

arcCA

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

Architecture and Art Building
Prairie View A & M University, Prairie View, Texas
RoTo Architects, Inc.

Why Award?

The Amazing arcCA Design Awards Guide!
Something for Everyone!
Enter Widely, Enter Often!
Good Luck!

COMPARING AWARDS

The Paradox of Awards

Forces of Admiration: Accolades, Honors, and Legacy in Architecture
Presentation is Everything

The California Architectural Foundation

Thank You
for Submitting

Why Award?

Content

Why Award?

13

→ Ann E. Gray, FAIA

This Century So Far:
A Review of the AIACC Design Awards

16

Forces of Admiration: Accolades,
Honors, and Legacy in Architecture

19

→ Daniel Downey and James Cramer

The Paradox of Awards

23

→ Richard Farson, PhD

A Guide to Design Awards

27

Under the Radar

38

Book review

40

→ William Littman

Presentation is Everything

43

→ Hraztan S. Zeitlian, AIA;
Alex Anamos, AIA; and Julie D. Taylor

Thank You For Submitting

46

→ David Meckel, FAIA

The California Architectural Foundation:
Exploring Sustainable Solutions

48

→ Lance Bird, FAIA

**2007 AIACC and
Savings By Design Awards**

51

03

Comment

05

Contributors

10

Correspondence

91

... and Counting

92

Coda

arcCA, the journal of the American Institute of Architects California Council, is dedicated to exploring ideas, issues, and projects relevant to the practice of architecture in California. **arcCA** focuses quarterly editions on professional practice, the architect in the community, the AIACC Design Awards, and works/sectors.

arcCA

07.3

Editor	Tim Culvahouse, FAIA
Managing Editor	Laura Schatzkin Culvahouse Consulting Group, Inc.
Editorial Board	Paul Halajian, AIA Chair John Leighton Chase, AIA Peter Dodge, FAIA Wendy Kohn Eric Naslund, FAIA Kelly Walker Nicholas D. Docous, AIA
Design	Bob Afuldish Ragina Johnson Afuldish & Warinner
Production Manager	Mike Baker
Production	Lorraine Sacca
Publisher	Kathy Varney California Regional Publisher McGraw-Hill Construction
AIACC	Lori Reed Director of Marketing and Communications

arcCA is published quarterly and distributed to AIACC members as part of their membership dues. In addition, single copies and subscriptions are available at the following rates:

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

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

Advertising: 877.887.7175.

Inquiries and submissions: Tim Culvahouse, Editor: tim@culvahouse.net; c/o AIACC, 1303 J Street, Suite 200, Sacramento, CA 95814; 916.448.9082; fax 916.442.5346. Bob Afuldish, Afuldish & Warinner: bob@aufwar.com.

Copyright and reprinting: © 2004 by AIACC. All rights reserved. Reproduction in whole or in part without permission is prohibited. Permission is granted through the Copyright Clearance Center (CCC), 222 Rosewood Drive, Danvers, MA 01923. **arcCA** is a trademark of AIACC.

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

Dodge
Sweets
McGraw Hill
CONSTRUCTION Architectural Record
ENR
Regional Publications

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

2007 Executive Committee
President
Pamela M. Touschner, AIA
**First Vice President/
President-Elect**
Jeffrey T. Gill, AIA
Treasurer
John P. Grounds, AIA
Secretary
James T. Wirick, AIA
**Vice President of Regulation
and Practice**
Scott F. Gaudineer, AIA
**Vice President of Legislative
Affairs**
Philip J. Bona, AIA
**Vice President of
Communications/Public Affairs**
Nicholas D. Docous, AIA
Executive Vice President
Paul W. Welch, Jr., Hon., AIA

**Vice President of the Academy
for Emerging Professionals**
Evelyn M. Lee, Assoc., AIA

2006 Board of Directors
AIA Regional Directors
David J. Brotman, FAIA
Stephan Castellanos, FAIA
Anne Laird-Blanton, AIA
Clark D. Manus, FAIA
Regional Associate Director
Tenille D. Jones, Assoc. AIA
Associate Director, North
Karen E. Lesney, AIA
Associate Director, South
Jana S.B. Itzen, Assoc. AIA
Student Director
Lucas W. Reams
AIA California Desert
Lance Christopher O'Donnell, AIA
AIA California Central Coast
Lenny Grant, AIA
AIA Central Valley
Richard T. Conrad, FAIA
Cynthia Easton, AIA
Michael F. Malinowski, AIA
AIA East Bay
Bonnie Blake-Drucker, AIA
Anki A. Chen, AIA

AIA Golden Empire
Bruce M. Biggar, AIA
AIA Inland California
Herta Maria Gaus, AIA
Gary L. McGavin, AIA
AIA Long Beach
Frank O. Bostrom, AIA
AIA Los Angeles
John R. Dale, AIA
Michael A. Enomoto, AIA
David D. Montalba, AIA
Katherine J. Spitz, AIA
Martha L. Welborne, FAIA
L. Paul Zajfen, AIA, RIBA
AIA Monterey Bay
Eric Lee Miller, AIA
AIA Orange County
Jason Briscoe, AIA
Cynthia A. Mabus, AIA
Brian J. Pratt, AIA
AIA Pasadena
Barton Anderson, AIA
Veronica R. West, AIA
AIA Redwood Empire
Peter G. Hendrickson, AIA
AIA Santa Barbara
Paul R. Zink, AIA
AIA Santa Clara Valley
Thomas F. Horan, AIA

Alan E. Turner, AIA
AIA San Diego
Robert L. Noble, AIA
R. Kirk O'Brien, AIA
Paul E. Schroeder, AIA
AIA San Fernando Valley
Richard Gemigniani, AIA
Miguel C. Renteria, AIA
AIA San Francisco
Michael D. Chambers, FAIA
Gordon G. Hoy, AIA
Richard L. Parker, AIA
Zigmund Rubel, AIA
Linda A. Sobuta, AIA
Alexander Tsai, Assoc. AIA
San Joaquin
David L. Phillips, AIA
AIA San Mateo
Wayne E. Gehrke, AIA
AIA Sierra Valley
Christina D.B. Frankel, AIA
AIA Ventura County
Howard E. Leach, AIA

AIACC Staff
Executive Vice President
Paul W. Welch, Jr., Hon. AIA
**Director of Marketing
and Communications**
Lori Reed

Another year has come and gone, and we applaud once more the fine projects recognized by the AIACC and Savings By Design awards programs. As we do periodically, we have devoted the regular section of the magazine to an examination of awards programs themselves, in part affirmative, in part critical, and in part, we hope, simply helpful.

Ann Gray, FAIA, editor of *FORM*, has brought together a range of thoughts from architects who value the awards process highly. Her article is followed by two essays challenging the value of awards: Daniel Downey and James Cramer question their ethical underpinnings, while psychologist Richard Farson, PhD, argues against their effectiveness. A round-up of AIACC Design Award winners since 2000, supplemented by the always eagerly awaited “. . . and Counting,” provides statistical fodder for your further speculation.

On the how-to front, we present two articles, “Presentation is Everything,” by Hraztan Zeitlian, AIA, Alex Anamos, AIA, and Julie Taylor, and “Thank You for Submitting,” by David Meckel, FAIA, back by popular demand from **arcCA** 01.1. Along with these, we have compiled what we hope will be a useful guide to current awards programs.

If all has gone as planned, your copy of **arcCA** will have arrived bundled with *A Century of California Architecture*, a celebration of the 100th anniversary of the Division of the State Architect. You may be surprised by the breadth of accomplishments of the State Architect’s office, which at one time, in the early- to mid-1960s, was the world’s largest architecture and engineering firm. Many of us think of the DSA now primarily as a regulatory body, but its more important role is as a voice for the incredible benefits that good architecture brings to society. In this context, it is worth excerpting a paragraph from Richard Farson’s critique of awards:

Award photos rarely identify the profession with solving the most pressing problems of shelter around the world, let alone other contributions architecture can make to reduce the indices of despair, such as crime, mental and physical illness, addiction, school failure, divorce, and suicide. Consequently, the public does not often look to architecture for help in those areas. But architecture can really help, because it designs situations—not just buildings; and situations, as every psychologist knows, are the most powerful determinants of behavior: more powerful than personality, habit, education, character, and genetic makeup—more powerful than anything. That’s why I put so much of my hope for the future in the design professions. But it will take a different kind of communication with the public if they are going to support the profession of architecture with hundreds of billions, as they do education and medicine, which are not nearly as effective.

We should all think about how to communicate most effectively architecture’s power for good, and we should lend our support to those institutions that are—or aspire to be—strong, clear voices for the discipline, among them AIACC and the State Architect.

Tim Culvahouse, FAIA, editor
tim@culvahouse.net

Contributors

Alex Anamos, AIA, is Studio Director/Senior Associate at KAA Design Group in Marina del Rey. He has been an AIA LA Awards Committee member since 2004, acting as 2007 Co-Chair.

Lance Bird, FAIA, is President of the California Architectural Foundation.

James P. Cramer is the founder and Chairman of the Greenway Group, a private research, foresight, and consulting organization with clients worldwide. He is the editor of *DesignIntelligence* and the *Almanac of Architecture & Design* as well as co-chair of the Design Futures Council. He is the author of several books including *How Firms Succeed: A Field Guide to Design Management* and the new bestseller, *The Next Architect: A New Twist on the Future of Design*.

Tim Culvahouse, FAIA, is an architect specializing in communication for design advocacy. He directs Culvahouse Consulting Group in Berkeley and is the editor of **arcCA**. He may be reached at tim@culvahouse.net.

Daniel Downey is Managing Editor of *DesignIntelligence* and frequent contributor to the discourse on excellence in the design professions. He maintains particular interests in true sustainability and earth stewardship as well as brand equity and development in professional services firms. He can be reached at dan@proseverse.com or via *DesignIntelligence* at ddowney@di.net.

Dr. Richard Farson, psychologist, author and educator, is president of the Western Behavioral Sciences Institute in La Jolla, California, and director of its online think tank, the International Leadership Forum.

Ann E. Gray, FAIA, is the founder of Balcony Media Inc., publishers of *FORM* magazine, and architectural books and monographs under the Balcony Press imprint including *The Last Remaining Seats*, *Iron: Erecting the Walt Disney Concert Hall* and *LA's Early Moderns*. She is a licensed architect and practiced architecture in Los Angeles for 15 years, the last eight as Paramount Pictures' studio architect. The architectural work under her tenure was recognized by *TIME*, *Progressive Architecture* and *Interiors* magazines. She is a former board member of the Hollywood CRA Design Review Committee, a Trustee of the California Preservation Foundation, and former president of USC's Freeman House Associates. She has been on countless award juries for the AIA and other organizations, and she currently chairs the AIACC Design Awards Committee.

William Littmann teaches architectural history at the California College of the Arts. He is currently working on a book on El Camino Real and its meaning in California culture as well as completing a study of the architecture and landscape of farmworker settlements in the California Central Valley.

David Meckel, FAIA, is Director of Research & Planning for the California College of the Arts (CCA) in San Francisco. He may be reached at dmeckel@cca.edu.

Julie D. Taylor is Principal of Taylor & Company: Communication for Creative Industries in Los Angeles. She is a professional affiliate member of AIA LA and AIACC, and has been an AIA LA Awards Committee member since 2006.

Hraztan S. Zeitlian, AIA, is Vice President/Director of Design at Leo A Daly, Los Angeles. He has been an AIA LA Awards Committee member since 2005, acting as 2006 Co-Chair and 2007 Chair.

re: arcCA 07.2, "Design Review":

I really enjoyed reading David Prowler's article, "How It's Done In San Francisco." He hit the nail on the head with regard to how antiquated the planning process in today's social and cultural reality can be. It is something that I have been frustrated with in various venues. Having often presented to Design Review Boards, both public and private, I am always amazed at what a disproportionate representation at such hearings often looks like: nothing like the make-up of the city I live in and move around in.

James Geiger
San Diego

After reading Margit Arambaru's review of *Our Valley. Our Choice*. (and others related to this issue), I am wondering why NO ONE has ever considered or talked about the availability of water. And when the valley is filled with cities and people what will they eat? Has anyone even researched how much of the food that this country eats is produced in this valley and what will happen when that is gone? I have never, ever seen any mention made of these issues in any discussion of developing the valley so that there will be no more agriculture. And that doesn't even begin to deal with the major pollution that all these cities will create with paving everything and putting millions of cars on all those new roads. I don't expect you to answer this, or to find anyone anywhere who is even interested in any of it, but I just had to get it off my mind for a little while.

Yvonne Vail, AIA
Santa Cruz



Why Award?

Ann E. Gray, FAIA

The cool detachment Marlon Brando demonstrated when, in 1973, he refused his Academy Award on political principles has, I believe, spread the notion in the minds of creative individuals that industry awards are a product of a mainstream establishment that praises mediocrity over creative experimentation, that they are a trite celebration of self-indulgence and vanity.

Therefore, I expected to find a large skeptical lot in the creative bunch of architects I asked about design award competitions. To my surprise, the tangible benefits of entering awards programs (not even necessarily winning them) were many, and, more surprisingly, the architects' enthusiasm for them countered all of my instincts.

To get the broadest possible range of opinions, I asked several architects from across the country, from firms large and small, corporate and crazy, AIA members and non, and they all said good things. Of course, it could be the statistical skew of my own Rolodex, but nevertheless what they had to say was pretty convincing.

Firm principals almost uniformly believe winning awards is crucial to building a practice, that the need to engage is a simple reality, an implicit part of how successful practices are perceived. For both HOK and WWCOT in Los Angeles, the main goal in winning awards is recruiting and retaining talent. Annie Chu, AIA, of Chu+Gooding Architects extends that to the entire project team: "It's a pat on the back for the project team. It's always a miracle when a project gets completed, and an award is a good way of acknowledging all the efforts from owners to consultants, to fabricators and builders." Adrienne Cress of Moody Nolan in Columbus, Ohio, has a very literal view of the award being recognition of the client's contribution. "Moody Nolan carefully listens to the client's vision and objectives and responds with creative design solutions. In reality, each project is designed by the client, with Moody Nolan translating and facilitating the client's goals. Our design awards reveal a clear reflection of the close and successful collaboration between Moody Nolan designers and the client."

top photo: John M. Clancy Award for Socially Responsible Housing, HomeSafe, San Jose, Studio E Architects and Spulock Poirier Landscape Architects

bottom photo: Palladio Award, Barret Library at Rhodes College, Memphis, Tennessee, Hanbury Evans Wright Vlattas + Company and Shepley Bulfinch Richardson & Abbott, photograph © Robert Benson Photography 2005, courtesy Hanbury Evans Wright Vlattas + Company



The visibility that goes with winning an award seems to be a crucial component to the firm-building effort. Articles in magazines and newspapers are seen by clients and users, they become marketing materials in the firm's press kit, and they build credibility with a larger professional community. Jonathan Segal, FAIA, of San Diego thinks it can "bring someone from total obscurity to the forefront. A small, well-thought-out remodel might help launch a career if they got an award for it."

There is always a question of whether design awards given by architects to architects are anything more than a closed forum for mutual admiration. As Michael Chung of LETTUCE in Los Angeles kiddingly suggests, "Maybe we all have really low self-esteem and need public validation to feel good about ourselves." Undoubtedly, but that does not preclude the process from having a ripple effect outside the profession, particularly when the awards get published. Segal believes having the winners published in the San Diego newspaper gives the firm a leg up with the public. "The community pays attention," he says. "I hope that when we go for a community review of one of our projects it influences their deci-

sions. I don't know, but it has to help."

Annie Chu says that awards are a marketing tool for some of their non-profit clients, who benefit from the exposure and bragging rights to their boards and supporters. It seems winning an award is not all about the architect's ego.

Aside from having an award published, how can a fairly insular process help an architect get work? Ask Larry Scarpa, AIA, of Pugh+Scarpa: "Most architects underestimate the importance of marketing to our peers. If you look at any significant commission (and many not so significant), an architect is usually involved either directly in the selection process or is involved in some kind of advisory role, which ultimately results in one's being asked to submit a proposal, interview for a project, or get a commission directly. One of the major ways for architects to gain exposure is through the recognition of being an award winner. The only reason that we submit for awards and publications is to be on the radar of selection committee members and therefore in a position to be viable contenders for the best architectural commissions. Prestige, cool certificates, staff recognition, something to brag

about to clients? Those I care nothing about."

According to Susan Grossinger, Senior Vice President at HOK Los Angeles, design award credentials are part of the selection criteria of many of the high profile clients they pursue. At Chu+Gooding, most of their clients expect to work with award winning firms, and RFQs from university clients specifically request a list of awards. Leo Marmol, FAIA, of Marmol Radziner believes that, from awards judged by their peers, institutional clients can be assured that Marmol Radziner's unusual design/build method of practice benefits the quality of their architecture. For architects pursuing institutional work, the award certificate is mandatory, and the more the better.

Segal can't point to one specific overriding reason to enter awards programs, but he finds the awards process to be fun and, in the end, validating. "For us, awards are very important. We are developers, we have no clients, so it's not to help us get clients, but for us it creates credibility with our peers. It's very expensive, but the byproduct is that you start to document your work, which is very important. There are all these tangential things that happen, like I'm speaking around the country. I have to think



far left: Exhibition of School Architecture Awards, 2007 Honorable Mention Citation: ACORN Woodland Elementary / EnCompass Academy, Oakland, Beverly Prior Architects, photograph by Cesar Rubio
middle: 2006 Sustainable Design Leadership Award: Not-for-Profit Organizations: Rand Corporate Headquarters, DMJM H&N; photograph by Benny Chan
immediate left: Concrete Masonry Design Award: Mission Creek Park Pavilion, San Francisco, Tom Eliot Fisch, Photo by Richard Barnes

it's partly because we got some awards. I'm giving a seminar. If I were some hack architect doing shitty work, no one would come. It must have helped me get my AIA Fellowship. It all adds up. You can't say it does any one thing. We have won five national AIA awards and twenty local awards. We got nothing at California this year. It's really hit and miss, but we find it invigorating and rewarding when we win."

Looking at good design and engaging in a dialogue about design seems to be a yearning we do not leave behind us in the classroom crit. Thomas Bercy from Austin, Texas's avant-garde Bercy Chen Studio: "We typically enter design award competitions to have feedback on our work. It's like when you were in school. You spent all this time designing, but where you really learned was when it was being discussed. It's good to get out there to get an honest critique. We rely on jurors or committees to help us better understand the reaction our work creates." Kate Diamond, FAIA, principal at NBBJ, Seattle, says that, while the structure of the competition might be flawed, the conversation itself is the value of design awards. Design awards provoke "a genuine interest in engaging one's peers in the discourse and

elevation of the art of architecture.

Are we cynical about award programs because so many seem to be beauty pageants? Can a jury that flies in for one day and only experiences the design through exquisite, but not necessarily accurate, photographs gain valuable insights into the relative value of a set of projects? I can only tell you that I have participated in awards programs from both sides of the table—as a juror and as an award winner—and, while I want them to evolve to consider a richer set of criteria, I always learn something from the process. Award programs for all their flaws are an important part of the discourse of our profession."

Like the lure of a podium finish in a sporting event, the scrutiny of a jury and having one's work publicly displayed provides just the pressure necessary for some architects to push themselves that much harder. Chung is unabashed: "Part of the desire stems from the fact that by and large we designers are competitive animals. We like to be challenged, and we like to win."

The \$64,000 question remains: Can design awards improve the overall quality of design? Chung is unequivocal: "One of the

huge values of the process of entering awards competitions is it focuses us and holds us accountable to the design ideals we purport to hold. We like that. Short of that, the process of making up bullshit to spin a crap-project into high design will force designers to confront the value of their own work."

Ken Cook, executive in charge of brand integration at Publicis/Hal Riney, who juried this year's Spark Awards, is quite clear on the topic. "The measure for any good design is an idea that took courage. Thus recognizing it might just provide courage to more product managers and CMOs. I'd like to meet a few more [courageous ones] before I die, and it's these competitions that provide the backbones that support good solutions."

