Chekene

ASSOCIATED STRUCTURAL ENGINEER: Structural Design Engineers

MECHANICAL/PLUMBING ENGINEERS: Anderson, Rowe & Buckley, Inc.

CIVIL ENGINEER: Olivia Chen Consultants, Inc.

ELECTRICAL DESIGN: Decker Electric Company

FIRE PROTECTION: Allied Fire Protection

LIGHTING DESIGN: Horton Lees Brogden Lighting Design

BUILDING SIGNAGE DESIGN: Arias Associates

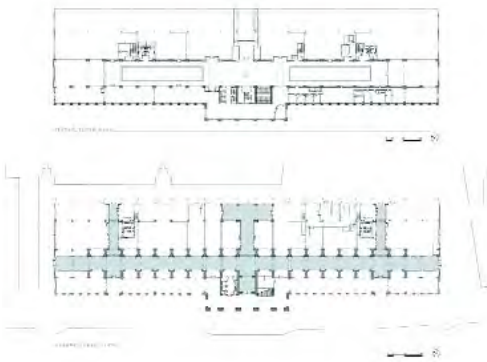
COLOR CONSULTANT: James Goodman Studios

GENERAL CONTRACTOR: Plant Construction Company, L.P.

Size: 238,000 sq. ft.

Cost: \$46.8 million

Restoration of and addition to the historic, 1898 San Francisco Ferry Building reopens its memorable 660-foot-long "Grand Nave." The floor of the Nave has been opened to form a new, street-level market hall. Following the Secretary of the Interior's Standards, new construction is clearly distinguished from the carefully restored original.

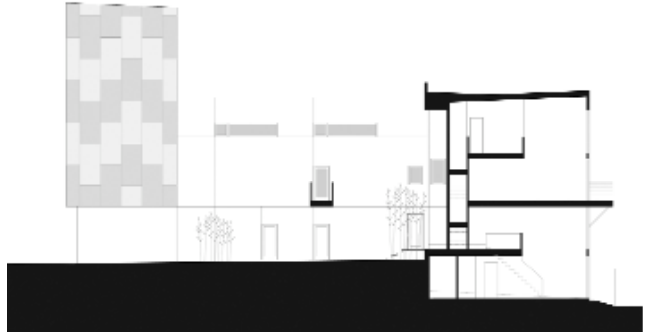


MERIT AWARD:
The Titan, San Diego

ARCHITECT:
Jonathan Segal, FAIA

GENERAL CONTRACTOR: Jonathan Segal, FAIA
Size: 25,000 sq. ft.
Cost: \$2.2 million

The courtyard of this urban housing project of 22 lofts, adjacent to the San Diego Freeway, provides a safe environment and encourages neighbor interaction in a tough neighborhood. This new prototype for a four-story rental housing unit eliminates elevator and interior corridors, adding space and cost savings back into the building.



Reflections on the Awards Jury

Eric Naslund, FAIA,
AIACC Design Awards
Jury Chair

Interviewed by Kenneth Caldwell

arcCA: What broad themes did you see in this year's submissions?

NASLUND: *Somebody described it as the triumph of modernism I am not sure if that is a larger trend in the field or just who submitted. I was on the AIA Arizona jury recently and noticed the same thing.*

arcCA: You gave one honor award and 19 merit awards. Why only one honor?

NASLUND: *I think that the honor award rose to a higher standard; it is the one project that we were unanimous on.*

arcCA: Several of the projects were either civic in nature or had a clear social purpose. Were you looking for that?

NASLUND: *We were looking for good work regardless of its program. We were interested in what the architect contributed to the final outcome. This is a design awards program for the architectural profession, after all. Any design problem begins with a set of conditions that an architect has little or no control over—site, program, and budget, for instance. What is important is what one does with these “givens.” Our interest as the jury centered on what you did with the cards you were dealt, not*

with what the client brought you. To judge based on the program is not really fair, nor is it indicative of the design intervention.

arcCA: You gave an Accessory Dwelling Unit Manual an award. Was that a first?

NASLUND: *That was an urban design award and those are new to the California Council. It was a situation in which the architect participated in a way that was larger than any individual building. When you evaluate urban design awards, you look at them differently. There is a broader agenda.*

arcCA: In some cases did a clear plan or diagram tip the scale?

NASLUND: *The award winners did all things well. It wasn't just a good plan but also a good relationship to context, an elegant solution for the program at hand, and a compelling place. It was all those things. Some would do a couple of things well, but miss on others*

arcCA: Can you run through how you reviewed and eliminated projects?

