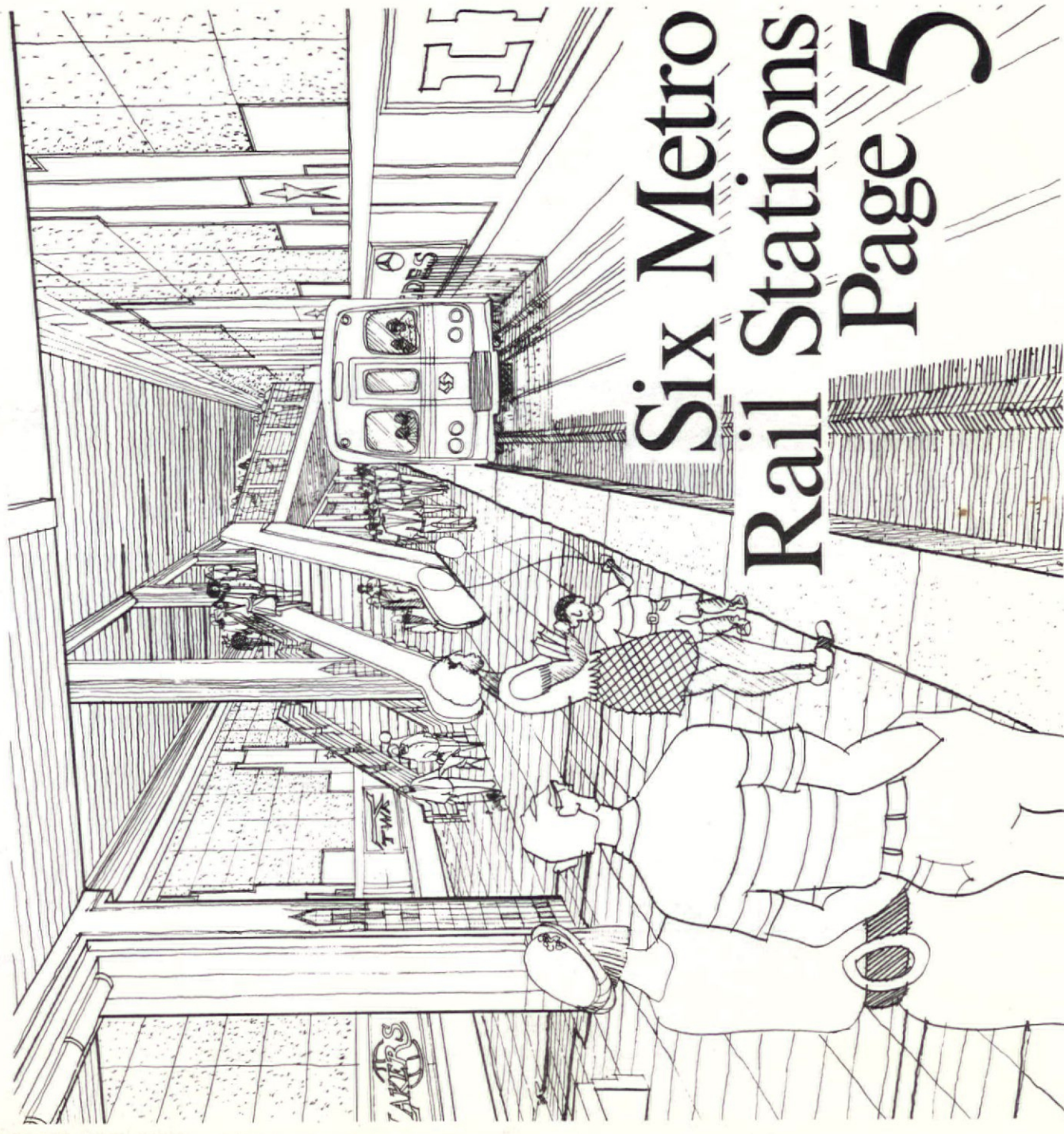


PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS  
INCORPORATING SOUTHERN CALIFORNIA ASSOCIATES NEWS

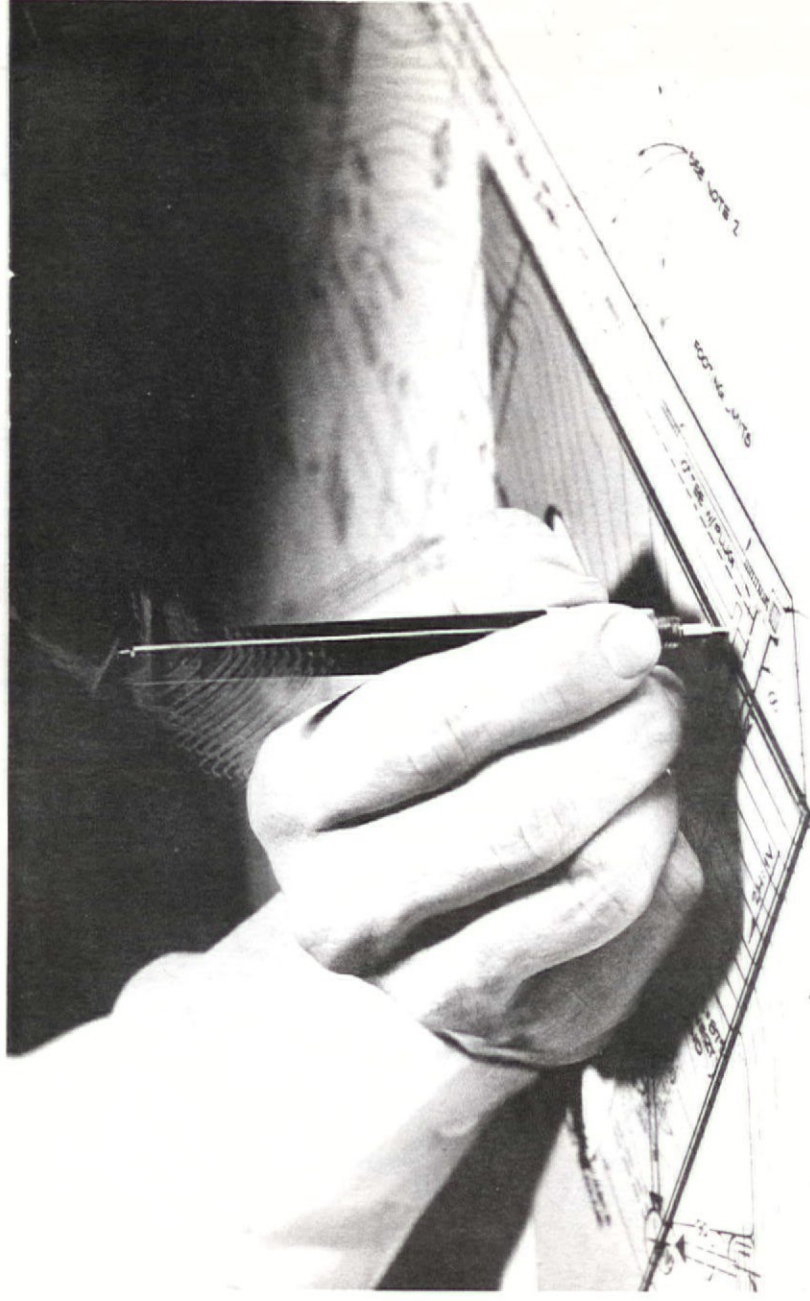
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April 1985

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## Six Metro Rail Stations Page 5



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# Architect's Calendar

## April

### MONDAY 1

**Frank Lloyd Wright: An Organic Ideal**  
Lecture by architect and author Brian A. Spencer. Gallery Theater, Barnsdall Park. 7:30 p.m., \$3. Call 662-7272.

### TUESDAY 2

**LA/AIA Board of Directors**  
Meeting in chapter boardroom, Suite M-62, Pacific Design Center, 5:15 p.m. Call (213) 659-2282.

**Charles Jencks**  
Exhibition of drawings and sketches, through 4/5. UCLA Graduate School of Architecture and Urban Planning. Monday to Friday from 8 a.m. to 5 p.m. Call (213) 825-3791.

### WEDNESDAY 3

### THURSDAY 4

**Symbolism and Ornament in Postmodern Architecture**  
Lecture by Charles Jencks. Dickson Auditorium, UCLA, at 8 p.m. Reception at 7 p.m. in the Architecture building. Call (213) 825-3791.

**Associates Exam Seminar**  
ARE seminar on UBC and life safety. USC, Harris 101. 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

### FRIDAY 5

**Le Volume Bleu Et Jaune**  
Exhibition of a color and lighting study of the Villa Medici in Rome, through 4/30. UCLA Graduate School of Architecture and Urban Planning. Monday to Friday from 8 a.m. to 5 p.m. Call (213) 825-3791.

**Barton Myers**  
Exhibition of recent works, through 4/19. UCLA Graduate School of Architecture and Urban Planning. Monday to Friday from 8 a.m. to 5 p.m. Call (213) 825-3791.

### WEEKEND

**April 7, Collegium Vocale**  
Sings polychoral motets by the Bach family. City Hall rotunda, 2:30 p.m., \$15, \$11, \$9. Call Rozanne Cazian at 746-0450. Ext. 2211/22.

### MONDAY 8

**San Francisco 1985: Reflections/Visions**  
Lecture by Allan Temko. Cal Poly Pomona, Environmental Design Main Gallery, at 7:30 p.m. Call (714) 598-4171.

**Projects in and around Venezia**  
Lecture by Gianni Fabi. USC, Watt 1, 5:30 p.m. Call (213) 743-2723.

### TUESDAY 9

**Public Relations Committee**  
Meeting in chapter boardroom, Suite M-62, Pacific Design Center, 6 p.m. Call (213) 659-2282.

**Associates Exam Seminar**  
ARE seminar on handicap access. USC, Harris 101. 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

### WEDNESDAY 10

**The High and Other Museums**  
Lecture by Richard Meier. FAIA, sponsored by the Architectural Guild. Bing Theater, L.A. County Art Museum, 8 p.m. Call (213) 743-2723/6918.

**Associates Board**  
Meeting in chapter boardroom, Suite M-62, Pacific Design Center, 6:30 p.m. Call (213) 659-2282.

### THURSDAY 11

**Pro-Practice Committee**  
Meeting in chapter boardroom, Suite M-62, Pacific Design Center, 5 p.m. Call (213) 659-2282.

**Associates Exam Seminar**  
ARE seminar on building design primer. USC, Harris 101. 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

### FRIDAY 12

**Poly Vue**  
Student exhibition at Cal Poly Pomona, through 4/13. Environmental Design Main Gallery and Exhibit Gallery. Call (714) 598-4171.

**Architecture Faculty Exhibition**  
Through 4/20 at USC, Watt Hall, Lindhurst Gallery. Monday to Friday, 10 a.m. to 6 p.m., Saturday noon to 5 p.m. Call (213) 743-3723.

### WEEKEND

**April 13, Old Places/New Spaces: LA Architecture Reborn**  
Four classes exploring adaptive re-use in Los Angeles. Sponsored by Visual Arts Program, USC, \$65. Call (213) 743-4560, ext. 71.