Imagine the power well-conceived and well-publicized awards programs can have to help architects improve the built environment. Ideas that take courage, accountability to design ideals, rewarding good workers, furthering the conversation, building a successful practice, invigorating fun—these are the words of the participants. Would the skeptics like to weigh in? ●

This Century So Far: a Sketch of the AIACC Design Awards

2000	2001	2002	2003
<p>Lehrer Architects Downtown Homeless Drop-In Center</p> 	<p>Bold typeface: AIACC Honor Award Regular typeface: AIACC Merit Award Left justified: project with significant social or public component Thumbnail image: firm has won in more than one year New categories of awards introduced in 2007 (Interiors, Urban Design) are not represented. <i>Please forward your analyses to the editor, tim@culvahouse.net.</i></p>		<p>Lehrer Architects James M. Wood Community Center</p> 
<p>Studio E Architects Eleventh Avenue Townhomes</p> 			<p>Studio E Architects Eucalyptus View Cooperative</p> 
<p>David Baker FAIA & Associates Moonridge Village</p> 	<p>Michael Maltzan Architecture, Inc. Hergott Shepard Residence</p> 	<p>Jeffrey M. Kalban & Associates Architecture, Inc. People Assisting the Homeless (P.A.T.H.)</p>	<p>David Baker & Partners Hotel Healdsburg</p> 
<p>Barton Myers Associates, Inc. Myers Residence</p> 	<p>Turnbull Griffin Haesloop Long Meadow Ranch Winery Private Residence</p>	<p>Fields Devereaux Architects and Engineers Bing Wing of the Cecil H. Green Library, Stanford University</p> 	<p>Michael Maltzan Architecture, Inc. and Cooper Robertson & Partners MoMaQNS</p> 
<p>Koning Eizenberg Architecture PS #1 Elementary School</p> 	<p>Skidmore Owings & Merrill LLP 101 Second Street</p>	<p>Clive Wilkinson Architects Palotta Teamworks National Headquarters</p> 	<p>Barton Myers Associates, Inc. 9350 Civic Center Drive</p> 
<p>Koning Eizenberg Architecture Fifth Street Family Housing</p>	<p>Shubin + Donaldson Architects, Inc. Ground Zero Ad Agency</p>	<p>LPA, Inc./ Francis + Anderson Gonzalo & Felicitas Mendez Fundamental Intermediate School</p>	<p>Koning Eizenberg Architecture Downtown LA Standard</p> 
<p>Cannon Dworsky El Sereno Recreation Center</p> 	<p>Kuth/Ranieri Architects Iann Stolz Residence</p>	<p>Griffin Enright Architects Tatum Student Lounge, California Institute of the Arts</p>	<p>Abramson Teiger Architects First Presbyterian Church of Encino</p>
<p>Tanner Leddy Maytum Stacy Architects CCAC Montgomery Campus</p> 	<p>NBBJ Sports & Entertainment Paul Brown Stadium</p>	<p>Leddy Maytum Stacy Architects 625 Townsend</p> 	<p>Moore, Ruble, Yudell Architects & Planners Bo01 "Tango" Exhibition Housing</p>
<p>Sant Architects, Inc. Conference Barn</p>	<p>Ellerbe Becket Walter A. Haas, Jr., Pavilion, UC Berkeley Metro Red Line Station South Coast Plaza Pedestrian Bridge, with Kathryn Gustafson</p>	<p>Chu + Gooding Architects The Architecture of RM Schindler Exhibit at MOCA</p>	<p>Mark Horton / Architecture Clifton Hall, California College of the Arts (formerly CCAC)</p>
<p>Architectural Resources Group Hanna House Seismic Strengthening and Rehabilitation</p>	<p>Cody Anderson Wasney Architects, Inc. Toyan Hall Renovation, Stanford University</p>	<p>SPF Architects Wildwood School</p>	<p>ELS Architecture and Urban Design Cragmont Elementary School</p>
<p>Marmol & Radziner Architects Harris Pool House</p>	<p>Skidmore Owings & Merrill LLP, Del Campo & Maru, and Michael Willis Architects SFO International Terminal</p> 	<p>Eric Owen Moss Architects Stealth</p>	<p>Public Dutra Brown Building</p>
<p>Anshen + Allen Ron W. Burkle Family Building, Claremont University</p>	<p>Morphosis and Thomas Blurock Architects Diamond Ranch High School International Elementary School</p> 	<p>Morphosis Hypo Alpe-Adria Center University of Toronto Graduate Student Housing</p> 	<p>Arkin Tilt Architects Hidden Villa Youth Hostel and Summer Camp Facility</p>
<p>Heller Manus Architects, Komorous/Towey Architects, and Finger/Moy Architects San Francisco City</p> 	<p>Pugh + Scarpa Reactor Films</p> 	<p>Pugh + Scarpa The Firm Bergamot Artist Lofts</p> 	<p>Michael W. Folonis, AIA, and Associates John Entenza Residence Restoration</p>
		<p>Randall Stout Architects, Inc. Blair Graphics</p> 	<p>Pleskow & Rael, LLC Landmark Theatres Sunshine Cinemas</p>
			<p>Michael Willis Architects Cecil Williams Glide Community House</p> 
			<p>ROTO Architects, Inc. View Silo House</p>
			<p>Fernau & Hartman Architects West Marin House</p> 
			<p>Pugh, Scarpa and Kodama Colorado Court</p> 
			<p>Randall Stout Architects, Inc. Cognito Films</p>

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



Electrical Training Trust
 Osborn

Ena Dubnoff/One Company Architecture
 and Fernando Vasquez 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

Jonathan Segal, FAIA
 The Titan
 San Francisco Ferry Building
 SMWM



Marmol Radziner and Associates
 Hilltop Studio

Kanner Architects
 Ross-Snyder Recreation Center



Pugh + Scarpa
 Co-Op Editorial
 Jigsaw

2005

CO Architects
**Engineering Sciences Building
 UC Santa Barbara**



Fougeron Architecture
Jackson Family Retreat, Big Sur



Kennerly Strong Architecture
Mission District Mixed Use, San Francisco

Lee + Mundwiler Architects
**Federal Government Plaza (Bundesplatz)
 Bern, Switzerland**

Architectural Resources Group
 Conservatory of Flowers
 San Francisco

Daly Genik Architects
 Camino Nuevo Charter Academy
 Elementary School, Los Angeles
 (phase 1)



Hodgetts + Fung Design Associates
 Sinclair Pavilion, Pasadena

Hodgetts + Fung Design Associates
 Sylmar Branch Los Angeles Library, Sylmar

Kennerly-Bowen Architecture
 Photography Studio & Workshop, Petaluma

Moore Ruble Yudell Architects
 & Planners
 Joseph A. Steger Student Life
 Center, University of Cincinnati



Luce et Studio
 Nissan Styling Studio
 Farmington Hills, Michigan



Rios Clementi Hale Studios
 3rd & Benton / 7th & Grandview Primary
 Centers, Los Angeles

Morphosis
 Science Center School,
 Los Angeles



SPF:a
 House on Blue Jay Way, Los
 Angeles



SPF:a
 Hay Barn and Stable, Somis



Marmol Radziner and Associates
**Elliot House Restoration,
 Los Angeles**

Pugh + Scarpa
 Solar Umbrella, Venice



Pugh + Scarpa
 Orange Grove, West Hollywood

Morphosis
 Caltrans District 7 Headquarters
 Los Angeles

2006

CO Architects
 Engineering 2
 University of California, Santa Cruz



Clive Wilkinson Architects, Inc.
Mother, London



EHDD
**Residence Halls Units 1 & 2
 University of California, Berkeley**



SOM
**Central Plant
 University of California, Merced**



Anderson Anderson Architecture
 Orchard House, Sebastopol



Daly Genik Architects
**Art Center College of Design
 South Campus, Pasadena**



Beyer Blinder Belle Architects & Planners LLP
 Cathedral of the Blessed Sacrament
 Sacramento



DesignARC
 Palm Springs Modern Experiment, Palm Springs



Fougeron Architecture
 1532 House, San Francisco



Kelly Sutherlin McLeod Architecture, Inc.
 Historic Resources Group
 Gamble House Conservation, Pasadena



Leddy Maytum Stacy Architects
 The Bay School
 San Francisco

Leddy Maytum Stacy Architects
 Paulett Taggart Architect
 The Plaza Apartments, San Francisco



Lehrer Architects LA
 Lehrer Architects Office,
 Los Angeles



Luce et Studio Architects, Inc.
 Nissan Design America, La Jolla



TANNERHECHT Architecture
 Cannery Lofts
 Newport Beach



Turnbull Griffin Haesloop
 Vacation Residence, Sea Ranch



2007

CO Architects
 Westminster Rose Center Theatre &
 Cultural Center, Westminster



Richard Meier & Partners Architects LLP
Malibu Beach House, Malibu

Johnston Marklee & Associates
 Hill House, Pacific Palisades

Sasaki Associates, Inc.
 Utah State University, Wanlass Performance Hall
 Logan, Utah

Daly Genik
**Camino Nuevo High School,
 Los Angeles**



Lorcan O'Herlihy Architects
 Gardner 1050, West Hollywood

Perkins + Will
 Interdisciplinary Science and Technology
 Building 1 (ISTB1)
 Arizona State University, Tempe



Studio Pali Fekete architects (SPF:a)
 MODAA, Culver City

Cody Anderson Wasney Architects
 The Allied Arts Guild Historic
 Preservation/Restoration
 Menlo Park



Fougeron Architecture
 Tehama (The Grasshopper)
 San Francisco



Marmol Radziner + Associates
 Sten-Frenke Residence
 Santa Monica



RoTo Architects, Inc.
 Architecture and Art Building, Prairie View
 A&M University, Prairie View, Texas



Morphosis
**United States Federal Building
 San Francisco**

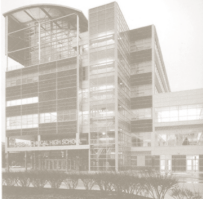
Morphosis
 Wayne Lyman Morse United States Courthouse
 Eugene, Oregon



Grand Prize Winner
JT A Joint Venture
 Technical High School

"A model of an urban school
 that provides light space. The quality of
 the space is really elevated."

Designed By: **DESIGN JUDGES ON**
 TECHNICAL HIGH SCHOOL IN DETROIT



THREE PHOTOS ABOVE SHOW FEATURES OF CLASS
 TECHNICAL HIGH SCHOOL IN DETROIT: A JOINT
 VENTURE—WINNER OF THE 2007 GRAND PRIZE
 AWARD. TOP TWO PHOTOS BY CHRISTOPHER
 LARK. PHOTO ABOVE BY BATHAZAR KORAB.

AIA East Bay
 405 Clay Street
 Oakland, CA
 94612-4101

**What the Judges
 Look for in Your
 Submission**

- Clear statement of how the design contributes to learning environment.
- Photos of facilities with students using them.
- People in scale, whenever possible.
- Explanatory captions with photos and site plans.
- Description of the planning and design process.
- Innovative problem solving.
- Attention to security issues.
- Relationship between the educational facility and its community.

Submissions are judged by a distinguished panel of experts in school and university design and construction. The 2007 panel included: John Chadwick, AIA, Perkins Eastman Architects PC; Mary P. Cox, AIA, Virginia Commonwealth University; Judy Marks, National Clearinghouse for Educational Facilities; Sean O'Donnell, AIA, Ehrenkrantz Eckstut & Kuhn Architects; Ted Weidner, AIA, University of Nebraska—Lincoln; and Sarah Woodhead, AIA, Arlington (Va.) Public Schools.

The American Institute of Architects



Call for Entries

ROBERT TIMOTHY CULVAHOUSE
 2919 FLORENCE ST
 BERKELEY, CA 94705-2003



**2007
 CONCRETE MASONRY
 DESIGN AWARDS**

TEXT INCLUDES EXCERPTS FROM EACH ARCHITECTURAL FIRM'S DESCRIPTION OF THE PROJECT, AND JURY COMMENTS DELIVERED BY JURY CHAIRMAN, DEANE AKELL, F.A.I.A., AND SUSTAINABLE JURORS, CHARLES ELEY, F.A.I.A., PE AND STEPHAN CASTELLANOS, F.A.I.A.

2008 HONOR AWARDS
 call for entries
 2008 Institute Honor Awards for Architecture
 Interior Architecture
 Regions & Urban Design
 The Institute of Architecture
 29th



CALL FOR ENTRIES
 DEADLINE FOR ENTRIES WEDNESDAY,
 SEPTEMBER 26, 2007



Co-Sponsored by AIA California Council
contract
 THE 29TH ANNUAL INTERIORS AWARDS



WHAT TO ENTER
 Interior design project occupied/open for business
 January 1, 2006. Older projects will be disqualified.
 Previous publication is acceptable.

CATEGORIES

- 01 / LARGE OFFICE (OVER 10,000 SQ. FT.)
- 02 / SMALL OFFICE (UP TO 10,000 SQ. FT.)
- 03 / HOTELS
- 04 / RESTAURANTS
- 05 / HEALTH CARE
- 06 / RETAIL
- 07 / EDUCATION
- 08 / PUBLIC SPACE
- 09 / SHOWROOM/EXHIBIT
- 10 / SPORTS/ENTERTAINMENT

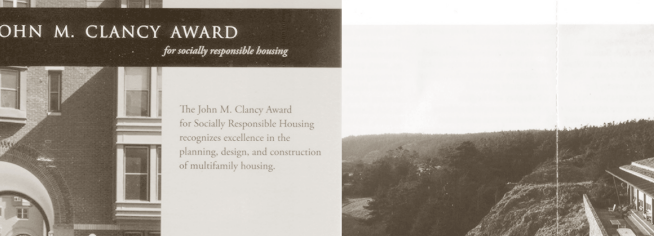
FEES
 Entry fees are \$175 for the first project submitted and \$15 for subsequent project. (For design school students or Classmates who submit student work in Category 14, the fee is \$5 per project.) Please submit fee with entry and make check to Contract.

THE JURY
 A panel of distinguished industry professionals will review and select category winners on the basis of aesthetics, design and client's objectives.

EXHIBIT sponsored by
EXHIBIT
 California Department of Education (CDE)
 Division of the State Architect (DSA)

THE JOHN M. CLANCY AWARD
 for socially responsible housing

The John M. Clancy Award for Socially Responsible Housing recognizes excellence in the planning, design, and construction of multifamily housing.



Forces of Admiration: Accolades, Honors, and Legacy in Architecture

David Downey and James P. Cramer

The Proliferation of Awards

During a recent review of the new ninth edition of the *Almanac of Architecture & Design*, we were astonished to note the extreme propagation of awards programs in the architecture profession. A number of these awards are quite old, but the volume increase in the last several decades is remarkable, to the point of alarm. And a critical examination of the lists of awards established by and conferred upon architects reveals some surprising trends and raises pressing questions.

According to the upcoming edition of the *Almanac of Architecture & Design*, which lists the “most prominent national and international award programs currently operating,” between 1848 and 1939, there were three established awards for architecture. Two of these were AIA and RIBA awards. The third was from the American Academy of Arts and Letters. All of these were prestigious, well-recognized awards. Between 1949 and 1959, the profession saw a rise in awards by a count of four, four awards established in the space of ten years, where previously three awards for a span of ninety-one years were deemed sufficient. Already, in the first decade of the new millennium, we have nearly twenty-five awards newly established atop the already numerous awards. And this doesn’t account for the myriad local or regional chapter, association, press, or manufacturer’s awards conferred every year. Have we gone award crazy? One might think so.

Are we sure that so many awards are a positive thing? A select jury of peers or special interest groups often decides who earns them. Why should it matter so much? How significantly does this recognition affect architects’ motivation to strive for professional excellence? If there were no awards would architects be less inspired?

What Do We Honor?

What does it take to design and construct truly remarkable structures, buildings worthy not just of professional accolades, but of the constant admiration of the public and the profession? Based

on our analysis of awards and trends, the most appreciated buildings, architects, or firms are not those that boast impressive lists of awards, but those that work and speak to something considerably more meaningful. The reinvigorated quest to determine which buildings are most appreciated by non-architects could be an indication that the age of awards is waning.

Buildings, most architects would agree, are a testament to the power of humanity, the physical manifestation of ideals, ideas, and a purpose-filled existence. Seeing a building in three-dimensions, in the city one calls home or abroad, should be recognition enough. Lately, however, it would seem that the profession is constructing as many awards as buildings. To what end, then, are architects working? Toward an ideal? Toward the immediate recognition of a professional award? Or are awards simply the only means by which a firm can differentiate itself from others?

Honors might be seen as a validation for the weeks, months, and years of hard—sometimes lonely—work, ceaseless persuasion, and challenging collaboration that architects put into their projects. Yet most architects have discovered that public recognition for their best effort is not inevitable. Even with hundreds of awards programs, most architecture—even very good architecture—does not

receive official acclaim. In fact, architects too often reap pain from the very fields in which they have carefully planted hope.

So, after you have done your best and no awards are bestowed, what then?

The lists of the most admired structures in America say something entirely different from a list of awards. The buildings “most admired” by the public and the profession reflect some sense of contemporary fancy, but, more than that, they reflect the promise of man borne out in the built environment. During eras when awards were few, buildings of lasting prominence and meaning were constructed.

Awards, Advertising, and the Ethics of Promotion

Observers might also draw a correlation between professional codes of ethics, as established and maintained by the AIA, and the decades long propagation of awards programs. Rules of professional practice prohibiting the use of advertising to promote professional services held for decades and, while relaxed in 1918 to “discourage” rather than altogether condemn advertising, these prohibitions were not lifted until 1978. At least seven major awards were established between 1978 and 1979 alone. And, when we look closely at the definition of advertising in a contemporary sense, as we have with awards and honors,

we see the “attraction of public attention or patronage.” What better way to attract attention than the conferring of awards? Whose attention would the architect and designer hope to attract, except those interested in architecture, those keen to have buildings developed, offices constructed, and cities established? Clearly the clients’ attention, not that of the general populous.

Interestingly, however, lists of “most admired” buildings include a vast majority of structures built well before the inauguration of most awards, during a time when advertising was “condemned as lowering the dignity of the profession.” The 1880s and the 1930s, above all, were eras in which buildings took center stage in the popular and professional American mind. Both were eras of popular unrest, financial crisis, and eminent need. Perhaps then architecture actually fulfilled the lofty purpose it purportedly maintains; perhaps architecture actually did elevate the human spirit and fill a cultural void left by corporate distrust, financial collapse, and social strife.

On the verge of the industrial revolution, the 1880s were particularly ripe for monumental architecture; hence structures like the Brooklyn Bridge and the Washington Monument, employing the unflagging ingenuity of man to create modern marvels.

The 1930s saw—without awards, self-aggrandizement, or professional accolade, and in iconic structures like the Empire State Building, the Waldorf Astoria Hotel and the Golden Gate Bridge—perhaps one of the most meaningful periods in the history of architecture. Depression-era architecture served to elevate us, allowing us to focus on something other than our troubles, often lifting us out of trouble by creating a need for labor and resources. Great architecture gave everyday life meaning, as well as supported economic development. This architecture was humanity’s testament to our endurance. Architecture created jobs, employed craftsmen, and gave everyone a renewed sense of focus. Architecture elevated us from the ashes of economic despair; architecture was sustaining.

Today architecture can do much the same, when liberated from the onus of awards. Focusing on the task at hand and focusing on sustainability in all its facets will result in the next great era of architecture and serve as our salvation in environmental despair. There are plenty of hands to do the work, and there is plenty of technology to accomplish great things, but the danger of an awards-myopia rather than a renaissance still remains.

Awards can become a false god. To trim your sails to catch the latest puff on an opinion

poll is to be little more than another weather vane. Smart, successful firms seek opportunity over awards. Opportunity is what gets buildings built; awards simply build a portfolio, and a portfolio is scarcely a legacy. A neighborhood, a complex, a civic center or a concert hall, that is a legacy, something timeless that speaks to man’s ability to endure.

Rather than pats on the back and professional accolades, let architects build structures of meaning and relevance. It is time to move on.

An Ethical Compass

If there is one required resource for a truly successful architect, it would be this: a strong set of values, a deep inner sense of design ethics that provides the compass to steer forward with direction and with confidence. This is where extraordinary design for even the most modest building is possible. This is the ethic of possibility. And it comes from within.

This compass is necessary to hold a true course in the face of the whims and cronyism of awards. The design compass is the difference when choosing between conflicting courses of action—when there is no professional jury around to judge your work and no honors award program to confirm the wisdom of your choices, your designs.

We track awards at *DesignIntelligence*. We

list them all in the *Almanac of Architecture & Design*. But we know that it does not take professional recognition to know that you have made a difference. It should not take someone else’s applause, nor does it take the speeches, the ceremony, and the wonderful excitement with all the PowerPoint slides. Who should be the most demanding critic of your work? You. Real success, the kind that will not slip away once the applause has died down, is the difference our dreams make to the quality of our own lives.

Good design really is an ethic. This ethic need not be codified in a standard professional practice, but should be ingrained, an integral part of the professional. Architects should find it within themselves to strive for excellence each day and not to look for a jury of peers to give their designs meaning. Instead, the sounds that should ring most true as architects navigate the high and inevitable low points of the profession are the words that will count most—your inner voice saying: “I did my best, it works, and it will serve the future well—very well.” ●

Editor Robert Carlsen, California Construction, 160 Spear St., Ste. 700, San Francisco, CA 94105. For more information, call Robert at 415-397-9019 or e-mail robert.carlsen@mcgraw-hill.com or visit our website at www.california.construction.com for detailed information.
 For advertising information in Southern California: email: Michael Brown, mcbrown@mcgraw-hill.com; email: Sandra Brown, sbrown@mcgraw-hill.com; email: Maggie Felt, mfelt@mcgraw-hill.com

McGraw Hill CONSTRUCTION connecting people_projects_products

Architects Incorporated
 The Kimmel Architectural Partnership, LP
 Tower Pinkster, Titus Associates, Inc.
 VCB Architecture
 Find us online at www.cnstututor.com



- People in scale, whenever possible.
- Explanatory captions with photos and site plans.
- Description of the planning and design process.
- Innovative problem solving.
- Attention to security issues.
- Relationship between the educational facility and its community.

onalia construction panel included: John Chadwick, AIA, Perkins Eastman Architects PC; Mary P. Cox, AIA, Virginia Commonwealth University; Judy Marks, National Clearinghouse for Educational Facilities; Sean O'Donnell, AIA, Ehrenkrantz Eckstut & Kuhn Architects; Ted Weidner, AIA, University of Nebraska—Lincoln; and Sarah Woodhead, AIA, Arlington (Va.) Public Schools.

ROBERT T. FLORE
 BERKELEY, CA

to, CA 95814

WOOD DESIGN & BUILDING

function

WINNER 2006-07 - NUMBER 37

Tim Culvahouse, FAIA
 Culvahouse Consulting Group
 2919 Florence St
 Berkeley CA 94705-2003

Single Family Detached Home
 3,600 to 4,000 sq. ft. (pg. 41)
 The Residence (Residence 4)
 Irwin Wells
 Builder/Developer: Standard Pacific of Orange County
 Architect: Basserman/Lagori Architects

ards 2006
 CHIEF EXCELLENCE

all for Entries

A.S.H./AIACC
 eroy F. Greene
 esign and
 lanning
 ards

2
0
0
8



CATEGORIES

- 01 / LARGE OFFICE (OVER 10,000 SQ. FT.)
- 02 / SMALL OFFICE (UP TO 10,000 SQ. FT.)
- 03 / HOTELS
- 04 / RESTAURANTS
- 05 / HEALTH CARE
- 06 / RETAIL
- 07 / EDUCATION
- 08 / PUBLIC SPACE
- 09 / SHOWROOM/EXHIBIT
- 10 / SPORTS/ENTERTAINMENT
- 11 / SPA/FITNESS
- 12 / RESTORATION
- 13 / ENVIRONMENTAL DESIGN (GREEN DESIGN)
- 14 / STUDENT/CONCEPTUAL WORK

- 08 / PUBLIC SPACE
- 09 / SHOWROOM/EXHIBIT
- 10 / SPORTS/ENTERTAINMENT
- 11 / SPA/FITNESS
- 12 / RESTORATION
- 13 / ENVIRONMENTAL DESIGN (GREEN DESIGN)
- 14 / STUDENT/CONCEPTUAL WORK

sponsored by:
 California Department of Education (CDE)
 Division of the State Architect (DSA)
 Office of Public School Construction (OPSC)

ENTRY FORM

closed my check made out to Contract for:
 \$175 - First Entry
 \$150 - Per Subsequent Entry
 \$50 - Per Student Entry
 Applies to Category 14

2008 HONOR AWARDS

call for entries

2008 Institute Honor Awards for Architecture

Architecture
 Interior Architecture
 Regional & Urban Design
 The twenty-five year award
 29th

CALL FOR ENTRIES

DEADLINE FOR ENTRIES WEDNESDAY
 SEPTEMBER 26, 2007

WHAT TO ENTER

Interior design project occupied/open for business
 on January 1, 2006. Older projects will be disqualified.
 Previous publication is acceptable.