NASLUND: *In the first round, each juror reviewed each binder. From there, we kept a project for further consideration if any juror wanted it in for any reason. The second round, we looked at the remaining projects again and laid them out on the table. If a juror thought it should go to the third round they would tag it. Projects with two or more tags were held over for further discussion. At this point, there were intense discussions, project by project. The final awards were a consensus view that everyone could support.*

arcCA: So, there was no horse trading?

NASLUND: *I have heard of that in juries but have never witnessed it myself, and it didn't happen this time. This jury was eclectic in terms of its taste, and nobody really pushed an aesthetic agenda. We were open to a wide range of ways of making architecture. I think that's healthy.*

arcCA: What could be done better?

NASLUND: *Many people don't tell their story in an effective way. They need to look at their submissions like a design problem. Throwing a bunch of photos together generally won't win. Any jury needs to know how the project resolves issues of program, construction, context, and site. The text should be*

succinct. The submissions that did a good job of communicating issues and solutions and documenting them became the compelling schemes I am sure that there were projects that might have been in consideration longer and perhaps won an award, but the story was incomplete or missing altogether. We want to know, of all the potential solutions to your design problem, why was the one you landed on the best one?

Hugh Hardy, FAIA, AIACC Design Awards Juror

arcCA: Could you talk about the idea of architecture as a language? This was something you mentioned in the jury discussions.

HARDY: *Architecture is like any language that you can read. You can tell when it was built. You can read the motivation of the people who built it. You can understand how well it was built, but more importantly, you can discover by looking at buildings what brought them into being. For generations, there was a consistent language of architecture, which the modernists threw away. And we can see that schism. Modernism was the enemy of cities, the enemy of ornamentation, the enemy of history, really. It is now being embraced again, the clarity and the discipline, which is a form of classicism. The interesting thing about practicing architecture now is that everything is possible—it's all going on at once.*

The diversity of approach—I do not use the word style, that's a trap—is healthy. Rather than one orthodoxy, there are many possibilities and the profession is richer. This program and the awards do not reflect a single point of view, but recognize this diversity.

arcCA: As a frequent juror, how do you get around the challenge of the "beauty contest" and look beyond the gorgeous photograph?

HARDY: *That's hard, because the means by which you make these evaluations are photographs. I think it's legitimate to use the photos to go through the first cut in the jury process. They are the introduction and invite you to spend time to look at the parti, the plan, the site, and the context. But you can be seduced by photographs. On another jury, a fellow juror and I were on the way to the plane and we went by one of the award winning buildings and it looked so different that we called the chairman from the airport and told him you can't give this an award. The creation of the photograph can be suspect if you don't know anything about the context. This is important these days as we run out of room and everything runs into everything else. The context is as important as the individual character.*

arcCA: The jury selected a large number of institutional or community related projects. Why do you think this is?

HARDY: *We liked the sense of architecture having a social purpose, not a plaything of the rich. Some people believe it is only valuable if it costs a lot of money. I have a prejudice in favor of the public realms.*

arcCA: Were there any surprises?

HARDY: *There could have been more projects that recognized the relationship of landscape architecture, especially in the light of the modern premise about unity with the outdoors. The landscape tended to emphasize the building. You associate the west coast with unparalleled beauty and the natural world, so you expect a greater concern about those things. There was not any craziness. I guess there was less of a Southern California sensibility, a funky irreverence, than I had expected. They were mostly very sober and earnest submissions.*

arcCA: What advice would you give to components organizing these awards? And then what advice would you give to architects submitting their projects?

HARDY: *How do you beat the drums? How do you make these programs valuable? The publicity is one thing, but I wonder if it would be possible to challenge the profession by having some thematic base for submissions. Prime the pump by thinking about the ideas that architecture represents. It could be old and new, environmental, civic, residential. But we*

should generate some new thinking. Instead of just saying it's an awards program, you emphasize the need for innovation. Explain to the world what's changing.

Obviously the photo is very important, but so is the clarity of the submission. Fancy graphics are not. Because of the computer, there is an enormous interest in overlapping images; it is a relief to have a clear, straightforward, simple presentation that you can understand. The context is absolutely crucial for understanding the building. I cannot say that enough. ●

Energy Efficiency Integration Awards

2004 Winners Inspire, Educate, and Celebrate Community

Every year, the Savings By Design Energy Efficiency Integration Awards, a competition sponsored by Pacific Gas and Electric Company, San Diego Gas & Electric, Southern California Edison, Southern California Gas Company, and The American Institute of Architects, California Council (AIACC), recognize the extra energy it takes to successfully integrate architectural excellence and energy efficiency.