**April 13, CCWAL Conference**  
Annual spring conference will be held in the offices of Welton Becket and Assoc., 10 a.m. Call (213) 659-2282.

### MONDAY 15

**San Francisco 1985: Reflections/Visions**  
Lecture by William Turnbull. Cal Poly Pomona, Environmental Design Main Gallery, at 7:30 p.m. Call (714) 598-4171.

### TUESDAY 16

**Associates Exam Seminar**  
ARE seminar on acoustical engineering. USC, Harris 101. 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

### WEDNESDAY 17

**LA/AIA Program: Statue of Liberty**  
Lecture by Richard Seth Hayden, AIA. Pacific Design Center, Room 259, 7 p.m. Call (213) 659-2282.

**Beyond Functionalism**  
Lecture by Elizabeth Ericson. USC, Harris 101. 5:30 p.m. Call (213) 743-2723.

### THURSDAY 18

**CCAA Delegates**  
Caucus in chapter boardroom, Suite M-62, Pacific Design Center, 4:30 p.m. Call (213) 659-2282.

**Associates Exam Seminar**  
ARE seminar on contract administration. USC, Harris 101. 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

### FRIDAY 19

**LA/AIA Computer Fair**  
Two-day fair at the Pacific Design Center, Room 259. Call (213) 659-2282.

### WEEKEND

### MONDAY 22

**San Francisco 1985: Reflections/Visions**  
Lecture by Rodney Friedman. Cal Poly Pomona, Environmental Design Main Gallery, at 7:30 p.m. Call (714) 598-4171.

### TUESDAY 23

**Associates Exam Seminar**  
ARE seminar on contract administration. USC, Harris 101. 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.



Charles Jencks.  
See April 2.

### THURSDAY 25

**Associates Exam Seminar**  
ARE seminar on pre-design. USC, Harris 101. 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

**Derek Walker**  
Exhibition of recent works, through 5/9. UCLA Graduate School of Architecture and Urban Planning. Monday to Friday from 8 a.m. to 5 p.m. Call (213) 825-3791.

### FRIDAY 26

**Asians in California**  
Symposium sponsored by the Regional Planning Commission of Los Angeles County. Hall of Records, Room 150. from 9 a.m. to 12 noon. Call (213) 974-6451.

### WEEKEND

**April 27, Colonizing the American Marketplace: Contemporary Italian Industrial Design**  
Symposium at the Temporary Contemporary, 152 N. Central Ave., 10 a.m. to 5 p.m. Call Judi Skalsky for tickets at (213) 854-6307.

**April 28, London Baroque**  
Performs Handel, Abel, Stanley, Arne and Mozart. Clark Memorial Library. 2:30 p.m., \$25. Call Rozanne Cazian at 746-0450. Ext. 2211/22.

### Continuing Events

**Built Landscapes: Gardens in the Northeast**  
Award-winning photographic exhibit of work by five 20th-century American landscape architects, through 4/10. The Market at Colorado Place, Santa Monica, Monday to Sunday, 8 a.m. to 8 p.m. Call (213) 825-1901.

### MONDAY 29

**Negotiating is Marketing**  
Workshop on negotiating higher design fees, in Los Angeles. Call Maryellen Mack at (617) 731-1912.

**San Francisco 1985: Reflections/Vision**  
Lecture by Daniel Solomon. Cal Poly Pomona, Environmental Design Main Gallery, at 7:30 p.m. Call (714) 598-4171.

### TUESDAY 30

**Associates Exam Seminar**  
ARE seminar on site design. USC, Harris 101. 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.



# News & Notes

*Continued from page nine*

Barton Phelps reported that last week he had appeared before the committee which has to approve the plans and reiterated the LA/AIA position that it was not a good idea to use the library project as a basis for some program of street widening, construction of headways, or buffering the car parking problem.

**Building Moratorium.** President Hall introduced guest Charles Lewis, chairperson of the chapter's Transportation Committee. Lewis distributed material entitled "Moratorium Mania" and stated that last week he attended the symposium on the moratorium. He stated that communication was difficult because, for each problem discussed, each participant had his own ideas.

The critical topics discussed were the Metro Rail: interim ordinance: Assembly Bill 283 (state mandate that forces all cities in California to bring their current zoning into compliance with their respective general plans); overloaded infrastructure; and the financial center of the Pacific rim (possible loss of faith by major Pacific rim investors to either Hong Kong, Singapore, or Tokyo). Solutions and problems discussed: more buses; street improvements; multi-use buildings; peripheral parking structures with mini-bus network; transportation systems and management paid for by developers; large increase in parking cost; city of Los Angeles to contract mini-rides; building size limited by "trip-to-store" ratio; coastal light-rail corridor to be studied; light rail cannot substitute hard rail; anticipated growth of LA cannot be accommodated with additional buses.

Hall stated that it proposed a long-term city-wide moratorium and they will establish a design review guide for the affected areas to handle it on a case-by-case basis. It might be of some benefit to send a letter to the Planning Commission—Howard Finn, Pat Russell (who proposed the building moratorium) and others—stating that LA/AIA would not be in favor of a moratorium. Gelber suggested that the chapter could provide a better forum for discussions; Harris suggested that we ask the Urban Design Committee to look into the problem.

**President's Report.** Hall gave a brief report on Grassroots activities in

Washington, D.C., and said that he would prepare a written report for the record.

As a result of our Central Library involvement, he made a suggestion that LA/AIA become involved in the design of new libraries throughout the city.

Hall stated that he had lunch with Calvin Hamilton and discussed a joint meeting between AIA, APA, ASCA etc., where they might be able to work together with the Planning Department. Hall stated that Hamilton had asked him to prepare a joint letter which will go to these different organizations to try to set something up.

**Executive Director's Report.** Janice Axon reported that, as a member of the CACE Executive Committee, part of her job is to provide two workshops for CACE members. The first took place at Grassroots and was very well received.

**WAL Report.** The topic of their next board meeting is the home tour. Heidi Moore had reported that several people suggested Malibu and she already has three homes in that area.

**Committee Reports.** Hall stated that, at Grassroots, LA/AIA hosted a cocktail party for all of the chapters in Southern California to talk about sharing some of our professional development seminars and getting together on an annual or biannual basis. We will trade information in our newsletters.

**National Committees.** Hall requested volunteers or suggestions for members to serve on National committees. Janice Axon said that this was requested by Fred Lyman, who is a National director from California. California does not have many committee persons at the National level.

There are two ways to become a member of a national committee. One is by recommendation from your National director; the other is to enroll as a corresponding member.

Hall suggested that the chapter should screen its members to see if they want to serve and submit their names. Alonso suggested that the chairmen of committees request the information. Appel said, if we can share in information generated at the national level, it is the kind of thing we owe our membership. Hall said that he would ask our committee chairmen to become corresponding members of National committees. The fee for this is \$14 per member.

## Correction

The authors' names, Steve Holt and Ivan Preston, were inadvertently omitted from the manuscript of the article, "Changing Attitudes: Architects and Interiors," published in the March issue of *LA Architect*. Mr. Holt is an architect with H. Wendell Mounce; Mr. Preston, an architect with Architrave.

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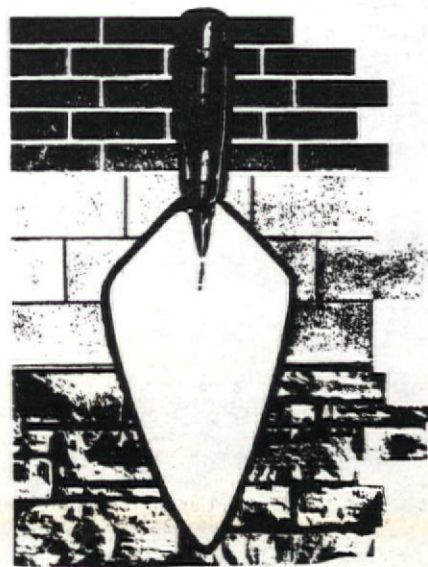


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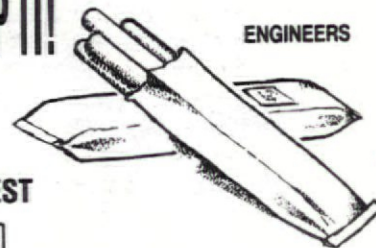
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# News and Notes

## LA/AIA

### Did You Know?

We are pleased to introduce Rachel Siegel, who has recently joined the chapter staff. Among other duties, Rachel will act as liaison between our committees and the chapter office.

The chapter office would appreciate the donation of a movable typewriter table, so that staff members do not have to "trade" workplaces in order to use the machine. Additionally, should there be an extra IBM Selectric—or similar machine—gathering dust in some corner of your office, we can put it to use.

A call has gone out for AIA and associate members-in-good-standing to serve as chapter delegates to the AIA convention this June in San Francisco. Delegates should be prepared to attend the chapter pre-convention caucus and the CCAIA caucuses at the convention as well as convention business sessions, and to vote for National officers on the designated day. This is your opportunity for input to the decision-makers at the National level; call the chapter office and volunteer, today.

Speaking of the convention, remember that if LA/AIA wins the contest by having the greatest percentage of members attending from a large chapter, each member attending will get a 25% rebate on his/her registration fee.

The 1985 LA/AIA directory will be mailed shortly. Information therein reflects our records as of February 15, 1985. Keep this booklet handy for reference on chapter members, board of directors, committees, bylaws etc., and support our participating advertisers.

Are you moving? Changing firms? Opening your own office? Changing your firm name? Please notify the chapter office immediately. As a service, we will forward the information to CCAIA and National, but please keep us informed.

**Janice Axon**  
Executive Director

## Members Honored

LA/AIA is please to announce the election of four distinguished members of the chapter to the institute's College of Fellows:

**John Oliver Cotton, FAIA**, for achievement in design. Mr. Cotton is a principal in the architectural and planning firm of Kamnitzer & Cotton.

**Albert A. Dorman, FAIA**, for achievement in architectural practice. Mr. Dorman is the chairman of the board and chief executive officer in the multi-disciplinary firm of

Daniel, Mann, Johnson & Mendenhall.

**Robert S. Harris, FAIA**, for achievement in education. Mr. Harris is dean of the School of Architecture, University of Southern California.

**Toshikazu Terasawa, FAIA**, for service to the public. Mr. Terasawa is a principal in the architectural firm of O'Leary, Terasawa, Takahashi & De Chellis.

Investiture of the newly elected fellows will take place at a special ceremony during the National AIA Convention in San Francisco.

## WAL

Kay Tyler, president of the California Council, Women's Architectural League, announced that the council will hold its annual spring confer-

ence on Saturday, April 13, at the offices of Welton Becket and Assoc. in Santa Monica.

The 1985 officers are from the Los Angeles Chapter, WAL. Also serving with Mrs. Tyler are Val Griffiths, secretary/treasurer, Ruth Bown, parliamentarian, and Dottie Gill, Caryatid chairperson.