CATEGORIES

- 01 / LARGE OFFICE (OVER 10,000 SQ. FT.)
- 02 / SMALL OFFICE (UP TO 10,000 SQ. FT.)
- 03 / HOTELS
- 04 / RESTAURANTS
- 05 / HEALTH CARE
- 06 / RETAIL
- 07 / EDUCATION
- 08 / PUBLIC SPACE
- 09 / SHOWROOM/EXHIBIT
- 10 / SPORTS/ENTERTAINMENT
- 11 / SPA/FITNESS
- 12 / RESTORATION
- 13 / ENVIRONMENTAL DESIGN (GREEN DESIGN)
- 14 / STUDENT/CONCEPTUAL WORK

HOW TO ENTER

No fee is needed! Submit your entry in a standard-size (no larger than 10 x 13 inches) three-ring binder with

AIA
 We
 Ho
 Aw

The Paradox of Awards

Richard Farson, PhD

Until recently I had never won an award of any kind. So when I began my service in 1999 on the national board of directors of the AIA in the capacity of Public Director (non-architect), I was more than a bit nonplussed by the overwhelming attention paid to honors and awards. After all, surgeons, attorneys, professors, judges, and clergy don't have award programs. Why does architecture?

More than 400 pages of the *Almanac of Architecture and Design* are given over to a listing of major awards and fellowships. That doesn't even include the many local award programs. A conversation I had a decade ago with prominent architect Stanley Tigerman revealed he had already collected 110 awards. How many must he have now? Skidmore Owings & Merrill has more than 800. The superstars cannot even accept all they are offered. Needless to say, I found this obsession over awards to be puzzling, amusing, embarrassing, and, as a psychologist, somewhat disturbing, because I am aware of the research documenting their counterproductivity.

Now about that award I did win. By surprise, I was notified that my coauthor and I had won the McKinsey Award for having written what an independent panel judged to be the best article to appear in the *Harvard Business Review* that year. I didn't even know such an award existed. I cannot imagine what it must be like to apply for an honor. My first reaction was to laugh, because the article was about success and failure and included a highly critical analysis of the practice of giving extrinsic rewards of any kind—honors, awards, even praise. I figured the judges couldn't resist the irony.

Like many winners of awards, I thought about other reasons of that sort to explain how I might have won it. Since I had a terrific co-author in writer Ralph Keyes, who has written thirteen successful books, I figured having teamed with him might explain it. Then I saw the list of judges and noted that I was acquainted with one of them personally. Well, I thought, maybe that explains it. I'm sure that you readers who have won awards understand that process of discrediting oneself, because you know enough to know how awards are often judged and why they

are given. In one ceremony, a major award winner, beset with such feelings, set fire to all of his awards. Another uses a major award as a toilet paper holder. Is there an architect who has never won an award? It seems they collect awards now the way batters number home runs—for their statistical significance.

Contrary to what most people believe, giving awards is not a benign activity. The weight of psychological research on this subject shows clearly that extrinsic rewards are ultimately demotivating, not just because there are always a lot more losers than winners, but because the pursuit of awards paradoxically distracts the person from the work itself. Genuine rewards, the kind that lead to further innovation, are always intrinsic to the process of the work. That's why managers in all kinds of organizations are now trying to make work more interesting, rather than thinking up external rewards like trips to Cancun. In both industry and education, countless studies show that honors, awards, prizes, bonuses, A grades, gold stars, even praise, have negative consequences. Performance reviews are in the same category. Practically all evaluations and competitions have been shown to be similarly wrongheaded.

A major real estate developer once told me that he would never hire an award-winning architect. He wants the architect to be fully devoted to him and his project, without an eye to winning some prize from the profession. That's why the leading advertising firm of Wells Rich Greene will not allow their employees to enter award competitions. It distracts them from their clients.

The litany against such award programs is long, beginning with the notorious jinx conferred by the Nobel. Winning that prize virtually guarantees that no work at that level will ever be done again by the winner. I feel lucky that I am in a field that does not offer the Nobel. I was once a guest at a roundtable conference of top scientists gathered at UCLA. At one point in the discussion, I could tell that the group was at an impasse. The scientist sitting next to me leaned over and whispered, "That woman across the table knows the answer to the question that is stopping us now, but she won't tell us because she doesn't want any of us to beat her to the Nobel." So much for scientific communication. That's how the Nobel really works.

You probably are aware that awards are less often given to mavericks, to those whose pioneering work really shape the field, or to women (unbelievably, Jane Jacobs was never even nominated for the AIA Gold Medal, and out of 63 winners, none are female). The politics of awards is an interesting, if somewhat appalling, field of study. There are no pure honors, not the Nobel, not any. All are confounded with politics, fashion, favoritism, orthodoxy, intrigue, hidden agendas. People get honorary doctorates instead of a fee to give a commencement address, prizes are intended to call attention to the organization more than the honoree, movie studios spend millions to win an Oscar, and so on.

A persuasive case can be made that architectural awards are good advertising for the profession. The award photos certainly do gain a lot of free display space in newspapers and magazines. But I think they also paint a picture of the profession to which most people cannot relate. They cannot imagine that those fabulous homes could ever be theirs. That may be part of the reason architects, according to Michael Benedikt, design only two percent of the custom buildings in America.

Award photos rarely identify the profession with solving the most pressing problems of shelter around the world, let alone other contributions architecture can make to reduce the indices of despair such as crime, mental and physical illness, addiction, school failure, divorce, and suicide. Consequently, the public does not often look to architecture for help in those areas. But architecture can really help, because it designs situations—not just buildings; and situations, as every psychologist knows, are the most powerful determinants of behavior: more powerful than personality, habit, education, character, and genetic makeup—more powerful than anything. That's why I put so much of my hope for the future in the design professions. But it will take a

different kind of communication with the public if they are going to support the profession of architecture with hundreds of billions, as they do education and medicine, which are not nearly as effective.

In conversations with architects, I have found that I am not alone in my opposition to honors and awards. Many are embarrassed, as I am, by the self-congratulatory nature of awards, and the time they take out of what could otherwise be productive meetings. I recall my experience as a keynote speaker at the 1998 AIA convention in San Francisco. The plenary session in which my talk was presumably the main event was scheduled to be an hour and a half long, ending with my forty-five minute speech, and “only a few awards to give first.” I was to be finished with my talk at 10:45. After all the awards had been given out, I was introduced at 10:40.

Awards are actually the enemies of innovation. If you want to delve into the negative effects of extrinsic rewards, there is a marvelous book by Alfie Kohn, *Punished by Rewards*, which summarizes the literature and makes the case rather compellingly. And, as we all know, the major innovations in any field are greeted with just the opposite of awards. They are first ridiculed, then treated with hostility, followed eventually by grudging acceptance.

If you find my position on awards a bit difficult to embrace, you might be comforted to know that I also oppose most other well-accepted practices of the architecture and design professions, such as commoditization, protectionism, licensing, accreditation, fellowships, mandatory education, PAC contributions to politicians, internecine warfare attempting to deny other designers full professional standing, and so on. All of these practices, just like award programs, are meant to increase respect for architecture, but I believe they have just the opposite effect. None of them existed when architecture was in full flower.

What? Architects were once more influential than they are now? Indeed they were. Architects do not have the leadership status they once did when they were deeply involved in the high councils of decision making, creating institutions like the Union League Club, fighting slavery and advocating other causes, associating with presidents. Architect and ambassador Richard Swett has documented that history in his book, *Leadership By Design*. If architects are to enjoy that position again, one that would permit them to greatly influence the future of design, they need to regain that lost respect.

If we didn't give out awards, just how should we motivate architects? Here my answer is even more radical. If you want to stimulate innovation, and the necessary risk taking it requires, *treat success and failure the same way*. Not with rewards or punishment, not even with evaluation, but by understanding and engagement—regarding every well intended failure as just another step on the road to achievement.

But what about losing the quasi-advertising function of awards? Not to worry. First of all, a building does not have to be “award winning” to be interesting or to be displayed in a magazine. But there are bigger fish to fry. This is the Design Century. Architecture and the other design professions should be planning in the trillions. Let's not forget that just showing beautiful buildings does not serve to educate the public on what could be architecture's most important and most remunerative calling, its power to address the major problems of homelessness, slums, crime, illness, ethnic conflict, etc., that so cripple our global society, and to foster the creativity, cooperation, and affection necessary to help build a better world—a world I believe design can make possible. ●



The Amazing arcCA Design Award Guide!
Something for Everyone!
Enter Widely, Enter Often!

Good Luck!

For the benefit of the ambitious or the merely curious, **arcCA** presents this handy guide to awards programs. Our primary source has been James P. Cramer and Jennifer Evans Yankopolus's *The Almanac of Architecture and Design 2007* (Atlanta: Greenway Communications, 2007), which provides a robust record of happenings in the profession. We have supplemented the awards cataloged there with others of which we have become aware by opening our emails and snail mail and generally being in the know, as it were; and we've visited the websites for each award to find out more.

The list is divided into two broad categories: national and international awards, and state and regional awards. We have limited ourselves to awards programs that accept building-scale projects. Accordingly, we list some urban design awards but no planning awards, which seem always to deal in larger scales of development.

Within the national and international awards, we categorize awards programs by building type and other things, but of course categories often overlap. The largest portion of the list concerns awards for individual projects, and these are annotated with the award website and brief description (where readily available). Quotation marks indicate that we found the text on the program's website, but the reader should be aware that we may have changed the order of sentences or condensed or omitted phrases without noting it.

At the end of the national and international section, we list awards that are for bodies of work—the AIA Gold Medal is an example. For these, we give the name only, supplemented where necessary by an explanatory phrase.

We have illustrated a few of the awards, concentrating on California winners, but avoiding projects that have recently appeared in the pages of **arcCA**. The selections are by no means intended as a second level of judgment; they are arbitrary and editorially convenient, merely.

Of course, criteria and availability may change, and we make no claim to completeness.

—*The Editor*

Industrial Design Excellence Awards (IDEA)

2006 Environments Gold Award: Ashes and Snow

The Nomadic Museum, Gensler, Shigeru Ban Architects (France) and Officina Di Architettura (Italy) "The Nomadic Museum is a traveling museum that houses Gregory Colbert's Ashes and Snow exhibit. The museum is continuously disassembled and reassembled as it travels around the globe. The 56,000-foot structure is primarily composed of recyclable and environmentally sustainable materials: leased shipping containers, recycled paper-tube columns, local wood plank flooring and indigenous rocks." Photo: Michael Moran



Healthcare Environment Award

2006 Acute Care Award: "Designed by TAYLOR, the 320,000-sq.-ft. Hoag Hospital Sue and Bill Gross Women's Pavilion comprises 152 family-oriented patient rooms, a maternity ward, NICU, Women's Wellness Center, ambulatory surgery center, outpatient services, clinical and pathology laboratories, and amenities including a café with courtyard dining, a gift shop, and a health resource center."

National and International Awards

Design Awards, General

AIA Honor Awards (Architecture, Interior Architecture, Urban and Regional Design)

www.aia.org/awards

"The Institute Honor Awards program recognizes achievements for a broad range of architectural activity to elevate the general quality of architecture practice, establish a standard of excellence against which all architects can measure performance, and inform the public of the breadth and value of architecture practice."

Industrial Design Excellence Awards (IDEA) (Environments category)

www.idsa.org/idea2007/

"The IDEAS (International Design Excellence Awards) program is the premier international competition honoring design excellence in products, ecodesign, interaction design, packaging, strategy, research and concepts. Entries are invited from designers, students and companies worldwide. Winning entries . . . receive press coverage in *BusinessWeek* magazine and *businessweek.com* as well as in hundreds of newspapers and networks, including CNN, NBC, PBS, CNBC, *The New York Times*, *The Los Angeles Times*, *The Washington Post* and the general design press." (see example on page 26.)

P/A Awards

www.architectmagazine.com

"Every year, five respected members of the design community sit down in a room for two days to determine the current meaning of the words 'progressive architecture' and select projects that fit their definition."

Design Awards, Building Type

Education

Exhibition of School Architecture Awards (AASA)

www.aasa.org

"The Shirley Cooper Award is presented to the project that best meets the educational needs of its students. The Walter Taylor Award is presented to the project that best meets a difficult design challenge. The jury, at its discretion, will award citations to other projects of distinction. Recipients of these awards are recognized annually at the AASA National Conference on Education." (see page 14.)

Learning by Design Awards

<http://www.learningbydesign.biz>

"Learning by Design showcases outstanding educational facilities, from innovative and sustainable school solutions to efficient college dorm rooms that are more like home, representing the best collaborations between architects and education leaders."

SCUP/AIA-CAE Excellence in Architecture Awards

www.scup.org

"This juried competition is open to all professional service providers and institutions that have prepared designs for two year and four year colleges, universities, academic medical and research centers, public or private institutions of any size in any country."

Federal Buildings

GSA Design Awards

www.gsa.gov/designawards

"The GSA Design Awards Program is held every two years to honor "the best of the best" of the federal projects designed and constructed by GSA. The program has a broad number of categories that encompass virtually every way design professionals contribute to the quality of the federal workplace and leave an enduring imprint on America's built environment. The entries are juried and selected by professional private sector peers." (biennial)

Healthcare

Healthcare Environment Award

www.healthdesign.org

Sponsored by *Contract* magazine, in association with The Center for Health Design and Vendome Group LLC, to recognize innovative, evidence-based design that contributes to the quality of healthcare. Categories: Acute Care, Ambulatory Care, Long-Term Care, and Health



John M. Clancy Award for Socially Responsible Housing

Swan's Marketplace, Oakland, Pyatok Architects, Inc. in association with Y.H. Lee Associates, Inc. "This imaginatively designed complex in Oakland, California, is emblematic of what increasingly will occur in decades to come: recycling rather than demolishing obsolete commercial and industrial urban buildings, with affordable housing - in this case 20 market rate co-housing units and 18 affordable rental units - part of the new mixed-use menu. The festive design of "Swan's Marketplace" exposes and celebrates the industrial, steel-framed carcass of the original market, visually unifying the complex. Occupying an entire block, "Swan's Marketplace" encompasses not only housing, but also a food store, shops, a restaurant and café, a children's art museum, art galleries, private offices, a parking garage and several courtyards." Photo by Michael Pyatok.

and Fitness facilities that show a demonstrated partnership between clients and design professionals and seek to improve the quality of healthcare. First-place winners will be awarded up to two complimentary registrations for the annual HEALTHCARE DESIGN conference in the fall. Winners and Honorable Mentions receive a specially designed award at the conference and Winners are published in *Contract* magazine."

Modern Healthcare/AIA Design Awards

www.modernhealthcare.com

"The Design Awards program recognizes excellence in the design and planning of new and remodeled healthcare facilities. The program is open to all registered architects and accepts submissions of all types/sizes of patient care-related facilities."

Hospitality

Gold Key Awards for Excellence in Hospitality Design

<http://ihmrs.com/goldkey/>

"The Gold Key Award for Excellence in Hospitality Design is the premier interior design competition for the hospitality industry. It is held in conjunction with the International Hotel/Motel & Restaurant Show® (IH/M&RS). The 2007 Awards are sponsored by *Interior Design* magazine and *HOTELS* magazine and have a total of eight categories, which will give worldwide properties and design firms oppor-

tunities to showcase their skills and design expertise."

Hospitality Design Awards

www.hdmag.com

James Beard Foundation Restaurant Design Award

<http://jamesbeard.org/awards>

Criteria: "Beautiful functional design that seamlessly melds the setting and theme of the restaurant environment." Eligibility: "Any restaurant or design project that was completed or redone in North America within the last three years (2004-2006 for the 2007 awards)."

Housing

AIA Housing Awards (Housing PIA of AIA)

www.aia.org/awp_housing

"The AIA Housing and Custom Residential Knowledge Community established this awards program to emphasize the importance of good housing as a necessity of life, a sanctuary for the human spirit and a valuable national resource. The categories are (1) One and Two Family Custom Residences, (2) One and Two Family Production Homes, (3) Multifamily Housing, and (4) Special Housing."

AIA/HUD Secretary's Housing and Community Design Award

www.aia.org/awp_hud

"The Housing and Custom Residential Knowl-

edge Community of the AIA, in conjunction with HUD, recognizes excellence in affordable housing architecture, neighborhood design, participatory design, and accessibility. Good design is a cornerstone of thriving homes and communities of all incomes and backgrounds. These awards demonstrate that design matters, and provide examples of important benchmarks in the housing industry. The categories of the program include, (1) Excellence in Affordable Housing Design, (2) Creating Community Connection Award, (3) Community-Informed Design Award, (4) Housing Accessibility - Alan J. Rothman Award."

Best of 50+ Housing Awards

www.nahb.org

"The NAHB 50+ Housing Council, which has promoted excellence in the 50+ housing industry for the past 15 years, presents gold and silver awards in 58 categories to current and on-the-boards projects from across the country. Design categories cover a range of product types such as active adult, aging in place, assisted living, continued-care retirement community, for-sale condominiums, rental apartments, and renovated 50+ housing. Winners are also honored for excellence in marketing strategies focused on the mature market. Special Judges' Awards for Innovation are also presented to projects that demonstrate extraordinary creativity and insight."



Library Interior Design Award

2005-06 award for Academic Libraries over 30,000 sq. ft.: Christopher Center for Library and Information Resources, Valparaiso University, Valparaiso, Ind., EHDD Architecture - San Francisco

John M. Clancy Award for Socially Responsible Housing

www.johnclancyaward.org

"The John M. Clancy Award for Socially Responsible Housing was established in 2004 by the principals of the Boston architecture firm of Goody Clancy to recognize and honor the decades of creative commitment John Clancy FAIA brought to the planning, design and construction of multifamily housing for the diverse populations of our nation at all income levels." (see previous page)

residential architect Design Awards

www.residentialarchitect.com

"Architects and designers may submit residential projects in the following categories: Custom Home, 3,500 square feet or less; Custom Home, more than 3,500 square feet; Renovation (residential remodeling and additions); Multifamily Housing; Single-Family Production Housing, detached; Single-Family Production Housing, attached; Adaptive Re-use (end use must include residential); Campus Housing; Architectural Interiors (residential); Affordable Housing. Other building industry professionals may submit projects on behalf of an architect or designer."

World Architecture News (WAN) House of the Year Award

www.worldarchitecturenews.com

Libraries

Library Buildings Awards

www.aia.org

"To encourage excellence in the architectural design and planning of libraries, the AIA and the American Library Association/Library Administration and Management Association created this award to distinguish accomplishments in library architecture." (biennial)

Library Interior Design Award

www.ala.org

"The biennial awards honor excellence in library interior design, incorporating aesthetics, design creativity, function, and satisfaction of the client's objectives. Ten winners, two projects of merit, and one honorable mention were selected from more than 100 projects submitted from throughout North America." (biennial)

Religious Buildings

Religious Art & Architecture Design Awards

www.faithnform.com

"The Annual Religious Art and Architecture Design Awards program is co-sponsored by *Faith & Form Magazine* and the Interfaith Forum on Religion, Art and Architecture (IFRAA), a Knowledge Community of the American Institute of Architects. The Awards program was founded in 1978 with the goal of honoring

the best in architecture, liturgical design, and art for religious spaces. The program offers three primary categories for awards: Religious Architecture, Liturgical/Interior Design, Sacred Landscape, and Religious Arts."

Retail Design

SADI Awards

http://retailtrafficmag.com/sadi_entries/

"The SADI Awards is a self-nominating awards program that recognizes outstanding architectural achievement in retail environments, honoring retail designs that successfully balance form and function to create imaginative environments for consumers." Sponsored by *Retail Traffic* magazine and the AIA.

Skyscrapers

Emporis Skyscraper Award

<http://awards.emporis.com>

"The Emporis Skyscraper Award selects the best new high-rise buildings of the world which were completed in the recent year. The award is being presented for the design of the buildings and their functionality."

International Highrise Award

www.highrise-frankfurt.de

"The competition is organized by the City of Frankfurt / Main. The International High-

USITT Architecture Awards

2007 Honor Award: Young Centre for the Performing Arts, Toronto, Ontario, Canada, Kuwabara Payne McKenna Blumberg Architects. Photo by Tom Arban.



rise Award is donated by DekaBank Deutsche Girozentrale, the central fund arm of the Sparkassen Financial Group, for a building that stands out for its particular aesthetic appeal, its pioneering design, urban integration and sustainability as well as innovative technology and economic feasibility.”

Theater Design

USITT Architecture Awards

www.usitt.org

“Sponsored by the USITT Architecture Commission, the Architecture Awards Program honors excellence in the design of theatre projects. They were created in 1994 to recognize architects for superior design work, to increase the interest of architects in USITT, to promote USITT to a larger audience, and to provide resource material for USITT members on contemporary theatre.”

Design Awards, Material or System

Lighting Design Awards

www.iald.org

“The IALD encourages submissions of all types and sizes. There is no minimum or maximum number of awards granted. *Awards of Excellence* and *Merit* will be based on points earned for both aesthetic and technical design achievement. Recognition in the form of a *Special*

Citation may be given for a particularly innovative aspect of a project’s lighting design. The grand prize, IALD’s *Radiance Award*, will be presented to the project that is judged among all submittals to be the finest example of lighting design excellence.”

R+D Award

www.architectmagazine.com - select “R+D Award”

“New technologies are revolutionizing the process and product of architecture. To celebrate advances in building technology, ARCHITECT and Hanley Wood proudly announce the R+D Awards. The awards honor innovative materials and systems at every scale—from HVAC and structural systems to curtain-wall and ceiling-panel assemblies to discrete building materials such as wood composites and textiles. The R+D Awards are purposefully open to building technologies of all types, in order to encourage the broadest possible dialogue among architects, engineers, manufacturers, researchers, students, and designers of all disciplines.”

Tucker Design Awards

www.buildingstonemagazine.com

“Sponsored by the Building Stone Institute and recognized as one of the most prestigious architectural design awards in the country, the Tucker Design Awards honor those who have achieved excellence in the incorporation and use of natural stone.”

Wood Design Awards

www.cwc.ca

“The Wood Design Awards program is the only North American program that aims to foster growth in the quality of architectural practices by recognizing achievements in wood architecture.” Presented by the Canadian Wood Council.

Design Awards, Sustainability

AIA/COTE Top Ten Green Projects

www.aiaopten.org

Judged on a set of ten metrics: Intent & Innovation, Community, Site, Bioclimatic Design, Light & Air, Water, Energy, Materials, Long Life, and Feedback.

BSA Sustainable Design Awards

www.architects.org

“Any built project of any type anywhere in the world by any design professional anywhere in the world is eligible.”

