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Architecture California, an official publication of the California Council, The American Institute of Architects, is published six times a year. Subscriptions: complimentary to CCAIA members; $24 a year for all others. For subscriptions, write Circulation Department, 1414 K Street, Suite 320, Sacramento, CA 95814. CCAIA is not responsible for statements or opinions expressed in Architecture California, nor do such statements necessarily express the view of CCAIA or its committees. ©1983 by CCAIA.
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The Cabrillo Chapter of the American Institute of Architects presented eight design awards for 1982. The projects receiving Honor Awards were: Hugh Gibbs and Donald Gibbs, Architects, FAIA of Long Beach for the Music Center Complex at Cal State University, Long Beach; Allied Architects of Long Beach (Hugh Gibbs and Donald Gibbs, Architects, FAIA; Frank Homolka, AIA & Associates; Killingsworth, FAIA, Stricker, AIA, Lindgren, AIA, Wilson, AIA, & Associates, Architects; and Kenneth S. Wing, FAIA & Associates, Architects) for the Long Beach Civic Center's Bicentennial Carillon and Clock Tower; and Hugh Gibbs and Donald Gibbs, Architects, FAIA for the Langlet Office Building addition in Long Beach. Merit Awards were given to Neil Stanton Palmer, Architect, AIA of Palos Verdes Peninsula for the Hildreth Residence in Surfside; and Hugh Gibbs and Donald Gibbs, Architects, FAIA for the Warner/Elektra/Atlantic Office Building in Burbank. Citation Awards also were given to the Gibbs firm for the Petroleum Office Building in Long Beach and the Corona Main Post Office; and to Neil Stanton Palmer, Architect, AIA for the Tamananj Professional Building in Torrance. The jurors for the awards were Daniel Dworsky, FAIA; Walter Richardson, FAIA; and James Westphall, AIA.

School Architecture Exhibit

An exhibition of public, private and parochial school architecture will be mounted for display to over 3,500 school administrators and school board association members at the ACSA/CSBA Joint Annual Conference, December 9-11, 1983, at Moscone Center in San Francisco. Architects, landscape architects and structural engineers are invited to display their work. Fees for exhibit space are $120 for each two-mount entry, $200 for each four-mount entry. Deadline for submission of material is November 4, 1983. For further information, contact Alice Lytle, California School Boards Association, 916 23rd Street, Sacramento, CA 95816, (916) 443-4691.
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**Solar Tax Credits Lowered**

Legislation accompanying the State Budget made the following changes in California's solar, wind, and conservation tax credits, effective August 1, 1983:
- All tax credits for solar heating of pools and spas are eliminated.
- The 55 percent solar tax credit is reduced to 50 percent.
- The 40 percent consolidation tax credit is reduced to 35 percent.
- For solar, wind and conservation measures installed between August 1 and December 31, 1983, only one-half of available credits may be claimed against taxes for 1983, and the remainder claimed against future tax years.
- Solar and wind energy tax credits are extended through 1986.
- Conservation tax credits are extended through 1985.

**Abolishing Historical Review Board Causes Civic Controversy**

A move by the Fremont City Council to abolish the Historical Architectural Review Board (HARB) is meeting with stiff opposition from community groups, who have succeeded in placing a referendum on the November ballot which will allow local citizens to decide HARB's fate.

For 24 years, HARB has reviewed new projects and exterior modifications to existing buildings in the historic districts of Niles and Mission San Jose. HARB meets monthly, and is required by its enabling ordinance to complete its project review within 30 days of the project's submittal, according to city planner Fred Broumand, who also is HARB secretary. HARB's members, appointed by the City Council, include an architect, a landscape architect and three public members. If HARB is disbanded, its duties will be transferred to the city planning staff. Unlike HARB, the city planning staff does not sit as a public body.

Eliminating HARB is explained as an effort to reduce regulation. HARB "is just another level of government," according to Mayor Leon Mezzetti, who told the Fremont Argus that HARB supporters are "a handful of self-appointed architects and historians in the Mission area that want to control the Mission." Groups advocating the retention of HARB include the Mission San Jose Chamber of Commerce, Niles Merchants Association, Mission Peak Heritage Foundation and the Committee for the Restoration of San Jose.
ON THE MOVE

The New School of Architecture

by Joseph Martinez, AIA

San Diego is a major metropolitan city—seventh largest in the country—so it comes as no surprise that a new school of architecture is developing in this area.

In the summer of 1981, Richard Welsh enticed several up-and-coming architects to teach at the private school he was about to initiate. Most local architects greeted the New School of Architecture with skepticism, and a wait-and-see attitude was adopted by the local AIA Chapter. The reticence was partly due to the fact that Welsh had spent 15 years as an instructor of Architectural Technology at Southwestern Community College in Chula Vista, California.