This year, three California nonresidential projects received Awards of Honor for their integration of outstanding design and energy efficiency.

"This year's winning projects truly advance the edge of the energy-efficient design practice," commented Grant Duhon, Savings By Design Senior Program Manager at Pacific Gas and Electric. "They not only provide beautiful building forms and conserve energy resources, but also serve as centers that inspire, educate, and celebrate the communities that provide their context."

The jurors cited the three projects' masterful use of design to overcome constrained sites and orientation and seamlessly integrate energy efficiency into elegant building design.

*SAVINGS BY DESIGN encourages high-performance nonresidential building design and construction. Sponsored by four of California's largest utilities under the auspices of the Public Utilities Commission, Savings By Design offers building owners and their design team a wide range of services. **Design Assistance** provides information and analysis to help design the most efficient building possible. **Owner Incentives** help offset the costs of energy-efficient buildings. **Design Team Incentives** reward designers who meet ambitious energy efficiency targets. Projects must be located within the service territories of Pacific Gas and Electric Company, San Diego Gas & Electric, Southern California Edison Company and Southern California Gas Company. For more information, visit www.savingsbydesign.com.*

AWARD OF HONOR:

Cesar E. Chavez Education Center
Oakland



ARCHITECT: VBN Architects

ELECTRICAL ENGINEERING: Pete Q. Lapid & Associates, Inc.

MECHANICAL ENGINEERING: Raymond Brooks Engineers, Inc.

OWNER: Oakland Unified School District

"If schools should be centers of the community, this project supplies an outstanding example," declared one of the jurors. The Cesar E. Chavez Education Center, a new pre-K through grade five facility, provides relief from overcrowded schools while creating a neighborhood center that provides much-needed recreational and community space.

The design by VBN Architects synthesizes school and community goals into a strong set of design criteria. At the same time, the design embraces the surrounding diverse urban community and responds to the Oakland Unified School District's goals of improving student academic performance and providing equal opportunities for all students to succeed.

In addition to meeting community needs, this California High Performance School succeeds in achieving 30% energy savings over minimum state standards. According to the jurors, VBN brought the best of energy-efficient sustainable design to a "tough, constrained urban site."

Jurors particularly noted the effort to align the classrooms on a north/south axis for maximum use of daylighting and the resulting "delightful building forms." When students and their parents look at the non-traditional design and classroom shapes, they often ask "Why?" These questions and the explanations provided by the teachers underscore the educational value of the building.

AWARD OF HONOR:
Challengers Tennis Club for Boys and Girls
Los Angeles



ARCHITECT: Killefer Flamming Architects

MECHANICAL/ELECTRICAL ENGINEERING: Helfman Haloosim and Associates

SOLAR CONSULTANT: Helios International, Inc.

OWNER: The Whittier Foundation

"This project takes a holistic view of the role of the building in its community," according to the jurors. The Challengers Tennis Club for Boys and Girls, an addition to the existing Boys and Girls Club, is the first tennis center in South Los Angeles. The center includes four tennis courts and a tennis club with a clubroom for multipurpose indoor activities, an office, and a snack bar.

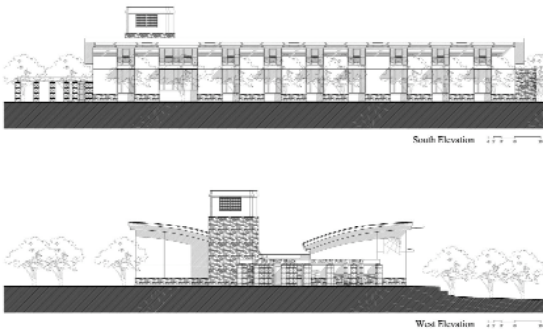
In addition to improving the lives of neighborhood children, the attractively landscaped Tennis Club, designed by Killefer Flamming Architects of Santa Monica, enhances the look of the surrounding low-income residential neighborhood.