ED+C Excellence in Design Awards

www.edcmag.com

“*Environmental Design + Construction* magazine’s . . . Excellence in Design Awards recognize commercial spaces and offices, institutional facilities, government buildings, multi-use residential buildings and single-family residential homes that clearly demonstrate a commitment to green building and sustainable design.”



IIDA/Metropolis Smart Environments Awards

Letiüs, San Francisco, CCS Architecture. Photo by Cesar Rubio.

Holcim Award for Sustainable Construction

www.holcimfoundation.org

“The Holcim Awards (main) competition is open to participants of every age for projects at an advanced stage of design with a high probability of execution. The competition celebrates innovative, future-oriented and tangible sustainable construction projects from around the globe and provides prize money of USD two million.”

IIDA/Metropolis Smart Environments Awards

www.iida.org

“The Smart Environments Awards recognize distinction in interiors that integrate design excellence, human well-being, and sustainability.”

National Green Building Awards

www.nahb.org

“NAHB honors individuals, companies and organizations that are ‘bringing green to the mainstream,’ by transforming green design and construction practices. Award categories include: Green Building Program of the Year; Advocate of the Year; Outstanding Green Marketing Program; Green Project of the Year – Single Family; Green Project of the Year – Multifamily; Green Project of the Year – Development; Green Project of the Year – Remodeling.”

Phoenix Awards

www.phoenixawards.org

“Created in 1997, this prestigious award honors individuals and groups working to solve critical environmental challenges of transforming blighted and contaminated areas into productive new uses. The awards are open to any individual, group, company, organization, government body or agency. Criteria for The Phoenix Awards™ focus on the magnitude of the project, innovative techniques, solutions to regulatory issues, and impact upon the community.”

SBIC Exemplary Sustainable Buildings Award

www.sbicouncil.org

“The Exemplary Sustainable Building Awards recognize commercial, residential, and government buildings that demonstrate the successful application of the whole building approach; it is open to all building professionals.”

Show You're Green

www.aia.org

“The AIA Housing and Custom Residential Knowledge Community select “Show You're Green” projects as examples of outstanding housing that is both affordable and green. The selected projects demonstrate how regional, geographic, climatic, and cultural influences generate different responses to unique needs.”

(see opposite page)

Sustainable Design Leadership Awards

www.aia.org

Design Awards, Historic Preservation

National Preservation Awards

www.nationaltrust.org

“Each year the National Trust celebrates the best of preservation by presenting National Preservation Awards to individuals and organizations whose contributions demonstrate excellence in historic preservation.”

NTHP/HUD Secretary's Award for Excellence in Historic Preservation

www.huduser.org

“The HUD Secretary's Award for Excellence in Historic Preservation recognizes organizations and agencies for their success in advancing the goals of historic preservation while providing affordable housing and/or expanded economic opportunities, particularly for low- and moderate-income families and individuals.”

Design Awards, Interiors

ASID Patron's Prize

www.asid.org

“The Patron's Prize honors those who support and/or promote quality interior design, and is given on an annual basis as merited. Eligible parties include individual clients (residential and commercial), organizations, government bodies, foundations, media and museums that have significantly supported and/or promoted



Show You're Green Award

Timothy Commons, Santa Rosa, Katherine Austin, AIA, Architect. "The site is an infill brownfield that had been left abandoned for decades due to petroleum distillates left in the soil. Consequently, all building slabs were required to have waterproof membrane applied under them to collect any fumes and direct them into vents. The development itself provides a transition between an older struggling community and an industrial district."

AR Awards for Emerging Architecture (architects and designers under 45)

www.arplusd.com

"Conceived in 1999 by the *Architectural Review*, the Awards are intended to bring international recognition to a talented new generation of architects and designers up to the age of 45. The awards have attracted entries from more than 80 countries and from every inhabited continent. The awards are supported by Buro Happold and InterfaceFLOR."

AGC Aon Build America Awards (awarded to the contractor)

www.agc.org/awards

"The competition is open to all AGC general contractor and specialty contractor members working as prime contractors. Awards will be considered for new construction and renovation work."

Business Week/Architectural Record Awards (collaboration and the achievement of business goals through architecture)

<http://archrecord.construction.com>

"Organizations use architecture and design to market their products and services, illustrate their commitment to sustainability and/or a culture of design, and attract qualified personnel, giving them a healthy and attractive environment to work in. Good design can help a company do its job better and can help it

quality interior design."

Annual Interiors Awards (Contract magazine)

www.contractdesign.com

Design for Asia Awards

www.dfaaward.com

"The DFA Award is presented to companies from around the world that have generated business success through great design that impacts Asia. The Award is dedicated to promote design excellence. It also seeks to raise awareness amongst businesses and the public alike, that good design is an essential component in business success and the enjoyment of life."

Interior Design Competition

www.iida.org

"To recognize and reward outstanding interior design, and to encourage new ideas and techniques in the design and furnishing of interior spaces. Honoring Outstanding Design in the Following Categories: Commercial, Government, Health & Institutional, Hospitality, Residential, Retail." (see page 34.)

Design Awards, Other Special Criteria

Aga Khan Award for Architecture (design for the Muslim world)

www.akdn.org/agency/aktc_aka.html

"The Aga Khan Award for Architecture was established in 1977 by His Highness the Aga Khan, the 49th hereditary Imam of the Shia Ismaili Muslims, to enhance the understanding and appreciation of Islamic culture as expressed through architecture. Its method is to seek out and recognise examples of architectural excellence, encompassing concerns as varied as contemporary design, social housing, community improvement and development, restoration, reuse, and area conservation, as well as landscaping and environmental issues. Through its efforts, the Award seeks to identify and encourage building concepts that successfully address the needs and aspirations of societies in which Muslims have a significant presence." (triennial)

AIA TAP BIM Awards

www.aia.org/tap_default

"The BIM Awards program accepts submissions from practitioners globally based on Building Information Modeling using advanced methodologies or processes. The program will judge submissions according to these general criteria: quantified benefits in cost, schedule, or quality; interoperability between software applications; effective team collaboration; "moving the ball forward" in terms of process change; cultural change; "return on value" (value achieved for the project divided by value expended in the effort)."



Interior Design Competition

Minarc House, Santa Monica, Minarc

redefine itself. This program honors the architects and clients who best utilize design to achieve such strategic objectives. Recipients will be featured in *Architectural Record* and *BusinessWeek* magazines, read by over 5 million business and design professionals.”

Charter Awards (New Urbanism)

www.cnu.org

“The Charter Awards are one of the most respected urban design awards programs internationally. The awards seek to recognize exemplary efforts to plan and build according to the Charter of the New Urbanism.”

Cityscape Architectural Review Awards (design for the emerging world)

www.cityscape.ae/awards

“Cityscape and the *Architectural Review* have teamed up to organise the most prestigious architectural awards platform for the emerging world. The Awards recognise and reward excellence in Architecture and Design from the emerging regions of the Gulf States, the Middle East, Asia, Africa, South America and South and East Asia (excluding Japan, New Zealand & Australia) and Latin America.”

Dedalo Minosse International Prize for Commissioning a Building (client)

www.assoarchitetti.it

“The Dedalo Minosse is a biennial prize that

celebrates the value of the project and highlights the importance of commissioning, which is often neglected in the discussion on architecture, forgetting that a good quality building can be realized only if there is a good fusion between the architect and the client of the work. Promoted by ALA–Assoarchitetti together with the international architecture and design magazine *l'ARCA*.”

EDRA/Places Awards (place design and planning)

www.places-journal.org

“EDRA/*Places* awards recognize professional and scholarly excellence in environmental design, and reflect the related missions of the Environmental Design Research Association (EDRA) and *Places*. Entries represent the full breadth of environmental design and related social science activity, including architecture, landscape architecture, planning, urban design, interior design, public art, lighting design, graphic design, environmental psychology, sociology, anthropology and geography.”

European Prize for Urban Public Space

<http://urban.cccb.org/prize/>

“The European Prize for Urban Public Space is a biennial competition that aims to highlight the importance of public space as a catalyst of urban life, and to recognise and foster investment by public administrations in its creation, conservation and improvement, while also

understanding the state of public space as a clear indicator of the civic and collective health of our cities.”

Excellence on the Waterfront Awards

www.waterfrontcenter.org

“The Waterfront Center Annual Awards Program is a juried competition to recognize top-quality urban waterfront projects, comprehensive waterfront plans, outstanding citizen efforts, and student waterfront work.”

National Design-Build Awards

www.dbia.org

“To be considered for a design-build award, projects must demonstrate successful application of design-build principles including collaboration in the early stages of the project and the acceptance of single-entity risk. The project must be completed both on-time and on-budget and without litigation. Winning projects are honored for their advanced and innovative application of total integrated project delivery and finding unique solutions for project challenges.”

Palladio Awards (traditional design)

www.palladioawards.com

“The Palladio Awards Program is designed to honor outstanding achievement in traditional design. The Program recognizes individual designers and/or design teams whose work

Excellence on the Waterfront Awards

2006 Honor Award: Artistic, Cultural and Educational: The Ocean Education Center, Dana Point, California, BAUER AND WILEY, Architects, Newport Beach



enhances the beauty and humane qualities of the built environment through creative interpretation or adaptation of design principles developed through 2,500 years of the Western architectural tradition. (see page 12, bottom)

Twenty-five Year Award

www.aia.org/twentyfiveyear_award

“The test of time is used to single out the executed projects that receive this award. They must have been completed 25 to 35 years ago and must be projects (in the United States or abroad) designed by an architect licensed in the United States.”

Urban Land Institute Awards for Excellence

www.uli.org

“ULI Awards for Excellence define the standard for real estate development practice worldwide. In its 29th year, the awards program is the centerpiece of ULI’s efforts to identify and promote best practices in all types of real estate development. The awards recognize the full development process of a project—construction, economic viability, marketing, and management—as well as design.”

Veronica Rudge Green Prize in Urban Design

www.gsd.harvard.edu

“Established in 1986, the Veronica Rudge Green Prize in Urban Design is the foremost award recognizing achievement in this field.

The Prize is awarded every two years [by the Harvard Graduate School of Design] to recognize excellence in urban design with an emphasis on projects that contribute to the public realm of a city and improve the quality of urban life.”

Design Awards, Body of Work

American Academy of Arts and Letters Academy Award for Architecture

American Academy of Arts and Letters Gold Medal for Architecture

American Academy of Arts and Letters Arnold W. Brunner Memorial Prize

AIA Architecture Firm Award

AIA Gold Medal

AIA Thomas Jefferson Award for Public Architecture

AIA Whitney M. Young Jr. Award (professional responsibility toward current social issues)

AIA Young Architects Award

Arthur Ross Award (Institute of Classical Architecture and Classical America)

Auguste Perret Prize (International Union of Architects (UIA) for work in applied technology)

Austrian Frederick Kiesler Prize for Architecture and the Arts

ASID Designer of Distinction Award

CSI Environmental Stewardship Award

Contract magazine Designer of the Year

Crownshield Award (historic preservation)

Green Building Leadership Awards

IIDA Star Award

Lynn S. Beedle Achievement Award

(extraordinary contributions to tall buildings and/or the urban environment)

National Design Awards (Architectural Design category)

National Medal of Arts

Places Placemark Award

Praemium Imperiale (Japan Art Association)

Pritzker Architecture Prize

RAIA Gold Medal

RAIC Gold Medal

Ralph Erskine Award (projects and initiatives that benefit the less-privileged)

RIBA Royal Gold Medal

Richard H. Driehaus Prize for Classical Architecture

Russel Wright Award (outstanding design for the general public)

Sir Patrick Abercrombie Prize (town planning and territorial development)

Sir Robert Matthew Prize (improving the quality of human settlements)

Spirit of Nature Wood Architecture Award

Tau Sigma Delta Gold Medal

Thomas Jefferson Medal in Architecture (Thomas Jefferson Foundation and University of Virginia)

UIA Gold Medal

Vincent J. Scully Prize (National Building Museum)

Wolf Prize for Architecture



Gold Nugget Awards

2007 Gold Nugget Awards Grand Award, Category 3 - Best Office/Professional Building: CI Design, Irvine. Builder: Coast Pacific Builders; developer: CI Design; architect: LPA, Inc. Photo courtesy of LPA, Inc.

State and Regional Awards

Design Awards, General

AIA California Council Design Award for Architecture

www.aiacc.org

“There are several subcategories that fall under Awards for Architecture. These categories are only for internal filing purposes and an award may not be given in each sub category. They include: Commercial; Institutional or Educational; Residential; Multi or Single Family Residences; Mixed-Use; Historic Preservation; Adaptive Reuse/Renovation; Societal Advancement; and Other.”

AIA California Council Design Award for Interior Architecture

www.aiacc.org

“The AIACC Honor Awards for Interior Architecture acknowledge the excellence of building interiors. The intent of this awards program is to draw attention to the broad diversity of completed interior architecture. Entries may be large or small in scope and may involve renovation, adaptive use, or new construction.”

AIA California Council Design Award for Regional and Urban Design

www.aiacc.org

“The purpose of the AIACC Honor Awards for Regional and Urban Design is to recognize distinguished achievements that involve the

expanding role of the architect in urban design, city planning, and community development.”

AIA California Council 25-Year Award

www.aiacc.org

“The test of time is used to single out the executed projects that receive this award. They must have been completed 25 to 50 years ago.”

California Construction's Best of California

<http://california.construction.com>

“California Construction presents Best Of California, an extensive, year-end profile of the most intriguing projects completed in the past year. Best of California has established itself as the premiere showcase of a wide range of outstanding projects in the state. The award event honors the entire development, consultant, design and construction team.”

Gold Nugget Awards

www.goldnuggetawards.com

“The oldest and largest program of its kind, Gold Nuggets honor creative achievements in architectural design and land use planning for residential, commercial and industrial projects. Entries come from 14 Western states and international entries are now accepted for all countries. Gold Nugget winners share one common denominator: excellence and innovation in addressing complex design/build issues. The competition is sponsored by PCBC

and *BUILDER*, a national magazine of the housing industry.”

Design Awards, Sustainability

Savings By Design Energy Efficiency Integration Design Awards

www.savingsbydesign.com

“Resource efficiency, responsibility for the environment, human productivity, quality of life---all are essential benefits of well-designed buildings. The Savings By Design Energy Efficiency Integration Design Awards, cosponsored by the American Institute of Architects, California Council, annually recognizes professionals who achieve such results in their designs.”

Design Awards, Building Type

AIA/Sunset Western Home Awards (Single-Family Residences)

www.sunset.com

“The biennial Western Home Awards program, cosponsored by the AIA and *Sunset* since 1957, is the oldest such program in the country. It spotlights outstanding residential design in the 13 Western states and western Canada.”

C.A.S.H./AIACC Leroy F. Greene Design and Planning Awards (K-12 Public Schools)

www.cashnet.org

“The Design Awards recognize built and



AIA/Sunset Western Home Awards

2006 Honor Award: Remodel: Griffin Residence, Sausalito, Turnbull Griffin Haesloop Architects. "Built in 1869, this home needed an updated kitchen, seismic and electrical upgrading, and more light in interior rooms. Why it won: The simplicity of the remodel shows sensitivity to what was there before, while bringing in much more natural light."

unbuilt school facility projects in California. The award criteria reflects the mission and values of C.A.S.H./AIACC."

Design Awards, Materials and Systems

Concrete Masonry Design Awards

www.cmacn.org

"The Concrete Masonry Design Awards Program recognizes and encourages outstanding architectural design that incorporates the use of concrete masonry. The program recognizes the Designers, Builders, Craftsmen, Structural Engineering Firm, Concrete Masonry Supplier, and the Owners. This annual program is sponsored by the Concrete Masonry Association of California and Nevada (CMACN) and co-sponsored by AIA California Council."

Design Awards, Body of Work

AIA California Council Firm Award

www.aiacc.org

"This award is the highest honor the AIACC bestows on an architecture firm. The award recognizes firms who have: consistently produced distinguished architecture for a period of at least 10 years; contributed to the advancement of the profession in at least 3 of the following areas: design, research, planning, technology, practice, preservation or innovation; promoted continuing collaboration amongst

individuals; produced work that has transcended a (single) specific area of expertise and have made connections between areas; developed a culture which educates and mentors the next generation of architects."

AIA California Council Maybeck Award

www.aiacc.org

"Honoring an individual California architect for outstanding lifetime achievement in producing consistently distinguished design. The Maybeck Award recognizes outstanding achievement in architectural design as expressed in a body of work produced by an individual architect over a period of at least 10 years. The award is intended to honor the individual rather than the firm. The basis for the award is the quality of the body of work, consistently designed, during one's career." ●



Under the Radar

Lifeguard Shelter: Design-Build UC San Francisco Mission Bay Community Center

Students at California College of the Arts designed and built a lifeguard stand for the UCSF Mission Bay Community Center. They were asked to provide more shelter from wind, rain, and sun than had been provided by a former off-the-shelf lifeguard stand, while maintaining visibility of the pool and deck.

The Lifeguard Shelter Prototype spans across and anchors to existing concrete planter walls on the rooftop pool deck, freeing up deck space taken up by the former stand. The shelter consists of four main components: a steel frame, a wood liner, a polycarbonate skin, and an aluminum jacket.

The aluminum jacket consists of fourteen laser-cut, gradient-perforated, folded-plate panels. Each panel has three stiffening brake-formed folds: one diagonal crease and two edge flanges. The panels are mounted via the edge flanges and connected together to act in unison against the site's strong winds. Existing palms on the site inspired both the progressive scaling and the fold-produced stiffening of the panels.

The slatted wood liner and polycarbonate skin, together with perforations in the aluminum jacket, allow filtered light inside, while offering shelter from sun and wind. ●



Project Team

California College of the Arts

Architecture Program

Course, Design-Build:

Fabricating Shelter

Spring 2007 Course

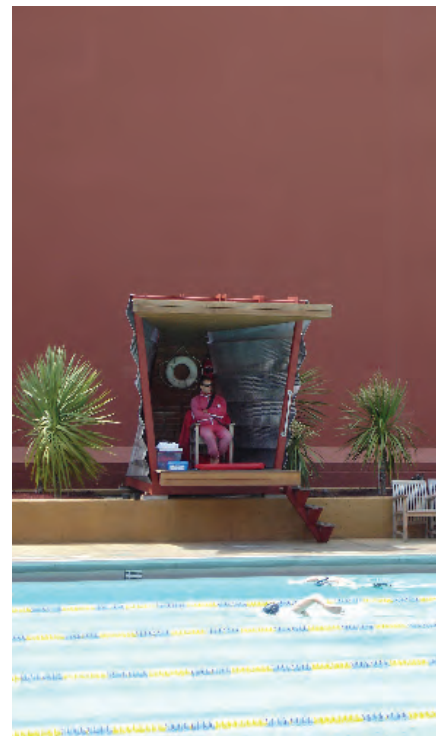
Instructor: Craig Scott

Students: Morgan Amour, Chad Carpenter, Kenly Lambie, Chad Metheny, Alex Palecko, Daniel Robb, Andris Zobbs

Fall 2006 Course

Instructors: Craig Scott, Andre Caradec

Students: Morgan Amour, Chad Carpenter, Julie Cloutier, Patrick Flynn, Alecia Geno, Joyce Hsu, Kenly Lambie, Chad Metheny, Misha Packer, Alex Palecko, Chen Ju Pan, Daniel Robb, Andris Zobbs





Architecture of the San Francisco Bay Area: A History & Guide

Mitchell Schwarzer

Review

San Francisco: Architecture of the San Francisco Bay Area: A History & Guide
by Mitchell Schwarzer

San Francisco, CA: William Stout Publishers, 2007
187 pp.: illustrated with maps and color photographs

William Littman

Mitchell Schwarzer's insightful new book, *Architecture of the San Francisco Bay Area: A History & Guide*, should go a long way toward helping Bay Area residents understand the architectural traditions of the region and discover buildings that should be better known to both architects and the public.

Schwarzer, a professor at California College of the Arts, has given us two books in one. Two-thirds of *Architecture of the San Francisco Bay Area* is a guidebook to the Bay region, while the first third—and Schwarzer's most important contribution—is a scholarly essay on the history of Bay Area architecture, beginning with Native American settlement and concluding with the contemporary scene.

The guidebook section, a straightforward discussion of the architectural monuments of the region, amplifies and improves Schwarzer's indispensable earlier guidebook to the city, *Architecture and Design: SF*, published in 1998. Seven chapters examine architecturally important neighborhoods in San Francisco, while nine others explore surrounding regions, addressing important structures in cities as distant as Healdsburg, Walnut Creek, and San Jose. Each chapter begins with a clear introduction to the architectural history of the neighborhood or region, followed by helpful color maps and individual descriptions of important buildings and landscapes. In addition, *Architecture of the San Francisco Bay Area* contains dozens of beautiful and heretofore unpublished color photographs of Bay Area architecture.

The essay section begins with the distinct geography and environmental history of the Bay Area, then continues through Spanish, Mexi-

can, and early American settlement in the region. Schwarzer's coverage of the late nineteenth and early twentieth centuries differs from other architectural guides, as he gives over fewer pages to endless examples of Victorian and Edwardian architecture built by the city's well-to-do and more pages to the creation of ordinary San Francisco and its modest houses, churches, schools, and shops. He brings to light the contributions of lesser-known builders, including Henry Doelger, Fernando Nelson, William Hollis, and the Gellert Brothers. Doelger alone constructed more than 25,000 small houses in the Sunset District, which many residents began calling "the White Cliffs of Doelger."

Schwarzer's best writing is reserved for the great works of Bay Area modernism. He reminds us that, in the mid-twentieth century, the Bay Area was one of the most important centers of modern architectural design. In an exhibition on modern architecture held at New York's Museum of Modern Art in 1944, six of the forty-six American buildings selected for the catalogue were from the Bay Area, including William Wurster's now-demolished Valencia Gardens housing from 1943 and Gardner Daily's Owens House, built in Sausalito in 1939.

Schwarzer reminds us of the fertile and diverse architectural climate in the Bay Area between 1940 and 1970, with some architects, like Daily and Mario Corbett, responding to the work of High Modern architects like Mies van der Rohe, while others took cues from more recent models, including the late work of Le Corbusier—a notable example being Mario Ciampi's University Art Museum in Berkeley, completed in 1970. In the same post-war period, six leading Bay Area architects, landscape architects, and urban planners founded the Telesis group in hopes of bringing a greater sense of order and rationality to urban planning in the region. Influenced by the planning conferences of the International Congress of Modern Architecture (C.I.A.M.), the work of Telesis had an integral effect on master planning in California at the city and state level.