The conference will start at 10 a.m. on April 13, include a luncheon, and end approximately at 3:30 p.m. Time will be allotted before and after for those who would like to visit the Market at Colorado Place. For more information, you may contact the LA/AIA office.

## Milestones

**New Members, AIA.** Thomas C. Michali, *Woodward & Bernard Architects*; Susan A. Soffer, *The Landau Partnership*; William W. DeEiel, *The Jerde Partnership*; Paul Scott Rosen, *Welton Becket Associates*; Richard P. Berliner, *Gensler & Associates, Architects*; Miguel M. Miguel, *HNTB*; Rodolfo B. Bisquera, *HNTB*; Albert Bagramian, *HNTB*.

**Upgrade from Associate.** Todd Allen Miller, *Margot Siegel, AIA Architects*; Kristina Andresen, *Andresen Design Associates*.

**Reinstatements.** Robert P. Shaffer, *William L. Pereira Associates*; Greg Spiess, *Greg Spiess Architecture & Urban Design*.

**Associates.** David W. Pickard, *The*

*Koll Company*; Roy Robert Carmen, *Sandhill Group*; Andrew John Venuti, *Sun Cal Properties*; Arnold Mammarella III, *The Elliot Group*; Susan O'Connell, *Albert & Wurzbarger Architects, AIA*; Dolores Hayden, *Dubnoff & Hayden Architecture and Planning*; Michael J. Kaufman, *Miron Electric Construction Corporation*; Kevin O'Shea, *Sherrod Marshall, AIA*; Joyce Freedman, *Rikki Binder & Associates*.

## LA Chapter

Board of Directors meeting #2226, February 5, 1985, chapter board room, suite M-62.

**Central Library.** Scott Carde reported that his committee had reviewed the EIR in terms of preservation of the library. One section describes the AIA's previous involvement. Then there is a section on the fact that this project will involve the demolition of three or four National-Register-quality historic buildings. His committee believes that this is an unfortunate by-product of the proposal but that is the only way the library may be saved.

The next issue is the west lawn which has caused the most concern with the chapter. It basically reiterates our original position that the lawn should be restored as originally designed. We did say that, if the developer wishes to submit an alternative, the AIA will review it.

## LA/AIA 1985 Committee Chairpersons

Director	Committee	Chairperson	Telephone
<b>Robert Reed, AIA</b> (213) 207-8000	Architects in Government	Paul McCarty AIA	(213) 485-5821
	Affirmative Action	Morris Verger FAIA	(213) 824-2671
	Codes/Planning	Gary Russell AIA	(213) 383-1891
	Government Relations	Mehrdad Farivar AIA	(213) 453-3224
	Ethics	Arthur O'Leary FAIA	(213) 413-3131
	Historic Preservation	Scott Carde AIA	(213) 453-4427
<b>Norma Sklarek, FAIA</b> (213) 278-6400	Fellowship Nominations	Ken Francis AIA	(213) 395-2240
	Membership	Henry Silvestri FAIA	(213) 470-4168
	Member Recruitment	George Crane AIA	(213) 936-1161
<b>Barton Phelps, AIA</b> (213) 828-7725	Architecture Library	Richard Sol AIA	(213) 456-6909
	LA/AIA Foundation	James Combs AIA	(213) 386-7070
	Headquarters Search	Tom Holzbog AIA	(213) 477-1413
	Urban Design	Robert Nasraway AIA	(213) 207-8000
	Science/Industry Museum Task Force	William Fain AIA	(213) 857-0931
	Roster Task Force	Robert Harris AIA	(213) 743-2723
<b>Richard Ciceri, AIA</b> (818) 760-8300	LA/AIA Competitions	Ed Niles FAIA	(213) 457-3602
	LA/AIA Design Awards	Carlos Alonso Assoc.	(213) 933-1200
	Nat'l/State Awards	Bouje Bernkopf AIA	(818) 347-1371
	Exhibits/Graphics	Ernie Marjoram AIA	(213) 930-1750
	Public Relations	Marvin Malecha AIA	(714) 598-4171
	Programs	Gregory Newell AIA	(213) 456-2084
<b>Richard Appel, AIA</b> (213) 872-1241	Arch. for Health	Tom Jeffries AIA	(213) 450-0232
	Arch. for Education	Howard Cuneo PAL	(213) 733-6673
	Arch. for Housing	Robert Anderson AIA	(213) 933-1200
	Arch. for Justice	Ron Meza AIA	(213) 879-1474
	Arch. for Recreation	George Pressler AIA	(213) 456-2084
	Arch. for Transportation	Gregory Serrao AIA	(213) 552-0822
<b>Chet Widom, AIA</b> (213) 312-6800	Interior Architecture	Robert Grimsgaard AIA	(818) 449-2900
	Arch. for Industry/Architects in Industry	John Ash AIA	(213) 838-2101
	Arch. for Energy	Charles Lewis AIA	(213) 385-5030
	Professional Practice	Steve Ehrlich AIA	(213) 399-7711
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<b>Carlos Alonso, Assoc.</b> (213) 933-1200	Professional Development Seminars	Richard Schoen FAIA	(818) 883-7808
	Architects in Education	Fernando Juarez AIA	(213) 385-8046
	LA/AIA Student Design Competition	John Rollow AIA	(213) 629-0011
	AIPDP (IDP)	David Leckie AIA	(213) 629-0011
	Associates Committees	Joe Peterson AIA	(213) 277-7405
		Ron Takaki AIA	(213) 933-1200



# Scan

## Associates

### No Banjos: Grassroots 1985

When I first learned that I would be travelling to our nation's capital for Grassroots '85, I was ready to don my straw hat and blue-jean overalls. I enjoy foot-stomping fiddle playing; in fact, dueling banjos was my favorite scene in the movie *Deliverance*. I didn't get the banjos, but what I did get was everything-you-ever-wanted-to-know about the AIA and more.

Grassroots '85, hosted by the institute, is an annual orientation for newly elected officers of AIA components and chapters. On the opening day, a guided tour took us directly to the primary source, the AIA National Headquarters. This afforded an opportunity to see the nuts and bolts of our organization. Key personnel were on hand to answer questions and explain the services available to members.

The sessions throughout the week consisted of special training for chapters, AIA goals and objectives, and introduction of National officers and staff. Rubbing elbows with the big boys can be quite an education. The relaxed atmosphere made it easy to speak with key figures within the AIA. The National directors were available to discuss issues pertinent to both Corporate members and Associates alike.

An issue that concerns the institute is public awareness. With growing public concern for the protection of the environment—which includes the built environment—the role of the architect is being discussed along with methods in which this organization can participate. Several sessions discussed program planning, goal setting, and operational procedures for component offices.

**R.D. McDonnell**  
Associates Vice-president

### In Motion

We noticed at Grassroots that the Associates in Los Angeles are some of the most active members in the country. It was hard to believe that the Associates comprise 14% of the total AIA membership, yet there are almost no programs or events geared to address specific Associate needs, such as we offer here in Los Angeles. The Associate members in Los Angeles are trying to create some kind of representation at the National level with help from CCAIA representatives and are confronting many obstacles. Our current effort is to submit a resolution this June at the National convention in San Francisco, to request that Associate members have representation on the National Board of Directors,

in order to voice Associate needs and have direct participation in the decision-making process.

**Carlos R. Alonso**  
Associates President

### IDP Seminars

The IDP Seminars began in January with good attendance. The first one on financial planning and business management was given by Elizabeth Thompson, principal-in-charge of management at Archiplan. IDP seminars are held at the USC School of Architecture in Harris Hall, Room 101. The seminars last approximately three hours and start at 7 p.m. The next seminars are scheduled as follows: April 1, pre-design and programming by Donald C. Axon, AIA; May 6, real-estate development by Cyril Chern, AIA; June 3, life safety codes by Steve Mann, AIA. The seminars are open to everyone participating in IDP and to those who want to improve their skills in the profession. The fee is \$3 for AIA members and \$5 for all others. For more information contact the IDP coordinators.

**Ronald Takaki, AIA**  
**Todd Miller, AIA**  
IDP Coordinators

### LA/AIA Computer Fair

Are you getting confused by all the computer jargon infesting your daily life—bytes, menus and LAN's? Are you overwhelmed by the multitude of hardware and software inundating today's sports pages? Then, you need to attend the two-day "Computer Fair" program for architects and related industry professionals slated for April 19 and 20, at the Pacific Design Center's second-floor conference center.

The program will concentrate on the applications of personal and micro-computers in the small to medium-sized firm. Programs will include lectures by keynote speakers and various levels of workshops including an introduction to the basics, computer purchase, office preparation and applications for design professionals. Other featured programs will be roundtable discussions with users and prospective users; open exhibits and systems demonstrations by computer representatives. For more information, stay tuned to your *LA Architect* and program flyers to appear in the near future.



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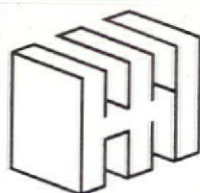
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historic buildings are nearby—the old Barker Brothers, the Fine Arts Building, and Engine Company No. 28.

The station's primary entry, proposed for the northeast corner of 7th and Figueroa, requires the acquisition of an existing structure; the substation and its ancillary space are located on the cleared site. The second entry is to be constructed into the corner of the Central Bank building at 7th and Hope. In response to the moderately high patronage projection, this station has been planned with a mezzanine at each end providing access to a center platform. The west mezzanine permits the future construction of an entry from Pacific Plaza.

**Architect's Response.** The 7th/Flower station will be the main downtown stop on the 18-mile starter line. The two-level, below-grade station is approximately 500 feet long by 60 feet wide and will accommodate the SCRTD line on the lower level and the light-rail line from Long Beach on the upper level. The station was designed to create a pleasant experience for its patrons and to complement existing buildings in the area. The use of color, artwork, and quality materials such as granite and stainless steel will lend a feeling of warmth and attractiveness.

## Wilshire/ Normandie

Pereira Associates

The station is located under Wilshire Boulevard between Ardmore and Normandie streets. A number of high-rise office buildings are located along Wilshire near the station location. The Wilshire Hyatt Hotel is immediately adjacent and the Ambassador Hotel is one block away. Areas to the north and south of Wilshire are residential in character; the Ambassador Hotel, the Wilshire Christian Church and the Brown Derby are historic landmarks.

**Architect's Response.** To the extent they become heavily used, portals and stations are a part of the public consciousness of the neighborhood, particularly in Los Angeles where micro-environments exist within the space of a few blocks. The station designs should become extensions of these systems and, in fact, viewing the design as such provides a natural orientation device to the subterranean rider, a signal far more potent than the uniform application of graphics to a series of stations.

The designers began work with extensive walking tours of each station's neighborhood. They documented building types, eras, styles and uses, traversed at street level the distances between adjacent station locations to derive a sense of differentiation from one context to the

next. While each neighborhood is surely not a discreet unit, nor unanimous in building type and use, general esthetic and iconographic trends were deduced. The visual detail of the street is abstracted and extended into each platform area.