To his credit and correct judgment, Welsh sought immediately to legitimize NSA by hiring a young, ambitious, and aggressive faculty. This accomplished several things: the diverse design directions being pursued by the faculty promoted discussion and debate on architecture among the local architects; the young faculty instantly promoted the School; and the development of a lectureship program and an exhibition series served notice to the local architectural community that it was going to be an integral part of NSA’s emerging scene.

At the same time, it was critical that the small student body of 73 value their five year Bachelor of Architecture Degree, and not use the School as a way station from which to transfer to a more prestigious school. In short, the approach to architectural education had to be tailored to the student, the apprentice-architect.

These factors influenced NSA’s curriculum and its approach to education. The School has a full host of introductory courses typical of degree programs with academic accreditation. By considering the studio design problem as a real project, the student is required to provide the architectural programming for the project, as well as the schematic design and/or design development drawings. For the technology courses, the student provides a preliminary cost estimate, an outline specification, and the conceptual M-E-P drawings for the project. By concentrating only on small-to-medium sized projects, the student can immediately focus on the aesthetics of architecture. In the theory and criticism seminar courses, the student is required to analyze his/her studio work in the form of a research paper.

In the fifth year design studio, Thesis Program, the student spends the first quarter designing three or four small projects in their entirety. Every aspect of practice is explored, from the architectural floor plans, the sections and the elevations to the design for the front door and interiors, from the landscaping to the interior space planning. The second quarter is devoted to a single, large scale urban design project. Such issues as planning, public policy, redevelopment, zoning, transportation and land use are investigated. The final quarter is spent on the development of a program and its architectural design for a single building or a mixed use facility initially studied in the previous quarter. The primary objective of this studio is to address those issues of building typology and morphology inherent to architecture and their application in the contemporary city.

In its brief history, the New School of Architecture has not established—nor does it wish to establish—a particular “style” or “ism” for architecture. Because the school does not have a nationally known figurehead to (mis-) guide it, its current direction seems to be rooted in the thoughts of practice. With the New School of Architecture conceived at a time when the profession of architecture is acutely schizophrenic and/or hopelessly narcissistic, San Diego may one day emerge as the place to study architecture on the West Coast.

Joseph Martinez, AIA is a practicing architect in San Diego and a principal in the firm of Martinez/Wong & Associates, Inc.
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San Diego’s New Look

by Roger Showley
Ten years in the making, the revitalization of San Diego's downtown is under way. Virtually every month developers announce a new project in the 1,200 acre area called Centre City. But from a design standpoint, San Diego's new look is not all that dramatic. Few of the projects break any new ground architecturally. However, the coming of a shopping complex, convention center and highrise office and residential towers in the next four years provides the opportunity to create an unique skyline. A lively architectural debate is developing over what kind of city San Diego will become—a city full of people-oriented places or of glass boxes, cloned from Irvine or Atlanta.

Ever since its creation as San Diego's hub more than a century ago, Centre City has suffered an ebb and flow of interest and neglect. Indeed, when William Heath Davis proposed development along the waterfront in 1850, civic leaders in what is now Old Town dubbed his idea "Davis' Folly." Even when Alonzo E. Horton bought 960 acres from the city for $265 (27 cents an acre!) in the heart of today's downtown, development lagged until city and county leaders were moved surreptitiously at night from Old Town to "New Town." The current "look" of downtown resulted from three key periods of development:

- The coming of the railroad in 1885 prompted an incredible real estate boom, boosting the city's population from 5,000 to 40,000 in a matter of months. The 16½ block Gaslamp Quarter along lower Fifth Avenue is the legacy of this period. The railroad's dismantling of regional headquarters set off an equally fast bust. The 1890s were more glum than gay.
- The opening of the Panama Canal in 1915 and World War I prompted the second major development. San Diegans believed the Canal would make their city the first port of call on America's West Coast, and southern California's commercial center. John D. Spreckels, son of the Hawaiian sugar king, developed much of Broadway west of Seventh Avenue during this period. Balboa Park, site of the 1915–16 Panama-California International Exposition, also was developed at this time. The war brought the Navy and its foothold on the bay (with the Naval Training Center, Marine Corps Recruit Depot and Naval Supply Center). But creation of a harbor for Los Angeles, with its more direct rail access to the East, sank San Diego's commercial hopes.
- The end to World War II stimulated three decades of suburban development at the expense of Centre City. From 1929 until 1961, not a single highrise office building was built downtown. Civic leaders repeatedly failed at the polls to gain public support for redevelopment projects, and retail and office development moved elsewhere.