Architecture of the San Francisco Bay Area also calls our attention to innovative school design from the decades around the Second World War. Bay Area architects like Ernest Kump helped move school design away from the massive, multi-story blocks of the early twentieth century and toward more dispersed, one-story buildings, often connected by covered outdoor walkways. Kump's Acalanes High School in Lafayette, begun in 1940, is a particularly important example—the first large school in the United States to adopt this "finger plan" mode of design, which later became the model for school design in subsequent decades.

Schwarzer's enthusiasm for Bay Area architecture cools when he reaches the late 1970s. This period, he writes, was a "time of reaction, and not vision" as city officials and the public began to oppose experimental architectural designs. He sees the roots of this resistance as part of a response to large-scale and often misguided modernist architectural and planning projects, as well as the public's successful protest in 1960 against the plan to build a system of freeways through the city's historic building fabric, including Golden Gate Park and the Marina.

"By the 1980s," Schwarzer writes, "the citizen reaction to large-scale modernism spilled over to distaste for avant-garde art and architecture. Paradoxically, politically progressive cities like Berkeley and San Francisco became hotbeds of traditionalist aesthetics." This reaction, Schwarzer claims, led to restrictive building guidelines for residential design as well as some of the more historicist designs in the city, including the San Francisco Main Library from 1995 and the Giants baseball stadium, finished in 2000.

Schwarzer's book ends on a far more optimistic note, as he believes the city has warmed to more progressive architectural designs in recent years, including its support of the de Young Museum in Golden Gate Park and the Federal Building by Morphosis in the South of Market neighborhood. This "new wave of modernism," for Schwarzer, is a continuance of the best of the Bay Area's architectural tradition—a time when it again accepts avant-garde design. As Schwarzer writes, "the moments when Bay Architecture has achieved the most are those when it has cast its gaze forward and outward." ●



Presentation

is Everything

**Hraztan S. Zeitlian, AIA; Alex Anamos, AIA;
and Julie D. Taylor**

The truth is: awards programs are beauty contests. There, we said it, even though we hate to admit it. Buildings, after all, are complicated endeavors, and the best buildings fulfill programmatic requirements while possessing layers of artistic and conceptual ideas that can only be fully appreciated as an experience. Yet, it is impossible for an awards jury to visit every project in person. Thus, we depend on images—beautiful, sweeping, colorful, seductive images. This is why we maintain that Presentation Is Everything. And why we want to open the conversation about how to best judge architecture.

Or are we really just judging architectural images? No matter the method—binders, boards, on-line—how the project is presented to the jury becomes almost as important as what is presented. We've observed many juries, and though each has its particular proclivities, the similar factor is that they can only judge what they're presented.

The binder presentation has been the stable stalwart for many years. It makes sense, in that seeing it in books and magazines is how most of us experience architecture. A project information sheet and prescribed number of photos and drawings of completed work, or renderings for unbuilt work, are the common denominators. Depending on the specifics of the competition or category—environmental, lighting, historic preservation, urban planning—there may be supplemental information or additional photos or diagrams. There is little leeway for creative presentation: putting several images on one page or spreading one gorgeous horizontal photo across two pages are the scant options.

Logistically, the binders are easy for the entrants. They can be prepared by marketing departments, public relations consultants, and junior staff. They are easy to transport. But how functional are they for a jury? As a book, they can efficiently be reviewed by one person at a time. They're passed from one juror to the next, usually leaving communal conversation to the finalist stage. And, how often are those densely written one-page (seven-point type?) project descriptions

opposite: AIA Los Angeles Awards Exhibition,
photo by Grace Lau.

actually read? Not until the final round, unless the images are so compelling, or completely mystifying, to pique the judge's interest.

For many years, Los Angeles AIA chapter members were required to create both binders and display boards. These boards were not intended for judging, but for display in an exhibition that would travel to area architecture schools and public spaces. This raises a question about the purpose of entering awards programs. Winning the award, of course, is the ultimate reason for entering. You gain prestige, certificates for the wall, increased morale in the studios, opportunities for media coverage, and the ability to use "award-winning" to describe your practice or projects. There is a greatly added amenity in the exhibition—the work is seen by colleagues, press, academics, students (great for recruiting), and potential clients. This is a big motivator in our chapter to enter.

For the past few years, AIA LA's program has focused solely on board presentation, increasing the board size to accommodate more information. This was—and continues to be—a controversial move. The 42" x 30" board must have it all: images, text, drawings, supple-

mental information. It can be an opportunity for clarity as much as for confusion. It adds a critical layer to the process: graphic design. A major concern with board presentation is that it almost transforms an architecture study into a graphic one. The board raises questions of composition that are absent from binder or on-line submissions. Does the board explain the project well enough? Does it reinterpret the project, making it something altogether different? The board itself can become a piece of conceptual architecture in its own right. As entrants struggle to represent tremendous amounts of information in a relatively small space, they may either go the *horror vacui* collage route or the iconic mono-image mode. The jury, we have found, is looking for something in between.

Compared to binders, boards may be more taxing to the entrant, but are somewhat easier and more dynamic for the jury. No matter, the mantra stays the same: Presentation Is Everything. With one jury day and 200+ entries, judges very quickly determine if projects are "worthy for future discussion." You have one opportunity to show the project, so the board

has to grab the jury's attention immediately. Everything has to be sexy, sexy, sexy—from each individual image to how they all come together on the board. The hierarchy of information on the board is also critical. From the prize-winning view, to all the supporting imagery that provides greater insight into the project, each piece of information should be gorgeous and compelling to first attract the judges and then to hold their attention.

We're not saying that the architecture isn't the main consideration in the end—no amount of graphic design prowess can make bad architecture into an award-winner—but we all respond visually. It's rare to hear a juror say, "the representation is bad, but the building design is so compelling that this project gets an award!" But we *have* heard many jurors say that they suspect a building is much better than what the images show or that the images are so bad they don't deserve to be considered. (That's if they're not familiar with the project to begin with, as many a juror has stated, "I know this entry board is awful, but I know this building, and it is good architecture.")

Boards resemble pin-ups, which is how

architects are accustomed to looking at work throughout school and during design reviews. From a communal discussion standpoint, the boards are very helpful. Jurors can spread them out across the room and compare the buildings in open—sometimes contentious—discussion. And that, after all, is what a jury session is to be about. Once in the final round, the presentation concerns diminish, and the real issues—design, architecture, context, program—hold sway.

Now, the Los Angeles chapter is considering moving from printed awards boards to a purely digital entry. Is this the great equalizer? The formatting and presentation would be taken out of the hands of the entrant, and put into the control of the chapter. There could be an opportunity to structure the entries so that site plans, floor plans, and contextual responses are scrutinized more thoroughly, similar to how binder entries were once reviewed. The “beauty shot” will still get a project into the later rounds of judging, but many think that fatal flaws in potential winners will be easier to recognize and discuss when there is more equal formatting.

Other potential benefits: online presentation allows for major cost savings in the submission process; web-savvy younger firm members can easily apply; juries can preview entrants; juries can take place “virtually,” saving the chapter travel funds. Some online submissions call for a PowerPoint format, which allows for the communal slide show (ironically harking way back to slide-submission days). However, viewing image after image—with no way to spread them out together—almost dematerializes the architecture, making it bits and pieces rather than a contextual whole. It’s even more problematic to compare different projects to each other. Having a small board for judging could alleviate that (the AIA National Committee on the Environment requires a board for the Top Ten Green Projects submission). A supplemental board could then be exhibited, akin to the LA chapter’s binders/boards combination, and the bonus of added exposure could be maintained. Without a supplemental board for judging, an exhibition can still be mounted, focusing on winning entries.

Is there a way to present work objectively? There is work that lends itself to looking great

on boards. There is work that needs to be discovered through several pages of a binder, one detail at a time. But who ever said objectivity is part of judging? When we create our juries, we look for responsible, respected practitioners who view work with critical insight. Entrants must bear in mind that jurors are keenly aware that their judgment is, in turn, going to be judged. The juries we’ve observed take their roles very seriously, and, in the end, reward those projects they deem architecturally worthy. By definition, they have to make difficult—and sometimes quick—decisions, which can be swayed by any number of factors. The ultimate fact is that the project can’t win if it doesn’t at least become a finalist. At that stage, especially, the quality of every piece of information is critical in determining the difference between the winners and almost-winners. These projects are looked at closely, discussed thoroughly, and argued about passionately by jurors who have given their time to reward powerful, inventive, meaningful—and beautiful—architecture. ●



Thank You For Submitting:

Advice to the Award-lorn

David Meckel, FAIA

First published in arcCA 01.1, "Awarding Honor," first quarter 2001.

If you have been unsuccessful in your attempts to win a design award for your work, you might reasonably conclude that the projects that do get chosen to receive awards are selected either as a result of a worldwide conspiracy mounted against you and your firm, or, worse yet, pre-determined even before anyone sends in their entry fees. Having participated numerous times as a juror, a recipient, and more recently as an observer of a number of design awards programs, I find myself in a position to dispel the fears of bias, conspiracies, and fate and replace them with some common sense about how to submit your work.

Excellence

First, the bad news. Generally, only great design work wins design awards. If your project's primary asset is energy conservation, submit it to an energy awards program unless it also has spectacular architectural design, then submit it to both. Design jurors take their responsibility very seriously and are extremely careful in their selections to ensure that every awarded project exhibits an extraordinary level of design excellence. Jurors are as rigorous in their selection process as they are in their own design work. In fact, they often view their selection as a reflection on their own standards and reputations, which, of course, no one takes lightly.

Strength

Don't worry about the jury composition; again, good work wins awards. Poor work does not. Submitting work that you think looks like something a particular juror might appreciate should not be your motivation. In fact, issues of particular styles, languages, and forms almost never get discussed, because the focus of deliberations is typically more fundamental than that. Instead, urban design/site planning/social innovation, plan/section ingenuity, and technological/craft issues tend to dominate the discourse. Therefore, submit work because you feel it is strong, and present it so the jury can recognize that.

Participation

Have someone from the project's design team participate in writing and assembling the submission. While there are many talented marketing and business development people in firms, design awards are given by a jury of designers, and your presentation should be crafted to speak to that audience on a very professional level. Be sure to be generous in crediting all parties who participated in helping realize the project. And follow all the rules. Obvious oversights, such as the firm name being visible on an image, have eliminated many submittals from even being considered.

Clarity

Provide the jury with all the basic visual information they need to understand the project. This sounds obvious, but many submittals create a huge challenge for the jurors to figure out what it is they are supposed to evaluate. For instance, if the project is an addition to an existing place or structure, show this clearly with before and after photographs or simple clear diagrams. In last year's AIACC Design Awards, there was only one submittal that used graphic parti diagrams to explain the schemes intentions. Assume nothing. In fact, test your images on someone who doesn't know the project and say nothing. This is how the jury gets their first look.

Simplicity

Write simply or clearly without hyperbole. I realize this is something that doesn't come naturally to us, but we need to improve our abilities in this area. After 200 or so project statements are read to the jury with each submittal touting its own design as timeless, innovative, forward looking, contextual, and client responsive, the jurors long for simple, informative statements that compliment the images they are looking at while these words are read. Think about the forces that shaped the project that are not visible in the images, and use this opportunity to reveal them. These forces could include anything from cost constraints to community process.

Images

Use photographs that actually show the project in use. Since the jurors can't visit the projects, this is a great way to show them that your theo-

ries work in practice and also a way to reveal aspects of the projects that are only evident when people occupy the spaces. A staircase that gets used as an impromptu amphitheatre at an elementary school, a translucent wall that is animated by people moving behind it, a view out to a landscaped vignette that is only visible once someone sits down are examples of the types of information that jurors will not understand without images to support these designed experiences.

Resubmit

Always resubmit. Every jury is different and every pool of entries is different. 350 entries that only include 15 affordable housing projects make a jury hunger for that building type and review those submittals extra carefully. Since you can't control the mix, resubmitting a project two or three times is a good strategy. You've already done all the work to put the presentation together, so recoup some of the investment by using it more than once: submit it at local, state and national levels in AIA, industry specific, government, and magazine awards programs. Let the rejections be like water off a duck's back. Keep doing what you think is the best work you can do, and keep submitting it. ●

Off Grid Ideas



Home



The
Problem

Off Grid: Ideas for

**The William
Sponsored by the
In conjunction with the AIACC Monterey**

As noted by the US Green Building Council, buildings use 40% of the total energy and 60% of the electricity. The U.S. commercial construction project generates 10% of the total energy. Sustainable Design practices can substantially reduce unsustainable construction practices, but we must look beyond the current and should consider creating a "Zero Carbon Footprint" that

A Carbon Footprint is the measure given to the amount of carbon dioxide (i.e. Kg). Like walking on a soft sand beach, we should examine strategies that not only minimize the footprint but also reach beyond to heal the damage inflicted by less sustainable practices.

SUBMITTAL DEADLINE:

Submissions must be emailed to mnelson@aiacc.org no later than

The California Architectural Foundation:

Exploring Sustainable Solutions

Lance Bird, FAIA

President, California Architectural Foundation

All members of the American Institute of Architects, California Council are automatically members of the California Architectural Foundation. A small amount of your AIACC dues supports the efforts of the CAF. I'd like to tell you a bit more about your "investment."

Founded in 1979, the California Architectural Foundation promotes excellence in architecture through scholarships, grants, and education programs and bridges the gap between the academic and professional worlds. Committed to making stronger and more effective connections between students and schools, planners and professionals, the Foundation cultivates the resources and creativity necessary to forge these links.

We also believe in the necessity of training and practice through education and the importance of public awareness activities. Through the annual Mel Ferris Scholarship, we have supported over 50 outstanding university students in California* who need financial assistance to complete their architectural education.

Ten years ago, after the passing of renowned architect William Turnbull Jr., FAIA, the Foundation Regents initiated a special environmental education grant, as a tribute to his legacy. The William Turnbull, Jr., FAIA Environmental Education Grant program fosters the public's awareness of the relationship between the built and natural environments. This program has supported a number of community programs, including the San Diego Zoological Society, the California Preservation Foundation, and the Greenspace Cambria Land Trust. This year, thanks

to the generosity of architectural firms, individual contributors, and corporate supporters, we supported the Great Valley Center's efforts to help our communities think about building a livable future by sponsoring publication of *Our Valley...Our Choice* (which was reviewed in last quarter's **arcCA**).

The Foundation is continuing its efforts to emphasize this connection with the "Off Grid" competition. The 24-hour life of the urban fabric of our communities is affecting not only the natural environment, but human health and well being. As the human "footprint" continues to expand, issues surrounding sustainability rise to the forefront. The Foundation challenges architects, students, designers, planners, and all interested individuals to develop solutions to reduce the environmental impacts on our planet, slow urban sprawl, and discover innovative ways to effectively reuse existing resources. "Off Grid: Ideas for a Carbon Neutral Future" is an open ideas competition that will provide possible solutions for an urban infill site in Northern California. Through this competition, the Foundation is exploring new ways to combat old problems.

All of this cannot happen without support. The Foundation relies on private donations in order to make its programs realized. By making a contribution today, you can help build the communities and architects of tomorrow. Visit www.aiacc.org—"California Architectural Foundation" for more information. ●

** including one current arcCA editorial board member. (Editor's note)*



As a student facing an ever-increasing burden to obtain the financing for an education, I would like to express my deepest gratitude to the California Architectural Foundation (CAF) for awarding me with the Mel Ferris Scholarship. I greatly appreciate the award money the scholarship has endowed as it allows me many new possibilities to further explore my education. Because of the generosity of the California Architectural Foundation, I have been provided the opportunity to focus more time and energy towards a valuable education as opposed to struggling to acquire the funding for it.

~ Ricky Hele



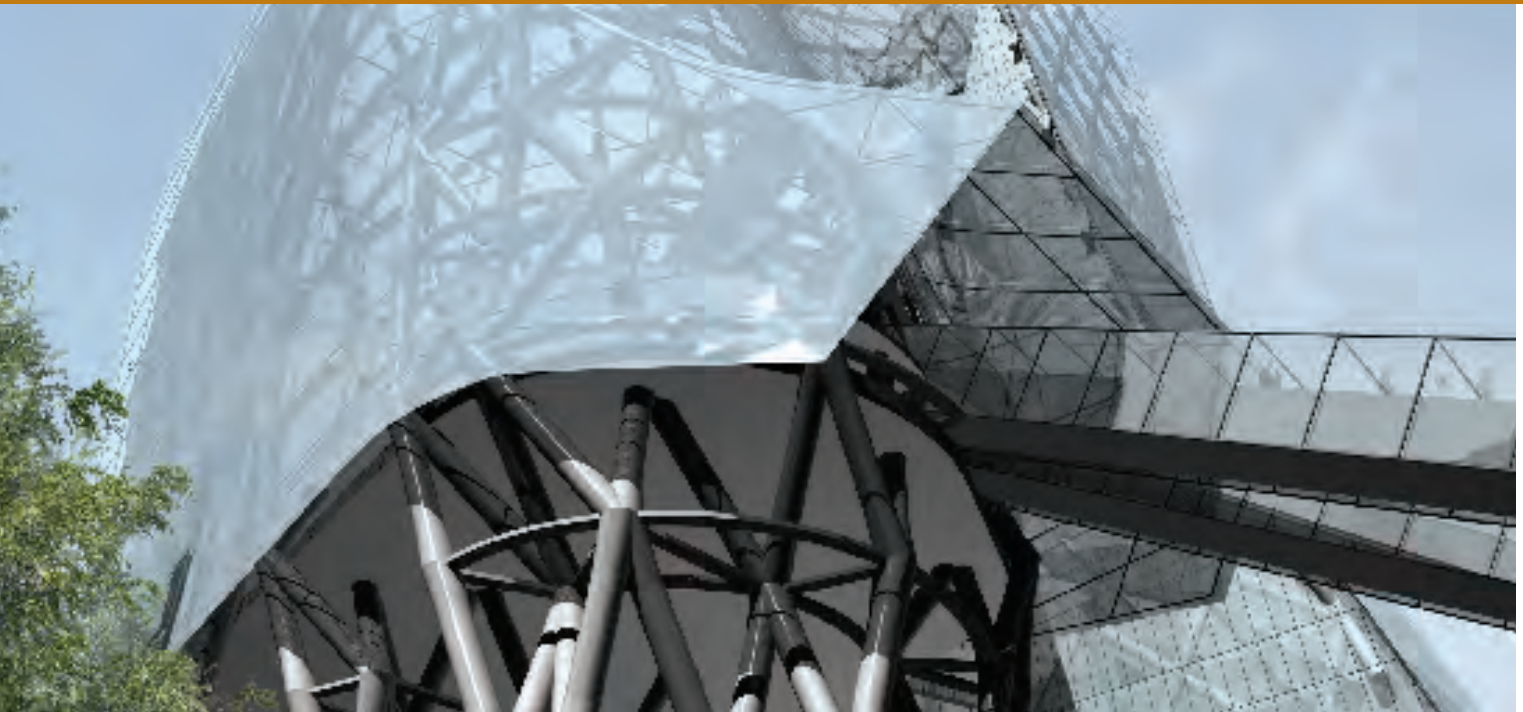
I would like to thank the AIACC and the California Architectural Foundation for selecting me as a recipient of the Mel Ferris Scholarship. Architecture at Cal Poly Pomona is a rigorous and strict major. The stern curriculum and competitive environment leave no time for a part time job. The expenses of tuition, supplies, transportation, and rent cause a great deal of financial stress. Now I can happily concentrate and focus my time on my education without the burdens of towering expenses. I can now spend time improving my portfolio in hopes of landing a summer job at a respected architectural firm.

~ Stephen Nieto, Cal Poly Pomona



It is a great honor to be a recipient of the Mel Ferris Scholarship. The financial help that the scholarship gave me can be shown in the time that I can now put into my studies without the constant concern of how I might support myself. The ability to design with the opportunity to use different materials and equipment that were out of reach before getting this award is priceless. This scholarship is a very important milestone in my education; it supports my achievements in so many different aspects.

~ Ron Elad, SCI-Arc

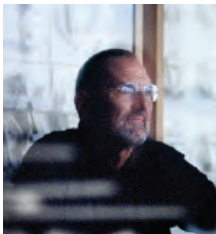


MAYBECK AWARD:

Thom Mayne

Morphosis, Santa Monica

www.morphosis.net



above: Phare Tower, La Defense France,
rendering Unibail-Morphosis; portrait photo by Mark Hanauer

Thom Mayne has been at the forefront of architectural innovation since founding Morphosis in 1972. Resisting specialization, his work ranges from watches and teapots to large-scale civic buildings, to innovative urban design and planning schemes that reshape entire cities.

Mayne was born in Connecticut in 1944 and moved with his family to Los Angeles as a teenager. He received his B. Arch. from USC and his M. Arch. from Harvard. His honors include the Cooper-Hewitt National Design Award, the Pritzker Architecture Prize, the AIA Los Angeles Gold Medal in Architecture, and the Chrysler Design Award of Excellence.

A committed educator for 35 years, Mayne was among a small group of teachers and students who founded the Southern California Institute of Architecture (SCI-Arc), an important venue for budding architecture professionals to experiment within the field. He now holds a tenured faculty position at UCLA and has taught at Columbia, Harvard, Yale, the Berlage Institute, the Bartlett School, and many other universities around the world.

Mayne's teaching and practice have always enhanced and fortified each other, as evidenced in his recent commitment to L.A. Now, a "wall-less classroom" capturing a "snapshot" of Los Angeles at the beginning of the 21st century, to encourage civic and business leaders, developers, architects, students, and the general public to rethink the city and plans for its future.

Early in his career, Mayne was recognized for his unique drawings and models, which became an important vehicle for conveying and challenging architectural ideas and participating in a broader cultural discourse. While drawings and models are still paramount to his working process, beginning in 1994 he has used cutting-edge technology to explore new design methodologies, as well as to provide clients with the most comprehensive and efficient professional services possible, yielding built work of unprecedented efficiency and precision.

Mayne's early work in Los Angeles—for example, the 2-4-6-8 House, which won this year's 25 Year Award from AIA LA, and Kate Mantillini's Restaurant—became emblems of the city's



growing cultural sophistication.

In the mid-1990s, he was awarded one of his first major public commissions, the Diamond Ranch High School in Pomona, resulting in a project that *New York Times* critic Herbert Muschamp called, “Clearly the best American building of the year. Thom Mayne’s integration of landscape, sociology, psychology, and architectural form shows how to construct community out of diversity.”