The Normandie station takes its cues from the hygienic corporate style that prevails in the vicinity. The horizontal line of the platform and station wall is played against the vertical pickets of the predetermined columns finished, in this case, in black porcelain enamel. Sandblasted concrete walls are scored with horizontal granite bands, further emphasized with unbroken stainless steel tubes for railings. Any sub-rhythms which break down the length of the station into smaller units are kept to a minimum with four-inch granite tile and slender steel newels in the railing system. Several RTD staff members were particularly keen on this station, perhaps due to the streamlined horizontality which seems to parallel their idea of a modern transit system.

## Hollywood Bowl

Frank O. Gehry and Associates  
John Carl Warnecke & Associates

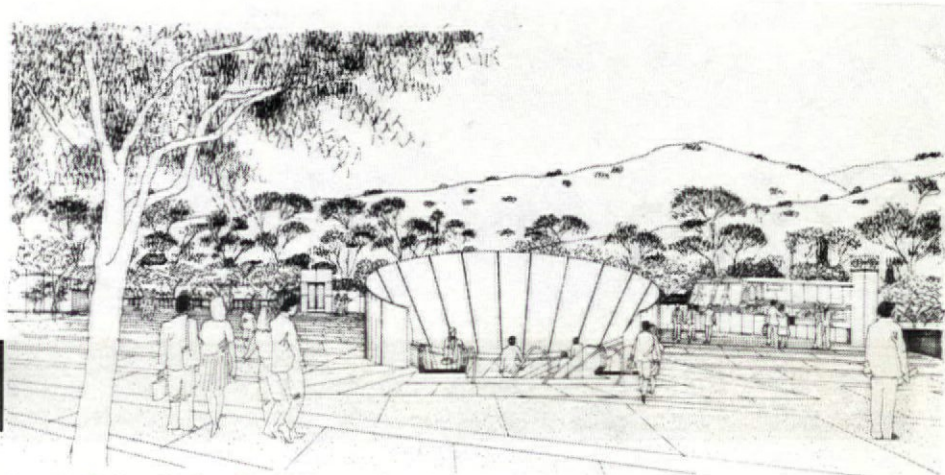
Patronage for this station is expected to be the lowest on the system. However, the peak-hour patronage during Hollywood Bowl events will be quite high. Since it would be very expensive to provide space below ground to hold crowds, it is planned that admission into the at-grade station entrance will be manually metered after performances to prevent overload of the mezzanine and platform. For the convenience of the transit patrons, the station entrance is located close to the entrance to the bowl, adjacent to the ticket offices.

The station has been designed with a single mezzanine centered on the length of the station. Passengers can enter the station platform from either end of the mezzanine, which both maximizes the passenger-handling capacity of the mezzanine and promotes a more even distribution of passengers along the platform. There are two escalators and two stairs from entry to mezzanine and from mezzanine to platform.

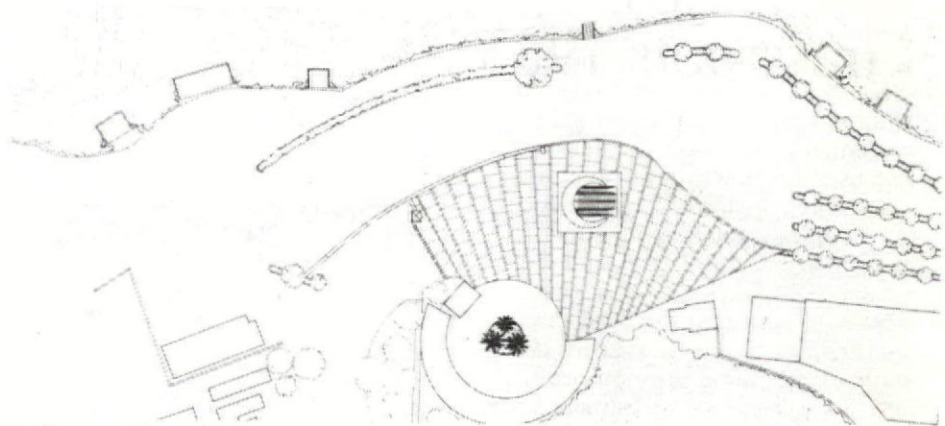
## Hollywood/ Cahuenga

Stull and Lee

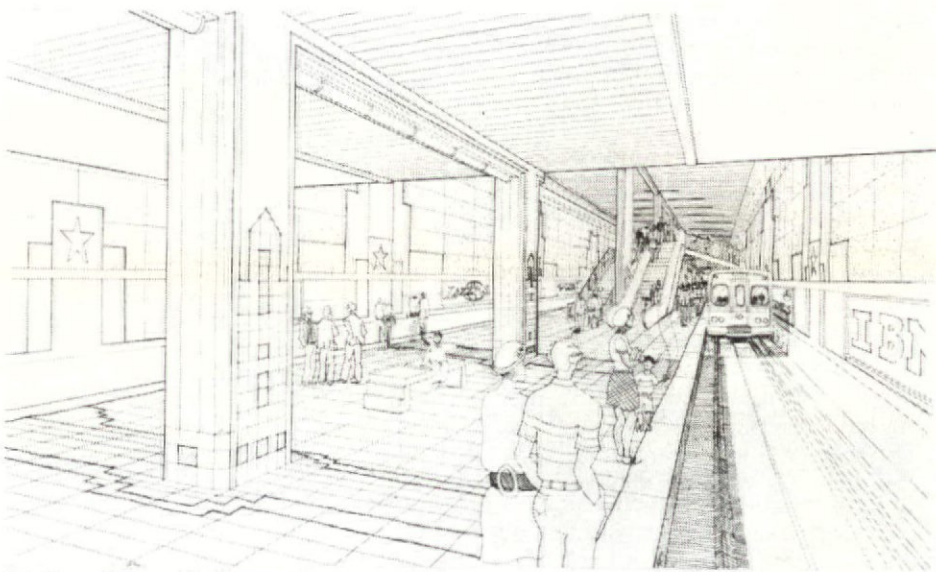
The station is located off-street, running north-south along the west side of Cahuenga Boulevard from a point



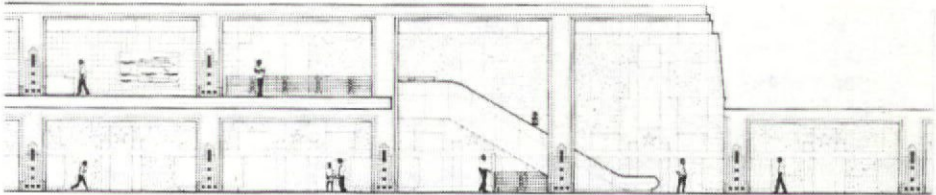
Frank Gehry/John Carl Warnecke, Hollywood Bowl entry



Hollywood Bowl site plan



Stull and Lee, Hollywood/Cahuenga station



Hollywood/Cahuenga platform elevations

just south of Hollywood Boulevard up to Yucca Street. In addition to serving Metro Rail passengers, many station users will transfer to buses running on Hollywood Boulevard. The station is in the commercial center of Hollywood and, in response to expected pedestrian activity and bus movements, the station has two planned entries, on the northwest and southwest corners of Hollywood and Cahuenga. An area immediately to the south end of the station is planned for bus turnaround and layover, and will specifically be used as a staging area for buses serving the Hollywood Bowl. A 100-space kiss-and-ride facility is located at the southwest corner of Cahuenga Boulevard and Yucca Street. The station, which has moderate patronage projections, is planned with a single mezzanine connecting two station entries.

**Architect's Response.** Throughout the world, "Hollywood" is synonymous with fantasy, glamour, and romance; in reality it consists of garish billboards and seedy street life. The trappings of the area's heyday lurk behind the more temporal

facades which change with the current population and fashion. The art-deco theatres and Walk of Fame, with the Hollywood sign overlooking all, form the international image. The Hollywood/Cahuenga Station can serve as a key element in the revitalization of this historic neighborhood.

The design incorporates visual components of stepped form, interlocking vertical and horizontal elements and a color palette of blue and green. To further enhance the reference of the station to its context, the stars of Hollywood Boulevard are employed not only as a paving, but introduced on the walls for additional continuity through the platform.

The site design, in addition to utilizing the elements identified in the station, seeks to integrate the landmark Hollywood sign, and a double row of palm trees focuses the patrons' attention to the sign.

The station concept echoes art deco and its contribution to the image of Hollywood. The intent is not to mimic or copy a style but to integrate its underlying principles.



mize patron travel time and to make the subway system easy and convenient to use. Stairs are primarily used for downward travel and limited amounts of upward travel. At stations where extreme vertical movements are made, escalators are also used for downward travel. Elevators at each station provide access for the handicapped from street to platform. The number of stairs and escalators at each station are determined by patronage forecasts and the directional split of patrons during morning and afternoon peak hours. Emergency exit stairs are provided at each end of the platform.

**Equipment Spaces.** More than 30 different service and equipment rooms are provided at each station, including rooms for traction power substations, electrical distribution and air handling equipment. These are usually located beyond the platforms at mezzanine and track level.

**Parking and Bus-Rail Interface.** Depending on the expected mode of access, a station may have park-and-ride and "kiss-and-ride" (passenger drop-off) facilities, and/or bus-Metro Rail connections designed into the station; these are found primarily at outlying stations. To save capital costs, surface parking rather than parking structures are planned for the initial phases of operation.

**Individual Station Designs.** Eighteen stations are planned along the Metro Rail route; six are described below. These stations were selected by SCRTD staff and Metro Rail Transit Consultants to reflect a variety of design responses by the individual station architects. Only stations which have already been presented to the SCRTD Board are shown.

## Union Station

Harry Weese and Associates  
Gin Wong Associates

Union Station is the first on the alignment. Pedestrian passengers arrive primarily from the downtown area to the west; passengers arriving by auto and bus come from the east. These arrival characteristics combined with high projected patronage levels led to a design with an entry at each end of the platform. Since the railroad tracks are at a higher elevation than each point of entry, the mezzanines at each end of the station are at the existing entry grade level and extend under the tracks. The east entrance is located and designed to permit passage from the existing railroad platform access tunnel; this will permit intercity train travelers to easily enter the Metro Rail system.

**Architect's Response.** The design of the station has been governed by several important issues. The integrity of historically significant buildings at Union Station is re-

spected through the use of arcades, shaded walks and a courtyard, spaces which build on, rather than compete with, the existing station. A sympathetic vocabulary—an arched entrance, massive columns, concrete and tile—is also employed.

Materials selected for their durability and ease of maintenance ensure that SCRTD's operating costs are minimized. The location of the subway under the existing railroad tracks and platforms is another practical concern. Construction has been organized in two phases to maintain uninterrupted rail passenger service.

The subway station is located underneath the loading platforms of the passenger railroad. The existing station buildings at one end of the subway form the context for the design of the western entrance. Pedestrian approach is via a palm-tree-lined arcade or by a corridor through the station. Before entering the subway, they pass through a landscaped courtyard similar to the other Union Station courts.