The broad-based number of sustainability goals and an achievement of 60 percent energy savings beyond state energy standards impressed the jurors. The aggressive energy efficiency strategies included proper building orientation and daylighting; natural ventilation and enhanced air circulation; high-efficiency insulation, lighting, furnace, and appliances; thermal mass on the floor and walls; and a photovoltaic solar array that provides shade while it supplies energy.

"The project's scale is right for the neighborhood, and its design makes a convincing argument for the building's program," they commented. "For a modest building, this takes large steps toward energy efficiency and sustainable design."

AWARD OF HONOR:

Lake View Terrace Branch Library
Los Angeles



ARCHITECT/ENGINEER TEAM: Fields Devereaux Architects & Engineers with Greenworks

SUSTAINABILITY/ENERGY CONSULTANT: Greenworks

LIGHTING CONSULTANT: Lighting Design Alliance

OWNER: City of Los Angeles, Los Angeles Public Library

Jurors described the Lake View Terrace Branch Library as “an elegant building and a delightful space that makes sense—and contributes to its community and to the practice of sustainable design as an outstanding example.” The building, designed by Fields Devereaux Architects and Engineers of Los Angeles, is a civic landmark and a model of environmentally sustainable design.

The building plan, which includes the library, a community room, environmental display, and gallery, responds to the community’s desire for a library that reflects the rancho tradition of the region, with interior spaces organized around an open central courtyard.

During a typical day, all public areas, including book stacks (93 percent of the building), achieve desired lighting levels without supplemental electric light. Additionally, a major portion of the building is naturally ventilated with mechanically interlocked windows controlled by the building’s energy management system.

“Its clarity is its strength. The daylighting design helps to orient building users, and it has a nice rhythm inside and out. It incorporates a very intelligent electric lighting design to complement its daylighting design,” according to jurors. The library’s energy performance exceeds California standards by more than 40 percent. ●



Credits

cover: **Karen Gellert**
page 10: photo, **Tim Culvahouse**
page 12: photo, **Tim Culvahouse**; photo, **Julius Shulman and David Glomb**
page 14: photo, **George Cain**
page 15: drawing, **Anshen+Allen**
page 30: photo, **Ragina Johnson**
page 45: photo, **Ragina Johnson**
page 48: (left to right and top to bottom) photo, **Alan Weintraub**; photo, **Alan Weintraub**; photo, **Timothy Hursley**
page 49: (left to right and top to bottom) photo, **Grant Mudford**; photo, **John Ellis**
page 50: (left to right and top to bottom) photo, **Russell Abraham**; photo, **Christopher Irion**; aerial photos, **Steve Proehl**
page 51: drawing, **Daniel Solomon**; aerial perspective, **Hank Schultz**, drawing, **Daniel Solomon**; aerial perspective, **Steve Proehl**
page 52: photo and illustration, **courtesy of Marmol Radziner and Associates**
page 53: photo, **David Glomb**; photo, **courtesy of Marmol Radziner and Associates**
page 54: photos, **courtesy of Marmol Radziner and Associates**
page 55: bottom middle photo, **Erich Koyama**, all other photos, **Benny Chan**
page 56: (left to right and top to bottom) photo, **Jim Alinder**; drawing, **courtesy of Donlyn Lyndon**; photo, **Richard Whitaker**
page 57: all photos, **Jim Alinder**
page 58: (left to right and top to bottom) drawing, **courtesy of Donlyn Lyndon**; photo, **Jim Alinder**; drawing, **Donlyn Lyndon**; photo, **courtesy of Donlyn Lyndon**
page 59: (left to right and top to bottom) drawing, **courtesy of Donlyn Lyndon**; photo, **Cervis Robinson**; photo, **Jim Alinder**; photo, **Jim Alinder**; covers, **courtesy of Donlyn Lyndon**
page 60: photo, **Ronald Moore**
page 62: (top to bottom) photo, **Julius Shulman**; photo, **Marvin Rand**; aerial photos, **Jordon Lagman**
page 63: (top to bottom) photo, **Jordon Lagman**; photo, **Daniel Bartush**; aerial photos, **John Gaylord**
page 64-65: photos, **Tim Griffith**
page 66: (left to right and top to bottom) drawing, **Joel Blank**