Over the past decade, the scale and complexity of the work has continued to grow. He has completed the \$171 million Caltrans District 7 Headquarters in downtown Los Angeles, along with three major projects for the Federal Government’s Design Excellence Program: the San Francisco Federal Office Building, the Wayne L. Morse United States Courthouse in Eugene, Oregon, and the NOAA Satellite Operation Control Center in Suitland, Maryland. Each of these projects represents some of the most innovative and integrated solutions for sustainable buildings in this country. As *Los Angeles Times* architecture critic Nicolai Ourou-

soff has remarked, “[Mayne’s large-scale public projects serve as a valuable bridge between architecture’s once-marginalized creative class and those who are often most distrustful of creative thought: government officials and developers... But even in designing expressions of institutional power, Mayne has been able to retain his underlying social agenda. His work has a depth and complexity far beyond what we have come to expect in our public architecture. In an age of diminished expectations, this optimism may be its most radical feature.”

Mayne’s sustained interest in large-scale planning issues can be seen in planning projects for Paris, Madrid, Berlin, Vienna, New York, China, Malaysia, and Los Angeles. Morphosis was recently selected to design the 68-story “Phare” Tower, the keystone for redevelopment of the La Defense business district of Paris.

The work and contributions of Mayne’s dynamic practice continue to evolve in response to the shifting social, cultural, political, and technological conditions of contemporary society.

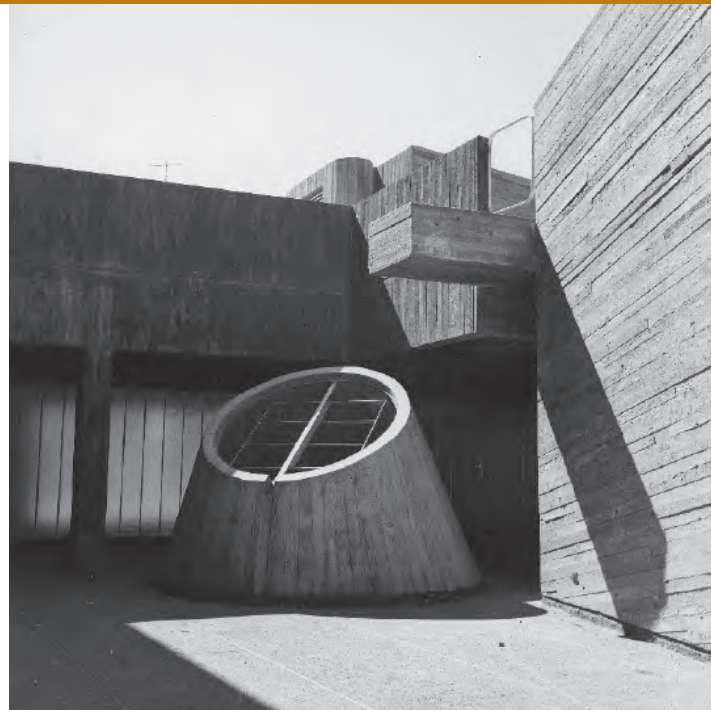
Poised at the beginning of a new era in his career, with projects continuing to increase in magnitude and profile, he looks forward to continuing a tradition of excellence through critical exploration of the discipline and profession of architecture. ●

above left: 1. 2-4-6-8 House, photo by Marvin Rand.

above right: Diamond Ranch Highschool, photo by Kim Zwarts.

below: Wayne L. Morse US Courthouse, Eugene Oregon, photo by Roland Halbe.





25-YEAR AWARD:

San Francisco Art Institute Addition

1970

Paffard Keatinge-Clay

Paffard Keatinge-Clay's 1970 addition to San Francisco Art Institute is an extension of the ersatz-Spanish Mission complex of 1924 by Bakewell and Brown, architects of San Francisco City Hall. Both buildings are located on steeply sloping Russian Hill, with panoramic vistas to the north and east. The 25,000 square foot program is made up primarily of flexible studio space, but also includes a small gallery, cafeteria, auditorium, seminar room, offices, loading dock, and parking. It accommodated both the growth of the institution and the changing scale and breadth of art in the 1950s and 1960s.

Designing in section, Keatinge-Clay struck a horizontal datum—above: the realm of the city, display, presentation, circulation and enlightened discourse; below: the realm of noise, creation, making, industry and infrastructure. As he wrote,

A cathedral, a palace, a theater, a market space . . . make a civic space, so why not on a much smaller scale: a café, an auditorium, a gallery? Make it a people space . . . in dialogue with the city . . . with Coit tower, the steep cable car hills, and most important, Alcatraz Island, out there in the bay.

LeCorbusier had been, with Frank Lloyd Wright, the young architect's mentor. The building, like the programmatically related Carpenter Center at Harvard, is organized by a large, internal ramp, which bifurcates the plan. Its material and tectonic clarity make of it a virtuoso work of *beton brut* concrete.

above left: photo by Verena Keatinge-Clay.

above right: photo by Serge Scherbatskoy.



One of the architect's proponents on the Board of Trustees, Mason Wells, wrote to him as construction was nearing completion, saying,

Does an architect need a good client to do a good (great) job? The answer is NO. Now I think it over very objectively, i.e. what client ever would have "bought" Ronchamps? Corbu sold it. I never could have (nor Neil, Fred, Dick, etc. in Bldg & Grounds Comm.) realized what you're doing. That top plaza has spaces between the buildings—on and above the roofs, along the angles, that are creative work a client cannot "order" . . .

Roger Montgomery, in a 1970 issue of *Architectural Forum*, wrote of the building,

In a region dominated by well-mannered but frequently characterless contemporary styles, the modern movement seems curiously distant. This context gives the San Francisco Art Institute building a special meaning, for it comes closer to the spirit and experience of a Corbu-made environment than anything in North America but the Carpenter

Center itself. This holds true not in the limp sense of a precise recapitulation of familiar forms, but in the forcefully imaginative sense of transforming a building need into a work of artistic value, one that affords a rewarding setting for human action. Sure we all know the forms intellectually. It is what they do existentially that counts. [Here is] captured, and peopled, the cubist landscape that LeCorbusier made possible.

Montgomery's assertion remains true today, despite a 1994 renovation that removed a measure of abstract purity. The concept's flexibility has allowed SFAI to expand internally without diluting the captivating character of the rooftop belvedere; so captivating, in fact, that most who visit are unaware of the large arts-filled studio lying literally underfoot.

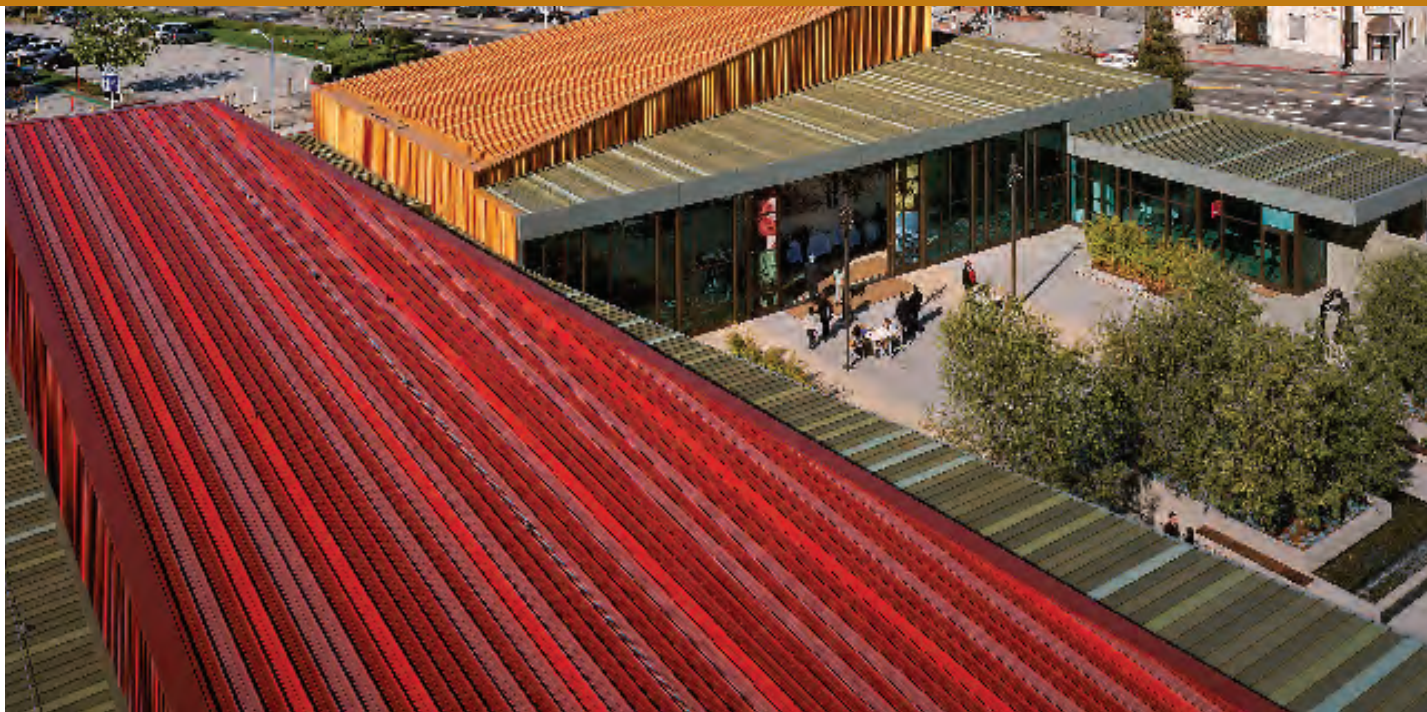
The building remains a vibrant center of artistic activity for the institution and a beloved amenity to both the immediate neighborhood and the city at large. It has become another in a long line of once controversial, unapologetically modern works of architecture that are

able to merge with the fabric of the city and the lives of its occupants, while maintaining a critical, intellectual distance from both. ●

above: photo by Robert Brandeis.

below: photo by Serge Scherbatskoy.





FIRM AWARD:

Rios Clementi Hale Studios

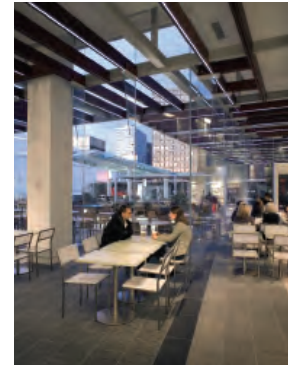
www.rchstudios.com



Rios Clementi Hale Studios, a California Corporation, was founded in 1985 as a multi-disciplinary design firm. Currently, the office of over twenty individuals strives to create singular, integrated, and comprehensive solutions for environmental design challenges within a creative studio environment. The studio's talents comprise a wide range of professional skills, including architecture, landscape architecture, graphic, interior, exhibit, and product design. Project types include corporate, retail, institutional, municipal, and residential commissions. The studio applies a strong, interdisciplinary, collaborative approach to the design process, both within the office and in consultation with other design firms.

Rios Clementi Hale Studios is one of a very few firms that are widely recognized for skill and design excellence across the broad spectrum of design disciplines. Awards have included national and local AIA and ASLA awards, as well as recognition for graphics, interiors, and furniture design. The work has been featured in numerous publications, including *The New York Times*, *The Los Angeles Times Magazine*, *Architecture*, *Architectural Record*, *Interior Design*, and *Landscape Architecture*.

Because Rios Clementi Hale Studios treats each project as unique to the client and the client's programmatic requirements, clients often participate in the creative process. Projects for the Los Angeles Music Center, Universal Studios, GeoCities, LAC+USC County Hospital, or the Los Angeles Unified School District differ greatly from each other because of the diverse personalities and needs of each client group. This



client-based focus has allowed Rios Clementi Hale Studios to produce a consistently high quality body of work, which displays a stylistic range as broad as their client list.

At the end of 2003, the firm changed its name from Rios Associates to Rios Clementi Hale Studios in recognition of its broad leadership base and collaborative design methodology. The change occurred in conjunction with a relocation and centralization of studio space and an internal management restructuring that recognized the contributions of staff members at a variety of levels. Rios Clementi Hale Studios continues in its pursuit of thoughtful, comprehensive design for projects of all scales and complexity.

The firm's collaborative, cross-disciplinary approach is exemplified by its four principals—Mark Rios, FAIA, ASLA; Frank Clementi, AIA, AIGA; Julie Smith-Clementi, IDSA; and Bob Hale, FAIA—each of whom brings a special depth of training and experience to the design studio. Mark Rios holds masters degrees in both architecture and landscape architecture

from Harvard University. Frank Clementi lived in Milan, Italy, from 1984 to 1986, joining Ettore Sottsass and Matteo Thun of MEMPHIS in aesthetic experiments with products, graphics and packaging, ceramics, tableware, and architecture. Julie Smith-Clementi has been pivotal in the development of notNeutral, the product design arm of Rios Clementi Hale Studios, for which she serves as CEO. Founded in 2001, the notNeutral brand and retail store designs, manufactures, and markets home products, such as ceramic dishware, glassware, table linens, pillows, area rugs, and furniture. Bob Hale was with Frank O. Gehry Associates from 1981 to 1993, where he was a principal and led the development of many of Gehry's award winning designs. He was subsequently with Universal Studios for seven years, where he worked as a creative director and was Vice-President of Design and Planning. ●

left page top: The California Endowment

left page bottom: Chess Park, Glendale

above left: City Plates by notNeutral

above right: Westfield Century City

below: LAUSD Primary Centers

all photos courtesy of Rios Clementi Hale Studios

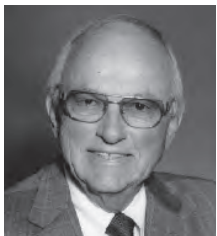




LIFETIME ACHIEVEMENT AWARD:

Harold G. Sadler, FAIA

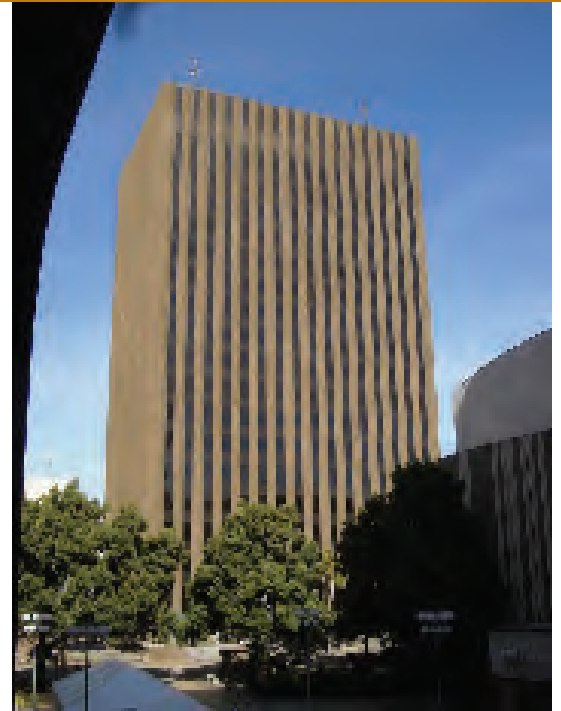
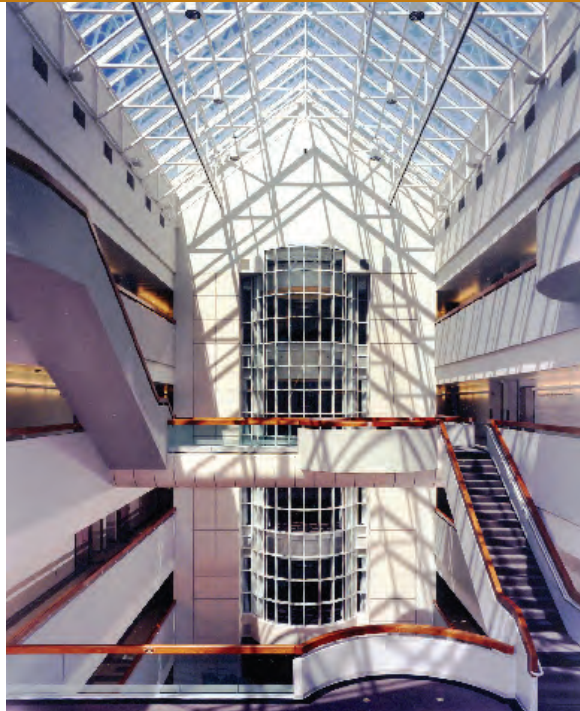
www.tuckersadler.com



above: Hal Sadler's Home courtesy of Tucker Sadler Architects, Inc.; portrait photo by Twyla M. Cecil.

Hal Sadler's passion for architecture began in 1952, when he was among the first graduating class of the School of Architecture at Arizona State University. His thirst for knowledge in the field of architecture led him to UCLA's College of Architecture, where he earned his masters degree. Immediately following his graduation from UCLA, Sadler began his career with the prestigious architecture firm of Jones and Emmons in Los Angeles. Shortly after, Hal and Mary Sadler set out to begin a new life in San Diego. In 1957, Sadler joined Thomas Tucker and Ed Bennett to establish one of the most respected architectural firms in the city. The firm flourished and for nearly fifty years has influenced the growth and prosperity of San Diego and the Southern California region. The firm continues to receive the highest recognition for design innovation, urban planning, and long-term commitment to their clients and community.

Sadler has been a success by every definition of the word—as an architect, a family man, and a business and civic leader. His work, his family, and his community have been the beneficiaries of his exceptional talent and character. He has come to symbolize in the minds of many a bridge from the stalwart conservative generations of San Diego's past to the creative, high-design technologists of a future world. For the betterment of the city, Hal has been willing to assume the risks and effort required of leadership roles in many organizations. The hallmark of his leadership is that he has always worked diligently to forge consensus in an environment where all voices can be heard. As a man of honor and integrity, he has earned the respect of civic leaders, local media, the busi-



ness community, peers, and subordinates alike.

Sadler has been active in the revitalization of downtown San Diego and the community at large. In 1985, he helped found the seminal organization San Diegans Inc., which later became the Downtown Partnership. From 2001 to 2005, he chaired the complex and controversial long-range community plan for downtown San Diego, which will guide its growth for the next twenty years. His beneficent stewardship as Chairman of the Centre City Development Corporation included the development of Petco Park, the creation of a new vitality in residential towers, and commercial activities of entertainment and commerce. He represented CCDC as a member of the Joint Powers Authority of the City, Port, and CCDC. Through his tireless efforts and the devotion of many other San Diegans, the North Embarcadero Visionary Plan is now underway.

Sadler's only agenda has been to enhance the growth of the city he loves so much, to preserve the best of the past and contribute to the health and beauty of the future. He is a persua-

sive and tireless worker, contributing endless hours and personal resources to many other community organizations and boards of directors: Children's Hospital and Health Center, Sharp Memorial Hospital, San Diego Historical Society, San Diego Convention & Visitors Bureau, La Jolla Burnham Cancer Foundation, and Armed Forces YMCA. As a Fellow of the American Institute of Architects (1976), he has been a constant force in the pursuit of exceptional design for the fabric of the built environment. ●

above left: The Arnold and Mable Beckman Center, courtesy of Tucker Sadler Architects, Inc. above: Security Pacific National Bank, courtesy of Tucker Sadler Architects, Inc. below: San Diego Convention Center, photo by Tim Hursley.



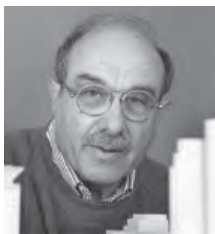
2007 Distinguished Practice Award



DISTINGUISHED PRACTICE AWARD:

Rodney F. Friedman, FAIA

www.fisherfriedman.com



Rodney Friedman was born in Barcelona, Spain, and immigrated to Los Angeles with his Hungarian parents when he was four years old. In 1951, he entered the School of Architecture at the University of California at Berkeley, where he was privileged to study under the direction and influence of Erich Mendelsohn, William Wurster, Joseph Esherick, Paul Rudolph, and Charles Eames, for whom he served as a teaching assistant. After receiving his Bachelor of Arts degree with Honors in 1956 and serving for three years in the U.S. Air Force, he worked as a project designer in the San Francisco firm of Welton Becket and Associates until 1964, when he co-founded the firm of Fisher Friedman Associates.

As Partner in Charge of Design for FFA, Friedman has put his personal effort into each project, and the firm has been widely recognized as a national leader in residential design. Such recognition, comprising more than 250 awards for design and planning and inclusion in numerous books and other publications, attests to the firm's success in finding imaginative solutions to the problems of each individual project. During the 1960s and 1970s, the work of the firm was almost completely residential in scope, but since the early '80s it has included academic buildings, student housing, office developments, civic facilities, adaptive reuse, and large-scale urban planning. Friedman's work has been included in exhibitions at the Museum of Modern Art in New York (*Transformations in Modern Architecture 1960-1980*), the San Francisco Museum of Modern Art, and a 1989 traveling exhibition of Soviet and American architecture.



The AIA California Council honored FFA with the 1993 Firm Award for its significant contribution to the architectural profession. In 2005, FFA was recognized by the AIA Orange County Chapter with the 25 Year Award for Promontory Point. Friedman individually was honored at the 25th Anniversary Builder's Choice Awards as one of five recipients of the First Annual Housing Hall of Fame Awards, as well as a featured speaker at the 2005 Builder's Choice Design Seminar. Also in 2005, Friedman was the recipient of the AIACC Presidential Citation in recognition of extraordinary service to the architectural profession.

In addition to directing design at FFA, Rodney Friedman has been an active member of various professional agencies and has generously contributed his knowledge and insight to the academic realm. An AIA member since 1962, in 1974 he was honored to be the youngest architect elected as a Fellow of the American Institute of Architects. He has served as a lecturer and guest speaker to various design conferences and local and state

AIA chapters all over the United States, as well as the 1985 National AIA Convention held in San Francisco. Internationally, he was the keynote speaker at both the 1986 convention of the Royal Society of Australian Architects in Perth and the 1990 International Housing Congress in Dublin, Ireland. He has served on countless award and selection juries and was co-founder of the architectural awards program for *Builder* magazine.

Friedman was a visiting professor at the University of California at Berkeley in 1977. He has also been a visiting juror and lecturer in architectural programs at Yale, Harvard, MIT, New York City College, the University of Texas, USC, the University of Hawaii, and the California State Polytechnic Universities at Pomona and San Luis Obispo. As an active alumnus of the University of California at Berkeley, he has been involved in the alumni association of the College of Environmental Design, serving first on the board of directors and then as the president for two consecutive years.