The eastern subway entrance is located in what is now a large vacant parcel to the east of the existing railroad tracks. A commuter bus terminal is planned for this area as well as a 350-car parking lot at grade. Construction of a parking structure having 2,500 spaces will be considered at a later date.

## Civic Center

Arthur Erickson Architects

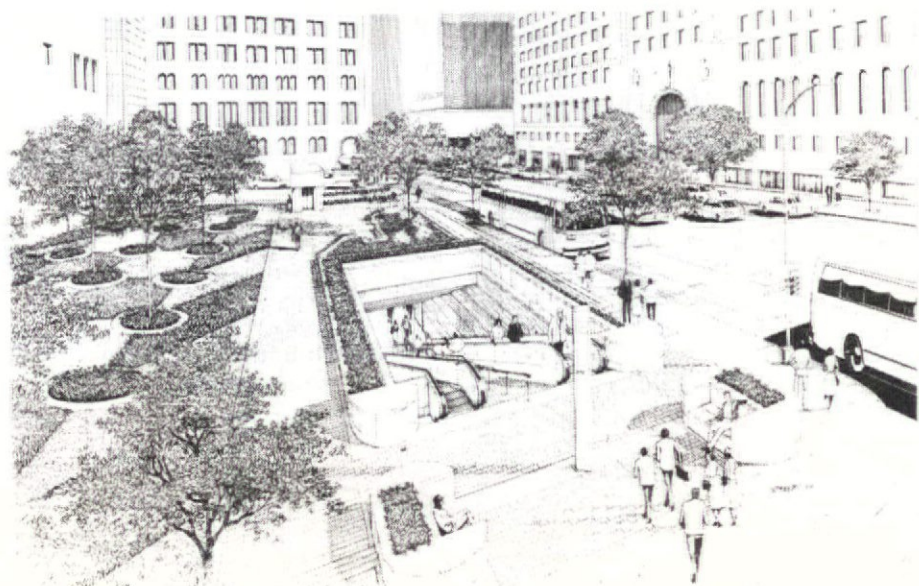
The station is located under Hill Street between Temple and First streets. Buildings located in the vicinity include the County Courthouse, Hall of Records, County Law Library, City Hall, Hall of Administration, State Office Building, Criminal Courts and the Hall of Justice. Immediately to the west of Hill Street is the Civic Center Mall and to the east is the Court of Flags, creating a major axis running from the Water and Power Building and the Music Center to the City Hall.

In response to the patronage levels projected for this station and the expected pattern of pedestrian flow, the Civic Center Station has been planned with entries and mezzanines at each end of the platform. The north entry is located adjacent to the Court of Flags and is designed to enhance this public park space. A significant number of transfers are expected between the bus and Metro Rail systems; two bus pull-out lanes are proposed—one on the west side of Hill, just to the south of First Street, the other on the east side of Hill, adjacent to the Court of Flags.

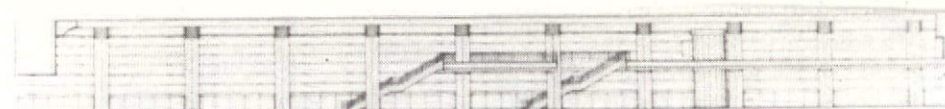
**Architect's Response.** The important issues and design considerations relating to the Civic Center Station are: proximity to the Civic Center,



Erickson Archs., Civic Center station



Dworsky Assoc., 7th/Flower entry

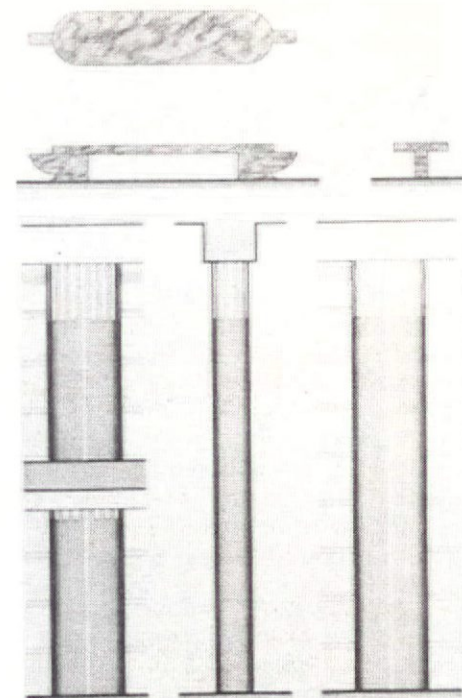


Pereira Assoc., Wilshire/Normandie station

Music Center, County Court House and other major buildings; the inclusion of one entrance to the station within the Court of Flags and its relationship to the major axis from the Civic Center through the court; relationship of the materials and patterns used within the station to materials used in the adjacent buildings and plazas.

The response to the above criteria has been to create a "civic" atmosphere within the station by using materials complementary to adjacent buildings. Floors are terrazzo and ceramic tile with granite "highlights" at strategic points of transition. Walls are ceramic tile and sandblasted colored cement. Ceilings are metal panels color-coated to complement the wall and floor colors. Wall and floor patterns are inspired by rich textures within the Civic Center, and further link the station to the heart of Los Angeles.

The northeast entrance is separated from the Court of Flags by a "green wall" of mature trees displaced by the construction. This maintains the quiet atmosphere of the Court of Flags, despite its proximity to the busy station entrance and the adjacent busbay. The Civic Center axis is reinforced by reconstruction of the court stairway and by proposed artwork centered on the cross axis of the entrance portal and elevator housing. The southwest entrance, at the junction of First and Hill streets, is at the corner of a proposed development area. Steep slopes have been exploited to excavate an amphitheater surrounding the entrance.



Wilshire/Normandie details

## 7th/Flower

Dworsky Associates

The station is located under 7th Street between Hope and Figueroa. The First Interstate Tower, Robinson's Department Store, Arco Plaza, Hilton Hotel, and Broadway Plaza are major activity centers in the immediate vicinity. The southwest corner of Figueroa and 7th streets is the location for the proposed Pacific Plaza project, which will provide over three million square feet of office and commercial space. Three



# Architectural Training: Six Metro Rail Stations

LA/AIA Transportation Committee

by Robert H. Bramen, AIA, and  
Patric B. Dawe, AIA

A public works project second only to Los Angeles' freeways in cost and size, Metro Rail has won local approval as the 18-mile starter line of a 150-mile county-wide rail transit network. Most of this system will be underground, with subway entrances the only at-grade evidence of its presence and function—to carry nearly 300,000 riders per day along a corridor including heavily developed Wilshire Boulevard, Hollywood and North Hollywood. Yet construction of this \$3.3-billion project is being debated at the Federal level, where funding for an initial 4.6-mile "minimum operable segment" has been requested by SCRTD.

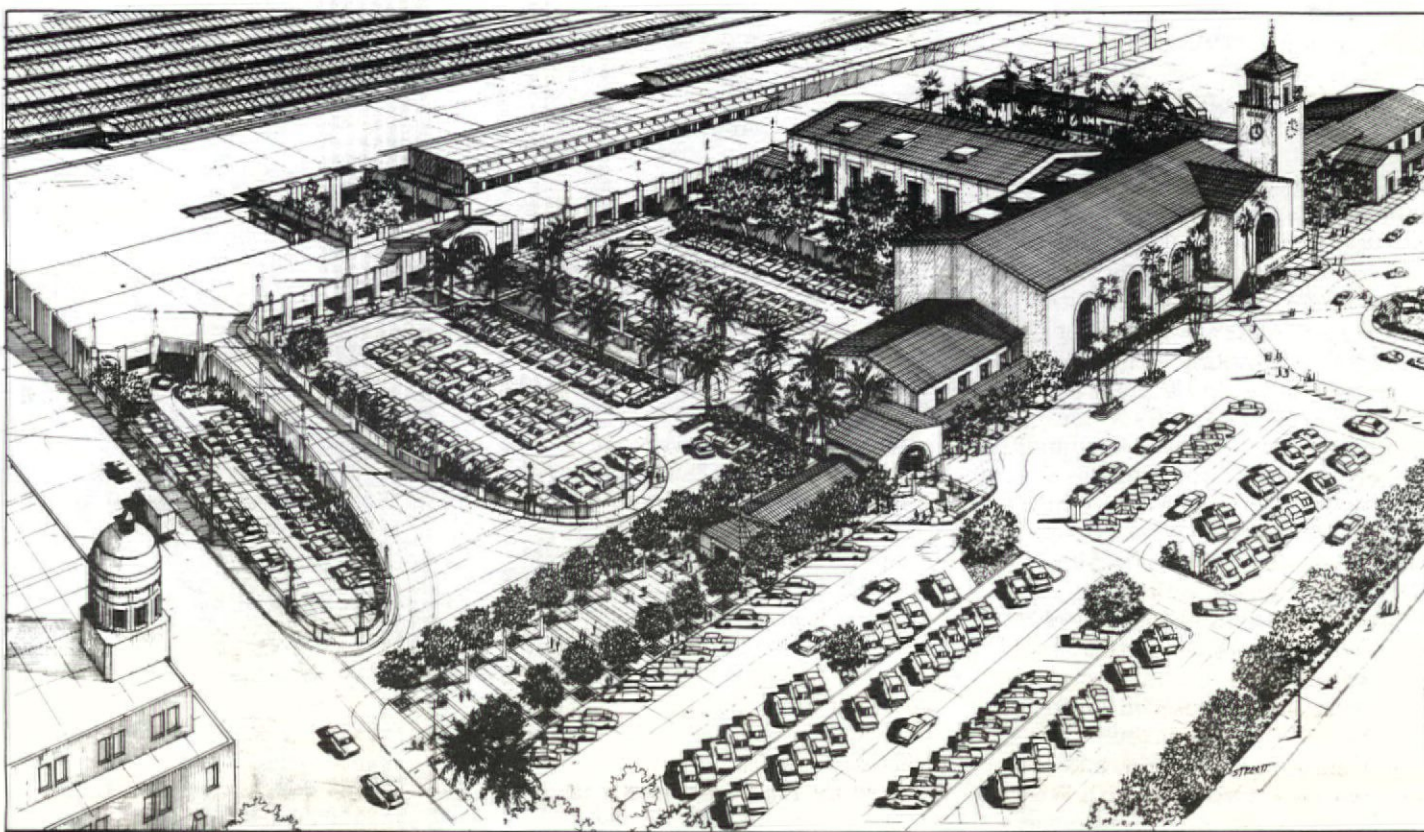
Architects have played an important role in shaping Metro Rail; nearly \$100 million has gone into design and engineering of the system, including the 18 miles of alignment and 18 stations. Over 50 A/E firms have been involved under the leadership of Metro Rail Transit Consultants, a joint venture of DMJM, Parsons Brinckerhoff Quade & Douglas, Kaiser Engineers and Harry Weese Associates. Unlike the Washington Metro, where design uniformity by Harry Weese was the keynote, the Los Angeles system is characterized by a variety of individual designs.

Transit station design is one of the most unique commissions for an architect. Parameters are based at least as much on the spatial requirements of passenger movement as on the requirements of the trains. More people per day (over 80,000 in some cases) will pass through each station than through most airline terminals or some shopping centers.