and **Susie Tsay Tashiro Architects**; photo, **Benny Chan**; photo, **Benny Chan**; photo, **Joel Blank**
page 67: all photos and illustrations, **RACESTUDIO**
page 68: drawing, **Bohlin Cywinski Jackson**; all photos, © **Peter Aaron/ESTO**
page 69: drawing, **Jensen & Macy Architects**; all photos, **Richard Barnes**
page 70: drawing, **Cannon Design**; all photos, **John Edward Linden**
page 71: (left to right and top to bottom) photo, **Marvin Rand**; photo, **Pugh + Scarpa**; photo, **Marvin Rand**; drawing, **Pugh + Scarpa**
page 72: (left to right and top to bottom) photo, **Tim Street-Porter**; site plan, **Ena Dubnoff/One Company Architecture**; drawing, **Ena Dubnoff/One Company Architecture**; photo, **Tim Street-Porter**
page 73: (left to right and top to bottom) photos, **Benny Chan**; drawing, **Osborn**
page 74: drawing, **Marmol Radziner and Associates**, photos, **Benny Chan / Fotoworks**
page 75: (left to right and top to bottom) photo, **John Edward Linden**; aerial photo, **Steve Proehl Aerial**; drawing, **Moore Ruble Yudell Architects and Planners**; photo, **Moore Ruble Yudell Architects and Planners**
page 76: (left to right and top to bottom) photo, **Marvin Rand**; photo, **Marvin Rand**; drawing, **Pugh + Scarpa**; photo, **Pugh + Scarpa**
page 77: (left to right and top to bottom) photo, **Chuck Choi**; photo, **Peter Vanderwarker**; drawing, **Steven Ehrlich Architects**; photo, **Peter Vanderwarker**
page 78: drawing, **Pfau Architecture Ltd. Inc.**; all photos, **Tim Griffith**
page 79: drawing, **John Friedman Alice Kimm Architects, Inc.**; all photos, **Benny Chan**
page 80: drawing, **David Baker + Partners, Architects**; all photos, **Michelle Peckham**
page 81: drawing, **Turnbull Griffin Haesloop**; all photos © **Proctor Jones**
page 82: drawing, **Kanner Architects**; all photos, **John Edward Linden**
page 83: drawing, **SMW M**; all photos, **Richard Barnes**
page 84: drawing and photos, **Jonathan Segal, FAIA**
page 89: photos, **courtesy of VBN Architects**
page 90: photos, **courtesy of Killefer Flammang Architects**
page 91: photos, **courtesy of Fields Devereaux Architects & Engineers with Greenworks**
page 98: left, **William Grover**; right, **Kris Miller-Fisher**

Coda



1968



2004

Faculty Club UCSB, MLTW/Charles W. Moore and Wm. Turnbull, Jr., Architects

Kris Miller-Fisher, AIA

“The management has been very curiously interested in the building. That is, they either love it or they hate it. There have been two times now that I can remember when the new people had taken over who had liked the building and had called us up to find out where all the things were that had been hidden by the ‘bad guys’ who had just preceded them. Twice there has been a wave of people taking over who hated it and they’d unscrew stuff from the walls and the ceilings and jam it into storage closets, and hide all the animal’s heads. We had some quite nice gates and stuff that we’d made and they never have been found. They’ve been thrown away. The gates were all in perspective so that when you closed them they looked like they were disappearing in several directions at once.”

— Charles Moore, 1976

In 1978, under Chancellor Robert Huttenback and his wife, a decorator from Montecito was hired to redesign the interiors in burgundy and cream, neutralizing its wit and intelligence. This was in an effort to remake the Club into a more ‘dignified’ place to do

university business and entertaining, according to Board member Dennis Whelan, who interviewed the former Chancellor’s wife.

A restoration and renovation is proceeding gradually as the Club and its Board raises contributions from its members. Luckily, the double exterior walls, high ceiling dining room filled with bridges and stairs—now very Harry Potter but Piranesi at that time—and the major walls and rooms remain the same. The demolished neon and Plexiglas triptychs, designed and donated by Charles Moore, have been reproduced from a graphic design and old slide images, since the originals were made without working drawings. The vibrantly painted central courtyard fountain, demolished because its sloping sides were considered a safety hazard, may be reconstructed as a floor pattern, now that the space has a canvas shade and the court is used frequently for dining. A brightly patterned and abstracted ‘dragon’ bench with a red eye made from a tail light in the entry court may be rebuilt in a similar spirit with more permanent materials. All of these changes (and more) will bring life back into this building that has had its wit and humor confiscated. Congratulations.

David Gebhard, who was also a member of the architectural selection committee, commented, “When people come to Santa Barbara to look at buildings, the three that they look at are the Courthouse, the Mission and the Faculty Club.” ●