At age 73, in his forty-third year as the

“Friedman” of FFA and the sole practicing architect of the founding group, Rodney Friedman continues to produce a vigorous and influential body of design work, both as director of design at the office and as an individual. ●

left page top: City Hall, Emeryville

left page bottom: Oriental Warehouse, San Francisco

above: Friedman House, Belvedere

below: Golden Gateway Commons, San Francisco



HONOR AWARD:

**Camino Nuevo High School
Los Angeles**

ARCHITECT:

Daly Genik Architects, Santa Monica

www.dalygenik.com

CLIENT: Pueblo Nuevo Development, Los Angeles

CIVIL ENGINEER: Pfeiler and Associates Engineers, Inc., Diamond Bar

STRUCTURAL ENGINEER: John Labib + Associates, Los Angeles

MECHANICAL & PLUMBING ENGINEER: Tsuchiyama Kaino Sun & Carter, Irvine

ELECTRICAL ENGINEER: Konsortium1, Santa Ana

CODE ENGINEER: Schirmer Engineering, Torrance

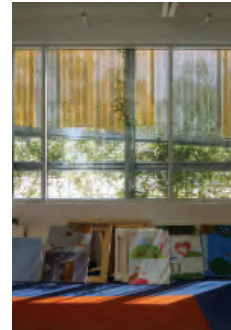
LANDSCAPE ARCHITECT: ah'bé landscape architects, Culver City

CONSULTANT: Philip Easton, Cambria

GENERAL CONTRACTOR: Turner Special Projects, Los Angeles

Photographer: Tim Griffith

This third in a series of charter public schools in MacArthur Park and Silver Lake, near downtown L.A. occupies a 600 foot by 90 foot site, bounded by three busy streets. Taking advantage of the site, the building stretches 400 feet along Silver Lake Boulevard. A curving, painted, perforated metal screen shades the south-facing façade of the single-loaded classroom building, constructed of concrete masonry units and metal trusses. To the north, storefront glazing connects the classrooms to circulation and social spaces, as well as to the protected oasis of the linear courtyard.



HONOR AWARD:

**United States Federal Building
San Francisco**

ARCHITECT:

Morphosis, Santa Monica

www.morphosis.net

PROJECT TEAM, MORPHOSIS: Thom Mayne, Principal; Tim Christ, Project Manager; Brandon Welling, Project Architect

TEAM MEMBERS: Linda Chung, Simon Demeuse, Marty Doscher, Rolando Mendoza, Eui-Sung Yi

ASSISTANTS: Caroline Barat, Gerald Bodziak, Crister Cantrell, Delphine Clemenson, Todd Alasdair Dixon, Haseb Faqirzada, Chris Fenton, Arthur de Ganay, Dwoyne Keith, Sohith Perera, Kristin Solberg, Natalia Traverso Caruana

PROJECT TEAM, SMITHGROUP: Carl Christiansen, Project Manager; Jon Gherga, Project Architect; Belinda Wong, Project Assistant

EXECUTIVE ARCHITECT: SmithGroup, San Francisco

CLIENT: U.S. General Services Administration, San Francisco

CIVIL ENGINEER: Brian Kangas Foulk, Redwood City

STRUCTURAL, ELECTRICAL, MECHANICAL & PLUMBING ENGINEER: Arup, Los Angeles; Steve Carter, Project Manager

STRUCTURAL ENGINEER: Bruce Gibbons & Steve Ratchye, Arup

MECHANICAL ENGINEER: Erin McConahey, Arup

CODE ENGINEER: Rolf Jensen & Associates

LANDSCAPE ARCHITECT: Richard Haag Associates Inc., Seattle, WA; with J.J.R. Chicago, IL

NATURAL VENTILATION MODELING: Lawrence Berkeley National Laboratory, Livermore

GEOTECHNICAL: Geomatrix Lighting Consultant; Horton Lees Brogden Lighting Design, Inc.

SIGNAGE: Kate Keating Associates, San Francisco

COST ESTIMATOR: Davis Langdon

CURTAIN WALL: Curtain Wall Design and Consulting, Inc.

BLAST CONSULTANT: Hinman Consulting Engineers, Inc.

ACOUSTICS: Thorburn Associates

VERTICAL TRANSPORTATION: Hesselberg, Keesee & Associates, Inc., San Francisco

CONSTRUCTION MANAGER: Hunt Construction Group

GENERAL CONTRACTOR: Dick Corporation, Pittsburgh, PA; Morganti General Contractors, Houston, TX

Photographer: Nic Lehoux and Tim Griffith

This project has three primary objectives: the establishment of a benchmark for sustainable building design through the efficient use of natural energy sources; the redefinition of the culture of the workplace through office environments that boost workers' health, productivity, and creativity; and the creation of an urban landmark that engages with the community. Skip-stop elevators, sky gardens, tea salons, large open stairs, flexible floor plans, and the elimination of corner offices endow the tower with a "sidewalk life" of cross-sectional interactions.



HONOR AWARD:

**Malibu Beach House
Malibu**

**Richard Meier & Partners Architects LLP,
Los Angeles**

www.richardmeier.com

DESIGN ARCHITECT:

Michael Palladino AIA, Partner-in-Charge

PROJECT ARCHITECT:

Michael Gruber AIA

ENGINEER: MEP Engineer: California Energy Designs, Inc., La Canada

LANDSCAPE ARCHITECT: Pamela Burton & Company, Santa Monica

COLLABORATORS: Shekar Ganti, Yunghee Kim

WOOD SUBCONTRACTOR: Hilgendorf Corporation, Los Angeles

ARCHITECTURAL LIGHTING DESIGN: Fisher Marantz Stone, New York

GENERAL CONTRACTOR: Arya Design Group, Los Angeles

Photographer: Tim Griffith

A house and guest house frame a courtyard that is an extension of the beach, with native coastal grasses and trees in a landscape of sand dunes. The houses are clad in plantation-grown teak, which also extends to the inside as floor and ceiling finishes. Views to the ocean and the courtyard are framed and filtered by a layer of operable shutters outboard of the building enclosure. These shutters fold, slide, and rotate in to control daylight and provide privacy.



MERIT AWARD:

The Allied Arts Guild Historic Preservation/Restoration Menlo Park

ARCHITECT:

Cody Anderson Wasney Architects,
Palo Alto

www.cawarchitects.com

CLIENT: Woodside/Atherton Auxiliary, Menlo Park

CIVIL ENGINEER: Brian Kangas Foulk, San Jose

ENGINEER: Degenkolb Engineers, San Francisco

LANDSCAPE ARCHITECT: PGAdesign inc., Oakland

ARCHITECTURAL CONSERVATOR: Christina L. Wallace, San Francisco

GENERAL CONTRACTOR: Blach Construction Company, Santa Clara

Photographers: Kent Clemenco Photography; Kate Gutierrez,
Cody Anderson Wasney Architects, Inc.; Achille Bigliardi
Photography; Bernard Andre Photography; Woodside/Atherton
Auxiliary

This 1929 complex of buildings, gardens, and courtyards by noted Bay Area architect Gardner Dailey and artist/architect Pedro deLemos was created to reflect the vision of the Arts and Crafts movement. Beautiful wrought iron metalwork, tile mosaics, patterned light fixtures, and murals capture the charm and bounty of early California. After seventy-five years, the complex was almost unchanged, except for devastating structural damage to the wood frame construction. The goal was to return the complex to its original splendor, making it appear as if the project team were never there.



MERIT AWARD:

**Gardner 1050
West Hollywood**

ARCHITECT:

Lorcan O'Herlihy Architects, Culver City

www.loharchitects.com

CLIENT: Habitat Group LA, Beverly Hills

ENGINEER: David H. Lau & Associates, Santa Monica

LANDSCAPE ARCHITECT: Katja Perrey Landscaping, Venice

GENERAL CONTRACTOR: Archetype, Beverly Hills

Photographer: Lawrence Anderson

This ten-unit housing development reinvigorates existing housing typologies to create new opportunities for living within the tight parameters of the speculative housing market. The units surround an intimate yet expansive courtyard planted with native, drought-tolerant species. Vertical, stainless steel cables create the scaffolding for an eventual hanging garden, and walkways constructed of steel gratings allow light to filter down into the courtyard.



MERIT AWARD:
Hill House
Pacific Palisades

ARCHITECT:
Johnston Marklee & Associates
Los Angeles
www.johnstonmarklee.com

PROJECT TEAM: Mark Lee, Principal in Charge; Sharon Johnson, AIA, Jeff Adams, Mark Rea Baker, Project Architects; Daveed Kapoor, Anne Rosenberg, Anton Schneider, Project Team; Seoung An, Brennan Buck, Michelle Cintron, Joanna Hankamer, Lars Holt, Project Assistants

CLIENT: Markee LLC, Los Angeles

OWNER: Chan Luu, Pacific Palisades

CIVIL ENGINEER: CC & R Inc.

STRUCTURAL ENGINEER: William Koh & Associates, Inc., Sherman Oaks

LANDSCAPE ARCHITECT: Lush Life LA, Los Angeles

GLASS ENGINEER: Jim Sadler

LIGHTING CONSULTANT: Dan Weinreber, Los Angeles

COLOR CONSULTANT: Jack Pierson

GENERAL CONTRACTOR: Hinerfeld-Ward, Inc., Los Angeles

Photographer: Eric Staudenmaier, Julius Shulman, Jurgen Nogai

This house utilizes the stringent criteria for hillside building to develop an efficient, sculptural form that engages the surrounding site. The house adopts the maximum zoning envelope, while minimizing contact with the natural terrain. An elastomeric, cementitious exterior coating, requiring no control joints, expresses the continuity of the building skin and minimizes the conventional distinctions between roof and wall planes. Integrally colored to mirror the lavender hue of the bark of surrounding eucalyptus trees, the iridescent surface offers dramatic color variations with changing light conditions throughout the day.



MERIT AWARD:

**Interdisciplinary Science
and Technology Building I
Tempe, Arizona**

ARCHITECT:

Perkins + Will, Los Angeles
www.perkinswill.com

DESIGN ARCHITECT:

**Ralph Johnson FAIA, Perkins + Will,
Chicago, IL**

PROJECT TEAM: H. Michael Smith AIA, Managing Principal;
Ralph Johnson FAIA, Design Principal; John Becker AIA,
Project Manager; Cengiz Yetken AIA; Bryan Schabel AIA,
Project Designer; Lewis Wood, Project Architect;
Scott Allen, Job Captain

ASSOCIATE ARCHITECT: Dick & Fritsche Design Group, Phoenix, AZ

CLIENT: Arizona State University, Tempe, AZ

MEP ENGINEER: Bard, Rao + Athanas Consulting Engineers, LLC,
Los Angeles

LANDSCAPE ARCHITECT: Logan Simpson Design, Inc., Tempe, AZ

SUSTAINABILITY/LEED® CERTIFICATION: Battle McCarthy, New York, NY

LABORATORY PLANNERS: GPR Planners Collaborative, Inc, Cypress

GENERAL CONTRACTOR: Gilbane Building Company, Phoenix, AZ

Photographer: James Steinkamp/Steinkamp Photography; Peter Wilson

The programmatic elements of this university research lab are arranged to form a south-facing public courtyard and to reinforce existing campus circulation patterns. The building's façades respond to solar conditions and give variety and scale to the elevations. The north is flush, the south protected by overhangs, the west solid with minimal openings, and the courtyard and east façades are sheltered by a checkerboard of vertical sunscreens. The mass of the concrete exterior tempers the desert sun while reflecting regional building forms in a progressive, economic way.



MERIT AWARD:

Manon Caine Russell and
Kathryn Caine Wanlass
Performance Hall,
Utah State University
Logan, Utah

ARCHITECT:

Sasaki Associates, Inc., San Francisco
www.sasaki.com

PROJECT TEAM: Ricardo Dumont, Principal-in-Charge; Willa Kuh, Project Manager/Planner; N. Scott Smith, Vinicius Gorgati Project Designer; Katia Lucic, Brad Prestbo, Project Architect

ASSOCIATE ARCHITECT: Gould Evans Associates, Salt Lake City, UT

CLIENT: Utah Department of Administrative Services, Division of Facilities Construction

CIVIL ENGINEER: Cache Landmark Engineering, Logan, UT

STRUCTURAL ENGINEER: Reaveley Engineers + Associates, Salt Lake City, UT

LANDSCAPE ARCHITECT: Elke Berger, Sasaki Associates, Inc., Watertown, MA

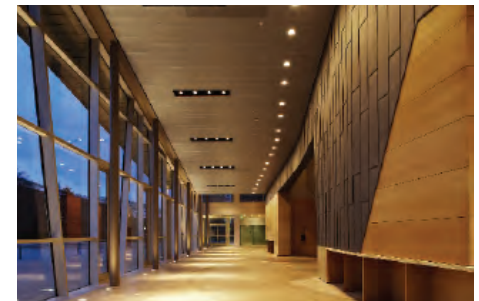
LIGHTING DESIGN: Horton Lees Brogden Lighting Design, Inc., New York, NY

ACOUSTICS: Artec Consultants, New York, NY

GENERAL CONTRACTOR: Jacobsen Construction Company, Inc., Salt Lake City, UT

Photographer: Robert Benson

This performance hall is a play of geometries with both acoustical and contextual significance. A rectilinear, 18-inch thick concrete shell encloses the main performance space. The contrasting, origami-like folds of the zinc panel-coated entrance pavilion suggest a melding of the manmade and the natural, a precise architectural geometry that recalls the primordial forces that formed the surrounding Bear River Mountains. By day, triangular skylights angle light into interior spaces; at night, the entry glows invitingly, highlighting playfully splayed columns in a pattern suggesting musical notes.



MERIT AWARD:
MODAA
Culver City

ARCHITECT:
Studio Pali Fekete architects (SPF:a),
Culver City
www.spfa.com

CLIENT: MODAA LLC, Culver City
STRUCTURAL ENGINEER: John Labib + Associates, Los Angeles

A full-block development houses an architectural studio, art gallery, streetside café, and six live/work artists' lofts. At the edge of Culver City's burgeoning revival, just east of Main Street on a major transportation artery, the building—with its dynamic façade and mixed-use program—amplifies the enthusiasm and motion of the city's growth, exploring the variation, movement, velocity, and tempo of the city at all scales.



MERIT AWARD:

Architecture and Art Building,
Prairie View A&M University
Prairie View, Texas

ARCHITECT:

RoTo Architects, Inc., Los Angeles
www.ROTOARK.COM

ASSOCIATE ARCHITECT:

HKS, Inc., Dallas, TX

PROJECT TEAM, ROTO ARCHITECTS: Michael Rotondi, FAIA, Principal;
Clark Stevens AIA, APA, Principal; Tom Perkins, Project
Manager; Jim Bassett, Alyssa Holmquist, Devin McConkey,
Sergio Ortiz, Otoniel Solis, Jack Nyman, John Lessl

PROJECT TEAM, HKS, INC.: Jess Corrigan AIA, Principal in Charge;
Tom Holt, Project Manager; Gerald Ward, Project Architect;
Johnny Luttrell, Construction Admin. Manager; Robert Taylor,
Jou Jou Wang

CLIENT: Texas A&M University System, Facilities Planning and
Construction Department, Planning Division, College Station, TX

STRUCTURAL & CIVIL ENGINEER: Walter P. Moore, Houston, TX

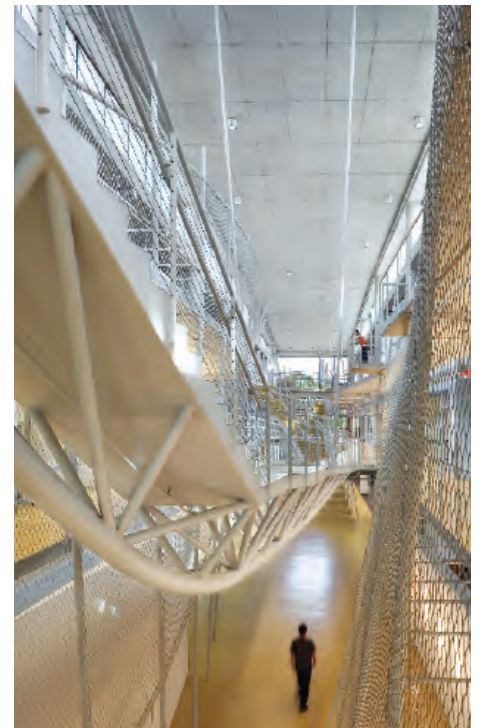
MECHANICAL, ELECTRICAL & PLUMBING ENGINEER: Bovay
Engineers, Inc., Houston, TX

LANDSCAPE ARCHITECT: Caye Cooke and Associates, Dallas, TX

GENERAL CONTRACTOR: Bartlett Cocke General Contractors, Houston, TX

Photographer: Farshid Assassi, Assassi Productions, Santa Barbara

Housing the School of Architecture, the School of Art, CURES (the Center for Community Urban and Rural Extension Services), and a Cultural Center, this building is a "visual text" of building processes and systems, used as a teaching tool by faculty. It is primarily a concrete structure enclosed with brick, glass, and perforated steel screens. Unit and multiple, scale shifting, weight, and plasticity were conceptual frames of reference for the exploration of masonry craft, explored in the curvilinear corbelling of the brick walls.



MERIT AWARD:

**Sten-Frenke Residence
Santa Monica**

ARCHITECT:

**Marmol Radziner and Associates,
Los Angeles**

www.marmol-radziner.com

ASSOCIATE ARCHITECT:

Pentagram, New York, NY

PROJECT TEAM, MARMOL RADZINER + ASSOCIATES:

**Leo Marmol FAIA, Managing Principal; Ron Radziner FAIA,
Design Principal; Juli Brode, Brian DeYoung, Project
Managers; Casey Nagel, Site Superintendent**

PROJECT TEAM, PENTAGRAM: Jim Biber FAIA, Principal;

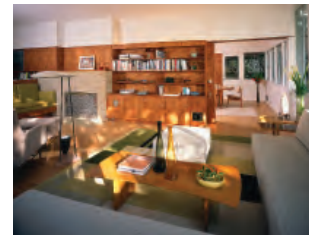
Michael Zweck-Bronner, Associate

CLIENT: Jeffrey Levy-Hinte, New York, NY

LANDSCAPE ARCHITECT: Jay Griffith, Venice, CA

Photographer: Julius Shulman + Juergen Nogai

This early project by Richard Neutra, built in 1934 on ocean front property in Santa Monica, provided a foundation for his later work. The restoration strove to return the house to its original design, while acknowledging the realities of contemporary living. The architects' diligence in reviving the detailing and material palette can be seen in the months spent working with a glass fabricator to replicate the original production of the ribbed glass of the stair hall, pouring glass over individually placed ceramic strips rather than a ribbed mold.

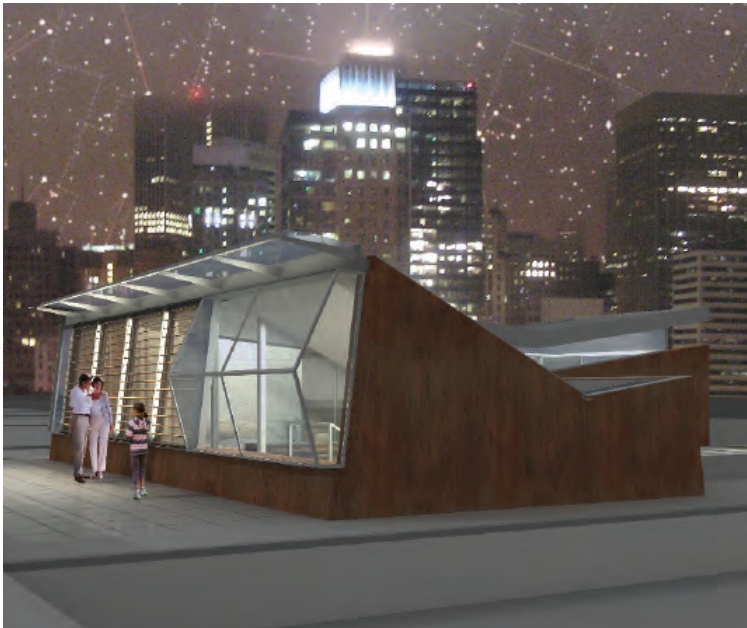


MERIT AWARD:
Tehama, also known as
The Grasshopper
San Francisco

ARCHITECT:
Fougeron Architecture, San Francisco
www.fougeron.com

CLIENT: Jason Shelton and Amy Shimer, El Granada
ENGINEER: Endres Ware, Berkeley
Photographs copyright 2007 Fougeron Architecture

A surprising integration of old and new elements and competing urban forces brings this remodeled warehouse alive. Three stories of interlocked spaces have distinct personalities and functions: ground-floor office, main living area organized around a second-floor courtyard, and airy penthouse. The rigidity of the original concrete structure is broken down in an interplay of light, surfaces, levels, and indoor and outdoor spaces—making the urban living experience as richly textured as the city itself.



MERIT AWARD:

Wayne Lyman Morse United States Courthouse
Eugene, Oregon

ARCHITECT:

Morphosis, Los Angeles
www.morphosis.com

EXECUTIVE ARCHITECT:

DLR Group, Seattle, WA

PROJECT TEAM, MORPHOSIS: Thom Mayne FAIA, Principal; Kim Groves, Project Manager; Maria Guest, Job Captain; Ben Damron, Patrick Tighe, Eui-Sung Yi, Project Designers; Caroline Barat, Linda Chung, Ted Kane, Ung-Joo Scott Lee, Rolando Mendoza, John Skillern, Martin Summers, Team Members; Alasdair Dixon, Haseb Faqirzada, Dwayne Keith, Laura McAlpine, Gerardo Mingo, Sohith Perera, Nadine Quirnbach, Michaele Schipppi, Natalia Traverso Caruana, Project Assistants

PROJECT TEAM, DLR GROUP: John Pettit AIA, Bill Buursma AIA, Kent Larson AIA, Principals; Jim Conley, Jason Wandersee, Project Architect

PROJECT TEAM, GSA: Patrick Brunner, Senior Contracting Officer; Richard Broderick, Project Executive; John Bland, Project Manager—Concept Phase

CLIENT: U.S. General Services Administration (GSA Northwest Arctic Region 10), Auburn, WA

CIVIL AND STRUCTURAL ENGINEER: KPFF, Portland, OR

MEP ENGINEER: Glumac International

LANDSCAPE ARCHITECT: Richard Haag Associates Inc., Seattle, WA

CONSULTANT: IBE Consulting Engineers/ Glumac International, Portland, OR

DESIGN COMPETITION JURORS: Michael Fifield, Robert Ivy, William Pedersen

DESIGN EXCELLENCE NATIONAL PEERS: Barton Phelps, Michael Fifield, Andrea Leers, Joseph Giovannini, Mark Tortorich, Peter Schaudt, Carol Mayer Reed

ART IN ARCHITECTURE NATIONAL PEER: Tamara Thomas

COLLABORATIVE ARTISTS: Matthew Ritchie, Cris Bruch, Kristin Timkin, Sean Healy

INTERIOR DESIGNER: Morphosis

LIGHTING CONSULTANT: Horton Lees Brogden Lighting Design, Inc.