**Design Process.** Final architectural design for each Metro Rail station, including the adjacent rail alignment, was developed by a team typically composed of a lead A/E firm or joint venture, and several consultants including engineers, cost and construction specialists and, in some cases, other architectural firms.

The design progress has been measured by milestones, beginning with a preliminary system and operational plan in 1982. Subsequent milestones defined route and station location, land use and development potentials, supporting services and system costs in greater detail.

Many design decisions were made before the station architects were brought on board for final design. Milestone ten documented the



Harry Weese/Gin Wong, Union Station

number and location of entries in accordance with anticipated patronage, the fare collection configuration, passenger waiting platform type and size, and the number and locations of required stairs, escalators and elevators, and the mechanical and electrical ancillary spaces. All of these elements are closely related in a subway station; a decision about one element affects all the others.

Each station design team started with "givens," including the station envelope or "box" location and overall configuration. Preliminary design was developed in accordance with individual station requirements including line location, patronage requirements, topographic and geologic considerations, construction method and surface interface (bus, walk-in, joint development) requirements. The station architects received a site plan, floor plans and sections, and civil and utility relocation plans to guide their design.

**Continuity Versus Variation.** SCRTD determined that, although each station design would have to respond to individual conditions, standardization would be advantageous to establish identity and make the system easier to use. Certain standard and prefabricated items, types and sizes of spaces, and relationships were recommended for all stations.

These "elements of continuity" include platform and mezzanine configuration, stairs, escalators and elevators, signage and graphics, fare collection equipment, trash receptacles, lighting fixtures, vending machines and doors, gates and hardware. Other standard elements are the structural framing, and all other mechanical and control equipment and housings.

"Elements of variable design" allow for individual design within limits of choice; these include site development (structures, paving and landscaping), mezzanine variations to meet needs of joint development, public space finishes and materials within a limited palette, connections (entrances) to private development, lighting fixture location, railings, benches and artwork. The Art-In-Transit program, established to help provide each station with a unique identity, has a wider latitude of design potential for artwork.

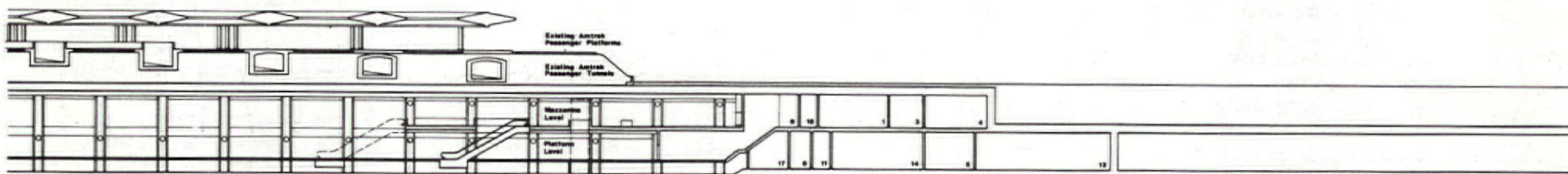
**Entrances.** Plaza entrances are open and surrounded by paving and/or landscaping but no enclosing structures. The other type of entrance, in existing or planned development, is partly or entirely enclosed by a structure and coordinated with the owner or developer of the property. SCRTD prefers either of these types instead of entrances directly from the sidewalk to fare collection areas.

Factors determining number and location of entrances include patronage (volume of passengers) and mode of arrival (walk-in, bus or park and ride). Future development plans in the station area and the potential for joint development are considered. The only stations where patronage is expected to be high enough to justify an entrance at each end of the station (and two mezzanines) are in or near the Los Angeles CBD. Two other stations may have entries at each end due to special site considerations.

**Mezzanine.** This is a transition area between the station entrance and the platform where passengers wait for subway cars. The area provides space for fare collection, directional and information signage, and amenities such as telephones and maps. The mezzanine may be at any point along the platform, extend the length of the platform, or be located at either end.

**Platforms.** All stations have a 450-ft.-long center platform, usually below the mezzanine, to accommodate trains of six 75-ft.-long cars. While on the platform, a passenger can make a directional decision and wait for the train. Center-platform stations are typically less expensive than side-platform stations.

**Stairs and Escalators.** Basic design goals in each station strive to mini-



Union Station section



# Good Man, Better Book

## Books

**Mizner's Florida:**  
**American Resort Architecture**  
by Donald W. Curl  
MIT Press, Cambridge, 1984.  
250 pp., illus., \$30.00 cloth.

The contemporary love affair with historicism is as strong as ever, and what began as an amusing experiment in style has become for many a lifelong credo. This, together with another contemporary mania for documenting, curating, collecting and cataloguing every unturned stone from earlier decades of the century, presents a favorable climate for esoteric publications such as *Mizner's Florida*. This well-produced book records the evolution of the familiar Spanish-colonial architecture of Palm Beach in the 20s, largely Mizner's work. It serves also as the biography of a society architect, and as such is essential reading for devotees of this rarefied breed.

The book traces Mizner's well-to-do California childhood, and his three-year apprenticeship with Willis Polk. His career in architecture was inspired by a trip to the Far East and a term at the University of Salamanca. Architecture was also chosen as an alternative to the unthinkable: art school. To quote Mizner's parents on the subject, the artist was "the lowest form of long-haired, flowing-cravat ass extant."

After working with Willis Polk, there occurred a period of adventure which featured a very successful participation in the Yukon Gold Rush; a trip to Australia (closely echoing the memoirs of Erroll Flynn) where Mizner became overnight a champion prizefighter; and further spells in Hawaii and Guatemala. These interludes which occupy only four pages of the book are unexpected and vivid, and one wishes for more detail.

At this point in his life, a fiancée committed suicide (the only woman who seems to feature in his personal life) and Mizner was prompted to make serious career decisions. Seeing his destiny among "the right people," he moved to New York, the capital of society and fashion and, using West Coast contacts,

was able to establish introductions and subsequent friendships with several prominent hostesses, aided by his abundant charm and wit. In no time he was in business as architect for the wealthy.

Mizner spent 14 years in New York, but it was not until he moved to Palm Beach in 1918 that he developed his distinctive Spanish style. Invited by Paris Singer, the sewing-machine heir, to recuperate in his home from an illness, Mizner worked and lived in Palm Beach until his death in 1933. He introduced a Spanish style of architecture with eclectic, often Venetian, overtones, and it became synonymous with the resort during this period of its rapid development.

The book is attractively furnished with black and white photos and floor plans of Mizner's major projects. It describes his career in the context of the 1920's real estate boom and subsequent collapse. His death coincided with a decline in demand for the lavish houses in which Mizner specialized, and the Spanish style was no longer fashionable. As a biography, it charts Mizner's life and career in a circumpect way—nothing about his love life; everything one needs to know about the operations of his business.

There is no evaluation of Mizner's architecture in the context of equivalent work done in California and elsewhere. He was not an important architect, as it transpired, and his work rarely rose above the decorative, and an ability to meet his clients demands, often with great ingenuity (i.e., in the manufacture of facsimile ornamentation). His buildings lack that distinctive trademark which is the legacy of all major architects. Not that Mizner held any illusions; judging by his own writings, his modesty and reticence about his own architecture is quite refreshing.

### Tim Street Porter

Mr. Street Porter is an architectural photographer in Los Angeles, who cultivates an interest in Mediterranean-revival architecture.

tial glass-block screens and guard-rails, and curved fin walls and openings. Thomas Berkes of Woodland Hills received the award of merit for Cinema 7 at Palm Desert Town Center. His romantic use of strip lighting, soft finishes and bold colors creates an exciting environment for movie magic.

The distinguished judges were Andrew Jonsich, AIA, a seasoned practitioner, innovator, lecturer and architectural writer for over 30 years; and Barry Johns, AIA, whose diversified practice over the past 32 years spans several states.

## Design Awards

*Continued from page three*  
nature of the client's product—floppy computer disks—and the manufacturing process. The other award for excellence went to Leidenfrost/Horowitz & Associates for the interiors of the UCLA Hedrick Residence Hall dining room, which was used by the Olympic athletes this summer. The large hall was given human scale by means of varying floor heights, par-

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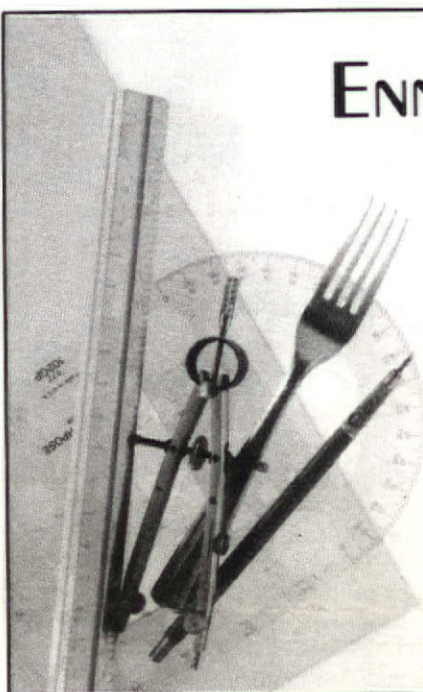
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# Monterey Excellence

## Briefly Noted

Twelve architectural projects have been selected by a national panel of jurors to receive the third annual CCAIA Awards for Excellence in Architectural Design. The nine honor-award and three merit-award winners were chosen from 178 entries as the best work done by California architects and firms on projects completed anywhere in the world since January 1, 1978.

The nine honor-award winners were Montgomery/Washington Street Tower, San Francisco, by Kaplan/McLaughlin/Diaz; Highlands Inn, Carmel Highlands, by Shaw Associates, architecture, and Marquis Associates, interior design; the Oxley residence, La Jolla, by Rob Wellington Quigley, AIA; Maoli house, San Rafael, by Fernau and Hartman; Interfirst Plaza, Houston, by Skidmore, Owings & Merrill; Monterey Bay Aquarium, Monterey, by Esherick Homsey Dodge and Davis; Pacific Townhouses, Santa Monica, by Rebecca L. Binder, AIA, and James G. Stafford; Eats restaurant, El Segundo, by Rebecca L. Binder, AIA, and James G. Stafford; Camino Alto Court, Mill Valley, by Kaplan/McLaughlin/Diaz.

The three merit-award winners were Albert Gersten Pavilion, Loyola Marymount University, Los Angeles, by John Aleksich Associates; California School for the Blind, Fremont, by Daniel L. Dworsky, FAIA, Architect & Associates; Santa Monica Bus Administration Facility by Raymond Kappe, FAIA, and Lotery & Boccato Architects/Planners.

The 1985 Firm Award went to Daniel L. Dworsky, FAIA, Architect & Associates, Los Angeles, for more than 30 years of achievement in design leadership. The three-member jury responsible for selecting this year's winners consisted of Robert L. Bliss, FAIA, dean, Graduate School of Architecture, University of Utah; John Follis of Follis Design in Los Angeles; and Antoine Predock, FAIA, of Albuquerque.