Some civic leaders anticipated San Diego's great growth, and hired Boston landscape architect John Nolen to prepare a comprehensive city plan in 1908. Together with a second plan in 1926, Nolen's work became the guidebook for the city's development. But lack of control over its own destiny has made it difficult for San Diego to achieve both a stable economy and beautiful environment. First, the railroad hub never materialized. Then, the shipping magnates never arrived. Then, the military monopolized much of the bay, bringing dollars to pockets, but barbed wire fences to the waterfront.

No corporate giants, no architecture school, no civic will: these failings explain why San Diego buildings rarely attract the architect's profession's interest. The city's conservative political outlook is reflected in its unremarkable appearance. San Diegans like the outdoors, not the indoors, and buildings are an afterthought.

The most exciting exception to San Diego's me-too architecture is the proposed Horton Plaza. (See Architecture California, May/June, 1982.) This $140 million, 800,000 square foot shop-
The Salk Institute
Louis Kahn, FAIA

The Salk Institute, designed by Louis Kahn, FAIA, received the 15 Year Honor Award in the San Diego Chapter, AIA's 1983 Honor Awards Program. Awards of Honor were presented to Batter Kay Associates for The Serpentine Solar House; to Buss, Silvers, Hughes Associates for Park Plaza; and to Pacific Associates Planners Architects (PAPA) for Pig With a Purple Eye Patch and PAPA's Office. Awards of Merit went to Rob Wellington Quigley, AIA for the Sterrett Residence; Buss, Silvers, Hughes Associates for Maple Canyon Condominiums; John Mosele, AIA for the Mosele Residence; and Austin-Hansen, Inc., for T.C.R.M. Citations were awarded to Deems/Lewis & Partners for Trade Service Publications, Inc.; Tucker, Sadler & Associates for IVAC Corporation Headquarters; Buss, Silvers, Hughes for Rudlick Platt & Victor Office and the La Jolla Bank & Trust Plaza; PAPA for Cikara Perkasa Hospital; Milford Wayne Donaldson & Associates for the Horton Grand Hotel; Rob Wellington Quigley, AIA for the Jaeger Beach House; Ralph Bradshaw/Richard Bundy & Associates for Unaccompanied Officer Personnel Quarters P-052; Tom Grondona/Architect AIA for Saska's Star of the Sidewalk; and Martinez/Wong & Associates for Lindo Lake Town Hall. Jurors for the Awards Program were Peter Bohlin, FAIA, George Hartman, FAIA, Frank Tomsick, FAIA and Gary Carter.
PAPA's Office
Pacific Associates Planners Architects

Mosele Residence
John Mosele, AIA

Maple Canyon Condominiums
Buss, Silvers, Hughes & Associates
rapidly cost/benefit ratios for newer equipment often are so much better that it is not economical to retain the older, functionally obsolete items. In practice, this means that you should plan to achieve payback on computer equipment investments in a relatively short time—typically three to five years.

One way to minimize functional obsolescence is to avoid purchasing equipment too late in its generation cycle—more than five years after it is introduced. But this runs counter to the principle that you should only purchase equipment that already has proved itself and established a substantial market share. So there is a critical trade off to be made here. If you buy hardware too early in its generation cycle, you take a lot of risks and you will find it difficult to get software. But if you buy too late, you will have outdated equipment.

You first have to decide whether you can justify a computer and whether you really want to acquire one. If you decide to acquire one, then the only safe way to go, from a functional obsolescence point of view, is to consider only equipment from reputable manufacturers who have a proven commitment to the upward compatibility of their products. This is of paramount importance since, as we discovered above, the costs of data and the costs of software dominate computer system costs. Acquiring new hardware down the road that is incompatible with your present data and software will involve you in staggering conversion costs.

Growth Management Strategies

Developing too much computer capability too quickly is not economical. Also, it is very risky to make a large investment before you have very much actual experience using computers. On the other hand, almost any well-conceived, successful computer operation can be expected to grow rapidly. So a strategy of “start small and think big” is in order.

This strategy has two major implications. First, you should not think in terms of a one-time investment in computer technology. Instead, you should develop an ongoing, carefully staged strategy for incrementally building up capacity, and for keeping capabilities current. Second, you should pay particular attention to upward compatibility of hardware and software, so that growth can be accommodated without major upheavals.

Eric Schreuder is an associate at The Computer-Aided Design Group in Santa Monica, where he is a consultant in selection and application of computer systems and a principal systems analyst and software developer. Mr. Schreuder is a registered architect in South Africa.