ACOUSTICAL CONSULTANT: McKay Conant Brook Inc.

BLAST CONSULTANT: Hinman Consulting Engineers, Inc.

SIGNAGE/GRAPHICS: Mayer/Reed, Portland, OR

CONSTRUCTION MANAGEMENT: Jacobs Facilities Inc., Pasadena with Construction CPR

GENERAL CONTRACTOR: J.E. Dunn Construction Company, Portland, OR

Photographer: Tim Griffith

Referring back to an earlier, single-room courthouse model, the Wayne L. Morse Courthouse expresses its courtrooms as discrete objects. The iconic courtrooms are articulated as pavilions that float above a two-story plinth housing office and administrative spaces. Their forms represent the fluid nature of the American judicial system, designed to be continuously challenged and reinterpreted by the proceedings of the courts. The plinth follows the Cartesian layout of Eugene's urban fabric, upon which the independent, organic shapes of the courtrooms rest.



MERIT AWARD:
 Westminster Rose Center
 Theater & Cultural Center
 Westminster

ARCHITECT:
 CO Architects, Los Angeles, CA
www.coarchitects.com

PROJECT TEAM: L. Paul Zajfen, Principal in Charge & Design
 Principal; Fabian Kremkus, Dave Lin, William Peklus, Michael
 Fernandez, Michael Cranfill, Stefanie Haring

CLIENT: City of Westminster, Westminster

CIVIL ENGINEER: Ashba Engineers Limited, Signal Hill, CA

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

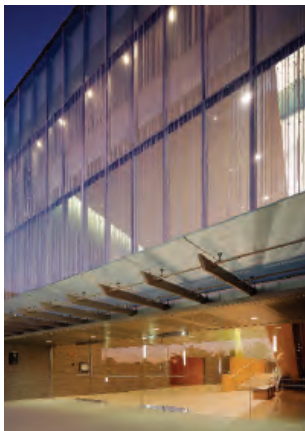
MECHANICAL & ELECTRICAL ENGINEER: IBE Consulting Engineers,
 Sherman Oaks

LANDSCAPE ARCHITECT: Stamper Whitin Works, Laguna Beach

GENERAL CONTRACTOR: C.W. Driver, Pasadena

Photographer: Benny Chan

This theater and cultural center, organized around a sequence of courtyards, terraces, and walkways that take advantage of the benign climate, acts as the anchor for a new pedestrian-oriented community and adjacent park. Funded entirely with very limited public revenues, the building creates elegant, versatile spaces using simple materials—clear, fritted, and textured glass and slate-gray, burnished concrete masonry units—in creative ways.



MERIT AWARD:
Brightleaf Cosmetic
& Holistic Dental Office
Santa Monica

ARCHITECT:
M. Charles Bernstein Architects, Venice
www.mcharlesbernstein.com

PROJECT TEAM: Charles Bernstein, Design Principal;
Robert Mothershed, Scott Gustafson, Stephanie Rigolot,
Kasey O'Keefe

CLIENT: Ana Brightleaf, DMD

LIGHTING DESIGN: Guy Smith Lighting Design, Los Angeles

GENERAL CONTRACTOR: Mercury Construction, Encino

Natural materials and architectural form transcend the clinical sterility of the typical dental office. The existing suspended ceiling has been removed, and borrowed natural light and an open plan increase the sense of space within this compact office suite. Mirroring the principles of holistic treatment, qualities and elements are balanced: masculine and feminine geometries, sculptural and rational forms, opaque and translucent materials, and compressive and expansive spaces. Sustainable materials, including bamboo cabinetry and cork floors, extend the intention to heal both patients and planet.



MERIT AWARD:
Pavilions of Troy
 Troy, Michigan

ARCHITECT:
Rossetti
www.rossetti.com

CLIENT: Richardson Development Group, Reston, VA
LANDSCAPE ARCHITECT: Design Workshop, Denver, CO
COMMUNITY PLANNING: LSL Planning, Inc., Royal Oak, MI

A 40-acre, mixed-use, infill development revitalizes downtown Troy, Michigan, with an accessible, self-sustaining community of sufficient scale to become a regional destination. Four floors of residences above a lively retail streetscape shape an urban plaza that draws inspiration both from the community and from famous analogues found from Boston to Rome. From pavilions at the center of the street spill outdoor restaurants, public entertainers, seasonal markets, and specialty retailers. The north end of the plaza accommodates outdoor concerts, ice-skating, and other events. The diverse activities engender a vibrant, day-to-night and work-to-play environment that is both ecologically sustainable and regenerative of the community's identity.

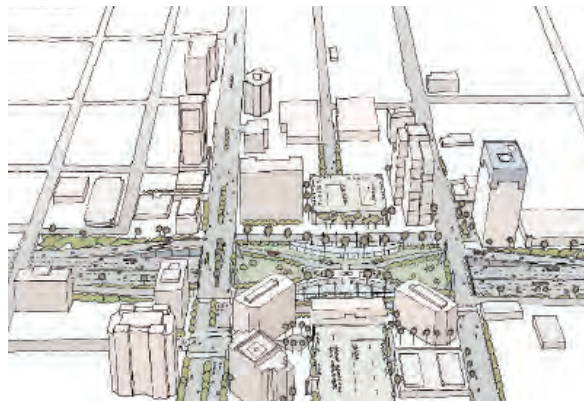


MERIT AWARD:
Glendale Downtown Specific
Plan and Mobility Study

ARCHITECT:
Zimmer Gunsul Frasca LLP
www.zgf.com

CLIENT: City of Glendale Planning Department
TRANSPORTATION CONSULTANT: Nelson/Nygaard Consulting Associates

The Downtown Specific Plan promotes mixed-use, transit- and pedestrian-oriented development. It is informed but not constrained by the place-making concepts of form-based codes, smart growth, new urbanism, and conventional specific plans. Free of forbidding regulatory language, it is an easy-to-read, graphic "guidebook," organized front-to-back according to the typical development process. The accompanying Mobility Study outlines implementation of programs to reduce auto usage—free bus shuttle, parking benefit districts, in-lieu fees, and transit-priority streets, among others—adapted from a catalog of case studies and local research. Combined, the two documents protect the character of established neighborhoods by focusing growth downtown.



Energy Efficiency Integration Award Winners

2007 Winners Achieve Excellence in Design and Energy Efficiency

Five buildings distinguished themselves among a record number of project submissions to prove that exceptional design, environmental sensitivity, energy efficiency, and cost effectiveness can go hand-in-hand. For their achievements, these five California, non-residential projects received awards of recognition from the 2007 Savings By Design Energy Efficiency Integration Awards program.

Each year, the recognition program, sponsored by Pacific Gas and Electric Company, San Diego Gas and Electric®, Southern California Edison, Sacramento Municipal Utility District, and the American Institute of Architects, California Council (AIACC), recognizes the extra effort required to integrate architectural excellence and energy efficiency.

This year, the projects ranged from a minimalistic, unconditioned visitor center and ranger station to an exotic office tower that elected to forgo air conditioning in favor of natural ventilation. The other winning entries include a highly evolved laboratory, an elegant, large office building, and a library carefully integrated into a college campus. Each winner successfully created an efficient project sensitive to both the site and community context.

Savings By Design 2007 Design Awards Jury

Charles Eley, FAIA, PE, Vice-President, Architectural Energy Corporation
San Francisco

Jack A. Paddon, AIA, Williams + Paddon Architects + Planners, Inc.
Sacramento

Scott Shell, AIA, LEED® A.P., Principal for EHDD Architecture
San Francisco

2007 Savings By Design

AWARD OF HONOR:

California Public Employees Retirement System
(CalPERS) Headquarters Complex



All photos: Peter Aaron/Esto

ARCHITECT: Pickard Chilton

OWNER: California Public Employees Retirement System

DESIGN TEAM: Kendall/Heaton Associates Inc., CYS Structural Engineers Inc., Ove Arup and Partners, Hart/Howerton, Interior Architects Inc., Simon & Associates Inc., and Hensel Phelps Construction Company

The CalPERS building offers office and retail space, proposed housing, and two levels of below-grade parking. The building has successfully responded to the city's urban fabric as well as the client's sustainable design goals. Its careful planning and construction allowed the building to perform 28% better than Title 24 minimum standards and attain LEED® Gold certification.

The high expectations of their client motivated the entire team to participate in green building workshops early in the design process. Through these workshops, the team was able to prioritize the green strategies for the project and reach the client's goals for their large-scale headquarters.

A large focus was put on the building's use of natural light. Shading projections, light shelves, floor-to-ceiling glass and integrated planters allow for a reduction in electric lighting. The building is also broken up by a courtyard and atrium—two aspects that the jurors agreed made the building a “great place to work.” The jurors also noted that CalPERS was the only winning entrant that utilized underfloor air distribution, helping to reduce the cooling energy requirements of the building. The project's high levels of energy efficiency and unique architecture made it a highly appropriate choice as winner of the honor award.



AWARD OF MERIT

UC Merced Library and Information
Technology Center, Merced



All photos: Tim Griffith

ARCHITECT: Skidmore, Owings & Merrill LLP

OWNER: University of California Merced Physical Planning Design & Construction

DESIGN TEAM: Fernau and Hartman, Peter Walker & Partners, and Swinerton Inc.

The UC Merced Library and Information Technology Center is both a work of art and a functional and efficient structure. The broad arcades, louvers and overhangs of the building allow shade while still maximizing the amount of daylighting and keeping a close connection with the outdoors.

The 46,000 sq. ft. building is also equipped with advanced computerized heating, cooling and lighting systems to reduce power needs and monitor data. Seventy-six percent of the construction waste created was diverted from landfills and approximately 45% of materials used contain recycled content. Sustainable practices earned the library a LEED® Gold rating.

The library is designed to allow students and faculty to access its high tech features, such as WiFi. This allows students with laptops to study in a wider variety of spaces and enjoy the open feel of the building. Due to the Central Valley's hot climate, sun mitigation strategies, such as orientation, had to be devised and landscaping had to be designed accordingly.

The jurors praised the entry for its effective shading and its high-energy savings of over 30% by California Title 24 standards. They also mentioned the modernity and beauty of the building's lantern reading room and its use of light, appearing to make the room "sparkle."



2007 Savings By Design

AWARD OF MERIT

Arastradero Preserve Gateway Facility



All photos: Edward Caldwell

ARCHITECT: Arkin Tilt Architects

OWNER: City of Palo Alto, CA

DESIGN TEAM: Toft, DeNevers & Lee, Acterra, John M. Cruikshank Consultants Inc., Alpha Consulting Group, A&A Construction

This 622-acre preserve, located on the outskirts of Palo Alto, is a popular destination for hiking, mountain biking, and horseback riding. The restoration of this preserve habitat was made possible primarily with volunteer labor through partnerships with the local land stewards. The emphasis of this restoration was on minimizing ecological impact, which was achieved through its small size, the use of natural materials, and energy independence.

By utilizing methods of passive solar design with seasonally adjustable solar panels, the facility is able to run completely off the grid. Jurors praised the adjustable panels for their originality and cleverness. Due to it being powered with renewable energy, the preserve was not subject to Title 24 standards. However, the facility only uses 25% of the base case.

Fluorescent and low-voltage lighting are minimal and the design of the stand-alone building allows for room expansion through the use of sliding barn doors. Using straw-bale and recycled timber construction, the building contains no mechanical system, making zero energy use inherent. The jurors found the building to be deserving of the merit award based on the effective restoration and the zero energy use of the building. They found the 1,200 sq. ft. building to be both elegant and modest.

AWARD OF CITATION

United States Federal Building,
San Francisco



Photo credit: Nic Lehoux

ARCHITECT: Morphosis Architects

OWNER: U.S. General Services Administration

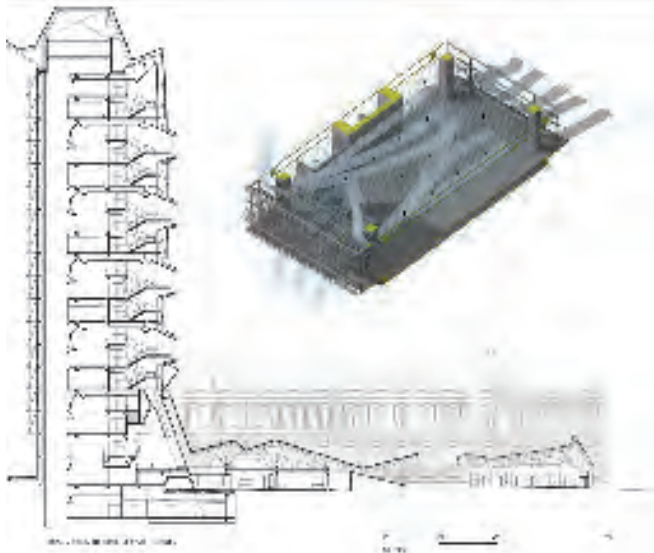
DESIGN TEAM: Smith Group Inc., Ove Arup and Partners, Richard Haag Associates Inc., J.J.R., Lawrence Berkeley National Laboratory, Brian Kangas Foulk, Dick Corporation, Morganti General Contractors

The San Francisco Federal Building is a testament to design excellence and sustainable architecture. The building is meant to serve the tenants and the community and does so with the highest design aspirations and innovative technology. The 18-story project houses a healthy work environment as well as resources for public use, such as a café, a childcare center, and a conference center.

The 605,000 sq. ft. project offers a comfortable, health- and productivity-conscious work environment. With features like the skip-stop elevators, which stop at every third floor, and the cafeteria being placed across the plaza, the building encourages its occupants to move around and stay productive. The building also consists of a sky garden and a 90-foot high entry lobby to provide comfortable settings for both informal meetings and social interaction.

The building is currently experiencing approximately 11% better than Title 24 requirements. Daylighting is a huge factor in this energy savings with 85% of all workspace illuminated with natural light. The building incorporates building materials and construction strategies that minimize waste and energy consumption. The GSA mandated that 75% of materials used during construction be recycled. However, the project recycled 87% of its waste material.

The jurors praised the design team's ambition in the integration of new systems including a naturally ventilated office tower. The building achieves originality and energy-efficiency by being the first naturally ventilated office tower in the country. The natural light and shading was also a highpoint that jurors found exceptional.



2007 Savings By Design

AWARD OF CITATION

Molecular Foundry, Berkeley

Photo credit: Tim Hursley



Photo credit: David Wakely



Photo credit: Tim Hursley

ARCHITECT: SmithGroup, Inc.

OWNER: Lawrence Berkeley National Laboratory

DESIGN TEAM: Rutherford + Chekene, Peter Walker Associates, Gayner Engineering, Rudolph + Sletten

The 95,692 sq. ft. Molecular Foundry was created to symbolize the advanced nature of nanoscience research and is a testament to modern technology. Built on a steep site between two existing buildings, the facility's energy consumption was reduced by over 27% relative to Title 24 energy standards. Although the building currently earns a LEED® Silver rating, it is now on track to achieve Gold. This high performance was accomplished through water efficiency, energy performance, materials and resources, and indoor environmental quality.

Located on 2.5 acres, fifty percent of the site was restored with native grasses and wildflowers, requiring no irrigation system. The site also has good access to public transportation, encouraging its occupants to make the commute by alternative means. The laboratories are flexible modules, often with no fixed casework. This allows for reduced waste generation and resource expenditures in future renovations.

The energy efficiency measures used for the building include high-efficiency modulating and condensing boilers, lower air handler filter and coil air flow face velocities, and electronic filters for lower pressure drop. Spectrally selective window coatings and clerestory windows allow for the abundance of natural light in nonperimeter spaces.

The jurors mentioned the good usage of daylighting and the proper orientation of the building. They were also impressed by the ability of the designers to examine the loads of the building and reduce the chilled water capacity of the labs dramatically. To ensure that mechanical and electrical systems were the right size, the client measured the loads of three other campus laboratories to obtain a more accurate characterization of end-use loads.

The jurors deemed this a "beautiful... project" and particularly praised its 70 percent natural ventilation, innovative systems, and strong commitment to daylighting, which contributed to a performance of 45 percent better than Title 24.

Savings By Design

Provides Design Assistance and Financial Incentives

It's no accident that these award-winning buildings are energy efficient; high performance buildings happen by design. Savings By Design and Energy Design Resources are two valuable resources that can make the process easier.

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

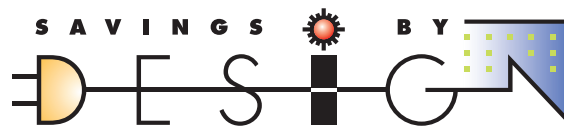
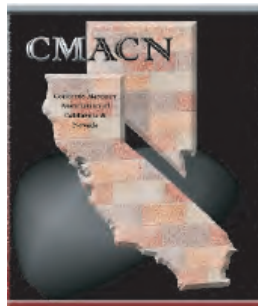
Energy Design Resources offers energy design tools and resources that help make it easier to design and build energy-efficient commercial and industrial buildings in California.

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

For more information about Savings By Design or the Savings By Design Energy Efficiency Integration Awards, visit www.savingsbydesign.com. For more information about Energy Design Resources, visit, www.energydesignresources.com.

Savings By Design is funded by California utility customers under the auspices of the Public Utilities Commission and sponsored by Pacific Gas and Electric Company, San Diego Gas & Electric, Southern California Edison, Southern California Gas Company, and Sacramento Municipal Utility District.

2007 AIACC Awards Sponsors



California firms awarded the AIA Firm Award since it was first presented in 1962.

1960s Wurster, Bernardi & Emmons ('65)

Jones & Emmons ('69)

1970s Ernest J. Kump Associates ('70)

1980s Esherick Homsey Dodge & Davis ('86)

1990s (no California firms)

2000s Gensler ('00)

Moore Ruble Yudell ('06)

www.aia.org/awards_firmrecipients

Only firm to win the AIA Firm Award twice.

SOM, in 1962 and 1996.

www.aia.org/awards_firmrecipients

California Architects who have won the AIA Gold Medal since its inception in 1907.

Bernard Maybeck ('51)

William Wurster ('69)

Richard Neutra ('77)

Joseph Esherick ('89)

Frank Gehry ('99)

en.wikipedia.org/wiki/AIA_Gold_Medal

Only father and son to both win the AIA Gold Medal.

Eliel Saarinen ('47)

Eero Saarinen ('62)

en.wikipedia.org/wiki/AIA_Gold_Medal

Number of women to win the AIA Gold Medal.

None.

http://en.wikipedia.org/wiki/AIA_Gold_Medal

Number of women awarded the Pritzker Prize since its establishment in 1979.

One: Zaha Hadid in 2004.

www.pritzkerprize.com

Architects with multiple 'Record Houses' published by *Architectural Record* over the past ten years (1998-2007).

(3 houses)

Jim Jennings Architecture, San Francisco ('04, '03, '98)

Mack Scogin Merrill Elam Architects, Atlanta ('04, '03, '98)

Shim Sutcliffe Architects, Canada ('02, '02, '98)

(2 houses)

Cutler Anderson Architects, Seattle ('07, '02)

Wendell Burnette Architects, Phoenix ('06, '00)

Alvaro Siza, Portugal ('06, '03)

Rick Joy Architects, Tucson ('05, '01)

Brian MacKay-Lyons, Canada ('05, '00)

Tadao Ando Architect & Associates, Japan ('04, '99)

Thomas Phifer and Partners, New York ('04, '03)

Shigeru Ban Architects, Japan ('03, '01)

www.archrecord.construction.com

Top ten award-winners, AIA National Honor Awards for Design, 1993-2006.

Skidmore, Owings & Merrill LLP (22)

Richard Meier & Partners (9)

Polshek Partnership Architects (9)

Hardy Holzman Pfeiffer Associates (8)

Elliot + Associates Architects (8)

William Rawn Associates (7)

Herbert Lewis Kruse Blunck Architecture (7)

Morphosis (6)

Murphy / Jahn Architects (6)

Perkins + Will (6)

www.greenway.us

David Meckel, FAIA

Multiple award-winners, AIACC Honor Awards for Design, 1993-2006.

Rob Wellington Quigley (5)

Skidmore, Owings & Merrill LLP (5)

Ellerbe Becket, Inc. (4)

Koning Eizenberg Architecture (4)

Frank O. Gehry & Associates (3)

Tanner Leddy Maytum Stacy Architects (3)

Turnbull Griffin Haesloop (3)

Morphosis (2)

Angelil / Graham Architecture (2)

EHDD (2)

CO Architects (formerly Anshen + Allen Los Angeles) (2)

Clive Wilkinson Architect (2)

Eric Owen Moss (2)

ROTO (Michael Rotondi) (2)

Barton Myers (2)

Dworsky Associates (2)

Michael Willis Architects (2)

www.aiacc.org

Award with the most awkward name.

Dedalo Minosse International Prize for Commissioning a Building.

www.greenway.us

Most over-restricted award category, proving that everybody can win something if they enter enough awards programs.

Award for a detached home on a small lot—lot size 3,200 to 4,500 square feet—for homes 2,300 square feet and over.

www.goldnuggetawards.com



Alfred Eichler, 1895-1977

Tim Culvahouse, FAIA

Above is a rendering by Alfred Eichler of the gymnasium that he designed at the Fred C. Nelles Youth Correctional Facility (formerly the Whittier State Reformatory for Boys and Girls), built in 1933. From 1925 to 1964, Eichler was an architect in California's Office of the State Architect, where he designed, among many others, buildings at Patton State Hospital (1926) and Stockton State Hospital (1946); the Boys Dormitory (1930) and other buildings at California School for the Blind at Berkeley; the Long Beach Armory (1930); Quarantine Inspection Stations at Fort Yuma (1930), Crescent City (1936), and Blythe (1939); Cell Block #3 at Folsom Prison (1934); the architectural design for Sacramento's Tower Bridge (1935); the Natatorium at California State University, San Luis Obispo (1936); and numerous buildings at the Veterans Home of California at Yountville, including the Mess Hall, Bakery, and Administration Building of 1947.

Eichler is the author of innumerable drawings and paintings in pencil, ink, and gouache of work by the Office of the State Architect, including the design for an exhibit mural of OSA projects shown in the introduction to *Celebrating a Century of California Architecture*, which is being published in tandem with this issue of *arcCA*. Many of Eichler's drawings are held at the California State Archives, where they are available for viewing by request, and at the Golden State Museum in Sacramento. ●