## Wanted

The library at the UCLA Graduate School of Architecture & Urban Planning is in need of a copy of *The American Vitruvius: An Architect's Handbook of Civic Art* by Werner Hegemann. This item was first published in 1922, is long out of print, and unavailable from second-hand book dealers. If you have a copy, please call Jon Greene, librarian, at (213) 825-2747.

## In Progress

A ceremony inaugurating the construction of the Los Angeles County Museum of Art's Pavilion for Japanese Art was held at the museum

on March 7, 1985. The 30,000 sq. ft. pavilion was designed by the late Bruce Goff and the working drawings were developed by Bart Prince, a close associate of Goff. The three-level structure will be a free-standing building in the northeast corner of the present complex and will be comprised of two wings with several exhibition spaces, a library, reception room, screen and scroll storage, and various service areas. It will be linked to the present museum complex by a curved walkway from the upper plaza. Completion is scheduled for Fall, 1986.

## Pelli at PDC, Too

The Board of Directors of the Pacific Design Center has confirmed the appointment of the original PDC architectural team for the program to expand the mart facilities. The team consists of Cesar Pelli and Associates as design architect and Gruen Associates as architect.

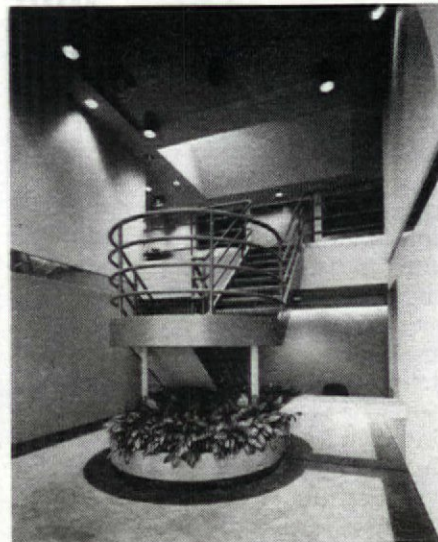
## Competitions

**Western Home.** In collaboration with *Sunset Magazine*, the AIA is calling for entries to the biennial Western Home Awards program. Competition is open to the work of registered architects in thirteen western states for projects completed in these states since January 1, 1981. Entries may be made by an architect or owner with the other's consent; developers and builders may enter with the consent of both architect and owner. The entry fee is \$50 and the application deadline is May 2; completed entries should be received by May 24. For brochures, write to AIA-*Sunset Magazine*, Box 2345, Menlo Park, Calif. 94025.

**Gold Nugget.** April 26 is the deadline to enter the 1985 Gold Nugget Awards program, sponsored by the Pacific Coast Builders Conference (PCBC). The Gold Nugget Award has become a nationally recognized prize in architectural design and land-use planning for housing and commercial projects. Also known as the "Best in the West" competition, the program is open to projects from California and 13 other western states. Winners of the 22nd annual competition will be announced during PCBC, June 21, at the Moscone Convention Center in San Francisco. Entry form requests and ticket orders should all be mailed to: Pacific Coast Builders Conference, Attn: Gold Nugget Awards, 605 Market Street #1010, San Francisco, Calif. 94105. Additional information is available from PCBC at (415) 543-2600.

# Design Awards

## San Fernando Valley Section



*Permapite Magnetics interior*

The architects of the San Fernando Valley, their clients and guests gathered on January 12 at the Airtel Plaza in Van Nuys to celebrate excellence in architecture. It was the one time each year when architects are honored for their architecture, rather than their social or political contributions. The event was the San Fernando Valley Section design-awards program.

Seven awards for excellence and 12 awards of merit were presented in five categories by Joel Nemoy, chairman of the design competition. The banquet was highlighted by an audio-visual show of the winning projects.

In the visionary category for projects in or near construction, one award for excellence and three awards of merit were presented. The Lane Architectural Group of Woodland Hills received the award for excellence for their Fleet Computer Programming and Combat Direction Systems building in San Diego. According to Roger Yanagita, the firm's director of design, it is a high-tech facility in which programmers and staff will perform critical state-of-the-art tasks essential to the Navy's air, surface and subsurface fleets.

Bouje and Gail Bernkopf, of Bernkopf Designs in Woodland Hills, received an award of merit for their romantic and playful design of the Terry residence in Woodland Hills, to be built on a postage-stamp-sized "unbuildable" lot. Sam Wachts, AIA, of Los Angeles received two awards of merit—one for the Linden Court office condominiums in Sherman Oaks, featuring a large atrium with fountain; and one for the Westhills Plaza office complex in Woodland Hills, offering a delightful pedestrian plaza.

In the residential category, one award for excellence and four awards of merit were presented. Bouje Bernkopf, AIA, was honored with the award for excellence for the home of painter/sculptor Renee Groch and her developer husband Sigmund Groch. It is an elegant and disciplined contemporary home with a strong presence, utilizing simple

materials. Bernkopf also received an award of merit for the James Owen residence, a boldly sculpted house perched among the rock outcroppings above Glendale.

Awards of merit were presented to Jurg Lang, a UCLA assistant professor of architecture, and Mary Nasteronero, AIA, a USC assistant professor of architecture, both of the Lang Partnership, for their exquisitely detailed high-tech home in Sherman Oaks; to Gary Larson, AIA, of Woodland Hills for Terra Invest II, a 9000-sq.-ft. residence skillfully recalling traditional Beaux Arts motifs; to Ken Lee, AIA, of Sherman Oaks for the Mitchel residence addition in Venice.

In the commercial category, two awards for excellence and four awards of merit were presented. The Toluca Lake firm of Leidenfrost/Horowitz & Associates received one of the awards for excellence for their Villa Gardens Artificial Kidney Center, a 36-station dialysis complex and administrative facility, utilizing three existing warehouses in a high-vandalism area near downtown Los Angeles. The architects designed the facades to feature large murals of children by artist Richard Wyatt, Jr. Gary Larson, AIA, of Woodland Hills also received an award for excellence for the Focus on the Family headquarters building in Arcadia. The carefully detailed building conveys warmth, stability and longevity, all befitting the non-profit organization dedicated to family health.

Awards of merit were presented to Joe Railla, AIA, of Granada Hills for the Park Regency office building in Northridge, a bold mix of curved and rectangular forms laced with a space-frame trellis; to T.W. Layman Associates of Canoga Park for the stylized Bill Stein office building in Culver City. The Van Nuys firm of Robbins, Bown and Hollander received two awards of merit—one for Cole Romaine Commercial Photographer studio in Los Angeles, a series of staggered forms expressing the arrangement of interior space, and one for the Stephen Wise Temple administration building in Bel Air, sensitively designed to link the adjacent buildings of the complex.

In the civic category, the award for excellence was presented to Leidenfrost/Horowitz & Associates for their Air Force Commissary in El Segundo. The building is a testament to Air Force efforts to strive for higher quality architecture, and respond to the changing character of the environs.

In the interiors category, two awards for excellence and one award of merit were presented. The Lane Architectural Group received one of the awards for excellence for the Permapite Magnetics facility in Chatsworth. Sophisticated use of colors, finish materials and natural and artificial light convey the high-tech

*Continued on page four*



# How You Spell Relief

## Metro Rail

Relief for traffic-weary commuters is on the way, proclaim the politicians and downtown groups as they speak of the proposed Metro Rail line from downtown LA to North Hollywood and the county-sponsored Long Beach-Los Angeles trolley line. When completed in 1990, Metro Rail will whisk up to 376,000 riders per day along the Wilshire corridor. The Long Beach line will have a much smaller ridership of only 30,000 a day, but it will be completed sooner, in 1985. The two lines are hailed as the beginning of a regional transit system that will save the city from choking to death on its own congestion.

This danger of choking does indeed seem real, but once we get beyond the natural boosterism of the interest groups ("It will make it easier to build more skyscrapers," says one business leader), it is not clear to what extent these two well-meaning proposals will actually contribute to a solution.

The symptoms of the problem Los Angeles faces are quite easy to identify. For decades the region has suffered from poor air quality. Traffic congestion on surface streets and freeways ebbs and flows with each rush hour in most areas and is perpetual on the west side. On Wilshire Boulevard, our Main Street, buses often average only seven miles per hour during the evening rush hours.

At present, public transportation riders account for approximately 3% of the total passenger trips taken in the region each day, according to figures from the Southern California Rapid Transit District. This is a low percentage compared with that of most of the older large cities of America and Europe. If Metro Rail and the Long Beach trolley are not constructed, RTD projects that this share will sink to 2.5% by the year 2000. With the construction of these two projects the share will rise to 3.3%.

What then is the result for the "traffic-weary commuter?" The new systems will remove less than 1% of the total passenger trips from our streets and freeways, and, given that some people carpool, the number of automobiles removed will be even less. Any improvements in pollution or congestion will be too small to be detected by the average commuter traveling outside of the Wilshire-North Hollywood corridor.

Even the benefits along the Metro Rail line are difficult to determine. While more commuters will certainly be moved than at present (an amount equal to that carried by a typical Los Angeles freeway), the transit project itself will surely spur the growth of commerce and population that is already projected for that area. Metro Rail removes traffic from existing situation; new growth adds traffic; net result: the buses will continue to move at seven miles per hour.

Because of its high expense, Metro Rail has been forecast as the last transit line of its type to be built in the United States. If completed on schedule, it will mark the 100th anniversary of the first underground electric railway, which opened in 1890 in London. London's has expanded to become the largest in the world and was built primarily by entrepreneurs using private funds. Metro Rail, using much of the same 19th-century technology for construction and operation (tunneled right-of-ways, cut-and-cover stations, steel wheels on steel track), seems like a charming anachronism—but it costs more to remain the same.

For those residents who would despair and move to one of the mass-transit meccas of America, it is interesting to note a 1979 U.S. Census Bureau survey of the average commuting time in 30 of America's largest cities. Los Angeles ranks in the middle of the list, with an average time of about 25 minutes. This is slightly less than the time in San Francisco and better than the time in all of the other large cities with extensive transit systems. These figures certainly do not demonstrate that mass transit is bad and cars are good; they simply point out that, considering its size, Los Angeles has a remarkably successful transportation network in place.

While cost and lack of appropriate densities rule out the extension of a heavy-rail underground transit system, Los Angeles does have ample opportunity to augment its freeway system with light-rail trolleys. But it should be remembered that this mode of transportation has limited capacity. The peak ridership on San Diego's much ballyhooed Tijuana Trolley has been 18,000 per day.

Underlying the symptoms of air pollution and traffic congestion are the real problems facing Southern California: unrestrained population growth and property development. On this, the Western edge of the former frontier, it seems un-American to suggest any restrictions on growth. Perhaps it is indeed undemocratic to do so. But on countless streets throughout the Southland, the density of homes, condominiums, apartments and businesses has multiplied many times while the roadway remains the same.

So we should enjoy our expensive little transit systems, but we should not consider them a panacea for the underlying problems that face our city. Sooner or later these must be grappled with by the population and the politicians. It will be those efforts, not the presence of an underground railway, that will mark Los Angeles as a mature city of the world.

David Weaver, AIA

This article appeared in the *Herald Examiner* on April 18, 1984.

### DEPARTMENT OF TRANSPORTATION NOTICE TO ARCHITECTS Route 105 Century Freeway

Proposals are being solicited from professional architectural firms for the preparation of two (2) separate detailed estimates, one of which will be used to determine the cost of construction for a typical one-story surface elementary school facility including additional cost factors for sound attenuation to offset a noise level of 65 dB CNEL. The second estimate is to determine the cost of construction for a subsurface earth-sheltered elementary school facility which will also include a determination of the useable land area gained as compared to the amount of land area lost in the construction of a surface school. This second estimate should also incorporate estimations relative to long-term savings achievable through reduced exterior maintenance including vandalism, and energy savings. Both estimates are to be based on an elementary (grades K-6) school facility consisting of 55,000 square feet to accommodate 1,000 students on a normal school schedule.

Location: North of 111th Street between Larch Avenue and Freeman Avenue, in the unincorporated area of Lennox, County of Los Angeles.

Sealed proposals for this project will be received at the Department of Transportation, 120 South Spring Street, Room 1000, Los Angeles, California 90012, until 5 o'clock p.m. on May 31, 1985.

The Department and the Century Freeway Affirmative Action Committee shall convene a pre-bid conference to be attended by all architects who intend to bid on the contract. Attendance at the meeting will be a specific consideration in determining whether bidders meet the responsiveness criteria. The pre-bid conference is tentatively scheduled for the week of April 22, 1985 at the Department of Transportation, 120 South Spring Street, Los Angeles, California. Phone (213) 620-3850 for the specific date, time and room number. The conference will be designed to educate architects about the general requirements of state and federal affirmative action plans, as well as about the specific requirements established pursuant to the Consent Decree for Century Freeway Projects. The conference will also be designed to introduce bidders to interested minority business enterprises.

All interested architectural firms will be provided with a written Request for Proposal at the pre-bid conference, setting forth the scope of work required to be performed and details regarding proposal submission. A copy of the Request for Proposal and proposal bidding forms for the contract may be obtained prior to the pre-bid conference from the Department of Transportation at the address given above, in Room 1000, or by calling (213) 620-3850. The Request for Proposal will reflect the specific date and time of the pre-bid conference.

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# L.A. ARCHITECT

## Restoring Liberty: LA/AIA's April Program

Richard Seth Hayden, AIA, whose firm is helping to restore the Statue of Liberty, will speak on "The Architect and the Lady," Wednesday, April 17, during the regular meeting of the LA Chapter at the Pacific Design Center. Hayden is managing principal of Swanke Hayden Connell Architects which was commissioned by the National Parks Service to oversee the \$30 million planning and reconstruction activities.

The talk, which will be illustrated with slides of the restoration, will start at 7 p.m. in the PDC

Conference Center, room 259. A wine and cheese reception will follow at 8:30. Admission is \$10 by prepaid reservation. A check must be received in the LA Chapter office by Friday, April 12. If seats are still available, admission will be \$12.

Hayden, who has been with Swanke Hayden Connell since 1963, has participated in all phases of project planning and execution. He has responsibility for client relations, project organization, programming, personnel management and project administration. Aside from the Statue of Liberty restoration, Hayden's principal works include the extension of the east front of the U.S. Capitol in Washington, D.C.; and Trump Tower in New York City.

Swanke Hayden Connell, along with Thierry W. Despont, also of New York, is the consulting architect for the redesign of the statue's visitor accommodations, the new additions, and the general cleaning and restoration work.

## Responding to Context: The Monterey Design Conference

Perhaps it was the idyllic Asilomar setting, or perhaps it was the cast of well-known speakers; whatever the reason, this year's CCAIA Monterey Design Conference was the most successful ever, attracting almost 700 participants. Although "Sources of Inspiration" was the official conference title, an underlying theme seemed to be "Let's put aside our ideological and stylistic differences and focus on enhancing the urban environment."

The conference venue was a perfect one to promote camaraderie and discussion among architects. Originally built as a YWCA retreat and now maintained by the state as a conference facility, Asilomar ("asylum by the sea") contains several examples of Julia Morgan's finest work—large, rustic stone and timber buildings whose elegant and rational construction defers to both the climate and the dramatic seaside site. Modernized to include clustered groups of guest rooms, Asilomar functions like a summer camp with communal dining, a feature which helped to promote informal discussion among conference participants.

The conference program was meatier and more relaxed than usual, with more attention focused on the planned special programming and less on the frenetic team presentations. Unlike the usual all-day onslaught of work by 40 architectural firms, this year there were 16 presentations, allowing more time for discussion and general interest programs.

Self-confessed renegade Allen Temko set the tone of the conference in his remarks at the CCAIA awards presentation (see p.3). Amid catcalls, he chastised both the older generation for their mediocrity, and the younger generation for their trendiness. However, he concluded on an optimistic note, implying that changes in the profession will produce a richer, more hybrid architecture in the future. At least one of the award-winning buildings exemplified this change beautifully, the Monterey Aquarium by Esherick Homsey Dodge and Davis, the subject of the special conference tour. Although clearly modern in its functionalism and circulation, this is a building which pays full heed to its Cannery

Row setting, fitting like a native onto its street and employing both old material and the architectural vernacular of the area in its exterior expression.

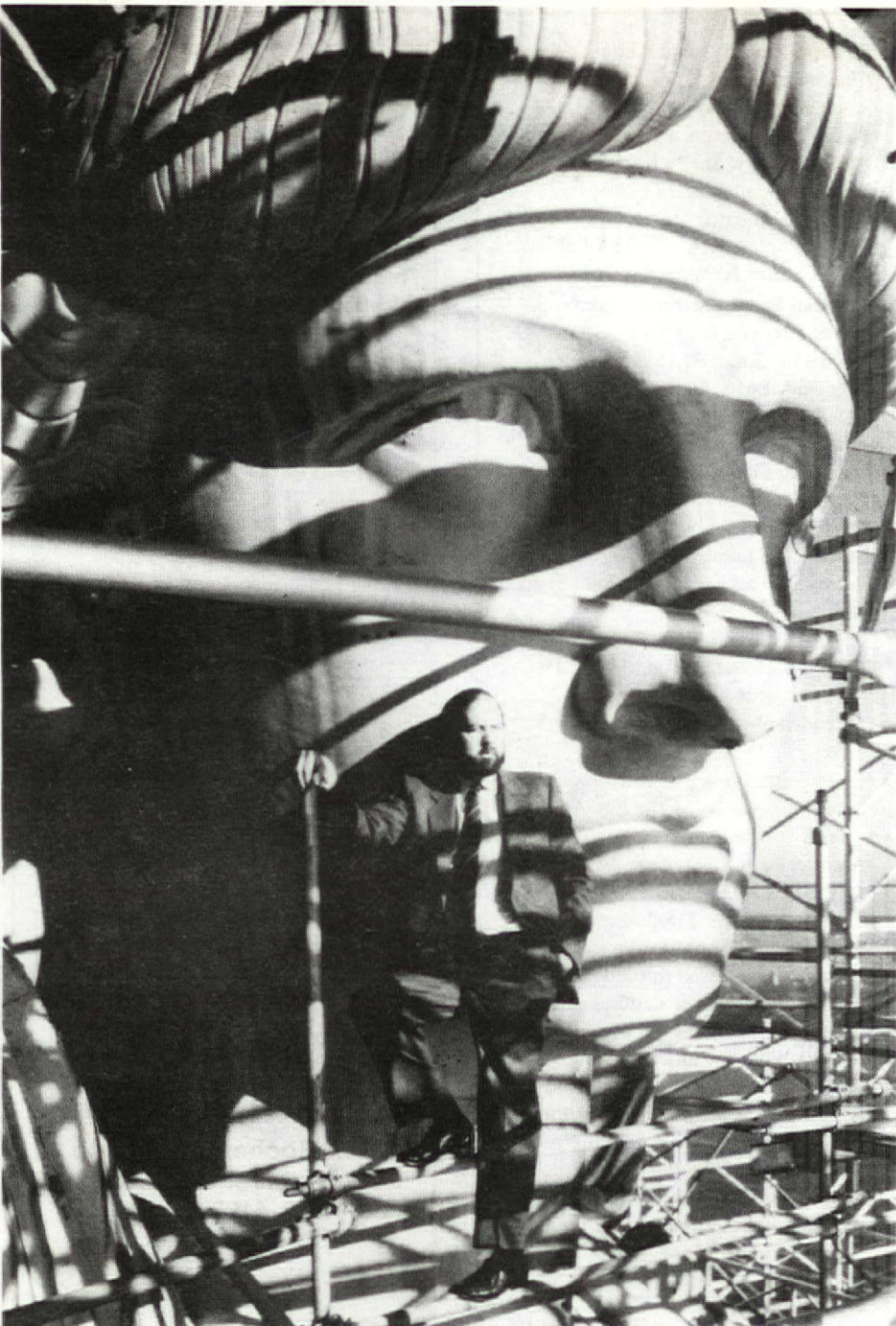
The importance of responding to urban context was stressed again and again during the conference, and this seemed to be an issue upon which everyone agreed. Filling in for the absent James Marston Fitch, *Boston Globe* architecture critic Bob Campbell stressed the importance of context over image, stating that, for many architects, the end product of architecture is the photograph, which removes content by "framing" the building in space. This attitude, asserted Campbell, has led to a world of "disconnected images," and architects must now learn to look to society as their source of inspiration, paying attention to both their buildings' functions and settings.

Concern with the urban environment was echoed by presenters from all ideological persuasions. In his scheme for the massive new Federal Reserve Bank in Los Angeles, CCAIA-firm-award winner Daniel Dworsky revealed a classically proportioned granite-faced building which defers to the original bank. Its front facade, a screen-walled arcade, with top lighting "inspired by Frank Gehry's house," is designed to provide a sheltered pedestrian walkway along Grand Avenue. At the other end of the spectrum, Ted Smith of San Diego proposed a pattern for multiple housing which, although varied, could be assembled to create an urban core to unite the Del Mar suburban sprawl.

In a panel including critic Peter Blake and architects Tony Lumsden and Rob Quigley (substituting for the absent Charles Moore), Paul Rudolph eloquently argued that architects could and should try to improve the urban environment. In his own presentation, he stated that architects had in the recent past failed to understand "wasted" space—the large spaces within buildings—and urban space, the spaces between them.

The conference concluded with its traditional program, an analysis of recent design competitions, this year the Domaine Clos Pegase winery and Escondido Civic Center. The former presentation, by adjutant curator Helen Fried, San Francisco Museum of Modern Art, and advisor Don Stastny, provided a glimpse into the thinking processes of the five finalists. The latter, presented by competition adviser William Liskamm and competition winners Pacific Associates, focused on the mechanics of running the competition and the design process which led to the winning scheme.

Barbara Goldstein



The architect (AKA Richard Hayden) and the lady